

Initiatives

in Art and Culture

Regionalism and Modernity: The Arts & Crafts Movement in San Diego and Environs

Thursday – Sunday, June 21 – 24, 2007



Bertram Grosvenor Goodhue, *Tower, California Building*, 1915;
Photo: Bruce Coons.

Hebbard & Gill, *Marston House*, 1904.



Hubbell designed, *Sea Ranch Chapel*, 1991, Sea Ranch, CA.

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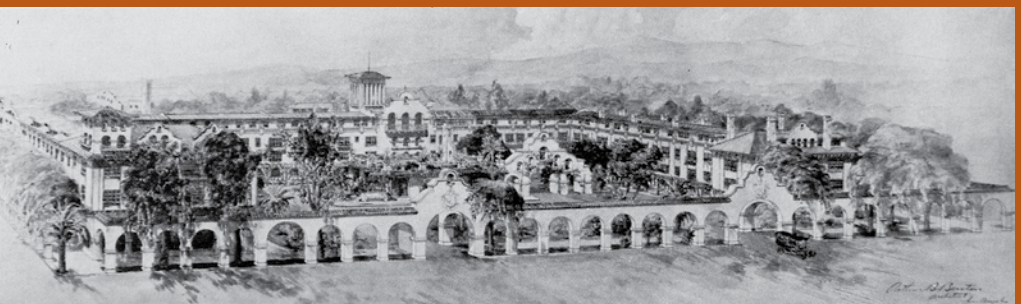


Douglas Donaldson, *Covered Chalice* (also known as Freshman Singing Cup), 1914, silver, parcel-gilt, champlevé, enamels, opal, moonstones, turquoise, emeralds, and peridots. 8 3/8 x 3 5/16". President and Fellows of Harvard College, Cambridge, Massachusetts. Reproduced in *Living the Good Life: The Arts & Crafts Movement in California*, ed. by Kenneth R. Trapp (Abbeville Press, 1993), p. 179.

This conference explores and contextualizes San Diegan Arts and Crafts architecture, gardens, furniture, metalwork, tile- and pottery-making, and painting from the late 19th- through the early 20th-century. Southern California welcomed the Arts and Crafts movement with a heady mix of perfect climate, lush, fertile landscape, and a colorful cultural past, with influences ranging from the Spanish-Moorish, the Native American, and the Japanese. From the California bungalow to the adobe hacienda to the pueblo-style lodge, California put its own stamp on Arts and Crafts architecture. Raw materials, like redwood and the rare Torrey pine, and an abundance of workable clays for potteries and tilemakers, were among the local resources that made an imprint on the region's artistic expression. Because California's landscape prompted reverie, it was particularly fertile ground for those drawn to the mystical thinking linked to Tonalism and *plein air* or Impressionist painting, such as Southern California painters Mabel Alvarez, who painted murals for the Panama-California Exposition, Frank Tenney Johnson, and Maurice Braun. From early on, California attracted many new residents to artistic communities whose formation was driven by a Utopian search for harmonious structures for life and work, whether exemplified by Lomaland, the Theosophical Society's international headquarters at Point Loma, the more informal community organized around the Arroyo Seco in Pasadena, or the gathering of craftspeople in Mission Canyon in Santa Barbara.

Particularly striking about San Diego's manifestation of Arts and Crafts was the dovetailing of an impulse toward modernity with a Movement seen to be steeped in the past. The trend toward the modern can be seen in the writings and mature architecture of Irving Gill; the organically influenced Arts and Crafts metalwork of artisans such as Porter Blanchard; and the ceramics of Valentien Pottery, California China Products, and Markham Pottery. Regional influences are evident in the uniquely Californian Spanish Colonial Revival, exemplified by Bertram Goodhue's work in Balboa Park; the pueblo-meets-modern and Mission minimalist aspects of Irving Gill's work, and the Japanese influences manifest in the architecture of Greene & Greene, as well as George Turner Marsh's garden at the Hotel Del Coronado. The amalgam of the modern and the regional produced an eclectic and uniquely Southern Californian expression of this international movement.

