

APPRAISAL STUDIES
IN FINE AND
DECORATIVE ARTS

American Drawings, Pastels, and Watercolors

A Conference • May 16–20, 2001

AND

The Care, Conservation, and Display of Works on Paper

A Conference • May 20, 2001



Courtesy, Kraushaar Galleries.



Courtesy, Sotheby's New York.

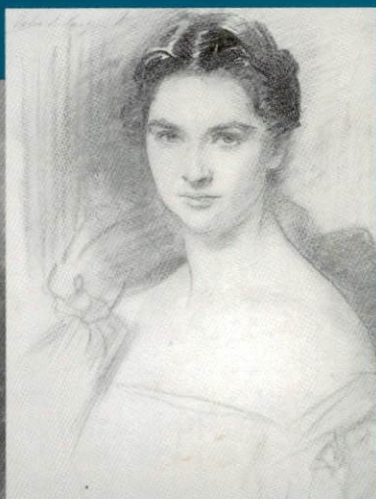


Photo courtesy, Adelson Galleries, Inc., New York.

NEW YORK UNIVERSITY

School of Continuing and
Professional Studies





Courtesy, Gibbes Museum of Art/CAA.

From the very beginnings of America, works on paper have been central to this country's art. Yet until recently, they have been relatively neglected. America's cautious attitude toward the acquisition and display of works on paper stands in contrast to Europe's long-standing appreciation of such works from within its own artistic tradition. Following the bicentennial which ushered in a reexamination of and surge of interest in American drawings, scholars, dealers, and collectors began to look at American drawings, watercolors, and pastels in a new light.

Indeed, a revolution in American attitudes toward American works on paper is under way, challenging the traditional hierarchy in which drawings were viewed only as preparatory works or amusements, while oil paintings in general, and history paintings in particular, were seen to be the pinnacle of artistic achievement. This conference celebrates

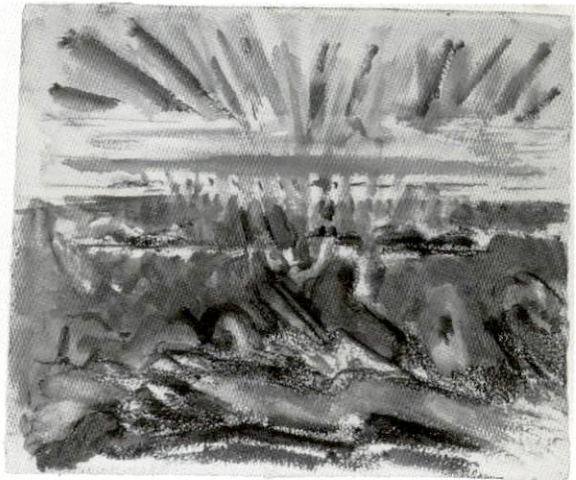
these changes in American attitudes toward American works on paper by considering what has been termed the "extraordinarily rich fabric of the American graphic tradition." We discuss the history, artistry, and connoisseurship of American drawings, watercolors, and pastels to provide an understanding of a much under-appreciated area in American art.

In four days we consider leading American practitioners; the various purposes of works on paper, which range from document to work created for the artist's use and reference, to finished masterworks. Materials and techniques are considered, as are forgeries and issues related thereto. We also discuss the market for and the collecting of such works by individuals and institutions.

The final day, designed for collectors, arts administrators, curators, and those with responsibility for collections care, addresses the challenges presented by environmental conditions, and explores aesthetic approaches to the display of these works. During this day, we explore solutions that are appropriate, depending on the nature of the collection and the goals for it. Topics to be considered include: the conservation of works of art on paper, including structure, technique, and medium; environmental control, including relative humidity, temperature, and pollution; light, both day and artificial; storage concerns and the challenges inherent in display and rotation; and the technical and aesthetic aspects of matting and framing.

