

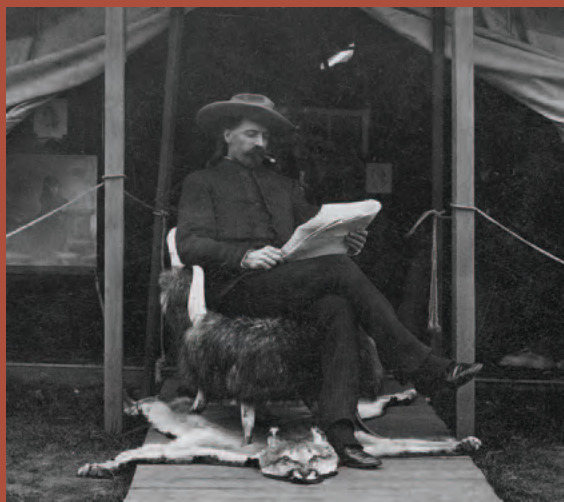
Initiatives

in Art and Culture

At the Frontier's Edge:

The Arts & Crafts Movement in Denver and Environs

Wednesday – Sunday,
September 21 – 25, 2011

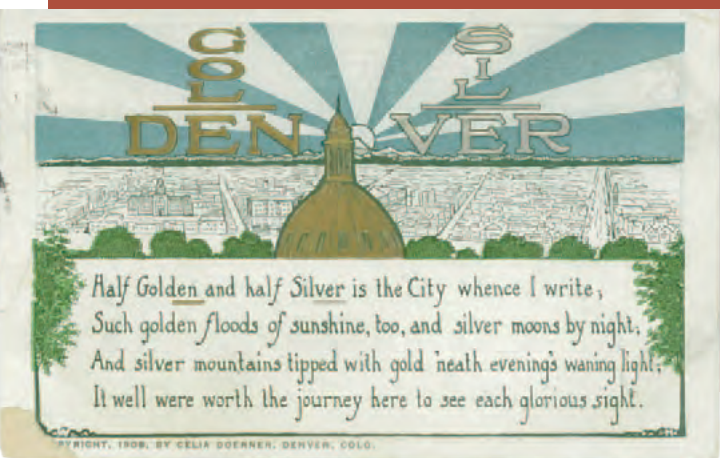


Buffalo Bill seated in a striking chair made from Texas steer horns and goat skin, in front of his tent on the Wild West show backlot, London, England, 1892. Photo: courtesy, Buffalo Bill Historical Center.

Artus Van Briggle, *Lorelei Vase*, ca. 1900, pottery, height 11 in.; one of Van Briggle's most famous pieces embodying the very essence of the Art Nouveau Style.



Todd Reed, *Cuff*, 18kt. gold, silver, raw diamonds (14.6ct.), white brilliant cut diamonds (0.248 ctw.), autumn brilliant cut diamonds (0.96ctw). Photo: courtesy, Todd Reed.



Vintage postcard, copyright, 1908, by Celia Doerner, Denver, CO.

At the Frontier's Edge: The Arts & Crafts Movement in Denver and Environs

Wednesday – Sunday, September 21 – 25, 2011

Exploring the Arts & Crafts movement in Denver and environs, "At the Frontier's Edge," the 13th annual Arts and Crafts conference, challenges the notion advanced at the end of the 19th century that the American frontier was closed. While from the limited perspectives of map making and census taking, a *geographic* frontier of settlement perhaps no longer existed, the energizing quality of frontier life remained. The frontier, according to Frederick Jackson Turner in a lecture given at the 1893 World's Columbian Exposition, created freedom by "breaking the bonds of custom, offering new experiences, and calling out new institutions and activities"; the nascent Arts & Crafts movement in the Mountain States did just that. Employing a cross-disciplinary approach that rejects the notion of a single "Arts & Crafts style," and looking instead at the repertoire of styles and sources upon which the Movement drew, we identify factors that shaped this regional expression, among them the rail lines. We challenge the generally accepted dates for the Movement (ca. 1876 – 1917) and explore ongoing manifestations of the Movement, such as the work of jeweler Todd Reed. Last, we consider whether the "frontier spirit" continues to affect the region's art, and whether the reception accorded the work of architects like Daniel Liebeskind and Brad Cloepfil, positioned on the frontier of their discipline, has historic roots.

The conference is hosted by the Boettcher Mansion, Denver Art Museum, Kirkland Museum of Fine & Decorative Art, St. Andrew's Episcopal Church, and Todd Reed Studio, Boulder with the participation of the Colorado Arts and Crafts Society.



