

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE
COLORADO ARTS & CRAFTS SOCIETY

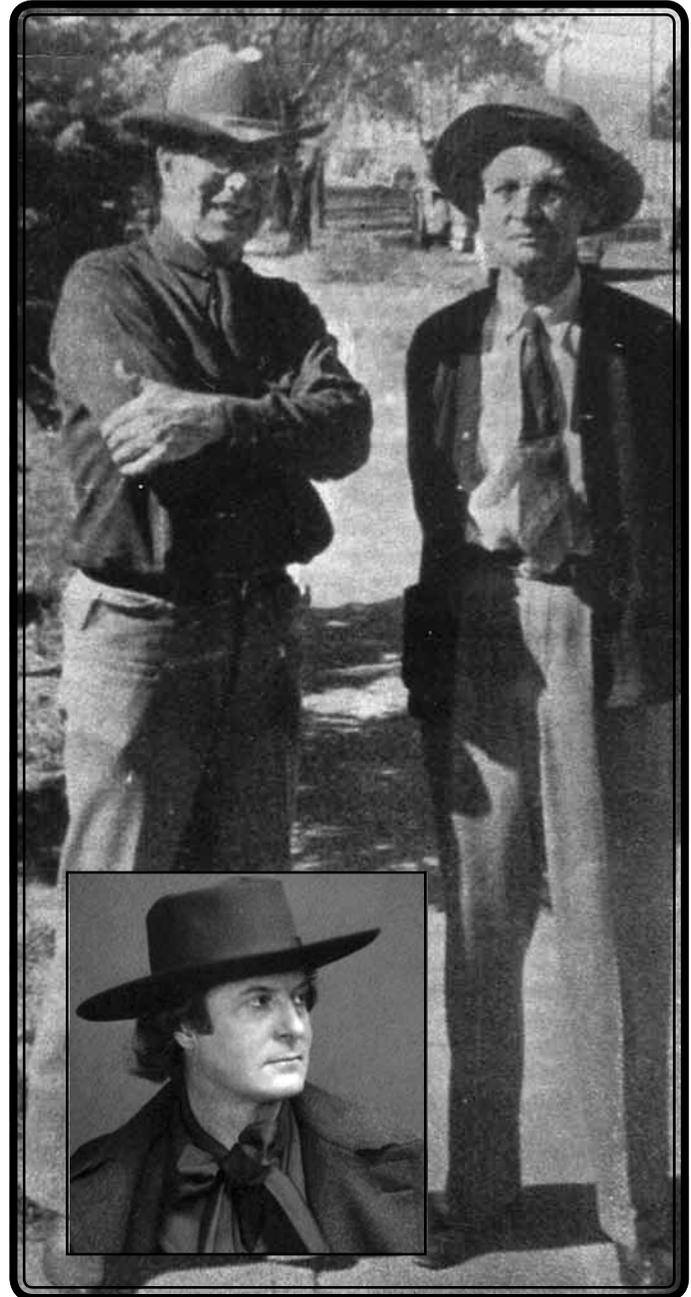
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The Lost Hubbards or Roycroft's Western Connections

by Robert Rust



Ralph Hubbard (left) and Kit Carson Jr. (right) at Ten Sleep Ranch.
Inset: Elbert Hubbard on tour in New York City, 1900.

There are at least three connections between the Roycroft Community and the Denver area. Whether there was any contact between the Hubbards and the Denver Art Club's Art-Craft Department, we don't know as yet, but further research may reveal more information.

Elbert Hubbard visited the West many times between 1890 and 1915 as a lecturer, traveler and possibly even earlier in the 1870s as a soap salesman for Larkin. He married his first wife Bertha Crawford in 1881 in Normal, Illinois. By 1896 they had three sons and a daughter. Starting in 1899 Elbert was on the national lecture circuit after he had published his famous essay "A Message to Garcia." Although he never lived in the west, he wrote that he had considered establishing a Roycroft West in Colorado or California.

Before she became his wife, Alice Luann Moore, the noted feminist and writer, moved to Denver to teach English and to take a job as a Preceptress (assistant principal) at East High School from 1897 to 1901. To avoid a scandal, Alice had decided to move to Denver a few years after giving birth to Elbert's illegitimate daughter Miriam. She left Miriam in Buffalo in 1897 with her sister, Emma Woodworth and her husband, William, sending money for child support from her meager teacher's salary. Additional money arrived sporadically from Elbert. She settled in at an apartment in the 800 block of Colfax Avenue not far from the Capitol Building. She didn't return to Buffalo to see Miriam for another four years.