Please note: Registrations will be accepted for this day solely; it can be taken as a separate conference titled The Care, Conservation, and Display of Works on Paper.

This conference celebrates the 80th birthday of Harry L. Koenigsberg and honors the life and achievements of Ronald G. Pisano.



Courtesy, Columbus Museum of Art

Wednesday, May 16, 2001

6–8 p.m.

**Reception and Viewing at
Adelson Galleries, Inc.
The Mark Hotel**
25 East 77th Street, Third Floor
(at Madison Avenue and 77th Street)



Courtesy, Brooklyn Museum of Art.

Thursday, May 17, 2001

Keynote Session

8.45–9.10 a.m.

Coffee and Check-in

9.10–9.15 a.m.

Welcome and Introduction

William F. Cipolla, *associate dean*, Division of Arts, Sciences, and Humanities and
Paul McGhee Division, NYU School of Continuing and Professional Studies.



Courtesy, The Metropolitan Museum of Art.

9.15–9.30 a.m.

Introduction. Lisa Koenigsberg.

9.35–10.15 a.m.

**Building a Canon of American
Watercolors: The Holdings of the
Museum of Fine Arts, Boston.**
Carol Troyen.

10.20–11 a.m.

**Why Did We Focus on Drawings?:
The Arkansas Arts Center and Its
Collections, a Thirty-Year History.**
Townsend Wolfe.

11–11.15 a.m.

Break

11.15–11.55 a.m.

**American Drawings and Watercolors: The
Increasing Need for Connoisseurship.**
Theodore E. Stebbins, Jr.

12–12.45 p.m.

**American Works on Paper:
A Collector's View.** Stuart P. Feld.

12.45–2 p.m.

Lunch (On your own)

The Early Years

2–2.40 p.m.

Henrietta Dering Johnston: A Woman of Two Worlds. Martha R. Severens.

2.45–3.25 p.m.

**Building a History of American Landscape Drawings at the Metropolitan Museum
of Art.** Kevin Avery.

3.25–3.40 p.m.

Break

3.40–4.20 p.m.

John F. Kensett Drawings from the Kellogg Collection.
John Driscoll.

4.25–5.10 p.m.

The American Pre-Raphaelites: Vanguard of the Watercolor Movement.
Linda S. Ferber.

6–8 p.m.

Reception and Viewing at Spanierman Gallery LLC
45 East 58th Street (between Park and Madison Avenues)



Private collection. Photo courtesy, Babcock Galleries.

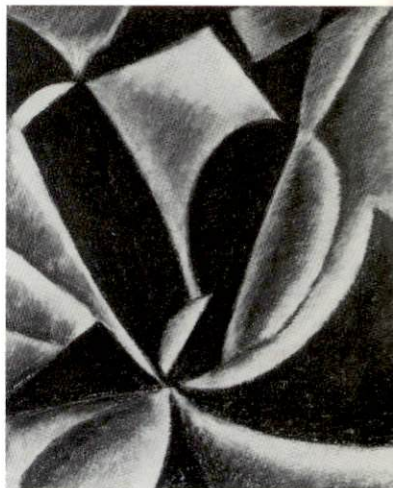
Friday, May 18, 2001

Through the Nineteenth Century

- 9.30–10.10 a.m. **The “Love of Line”: American Painters Learn to Draw in Paris.** H. Barbara Weinberg.
- 10.15–10.55 a.m. **Winslow Homer on Paper.** Nicolai Cikovsky, Jr.
- 11–11.15 a.m. **Break**
- 11.15–11.55 a.m. **The Pastel in America.** William H. Gerdts.
- 12–12.40 p.m. **Whistler on Paper: “The bright sharp gaiety of beauty.”** David Park Curry.
- 12.45–2 p.m. **Lunch** (On your own)
- 2–2.40 p.m. **Sargent on Paper: Facts and Froth.** Trevor Fairbrother.