Maynard Dixon, *Study in Cubist Realism*, 1925, Oil paint on wood panel.
Denver Art Museum, Lent by Grant and Betty Hagestad, 43.2009.

We gratefully acknowledge generous funding from Tom Bird and Joan Albin, Barbara N. Fuldner, James Dicke II, and The Felicia Fund. We are also deeply appreciative of support from Jim and Trudy Chiddix, Cynthia Shaw McLaughlin, The David Cook Galleries, Colorado College and Montague's Parlour, both in Colorado Springs, Rockmount Ranch Wear, as well as *Style 1900*, The Exeter Group, and The Gamble House. Anonymous donors have also contributed to this effort (as of 8/04/2011).

BOETTCHER MANSION

DENVER ART MUSEUM

COLORADO
ARTS & CRAFTS
SOCIETY

Kirkland Museum of
FINE & DECORATIVE ART

STYLE
1900

todd reed

DC DAVID
COOK
GALLERIES

ST. ANDREW'S
EPISCOPAL CHURCH

Wednesday, September 21, 2011

The afternoon's formal sessions will take place at St. Andrew's Episcopal Church (Ralph Adams Cram, 1907), 2015 Glenarm Place, Denver, Colorado.

2:00 – 2:30 p.m.

Registration.

2:30 p.m.

Welcoming remarks from the parish of St. Andrew's Episcopal Church, the Reverend Elizabeth P. Randall, Rector.



Denaura Vase, Denver China and Pottery Company, ca. 1901 – 1905. Collection of Kirkland Museum of Fine & Decorative Art, Denver, CO.

2:35 – 2:50 p.m.

Introduction. Lisa Koenigsberg.

2:50 – 3:35 p.m.

Considering the Context: Colorado and the Region. Thomas Jacob Noel.

3:40 – 4:30 p.m.

Arts & Crafts on the Frontier: Historical Precedent, Regional Identity, and “Home(s) on the Range.” Cheryl Robertson.

4:30 – 5:00 p.m.

Question-and-answer period.

5:30 – 7:00 p.m.

Reception.

Thursday, September 22, 2011



“Bomb” Vase, 1902 – 1905, designed by Archibald Knox (1864 – 1933), mfr.: Liberty & Company, London. Collection of Kirkland Museum of Fine & Decorative Art, Denver, CO.

The morning's formal sessions will take place at Kirkland Museum of Fine & Decorative Art, 1311 Pearl Street, Denver, Colorado.

8:30 – 9:00 a.m.

Coffee and registration.

9:00 – 9:15 a.m.

Welcome and introduction. Hugh Grant.

9:15 – 10:15 a.m.

Collections visits with staff and docents.

10:15 – 10:55 a.m.

Archibald Knox: In the Ministry of the Beautiful. Liam O'Neill.

11:00 – 11:30 a.m.

Colorado Metalworkers and Metalworking during the Arts and Crafts Period. Robert C. Rust.

11:35 a.m. – 12:10 p.m.

21st Century Heirlooms: Bold Designs, Precious Materials, and Ethical Sourcing. Todd Reed.

Conference attendees are welcome to return to the Kirkland Museum at any time.

12:15 p.m.

Busses leave promptly for the Boettcher Mansion via Red Rocks Park.

12:45 – 1:45 p.m.

Optional box lunch at the Boettcher Mansion (also known as “Lorraine Lodge,” Fisher & Fisher, 1917), 900 Colorow Road Golden, Colorado (*advance purchase required; attendees will be sent information after registration*).

1:45 – 2:30 p.m.

Wilderness and the Rustic Arts & Crafts. Richard Guy Wilson.

2:45 – 4:45 p.m.

Groups tour the Anne Evans Cabin (Evergreen architect-builder Jock Spence, 1910; the house is made of vertical logs and features many craftsman touches) **and Hiwan Homestead** (a rustic ca. 1890s log lodge illustrating early mountain summer-home living).

5:00 – 6:30 p.m. **Book signing and reception at “Hiawatha,” the Chiddix residence & ceramics studio on Upper Bear Creek Road in Evergreen.**

Author Barbara Edwards Sternberg will be present to sign copies of her biography *Anne Evans – A Pioneer in Colorado’s Cultural History: The Things That Last When Gold Is Gone*.

6:30 p.m.

Busses return participants to the Brown Palace Hotel, 321 17th St., Denver, Colorado.



