

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE
COLORADO ARTS & CRAFTS SOCIETY

www.coloarts-crafts.org

VOLUME 15, No. 2

SPRING 2013

The Colorado Arts and Crafts Society Presents

A GATHERING OF THE



SATURDAY, APRIL 27, 2013

THE BOETTCHER MANSION

ON LOOKOUT MOUNTAIN, GOLDEN, COLORADO

9 A.M. TO 3 P.M.

JOIN US FOR A GATHERING OF THE GUILDS

THE COLORADO ARTS AND CRAFTS SOCIETY ARTISANS' GUILD FORUM:

A PRESENTATION OF THE BEST IN REGIONAL CRAFTSMANSHIP

Every April, the Colorado Arts and Crafts Society gathers the guilds and brings local artisans together under one roof to celebrate art and craft. This year we'll have experts in art, ceramics, fiber, glass, jewelry, metal, wood, and weaving join us. So far, the following organizations are participating, with the list still growing:

- A & E Fine Woodworking
- Arvada Fine Arts Guild
- Colorado Metalsmithing Association
- Colorado Woodworkers Guild
- Denver Botanic Gardens School of Botanical Illustration
- Dry Creek Art Press
- Handweavers Guild of Boulder
- Mystic Star Alpacas
- Northern Colorado Potters Guild
- Phoenix Window Restoration
- Ray Tomasso
- Red Rocks School of Fine Woodworking
- Rocky Mountain Weavers' Guild
- The Book Arts League
- The Bungalow Craft by Julie Leidel
- The Rocky Mountain Metalsmiths

Bring your entire family up to the Boettcher Mansion on Saturday April 27th to experience craftsmanship in its most authentic form. Whether you choose to "learn the trade" from a favorite artisan -- or just listen and observe -- you will have a chance to meet and learn from a variety of talented folks. It's never too late to learn a new skill -- and you might just discover your true calling in the form of a new hobby or different career path!

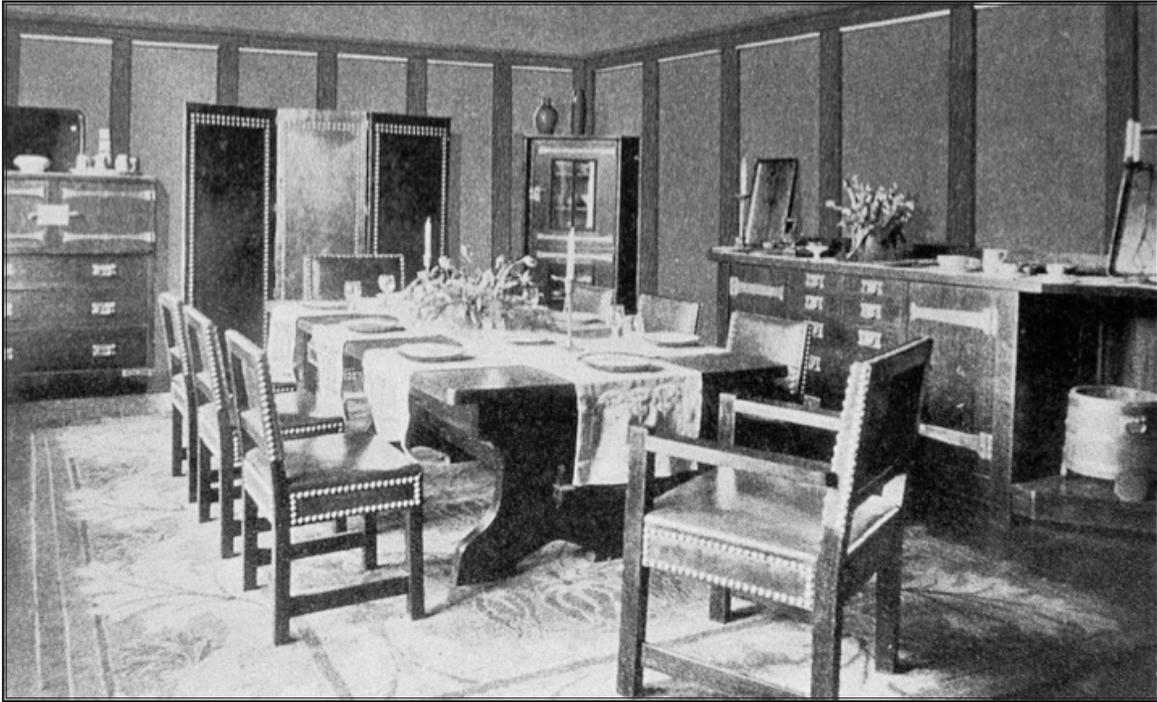
A variety of information, presentations, demonstrations and workshops will be offered throughout the day. Many handcrafted items will be available for sale, and the Boettcher Mansion Gift Shop will also be open. Mother's Day is fast approaching, so be sure to shop the wares for mom too.