Elbert came to Denver at least three times to lecture, in 1899, in 1900 and again in 1904. On the last trip he visited Van Briggles Pottery and bought enough to take back to Roycroft for sale. One would suspect that a member of his audience was Alice, as their relationship had been rekindled. Letters exist between Alice in Denver and Elbert and are in the possession of the Hubbard Roycroft Museum

in East Aurora. Access to this material has been granted to Angela Mills, PhD. of Brock University, Ontario who is writing a biography of Alice Moore Hubbard.

In 1914, a year before Elbert and Alice's tragic deaths in the sinking of the RMS Lusitania, they revisited the Rocky Mountain West with young Miriam in tow. They especially enjoyed their trip to Yellowstone National Park, which was published as a Little Journey at the Roycroft Press in 1915.

In 1902, after his parent's divorce, Elbert and Bertha's

—continued on page 6

CACS Reaching Out to Colorado Artisans

The economy has taken a toll on Arts and Crafts Revival Shows across the nation. Many companies have found it harder to go to every show around the country and are cutting back on touring. We have found it difficult to entice new craftworkers to our Spring Show and have seen attendance fall off over the years. Is the interest in Arts and Crafts Revival falling off? We don't think so and we want to find another way to continue to introduce and educate the Rocky Mountain area on the virtues and meaning of the movement.

Recently we have begun to reach out to a wider field of craftspeople who we feel may be working not only with the same vision as the founders of the original movement such as Morris, Ashbee and Hoffmann, but adhering to the ethic of such modern theorists and practitioners as W.R. Lethaby and David Pye.

To broaden our field we are contacting serious guilds, leagues and societies through which we hope to come closer to Colorado artists and craftspeople working locally to produce such household objects as furniture, textiles, pottery metalwork, jewelry, books, etc., infused with the spirit of the Arts and Crafts Movement.

We want to add these artists and craftspeople to our annual show, along with the special workshops they can provide, to educate and provide guidance to the public about the work being produced. We hope you will give us feedback on this proposal as we move along and let us know what you think about this expansion of our mission.

— Phil Normand, editor

The Arts & Crafts Messenger, the newsletter of the Colorado Arts & Crafts Society, is published quarterly for the society's members as part of their membership contribution. Send comments to the editor, Philip Normand, 2732 Williams Street, Denver, Colorado 80205, or e-mail to phil01@normanddesign.com. All articles are © 2010 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

