Initiatives in Art and Culture's 14th Annual Arts and Crafts conference takes place in Philadelphia and environs, and marks the 100th anniversary of the death of architect Frank Furness. The conference explores the area’s distinctive Arts and Crafts expressions, among them, Will Price’s Rose Valley community, which he called “a poor sort of heaven, a good sort of earth.” The region’s artistic activities were infused with a practical Quaker sensibility that evolved to embrace industrial design. The 1876 Philadelphia Centennial Exposition gave shape to America’s nascent Arts and Crafts movement, inspiring the nation’s designers and craftsmen. It also gave rise to educational institutions, such as the Pennsylvania Museum and School of Industrial Art (now University of the Arts), the Philadelphia School of Design for Women (now Moore College of Art), and Drexel University. These schools were funded by industrialists who hired educators such as Howard Freemont Stratton and Edwin Atlee Barber who, in turn, engaged artists/craftsmen as teachers, among them Samuel Yellin, Henry Chapman Mercer, and Violet Oakley (and Thomas Eakins at the pre-existing Pennsylvania Academy of Fine Arts). The Arts and Crafts movement continued into the 20th century with craftsmen like Wharton Esherick (1889-1970), whose furniture earned him the moniker “dean of the American Studio Craft movement.”

The conference is hosted by the Pennsylvania Academy of the Fine Arts (PAPA), the Bryn Athyn Historic District, Fonthill Castle of the Bucks County Historical Society, The Grand Lodge of Free and Accepted Masons of Pennsylvania, Moravian Pottery & Tile Works, the Rose Valley Museum and Historical Society, and The Wharton Esherick Museum, with the participation of Bryn Mawr College, The Philadelphia Athenaeum, and The Washington Memorial Chapel.

We gratefully acknowledge generous funding from Tom Bird and Joan Albin, The Felicia Fund, Barbara Fuldner, Burn and Susan Oberwager, Kristin A. Steensma, and anonymous donors. We are also deeply appreciative of support from Samuel T. Freeman & Co., Dana and John Levitties, Geoff and Saundra Shepard, and The Exeter Group (as of 7/30/2012).

Style 1900 is a National Media Sponsor for the event.

This conference is dedicated to Nancy Goldman Koenigsberg, a daughter of Philadelphia.
Wednesday, September 19

12:30 p.m. **Pre-conference walking tour.** Led by Hyman Myers. Begin at the Reading Terminal Farmers’ Market (Wilson Brothers, 1893, the widest single-span train shed in the world) with stops at the Ochs stand and other great eateries. We will tour the outside of the Reading Terminal Station and take a quick look inside the great train shed. Then, we move on to City Hall for an exterior tour of the recently completed restoration of the world’s tallest bearing-wall building, with over 400 sculptures by Alexander Milne Calder on its facade. The City Hall building was designed by John McArthur Jr., assisted by Thomas U. Walter, and took more than 30 years to construct. The church-like gray stone exterior of the Masonic Temple (1868 – 1873) by James Windrim hides a mind-boggling interior that is a riot of color, texture, sculpture, and styles with rooms added over the years by interior designer George Herzog. The tour ends on Broad Street, just north of City Hall.

Thursday, September 20

**Formal sessions take place at PAFA, 118 North Broad Street.**

8:20 – 9:00 a.m. **Continental breakfast and registration.**

9:00 – 9:15 a.m. **Greetings.** Harry Philbrick, The Edna S. Tuttleman Director of the Museum, Pennsylvania Academy of the Fine Arts.

9:15 – 9:35 a.m. **Introduction.** Lisa Koenigsberg.


11:50 a.m. – 12:30 p.m. Disseminating the Arts and Crafts: Edward Bok and Milton Medary. Richard Guy Wilson.

12:30 – 1:45 p.m. Optional box lunch at PAFA (advance purchase required; attendees will be sent information after registration). During the lunch break, the following will take place:

**Tour of Highlights of the PAFA building.** Michael J. Lewis.

Viewing plaster cast study area of the School.


