

Initiatives

in Art and Culture

“The Hub”

The Arts and Crafts Movement in Boston

15th ANNUAL ARTS AND CRAFTS CONFERENCE

SEPTEMBER 19 – 22, 2013



Henry Hobson Richardson, *Trinity Church*, 1872 – 1877.



Bunkio Matsuki (The Collector) in Japan, "Frontispiece to Bunkio Matsuki, *Descriptive catalogue of an important collection of Japanese and Chinese pottery, porcelain, bronzes, bronzes, prints, embroideries, kakemono, screens, ivories and gold lacquers. To be sold at auction Thurs., April 21 [1898].*"



George Christian Gebelein for Gebelein Silversmiths, *Five-piece coffee and tea service*, Boston, Massachusetts, 1929. Silver, Museum of Fine Arts, Boston, Anonymous Gift. 1986.778-782.



Frederick Wilson, Tiffany Studios, *Madonna of the Flowers*, Arlington Street Church, Boston, 1898. Photo by Julie L. Sloan.

“The Hub”

The Arts and Crafts Movement in Boston

Oliver Wendell Holmes, Sr. described the Massachusetts State House as “The Hub,” placing that institution at the center of the Solar System as he saw it. This description can easily be applied to Boston as the intellectual center from which styles and ideals of the Arts and Crafts movement were disseminated throughout the United States, a subject we explore in the 15th anniversary celebration of the Arts and Crafts conference. Harvard’s Charles Eliot Norton, for example, was a long-time correspondent of John Ruskin, cementing Boston’s claim to fame as the leading champion of movement ideals in the United States.



Sarah Wyman Whitman, *Honor and Peace*. Window from Memorial Hall, Harvard University, commemorating those who surrendered their lives in the “War of the Rebellion,” 1900. American opalescent glass. Photo: Stephen Sylvester and Yosi A.R.-Pozelov, Digital Imaging and Photography Group, Harvard College Libraries. © The President and Fellows of Harvard College.

Boston played a key role in design reform and in the restructuring of industrial society through education of workers and consumers. Members of the city’s cultural elite founded the Museum of Fine Arts, Boston (MFA) in 1870. The MFA with its affiliated school—along with the Massachusetts Normal School—was a pioneer in training applied art teachers and became a national model because many of those trained at these institutions migrated throughout the country. Another immensely important force was the nationally dominant Society of Arts and Crafts Boston (SACB), founded early in 1897 to promote “mutually helpful relations” among designers and craftsmen, many of whom were immigrants, and continuing to fulfill that mission today. The prevalence of Japanese influence in the Arts and Crafts can in no small measure be traced to Boston, the pre-eminent center for study of Japanese culture in the United States. The MFA, the first American institution to hire a curator of Japanese art, Ernest Fenellosa, still holds the largest collection of Japanese material outside Japan. Denman W. Ross, who played a key role in the SACB and a gifted teacher of design at Harvard, was one of the major donors of Japanese objects.

To Boston in the late 19th and early 20th centuries, perhaps more than in other American city, the neo-Gothic and Richardsonian Romanesque were the appropriate vocabularies for ecclesiastical or public architecture while the indigenous colonial revival was appropriate for domestic purposes. Each of these vocabularies, it can be argued, was used in eloquent if different expressions of Movement aesthetics, concepts, and ideals. Boston’s MIT, home to the first architectural school in the United States, trained some of America’s most important post-Civil War architects, including Charles and Henry Greene, who took refined Arts and Crafts principles to their practice in Southern California. In the late 19th century, with the Arts and Crafts, Boston was reframing the City’s founders’ dictum that it be a “City upon a Hill,” a standard bearer for present and future generations.

The conference is hosted by All Saints Church Ashmont, the Museum of Fine Arts, Boston, Mount Auburn Cemetery, the Dedham Historical Society, Fuller Craft Museum, the Old Schwamb Mill, the Society of Arts and Crafts, and Stonehurst, with the participation of Harvard University, the town of North Easton, the Norwood Historical Society, and Trinity Church.

We gratefully acknowledge generous funding from the Mayor’s Office for Arts, Tourism, and Special Events in Boston; the Greater Boston Convention & Visitors Bureau; Tom Bird and Joan Albin; The Felicia Fund; Barbara Fuldner; Kaminski Auctions; James D. Kaufman; Kristin A. Steensma; and anonymous donors. We are also deeply appreciative of support from Samuel T. Freeman & Co., Skinner’s, and The Victorian Society in America / New England Chapter.

Marilee Boyd Meyer has been unstinting in her contributions to this project.

This conference is dedicated to Cheryl Ann Robertson.

Life is short, and we do not have much time to gladden the hearts of those who travel with us, so be quick to love and make haste to be kind.

—Henri-Frédéric Amiel (1820s – 1881)



Museum of Fine Arts Boston

fullerCRAFT museum



MOUNT AUBURN CEMETERY
A National Historic Landmark



SKINNER

FREEMAN'S AUCTIONEERS & APPRAISERS SINCE 1805



Thursday, September 19

Formal sessions take place at the Museum of Fine Arts, Boston in the Alford Auditorium.