Our general admission is \$5.00. CACS and participating guild members can attend free of charge. This year bring a friend or two and come spend the day with us enjoying art and craft at the top of Lookout Mountain. ●

MIXING BUSINESS AND PLEASURE

BY RACHEL YATES

A LIVELY GROUP CAME TOGETHER ON JANUARY 26, 2013 FOR THE CACS ANNUAL MEETING AND SYMPOSIUM. AFTER A NICE TIME SOCIALIZING, MORE THAN 30 CACS MEMBERS AND GUESTS DINED TOGETHER AND ENJOYED AN INTRIGUING LECTURE FROM RENOWNED SCHOLAR, BEVERLY BRANDT.



Gustav Stickley's Iconic Dining Room

BUSINESS. While we enjoyed dessert, Mark Davidson, President of CACS, quickly called the annual business meeting to order. He noted that the financials were available in written form for all in attendance. We also had the opportunity to elect members to the board of directors. Robert Rust and Beth Bradford finished their 3-year term in 2012, but agreed to remain on the board for another term. Mark opened the floor for nominations of other interested board members. There being none, nominations were closed, and the members voted to re-elect Robert and Beth for another term. Thank you to both Beth and Robert for your ongoing service. If you have an interest in becoming more involved in the planning of events or other behind-the-scenes activities of CACS, please let Mark Davidson or any other board member know. We would welcome any contribution of your time.

PLEASURE. With the annual meeting behind us, the group turned their attention to the highlight of the evening: a slideshow and lecture by renowned scholar, Beverly K. Brandt. Ms. Brandt is an award-winning professor in the Design School at Arizona State University, having received her Ph.D. from

Boston University in 1985. Her newest book, *The Craftsman and the Critic: Defining Usefulness and Beauty in Arts and Crafts-Era Boston*, was available for sale at the symposium, and she graciously signed individual copies.

Her lecture was entitled, "Dining with Mr. Stickley," a very fitting name given our surroundings in the Boettcher Mansion. With humor and keen insight, Ms. Brandt walked the group through the progression of interior design style of dining rooms at the turn of the last century. She showed how the Arts & Crafts movement was influenced by the Historicist, Naturalist, and Aesthetic styles, and, in turn, how this movement influenced the later Post-Modernist style. Using photographic examples from Rhode Island, Belgium, Colorado, and elsewhere, Ms. Brandt traced the common elements of linear design, floral motifs, and the desire for a mix of the pragmatic and the beautiful for which the Arts & Crafts period is so well-known. She kindly entertained questions from those attending. We were grateful that Ms. Brandt traveled to Colorado to deliver her lecture, and we came away both entertained and enlightened. ☺

SAN DIEGO'S MARSTON HOUSE MUSEUM & GARDENS

PART I: GEORGE MARSTON, FAMILY & BALBOA PARK BY BETH BRADFORD



The George and Anna Marston House in San Diego is reputedly the finest nearly unchanged example of the residential architecture of William Hebbard and Irving Gill. The house and garden in the Arts and Crafts style not only embody the principles of simplicity, function and good design but also reflect the ideals of the family for which it was built.