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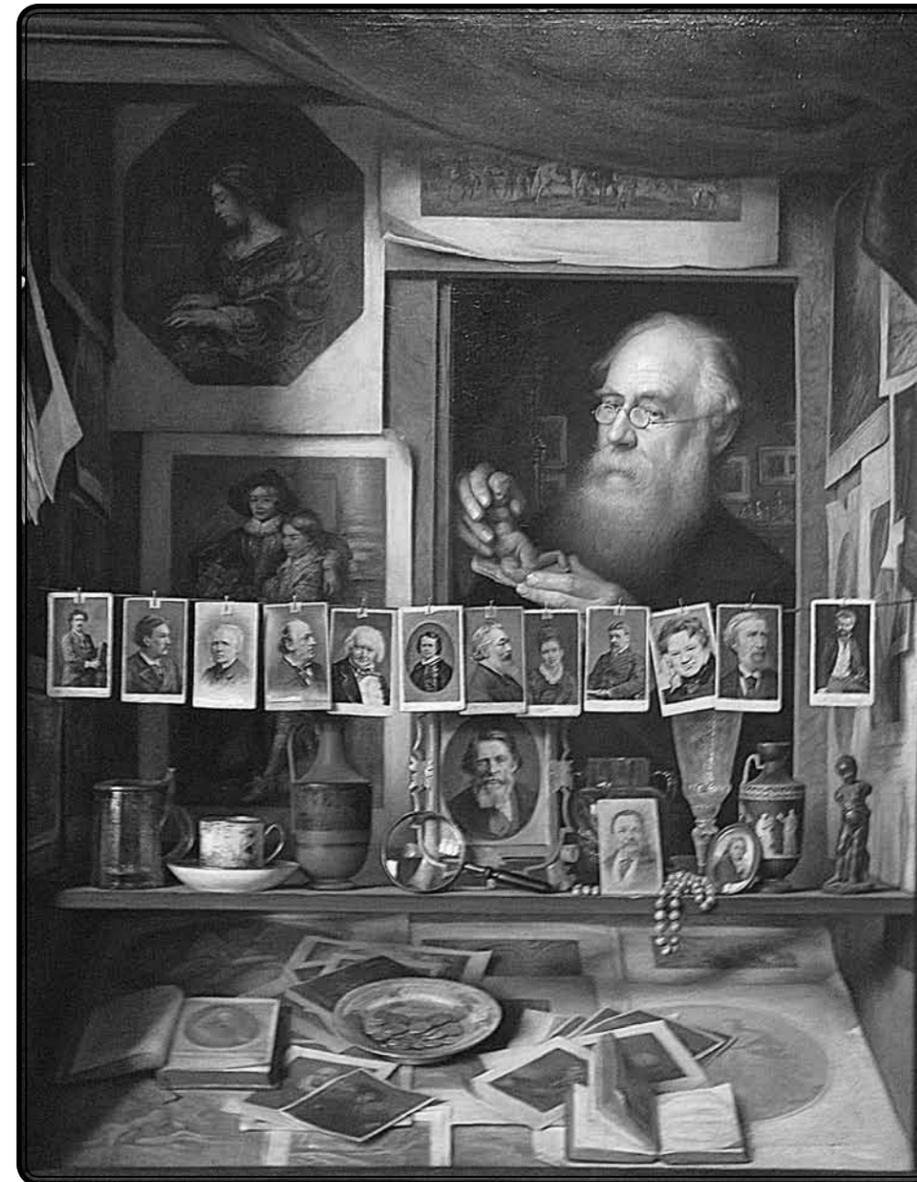
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Solving a Painter's Puzzle by Beth Bradford

Walter Goodman's "The Printseller's Window" (c. 1882) has won international acclaim as a premier example of *trompe l'oeil* painting and was the subject of the exhibit "Solving a Painter's Puzzle" recently presented at the Memorial Art Gallery in Rochester, N.Y. When I first saw this painting over a year ago, I was drawn to the realism and the arrangement of the objects depicted. (I even used my photos of it as a computer screensaver for a few months.) I had never heard of Walter Goodman but found the painting compelling and saw that one of the objects depicted was a photograph of John Ruskin. I was intrigued, as were the researchers at the museum and Peter Brown, the author of the book accompanying the exhibit. The painting was purchased by the museum in 1998 and from that time until the exhibit was mounted, the staff attempted to uncover everything they could about the artist and this particular piece. The following is my summary of their discoveries and interpretations along with a few thoughts of my own.

Walter Goodman was a British painter, illustrator, theatrical scenic designer and author who lived from 1838 to 1912. He studied first under his mother, portrait painter, Julia Salaman and later at the Royal Academy in London. His earliest recorded artwork is from 1858. In 1859 the *Jewish Chronicle* refers to him as a scene painter for an amateur play staged at his uncle's London home. He traveled extensively through the European continent between 1861 and 1864, refining his skills by copying the old masters. In 1864, he traveled to Cuba with fellow artist Joaquín Cuadras where he worked as an artist, translator, journalist (contributing articles to the *New York Herald* under the *nom de plume* "el Caballero Inglese"), set painter, actor (in at least one production) and by tinting *cartes-de-visite*. Civil unrest caused him to leave Cuba for New York in 1870. After a few months in the United States, he returned to London where he had a relatively successful period as a portrait painter and illustrator while he continued writing. He published an account of his life in Cuba, *The Pearl of the Antilles or An Artist in Cuba* to favorable reviews in 1872. The novelist Wilkie Collins, two of Queen Victoria's sons and many famed actors were among his portraiture subjects. He became a member of the Savage Club, the Bohemian gentlemen's club in London. In 1888, he opened a studio in Brighton on the premises of The Photographic Company, owned by his brother-in-law. Also in 1888, at the age of 50, he married Clara Isabel Blackiston. They had five children between then and 1899. He spent some time back in London in 1892 where he was involved in the staging of Buffalo Bill's Wild West Show. He continued painting and writing until severe ill health stopped him in 1906. Throughout his life, Goodman had relied upon his mother for additional financial support and supplemented his income by working as a secretary, press agent and the-



"The Printseller's Window"
by Walter Goodman, c. 1882.