10:00 – 10:05 a.m.

Welcome. Elliot Bostwick Davis, John Moors Cabot Chair, Art of the Americas, Museum of Fine Arts, Boston.

10:05 – 10:15 a.m.

Introduction. Lisa Koenigsberg.

10:15 – 10:55 a.m.

Richardson / Romanesque, Cram / Neo-Gothic: The Breadth of Architectural Expression in Boston.
Richard Guy Wilson.

11:00 – 11:40 a.m.

Architects of the Society of Arts and Crafts, Boston. Maureen Meister.



Emilie LeBlanc and Marie de Hoa LeBlanc, Newcomb Pottery, Louisiana (New Orleans), Vase, about 1899. Earthenware, with blue and green underglaze. Museum of Fine Arts, Boston, Anonymous gift, 1899.99.75.

11:45 a.m. – 12:25 p.m.

Art, Industry and Education: Art Pottery at the Museum of Fine Arts, Boston, at the Turn of the Century. Nonie Gadsden.

12:30 – 2:15 p.m.

Optional box lunch at the MFA (Advance purchase required; attendees to be sent information after registration.)

During the lunch break, conference attendees are encouraged to explore the MFA galleries and to take the rare opportunity to tour the Forsyth building.

The Forsyth building, located next door to the MFA along Boston's famous Fenway, was acquired by the Museum in 2007. Constructed in 1912 as both a memorial to the Forsyth family and an innovative setting for medical care and research, the Forsyth Dental Infirmary for Children offered oral health care to the children of Boston and served as a school to train dentists. The building's interior is largely covered with tiles, since they were considered easy to sanitize, durable, and fireproof. Beneath vaulted Guastavino tile ceilings, many of the children's rooms are enlivened with Arts and Crafts tiles by Delft, Grueby, the Saturday Evening Girls / Paul Revere Pottery, and Henry Mercer's Moravian Pottery. Tours will be given in shifts and will be led by Nonie Gadsden and Maureen Melton, Susan Morse Hilles Director of Libraries and Archives at the MFA.

2:15 – 2:55 p.m.

The Politics of the Arts and Crafts Movement, Past and Present: The View From Boston. Edward S. Cooke, Jr.

3:00 – 3:40 p.m.

Presenting Japan and Its Wares in New England, Around 1900.
Hina Hirayama.

3:40 – 4:10 p.m.

Break

4:10 – 4:50 p.m.

Arthur Wesley Dow, Denman Ross and Design Education in the Arts and Crafts. Marie Frank.

4:55 – 5:30 p.m.

Colonial Redux: The Colonial Revival and the Arts and Crafts Movement in the Boston Area. Gerald W. R. Ward.

5:30 – 7:00 p.m.

Tours of the MFA's Arts and Crafts galleries, Japanese galleries, and Arts and Crafts photography collections in the Morse Study Room.
Led by MFA curators and staff.

7:15 – 8:30 p.m.

Reception and viewing
"Creative Minds, Disciplined Hands:
Selections from the New Hampshire
Furniture Masters."

The Society of Arts and Crafts
175 Newbury Street



Richard Oedel, Jewelry Cabinet, Mahogany, birch veneer, and 23k gold, 54 x 28 x 20 in., 2013. Photo: courtesy of The Society of Arts and Crafts.

Friday, September 20

Formal morning sessions take place in the undercroft at Trinity Church in Copley Square.

9:15 a.m.

Meet at Trinity Church.

9:30 – 10:10 a.m.

The Art of Colored Light: Stained Glass of the Arts and Crafts Movement in Boston.

Julie L. Sloan.

10:15 – 10:55 a.m.

John Evans: H. H. Richardson's Architectural Sculptor.

Ann Clifford.

10:55 – 11:15 a.m.

Break

11:15 a.m. – 12:45 p.m.

Tour of Boston Back Bay and Copley Square.

Led by Edward Gordon, Joe Cornish, and William Young.

Starting at Trinity, we view the New England Life Building (1930s, a late design by Ralph Adams Cram's firm); the Berklee Building (1905, Codman & Desperadelle); the Warren Chambers Medical Offices Building (1896, Ball & Dabney); Shreve Crump & Low Building (1904, Parker, Thomas & Rice with 1930 alterations by William T. Aldrich); Arlington Unitarian Universalist Church, (1859 – 1861, Arthur D. Gilman, with outstanding Tiffany glass); Emmanuel Church (mid 1860s, Alexander Rice Estey); Lindsay Chapel (1924); Church of the Covenant (mid-1860s, Richard Upjohn Jr. with an outstanding Tiffany interior); Museum of Natural History (1864, William Gibbons Prescott; now Restoration Hardware); Trinity Church Rectory (late 1870s, H. H. Richardson); Brattle Square Church (early 1870s, H. H. Richardson); Patrick Collins early 20th-century memorial by Henry Hudson Kitson; Hotel Vendome (early 1870s, William G. Preston with early 1880s component by J. F. Ober); the great mansions on Dartmouth St., among them: Ames Webster Mansion (early 1870s, Peabody & Stearns / early 1880s John Hubbard Sturgis); Benjamin Crowninshield House (1869, H. H. Richardson's first Back Bay House); Thomas F. Cushing House (1871, Snell & Gregerson);



Henry Hobson Richardson, *Stonehurst*, the Robert Treat Paine Estate, 1886. Photo by Bret Morgan; courtesy of Stonehurst.

