SIXTH ANNUAL
SAN DIEGO
ARTS & CRAFTS WEEKEND
PRESENTED BY
SAVE OUR HERITAGE ORGANISATION

MARCH 7, 8 & 9, 2003
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HOME TOUR  EXHIBITION  LECTURES
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We are very excited to present to you this year’s event, our largest ever.

We have assembled a superb group of lecturers, experts and authorities in their respectful fields. In addition, many of the exhibitors are authors and lecturers in their own right and just visiting with them at their booths is an exceptional opportunity to gain new insight. This year’s historic home tour features some of the great architects, builders and designers that reflect much of San Diego’s craftsman era heritage.

To further showcase San Diego’s Arts & Crafts history we have partnered with the San Diego Historical Society’s Friends of the Marston House. We have created for your enjoyment a private evening with a party and tour of the George and Anna Marston House, the scene of many of San Diego’s social events of the era and one of Irving Gill’s masterworks.

This event is one of SOHO’s largest fundraisers. Funds raised here help support Historic Preservation in San Diego all year long.

The Red Rest and the Red Roost have been one of our longest preservation battles, lasting over 24 years. This past summer after arson threatened to destroy them SOHO entered into litigation. The two cottages are thought to be the progenitors of the bungalow in California. Artist Leon Loughridge was commissioned to create an original woodblock as this year’s event poster, which includes as a centerpiece the bungalows. This has been letterpress printed in a limited run of 80 with proceeds to go to this effort.

This year’s weekend will also benefit the Preservation Revolving Fund. This fund is one of the best preservation tools that an organization can have and we are working hard to create a substantial Fund.

By attending the events and home tour this year you are helping to protect San Diego’s historic buildings and landscapes, we thank you for your support and participation.

Alana Coons,
Events & Education Coordinator on behalf of the Board of Directors of SOHO and the 2003 Arts & Crafts committee.
1. Circa 1910 Antiques
2. Thiesfeld Antiques & Collectibles
3. Historic Lighting, Inc.
4. Once Again
5. Guthier Studio
6. Door County Handworks Studio
7. Montag's Mission Oak
8. SOHO Museum Shop
9. North Park Craftsman
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24. Dard Hunter Studios
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26. Happy Laugh
27. Country Thyme
28. Vintage Architectural
29. Window Doctor
30. Silent Auction
31. Food Concession & Eating Area
32. Lecture Hall
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LECTURE A 10AM-11AM

LEON LOUGHRIDGE
THE AMERICAN WOODCUT IN THE ARTS AND CRAFTS PERIOD

Leon Loughridge is the co-owner of Dry Creek Art Press and will lecture on the American Woodcut, the influences on artists and the relationship woodcuts had to the Arts and Crafts Movement. He will discuss some of the artists that contributed innovative ideas, styles and techniques to the movement and conclude with guidelines on how to discern the condition of a print you purchase and how to care for it. Leon will be signing his Arts & Crafts Weekend poster afterwards and as an exhibitor at the show, he will also give brief demos on the various relief techniques at his booth.

LECTURE B 11AM-12PM

ERIK HANSON
CEMENT, THE FORGOTTEN CRAFT MEDIUM

The Arts & Crafts Movement is not just about oak and copper, artists used whatever materials available at the time. Importantly, concrete and cement were used decoratively by amateurs and professionals alike. Erik Hanson, lecturer and historian of the Arts & Crafts Movement, local preservationist and creator of irvinggill.com, will enlighten us on this fascinating and forgotten medium.

LECTURE C 1PM-2PM

JOHN BRINKMAN
THE BUNGALOW SPIRIT IN THE 21ST CENTURY

The current bungalow rage makes it easy to forget that the bungalow once fell out of popularity and was considered disposable housing. John Brinkmann, founder and publisher of American Bungalow magazine, explains the reasons the bungalow fell from favor, the revived interest in the bungalow, and the relationship of that interest to the original bungalow popularity.
LECTURE D 2PM - 3PM

DIANNE AYRES
THE HOME BEAUTIFUL: TEXTILES OF THE ARTS AND CRAFTS MOVEMENT

Ms. Ayres' lecture and slide presentation will offer a review of home decorating principles gleaned from books and magazines of the period as well as examples of Arts & Crafts style textiles in homes today. The presentation will include information on textile artists and the textile industry at the turn of the century and the techniques employed. Ms. Ayres co-authored *American Arts & Crafts Textiles*, recently published by Abrams, which has been hailed as the definitive guide to Art & Crafts textiles and which she will be signing afterwards.