Lorraine Lodge (now Boettcher Mansion) by Fisher & Fisher (1917). Photo: ca. 1920, courtesy, Colorado State Historical Society.

Friday, September 23, 2011



New American Indian Art Galleries at the Denver Art Museum. Photo: Denver Art Museum.

Formal sessions will take place at the Denver Art Museum [DAM].

Established in 1893 as the Denver Artists’ Club, DAM had come into being by 1918 and by 1948 had purchased a building on Acoma and 14th Street; additions include the 1954 South Wing, (Gio Ponti, 1954), the North Building (local architect James Sudler, 1971); the Duncan Pavilion; and the Frederic C. Hamilton building (Studio Daniel Liebeskind and Denver firm Davis Partnership Architects, 2006), 100 W. 14th Avenue Parkway, Denver, Colorado.

9:30 – 9:45 a.m.

Welcome. Christoph Heinrich, Jan and Frederick Mayer Director, Denver Art Museum.

9:45 – 10:15 a.m.

The Hand and Eye of the Artist: Celebrating the Arts of Native America at the Denver Art Museum and Intersections with the Arts & Crafts Movement. Nancy J. Blomberg.

10:20 – 11:05 a.m.

Undeniably Western: Thoughts on American Painters of the Southwest, and Arts & Crafts Ideology. Thomas Brent Smith.

11:05 – 11:25 a.m.

Coffee.

11:30 a.m. – 12:15 p.m.

Decorative Art ca. 1860 – 1932 at Kirkland Museum—Arts & Crafts, Aesthetic, Art Nouveau, Glasgow Style, and Wiener Werkstätte. Hugh Grant.

12:15 – 2:00 p.m.

Optional box lunch at the Denver Art Museum (*advance purchase required; attendees will be sent information after registration*). During the lunch break, there will be an optional architectural walking tour of the Museum and buildings in surrounding cultural center.

2:00 – 4:00 p.m.

Curator-led tours of collections at the Denver Art Museum.

4:15 p.m.

Busses depart promptly for Boulder; en-route, we visit the Colorado Chautauqua National Historic Landmark.

5:45 p.m.

Arrive in Boulder.

6:00 – 9:00 p.m.

Farm-to-table dinner and viewing hosted by Todd Reed Studio, 2015 Pearl St., Boulder, Colorado.

Featuring an exhibition of works by members of the American Jewelry Design Council (AJDC) who will be present and demonstrations of benchwork. The evening also provides an opportunity to visit the Pearl Street Pedestrian Mall, a prototype for many downtown urban core renewal projects.

9:00 p.m.

Busses depart promptly for Denver, returning participants to the Brown Palace Hotel, 321 17th St., Denver, Colorado.



*Artus Van Briggles working at Chico Basin Ranch, 1899.
Photo: courtesy, Colorado Springs Pioneers Museum.*

Saturday, September 24, 2011

8:30 a.m.

Departure for Colorado Springs. Busses leave promptly from the Brown Palace Hotel, 321 17th St., Denver, Colorado.

10:00 a.m.

Arrive in Colorado Springs.

10:00 a.m. – 12:00 p.m.

Tour the historic Van Briggles Memorial Pottery (Nicolaas van den Arend, ca. 1908) **and the Van Briggles Collections and Archives of the Colorado Springs Pioneers Museum** (representing the cultural history of El Paso county and housed in the former El Paso County Courthouse and holding the largest public collection of Van Briggles pottery in the world, 1903), 215 S. Tejon St., Colorado Springs, Colorado.

12:15 – 1:00 p.m.

Optional box lunch (*given the schedule for the day, it is strongly recommended that you reserve for this lunch as there are no other options in the vicinity; advance purchase required and attendees will be sent information after registration*).

1:00 – 3:30 p.m.

Lectures and panel discussion.

1:00 – 1:25 p.m.

Van Briggles before Colorado Springs.

Anita J. Ellis.

1:30 – 1:55 p.m.

The Genius of Artus Van Briggles.

Kathryn Davis Gardner.

2:00 – 2:25 p.m.

William A. Long: Art Pottery Pioneer.

Laura F. Fry.

2:30 – 2:55 p.m.

Van Briggles Pottery: Arts & Crafts and Art Nouveau. Scott Nelson.