Is the printseller Charles Darwin?

1. Spanish painter Fortuny y Marsal (1838-1874)
2. French book illustrator Gustave Doré (1832-1883)
3. English portrait painter William Powell Frith (1819-1909)
4. Pre-Raphaelite founder John Everett Millais (1829-1896)
5. English figure painter Thomas Webster (1800-1886)
6. French animaliste Rosa Bonheur (1822-1899)
7. Painter and sculptor Fredrick Lord Leighton (1830-1896)
8. Military battle painter Elizabeth Thompson (Lady Butler, 1846-1933)
9. neo-Classical painter Lawrence Alma-Tadema (Dutch born but working in England) (1836-1912)
10. English engraver Thomas Landseer (1795-1880)
11. English sculptor William Calder Marshall (1813-1894)
12. Hungarian painter Mihály von Munkácsy (1844-1900)

From Goodman's writings, it appears that he knew all of these

artists to one degree or another. From some of his writings and from their inclusion here, we can surmise that he admired them.

With photographic technological advances, the *carte-de-visite* was introduced in the late 1850's as an illustrated calling card and quickly became popular as they would be collected and displayed in middle class Victorian drawing rooms. After a sitting, fifty to one hundred copies of these cards were typically produced. They would be used as calling cards by the subject with a space at the bottom of the card for the signature. As only the first and the last of the twelve cards bear the signatures of the artists and since they are of non-English subjects, perhaps they were less well known to Goodman's audience. Were all the rest of the artists known by the art-viewing public?

Below the string of cartes, is a larger "cabinet" portrait photograph of critic John Ruskin (1819-1900). This photograph format replaced the carte in popularity. To the right

ater manager but by 1908 he was so strapped for money that he wrote to the *Jewish Chronicle* asking for financial assistance. He died from cancer in 1912.

"The Printseller's Window" depicts a recessed display window with various prints attached to the walls and a string of *cartes-de-visite* prominently displayed at about mid-height. Below this a shelf holds a glass tankard, cup, saucer, pitchers and vases, two additional photographs, an oval miniature, a string of pearls, a magnifying glass and a small figure of an armless boy. The floor of the window holds scattered prints, two open books and a plate holding coins. The shop keeper appears to be removing or inserting a small statue into the display through an opening in the back wall. A sheaf of papers is tacked to the window frame which is partially covered by a red drape.

Most of the prints in the display have been identified by the museum staff. The twelve cartes are of contemporary European artists. From left to right:



Some of the cartes-de-visite, left to right:
 Fredrick Lord Leighton, Elizabeth Thompson (Lady Butler), Lawrence Alma-Tadema, Thomas Landseer and William Calder Marshall

of it, lies propped a carte of critic George Augustus Sala (1828-1895). Sala was a close friend and fellow Savage Club brother of Goodman. Goodman wrote articles for some of Sala's publications and it is probable that they supported each other's efforts. Farther to the right, there is a painted oval miniature portrait of an earlier date (the subject has not been identified). The inclusion of the miniature portrait, the carte and the cabinet portrait may represent the time line of portraiture as each format was supplanted by the next.

The other three dimensional objects on display are things that the Industrial Revolution's reproductive technology would have made accessible to the middle class homeowner. They are also reminiscent of Dutch sixteenth century paintings where the proud merchants would display their wealth. Dutch painters would include objects symbolizing vanity and death to temper this display. Books, coins, crystal and pearls, all shown here were considered symbols of such transience. Was Sala's portrait encircled by the string of pearls as a good humored poke at his friend?

Many of the prints depicted on the walls and floor are identified as copies of the old masters: Rubens, Van Dyke and Sir Joshua Reynolds (1723-1792). Reynolds became the Royal Academy's first president and famously instructed his pupils to study the masters. Goodman's training at the Academy came at a time when this was still the method of study. The popularization of photography was accompanied by advances in printing which allowed the average home to have copies of the masters to decorate their walls.

