

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE
COLORADO ARTS & CRAFTS SOCIETY

www.coloarts-crafts.org

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HIGHLANDS RANCH MANSION TOUR

MONDAY, AUG. 11, 2014

9950 E. GATEWAY DRIVE
HIGHLANDS RANCH, CO 80126

6 P.M. TOUR
7 P.M. PICNIC

Join CACS for a fun, free evening tour of the 121-year-old Highlands Ranch Mansion. This mansion was built by John Wallace Springer. He later named it Castle Isabel, after his second wife. Springer was a lawyer, gifted public speaker and toastmaster, and even ran for mayor of Denver. He went on to develop some of the most successful cattle ranches in Colorado. His first wife Eliza Clifton Hughes Springer was in poor health and passed away in 1904. In 1909, he married Isabel Patterson Springer, a beautiful, charming woman from St. Louis. She loved the nightlife and opportunities that Denver offered, and she kept a suite at the Brown Palace Hotel. One of the most famous Denver scandals hit in 1911 with a double murder involving two of her lovers. John divorced Isabel 5 days later.

Not much is known about the construction of the mansion, but the original home now makes up about 60 percent of what we see today. To learn more about the mansion and its history, you can visit <http://highlandsranchmansion.com/history>.

The tour will begin at 6:00 pm on Monday, August 11, 2014. Bring your own dinner (no alcohol please) to enjoy a picnic with CACS friends on the grounds, around 7:00 pm. The mansion is located at 9950 E. Gateway Drive, Highlands Ranch, CO 80126. RSVP by 8/9/14 to Cynthia at 720-497-7632.

Directions: From C470, travel South on Broadway for two miles. Turn left (East) on Gateway Drive. Follow the road to the Mansion Entrance Gate (on your left).



DAVID E. BERMAN: VOYSEY BOY OR RENAISSANCE MAN?

Article & Photos By Cynthia Shaw



David Berman's Shingle-Style home and studio: "Trustworth"

On a rainy New England day this past June, I made a pilgrimage to Plymouth, MA to meet David Berman, a multi-talented artisan who is a devotee of the English Arts & Crafts architect Charles Francis Annesley Voysey (1857-1941). After discovering Voysey back in the 1980s while pursuing a master's in architectural history at the University of Virginia, I was instantly smitten by his enchanting designs for architecture, furnishings and textiles. That's why I had to visit Trustworth, David's home-based studio that has been reproducing many of Voysey's original vintage patterns since 1985.

Accompanied by Liz Holbrook (a fellow attendee at the Victorian Society's London Summer School with whom I toured Voysey's Norney Grange near Shackleford last summer), I arrived at David's rambling Shingle Style dwelling just in time to say a quick hello and goodbye to his departing lunch guests (none other than Larry Kreisman, Historic Seattle's program director, and his husband, Wayne). That was the first of a series of delightful surprises in store for us.

Inside, the home's dark interior was the perfect backdrop for the lighting fixtures, wallpaper and fabric that grace the walls and ceilings. After chatting a bit on the main floor, David invited us to see portions of the second and

third floors. As we ascended, our eyes were focused on a stunning chandelier lighting the stairwell. Asked where he had found this treasure with its bird and tree filigree motif, he answered, "I made it myself". Little did we



The stairwell with its spectacular chandelier and wallpaper.

know we would hear this same response many more times over the course of the afternoon.

First, we entered a guest room resplendent with walls papered in a beautiful botanic pattern and a Mission-style bed covered with coordinating linens. Asked where he had purchased the bedspread, he responded, "I designed it." This was also the case with the hand-painted wooden armoire in the corner. And the clock, a needle-pointed chair and several lighting fixtures in other rooms. By now, our growing admiration of David's aptitude was bordering on amazement!

Then we went to check out the digital printer that generates Trustworth's wallpaper, borders, posters and calendars. Asked which pattern I'd like to see, I chose one of my favorites: "The Shepherd", a nursery frieze that depicts flora and fauna evocative of rural England c. 1930 (we have this bucolic paper in the powder room at the Boettcher Mansion). Within minutes, David was holding up a sample for us to inspect and take back home. I was bowled over!