5:00 – 6:00 p.m. Downtown walking tour. Led by Jeffrey A. Cohen. The tour will feature sites such as the Packard Building (1922 – 1924, Ritter & Shay) with ironwork by Yellin; and Jacob Reed’s Sons Store (ca. 1904, Price & McLanahan) with a Mercer Moravian Tile mural; we also visit St. Mark’s (1848 – 1849, John Notman, with a portal designed by Zanzerger, Borie & Medary (1923) and created by the Yellin and D’Ascenzo workshops, and altar gates by Tiffany Studios; on Rittenhouse Square, we visit Church of the Holy Trinity (John Notman, 1856 – 1859 with corner tower by Fraser, Furness & Hewitt added in 1867) featuring stained glass windows including examples by Louis Comfort Tiffany,
Willet Studios (Philadelphia), and Clayton & Bell and Henry Holiday (London), and a bronze pulpit made by the Gorham Company (Providence, RI). At the Curtis Institute of Music complex we will view: the main building, built as the George W. Childs Drexel Mansion (Peabody & Stearns, 1893) and featuring ceiling murals by Edwin Blashfield; the Edward A. Sibley House with an over-mantel mirror, plaster ceiling decorations, and elaborately tiled floor by Frank Furness; and Field Concert Hall (1928, Horace Wells Sellers). The interior and exterior of all three buildings feature wrought ironwork designed by Samuel Yellin. We also view The Rock Resource Center 1720 Locust Street (originally the Theodore H. Cramp house, 1908, Horace Trumbauer) and an adjoining building, 1718 Locust Street (1903, Cope et Stewardson) which houses some of Curtis’s administrative offices, studios, and classrooms. We also pass The Riley House (1892, Frank Furness). Also on Rittenhouse Square is The Philadelphia Art Alliance (originally the Wetherill Mansion, 1906, Charles Krauder, of Frank Miles Day & Brothers). Proximate to Rittenhouse Square on 21st Street is Frank Furness’s Thomas Hockley House (1875) with ornament and brick patterns characteristic of the architect’s early designs. We then view Wilson Eye’s important Neill-Mauran (1890), Harrison (1889), and Bradbury Bedell (1889) houses, which exemplify his distinctive eclectic style, and his St. Anthony Hall (1889) designed as a palazzo to house the fraternity Delta Psi.

6:00 – 8:00 p.m. Evening reception in the rotunda and Washington Foyer of the Furness Building of PAFA, 118 North Broad Street. Tour of the Frank Furness Centenary exhibition. George E. Thomas. Tour of the PAFA collections. Anna O. Marley.

Friday, September 21

Formal sessions take place at PAFA, 118 North Broad Street.

9:00 – 9:40 a.m. Philadelphia, Quakers, and the Arts and Crafts Movement. Anne Verplanck.


10:30 – 10:45 a.m. Break.


11:30 a.m. – 12:10 p.m. Contextualizing Samuel Yellin: Influence, Practice and Preservation. Peter A. Renzetti.

12:15 – 1:15 p.m. Optional boxed lunches at PAFA and opportunity to visit the collections (advance purchase required; attendees will be sent information after registration). Following Lunch we proceed to Suburban Station on foot where we will take SEPTA to Rose Valley (the Moylan Station).

2:00 – 8:00 p.m. Rose Valley Expedition. In 1901, architect William L. Price and colleagues purchased 80 acres of the abandoned mill hollow of Rose Valley and established a community based physically on the principles set forth by William Morris in his utopian novel News From Nowhere, and financially on the production of art and craft. The Rose Valley furniture workshops were located in an old mill by Ridley Creek and William P. Jervis established a pottery studio in the mill.
building that is now Hedgerow Theatre. Although the financial aspect of Rose Valley was never fully realized, Price's rendering of Morris's vision of creative people living and working together in a village of red tile roofs and pollution-free streams is still visible and vibrant today.

We will see Price's own home, the adjacent (and tiny) "House of the Democrat," William Gray Purcell's Prairie School-style house (the only one in Pennsylvania), the magnificent house Philadelphia architect Howell Lewis Shay designed for his own family, and the cluster of houses designed by Price in 1912 that define Rose Valley style.