The printseller oversees this all and dominates the upper portion of the artwork. Walter Goodman's grandson Raymond has speculated that the man depicted might be the naturalist and anthropologist, Charles Darwin (1809-1882). One of his last photographs taken of Darwin was around 1880 at the studio just a few doors away from

Goodman's own location. This same studio produced the photograph on which Goodman's depiction of Ruskin was based.

What might Goodman be trying to say to the Victorian audience? At the time, the numerous juried exhibitions allowed the artist a much closer rapport with the public than artists enjoy today. The inclusion of each of the images and objects might spark a close examination of the painting and invite audience participation in a game of identification of both recent celebrity and old masters.

The early popularity of photography threatened the livelihood of the portrait painter. At the same time, it not only allowed the artist to market himself with the *carte-de-visite* but could also be used as a tool to accomplish his artwork. Goodman is known to have painted some posthumous portraits using the subject's photographs. Most artists of the time including the Pre-Raphaelites utilized photography as an aide to producing their work. Also, most if not all, of the artists represented by the twelve *carte* supplemented their income with printed reproductions of their work.

John Ruskin condemned *trompe l'oeil* paintings and painters. He stated that, "Ideas of imitation," which he defined as "the immediate and present perception that something produced by art is not what it seems to be," are "contemptible," because experience of them is "very like a sensual pleasure, [...] precludes the spectator from enjoying inherent beauty in the subject." While Ruskin dismisses the optical manipulation as mere mental pleasure, Goodman is in fact forcing the viewer to try reconciling the illusion of realism with its inherent impossibility, thus turning the passive viewer into an active critic.

Furthermore, Ruskin derided Sir Joshua Reynolds's endeavor to follow convention in art by dismissing the old masters as "foolish prodigals" because "they lavish their whole means to get one truth, and leave themselves power-



The "cabinet" portrait of John Ruskin

less, when they should seize a thousand." The inclusion of the prints of the old masters would be an acknowledgment of Ruskin's criticism. Goodman's inclusion of Ruskin's portrait may be an additional assault on the critic as although Ruskin was frequently photographed he is reputed to have said "I dislike my face on entirely simple and certain laws, because it is bad in colour and form." By placing the magnifying glass in front of Ruskin's portrait is Goodman asking the viewer to scrutinize Ruskin's comments? Is placing a portrait of Goodman's friend and art critic Sala on the same level as the great Ruskin one more small insult?

By juxtaposing photographs of successful, contemporary artists against modern prints of old masters, together with the images of two active art critics and objects symbolizing vanity, Goodman appears to be questioning the lasting effects of contemporary criticism. Goodman's painting challenges Ruskin's critical values with respect to *trompe l'oeil*, photography and even the avoidance of anything natural in favor of modern products of manufacturing. If the painting is an allegory, the printseller represents the ultimately popular determination of what works of art and artists will be finally revered. If he is a representation of Charles Darwin, the public would have recognized him for his theory of natural selection.

"In the world of art, the process of selection is largely controlled by the art critic, whom the artist only challenges at considerable personal and professional risk. Viewed in this light, 'The Printseller's Window', standing alone as evidence of Walter Goodman's ability as a painter, has to be counted not only as one of the great works of the nineteenth-century illusionism, but also of critical artistic commentary."

Source: Walter Goodman's *The Printseller's Window* by Peter Ogden Brown, Memorial Art Gallery of the University of Rochester, 2009.

DO NOT THINK that
 simplicity means
 something like the
 side of a barn, but
 rather something
 with a graceful sense
 of beauty in its
 utility from which
 discord and all that
 is meaningless has
 been eliminated.
 Do not imagine that
 repose means
 taking it easy
 for the sake of rest,
 but rather taking it
 easily because
 perfectly adjusted
 in relation
 to the whole,
 in absolute poise,
 leaving nothing
 but a feeling of
 quiet satisfaction
 with its sense of
 completeness.