In the third-floor library and study, along with an impressive collection of books, hangs Voysey's plan for a house he designed but never executed. David has long wanted to build this structure for himself somewhere on the New England coast. "It would be perfect as both my home and studio," he said. Back downstairs, after enjoying tea and scones (yes, he baked them himself), we bade our gracious host adieu before heading back to Boston. Thanks, David, for such a mesmerizing experience that I will forever treasure, and may all your dreams and wishes come true!

For more information, visit trustworth.com. The domestic work of C.F.A. Voysey and other British Arts & Crafts designers will be further explored in the next newsletter in an article about the Victorian Society's London Summer School (see victoriansociety.org).



Liz Holbrook inspects fabric and paper samples in an upstairs bedroom.



The hutch that David built.

Hot off the press!

TOULOUSE-LAUTREC AND LA VIE MODERNE: PARIS 1880-1910

If you haven't yet had a chance to see this exhibit, make the time. It's only going to be in Colorado until August 17th, 2014. The following is an excerpt from visitgolden.com.

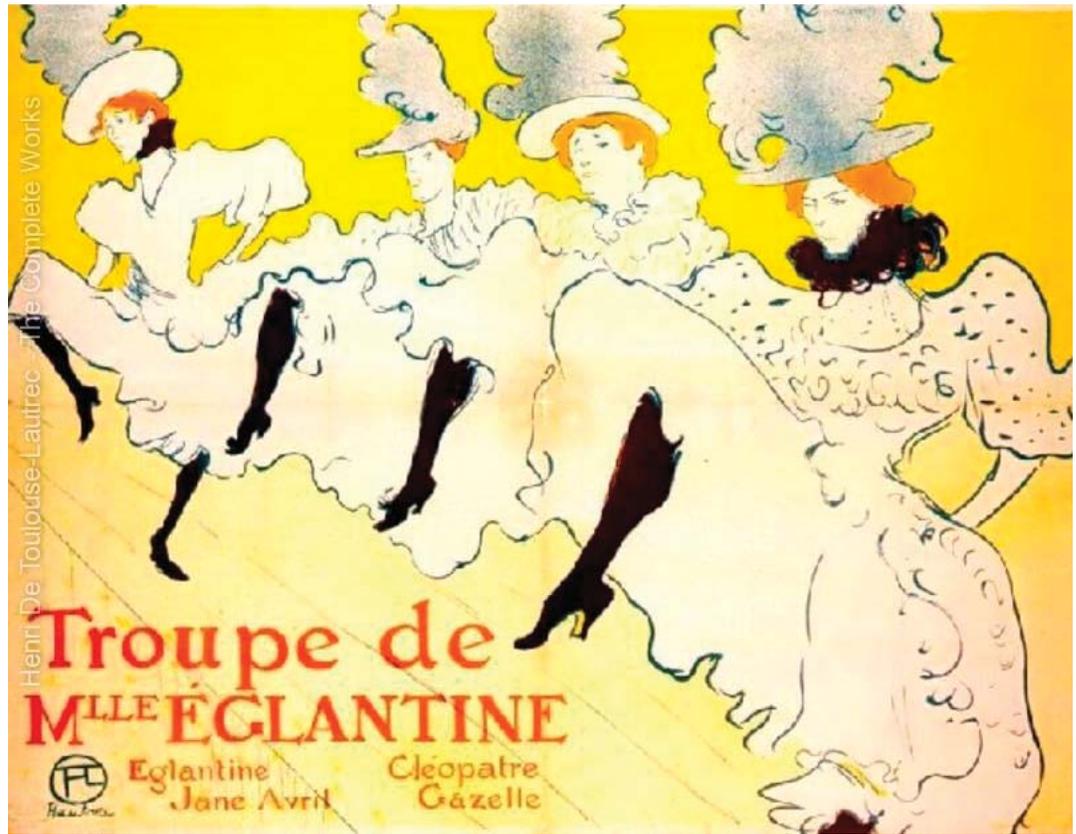
(Golden, Colorado) - Foothills Art Center (FAC) is pleased to present the major traveling exhibition, Toulouse-Lautrec and La Vie Moderne: Paris 1880-1910, in the main gallery from Saturday, June 7, 2014 through Sunday, August 17, 2014.

