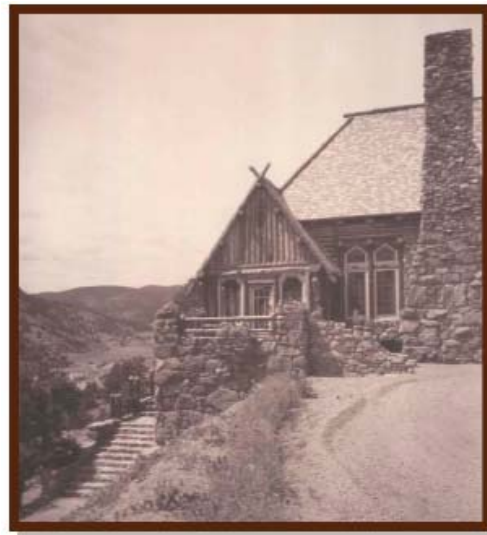


THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE
COLORADO ARTS & CRAFTS SOCIETY

www.coloarts-crafts.org

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Southeast Entrance

Thanks to the stellar stewardship practices within Jefferson County's Parks Department, a very special place in Pine, Colorado is not only in the process of being preserved for posterity, but will be opening its doors to the public this summer. On Sunday, August 11th, from noon to 3 p.m., Colorado Arts and Crafts Society members are invited to tour the historic site and then picnic on the grounds inside beautiful Pine Valley Ranch Park located along a two-mile stretch of the North Fork of the South Platte River.

In 1908, Charlie Eggert, owner of the Eggert Ice Company of Denver, purchased the vast 4-L Ranch (homesteaded and turned into a cattle ranch by several families during the late 19th century) to harvest ice from the many nearby lakes. In 1927, the 828-acre property was sold to William A. Baehr to be used as a family summer home. President of Chicago's North Continent Utilities Company, a major electrical, natural gas and hydroelectric company, Baehr was also a driving force in constructing power plants across the middle and western United States.

Hired to turn Baehr's dream house in the forest into a reality, local architect (and Frenchman) Jules Jacques Benois (J.J.B.) Benedict designed it in his signature rustic style, called "Colorado Alpine." Known for his work on many Denver Mountain Parks structures (including Chief Hosa Lodge in 1920), Benedict favored materials such as peeled logs, rough stone and wrought iron that not only blended the buildings with their indigenous surroundings but helped Americans feel like they were far, far away from the country's crowded, polluted cities and back to nature. Sound familiar to us A&C aficionados?

Pack A Picnic For
Our Summer Sojourn
To Historic
BAHRDEN LODGE

Sunday, August 11, 2013

By Cynthia Shaw

Baehrden is a testament to Benedict's focus on details – such as the steeply-pitched roof, Gothic window treatments and wildlife motifs - that made his buildings visually appealing. Using native field stones and hand-selected spruce logs, a closely supervised crew of 60 skilled workmen purportedly labored round the clock to complete construction in 90 days during the summer of 1928 at an estimated cost of \$100,000. Other contributing artisans included local blacksmiths recruited to fabricate intricate decorative ironwork used throughout the Lodge (and its sibling property, La Foret Conference Center and Retreat in the Black Forest near Colorado Springs, also designed by Benedict the same year).

Over the next two decades, Baehr made extensive improvements and additions to the property. Following his death in 1956, the family sold the Lodge to a private group of wealthy Denver families, among them Francis Van Derbur, Helen Bonfils, William Boyd, Dr. Robert Dudley and Dr. James Rae Arneill, Jr. Rechristened "Pine Valley Ranch", the property was first turned into a private (males-only!) fishing club and, when this became too expensive to maintain, the also unsuccessful Pine Valley Country Club. In 1975 the property was sold to the Winegard Realty Corporation, which added a dining room, in-ground swimming pool, sauna and cabins and operated it as the Pine Valley Ranch Conference Center and Family Resort for nearly 11 years.