Leadership support for this project has been provided by Save Our Heritage Organisation (SOHO) and The Regis Foundation. We also appreciate the support of the History of Art Department of the University of Minnesota, Hubbell & Hubbell, Lillian Nassau, LLC, The Lodge at Torrey Pines, Mission Hills Heritage, the Museum of Contemporary Art San Diego, The San Diego Historical Society, Mrs. Martin Anderson, Dianne Ayres, Mr. and Mrs. John H. Bryan, Barbara and Henry Fuldner, The McNally Company Antiques, Rancho Santa Fe, CA, *Style 1900*, The Arts and Crafts Press, The Exeter Group, The Gamble House. Anonymous donors have also contributed to this effort. (as of 5/07/2007)



Arthur B. Benton, architect, and William A Sharp, renderer. Presentation Drawing for the Expansion of the Glenwood Mission Inn, 1908. Watercolor rendering, Mission Inn Foundation, Riverside, California. Reproduced in *Living the Good Life: The Arts & Crafts Movement in California*, ed. by Kenneth R. Trapp (Abbeville Press, 1993), p. 80.

Thursday, June 21, 2007

The day's formal sessions will take place at the Museum of Contemporary Art San Diego (MCASD; Irving Gill/Venturi Scott Brown, 1916/1996), La Jolla, CA.

8:30 – 9:00 a.m.

Coffee and Check-in.

9:00 – 9:30 a.m.

Introduction.
Lisa Koenigsberg.

9:30 – 10:10 a.m.

Once Upon a Coastline: Ideas of a California Architecture, North and South.
Robert Judson Clark.

10:15 – 11:15 a.m.

Irving Gill: Modernism and Regionalism.
Thomas S. Hines.

11:20 a.m. – 12:00 p.m.

The Colonial Revival—Southwestern Style: Uses and Abuses of Spanish Missions, Indian Pueblos, and Native American Crafts.
Cheryl Robertson.

12:00 – 1:30 p.m.

Lunch. (For those wishing to eat at the MCASD, box lunches will be available for purchase. Advance purchase is necessary; attendees will be sent information upon registration.)

1:30 – 2:10 p.m.

Regional Landscape Design in San Diego.
David Streatfield.

2:15 – 3:00 p.m.

California Imagery in Greene & Greene.
Edward Bosley.

3:05 – 3:45 p.m.

Goodhue and the Fair: From Arts & Crafts to Churrigueresque to Modern. Robert Winter.

4:00 p.m.

Buses depart promptly for The Lodge at Torrey Pines, stopping briefly at the Salk Institute for Biological Sciences designed by Louis Kahn in La Jolla (1959 – 1966).

5:00 – 8:00 p.m.

Evening at The Lodge at Torrey Pines.
La Jolla, California.
Modeled after the Gamble and Blacker houses in Pasadena, California, two of the best examples of architecture by Greene & Greene, the Lodge blends with the landscape through its use of natural materials and sheltering forms.

5:00 – 6:30 p.m.

Property Tour—Lodge and Grounds.

6:30 – 8:00 p.m.

Reception.

8:00 – 8:15 p.m.

Buses return participants to the conference hotels.



Greene & Greene, *Doors to the Gamble House*, 1908; Photo: Timothy Street-Porter.

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Stickley Furniture: Advertisement from *Californian Garden* (October 1912). Reproduced in *Living the Good Life: The Arts and Crafts Movement in California*, ed. by Kenneth R. Trapp (Abbeville Press, 1993), p. 215.

Friday, June 22, 2007

Formal sessions will take place at the Museum of San Diego History, Casa De Balboa, Balboa Park, San Diego, CA.