Last July, my two sisters and I spent six sight and site filled days in San Diego. We spent our first night preparing our game plan for visiting as many of the museums on our individual checklists as time would allow, knowing that for us, six days would never cover them all. The Marston house, close to the top of my checklist, is owned by the city of San Diego and is included in the literature with the many Balboa Park museums. We assumed that by purchasing the Passport to Balboa Park (a multi-day, multi-ticket booklet) we would be including the house and garden tours but that wasn't the case. Our hotel was located in the crowded Gaslamp Quarter where car parking is as expensive and a hassle so, without a rental car, we were using the buses and streetcars as transport (remarkably easy to do for a California city). Those facts along with the house's location away from the museum cluster led my sisters to visit some of the other museums and for me to head off alone to tour the house on the last day of my trip before leaving for the airport. It was a discovery well worth the walk. Assuming that most of you are as unfamiliar as I had been with George Marston and Balboa Park,

some background information should explain why I think he was the perfect owner for this Arts and Crafts home.

George Marston was born in Wisconsin in 1850 where he developed a love for nature and the outdoors. After finishing one year at the University of Michigan as a pre-med student, he moved to San Diego in 1870 with his father, who was seeking a more healthful climate. At the time of their arrival, San Diego's population numbered about 2300. George soon started his career in retail, working as a clerk and bookkeeper. In 1872, with a partner, he purchased the general store where they had both been employed. He and his partner, Charles Hamilton, became increasingly involved in civic activities, including the Benevolent Association, the Free Reading Room Association, the Chamber of Commerce, the city council and the volunteer fire department. In 1878, George and Charles dissolved their business partnership, with Charles taking the hardware and grocery business and George maintaining the dry goods business.

It was a few weeks later that George formalized a new partnership as he married Anna Lee Gunn. Anna's parents had moved to California from the east with the gold rush in 1849. Anna was born in Sonoma in 1853. When her family first moved to San Diego she remained in San Francisco as a teacher before following her family to begin teaching at the San Diego Academy. At that time, the city was still more like a village and entertainment usu-

ally consisted of casual gatherings of groups of residents for reading, music, and dancing. It was at one of these gatherings that George and Anna met. George's grandfather and Anna's grandmother had been friends and neighbors back in Newburyport, Massachusetts so perhaps that was a connection that brought them closer together.

After persevering financially through the seventies, George prospered with his dry goods store in the eighties while San Diego was experiencing a growth spurt. The boom of the late eighties allowed George to increase his wealth through profitable land speculations. The Marston Company eventually became San Diego's leading department store. Throughout this time the Marston family experienced its own growth spurt with the additions of Mary (1879), Arthur (1881), Elizabeth (1884), Harriet (1889), and Helen (1892). Besides tending to business and raising a family, George and Anna both increased their community involvement. George helped establish San Diego's first YMCA, the library and with Anna, the Congregational Church. The city's growth in the 1890s continued in a more subdued manner with the Marston family flourishing along with it.



George Marston



Anna Marston with their Granchildren

Marston's wealth and the power that came with it allowed him to promote reform and spearhead change. Marston was a supporter of equal rights for women and minorities, workers' rights and freedom of expression for all. Perhaps his most influential passions were preservation, conservation and city planning. In 1902, Marston donated \$10,000 so the Park Commission could hire Samuel Parsons, landscape architect of the City of New York to prepare a comprehensive plan for the San Diego City Park (Balboa Park). He later contributed funds for the city's first comprehensive plan which was adopted as a guide for San Diego's urban development.