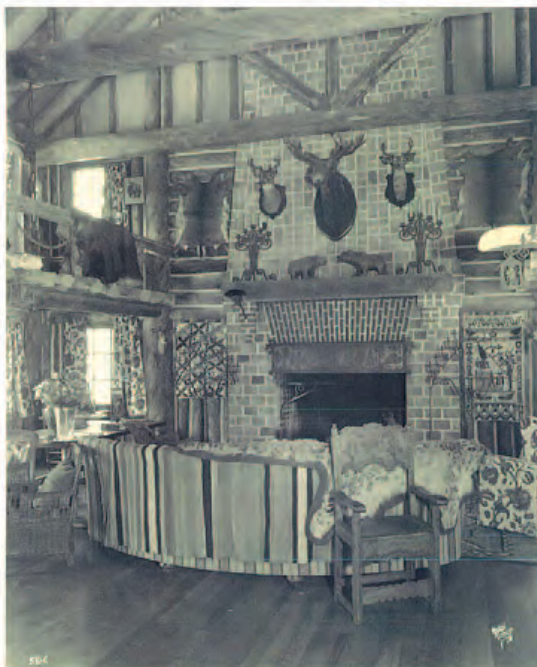
3:00 – 3:30 p.m.

Panel discussion: “West Meets East: The Eastern Heritage of the Western Frontier.”

3:30 – 4:30 p.m.

Van Briggles studio visit and refreshments.

Interior View, Ponderosa Lodge, J.J.B. Benedict, 1928; the Ponderosa Lodge was the summer home of Alice Bemis Taylor. Photo: La Foret.



“La Foret - August 1928”

4:30 p.m.

Busses depart for La Foret.

4:45 – 5:30 p.m.

Visit La Foret, originally the summer estate of Mrs. Alice Bemis Taylor; we visit Ponderosa Lodge, the main residence (J.J.B. Benedict, 1928, a prominent Denver architect) and The Taylor Memorial Chapel (John Gaw Meem, 1929). After this visit, busses return to Denver.



John Gaw Meem, *The Taylor Memorial Chapel*, 1929, in a photograph from the period. Photo: La Foret.

6:30 – 8:00 p.m.

Reception and viewing, David Cook Galleries.
1637 Wazee St., Denver, Colorado.

Specializing in American Indian art and American paintings since the late 1970s, David Cook has established himself as an active and prominent dealer in the western art community. His two galleries, which are located adjacent to one another in the historic Lower Downtown neighborhood of Denver, are steeped in the history of the region. A visual account unfolds through the ever-changing display of museum quality Native American artifacts and paintings of the American West by the most prominent regional artists.

7:00 p.m.

Welcoming remarks. David Cook.

Sunday, September 25, 2011

9:30 a.m.

Downtown walking tour. We depart from the Brown Palace Hotel, 321 17th St., Denver, Colorado.

Tom “Dr. Colorado” Noel will conduct this pedestrian inspection of the public art, architectural wonders, and cultural (high and low) delights of downtown Denver. We start at the Brown Palace Hotel (1892, Frank Edbrooke) the masterpiece of the city's greatest 19th-century architect. Other stops include the Navarre Bordello (1880, Frank Edbrooke) Trinity United Methodist Church (1888, Robert Roeschlaub), Wells Fargo Center (1965, I.M. Pei/1981, Philip Johnson), Republic Plaza (1984, Skidmore, Owings and Merrill), the Paramount Theater (1930, Temple Hoyne Buell), and two exquisite Richardsonian Romanesque stone delights: The Kittredge Building (1891, Morris A. Stuckert) and the Masonic Temple (1890, Frank Edbrooke). We will take a look at two of Denver's finest office buildings, the Equitable Building (1892, Andrews, Jacques and Rantoul) and the Daniels & Fisher Tower (1911, Frederick J. Sterner and George Williamson). We will then take the free shuttle along the Sixteenth Street Mall (1982, I.M. Pei) to Denver's Skid Row, reborn as a million dollar loft, entertainment and retail paradise. We will inspect Union Station (1881, Van Brundt & Howe), the Oxford Hotel (1891, Frank Edbrooke), Rockmount Ranch Wear (1909, Fisher & Fisher), Cactus Club (1990, Peter Dominick), El Chapultepec Jazz Club, Hop Alley, Japan Town, Warehouse Row (now lofts, brewpubs, and the Tattered Cover Book Store) and the red light district with stops at notable watering holes to keep your whistle wet.



Frank Edbrooke, *The Brown Palace Hotel*, 1892. Photo: courtesy, Denver Public Library.

12:00 – 1:00 p.m.