— Frank Lloyd Wright



Bertha Hubbard. c. 1900

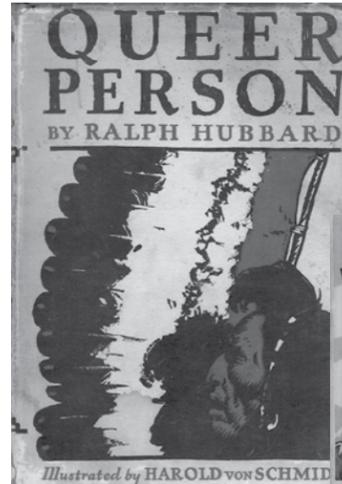
second son, Ralph Hubbard traveled with his 6-foot tall Grandmother Hinkle to North Dakota and Montana to visit Bertha's brother's ranches. Uncles Elmer and George Crawford had homesteaded near Meagher, Montana close to the Crow Reservation. In 1908 Ralph, at the age of 25, homesteaded in Mud Creek, Montana close to his Uncle Elmer's ranch. It was here Ralph was introduced to Joseph Henry Sharp a cofounder of the Taos Society of Artists.

While living from 1900 -1910 in Crow Agency, Montana, adjacent to the reservation, Sharp had built a cabin and furnished it with Roycroft arts and crafts "mission" furniture. He got the furniture

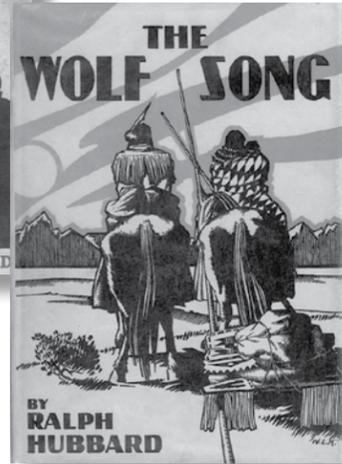
in trade for a dozen of his Indian paintings after guiding Elbert around the reservation for a few days. Hubbard took the paintings to decorate his new Roycroft Inn being built back in East Aurora between 1903-05. In the 1980s Sharp's Cabin was relocated to the Buffalo Bill Historical Center Museum in Cody, Wyoming. Named the Absarokee Hut, it is still furnished with the Roycroft furniture as it was in 1905. Gustav Stickley featured the cabin in an article in The Craftsman magazine in 1906 (without a mention of the clearly marked "Roycroft Furniture in the photos). All of Sharp's paintings are now gone from the Roycroft Inn but a few remain in Elbert Hubbard's extended family. A few are now in the collections of The Cowboy Hall of Fame Museum in Oklahoma City and the Gilcrease Museum in Tulsa, Oklahoma

In 1910 Ralph Hubbard moved to Boulder, Colorado to study for his Masters Degree in Biology during the years 1910-1913. Just before WWI, his mother, Bertha, and sister, Katherine Hubbard, had moved west from Buffalo to live with him on University Avenue. While in Boulder he befriended members of the Lamson family who had a home in Boulder and also a large ranch south in Elbert County. Ralph loved the ranch and its location with timberland and grazing pastures. In the summers leading up to the First World War he returned east to study for his PhD at Cornell University in Ithaca, NY along with his aunt Mytrilla (Bertha's sister), a noted high school Botany teacher in Buffalo.

In 1916 Ralph took his small inheritance and bought a 1,600-acre ranch from the Lamson family. Located in the Black Forest area NE of Colorado Springs. He named it Ten



Ralph Hubbard's two novels about Native American life.



Sleep Ranch honoring an Indian legend. Prior to his service in Europe in WWI, Ralph became an expert on the Plains Indians and taught Indian dancing to Boy Scouts throughout the U.S. In 1917 he entered the First World War as an ambulance driver in France. After the Great War he performed with Indian dance groups during the 1920's for the guests at the nearby elegant Broadmoor Hotel in Colorado Springs. In 1924, Dr. Ralph Hubbard wrote the chapter on American Indian Craft in the Boy Scouts' Handbook for Boys. He was particularly interested in Indian dancing and began seriously teaching dancing at Ten Sleep ranch. Sir Baden-Powell organized the First International Scout Jamboree in 1920, held in Great Britain. Dr. Hubbard put together an American Indian program at the Jamboree, a program that proved enormously popular. Many European boys had read stories based on cowboys and Indians and Hubbard's program delighted them. Indian lore programs were thus made part of subsequent Jamborees. Hubbard later developed the Indian program at the First American Boy Scout Jamboree in 1937 in Washington D.C.