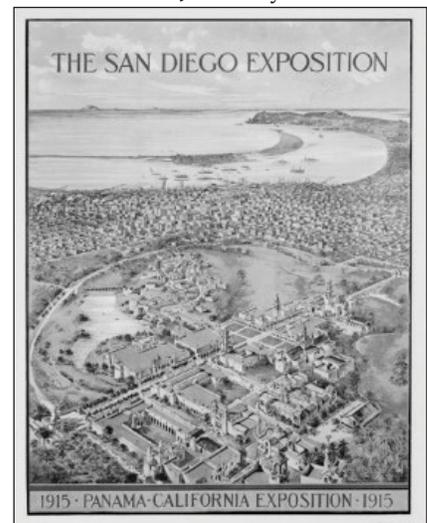
In 1903, George purchased 10 acres of land at the northwest corner of City Park. In 1904, he hired Heberd and Gill to design a new house in the English Cottage Style. The family moved into the not quite completed house in 1905. As the children's ages ranged from 13 to 26 it wasn't the need for more space that drove the decision to build but the new house at this time but it did become the hub of the extended family life and saw a constant stream of guests. Visitors included Theodore Roosevelt and Booker T. Washington. Anna continued to serve as hostess for all the guests and to direct the home life in addition to civic work. She served as president of the Congregational Women's Missionary Society, founder and board member

of the San Diego Children's Home and as a Wednesday Club member.

In 1906, Marston sold one third of the 10-acre parcel to his sister Lilla and her husband Dr. Frederick Burnham who immediately hired Heberd and Gill for the design of their home. In 1908, George's son, Arthur and his wife Elsa purchased an additional portion of the original plot and hired Irving Gill who had dissolved his partnership with Heberd to design a home for them.

The 1915-1916 Panama-California Exposition, celebrating the opening of the Panama Canal took place in Balboa Park (renamed in 1910 in anticipation of the event as the name City Park was deemed to be too lackluster). The Exposition was seen by the Chamber of Commerce as a means to promote San Diego as the first American port of call north of the Panama Canal on the Pacific Coast. Both San Francisco and New Orleans announced their plans to also stage an Exposition to celebrate the Canal. In a compromise, the San Diego exposition stockholders agreed to support San Francisco's bid over New Orleans as long as they could hold a smaller fair of their own. San Diego's population of 39,578 was competing with San Francisco's 416,912 citizens. There was much political wrangling surrounding the government funding of the events. Despite all the obstacles, the little city was able to pull it together.

George Marston served as a Park Commissioner and as chairman of the Building and Grounds Committee for the Exposition. The committee selected landscape architects John C. and Fredrick Law Olmsted Jr. to lay out the exposition grounds, Bertram Goodhue to serve as supervisory architect and Irving Gill (the Marston house architect) as his assistant. The Director-General of the exposition, Colonel David "Charlie" Collier decided that the building styles should reflect the spirit of the southwest with Pueblo and Mission styles in lieu of the typical Beaux Arts exposition styles. Goodhue