The exhibition celebrates the broad spectrum of avant-garde artists at the center of the Parisian artistic and cultural scene during the turn of the 19th century, an era labeled by contemporaries as "La Belle Époque." It features the work of Henri de Toulouse-Lautrec and 94 of his

contemporaries. With Toulouse-Lautrec as the central focus, the exhibition places him in the context of other great artists of the period such as Edouard Vuillard, Pierre Bonnard, Juan Gris, and Mary Cassatt, to name just a few.

These artists expressed the spirit of Paris - the attitudes of its inhabitants and the city's stirring vivacity and decadence - through the "modern" tendencies of French art at the fin de siècle. Toulouse-Lautrec is flanked by his colleagues in the avant-garde - Realists, Naturalists, Symbolists, Nabis, and Incohérents, varied in their expressive means but united in their effort to separate themselves from the conservative subject matter and formulae of academic art. Marianne Lorenz, Curator of Foothills Art Center emphasizes the enduring influence of Toulouse-Lautrec and his colleagues in creating a new art for a new, modern society. "By elevating the advertising lithograph to the realm of fine art, Toulouse-Lautrec and other artists represented in this exhibition began to eliminate the boundaries between high art and popular culture that paved the way for 20th and 21st century artists such as Andy Warhol and Jeff Koons," stated Lorenz.

The works come from private and public collections in Holland and France in a delightful array of media: paintings, watercolors, drawings, rare zinc shadow puppet silhouettes, and illustrated programs for the famous Chat Noir cabaret shadow theatre. The lenders include the Gemeentemuseum,



Photos courtesy of www.toulouse-lautrec-fontaine.org

The Hague; the Musee d'Ixelles, Belgium; the Stichting Het Kattenkabinet, Amsterdam; and Private Collections in The Netherlands and France.

"We are excited to have the once-in-a-lifetime opportunity to bring these rare works of Toulouse-Lautrec and his contemporaries to downtown Golden and present art at an international level in a local and intimate venue," stated Mary Ellen Williams, Executive Director of Foothills Art Center.

About Foothills Art Center

Located in historic downtown Golden, Foothills Art Center (FAC) leads and inspires the community through art, education, and cultural excellence. A nonprofit 501(c)(3) organization, Foothills Art Center is committed to delivering engaging exhibitions and diverse educational programs for adults and children. Founded in 1968 and an official member of the United States National Registry of Historic Buildings, the main gallery is housed in an 1872 Gothic style church and an 1892 Queen Anne style manse, set behind a sculpture garden designed by Saarinen Landscape Architecture. The Foothills Art Center Community Gallery is located next door, in Victorian era mansion built in 1899 by Perre O. Unger. - See more at: <http://visitgolden.com/press-releases>



Photo courtesy of www.toulouse-lautrec-fontaion.org

A LANDMARK UP IN FLAMES

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As you may have heard or seen throughout the news recently, the Scottish landmark Glasgow School of Art, home to the historic Charles Rennie Mackintosh building, was victim to a massive fire (if you have already read the news but would like to contribute to the Glasgow School of Art preservation fund, please see the final paragraph).

Eyewitnesses said the fire appeared to have started when a projector exploded in the basement of the building just before 12:30 p.m. setting fire to nearby foam being used in an art installation. Everyone in the building was said to have escaped safely. However, the structural damage and damage to the interior of the structure has yet to be determined. The Scottish Fire and Rescue Service (SFRS) said fire crews had managed to salvage some of the objects inside and structural engineers were assessing the safety and stability of the building.

The first half of the Glasgow School of Art building was completed in 1899. But the dramatic art nouveau design of the building in the Garnethill area of the city center took another 12 years to be completed, finally opening in 1909. It heralded the birth of a new style in 20th Century European architecture and is now considered one of Scotland's most admired and influential buildings. And as for Mackintosh, under-appreciated in his own time, he is lauded as one of the country's finest designers. The thick sandstone building is as renowned as the intricate detail and ornament of the interior.

