

APPRAISAL STUDIES PROGRAM IN
FINE AND DECORATIVE ARTS

THE CENTRALITY
OF THE EDGE:
AMERICAN
FRAMES,
1740-1940

A CONFERENCE
APRIL 24-26



Courtesy: Eli Wilner & Co., NYC.



NEW YORK
UNIVERSITY

SCHOOL OF CONTINUING EDUCATION

PROGRAM

Frames have been an integral part of the presentation of artworks for centuries. In recent years, they have gained additional status as works of art in their own right.

In this celebration of American frames and period framing, museum curators, scholars, collectors, conservators, dealers, and artists consider: the evolution of and international influences on American frame design, artist-designed frames, frame fabrication and conservation, the rise of the commitment to historically appropriate frames, the transforming power of the frame and the selection of appropriate period frames, as well as specific reframing projects and the market for frames.

THURSDAY, APRIL 24

- 5.30–8 p.m. **Reception at the Eli Wilner Frame and Restoration Workshop.**
40–44 24th Street, Long Island City
Information on transportation will be provided upon registration.
- 6–8 p.m. Demonstrations of carving, gilding, and moldmaking.

FRIDAY, APRIL 25

- 9–9.15 a.m. **Coffee and Check-in.**
- 9.15–9.20 a.m. **Welcome.** Lewis Falb.
- 9.20–9.30 a.m. **How the Edge Became a Center: The Rise of Interest in American Frames.**
Lisa Koenigsberg.
- 9.30–10.15 a.m. **What's in a Frame? Choosing Period Frames for American Paintings.** David Park Curry.
- 10.15–11 a.m. **American Frames, 1740–1870: From the Rococo through the Victorian.**
David L. Barquist.
- 11–11.15 a.m. **Break**
- 11.15 a.m.–12 noon. **John Singleton Copley's Picture Frames.**
Morrison H. Heckscher.
- 12 noon–12.45 p.m. **Beyond Architecture: The Frame Designs of Stanford White.** Nina Gray.
- 12.45–1 p.m. **Question-and-Answer Period**
- 1–2.30 p.m. **Lunch (On Your Own)**
- 2.30–3.15 p.m. **Renewing Traditions: Boston Framemakers, 1900–1920.** Jeremy E. Adamson.
- 3.15–4 p.m. **From Parlors to Pueblos: Frames for the American West, 1860–1920.** Sally Mills.
- 4–4.15 p.m. **Break**
- 4.15–5 p.m. **On the Edge of Change: Artist-Designed Frames from Whistler to Marin.**
Suzanne Smeaton.

- 5-5.15 p.m. **Question-and-Answer Period**
- 6.30-
8.30 p.m. **Reception at The New-York Historical Society.**
170 Central Park West (enter on 77th Street)
- Installation of highlights from the Society's collections of paintings and frames, and viewing of the Luman Reed Gallery.
- Welcome.** Betsy Gotbaum.
Remarks. Jack Rutland.

SATURDAY, APRIL 26

CONSERVATION AND RESTORATION

- 9.30-
10.15 a.m. **Some Sources for American Frame Styles: The Evolution of Forms and Fabrication Techniques.** George Bisacca.
- 10.15-11 a.m. **Frame Fabrication: The Intimate Details.** William Adair.
- 11-11.15 a.m. **Break**
- 11.15 a.m.-
12 noon **Frame Restoration and Conservation.** Jonathan Thornton.
- 12 noon-
12.45 p.m. **Frame and Image: The New York Chamber of Commerce Portraits as a Study in Restoration.** Pari Stave.
- 12.45 p.m.-
1 p.m. **Question-and-Answer Period**
- 1-2.30 p.m. **Lunch (On Your Own)**

THE TRANSFORMING POWER OF THE FRAME

- 2.30 p.m.-
3.15 p.m. **Reframing Madame X and Max Schmitt: American Frames in The Metropolitan Museum of Art.** Carrie Rebora.
- 3.15-4 p.m. **Marriages, Divorces, and Reconciliations: Challenges in Framing a Museum Collection.** Nancy Rivard Shaw.
- 4-4.45 p.m. **When the Art Collector Considers the Frame.** James Dicke.
- 4.45-5 p.m. **Break**
- 5-6 p.m. **Panel Discussion**
- Moderators:** Elizabeth R. Broun
Lisa Koenigsberg
- Panelists:** William Adair
Jared Bark
Glen Foster
Stephen Hannock
Elizabeth M. Kornhauser
Robert M. Kulicke
Larry Shar
Eli Wilner
- 6 p.m. **Closing Remarks**
- 6-6.30 p.m. **Reception**

Lisa Koenigsberg, conference director, associate director of Arts and Humanities and adjunct associate professor of arts, NYU School of Continuing Education; former guest curator, Yale University Art Gallery and Worcester Art Museum.