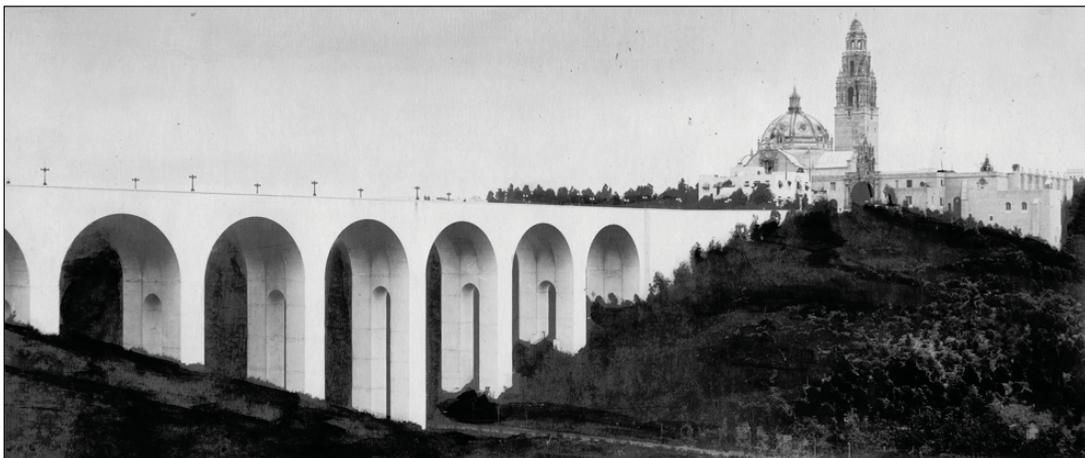
1915 Exposition Poster

had fallen in love with Spanish-Colonial architecture and Muslim gardens on trips to Mexico and Persia and his opulent Spanish Baroque designs stepped away from the simplicity of the vernacular styles. The southwestern corner of the park was the planned location for the development, putting it in the closest proximity to the city. The Director-General, however, changed the development's location to the park's central and most level section. This decision led to the resignation of the Olmsteds (supported by Marston) as they believed it would interfere with the rural character of the Park. If you've been to any of their parks, you will understand how the revised plan clashes with their vision. Gill also resigned, supposedly after discovering graft in the purchase of building supplies but since he believed that architecture should complement rather than overpower its surroundings he may have objected to Goodhue's Spanish-Churriguersque fantasies in lieu of the more honest architecture that he continued to produce throughout his career. Marston disagreed with some of the plans but his civic conscience endured and he stayed on as to see the exposition brought to fruition.

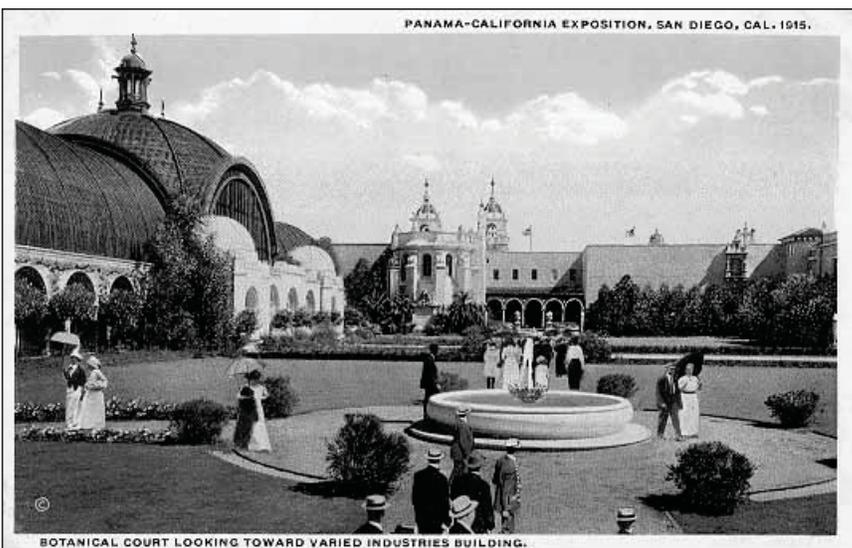
The exposition was the impetus for the development of many of San Diego's cultural institutions and the Spanish Colonial Revival style architecture that was built in

the park to house them. Notable among the exposition structures still standing are the following. The Cabrillo Bridge, a seven-arch, aqueduct-style bridge, spans the canyon separating the entrance from downtown San Diego. The California Bell Tower was designed by Goodhue. Its image is often used as San Diego's icon. The Botanical Building is one of the largest lath-covered structures in existence. The Spreckels Organ Pavilion is home to the world's largest outdoor pipe organ. Other buildings include the California State Building whose design was inspired by the church of San Diego in Guanajuato, Mexico, the Fine Arts Building and The Chapel of St. Francis of Assisi. The Prado serves as the wide pedestrian street on which the majority of the buildings reside. Although the San Diego zoo did not exist during the exposition, it got its start after the close to house the exhibition's exotic animals.