In 1986, Jeffco Open Space purchased the site for \$2.35 million, turning it into a park with scenic vistas and recreational opportunities, including biking, fishing, hiking, horseback riding and skating (along with construction of a shelter, restrooms and parking lot). While the original observatory and gazebo were restored early on, the Lodge has been patiently awaiting some long-overdue



Southwest elevation showing covered porch and dining room.

attention. Listed on the State Register of Historic Places in 1998 and currently seeking local grant funding and National Register designation, plans for the adaptive re-use of the former dwelling have been discussed at length with local business consultants, community members and preservationists. Over the last year, many talented Parks employees and HistoriCorps volunteers (including carpenters, metalsmiths and stoneworkers – not to mention landscape designers, planners and preservationists) have painstakingly worked on the Lodge to prepare it for the July 7th event, where the first three rooms (porch, living room and dining room) will open to the public on a limited basis for interpretive tours.

Baehrden Lodge is located approximately 48 miles west of Denver past Conifer via U.S. Highway 285 and Colorado 126. To sign up for the August event, please call Cynthia at (720) 497-7632 or email cshaw@jeffco.us. Carpooling is recommended. 🌲



The Great Room, showing log railing with 4L brand and iron lighting fixture.

SAN DIEGO'S MARSTON HOUSE MUSEUM & GARDENS

PART 2: HEBBARD & GILL AND THE HOUSE & GARDEN TOUR

BY BETH BRADFORD

In 1904, when George Marston asked the architectural firm of William Hebbard and Irving Gill for a residence design that would comfortably house his family while reflecting his civic status as one of San Diego's most influential citizens, he received an Arts and Crafts style gem that did just that.

Will Hebbard, born in Milford, Michigan in 1863, attended the School of Architecture at Cornell University and worked as a draftsman for Burnham & Root in Chicago before moving west in 1888 where he worked at Curlett, Eisen and Cuthbertson in Los Angeles. Later that year, he relocated to San Diego where he set up his own architectural firm after he received a commission to design a powerhouse for the new cable railroad system. Shortly



Hebbard 1888 Powerhouse for the Cable Railway

thereafter, he was commissioned to design a large home for one of the owners of the Cable Railway Company, David D. Dare. The brownstone, completed in 1890 was heavily influenced by Henry H. Richardson. It was also at this time that Hebbard became an associate with James Merritt and W.E. Reid and when the Reid brothers established a new office in San Francisco, he inherited their unfinished projects.

Irving Gill was born in Tully, New York in 1870 and apprenticed to Ellis G. Hall in Syracuse before moving to Chicago where he worked first with Joseph Lyman Silsbee and then Dankmar Adler and Louis Sullivan. After working on designs for the Columbian Exposition, he moved to San Diego in 1893 for health reasons where he established his own architectural firm. One of his early buildings, a residence for John Kendall is considered a rambling East Indian Bungalow Style. After a brief partnership with Joseph Falkenhan, Gill continued on his own. The George G. Garrettson residence, a gambrel roofed, Shingle Style residence contained the unusual feature of a fireplace under the staircase in the entry hall.

In 1896, Hebbard and Gill began their partnership that would last until 1907. The strong influences of their Chicago mentors are evident in some of their early work together. Their first project was the design for "Los Banos", a cupola and tower embellished, large bathhouse that would utilize the water heated by the cooling of the street-car system's giant engine in salt water plunge pools. The entrance archway and terrace pavilions of the building are