LECTURE E 3PM - 4PM

MARTIN PETERSON
CREATED FOR THE ERA: PLEIN AIRE OF SAN DIEGO

Former senior curator and curator of American Art for the San Diego Museum of Art, from 1957 to 1997, Marty has written and contributed to countless books, journals, and television on early California art. For this rare engagement he will involve the audience in discussion as he lays out the groundwork of several of California's finest plein aire painters, who all made San Diego their home. Book signing afterwards.

LECTURE F 4PM - 5PM

PAUL DUCHSCHERER
INSIDE THE BUNGALOW: AMERICA'S ARTS & CRAFTS INTERIORS

Paul Duchscherer is an interior designer, historian, lecturer and author. In this slide-illustrated lecture, characteristic planning and design features of each living space will be examined, and the influences of the Arts & Crafts Movement will be discussed. This lecture will feature a combination of archival images from early 20th century plan books, catalogs and design periodicals, along with many new color photographs of a wide variety of bungalow interiors. The examples to be shown will range from authentic restorations to creative renovations to a few examples of entirely new work. Book signing afterwards.
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Thank you's are always in order here at SOHO. We depend on our volunteer force and the support of our sponsors to help us fund SOHO's general operations, which allows us to be a powerful and influential advocate for historic preservation in San Diego.

With an event the size of the Arts & Crafts Weekend it is our volunteers that make it happen. We are grateful to the following people and their families for allowing them the time.

Christine Babcock
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Free roving trolley service provided by Old Town Trolley is available from the B Street Cruise Ship Terminal to and from each of the houses in the tour. The houses may be viewed in any order.

Parking is available at America Plaza, India Street entrance; metered street parking downtown & along the Embarcadero; public parking lots at the County Administration Building, Holiday Inn, Cruise Ship Terminal, and corner of Broadway and Harbor Drive.
This graceful Craftsman house rests on a busy street in historic Bankers Hill. The current homeowners, Susan Merritt and Calvin Woo, bought the house first as an office in 1979 and in 1983 it became their home.

Myra S. Conklin, widow of noted Judge N.H. Conklin and matriarch of the accomplished local Conklin family, commissioned master building contractors, C.W. Dowell and son to erect her $4200 residence here in 1912. A native of Warrensburg, Missouri, Judge and Mrs. Conklin came to San Diego in 1874 and with a background in publishing N.H. Conklin became editor of the daily San Diego World. He later became district attorney of San Diego County and held the position of Superior Court judge. The judge and Mrs. Conklin had eight children, she died at this address in 1916 at the age of 69 and the home remained in the Conklin family through 1963. One Conklin offspring, Sybil Conklin Di Giacomo, who owned the property from 1917 to 1954 was a famous opera singer in New York and Europe, and later, upon retirement, gave voice lessons in San Diego.

The house retains much of its original charm. All the windows have been restored, and originally where there were only two outside columns, restoration carpenter Rurik Kallis built the two center columns to support the sagging roof, where he used 100-year-old redwood.

The living room boasts a fully tiled green matte-glazed fireplace; the tile maker is not
known. The quarter-sawn oak floors with border design are original. Furnished throughout with period pieces by some of the era's premier furniture makers, Gustav Stickley and L&J Stickley. The large Stickley armchair in the living room shows its original leather cushions as do the dining room chairs. The boxed beam ceilings grace the living room and dining room. The dining room, with its high wainscoting, built-in gumwood sideboard with leaded glass doors, is enhanced by Belgian linen wallpaper, a typical period treatment and is decorated with both contemporary and period pottery.

A 1950's kitchen was renovated with a combination of materials with an emphasis on the Arts & Crafts style. They modeled the cabinetry and hardware after the dining room cabinets, and replaced linoleum floors with quarter-sawn oak to match the rest of the house. The granite counter tops and back splash were chosen for their spectacular pictorial effect. The angled center counterpiece was positioned to mimic the border design of the floor and was designed by Calvin.