Hollis H. Hunnewell House (1869, Sturgis & Brigham); Arthur Hunnewell House (1876 – mid 1880s, Shaw & Shaw); Boston Art Club (1881, William Ralph Emerson); and the Hotel Victoria (1886, John L. Faxon). We view the New Old South Church in Copley Square (early 1870s, Cummings & Sears with stained glass windows by London firm of Clayton & Bell) and conclude at the Boston Public Library (1895, McKim Mead and White). Edward Gordon is Director of Museum Programs, Old Schwamb Mill, contributor to *Victorian Boston Today*; President, New England Chapter, Victorian Society in America. Joe Cornish is Senior Stewardship Manager, Historic New England; and William Young is Senior Preservation Planner, Back Bay Architectural Commission.

12:45 – 1:45 p.m.

Optional box lunch (Advance purchase required; attendees to be sent information after registration.)

1:45 p.m.

Buses depart for Stonehurst.

2:00 – 4:00 p.m.

Visit to Stonehurst, the country place of Robert Treat Paine and his family.

Stonehurst is a masterpiece of integrated design crowning the career-long collaboration of architect Henry Hobson Richardson and landscape architect Frederick Law Olmsted. This work from 1886 features flowing interiors with hand-crafted details and original furnishings that herald the Arts and Crafts movement in America. The homeowner, Robert Treat Paine, chaired the building committee of Richardson's Trinity Church. Remarks by Ann Clifford, landscape preservationist Mary Gregory, and lineal descendant Thomas M. Paine, ASLA, landscape architect, and co-author of *Stonehurst, The Robert Treat Paine Estate: An American Masterwork* by H.H. Richardson and F.L. Olmsted.

4:00 p.m.

Buses depart from Stonehurst to Old Schwamb Mill.

4:30 – 6:00 p.m.

Old Schwamb Mill visit and reception.

The Old Schwamb Mill is a Civil War era wood vernacular factory (now a living history museum) which illustrates how one product—high quality oval and circular Victorian picture frames—were made from start to finish via the intersection of human craft and 19th-century machinery. In 2014 the Mill will celebrate 150 years as a continuously operating picture frame factory. A mill has been located on this site since the 1650s.

Saturday, September 21

8:30 a.m.

Buses depart promptly from the Lenox Hotel.

9:00 – 9:30 a.m.

All Saints Church Ashmont (1892, Cram & Goodhue). Remarks by Father Michael J. Godderz, All Saints Church Ashmont.

9:50 – 11:15 a.m.

Dedham Historical Society. Remarks by James D. Kaufman, board member and former president of the Dedham Historical Society and collector.

Norwood Historical Society (F. Holland Day House). Remarks by Patricia L. Fanning, board member, former president, Norwood Historical Society, and F. Holland Day biographer.

11:15 a.m.

Buses depart for North Easton.

11:45 a.m. – 12:45 p.m.

Lunch (It is strongly recommended that you reserve for this lunch. Advance purchase required; attendees will be sent information after registration.)

12:45 – 2:45 p.m.

Tour the buildings of North Easton, among them the Free Library (H. H. Richardson, 1877 – 1879); the Railroad Station (H. H. Richardson, 1881; now the North Easton Historical Society); Unity Church (J. A. Mitchell, 1875, with LaFarge and Connick windows, Kirchmayer carving); the Quesset cottage (attributed to A. J. Downing, 1854) and other structures.

2:45 p.m.

Buses depart for Brockton.

Formal afternoon sessions and the evening take place at Fuller Craft Museum in Brockton.

3:00 p.m.

Arrive at Fuller Craft Museum.

3:05 – 3:10 p.m.

Welcome. Jonathan L. Fairbanks.

3:15 – 3:50 p.m.

The Trajectory between the Arts and Crafts Movement and the Studio Craft Tradition. Jonathan L. Fairbanks.

3:55 – 4:40 p.m.

Form and Expression: American Women Artists in Studio Ceramics, 1930 – 1960. Kelly Hays L'Ecyuer.

5:00 – 6:00 p.m.

Viewing of the exhibition, “Against the Grain: Turned and Carved Wood” and other collections.

6:00 – 7:30 p.m.