8:30 – 9:00 a.m.	Continental Breakfast in the Atrium. Museum of San Diego History.
9:00 – 9:40 a.m.	World's Fairs, Modern Spanish Heritage, and Preservation: Regionalism and Arts & Crafts in Southern California. Matthew Bokovoy.
9:45 – 10:25 a.m.	The Restoration of the George W. and Anna G. Marston House. Paul Johnson.
10:45 a.m. – 3:00 p.m.	Tours of the interior and gardens of the George W. and Anna G. Marston House. (Hebbard & Gill, 1904, restored by Paul Johnson, 1997) and exteriors of other Gill homes along Seventh Avenue. (Buses will transport attendees between The Marston House and Balboa Park for morning and afternoon tours.)
12:30 – 1:30 p.m.	Lunch. (Lunch on your own in Balboa Park or box lunch on The Terrace at the Marston House. For box lunches, advance purchase is necessary. Attendees will be sent information upon registration.)
1:30 – 5:00 p.m.	Walking tours highlighting the grounds of the 1915 – 1916 Panama-California International Exposition along El Prado in Balboa Park. Bertram Goodhue's vision of Churrigueresque Spanish Revival architecture has been carefully preserved by generations of San Diegans; tours of this National Register District will be conducted by preservation architect David Marshall and historian Matthew Bokovoy. Viewings at the San Diego Museum of Art (William Templeton Johnson, 1926) in Balboa Park of <i>"Waking Dreams: The Art of the Pre-Raphaelites from the Delaware Art Museum,"</i> an exhibition that showcases the finest collection of Pre-Raphaelite paintings, watercolors, and drawings outside of the United Kingdom, accompanied by a selection of decorative arts including ceramics, metalwork, jewelry, and furniture.
5:15 – 8:00 p.m.	Reception and viewing of exhibitions at Mingei International Museum (originally the Indian Arts Building of the Exposition, Carlton Winslow, 1915; reconstructed by BSHA with M.W. Donaldson, 1990s). Plaza de Panama, Balboa Park Exhibitions on view are <i>"Eva Zeisel—Extraordinary Designer at 100"</i> and <i>"Symbols of Identity: Jewelry of Five Continents."</i>
5:15 – 5:30 p.m.	Greetings. Rob Sidner, Director, Mingei International Museum.
5:30 – 6:10 p.m.	Topsy-Turvy, or a Funny Thing Happened on the Way to the Tea House: Envisioning Japan in Southern California Arts & Crafts Architecture. Bruce Smith.
6:15 – 6:45 p.m.	Is the Arts & Crafts Movement Leading Us into a 21st Century Romantic Period? James Hubbell.
8:30 p.m.	Buses return participants to the conference hotels.



Valentien Pottery Company (Anna Valentien, decorator), Vase, 1911 – 1913, earthenware with three modeled figures; dull finish. 16 ½" x 16 ½". Mr. And Mrs. Albert Jaussaud. Reproduced in *Living the Good Life: The Arts and Crafts Movement in California*, ed. by Kenneth R. Trapp (Abbeville Press, 1993), p. 216.

The day's formal sessions will take place at the MCASD (Irving Gill/Venturi Scott Brown, 1916/1996) La Jolla, CA.

9:00 – 9:40 a.m.	Forging the Dream: Early 20th-Century California Metalwares. W. Scott Braznell
9:45 – 10:25 a.m.	Toward Modernism: A Personal Perspective on Collecting International Silver from the Arts & Crafts Movement On. Margo Grant Walsh.
10:30 – 10:50 a.m.	Break.
10:50 – 11:30 a.m.	Art Pottery in San Diego, 1911 – 1921. John Digesare.
11:35 a.m. – 12:15 p.m.	Tiles Out of the Blue: The History and Legacy of California China Products Co. Joseph Taylor.
12:15 – 2:15 p.m.	Lunch. (For those wishing to eat at the MCASD, box lunches will be available for purchase; advance purchase is necessary. Attendees will be sent information upon registration.) The lunch break will feature walking tours of Irving Gill structures in the neighborhood, and the Wheeler J. Bailey Residence, which is privately owned and to which small shuttle buses will be run.
2:15 – 2:55 p.m.	Correcting the Record: The American Arts & Crafts Movement Traveled West to East, not Vice Versa. Leslie M. Freudenheim.
3:00 – 3:40 p.m.	Jane and Ralph Whitehead's Pacific Arcadia in Montecito (1894 – 1902). Heidi Nasstrom Evans.
3:40 – 4:00 p.m.	Break.
4:00 – 4:45 p.m.	From Mission to Modern: Spanish Style and Memory in Southern California Architecture, 1910 – 1925. Phoebe S. Kropp.
5:00 p.m.	The Museum galleries close.
5:15 – 6:00 p.m.	Special Welcome at SOHO. Bookstore is open until 10:00 p.m.; book sales and signings will continue throughout the evening.
6:00 – 8:00 p.m.	Reception at Casa de Estudillo hosted by SOHO and Old Town State Historic Park.
	Greetings and Remarks. Bruce Coons, Executive Director, SOHO.