The den opens onto the garden through doors also designed by the Calvin Woo. Stickley rockers, Noguchi lamp and Sushi cabinet by Mia Hall showcase the owner's blend of contemporary artists with period artists. The built-in cabinets house the entertainment center and are of the same design as the kitchen cabinets.

When asked what drew them to the house, Calvin says that it was its honesty and structure, which reminded him of his grandfather's home in Hawaii where he was raised. In addition, in seeing the Scenic Route sign on the street that seemed to him an assurance that the integrity of the neighborhood would stay intact. The home is a significant part of that scenic route now, a beautifully restored example of a Craftsman Bungalow.
Hazel Wood Waterman (1865-1948) studied architecture with Irving Gill and William Hebbard as a means of making a living after her husband died unexpectedly in 1903. Hazel's instinctive understanding of architectural concepts impressed Gill, who she had first met when he was commissioned by her husband to build a new home (the "Granite Cottage", a British Arts & Crafts influenced home) for their family in 1900. Waterman restored the Casa de Estudillo House in Old Town in 1908 for which she received much acclaim.

She received the commission for this site in 1910 by The Wednesday Club, a woman's organization devoted to literary pursuits, civic betterment and charitable community projects. Hazel was an early member and had delivered several talks at the club on such topics as "Arts and Crafts of Early England" (1902), "Present Problems in the Social Economy" (1903) and "Prints and Stencils of Japan" (1905). The club asked her to design a building that would be suitable for meetings and would "provide a dignified assembly for social gatherings."

The building at 6th Avenue and Ivy Lane was praised for its proportions and the unique use of skilled women artisans in its execution. Friend and fellow artist Alice Klauber designed the Club's ship logo while Anna Valentien contributed the Club's
ship logo while Anna Valentien contributed the Club’s sign and doorplates in etched copper, as well as the pierced brass and art glass lantern, which originally hung from a decorative bracket next to the entry. Details to be noted are the Gladding McBean urns, the Alice Klauber and Hazel Wood Waterman renderings hanging, and the flush moldings and slab doors which can be seen especially well in the kitchen.

The club reflects the strong influence of Hazel Waterman’s mentor, Irving Gill. The massing of the main ensemble, a Prairie Style hip-roofed clerestory floating above a flat-roofed rectilinear main floor façade resting on a raised podium, closely parallels Gill’s treatment of the La Jolla Woman’s Club (1913). The pergola set on Etruscan columns is another element shared with Gill. The only male artisan used on the project was Ernest A. Batchelder, whose tile insets depicting a ship under sail and scrolled brackets soften the upper corners where the recessed entry perforates the wall.

Although qualified as San Diego’s first woman architect, Hazel never obtained a California Architect License. She designed an elaborate garden for Julius Wangenheim and is credited with doing the drafting for the Gills’ Teats houses on 7th Avenue. She also designed the Ackerman home in Bankers Hill and the San Diego Children’s Home Association administration building in 1925. Both this site and the Allen B. Cook House on this tour were built by master builders, Harry C. Brawner and Harmon J. Hunter.
A City of San Diego historical site, architect Louis Gill built this Craftsman board-and-batten bungalow cottage for himself and his family in 1921. Louis and his uncle, Irving Gill, were partners for eight years, before Louis went into business for himself just 6 months prior to finishing this home. Louis designed several residences in Mission Hills and Bankers Hill, including the Wegeforth home, and also designed the San Diego Zoo, the County Administration Building, St James by the Sea Church in La Jolla and Sacred Heart Church in Coronado. He lived here with his wife and three sons until 1935 when he moved to Mission Hills. Gill’s oldest son, John, recalls carrying chickens across the canyon from great uncle Irving’s house on Robinson Mews to the new house on the canyon slope.

 Shortly after completion, Gill added what eventually became a dining room, in which the floor is oak, while in the rest of the original house it is red magnesite. A lightweight concrete type material, it was unusual for magnesite to be used as flooring, and this is the best extant residential use of magnesite known in San Diego, a perfect example of unifying both the rustic aspects with the modern and sanitary aspects of the Arts & Crafts era. The house retains its original features: built-in redwood bookcases, closets with curtains not doors, the window seat, and a spectacular example of a Craftsman style fireplace. The fireplace relief tile is from the Moravian Tile Works in Pennsylvania. Henry Chapman Mercer founded the
Moravian Pottery and Tile Works in 1898 and quickly became an inspiration to many of this country's tile makers, including William Grueby, Ernest Batchelder and Mary Chase Perry. The copper hood and raised magnesite hearth are also original.