William Adair, president, Gold Leaf Studios, specializing in framemaking and the conservation of fine gilded antiques; founder and director, International Institute for Frame Study; curated "The Frame in America 1700–1900" (1983) and "The Frame in America: 1860–1960" (1995).

Jeremy E. Adamson, curator, The Renwick Gallery of the National Museum of American Art, Smithsonian Institution; curator of "American Artists' Frames: From Whistler to John Marin" (forthcoming, 1999).

Jared Bark, founder and principal, Bark Frameworks, which in the early 1970s developed a range of clear-finished, hardwood modern frames and continues to design frames both in the modern idiom and derived from period moldings.

David L. Barquist, associate curator of American decorative arts, Yale University Art Gallery; publications include *American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University* (1992).

George Bisacca, Conservator of Paintings, The Metropolitan Museum of Art and adjunct professor, Institute of Fine Arts, NYU; co-author, *Italian Renaissance Frames* (1990, with Laurence B. Kanter and Timothy J. Newbery).

Elizabeth R. Broun, director, National Museum of American Art, Smithsonian Institution; among the exhibitions she has curated is "Albert Pinkham Ryder" (1990) for which she wrote the catalog.

David Park Curry, curator of American arts and curatorial chair, Virginia Museum of Fine Arts; former Gates Foundation Curator of American Art, Denver Art Museum, and curator of American art, Freer Gallery of Art, Smithsonian Institution; publications include works on Homer, Whistler, Hassam, and Sargent.

James Dicke, collector, for 30 years of American art, creating a collection spanning 130 years; active supporter of the art collections of institutions of which he is a trustee, among them Trinity University, San Antonio, and The Dayton Art Institute.

Glen Foster, collector, who for over 40 years has been acquiring and framing predominantly late 18th- and 19th-century American marine paintings; frequent lender to exhibitions and consultant to museums and auction houses in the U.S. and England.

Betsy Gotbaum, executive director, The New-York Historical Society; former commissioner, New York City Department of Parks and Recreation; board member, Municipal Art Society.

Nina Gray, independent curator and scholar; former associate curator of decorative arts, The New-York Historical Society; recent publications include works on Léon Marcotte and the frame designs of Stanford White.

On cover: *Outermost frame*; Hermann Dudley Murphy/Carrig-Rohane, Boston, an American carved and gilded frame, 1905.

Middle frame; Newcomb-Macklin Company, Chicago, an American carved and gilded frame, ca. 1910.

Innermost frame; Newcomb-Macklin Company, Chicago, an American carved and gilded frame, ca. 1910. Courtesy, Eli Wilner & Co., NYC

Inside: Application of gold leaf. Courtesy, Gold Leaf Studios, Washington, DC

On mail panel: Mid-19th century American gilt fluted cove frame with floral composition corners. Courtesy, Julius Lowy Frame & Restoring Company.

Stephen Hannock, artist, who has been termed "the pre-eminent contemporary 'Luminist'" because of his use of polished paint and his emphasis on landscape; frequently uses 19th-century period frames on his works.

Morrison H. Heckscher, curator, American decorative arts, The Metropolitan Museum of Art; among his publications is an essay on Copley's frames written for the exhibition catalog, *John Singleton Copley in America* (1995).

Elizabeth M. Kornhauser, curator, American Paintings, Sculpture, and Drawings, Wadsworth Atheneum; author of *American Paintings Before 1945 in the Collection of the Wadsworth Atheneum* (1996) and *Ralph Earl: The Face of the Young Republic* (1991).

Robert M. Kulicke, painter and frame maker; designed and developed the welded aluminum frame (1960), the plexibox (1964), and the metal section frame (1967).

Sally Mills, California frame specialist; former associate curator, American Paintings Department, The Fine Arts Museums of San Francisco; among her publications is "The Framemaker's Art in Early San Francisco," (1990); curator, "Viewpoints XI: The Fine Art of Frames" (with Marion Stewart, 1990).

Carrie Rebora, associate curator, American Paintings and Sculpture, and manager, The Henry R. Luce Center for the Study of American Art, The Metropolitan Museum of Art; exhibitions curated include "John Singleton Copley in America" (1995-1996) and "American Frames in The Metropolitan Museum of Art" (1990).

Jack Rutland, Director of the Museum, The New-York Historical Society; has served on the staffs of the Dallas Museum of Art where he was associate director, the Portland Art Museum, and the Gibbes Museum of Art.