Prior to the Exposition, the park was mostly open space but after it was transformed to the beginnings of the cultural center it has become. One can only wonder at how different the development would look had the original plan and style been followed and had the Olmsteds and Gill been participants in its creation. Given his inclinations and his support of the Olmsteds plan, I believe that



Cabrillo Bridge



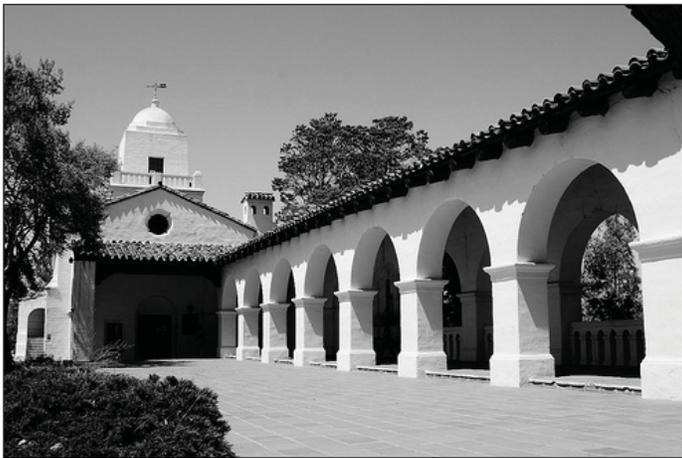
Botanical Building & Gardens of the Panama-California Exposition 1915



California Bell Tower

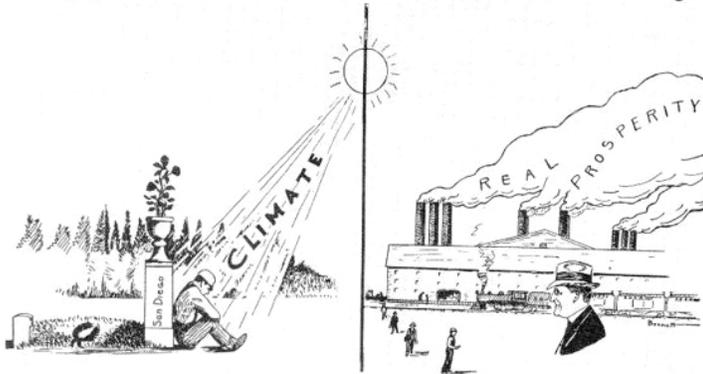
Marston would have preferred the result. Nevertheless, the park, currently the home to 15 museums, various performing arts venues and 15 gardens in addition to the informal fields and recreation centers had its start in the exposition. During the remainder of his life, George continued to champion Balboa Park, to improve it for public use and to save it from developers.

George also privately developed the 40-acre Presidio Park and Junípero Serra Museum at a cost of \$400,000. In 1907, he purchased Presidio Hill, the former site of El Presidio Real de San Diego, the first permanent European settlement on the Pacific Coast in what is now the United States (May 14, 1769). He hired William Templeton Johnson to design the Junípero Serra Museum built in 1928-9 in the Spanish Revival style to house the San Diego History Center for which Marston served as president. In 1929, Marston donated Presidio Park and the museum to the city of San Diego.



Junípero Serra Museum built in 1928

WHICH DO YOU PREFER ?



A 1917 "Smokestackers ad" in San Diego's Mayoral Race Louis Wilde VS. "Geranium George"

His critics portrayed him as unfriendly to business and more interested in city beautification than in growth.

Marston financed and served as chairman of the Parks and Beaches Association and raised funds to set aside 500,000 acres of open spaces for state parks from the coast to the desert and help start what are now Torrey Pines and Anza-Borrego Desert State Parks.

To me, the following snippet is my favorite reflection of George's character. In 1913 and again in 1917, Marston ran for the office of mayor of San Diego. He lost both times. His critics portrayed him as unfriendly to business and as more interested in beautification than in growth. Given his business background, his success and his work on the exposition, it seems an unfounded attack. During the 1917 mayoral election, the controversy over the differing visions for the city's future came to be known as the "Smokestacks vs. Geraniums" debate and Marston was derided by his opponent as "Geranium George" for favoring planning and civic beauty. In spite of losing his bid for the mayoralty, I hope that he wore this name as a badge of honor. Even though Marston lost the election, he continued to promote the development of parks, city planning, social reforms and good government and he came to be called San Diego's "No. 1 Citizen." I personally prefer the "Geranium George" nickname and in 2008, a Point Loma geranium breeder introduced the Geranium George rust-tinted zonal variety. The Geranium George Project has introduced many new varieties. In 2011, the new variety was named "Balboa Park" to mark and celebrate the 2015 Exposition Centennial.