The current homeowner, artist Deirdre Lee and her late husband Lee Shouse, bought the house in 1986. While the integrity of its historic fabric was intact and in fair condition it needed a lot of work in the way of plumbing, electrical and roofing. The house is built entirely of redwood and was originally a small two bedroom cottage to which a sensitive addition was added in 1993. The owner is an accomplished tile artist and has incorporated much of her colorful and fanciful work into the home. With her use of many regional motifs such as eucalyptus and poppies it is a fine example of how adaptable a Craftsman house is. The home readily accepts this eclectic collection of folk art and decor rich in color, a departure from traditional Craftsman interiors.

A huge original eucalyptus blankets the site and with the owner's love of plants the choice of a wild and natural landscape fit perfectly with the rustic nature of this important San Diego home.
This house resides on one of the most beautiful blocks in Mission Hills. San Diego horticulturist Kate Sessions originally owned the lot along with several other lots on the street. Designer and builder Joel E. Brown bought the property along with others on the street and built this house on speculation in 1915. Brown was responsible for building many fine bungalows between 1911 and 1919 in the Mission Hills area (on Sunset Blvd, Avalon and Lark Street), as well as apartment buildings and commercial buildings in San Diego during this time period. According to Mr. Brown’s original notes the value of this 3,200 square foot house was $5,000.00.

The first owners were Herman and Hattie Drishaus, German immigrants who had retired to San Diego. They owned the home for only three years when they sold it to the first long time owners Mary and Benjamin Elliot. The verbal history of the house and the styles and colors found during restoration, support the fact that the Elliots did some remodeling during the 20 years they lived there. The next owners, Joe and Barbara Marsh, lived there the longest from 1943 until the family sold the house in 1996. Mrs. Marsh was a preservationist who belonged to many local and national historical associations.

The home is built in the Prairie style. Debbie and John Stall love the description of what they see fits their home in the wonderful book Prairie Style, written by Leglar an Karob
"with its refreshingly open interiors and strong horizontal lines, the Prairie house clearly evoked the freedom and sweep of the limitless Midwestern landscape. Deep sheltering eaves and low terrace walls reached out to nature; broad bands of casement windows let it come inside. Nature's colors—golds, rust, yellows, greens—reinvigorated interiors. Gardens planted with native trees, wildflowers and grasses brought the Prairies right up to the door…"

This house was a major fixer upper, purchased six years ago. It is constructed of hollow clay tile over a wood frame. Over the years exterior elements had disappeared or were in great disrepair. The owners went to great detail in their restoration even replacing missing queen palms so that the street's greenbelt is once again complete. At the time of purchase, many prospective buyers had seen the home only as a scraper, a great lot in a beautiful neighborhood. The Stalls, who are long time preservationists and had owned and restored other historic homes, knew through experience that this home was a home worth restoring and saving. At first glance they could see through the rotten eaves, stucco falling down in large chunks and the front porch that had been partially enclosed with plywood and screening with shrubbery completely overgrowing the property to its original beauty. They have returned the home to its former glory and then some. One of the changes made was to gut a many-times-remodeled kitchen, converting it into a wonderful stylized turn-of-the-century kitchen that opens up and flows out into the backyard where an outdoor living room of sorts has been designed complete with a beautiful tiled Craftsman style fireplace. This area is surrounded by native plants and encompasses some of the original fencing and lathwork.

The home was known to host many parties and social events when the Marsh's lived here and John and Debbie Stall have carried on this tradition.
Born in Iowa, Emmor Brooke Weaver (1876-1968) studied architectural theory at the University of Illinois and brought a progressive outlook and an appreciation of the Prairie School with him to California in 1903. Some of the Prairie School influences that he would soon incorporate in San Diego would be an overall horizontality and the emphasis on the natural appearance of materials used in construction. Though Weaver lacked formal training as an architect, he soon became known for his use of rustic redwood and Oregon pine board-and-batten and wood-shingled bungalows of which the Allen B. Cook house in Mission Hills is one of his greatest examples. As a draftsman at Hebbard and Gill, Weaver contributed to the firm's design and construction of the Marston house (1905). He also designed the Irene Amy Strong house (1906) in Bankers Hill, the Strong house in Golden Hill, the A. Ellis Barron ranch house and the Jane Easton bungalow (1910) in La Jolla (moved to Poway in 1970).