5:30 – 7:00 p.m.  **Reception at Schoen Haus.** Schoen Haus is William L. Price's 1904 redesign and expansion of an 1862 Italianate Villa based on an A.J. Downing pattern-book house; the house features Enfield and Moravian Pottery art tiles, Samuel Yellin ironwork, and a concrete fountain that was hand-poured by William Mercer, Henry Chapman Mercer's brother.

**Saturday, September 22 – Doylestown and surrounding areas**

8:30 a.m.  **Busses depart from Le Meridien Hotel, 1421 Arch Street.**

9:15 a.m. – 12:00 p.m.  **Visit to Bryn Athyn Cathedral, Cairnwood, and Glencairn.**

Bryn Athyn is a Swedenborgian community featuring a cathedral (1913 – 1919) begun by Ralph Adams Cram and completed by Raymond Pitcairn, son of the founder of Pittsburgh Plate Glass, and built in the medieval tradition with its own craft workshops on site; here we will be greeted by Dr. Martha Gyllenhaal, assistant professor of art, Bryn Athyn College. Cairnwood, the Pitcairn family's first residence (1892 – 1895, Carrère & Hastings), has grounds landscaped by Olmsted, Olmsted & Eliot. We then tour Glencairn (1928 – 1939), originally a residence designed by Raymond Pitcairn to house his family and now a museum.

12:30 – 1:45 pm.  **Box lunch at Fonthill Castle** in the Terrace Pavilion's Summer Parlour designed by Henry Mercer in 1927 – 1928 as a meeting place for the Doylestown Nature Club. Mercer decorated the walls and vaulted ceiling with a lavish display of ceramic tiles that celebrate nature, the labor of the seasons and the quarters of the compass. Given the schedule for the day, it is strongly recommended that you reserve for this lunch since there are no other options in the vicinity. Advance purchase required; attendees will be sent information after registration.

1:45 – 5:00 p.m.  **Visit to Henry Chapman Mercer's Moravian Pottery & Tile Works and Fonthill Castle.**


6:00 – 8:00 p.m.  **Reception hosted by Dana and John Levitties, Chestnut Hill.**

8:00 p.m.  **Visit to Henry Chapman Mercer's Moravian Pottery & Tile Works and Fonthill Castle.**
Sunday, September 23 -
Main Line and surrounding areas

8:30 – 9:30 a.m.

**Continental breakfast at the Athenaeum of Philadelphia, 219 South 6th Street.** Curator Bruce Laverty will show collection highlights including original drawings by architect William L. Price, stained glass artist, Nicola D’Ascenzo, and the Parke Edwards designs for Bryn Athyn Cathedral and Glencairn decorations.

Visit the **Curtis Publishing Co.** (1910 – 1921, Edgar V. Seeler) 601-45 Walnut Street with its large Maxfield Parrish mosaic mural executed by Louis C. Tiffany Studios; and the **Mask and Wig Club.** 310 South Quince Street, an 1834 church remodeled in 1894 by Wilson Eyre, with decorations by Parrish. On our walk, we will pass the Wilson Eyre **Clarence Bloomfield Moore House,** 1321 Locust Street (1890).

10:30 a.m.

**Board busses to Bryn Mawr**
(location to be announced).

We visit **Bryn Mawr College,** the first institution of higher education to offer graduate degrees to women. Set in a landscape by Olmsted and Vaux, the campus features architecture by Cope & Stewardson who designed Goodhart Hall in the Collegiate Gothic style, the M. Carey Thomas Library, and residence halls featuring metalwork, and glass and woodwork by leading Arts and Crafts practitioners including Tiffany, Yellin, and Lockwood de Forest.

11:30 a.m. – 12:10 p.m.

**Life in the Main Line Country House.** Jeff Groff.

12:15 – 1:15 pm.

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

1:15 p.m.

**Busses depart for The Wharton Esherick Museum and Washington Memorial Chapel.**

2:00 – 6:00 p.m.