Visit to and lunch at Rockmount Ranch Wear, 1626 Wazee St., Denver Colorado.

Remarks by Steve Weil, third generation and president. This legendary company, the first to make shirts with snaps, worn by Elvis, Bob Dylan, and Eric Clapton.

Optional barbecue lunch (*advance purchase required; attendees will be sent information after registration*).

Presenters

Lisa Koenigsberg, conference director; founder and president, Initiatives in Art & Culture, who originated the series of annual Arts & Crafts conferences in 1999 and who has been responsible for them since then. Former positions include: Director, Program in the Arts and Adjunct Professor of Arts, NYU/SCPS; assistant director for project funding, Museum of the City of New York; executive assistant, Office of the President, American Museum of Natural History; architectural historian, New York City Landmarks Preservation Commission; and guest curator, Worcester Art Museum and Yale University Art Gallery. Her writings have appeared in books and journals, among them *The Gilded Edge: The Art of the Frame* (2000), *The Architectural Historian in America* (1991), *Architecture: A Place for Women* (1990), the *Archives of American Art Journal*, the *Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*. She collaborated with Suzanne Smeaton on an essay on frames in the Edward Root Bequest at the Munson-Williams-Proctor Art Institute for an exhibition and forthcoming publication celebrating the 50th anniversary of the Root Bequest.

Nancy J. Blomberg, senior curator and head, Native Arts Department, Denver Art Museum, where she recently spearheaded the physical and intellectual transformation of the 23,000 square foot re-installation of DAM's acclaimed American Indian art collection. She has received numerous grants for research, exhibitions, conservation and collections management from the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the National Science Foundation (NSF), the Luce Foundation and the National Park Service. Her research specialties include North American Indian art and cultures, specifically Navajo textiles. Her major publications include: *Navajo Textiles: The William Randolph Hearst Collection* (1988, 1994); *Breaking the Mold: The Virginia Vogel Mattern Collection of Contemporary Native American Art* (with P. Nordstrand, 2006); *[Re] Inventing the Wheel: Advancing the Dialogue on Contemporary American Indian Art* (editor, 2008); *Action and Agency: Advancing the Dialogue on Native Performance Art* (editor, 2010). She has also served as a panelist and reviewer for numerous organizations including the NEH, NEA, NSF, Institute of Museum Services, the John D. and Catherine T. MacArthur Foundation, and the Council for Museum Anthropology.

Anita J. Ellis, deputy director, Curatorial Affairs, Cincinnati Art Museum; she is an authority on Cincinnati decorative arts, especially ceramics. Her numerous publications include *Rookwood and the American Indian: Masterpieces of American Art Pottery from the James J. Gardner Collection* (2007, with S. L. Meyn); *Rookwood Pottery: The Glorious Gamble* (1992, recipient Florence Roberts Head Book of the Year Award); *Rookwood Pottery: The Glaze Lines* (1995); and *The Ceramic Career of M. Louise McLaughlin* (2003). Ellis originated and was the project director for "The Cincinnati Wing: The Story of Art in Cincinnati," a permanent cross-media display in 18,000 square feet of a renovated wing in the Cincinnati Art Museum; the project received Luce Foundation, NEA, and NEH planning and implementation grants. The Recipient of the 2004 YWCA Career Woman of Achievement Award, she serves on numerous boards including that of The American Ceramic Circle.

Laura F. Fry, curatorial assistant, specializing in American western art and late 19th / early 20th century American design at the Buffalo Bill Historical Center, Cody, Wyoming. She has extensively researched American art pottery, and her writings include "The Innovative Pottery of William A. Long" (*Journal of the American Art Pottery Association*, Winter 2011) and "Let the American Potter Be a Professional Amateur: Laura Anne Fry and the American Art Pottery Movement" (University of Denver Master's Thesis, 2010). She co-curated the permanent exhibit "Joseph Henry Sharp and the Absarokee Hut" at the Buffalo Bill Historical Center in 2010, emphasizing Sharp's connection to the Arts & Crafts Movement. Her current research includes early 20th century architecture and design in the northern Rocky Mountain

region, and the influence of William F. "Buffalo Bill" Cody on American visual culture. Ms. Fry received an MA in American Art History from the University of Denver, and a BFA in Ceramics from Washington University in St. Louis.