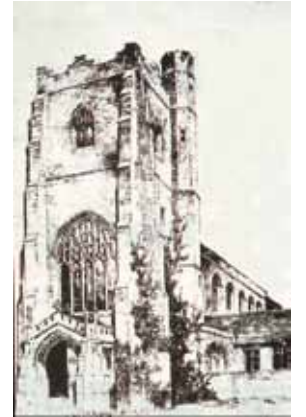
Reception at Fuller Craft Museum.

7:30 p.m.

Buses return to the Lenox Hotel.



Gertrud Amon Natzler and Otto Natzler, *Large bottle* (no. K884), Los Angeles, California, 1960. Ceramic with gray volcanic glaze. Museum of Fine Arts, Boston. Gift of Philip Arons and Shelley Fox Arons in honor of Jules and Jeanette Arons, 2012.1133.



Bertram Grosvenor Goodhue, ca. 1891, *Drawing of Façade of All Saints Church Ashmont* (Cram & Goodhue, 1892); image: courtesy of Richard Guy Wilson.



Michelle Holzapfel, *Vermont Spoons*, 2010. Maple burl, gold leaf. Photo: David Holzapfel. From the “Across the Grain: Turned and Carved Wood” exhibition at Fuller Craft Museum.

Sunday, September 22

Formal morning sessions take place in Bigelow Chapel at Mount Auburn Cemetery in Cambridge.

9:30 a.m.

Buses depart promptly for Mount Auburn Cemetery.

Mount Auburn Cemetery was founded in 1831. A world-renowned arboretum and botanical garden, Mount Auburn combines the beauty of nature with the arts of sculpture and architecture to create a place of comfort and inspiration. As the first large-scale designed landscape open to the public in North America, Mount Auburn began the rural cemetery movement out of which grew America's public parks. The Cemetery's 175 acres are recognized as an urban oasis, wildlife sanctuary, and important birding site. Included among approximately 60,000 monuments are significant works of funerary art by 19th- and 20th-century sculptors including Thomas Crawford, Horatio Greenough, and Edmonia Lewis. Notable residents include Mary Baker Eddy, Buckminster Fuller, Isabella Stewart Gardner, Winslow Homer, Harriet Jacobs, Edwin Land, Henry Wadsworth Longfellow, Arthur Schlesinger, Charles Sumner, and Sara Wyman Whitman. Designated a National Historic Landmark, Mount Auburn remains an active, non-sectarian cemetery, open to all.

10:00 – 10:30 a.m.

Talk on the Cemetery and Archival Material.

 Meg L. Winslow.

10:35 – 11:15 a.m.

John Ruskin, Charles Herbert Moore, and the Teaching of Art at Harvard.

 Melissa Renn.

11:15 a.m. – 12:00 p.m.

Tour of the cemetery

 focusing on prominent figures and funerary markers of the Arts and Crafts movement.

12:00 – 1:00 p.m.

Lunch in Bigelow Chapel

 (It is strongly recommended that you reserve for this lunch. Advance purchase required; attendees will be sent information after registration.)

1:00 p.m.

Buses depart for afternoon in Cambridge.

1:00 – 2:00 p.m.

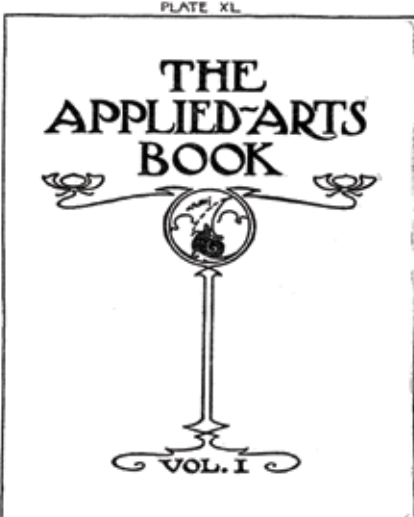
Brattle Street and “Tory Row.”

 Led by Charles Bahne.

For over 240 years, Brattle Street has been among the most elegant residential thoroughfares in America. Today, it is a rare survivor of the grand boulevards that once graced nearly every US city, having largely escaped both commercial development and apartment houses. A “museum” of American domestic architecture, featuring Colonial and Colonial Revival houses as well as most other 19th-century styles, virtually all of the buildings remain single-family residences. Brattle Street became an exclusive residential district around 1760, when several wealthy supporters of the Crown purchased or built estates along the road to Watertown; all seven Colonial-era mansions remain today, giving the street its nickname, “Tory Row.” Charles Bahne, a Boston historian and tour guide, is author of *The Complete Guide to Boston's Freedom Trail* and *Chronicles of Old Boston: Exploring New England's Historic Capital*.

2:00 – 3:15 p.m.

Tour of Harvard.

 Led by Melissa Renn and Linda Weld.

Ernest Batchelder, *Principles of Design*, Plate XL, 1904.