**Visit to Washington Memorial Chapel at Valley Forge and The Wharton Esherick Museum.**


At The Wharton Esherick Museum, we will be greeted by Paul Eisenhauer, executive director and curator. The Museum is the handcrafted home and studio designed and built by Wharton Esherick (1887 – 1970), now recognized as the "dean of American craftsmen." A National Historic Landmark for Architecture, his hilltop studio/residence begun in 1926, with more than 200 of his works on exhibition, has been preserved much as it was during the artist’s life.
Begun as a sculpting studio, the stone portion exemplifies organic Arts and Crafts movement architecture. He later added the Expressionist wooden living quarters, including a prismatic kitchen with a bath beneath, a dining room, and a bedroom above for his son, Peter, as well as a garage. In the 1960s he added the lyrical "silo," exemplifying the free form organic curves that characterized his later work, to provide a larger kitchen, and free-form deck.

Additionally, we will visit the privately occupied 1956 workshop that Esherick designed with his friend Louis Kahn, whose help Esherick sought when the township insisted that he submit plans before they would issue a building permit. The resulting collaboration shows the tension between their differing aesthetic visions.

6:00 p.m.  Busses return to Philadelphia.

Registration

A block of rooms has been reserved at Le Meridien Philadelphia, 1421 Arch Street Philadelphia, Pennsylvania 19102; reservations: 1-888-627-7031

Located just a half a block from the Pennsylvania Academy of Fine Arts, Le Meridien Philadelphia offers 24-hour room service, fitness & business centers, wireless Internet, and valet parking (for a fee). The room block will be held until August 20, 2012, after which rooms will be available on a rate and availability basis only. A special nightly rate of $189 + applicable tax is available for participants by calling Central Reservations at 888-627-7031 and identifying themselves as Arts and Crafts conference or "Initiatives in Art and Culture" or through this Web site: https://www.starwoodmeeting.com/StarGroupsWeb/res?id=1206070294&key=EA36A

Registration confirmations are sent via email.

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

Please register me for “The Workshop of the World”
The Arts and Crafts Movement in Philadelphia;
The conference fee is $495 / Student rate $200 (with ID).

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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 and complete the credit card information on the form, and mail to Initiatives in Art and Culture, 333 East 57th Street, Suite 138, 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).

Withdrawal and refunds: Notice of withdrawal must be made in writing to: Initiatives in Art and Culture, 333 East 57th Street, Suite 138, New York, NY 10022 or via e-mail at info@artinitiatives.com. No refunds will be made after September 10, 2012.

Conference location: This conference will take place at the Pennsylvania Academy of the Fine Arts, with other events and sessions at locations throughout the Philadelphia area. Program subject to change.
Lisa Koenigsberg
director conference; founder and president, Initiatives in Art and Culture, who organized the series of annual Arts and Crafts conferences in 1992 and who has been responsible for them since then. 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 B. Rothen in the Munson—Williams—Proctor Art Institute for an exhibition and publication celebrating the 50th anniversary of the Root Request.

Jeffrey A. Cohen,
senior lecturer and chair, Growth and Structure of Cities Department, Bryn Mawr College, who curated "Grazed Places: the architecture of Wilson Eyre" for the Arthur Ross Gallery at University of Pennsylvania and authored the accompanying publication (2010). He is co-author of The Architectural Drawings of Benjamin Henry Latrobe (1995), Frank Furness: The Complete Works (1991, 1996); and Drawing Toward Building: Philadelphia Architectural Graphics 1732 – 1986 (University of Pennsylvania Press, 1986). Recent articles include contributions to Architects and their Books in the United States to 1845 (J. F. O’Gorman and K. Hafertepe, eds., 2001); Published Titled in the Magazine of History of Pennsylvania (April 2000); and The United States Capitol: Designing and Decorating a National Icon (D. R. Kenyon, ed, 1999). Current research projects focus on 19th-century panoramic street views and on the great architect-designed houses of the emerging Victorian suburb. Cohen’s research on the architectural history of Philadelphia and other American East Coast cities draws on the area’s key archival repositories. A major publication in this vein is The Web of Time: Documentation of Place in Greater Philadelphia, (*http://www.brynmaur.edu/congo*), an online, cross-institutional historical iconography for the five-county Philadelphia area combining digitized images with finding aids and unpublished historical resources; the goal is to provide access to research materials and thus “better connect people with the history of their environment.”