Kathryn Davis Gardner, career museum curator, Colorado Endowment for the Humanities scholar, and Colorado College instructor; she has worked with Van Briggie pottery for over 20 years. She received her MA from the Winterthur Program in Early American Culture and the University of Delaware. A graduate of Colorado College, she has worked at the Colorado Springs Pioneers Museum (CSPM), the Colorado Historical Society, and the Colorado Springs Fine Arts Center. As the curator of the largest public collection of Van Briggie art pottery, she traveled the exhibition, "One Hundred Years of Van Briggie Pottery," to eight venues across the country from the Colorado Springs Pioneers Museum (2000 – 2002). Gardner also organized "A Bit of My Garden: A Symposium on Van Briggie Art Pottery," held in 2004 at the CSPM. She is the featured on-air consultant in the award-winning documentary, "Van Briggie – Art of Clay," produced by Rocky Mountain Public Broadcasting Network (2004). Her publications include, "A 1904 Legacy: The Collection of Van Briggie Art Pottery in the Colorado Springs Pioneers Museum" (*Journal of American Art Pottery*, March/April 2007) and "The Collection of Van Briggie Pottery at the Pioneers Museum" (*Cheyenne Mountain KIVA*, vol.6, no.2, Spring 2002), an issue devoted to Van Briggie Art Pottery.

Hugh Grant, founder, director and curator, Kirkland Museum of Fine & Decorative Art and adjunct curator, Kirkland Collection, Denver Art Museum; Grant built the majority of the Kirkland Museum's collection of international decorative arts, concentrated from 1860 to 1980, of which there are more than 3,300 objects on view. The Museum also fulfills a mandate to document, collect, exhibit and publish Colorado artists, primarily from 1820 to 1980, with over 170 Colorado artists on view at any one time and represented by about 600 works. The Museum has the estate collection of Colorado painter Vance Kirkland (1904 – 1981). The Museum has loaned art works widely to Colorado institutions and to institutions throughout the nation as well as abroad. For his role as executive director and writer of the ballet, *The Artist and The Muse*, performed by Colorado Ballet and aired on PBS stations, Grant won the Heartland Emmy for Best Entertainment Program (2000). The author of numerous articles on art for books, magazines, and catalogs, Grant is the recipient of honorary degrees and awards including an Honorary Doctor of Fine Arts from the University of Denver (2003), the 2009 Bonfils-Stanton Foundation Award, and the 2000 Historic Denver Award. *Antiques Roadshow*, the PBS television series, filmed a segment at the Museum that aired in March 2010.

Scott Nelson, collector and author; a long time collector of Van Briggie and other art pottery, he is the author (with L.K. Crouch, E.B. Demmin, and R.W. Newton) of *A Collector's Guide to Van Briggie Pottery* (1986). Nelson's grandfather was a close friend of Artus and Anne Van Briggie, and Anne was Nelson's mother's godmother. Nelson is a past-president of the American Art Pottery Association. When not looking for early Van Briggie, he is a psychiatrist who practices part time on remote Indian reservations in New Mexico.

Thomas Jacob Noel, professor of history, University of Colorado Denver; he is the author of 40 books, many of which deal with art, architecture and culture, such as *Denver: The City Beautiful & Its Architects* (1987, with B. Norgren); *Buildings of Colorado* (1997, a part of the Buildings of the United States series sponsored by the Society of Architectural Historians); *Showtime: Denver's Performing Arts, Convention Centers & Theatre District* (2008, with Amy Zimmer); and *Colorado: A Liquid History & Tavern Guide* (1999). Noel conduct tours for the Colorado Historical Society, the Smithsonian Institution, and other groups. He writes a Sunday column for *The Denver Post* and appears regularly on Channel 9 (NBC) as Dr. Colorado.

Liam O'Neill, chairman, The Archibald Knox Society, which he founded in 2006. The Society's mission is to promote the legacy of Archibald Knox both nationally and internationally, presenting the Isle of Man as an *Island for an Art Lover*. He has worked in education as a teacher and lecturer for over 30 years and has a passionate interest in the life and work of Archibald Knox. He has a bachelor's degree in Theology from the University of Ottawa and an MA in Celtic Christianity from Lampeter, University of Wales.