Built with his partner, John T. Vauter, the Cook residence reflects the California Arts and Crafts movement's penchant for the use of standard-cut wood usually on the exterior and always on the interior. The house is rustic in character, exhibiting Japanese and Swiss chalet as well as Prairie School influences without being specific in their historic detailing.

Master Builders, Harry C. Brawner and Harmon J. Hunter were commissioned to build the house. Brawner and Hunter enjoyed a long and significant partnership during the 1910's and 1920's. Mr. Brawner, as an employee of the Gill & Mead architecture firm was likely
influenced by these two men as well as Emmor Brook Weaver who worked there at the same time.

After forming their partnership, they frequently won commissions from noted architects, such as William Sterling Hebbard, William Templeton Johnson, Richard Requa, Hazel Wood Waterman, and Emmor Brooke Weaver. They built the Wednesday Club, also on this tour, the Bertha Mitchell House former Elk's Lodge, now destroyed, the Christian Science Church on Laurel, Jefferson School, Kate Session's home on Montecito, the Henry Lippit House, the Klauber House at 6th & Redwood, now destroyed, and the Bartlett/Webster House, Historic Site No. 392, among many others.

The narrow lot presented a unique design problem and rather than reduce the volume of the house, Weaver skillfully incorporated an off-center room-sized courtyard into the design. The courtyard follows a pair of French double doors into a unique setting, which opens from the dining and living rooms. The house is featured in several national books and was the former residence of long-time SOHO member and San Diego County historian, Mary Ward who "rescued" the house many years earlier.

The present owner, Vince Petronzio, has replaced the industrial modernist kitchen installed in the 1980's with natural materials of travertine, granite and wood. Fixtures were designed to match lanterns in the house; cabinet doors were designed with recessed panels to match the original doors in the rest of the house. Weaver used iron garden gate latches for the door and window hardware, and the closet doors bear the signature basket weave of redwood furring strips, adding to the Japanese feel of the home. This extremely intact interior is a character-defining feature of the home and Mr. Petronzio is pursuing designation of the home and its interior, which will give it the distinction of being only the second house in San Diego with a designated interior.
This well-preserved California bungalow rests atop a deep arroyo and was built by the Melhorn design and Construction Company, which built many homes in San Diego. Martin Melhorn was the founder and this local company is still in operation and has been managed by three generations of Melhorns.

The home was purchased one and a half years ago by the Fernandes couple as a "fixer-upper" and they are now pursuing historical designation. They were drawn to the house because of its location. Pine Street has recently experienced a rebirth of renovations and restorations with many lovely Craftsman period homes on the street.

The house retains many original features. The gumwood and stained glass sideboard is especially beautiful, its twin can be found in another home in North Park. The fireplace with its original tile and copper hood is a focal point of the living room along with the leaded glass built-ins. All of the woodwork, crown molding doors, windows, floors except for the bathroom floor and the exterior remained intact and had escaped the paintbrush retaining its original finish.

Still the homeowners were presented with several challenges, such as an outdated 1960's kitchen, electrical, heating, landscaping and other concerns. They have made a concerted effort to pay attention to detail from light switches to choosing period...
interior colors and decorative treatments such as the stenciled border in the dining room. As a retired high school shop teacher husband Adrian has adopted a true Arts & Crafts hands-on approach with the home. Except for the electrical, heating system and exterior painting all the work including the kitchen remodel has been done by Anne and Adrian Fernandes. They like to point out their example of hands-on restoration as a help and inspiration to other homeowners. The kitchen was one of the rooms in most need of renovation. A wall was removed to enlarge the kitchen and create an open space between it and the new family room which had been a small guest room. Off of this new family room a deck was built to take full advantage of the beautiful canyon.

Some original landscaping features have remained in the back canyon garden, cobble garden walls and what appears to have been a pond. The couple has been doing extensive work surrounding the home and has used river rock in the front yard to go with the natural landscape of this canyon home. The landscape and hardscape is an ongoing project along with an unfinished basement area which will be a guest room one day that will open into the backyard.
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