George was known for his love of ice skating and was still skating at the age of 90. Anna died in 1940 and George lived until 1946, passing away at 96. 🍯

Next Issue: The Marston House and Gardens continues.



WORKER BEES NEEDED



Here's the buzz: We need volunteers to help us before, during and after the next "Gathering of the Guilds" event on Saturday, April 27th! The time slots and tasks are as follows:

Design by Yoshiko Yamamoto

Friday: Noon to 4:00 p.m. Helping vendors with booth setup prior to event.

Saturday: 8:00 a.m. to Noon or Noon to 4:00 p.m. Helping with overall event management and vendor departures.

Please call Cynthia at (720) 497-7632 to sign up for a 4-hour shift!





UPCOMING CACS EVENTS



Gathering of the Guilds

April 27, 2013 | 9:00 a.m. to 3:00 p.m.

On Lookout Mountain at the Boettcher Mansion

Come join us for a day of handcrafted art and wares by Colorado's most beloved Guilds. Shop for beautiful one-of-a-kind items, listen to great presentations, and watch the artisans at work while they show you their craft through demonstration.

A Visit to Baehrden Lodge

August, 2013 (Exact Date TBD)

Pine, Colorado



In August, we will be visiting Pine Valley Ranch Park, the setting of the historic Baehrden Lodge. Built in 1926 for William Baehr, a Chicago utilities magnate who thought Pine was the

perfect place for a family summer home, the rustic, Bavarian-inspired dwelling was designed by Denver architect J.J.B. Benedict. Constructed of local stone and timber, the Lodge was built in 90 days by a crew of 60 men. Sold in 1956 after Baehr's death, the property was owned by two subsequent families, the latter of whom renamed it Pine Valley Ranch and added a swimming pool, dining room and new cabins so they could use the facility as a family retreat and conference center. Purchased by Jefferson County in 1986, the land - which contains a lake, hiking trails and an original observatory and gazebo - has since been maintained as an Open Space Park. In conjunction with a recent Business and Use Plan prepared by JVA Consulting, both Open Space crews and HistoriCorps are currently working on exterior and interior preservation and renovation projects. Listed on the State Register of Historic Properties (and nominated for inclusion on the National Register of Historical Places), Baehrden Lodge will be open to the public by early summer.

A Little Show & Tell at the Mansion

November, 2013 (Exact Date TBD)

Do you have an antique at home that has a great story, or just tugs at your heart strings? Have you tried to explain your Arts & Crafts addiction to your friends and they just don't understand your obsession? Come share your tale with your fellow Arts & Crafts enthusiasts at our annual CACS Potluck dinner. Bring your favorite Arts and Crafts piece (or a photo of it) to show and tell us the story of how it came to be yours. Admission is free as long as you contribute a potluck item to be enjoyed communally over dinner, when we will dish about the food and the antiques we know and love.



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ON SALE FOR \$15.00





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WHY SHOULD YOU HAVE ALL THE FUN?

GIVE A FRIEND THE GIFT OF MEMBERSHIP TO THE COLORADO ARTS AND CRAFTS SOCIETY

Make a special gift of the growing enthusiasm, activism and educational opportunities offered by the Colorado Arts and Crafts Society. Our members are always the first to learn about our special events, such as our annual Winter Symposium and Gathering of the Guilds, plus neighborhood walking tours and field trips to significant Arts and Crafts sites. Plus, as members they'll receive discounted or free admission to all CACS events, and our quarterly newsletter. Give a gift today!

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A YEAR'S MEMBERSHIP
IN THE COLORADO ARTS
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