J. Jessup and Sons, Jewelers. *Covered Box*, 1908. Presented to Rear Admiral Robley D. Evans, commander of the Great White Fleet by the Citizens of San Diego in 1908. Silver, olive wood, and cabochon turquoise, 7 1/2" x 7 1/4" x 4 1/2". The Oakland Museum. Gift of Florence Dixon in Honor of Hazel V. Bray, the Tribute Fund, and Martha and William Stern. Reproduced in *Living the Good Life: The Arts and Crafts Movement in California*, ed. by Kenneth R. Trapp (Abbeville Press, 1993), p. 220.



Attributed to Ralph Whitehead, *Arcady*, ca.1895, Winterthur Library, Downs Collection, 92" x 30".1140.296. Reproduced in *Byrdcliffe: An American Arts and Crafts Colony* by N. Green et al. (Herbert F Johnson Museum of Art, Cornell, 2004), p. 16.

A social and political center of San Diego during California's Mexican period (1821 – 1846), and into the early American period, La Casa de Estudillo, was constructed in 1827 by Capitán José Maria Estudillo, a retired San Diego *Presidio comandante* (fort commander) on a parcel of land granted to him by Governor José Echeandí. At first an L-shaped adobe, the house later became U-shaped; its sun-baked adobe brick walls are built on river cobble foundations. After the family's descendants moved to Los Angeles in 1887, Nat R. Titus bought the *casa*, almost in ruins, and then sold it to the San Diego Electric Railway Company.



Markham Pottery. *Three Vases*, 1913 – 1921. Earthenware with pigmented dull finish. Left: 9 1/2" x 9"; Center: 5 1/8" x 3 1/4"; Right: 6 1/4" x 5 3/8". Stephanie Lynn and David Mills. Reproduced in *Living the Good Life: The Arts and Crafts Movement in California*, ed. by Kenneth R. Trapp (Abbeville Press, 1993), p. 219.

Restored in 1908, under the supervision of architect Hazel Waterman, who had previously worked for Irving Gill, the *casa* was converted into a commercial venture called "Ramona's Marriage Place," based on Helen Hunt Jackson's novel *Ramona*, subsequently becoming part of the California State Park system in 1968 and is now operated as a house museum.

8:30 p.m. Buses return participants to conference hotels.

Sunday, June 24, 2007

8:30 a.m. Buses depart promptly to transport attendees from conference hotels to Santa Ysabel, CA.

10:00 a.m. – 12:00 p.m.

Visit Ilan-Lael, James Hubbell's home and studio.

Designed by artist James Hubbell and constructed of local stone, adobe, and sprayed concrete, Ilan-Lael's eight hand-built structures appear to grow out of the landscape. The home, studios, and gardens feature wonderful artistic details: stained-glass windows, mosaic tile art, carved doors, hand-forged fixtures, sculptures and more. We also see a nearby bed and breakfast designed by Hubbell.

12:00 – 1:00 p.m.

Lunch on the Grounds of Ilan-Lael. (For those wishing to purchase box lunches, advance purchase is necessary. Attendees will be sent information upon registration.)

1:00 p.m.

Buses depart for San Diego. En route we stop at the **Amy Strong Castle**, Ramona, CA, a major example of California Arts and Crafts aesthetic; architects, Emmor Weaver and John Vawter; completed (except landscaping) by 1921.

2:30 – 4:30 p.m.

Walking tours in Mission Hills, Celebrating a Century in 2008 hosted by Mission Hills Heritage, who have just won a People In Preservation Award from Save Our Heritage Organisation (SOHO).

In 1887, Sara Johnston Cox Miller, daughter of Captain James Johnston of the SS. Orizaba built her home, the Villa Orizaba, on the lands she inherited which were and, for a time, remained relatively remote. In 1907, the merchant and progressive civic leader, George Marston with others arranged to have a subdivision laid out according to the city plan drafted by John Nolan. The layout emphasized curving streets that followed the topography in lieu of typical grids. Horticulturist Kate Sessions, whose stamp is on



Hubbell designed, *Drafting Studio* at Ilan-Lael compound, 1977, Santa Ysabel, CA.

Balboa Park, persuaded local landowners to extend the streetcar past her growing grounds and into the area. On January 20, 1908, the Mission Hills subdivision map #1115 was filed. When San Diego announced it would host the 1915 – 1916 Panama-California Exposition, the area increased in popularity with leading citizens who commissioned skilled architects and builders (Richard Requa, Emmor Brooke Weaver, William Templeton Johnson, Morris Irvin and others) to design homes in Craftsman, Prairie and Spanish Revival styles.