We view Memorial Hall (Ware Et Van Brunt, 1870 with stained glass by LaFarge, Tiffany, MacDonald, and Whitman); Sever Hall (H. H. Richardson, 1878 – 1880); Austin Hall (H. H. Richardson, 1884); The Lagoon Building (E. M. Wheelwright, 1909); and the Swedenborgian Chapel (H. Langford Warren, 1901). Linda Weld, AIA Emeritus, is adjunct professor in the Architecture Department, Wentworth Institute of Technology, Boston.

Registration

Registration confirmations are sent via e-mail.

To register on-line:
www.artsandcrafts2013.eventbrite.com

By e-mail: Fill in the registration form and send to info@artinitiatives.com

By mail: Return form at least 10 days before the conference start date with a check or money order payable to **Initiatives in Art and Culture** or complete the credit card information on the form, and mail to Initiatives in Art and Culture, 333 East 57th Street, Suite 13B, New York, NY 10022.

By phone: Using American Express®, Visa® Card, Discover®, or MasterCard®, call (646) 485-1952.

Fee: The conference fee is \$495. The rate for full-time students is \$200 (with ID). Single-day registration options available. Please send inquiries to: info@artinitiatives.com or call (646) 485-1952.

Withdrawal and refunds: Notice of withdrawal must be made in writing to: Initiatives in Art and Culture, 333 East 57th Street, Suite 13B, New York, NY 10022 or to the Program Office via e-mail at info@artinitiatives.com, or call (646) 485-1952. No refunds will be made after September 9, 2013.

Conference location: This conference will take place at the Museum of Fine Arts, Boston, with other events and sessions at locations throughout the Boston area.



Henry Hobson Richardson, Ames Gate Lodge, North Easton, Massachusetts, 1881. Photo: courtesy of Richard Guy Wilson.

A block of rooms has been set aside at The Lenox Hotel, 61 Exeter Street, Boston at a discounted rate of \$239.00 per night (plus 14.45% tax). Located in historic Back Bay, this boutique hotel provides complimentary wireless Internet and is proximate to fine dining and cultural attractions. The room block will be held until August 22, 2013, after which rooms will only be offered to this group on a space-available basis at the prevailing rate for the general public. To receive the discounted rate, call reservations directly at (800) 225-7676 and mention the group block "Initiatives in Art Et Culture." Program subject to change.

Single-day registration options available; please send inquiries to:
info@artinitiatives.com or call (646) 485-1952.

**Please register me for "The Hub" The Arts and Crafts Movement in Boston;
The conference fee is \$495 / Student rate \$200 (with ID).**

Single-day registration options available; please send inquiries to:
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Presenters

Lisa Koenigsberg, conference director; founder and president, Initiatives in Art and Culture, originated the series of annual Arts and Crafts conferences in 1999. 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 publication celebrating the 50th anniversary of the Root Bequest.

Ann Clifford, curator, Stonehurst for the past decade; an architectural historian, Clifford has been responsible for the restoration, preservation, and interpretation of this National Historic Landmark, its collections and 109 acres of conservation land. She has personally secured over \$1 million in grants and was deeply involved in all aspects of projects ranging from vista clearing and roof replacement to site signs, permanent exhibits, and guidebooks. Among her publications is *Stonehurst, The Robert Treat Paine Estate: An American Masterwork* by H.H. Richardson and F.L. Olmsted (co-author, 2007).



Batchelder Tile Company, *Square Tile*, 1916 – 1932. Earthenware, 9.5 x 9.5 x 1.3 cm (3¾ x 3¾ x ½ in.). Purchased with funds provided by Patricia M. Fletcher (M.87.157.23). Los Angeles County Museum of Art, Los Angeles. Digital Image © 2009 Museum Associates/ LACMA/ Art Resource, NY.

Edward S. Cooke, Jr., Charles F. Montgomery Professor of American Decorative Arts, Department of the History of Art, Yale University; Cooke's work focuses upon American material culture and decorative arts. His *Making Furniture in Pre-industrial America: The Social Economy of Newtown and Woodbury, Connecticut* (1996) explores the artisanal world of colonial and early national America, while some of his work on modern craft has historicized and explicated more recent forms of production. He is founding co-editor of *The Journal of Modern Craft* and co-curator

and publication author of five exhibitions: *New American Furniture* (Museum of Fine Arts, Boston, 1989), *Inspiring Reform: Boston's Arts and Crafts Movement* (Davis Museum, Wellesley College, 1997), *Wood Turning in North America Since 1930* (Yale University Art Gallery, 2001), *The Maker's Hand: American Studio Furniture, 1940 – 1990* (Museum of Fine Arts, Boston, 2003), and *Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions* (Peabody Essex Museum, 2006).