Jeff Geoff, director of Puck Art Programs, Winterthur Museum, Garden & Library. Previously, he served as director of the Farmhouse Historic House and Garden (located in the Germantown section of Philadelphia), home to nine generations of the same Quaker family; directed the Osterville Historical Society on Cape Cod; and was registrar/assistant curator at the Philadelphia Maritime Museum (now Independence Seaport). Geoff grew up in Bryn Mawr, and has long been involved with the Philadelphia area for fine arts. He has studied, written, and lectured on the country places of Philadelphia’s “Main Line” and surrounding areas, with an emphasis on country life and colonial revival design. In recent years he has focused on the intersection of the traditional and modern in design especially in the 1920s and 30s. He has also written on Quakers in Philadelphia and contributed to Quaker Aesthetics: Reflections on a Quaker Ethic in American Design and Consumption (2003). He is working on a book with Winterthur’s Estate Historian Magpie Litz on the back-of-the-house servant spaces in large American country houses and the outbuildings, recreational facilities, and farm structures that made up a great estate. A graduate of Bates College, Geoff holds an MA from the Winterthur Program in American Material Culture of the University of Delaware. Active in a variety of preservation groups in Pennsylvania, Massachusetts, and Virginia over the years, he is also vice president of the American Friends of the Attingham Summer School.


Bruce Lavery, Gladys Brooks Curator of Architecture, Athenaeum of Philadelphia, where he prepared the institution’s first published catalog of architectural drawings. During his tenure, the Athenaeum’s architectural collection has increased six-fold. In 1990, he oversaw the accession of his institution’s largest collection, the Paul Philippo Oet Archive, which includes more than 17,000 original drawings, as well as photographs, correspondence and specifications. He curated more than 75 exhibitions at the Athenaeum and in 1998 he received the Preservation Achievement Award for his work as curator, editor and co-author of Monument to Philanthropy: The Design and Building of Girard College, 1832 – 1848. Since 2000, Lavery has also been director of the Philadelphia Architects and Buildings Project, a free, on-line database of architectural information and images. An adjunct faculty member at Drexel University where he teaches history of Philadelphia architecture, Lavery also serves as project director of the Greater Philadelphia Geohistory Network, a Mellon foundation-sponsored project that has digitized and Web-mounted more than 7,000 historic map and survey images.

Michael J. Lewis, Faison-Person-Stoddard Professor of Art, Williams College, where he has taught since 1993. Among his publications are Frank Furness: Architecture and the Violent Mind (2001); The Gothic Revival (2002); American Art and Architecture (2006); and the prize-winning August Reischinger: The Politics of the German Gothic Revival (1993). After receiving his BA from Haverford College in 1980, and two years at the University of Hannover Germany, he received his PhD from the University of Pennsylvania in 1989. He has taught at Bryn Mawr College, McGill University, and the University of Natal, South Africa. A critic of architecture, he writes for a wide variety of publications. His research interests include architectural theory, utopian and communal societies, and the nature of creativity. In 2008 he received a Guggenheim Fellowship to support the completion of City of Refuge: the Other Utopia, a study of millennial town planning.

Anna O. Marley, Curator of Historical American Art, Pennsylvania Academy of the Fine Arts (PAA), which she joined in 2003. At PAA, Marley most recently curated the retrospective “Hiroshi Osawa Tanner: Modern Spirit” (2012), and edited the accompanying catalog, published by the University of California Press. Also in 2012, Marley edited the publication A Mine of Beauty: Landscapes by William Trost Richards, and curated the accompanying exhibition. Additional exhibitions she has curated at PAA are "Public Treasures/Private...


Richard Guy Wilson, Commonwealth Professor of Architectural History, University of Virginia; a frequent lecturer at universities, museums and professional groups, and a television commentator for America's Castles and other programs, has served as a curator for major museum exhibitions. Among his publications are The Prairie School in Iowa (1977), McGinn, Mead & Whist (1983), The AIA Gold Medal (1984), American Renaissance, 1876 – 1917 (with D. Pilgrim and R. Murray, 1979), The Machine Age in America, 1918 – 1941 (with D. Pilgrim and D. Taubkin, 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 fellow 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.
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SEPTEMBER 20 – 23, 2012