Allen Hazard and Janet O'Dea, Mission Hills Heritage Board members and proponents of the Mission Hills Historic District, will lead this walk.

4:45 p.m.

Buses return participants to conference hotels.

Presenters

Lisa Koenigsberg, conference director; founder and president, Initiatives in Art & Culture, who originated the series of annual Arts and Crafts conferences in 1999 and who has been responsible for them since. 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.

Matthew Bokovoy, author of *The San Diego World's Fairs and Southwestern Memory, 1880 - 1940* (2005), the first of a trilogy of books on the history of preservation and planning in San Diego; he lives and writes in Norman, Oklahoma, and is an acquisitions editor for the University of Oklahoma Press. Former editor of the *Journal of San Diego History*, Bokovoy has served as an historical consultant for the permanent exhibition at the San Diego Historical Society, and for the National Building Museum, Smithsonian Institution exhibition "Designing the World of Tomorrow: America's World's Fairs of the 1930s" (January 2009). His article "Ghosts of the San Diego Rialto" appeared in *Sunshine/Noir: Writing from San Diego and Tijuana* (2005). His articles and reviews have appeared in *Reviews in American History*, *Journal of the American Planning Association*, *Journal of American History*, *Journal of Religion*, *New Mexico Historical Review*, *Journal of American Ethnic History*, *Journal of San Diego History*, and *Western American Literature*. He is completing a book entitled *Twilight of Ideals: America in Conservative Times* that examines the rightward drift of American politics and culture since 1975.

Edward Bosley, James N. Gamble director, The Gamble House; among his publications are *Greene & Greene* (2000), *University of Pennsylvania Library: Frank Furness* (1996), *First Church of Christ Scientist: Bernard Maybeck* (1994), *Gamble House: Greene & Greene* (1992), and contributions to *Toward a Simpler Way of Life: Arts & Crafts Architects in California* (1997). He is organizing an exhibition on Greene & Greene for the Huntington Museum, Library & Gardens that will open in the fall of 2008, and is part of a series (mid-2007 to mid-2009) of events marking the centennial of the Gamble House.

W. Scott Braznell, independent scholar and specialist in modern American design with a specialty in silver; among his publications are contributions to *"The Art that is Life: The Arts & Crafts Movement in America, 1875 - 1920* (1987), *The Arts & Crafts Metalwork of Janet Payne Bowles* (1993), *The Ideal Home: The History of Twentieth-Century American Craft, 1900 - 1920* (1993), *The Substance of Style: New Perspectives on the American Arts & Crafts Movement* (1996), and "The Early Career of Ronald Hayes Pearson and the Post-World War II Revival of American Silversmithing and Jewelmaking" which appeared in *Winterthur Portfolio* (Winter 1999).

Robert Judson Clark, professor emeritus of art and archaeology, Princeton University; chief curator "The Arts and Crafts movement in America, 1876 - 1916" (1972), and editor and co-author of the catalog that accompanied it. Among his other publications are an essay in *Toward a Simpler Way of Life: The Arts & Crafts Architects of California* (1997), and numerous articles on the architecture and decorative arts in Germany, Austria, England, and the United States.

John Digesare, authority on San Diego ceramics; he recently curated the exhibition *American Ceramics 1884 - 1972* as part of the San Diego Museum of Art's 80th Anniversary celebration. He serves as registrar at the San Diego Museum of Art, a position he has held since 1999; he has previously held positions at the

Albright-Knox Art Gallery, New Jersey State Museum, and the Mingie International Museum. A native of Buffalo, New York, he received his M.A. in Art History from Rutgers University.

Heidi Nasstrom Evans, a scholar of late 19th - 21st-century visual culture; she teaches courses on the Arts and Crafts movement and 19th - 21st century American and European design at the Corcoran School of Art and Design's Masters Program in the History of Decorative Arts in Washington, DC. Her essay "Jane Byrd McCall Whitehead: Cofounder of the Byrdcliffe Art School" in *Byrdcliffe: An American Arts & Crafts Colony* (N. Greene et al, 2004), exhibition "Jane Byrd McCall Whitehead's Idealized Visions About Simple Living and Arts and Crafts" at the Georgia Museum of Art (2004), and doctoral dissertation "'Live in the Country with Faith': Jane Byrd McCall Whitehead, the Simple Life and Arts and Crafts, 1870 - 1930" (forthcoming), are the basis for her talk. Among her other publications are: "Materiality in Fiber Art" in *Crosscurrents2000: Handle With Care, Loose Threads in Fiber* (D. Yaron, ed., 2000) and "Artistic Career of American Metalworker, Oscar Bruno Bach," www.oscarbach.com, 2000. She holds an M.A. in History of Decorative Arts from the Cooper-Hewitt/Parsons School of Design, and is a Ph.D. candidate in American Studies at the University of Maryland, College Park. She has also taught at the University of Maryland, College Park and the Maryland Institute College of Art.