1904 State Normal School

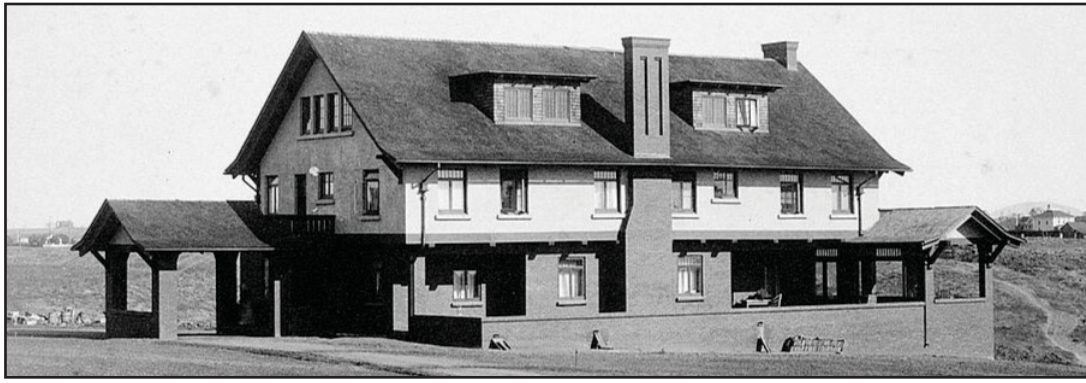


1897 Los Banos

inspired by Sullivan's Columbian Exposition's Transportation Building. The State Normal School commission was the result of a design contest. It is styled after the Charles Atwood designed Columbian Exposition's Fine Arts Palace and was built in three phases from 1898-1904. Many residences, churches and commercial buildings followed. The residences of Julius Wangenheim, Bertha B. Mitchell and Stephens-Terry all carry the hints of elements included in the Marston home.

The lot that Marston had purchased in 1903 is located at the northwest corner of Balboa Park with the Park canyon extending directly to the east. At that time, however, it really had nothing tangible to recommend it. Marston described it thusly, "Neither Upas nor Seventh Street was graded and the grounds about the house were in a very rough condition. There were heaps of rubbish and ashes which had been dumped down the hill slope."

Construction commenced in late 1904 and continued into the fall of 1905. Gill was overseeing the construction but because he had other large homes under construction back East, he was away for long periods of time, leading to delays in the building's progress. It was perhaps a visit to his former associates in Chicago that alerted him to the Prairie Style of architecture taking hold in that area at that time. When he returned to San Diego, he made some striking modifications to the house design including the elimina-



1905 Marston House

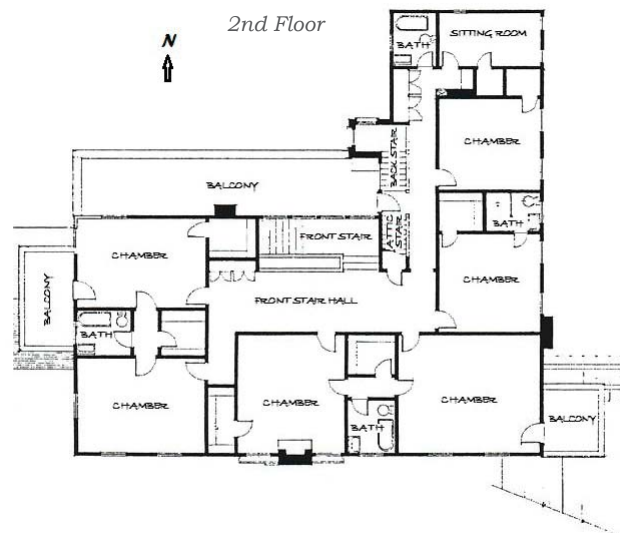
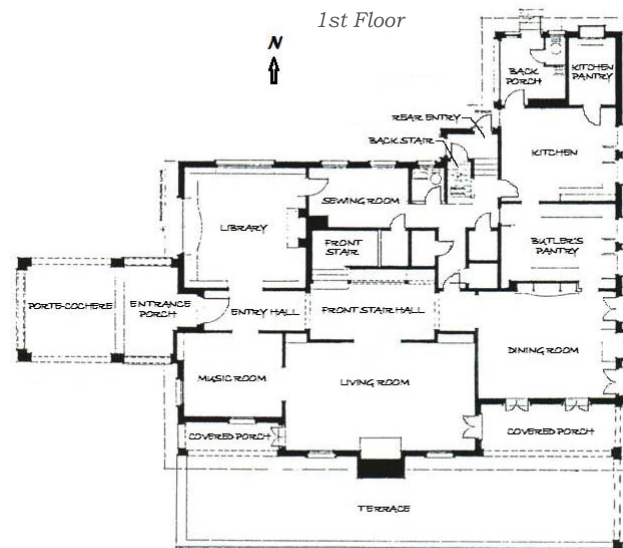
tion of the proposed half-timbering and modifying the finish of the east and west balconies to wood rather than the brick openwork that was already used on the north balcony. These changes were transformative, no longer was this an English home but it had now become an American icon.