Todd Reed, jeweler, whose acclaimed work is hand-fabricated in his Boulder, Colorado studio. Todd Reed Inc. had its official start in 1992 and was immediately recognized for daring designs, innovative use of raw diamonds, and bold use of materials. He believes that his affinity for jewelry making started around the age of 10 when, on a family vacation in Bisbee, Arizona, he saw a working silversmith. In using raw diamonds, his goal was to bring back the natural colors, organic cuts, and timelessness of ancient and antique pieces. Believing that the most perfect stone is an uncut, he celebrates the inherent elegance of the pure form of the gem. Reed's collection continues to evolve as does his interest and relationship to the material; expanding upon his



The Rookwood Pottery Company, Artus Van Brigghe, Vase, 1897, white body, thrown. Decorated with large gull in flight over waves. All-over ground of abstracted sea and sky, sea green glaze line. 11 x 7 1/4 in. (27.9 x 18.4 cm). Cincinnati Art Museum. Gift of Walter E. Schott, Margaret C. Schott, Charles M. Williams and Lawrence H. Kyte, 1952.306.

original cube designs, he has used naturally colored diamonds fashioned into antique rose and old mine cuts. The gold used in Todd's work is recycled and all of the diamonds are ethically sourced stones. All pieces are hand-fabricated and finished in 18kt gold, palladium, platinum, and silver in Reed's studio by a team of exceptional goldsmiths working under Reed's guidance. He has received such awards as the Town & Country Couture Award in 2008 and has been honored by the American Craft Council and the Society of North American Goldsmiths. Reed has served as president on the board of The American Jewelry Design Council.

Cheryl Robertson, independent scholar, curator, and museum consultant; former positions include: director, Decorative Arts Summer School for Christie's Education (New York) and director, Sotheby's Institute American Arts Course; also Richard Koopman curator of American decorative arts, Wadsworth Atheneum; instructor, Boston University graduate programs in American and New England Studies; director of exhibitions and public programs, National Heritage Museum, where she mounted "Designing in the Wright Style: Furniture and Interiors by Frank Lloyd Wright and George Mann Niedecken," and wrote the accompanying book. Robertson

has twice been curator of decorative arts at Milwaukee Art Museum, and served as assistant professor/education curator at Winterthur Museum over a decade. Among her publications are decorative arts entries for the forthcoming Dallas Art Museum's revised permanent collection catalogue, and "Furniture Transcendent: The Pratt Desk and Chair," in Sotheby's limited-edition catalogue *The Charles M. Pratt Desk and Chair by Greene & Greene* (2010). She is the author of essays in catalogues, among them *International Arts & Crafts* (V & A, 2005); *Byrdcliffe: An American Arts & Crafts Colony* (2004); and in *"The Art that is Life": The Arts and Crafts Movement in America, 1875 – 1920* (1987) and *The Arts and Crafts Movement in California: In Pursuit of the Good Life* (1993). She is a multi-year consultant for the H.H. Richardson-designed *Stonehurst*; and has been the historic furnishings advisor for Russel Wright's own *Manitoga* home and for Frank Lloyd Wright's Darwin Martin House.

Robert C. Rust, national Arts & Crafts design consultant, owner of 2R Fine Arts in Denver, and appraiser; with his wife Pamela McClary. Rust has co-authored articles on the Colorado Arts & Crafts Movement, most recently in the winter issue of the *Journal of the American Art Pottery Association*, and with his wife has, since 2001, been researching the history of Colorado Arts & Crafts for a planned exhibition and book on the subject. A founder and board member of the Foundation for the Study of the Arts & Crafts Movement at Roycroft, a founder and first president (1980) of the Preservation Coalition of Erie County (New York), Rust has been a board member of the Colorado Arts & Crafts Society since 2001, the year he began serving as a consultant to the Kirkland Museum on the Arts & Crafts period. He holds a bachelor of arts degree from SUNY College, Buffalo in Historic Preservation and Art History. He has led tours and lectured on the Arts & Crafts era in the US and Europe since the 1980s. A frequent lender and contributor to many exhibitions and catalogs in the US and Ireland since the 1970's, he also co-authored *The Arts and Crafts Price Guide* (1988/1990); *Head, Heart and Hand* (1994); *Arts and Crafts Design* (1997); *The Arts and Crafts Home* (1999); and *The Roycroft Campus: a History* (1999/2009).

Thomas Brent Smith, director, Petrie Institute of Western American Art, Denver Art Museum. He previously served as Curator of Art of the American West at the Tucson Museum of Art, where he organized the exhibition *A Place of Refuge: Maynard Dixon's Arizona* and authored the eponymous companion publication. Smith was a Robert S. and Grace B. Kerr Foundation graduate fellow at the University of Oklahoma's Charles M. Russell Center for the Study of Art of the American West.