Nancy Rivard Shaw, curator of American art, The Detroit Institute of Arts; exhibitions and publications on which she has worked include projects on the Manoogian Collection (1996) and the collections of The Detroit Institute of Arts (1989).

Larry Shar, president, Julius Lowy Frame & Restoring Company, the oldest and largest fine arts service firm in the nation; first antique frame dealer to have been asked to participate in the East Side Winter Antiques Show (1996).

Suzanne Smeaton, gallery director, Eli Wilner & Co., has been framing works of art and involved in the study of frames for 18 years; publications on frames include contributions to *The Magazine ANTIQUES* and *Picture Framing Magazine*.

Pari Stave, director, The Equitable Gallery and curator, The Equitable Life Assurance Society, New York; former art advisor, DeWitt and Lila Acheson Wallace Funds, The Reader's Digest Association, New York.

Jonathan Thornton, professor, Art Conservation Department, Buffalo State College; board member, *Art and Archaeology Technical Abstracts* and National Institute for Conservation; fellow, International and American Institutes for Conservation.

Eli Wilner, owner and founder, Eli Wilner & Co., a leader in the sale, conservation, and connoisseurship of American period frames; co-author, *American Antique Frames* (1995, with Mervyn Kaufman).

TO REGISTER

BY MAIL: Return the registration form **at least two weeks before the conference start date** with a check or money order payable to New York University. Or complete the credit card information on the form.

After April 10, send registrations to: Appraisal Conference, NYU School of Continuing Education, 48 Cooper Square, Room 203, New York, NY 10003.

BY PHONE: Using American Express®, Visa®, or MasterCard®, call (212) 998-7171 **at least six days before the start date of the conference.** After April 17, telephone (212) 998-7130.

BY FAX: Fill in the registration form, including credit card information, and dial (212) 995-3060, 24 hours a day, **at least six days before the conference start date.**

IN PERSON: Register in person at Room 126, Shimkin Hall, 50 West 4th Street, New York, NY 10012. Call (212) 998-7150 for in-person registration hours.

FEE: The conference fee is \$250, plus a \$20 registration fee.

WITHDRAWAL AND REFUNDS: Notice of withdrawal must be made in writing to: Appraisal Conference, NYU School of Continuing Education, 48 Cooper Square, Room 203, New York, NY 10003. Refunds are computed from the day on which written notice is received. The refund schedule is 100 percent for withdrawal notice received five business days before the April 24, start of the conference and 75 percent one to four business days before the start of the conference. No refunds are made once the conference has begun. The \$20 registration fee is not refundable unless the conference is canceled.

CONFERENCE LOCATION: The conference is held at New York University's Washington Square campus in the heart of Greenwich Village.

NYU's School of Continuing Education offers a wide range of appraisal courses in fall, spring, and summer, as well as a certificate program in Appraisal Studies in Fine and Decorative Arts. For information, write or call: Appraisal Studies Program, NYU School of Continuing Education, 48 Cooper Square, Room 203, New York, NY 10003; (212) 998-7130.

Note: Certificate students may earn the equivalent of one ten-session elective toward the certificate at the 1997 American Frames Conference. For details, write or call the Appraisal Studies Program.

Lewis Falb
Director, Arts and Humanities

Lisa Koenigsberg
Associate director, Arts and Humanities

New York University is an affirmative action/equal opportunity institution.

Registration: Spring Term, 1997. Mail to:
SCE REGISTRATION OFFICE, New York University,
P.O. Box 1206, Stuyvesant Station, New York, NY 10009-9988

Print Name (Last) (First) (Middle Initial)
☐ Mr.
☐ Ms. _____

Home Address (Street) _____ Apt. No. _____

City _____ State _____ Zip _____

Signature of Adviser
 (If applicable) _____

Social Security No./Student ID No.

Birth Date

First Attendance in SCE?

☐ Yes ☐ No

If no, date last attended:

Home Telephone

Daytime Telephone

Highest educational level (check one)

☐ High School ☐ Attended College ☐ 4-Year College Graduate ☐ Post-Grad Studies

Country of Citizenship _____

Course/Seminar Number	Section Number	Title of Course/Seminar (abbreviate)	Tuition	Day(s)	Hours
X03.9634	001	American Frames Conference	\$250		
		Registration Fee	\$20		
Tuition + Registration Fee* = Total			\$270		

CODE: MT

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*Include appropriate registration fee if registering for courses with numbers beginning with the letter X. Registration fee is \$10 if tuition total is \$99 or less; \$20 if tuition total is \$100 or more. Do not include registration fee for seminars with numbers beginning with the letter R.



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