Jonathan L. Fairbanks, Director, Fuller Craft Museum; an American artist and expert on American arts and antiques, Fairbanks is also curator emeritus of the American Decorative Arts and Sculpture department at the Museum of Fine Arts, Boston (MFA), which he founded and of which he served as the curator from 1970 to 1999. An 11th generation descendant of an English colonist of the same name, and the son of American sculptor Avarad Fairbanks, Fairbanks is on the board of the Fairbanks Family in America, Inc., which owns and operates the historic Fairbanks House. He earned a BA from the University of Utah, an MFA from the University of Pennsylvania through a joint program with the Pennsylvania Academy of the Fine Arts, and an MA from the University of Delaware Winterthur Museum Fellowship Program. He then served at the Museum as an associate curator in charge of conservation for nine years. Fairbanks has curated exhibits, among them "Becoming a Nation, Americana from the Diplomatic Reception Rooms, U.S. Department of State," which toured 2003 – 2005. He was also the senior vice president of AntiquesAmerica.com, and the editor at large for the *Catalogue of Antiques and Fine Art*. He is on the board of directors of the Decorative Arts Trust, and was the Trust's president for 12 years. Fairbanks is vice president of research for Artifact.com. His artwork is in the collections of institutions such as the National Portrait Gallery, the MFA, The Boston Public Library, and the Alhambra in Spain. In 2003, the Decorative Arts Trust announced the endowment of The Jonathan L. Fairbanks Lectureship honoring Fairbanks' achievements, and Fairbanks received the Award of Distinction from the Furniture Society, and the Lifetime Achievement Medal from the Society of Arts and Crafts Boston. In 2006, he received the Iris Foundation Award for Outstanding Contributions to the Decorative Arts from the Bard Graduate Center.

Marie Frank, Associate Professor of Art and Architectural History, Department of Cultural Studies, University of Massachusetts Lowell. She has written a number of articles on American architectural and design education, including "The Theory of Pure Design and American Architectural Education" which appeared in the *Journal of the Society of Architectural Historians*. Her book, *Denman Ross and American Design Theory* (2011) won the Henry-Russell Hitchcock Award from the Victorian Society in America.

Nonie Gadsden, Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture, the Museum of Fine Arts, Boston (MFA). Gadsden has been at the MFA since 2004. She was previously in Milwaukee, first as the Charles F. Hummel Fellow at the Chipstone Foundation, and then as associate curator of decorative arts at the Milwaukee Art Museum. There she contributed to the reinstallation of the decorative arts galleries in partnership with the Chipstone Foundation (2001), curated exhibitions including "Skin Deep: Three Masters of American Inlaid Furniture" (2002) and "Design Reform: Decorative Arts and the Manifesto, 1850 – 1920" (2003), and served as the organizing curator with major contributions to the traveling exhibition "American Fancy: Exuberance and Delight in the Arts" (2004). At the MFA, she has participated in numerous gallery reinstallations, served as the organizing curator for the traveling exhibition "A New and Native Beauty: The Art and Craft of Greene and Greene" (2009), and was an active member of the curatorial team that conceptualized, designed, and installed the new Art of the Americas Wing, including the Museum's first permanent gallery devoted to the American Arts and Crafts Movement. Gadsden wrote major contributions for *A New World Imagined: Art of the Americas* (2010), *MFA Highlights: American Decorative Arts & Sculpture* (2006), and *Sisters in Art: Women Painters and Designers from the Museum of Fine Arts, Boston* (2013, only published in Japanese). She is the author of *Art and Reform: Sara Galner, the Saturday Evening Girls and the Paul Revere Pottery* (2006); an exhibition based on this publication traveled to the Milwaukee Art Museum in 2007. She earned her BA from Yale University and her MA from the Winterthur Program in Early American Culture at the University of Delaware.

Hina Hirayama, Associate Curator of Paintings and Sculpture, Boston Athenæum, where she has worked since 1995; she has also worked at the Peabody Essex Museum in Salem, Massachusetts, and the Museum of Fine Arts, Boston. Hirayama holds a BA from Amherst College, and a PhD from Boston University in American & New England Studies. Among the exhibitions she has curated or co-curated at the Peabody Essex Museum or Boston Athenæum are: "A Pleasing Novelty: Bunkio Matsuki and the Japan Craze in Victorian Salem" (1993 – 1994), "Houdon's Franklin Returns to the Athenæum" (2003), "Acquired Tastes: 200 Years of Collecting for the Boston Athenæum" (2007), "Treasures from the Boston Athenæum" (2009), and "Brilliant Beginnings: The Athenæum and the Museum in Boston" (2013). She was co-author of the exhibition catalogue, *A Pleasing Novelty: Bunkio Matsuki and the Japan Craze in Victorian Salem* (2013), co-editor for *LOOK AGAIN: Essays on the Boston Athenæum's Art Collections* (2003), and wrote multiple entries for *Acquired Tastes: 200 Years of Collecting for the Boston Athenæum* (2006). She published a book this year, *"With Éclat": The Boston Athenæum and the Origin of the Museum of Fine Arts, Boston* (2013), which received a 2013 Preservation Award from the Victorian Society of America / New England Chapter.