Leslie M. Freudenheim, architectural historian and critic; she published her first book *Building with Nature: Roots of the San Francisco Bay Region Tradition*, co-authored with Elisabeth Sussman, in 1974 (Peregrine Smith, now known as Gibbs Smith). Her most recent publications are *Building with Nature: Inspiration for the Arts & Crafts Home* (Gibbs Smith, 2005), and contribution to *Capital Drawings: Architectural Designs for Washington, D.C., from the Library of Congress* (The Johns Hopkins University Press, 2005). Previously she wrote a weekly column on architecture and urban affairs for the *Baltimore Sun* and contributed to *The Washington Post and Museum News*. While living in Berlin, Freudenheim wrote on architecture and art for *Die Welt* and *Art News*. A Bay-area native, she grew up in Piedmont; she was educated at Smith College, and pursued graduate study at NYU's Institute of Fine Arts and the University of California, Berkeley.

Thomas S. Hines, professor emeritus, Departments of History and Architecture, UCLA; he is the author of *Irving Gill and the Architecture of Reform: A Study in Modernist Architectural Culture* (The Monacelli Press, 2000). Among his other recent publications are *Richard Neutra and the Search for Modern Architecture* (1982; revised and reissued, Rizzoli, 2006), *William Faulkner and the Tangible Past: The Architecture of Yoknapatawpha* (University of California Press, 1996), "Machines in the Garden: Notes Toward a History of Modernist Los Angeles Architecture" in *Sex, Death and God in L.A.* (Pantheon, 1992); "Then Not Yet Cage: The Los Angeles Years, 1912 - 1938", in *John Cage: Composed in America* (University of Chicago Press, 1994); "Wilshire Boulevard: The Linear City, 1895 - 1945", in *The Grand American Avenue* (The Architecture Foundation, 1994). Hines is now completing *Modernism and Regionalism: A History of Los Angeles Modernist Architectural Culture, 1900 - 1970*.



Irving Gill and Patrick J. Meade. *Chair*, 1907, from the Robert Bailey House, La Jolla. Redwood and (replaced) cowhide, 38 1/8" x 19 7/8" x 19 1/2". Mrs. Sim Bruce Richards. Reproduced in *Living the Good Life: The Arts and Crafts Movement in California*, ed. by Kenneth R. Trapp (Abbeville Press, 1993), p. 225.

James Hubbell, artist-father and **Drew L. Hubbell**, son-architect, collaborate to marry beauty to the practicalities of living in harmony with nature in ecologically sound buildings that support sustainable ways of living. They create aesthetic, environmental, and spiritual solutions by integrating design and art, and the play of form, matter, light, and shadow. They are familiar with craft materials and processes ranging from metals, clay, cements, and wood to stained glass, and the firm also creates gates, lights and doors, fountains and sculptures. James Hubbell sculpts unique living environments from nearby materials, so that people can dwell in harmony with nature. Over the past 50 years, he has made his vision of the spirit of nature tangible in glass, wood, metal, concrete, and stone, in homes, schools, gardens, pavilions, nature centers, and peace parks around the globe. Constructed of local stone, adobe, and sprayed concrete, one his most noteworthy projects, Ilan-Lael is his home and studio; its eight hand-built structures appear to grow out of the landscape and feature stained-glass windows, mosaic tile art, carved doors, hand-forged fixtures, and sculptures. Drew L. Hubbell studied architecture in the U.S. and Europe, apprenticed in a firm specializing in historic restoration, and then put his skills and knowledge to work with his father's. Drew's commitment to the ideals espoused and manifested by James deepened and extended to include issues of green building processes and materials. He has worked with regulatory agencies to develop the use of more sustainable materials and processes, pioneering permitted straw bale structures in San Diego city and county. James Hubbell is also founder and guiding light of the Ilan-Lael Foundation.