During the Depression years Ralph wrote and illustrated two novels for boys based on Indian tales, Queer Person (1930) and The Wolf Song (1935). Unfortunately Ralph lost his ranch to taxes and foreclosure during the Depression. He then moved to Alamosa, Colorado to teach High School Biology for four years before moving to Minot, ND to teach college level Biology and Botany and helped to develop their collections. Something he had also done at University of Colorado in Boulder (where many stuffed birds are still in their collections.).

In addition to his work with Scouting, Hubbard founded two Native American museums: one at Wounded Knee, South Dakota (destroyed during the 1973 occupation) and another at Medora, North Dakota. He died at age 88 in Medora only two years after he finished building his last log cabin.



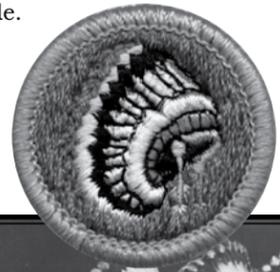
A guest cabin being built on Ten Sleep Ranch

The Koshare Indian Dancers (see <http://www.koshare-history.org/>) story began in February 1933, when two boys called a group of their friends together for a meeting. The boys were highly interested in the Native American culture and met regularly rediscover it. Buck Burshears, the boys' Scoutmaster helped to guide the boys on weekends while he was off from college in Colorado Springs. While studying at Colorado College he met and was a student of Ralph Hubbard. Hubbard was to help found the La Junta Colorado-based Boy Scout troop. In September 1933, the boys staged their first performance in the basement of St. Andrew Episcopal Church. After the show a local surgeon, Dr. R. S. Johnston, gave the boys five dollars for their efforts, a large sum during the Depression. To these first boys their dancing feet introduced them to a whole new world. Over the years the Koshares were inspired and learned the Native ways from people like Ralph Hubbard, Carl Parlasca, Ernest Thompson Seton, Dan Beard, Julian Solomon, Ben Hunt and hundreds of Native American friends. Through personal acquaintances and through their books, all these men were early inspirations to these young boys and their club. Today, over 75 years later the Koshares have a museum and fantastic art collection housed in the largest Kiva in the USA in La Junta, Colorado.

The second Hubbard-inspired Scout Troop is the Kwahadi Indian Dancers in Amarillo, Texas. Shortly after acquiring the Ten Sleep Ranch Ralph began sharing his love for the West and his knowledge of cowboy and Indian cultures by hosting an increasing number of Scout groups during the summer months. Visiting Scouts would learn about camping, archery, horsemanship, native crafts, and native dancing. Among the many counselors he employed to help him with his summer program was Dr. Charles E. Colgate of St. Louis, Missouri. Dr. Colgate was so fascinated by the Indian dances and crafts he learned from Hubbard that when he returned to St. Louis he created and guided a Scout troop of Indian dancers from 1928 to 1942. Then Colgate moved to Amarillo and became an assistant Scoutmaster for Troop 9. In the fall of 1944, Troop 9 Scoutmaster, Ralph Ireland, announced they would need to prepare a skit or performance for the Scout skills show

held annually in Elwood Park, Texas. Dr. Colgate offered to teach them one of the Indian dances he knew. This was the beginning of the still famous Kwahadi Dancers.

Both the Koshares and the Kwahadis have been sanctioned and helped by Native American nations. In 2009 The Kwahadis performed in East Aurora NY at the Roycroft Campus. It seems that Ralph Hubbard's legacy had come full circle.

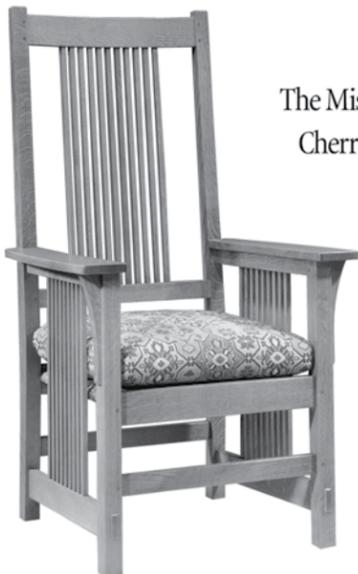


The Boy Scout Merit Badge for Indian Lore.



Ralph Hubbard on the left with the Koshares, c. 1939

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