The Marston family moved into their nearly finished house in the first week of October 1905. The house contains a finished basement with laundry and furnace rooms. On the first floor there are the living, dining, music and sewing rooms, library, kitchen, butler's and kitchen pantries, an enclosed rear porch and an additional pair of covered porches leading to the south terrace. The second floor includes six bedrooms, four baths, a sitting room and three balconies. The partially finished attic includes a large central room, and three small bedrooms. The unfinished portion of the attic housed a section of a solar water heating system. The carriage house is located to the north-west of the main house. All of this comes to a total of approximately 8500 square feet and was built for \$20,000.

Looking at the photo from 1905 shows how the naked environment required a creative vision to see its possibilities. Besides installing the much needed landscaping, some minor but much appreciated architectural changes were made during those early years. By 1915, the landscaping had developed and the two south facing living room windows were enlarged. By 1927, a wide brick stair had been added to draw people from the terrace to the south lawn. An additional change made in 1941 added a large window between the two south doors in the dining room. Each of these improvements succeeds in increasing the outlook and enjoyment of Balboa Park.

The orientation of the house is such that the porte-cochere is to the west and the social rooms of the house (music, living and dining rooms) are aligned on the south side of the entry and stair hall. The sewing room, library and kitchen service areas are on the north side of the house. Thus the south side is the front of the house whereas the guest entry is located on the side.

On entering, there is a clear view from the west entry hall, through the stair hall and the dining room and to the outside through double doors in the eastern wall. The woodwork throughout the house is redwood except for the dining room where it is quarter sawn oak. The wainscot and built in cabinets and shelves are different in each room on the main floor. The house is currently filled with Arts and Crafts style furniture, decoration and art, further enhancing the experience.



To the right of the entry hall, the music room features a built-in music cabinet in the western wall that forms an architectural feature on the exterior wall adjacent to the entry door. The most striking feature of the living room is a plaster cast of a Donatello relief placed above the fireplace mantle. The stair hall has a built-in seat directly opposite the living room fireplace. The dining room has a built-in buffet and its own fireplace and four sets of double doors to the outside terraces.

On the north side of the hall, the large library is equipped with built-in shelves wrapping the entire room, large windows and a brick fireplace. The sewing room, butler's pantry, kitchen, kitchen pantry and back porch are all clean, extremely spacious and serviceable. Throughout the house there are many more and larger closets than you would expect from a house built at that time.

Upstairs, the bedrooms are arranged so that the baths are easily shared between the rooms. All the baths and closets are raised higher than the other rooms by four inches to deter dust from moving into them. A portion of the north balcony has been roofed and enclosed to form a sleeping porch.

The carriage house and garden pavilion maintain the Arts and Crafts style. The carriage house is currently the museum gift shop. The large garden is divided into different sections with different purposes. The west area is lawn, manicured shrubs and the entry drive. The south lawn gives an open expanse that ends at the lush trees of Balboa Park. The east side has retaining walls, steep pathways and natural brush of the canyon. The north contains the formal planting beds, a garden pavilion and fountain shielded from the neighbors by mature trees.