Paul W. Johnson, preservation architect and principal, Johnson & Johnson Architecture; he has more than 17 years of experience in historic preservation and has been a licensed architect for 22 years. A graduate of the Texas A&M School of Architecture, his notable projects have been: the Oceanside Museum of Art (Orchid, People in Preservation & American Planning Assoc. awards), Marston House Restoration (People in Preservation award), and the Fisher residence (National Trust for Historic Preservation and Old House Journal Great American Home award). He is past Vice President of Save Our Heritage Organisation, current Vice Chair of the County of San Diego Historic Site Board and Chair of the Old Town Design Review Committee. A reputation for sensible preservation has resulted in the firm's involvement with the restoration of many of San Diego's significant historic buildings including a wide spectrum of Arts and Crafts architecture.

Phoebe S. Kropp, assistant professor of history, University of Pennsylvania; her interests are 19th- and 20th-century American cultural history, public memory, environment, race and the West. She is the author of *California Vieja: Culture and Memory in a Modern American Place* (University of California Press, 2006). She is currently at work on a history of American family camping and the relationships between gender, environment, leisure, and technology. She has been a fellow at the Henry E. Huntington Library, the Smithsonian Institution, and the University of California Humanities Research Institute. She was educated at Bryn Mawr College and returned to her native California to complete a Ph.D. in History at the University of California, San Diego.

Cheryl Robertson, American decorative arts curator, exhibition director, public historian, researcher and educator, she has served the museum field for over 25 years; she is the author of works on architecture, interiors and design history, material culture, and domestic life. Recent articles are "Related Objects: The Family Stuff of Victorian Interiors," *The New-York Journal of American History* (Spring/Summer 2006) and "Christopher Dresser's Anglo-Japanese Ceramics" for the 2007 New York Ceramics Fair catalogue. Previous positions include: curator of American decorative arts, Wadsworth Athenaeum and Milwaukee Art Museum; director of exhibitions and public programs, National Heritage Museum; Sotheby's American Arts Course director; and assistant professor, Winterthur Museum. Among her publications are *Frank Lloyd Wright and George Mann Nieddeck: Prairie School Collaborators* (1999), which accompanied an exhibit she curated, and contributions to *International Arts & Crafts* (2005), *Byrdcliffe: An American Arts & Crafts Colony* (2004), *The Material Culture of Gender* (1997), *The Arts & Crafts Movement*

in California: In Pursuit of the Good Life (1993), and *"The Art that is Life": The Arts & Crafts Movement in America, 1875 – 1920* (1987).

Bruce Smith, independent researcher who writes about late-19th and early-20th century decorative arts and architecture. His special area of interest is the lives and work of Charles and Henry Greene. About them he has written *Greene & Greene Masterworks* (Chronicle Books, 1998), and has just finished *Greene & Greene and the Duncan Irwin House: Developing a California Style* (Gibbs Smith, 2008). He has also written with his wife, Yoshiko Yamamoto, *The Japanese Bath* (Gibbs Smith, 2001), *Arts & Crafts Ideals* (Gibbs Smith, 1999) and *The Beautiful Necessity: Decorating with Arts & Crafts* (Gibbs Smith, 1996).

David C. Streatfield, professor of landscape architecture, urban design and planning, University of Washington; he is a garden and landscape historian and has published in numerous journals and collections of essays. His research interests include regional landscape design of the American West of the 19th and 20th centuries. He is the author of *California Gardens: Creating A New Eden* (1994). Trained as an architect in Great Britain, he did graduate work in landscape architecture at the University of Pennsylvania. He has been active in preservation in the Pacific Northwest and California.

Joseph A. Taylor, a writer and educator; he is co-founder and current president of the Tile Heritage Foundation. In addition to his administrative responsibilities, he has served as the editor of the Foundation's publications for the past 20 years. A frequent writer and lecturer on tile history, Taylor has focused much of his research on the evolution of tile manufacturing in California. He has been a principal contributor to *More About Malibu Potteries 1926 – 1932*, *Catalina Tile of the Magic Isle*, *The Arts & Crafts Movement in California: Living the Good Life*, *Batchelder Tilemaker*, and *California Tile: The Golden Era 1910 – 1940*. He was initiated into the world of tiles when he worked with his sister and brother-in-law at McIntyre Tile Company in Healdsburg, California in the 1970s.