Kelly Hays L'Ecuyer, Director, Gifts of Art at the Museum of Fine Arts, Boston. A graduate of Cornell University and the American and New England Studies Program at Boston University, she joined the MFA staff in the Art of the Americas Department in 2001. She was appointed assistant curator in 2004 and named the Ellyn McColgan Curator of Decorative Arts and Sculpture, Art of the Americas, in 2009. As a curator, she was actively involved with several major gifts and acquisitions, including the Daphne Farago Collection of Contemporary Jewelry (2006), the John Axelrod Collection of African American Art (2011), and the Phillip Aarons and Shelley Fox Aarons Collection of Modern Ceramics (2012). During her 12 years in the Art of the Americas, she oversaw collections of American decorative arts and sculpture in all media, with a focus on 19th- and 20th-century art, craft, and design. For the 2010 opening of the MFA's Art



Ware & Van Brunt, *Memorial Hall, Harvard University*, 1870. Photo: Ray Traietti; © The President and Fellows of Harvard College.

of the Americas Wing, she co-curated galleries for 19th- and 20th-century art, and was a contributing author to *MFA Highlights: American Decorative Arts and Sculpture* (2006) and *A New World Imagined: Art of the Americas* (2010). She helped organize the 2003 exhibition "The Maker's Hand: American Studio Furniture, 1940 – 1990," and co-authored the accompanying catalogue. In 2007, she presented an exhibition of the Daphne Farago Collection of jewelry, and her book, *Jewelry by Artists: In the Studio, 1940 – 2000* (M. Finamore, Y. Markowitz, and G. Ward, co-authors, 2010), won awards from the Association of Art Museum Curators and the American Library Association. The forthcoming book *Contemporary Jewelry in Perspective* (D. Skinner, ed., 2013), includes her essay on North America.

Maureen Meister, Instructor, Art and Architectural History, Tufts University, since 1998; she is the author of *Architecture and the Arts and Crafts Movement in Boston: Harvard's H. Langford Warren* (2003), which received awards from Historic New England and the Boston Authors Club. She also was volume editor for *H. H. Richardson: The Architect, His Peers, and Their Era* (1999), supported by the Graham Foundation. Her current project is a book about Arts and Crafts architecture in New England. She contributed entries to *Drawing Toward Home* (J. F. O'Gorman, ed., 2010) and *Buildings of Massachusetts: Metropolitan Boston* (K. N. Morgan, ed., 2009). Her articles include "Two Arts and Crafts Houses: Paradigms in Pasadena and Boston" in *The Magazine ANTIQUES* (September 2007). She also has taught at Northeastern University, the School of the Museum of Fine Arts, Boston, and the Art Institute of Boston at Lesley University. She holds a doctorate from Brown University and a BA from Mount Holyoke College.

Melissa Renn, Senior Curatorial Research Associate, Department of American Art, Fogg Museum, Harvard Art Museums; she is co-editor, with Theodore E. Stebbins, Jr., of the forthcoming *American Paintings at Harvard: Volume I*. She received her BA in Art History and English from Stanford University and her MA and PhD in Art History from Boston University. Her interest in the Arts and Crafts movement and Ruskin began with her MA thesis, "From Journal to Catalog: The Transformation of Arts and Crafts Ideology in Gustav Stickley's *The Craftsman*," which she also presented at the Winterthur Material Culture for Emerging Scholars Conference in 2004.

In 2005, she received the Carroll L.V. Meeks Fellowship from the Society of Architectural Historians to continue her study of Arts and Crafts in Pasadena. In 2007, she wrote an essay, "Charles Herbert Moore and the Teaching of Art at Harvard," for Theodore E. Stebbins, Jr.'s exhibition catalogue, *The Last Ruskinians: Charles Eliot Norton, Charles Herbert Moore and Their Circle*. The following year, Renn gave a keynote lecture for a conference entitled "Persistent Ruskin" at the Ruskin Library in Lancaster, England which was published this year in a volume entitled *Persistent Ruskin: Studies in Influence, Assimilation and Effect* (B. Maidment and K. Hanley, eds). She is also writing an essay on Gustav Stickley for the German Historical Institute's forthcoming volume, *Immigrant Entrepreneurship: German-American Business Biographies, 1720 to the Present* (2014).

Julie L. Sloan, stained-glass consultant in North Adams, Massachusetts; she wrote *Conservation of Stained Glass in America* and many articles on stained glass history and conservation. She is adjunct professor of historic preservation, Columbia University, where she teaches stained glass restoration, and at Salve Regina University. She curated an exhibition and wrote two books on the leaded glass of Frank Lloyd Wright: *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright* and *Light Screens: The Leaded Glass of Frank Lloyd Wright* (both 2000). She has also written books on the artist Frederick Crowninshield (with G. deG. Wilmers, 2010) and the Berkshire Glass Works (with W. J. Patriquin, 2011). She is at work on a book on the history of stained glass in America, *The Art of Colored Light: Stained Glass in the United States, 1650 – 1933* which is due out in 2016. Her conservation projects include H. H. Richardson's Trinity Church in Boston, Harvard University's Memorial Hall, Princeton University's Chapel, and the State Houses of Massachusetts, New Jersey, and Pennsylvania. She is managing the largest stained glass restoration

project in the country at St. Thomas Episcopal Church in New York. Recipient, grants from the NEA, the Samuel Kress Foundation, the Graham Foundation for Advancement in the Arts, and the Arts & Crafts Research Fund.