This wonderful example of an Arts and Crafts gem should be added to your list of sites to visit. For much more information on Marston, Hebbard and Gill, visit the website for the San Diego History Center at www.sandiegohistory.org.



A SUMMARY OF OUR 4TH ANNUAL A GATHERING OF THE GUILDS



BY MARK A. DAVIDSON

On a crystal clear late spring day, over 200 Arts and Crafts enthusiasts assembled at the Boettcher mansion for the 4th annual Gathering of the Guilds. Twenty-two guilds and societies practicing in the Arts and Crafts genre showed their work and interacted with those in attendance.

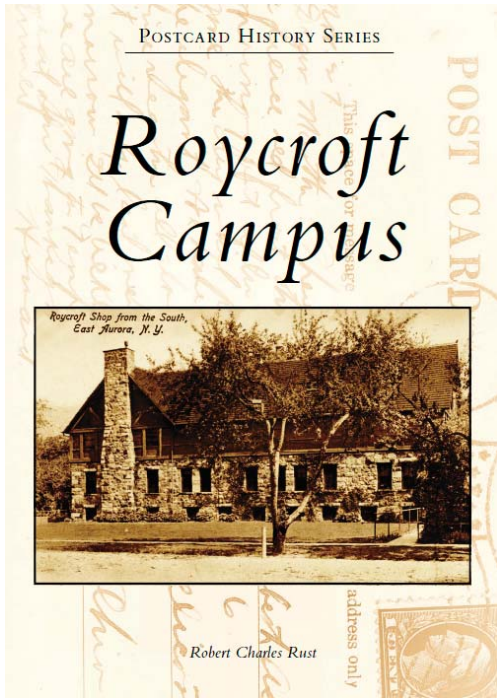
Presentations on the history of furniture, botanical illustration and printmaking were provided to eager participants at the Gathering. Demonstrations on paper making, printing, metal working and weaving went on throughout the day.

Colorado Arts and Crafts Society Board members Beth Bradford, Julie Leidel, Julie Fletcher and Robert Rust joined in the fun as vendors of various arts and crafts items. Boettcher Mansion caretaker Nathan Cook also exhibited his paintings in the Mansion's lobby.

The participating guilds and societies proclaimed the Friday afternoon set-up a success and urged its continuation for next year. A reception for the vendors following the Friday afternoon installation of the booths was a welcome respite before Saturday's event.

The CACS Board of Directors would like to thank all of those who participated in this year's event. We hope to see you back next year for our 5th annual Gathering of the Guilds.





The newest addition to Arcadia Publishing’s popular Postcard History Series is *Roycroft Campus* from local author Robert Charles Rust. The book boasts more than 200 vintage images and postcards of memories past.

The history of the American Arts and Crafts movement is embodied in the Roycroft community. Founded by Elbert Green Hubbard, the Roycroft is more than just a National Historic Landmark in the charming village of East Aurora, New York. Roycroft’s artisans and craftspersons flourished from 1898 to 1938, producing some of America’s best and most important crafts, furniture and books.

This visual history through postcards and motto cards produced by the Roycrofters’ presses shares the story and philosophy of their movement. Here, the 1898 postcards featuring “the Characters of the place” and the years of the “Roycroft Renaissance” show the growth and continuity of the community.

- Highlights of *Roycroft Campus* include:
- East Aurora before the Roycrofters: Presidents and Horses
 - Elbert Hubbard: The Sage of East Aurora
 - From the Phalanstery into an Inn: 1898-1938
 - The Campus Grows: An Arts and Crafts Mecca
 - Roycrofters at Play: Fun and Games in the Village
 - The 1001 Epigrams: Elbert Hubbard’s Philosophy

Signed copies can be bought directly from Robert Rust here in the Denver area for the reduced price of \$22. Call 720-732-6922 or email rust2r@me.com.

Also available at area bookstores, independent retailers, and online retailers, or through Arcadia Publishing at 888-313-2665.



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