Modernism and the Modern

- 2.45–3.25 p.m. **In an American Manner: Modernist Watercolor Technique.** Judith C. Walsh.
- 3.25–3.45 p.m. **Break**
- 3.50–4.30 p.m. **Constructing a Modern Canon: Ferdinand Howald’s Achievement as a Collector of American Works on Paper.** Nannette V. Maciejunes.
- 6–8 p.m. **Reception and Viewing at Christie’s**
20 Rockefeller Plaza (at 49th Street between Fifth and Sixth Avenues)



Courtesy, Columbus Museum of Art



Private Collection. Photo courtesy, Smithsonian American Art Museum.

Saturday, May 19, 2001

- 9.30–10.10 a.m. **“Something Beyond Sex”: Demuth’s Drawings in the Hill Collection at Yale.** Robin Jaffee Frank.
- 10.15–11 a.m. **Duncan Phillips and Alfred Stieglitz, John Marin and Arthur G. Dove: “Pulling an Oar in the Cause of Modernism.”** Elizabeth Hutton Turner.
- 11–11.15 a.m. **Break**
- 11.15 a.m.–12 p.m. **Edward Hopper’s American Vision.** Virginia M. Mecklenburg.

Issues of Authorship and Connoisseurship

- 12–12.40 p.m. **Authenticity and the Catalogue Raisonné.** Franklin Feldman.
- 12.45–2 p.m. **Lunch** (On your own)
- 2–2.30 p.m. **America’s Early Artists as Connoisseurs of Drawing: Copley, West, and Trumbull.** Carrie Rebora Barratt.
- 2.35–3.05 p.m. **Winslow Homers That Might Have Been.** Abigail Booth Gerdts.
- 3.10–3.40 p.m. **Maurice Prendergast and Issues of Authorship.** Carol Clark.
- 3.45–4.15 p.m. **Tarbell or Not Tarbell: That Is the Question.** Virgil H. Pancoast.
- 4.15–4.30 p.m. **Break**
- 4.30–5.30 p.m. **Panel Discussion on Connoisseurship.** Will Barnet, Townsend Wolfe, and Paul Worman, moderated by John Driscoll.
- 5.30–6 p.m. **Question-and-Answer Period**
- 6.30–8.30 p.m. **Viewings and Receptions at**
Babcock Galleries, 724 Fifth Avenue, 11th Floor
Kraushaar Galleries, 724 Fifth Avenue, 7th Floor
Kennedy Galleries, 730 Fifth Avenue, 2nd Floor

Sunday, May 20, 2001

**The Care, Conservation, and
Display of Works on Paper**

9.30–10.10 a.m.

**Today's Watercolors—
Magic Markers, Day-Glo,
and Dr. Ph. Martin's
Synchronic Inks.**
Margaret Holben Ellis.

10.15–11 a.m.

**The Deterioration of Works
on Paper: The Ravages of Times versus the Artist's Intent.**
Marjorie Shelley.

11–11.15 a.m.

Break

11.15–11.55 a.m.

**Treatment Case Studies: Watercolors and Drawings from the Brooklyn
Museum of Art Collections.** Antoinette Owen.

12–12.45 p.m.

**Installation in the Frame: Critical Issues for Display and Preservation from
Hinging to Spacing to Matting to Glazing.** Hugh Phibbs.

12.45–2 p.m.

Lunch (On your own)

2–2.40 p.m.