Gerald W. R. Ward, Senior Consulting Curator and the Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture Emeritus, Museum of Fine Arts (MFA), Boston. He has served as assistant curator, Garvan and Related Collections of American Art, Yale University Art Gallery; as an editor at Winterthur Museum; and as curator of Strawberry Banke Museum in Portsmouth, New Hampshire. He joined the MFA in 1992 and was heavily involved in collecting for and planning the Museum's new Art of the Americas Wing. Current projects include an assessment of the MFA's collection of American furniture, an exhibition on Boston furniture for the Massachusetts Historical Society, and research on the Irish presence in early Boston decorative arts for the 2012 Dublin Seminar. He also serves as the bibliographer and book review editor of *American Furniture*, the Chipstone Foundation's annual journal. In 2012, he was elected a state representative in New Hampshire. He has served as editor of *The Grove Encyclopedia of Materials and Techniques in Art* (2008), curated the 2011 MFA exhibition "Chihuly: Through the Looking Glass," and authored the accompanying publication. Among his other publications are *The Maker's Hand: American Studio Furniture, 1940 – 1990* (co-author, 2003), *MFA*

Highlights: American Decorative Arts and Sculpture (co-author, 2006), *Shy Boy, She Devil and Isis: The Art of Conceptual Craft: Selections from the Wornick Collection* (co-author, 2007), and *Silver of the Americas, 1600 – 2000* (co-editor and author, 2008). He contributed to *A New World Imagined* (2010), and authored "Controlled Substances: The Mastery of Materials and Techniques by Studio Jewelers" in *Jewelry by Artists: In the Studio, 1940 – 2000* (2010). A graduate of Harvard College with a PhD from Boston University, Ward is a past-president of the Decorative Arts Society (1992 – 2002), a Fellow of The Pilgrim Society, a Proprietor of the Portsmouth Athenaeum, a member of the National Council of Strawberry Banke Museum, the National Council of the Newport Historical Society, and the Council of Historic New England, as well as a board member of New Hampshire Furniture Masters.

Richard Guy Wilson, Commonwealth Professor of Architectural History, University of Virginia; a frequent lecturer

for universities, museums and professional groups, and a television commentator for "America's Castles" and other programs, he has served as a curator for major museum exhibitions. Among his publications are *The Prairie School in Iowa* (1977), *McKim, Mead & White, Architects* (1983), *The AIA Gold Medal* (1984), *The American Renaissance, 1876 – 1917* (with D. Pilgrim and R. Murray, 1979), *The Machine Age in America, 1918 – 1941* (with D. Pilgrim and D. Tashjian, 1986), *The Colonial Revival House* (2004), *Harbor Hill: Portrait of a House* (2007), and contributions to *The Arts & Crafts Movement in California: Living the Good Life* (1993), *From Architecture to Object: Masterworks of the American Arts & Crafts Movement* (1989), and *"The Art that is Life": The Arts & Crafts Movement in America, 1875 – 1920* (1987). An honorary member of the American Institute of Architects, he received the University of Virginia's Outstanding Professor award in 2001, and in 2007 he was the Thomas Jefferson Fellow at Cambridge University, England.

Meg L. Winslow, Curator of Historical Collections, Mount Auburn Cemetery; Mount Auburn was founded in 1831 as the country's first garden cemetery. Winslow is responsible for collecting, protecting, and providing access to the Cemetery's archives, library, photographs, and collection of fine and decorative arts, as well as for providing guidelines for the care of the outdoor collection of significant artistic memorials, stained glass, and art and furnishings of the private mausolea. She advises the Cemetery on stewardship and long-term preservation policies and programs, and lectures in the Boston area. In New York from 1982 – 1993, she served as director of Victoria Munroe Fine Art and subsequently of the Barbara Mathes Gallery. At these galleries, Winslow worked closely with significant American artists as well as collectors and dealers around the world. In addition to her work at Mount Auburn, she continues her own business as an art advisor and curator of private collections.



Off-white silk crepe man's kimono with blue stripes and waves simulating a waterfall. Leaping black carp design on back and oysters or large rocks at the bottom front; it belonged to Charles Appleton Longfellow. Design applied using rice paste resist method (tsutsugaki). Courtesy National Park Service, Longfellow House—Washington's Headquarters National Historic Site, LONG 13672.



Paul Revere Pottery of the Saturday Evening Girls Club, Row, Decorated by Sara Galner, December 1911. Earthenware with glaze, Boston, Massachusetts, 12.7 x 29.8 cm (5 x 11 3/4 in.), Museum of Fine Arts, Boston, gift of Dr. David L. Bloom and family in honor of his mother, Sara Galner Bloom, 2007.370.

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