Richard Guy Wilson, Commonwealth Professor of Architectural History, University of Virginia; a frequent lecturer for universities, museums and professional groups, and a television commentator for Americas Castles and other programs, he has served as a curator for major museum exhibitions. Among his publications are *The Prairie School in Iowa* (1977); *McKim, Mead & White, Architects* (1983); *The AIA Gold Medal* (1984); *The American Renaissance, 1876 – 1917* (with D. Pilgrim and R. Murray, 1979); *The Machine Age in America, 1918 – 1941* (with D. Pilgrim and D. Tashjian, 1986); *The Colonial Revival House* (2004); *Harbor Hill: Portrait of a House* (2007), and contributions to *The Arts and Crafts Movement in California: Living the Good Life* (1993), *From Architecture to Object: Masterworks of the American Arts and Crafts Movement* (1989), and *"The Art that is Life": The Arts and Crafts Movement in America, 1875 – 1920* (1987). An honorary member of the American Institute of Architects, he received the University of Virginia's Outstanding Professor award in 2001, and in 2007 he was the Thomas Jefferson Fellow at Cambridge University, England.

Denver

Special nightly rates have been arranged at the Brown Palace Hotel and Spa and the Comfort Inn Downtown Denver to those identifying themselves as "Arts & Crafts" participants or with Initiatives in Art and Culture. *The room blocks will be held until August 22, 2011 (Brown Palace) and September 5, 2011 (Comfort Inn); thereafter rooms are offered on a rate and availability basis only. To receive the special nightly rate, reservations must be made via phone.*

The Brown Palace Hotel and Spa
321 17th Street, Denver, CO 80202
Phone: (303) 297-3111 or (800) 321-2599

The legendary Brown Palace Hotel and Spa features six onsite dining options and a Four-Star Spa. It is located within walking and shuttle distance of the city's best restaurants, shopping and entertainment. A special nightly rate of \$219, plus taxes, is available to those identifying themselves as "Arts & Crafts" participants or with Initiatives in Art and Culture.

The Comfort Inn Downtown Denver
401 17th Street, Denver, CO 80202
Phone: (303) 296-0400 or (800) 237-7431

The Comfort Inn Downtown Denver is connected to the Brown Palace Hotel and Spa by a sky bridge. Meals in any of the Brown Palace's restaurants and Spa visits can be charged to guests' rooms. Guests at the Comfort Inn receive a complimentary American breakfast and Internet access. Special nightly rates of \$119, plus taxes, for standard rooms and \$139, plus taxes, for deluxe corner rooms are available to those identifying themselves as "Arts & Crafts" participants or with Initiatives in Art and Culture.

To register on-line: www.acteva.com/go/denver

To register by phone: (646) 485-1952

For further information, please contact: info@artinitiatives.com; tel.: (646) 485-1952; fax: (212) 935-6911 or visit: www.artinitiatives.com



Van Briggles Pottery Lamp, 1903, by Anne Van Briggles (1868 -1929); shade probably by R. Ito, early 1904. Promised gift to Kirkland Museum of Fine & Decorative Art, Denver, CO by Pam McClary and Robert Rust. Photo: David Foxhoven.

At the Frontier's Edge: The Arts & Crafts Movement in Denver and Environs – September 21 – 25, 2011

Name _____

Address _____

City _____ State _____ Zip _____

Affiliation _____

Day-time phone _____

E-mail address _____

FEE

- ☐ Enclosed is the conference fee of \$495.
- ☐ I am a full-time student and enclose \$200 for the conference fee (student ID must be presented on-site at the welcome desk)

METHOD OF PAYMENT

☐ Payment is enclosed (check or money order made payable to Initiatives in Art and Culture), or

☐ I authorize you to charge my credit card _____

Signature

☐ Visa® ☐ American Express® ☐ Mastercard® ☐ Discover®

Card Number _____ Expires _____

Single-day registration options available; please send inquiries to: info@artinitiatives.com or call (646) 485-1952. Program subject to change.

Initiatives

in Art and Culture

Initiatives in Art and Culture

333 East 57th Street, Suite 13B
New York, New York 10022

Frederick Sterner, *Daniels & Fisher (D & F) Tower*, Denver, Colorado, 1910. Built as part of the Daniels & Fisher Building and modeled after The Campanile in the Piazza San Marco, it was the tallest structure west of the Mississippi at the time. When the store was demolished (ca. 1971), the tower was saved and renovated into lofts and businesses.



At the Frontier's Edge:
The Arts & Crafts Movement
in Denver and Environs

Wednesday – Sunday, September 21 – 25, 2011