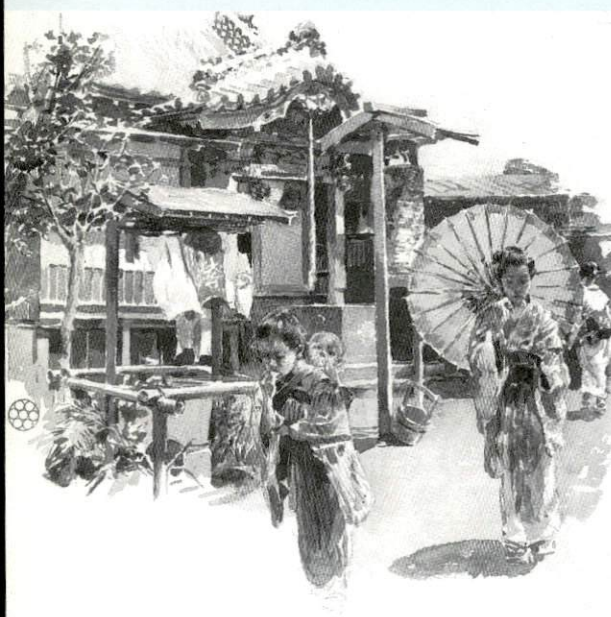
**Keys to a Successful Marriage: Case Studies in Frame Selection for Works on
Paper.** Suzanne Smeaton.

2.45–3.25 p.m.

**"Framing the Intent of the Artist": Thomas Wilmer Dewing and His
Contemporaries.** Susan A. Hobbs.



Courtesy, Sotheby's New York.



Courtesy, Spanierman Gallery LLC, New York.

3.30–5 p.m.

Lighting: Conservation and Aesthetics.
Paul Himmelstein and
Stephen Cannon-Brookes.

6–8 p.m.

**Reception and Viewing of the Facilities
Julius Lowy Frame &
Restoring Company, Inc.**
223 East 80th Street (between Second
and Third Avenues)

Cover:

Marsden Hartley, *Seated Man and Sketch of Hand*, ca. 1908, crayon on paper, 12 x 9 in. Courtesy, Kraushaar Galleries. William Merritt Chase, *Peonies*, ca. 1897, pastel on paper, 48 x 48 in. Sold at Sotheby's New York on May 27, 1993. Courtesy, Sotheby's New York. John Singer Sargent, *Etta Dunham*, 1895, charcoal on paper, 23 x 18 in. Private collection; Photo courtesy, Adelson Galleries, Inc., New York.

Interior:

Text panel: Henrietta Dering Johnston, *Henriette Charlotte Chastaigner*, 1711, pastel on paper. Gibbes Museum of Art/CAA. Courtesy, Gibbes Museum of Art/CAA. John Marin, *Sunset, Maine Coast*, 1919, watercolor on paper, 15 1/2 x 18 1/2 in. Columbus Museum of Art, Gift of Ferdinand Howald. Wednesday panel: John William Hill, *Pineapples*, ca. 1864, watercolor, 10 1/4 x 15 1/4 in. 84.149. Purchased with funds given by Mr. and Mrs. Leonard L. Milberg. Brooklyn Museum of Art. John Singleton Copley, *Mrs. Mary (Storer) Green*, ca. 1765, pastel on paper, 29 1/2 x 24 1/2 x 2 1/2 in. in the frame. Charles B. Curtis Fund, 1908. Courtesy, The Metropolitan Museum of Art. John Frederick Kensett, *Lake George*, 1853, pencil and white on buff paper, 9 3/4 x 14 in. Private collection. Photo courtesy, Babcock Galleries. Friday panel: Arthur G. Dove, *Movement No. 1*, 1911, pastel on canvas, 21 1/4 x 18 in. Columbus Museum of Art, Gift of Ferdinand Howald. Edward Hopper, *Cottages at Wellfleet*, 1933, watercolor, 20 x 28 in. Private Collection. Photo courtesy, Smithsonian American Art Museum. Sunday panel: Winslow Homer, *The Red Canoe*, 1889, watercolor on paper, 13 1/4 x 20 in. Sold at Sotheby's New York on December 1, 1999. Courtesy, Sotheby's New York. Robert F. Blum, *Temple Grounds with Buddhist Shrine Uyeno Park, Tokyo, Japan*, October 13th, 1890, ink on paper, 6 1/2 x 8 in. Courtesy, Spanierman Gallery LLC, New York. Presenters first panel: Charles E. Burchfield, *Barn in Midsummer*, 1952, watercolor on paper, 37 1/4 x 29 1/4 in. Courtesy, Kennedy Galleries, New York. Presenters second panel: Mary Cassatt, *A Kiss for Baby Anne (no. 3)*, 1897, pastel on paper, 17 x 25 1/2 in. Sold at Sotheby's New York on May 20, 1998. Courtesy, Sotheby's New York. Georgia O'Keeffe, *Banana Flower No. 1*, 1933, charcoal on paper, 22 x 15 in. Museum Purchase Plan of the NEA and the Tabriz Fund, 1974. 74.11.11. Courtesy, The Arkansas Arts Center Foundation. Presenters third panel: Thomas Moran, *The Southern Arm of the Yellowstone Lake, Yellowstone National Park, Wyoming Territory*, 1874, watercolor and gouache on paper, mounted on paperboard, 10 1/2 x 14 1/2 in. Sold at Christie's New York on November 29, 2000. Courtesy, Christie's New York. Maurice Prendergast, *Salem Harbor No. 2*, ca. 1920–23, watercolor, pastel, and pencil on paper. Sold at Christie's on November 29, 2000. Courtesy, Christie's New York.