Robert Winter, Arthur G. Coons Professor of the History of Ideas, Emeritus, at Occidental College, Los Angeles; he is a noted author and lecturer on the Arts and Crafts movement. Among his publications are *At Home in the Heartland* (Gibbs Smith, 2007), *Craftsman Style* (Harry N. Abrams, Inc, 2004), *American Bungalow Style* (Simon & Schuster, 1996), *The California Bungalow* (Hennessey & Ingalls, 1980), and *Hidden L. A.* (Gibbs Smith, 1998). He is also the editor of *Toward a Simpler Way of Life: The Arts & Crafts Architects of California* and co-author of two guidebooks to architecture in Northern and Southern California. Winter lives in an historic bungalow in Pasadena, California.

Margo Grant Walsh, collector; her comprehensive assemblage of international metalwork from the Arts and Crafts to the modern was given in part to the Portland Museum of Art. A westerner by birth, she has collected 20th century silver for 25 years. Her collection includes silver, metalwork and jewelry from 18 countries and 62 prominent artisans and craftsmen. A graduate of the University of Oregon School of Architecture and Allied Arts, she began her career at Skidmore, Owings & Merrill, San Francisco. In 1973 she joined the small firm of Gensler in Houston; retiring from the firm in 2004 as a founding Board member and Vice Chairman. Recipient: the first "Legends" award in the field of Interior Architecture, Edith Wharton Award, Interior Design Hall of Fame, Top Woman in Real/Estate Design (New York, 2003), and the Lawrence Medal from the University of Oregon (2003). In 2005 she was named one of the five most influential individuals in Interior Design of the 20th Century by *Architectural Digest*. In 2001 she exhibited her 20th-century silver collection at the Portland Art Museum and then co-curated a second show at the Portland Art Museum in 2005 to celebrate the Museum's 110th anniversary. Currently, highlights of her collection which spans the 20th century (beginning with a Japanese ladle from Yokohama to an Alessi 2003 tea service designed by Sejima) are on exhibit at the International Airport Terminal in San Francisco; the show includes objects from the gift she made to the Portland Art Museum in 2003.

San Diego Conference Hotels

A special nightly rate is available to participants at the following hotels:

Empress Hotel: Located at 7766 Fay Avenue, La Jolla. Single – and double – occupancy rooms available at the conference rate of \$189 by calling **(888) 369-9900** and identifying yourself as an “Arts and Crafts conference” participant. Or go to www.empress-hotel.com, click on Group Reservations from the menu on the left-hand side and type in the password CRAFTS to make your reservations online. **Reservations must be made by May 21, 2007** and there is a 48-hour cancellation policy. Hotel is walking distance from MCASD.

The Grande Colonial: Located at 910 Prospect Street, La Jolla. Single – and double – occupancy rooms at discounted conference rates starting at \$242 by calling **(888) 530-5766**; identify yourself as an “Arts and Crafts conference” participant. **Rooms on a space available basis only**, and there is a 48-hour cancellation policy. Hotel is walking distance from MCASD.

The Holiday Inn Express: Sorrento Valley, located at 5925 Lusk Boulevard, San Diego. Single – and double – occupancy rooms available at the conference rate of \$164 by calling **(858) 731-0100** and identifying yourself as an “Arts and Crafts Conference” participant. Or reservations can be booked online at www.hiexpress.com/sorrentovalley using the group code ACC. **Reservations must be made by May 20, 2007** and there is a 72-hour cancellation policy. The hotel is nine miles from the MCASD.



Hotel Del Coronado as seen from G. T. Marsh's Japanese garden.



Postcard of G. T. Marsh's Japanese garden in Coronado.

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John R. Bakewell and Arthur Brown, Jr., architects, the William Simpson Construction Co., builder, Atchison, Topeka, and Santa Fe Railway Depot, 1915 - 1916, shown in a historic photo ca. 1916. Reproduced in *California Tile: The Golden Era 1910 - 1940, A Name to Handcraft*, edited by Joseph Taylor (Schiffer Publishing Ltd., 2003).



California China Products Co., *Tile from Atchison, Topeka, and Santa Fe Railway Depot*. Reproduced in *California Tile: The Golden Era 1910 - 1940, A Name to Handcraft*, edited by Joseph Taylor (Schiffer Publishing Ltd., 2003).

Regionalism and Modernity: The Arts & Crafts Movement in San Diego and Environs

Thursday – Sunday, June 21 – 24, 2007

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