A Landmark in Flames

Not only is this iconic 1909 building a work of art -- from the facade to the fixtures and fittings, with every detail showing the craft of Charles Rennie Mackintosh -- but it's also a working art school.

Continued on p. 7.

EMILY GRIFFITH SCHOOL SITE OFFERED FOR SALE BY DENVER PUBLIC SCHOOLS

BY MARK DAVIDSON



The Emily Griffith School located between Glenarm and Welton across from the Denver Convention Center is up for sale. The school, operated by DPS, is moving to a new location with the buildings and land that comprise its current campus offered for sale.

Emily Griffith was a pioneer in providing educational opportunities for Denver's working class families. The school which she founded 140 years ago, teaches students in various trades such as auto mechanics, heating and air conditioning, manufacturing and a recently developed culinary arts program. The buildings that house the school have historical significance, especially the main building on Welton Street.

Members of several historic preservation organizations, including Historic Denver, Inc., have been involved in discussions regarding how DPS will market the campus for sale.

The procedures for seeking requests for proposals for the acquisition and development of the site are being created

and will be announced soon by DPS. Given the site's historic significance and its receipt of public support for its entire existence, special attention is being given to the process by the preservation community as the site is of such historic significance given its location in central Denver.



"The mention of the Emily Griffith Opportunity School brings back fond memories of my mother. She was born Julia Belle Norton in 1913. After graduating from college, she worked at Marshall Fields in Chicago as a "decorator". She married and moved to Denver as Julia N. Schump. During World War II she taught at Opportunity School. There were many young married couples stationed here with the military. Mother taught the wives how to make furniture out of orange crates. I remember specifically that she liked making dressing tables with 2 crates, one on each side, added a top, then floor length fabric around the edges of the top. There were also end tables and coffee tables. She was the daughter of a banker and a product of the Depression, so using the crates appealed to her frugal ways."

- Julie Fletcher

Continued from p. 5.

Students watched on in horror as the iconic building went up in flames. Final-year students were said to have been preparing for their end-of-year degree show in the building when the blaze broke out. The deadline for submissions to the degree was at 5:00pm that same evening. Hugh Thornhill, a second-year student, said: "I was helping one of the fourth years set up their exhibit and suddenly the alarm went off." "We didn't think it was anything but we had to go out and then we saw smoke coming out and realised that it was really bad. It got to the point where flames were coming out of the top floor." "All that effort is gone, everyone's work on that side of the building is ruined. Even if it didn't catch fire it will be damaged extensively. The degree show next month is pretty much a bust now, it's sad."

Broadcaster Muriel Gray, a former student and current chairwoman of the school, arrived and burst into tears when she saw the building in flames. Ms. Gray told BBC Scotland she was "heartbroken" to see the "most amazing building in Glasgow" go up in flames. Speaking later, she added: "It has been a devastating day for everybody involved in Glasgow School of Art. We want to make it clear we are so grateful to the fire service. It's a very black day." Asked how the building could be restored, Ms Gray said: "We don't know what's been destroyed. It's a waiting game." The president of the Royal Incorporation of Architects in Scotland, Iain Connelly, said the value of the building "goes well beyond Glasgow or even Scotland". He added: "It is a work of architectural heritage of world renown and its influence on 20th century architecture is immeasurable. Scotland has seen the loss of an international treasure which reflects the genius of one of our greatest ever architects."



And, because it's just the nature of people engrained in the Arts and Crafts Movement and Revival, some of our readers were the first to jump on the relief fund bandwagon sending us information as quickly as they had found it. If you are so inclined to contribute to the preservation fund of this iconic Arts and Crafts landmark, simply print and fill out this form created via CAFAmerica, an organization which provides US citizens with a tax efficient mechanism to support charities overseas. Then include this form with your check (made out to Glasgow School of Art Development Trust), money order or credit card information to the following address:

Alan Horn MA, LLB, Dip LP, FRSA
Director of Development
The Glasgow School of Art
167 Renfrew Street
Glasgow
G3 6RQ

There is no time like the present to contribute even the smallest amount to help save and preserve the past. ☺



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www.coloarts-crafts.org
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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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