Mail panel:

Charles Demuth, *Zinnias and Red Salvia*, 1933, pencil and watercolor on paper, 14 x 10 in. Sold at Christie's on November 29, 2000. Courtesy, Christie's New York.

Presenters

Lisa Koenigsberg, conference director; director, Programs in the Arts and adjunct professor of arts, NYU School of Continuing and Professional Studies; formerly guest curator, Yale University Art Gallery and Worcester Art Museum and assistant director for project funding, Museum of the City of New York; her publications include essays, articles, and catalogs on American arts and architecture.

Kevin Avery, associate curator, American Paintings and Sculpture, The Metropolitan Museum of Art; among his publications are *Church's Great Picture: The Heart of the Andes* (1993) and essays for *American Paradise: The World of the Hudson River School* (1987) and *Art and the Empire City: New York, 1825-1861* (2000); co-author and editor, *American Drawings in the Metropolitan Museum of Art*, volume 1 (forthcoming); adjunct assistant professor, Hunter College, City University of New York.

Will Barnet, painter and printmaker; his career has spanned six decades as a painter, printmaker, and teacher. His work is found in most major public and private collections and has been featured in solo exhibitions at major New York galleries and the Virginia Museum of Fine Arts (1942), the Dallas Museum of Fine Arts (1950), Institute of Contemporary Art, Boston (1960), The Pennsylvania Academy of the Fine Arts (1969), Wichita Art Museum (1983), and the Montclair Art Museum (2000) among others. He is the recipient of numerous awards and is a member of the National Academy of Design and the American Academy of Arts and Letters.

Carrie Rebora Barratt, associate curator, American Paintings and Sculpture and manager, The Henry R. Luce Center for the Study of American Art, The Metropolitan Museum of Art; co-curator and co-author, "John Singleton Copley in America," (1995-96); curator and author, "Queen Victoria and Thomas Sully" (2000); currently preparing an exhibition on the work of Gilbert Stuart.

Stephen Cannon-Brookes, partner, Cannon-Brookes Lighting & Design (CBL); lecturer, University College London; member, editorial committee, *International Journal of Lighting Research and Technology* and Council of the Society of Light and Lighting (UK); he has written articles on daylight, lighting historic houses and museums for publications including *Museum Management*, *Museum Practice*, *APT Bulletin* (*The Journal of Preservation Technology*), the *International Journal of Lighting Research and Technology*, and several CIBSE national Lighting Conferences.

Nicolai Cikovsky, Jr., senior curator of American and British Painting, National Gallery of Art, Washington; he has organized exhibitions on the work of Sanford Robinson Gifford, 19th-century women Neoclassical sculptors, William Merritt Chase, Raphaelle Peale still lifes, and the Victorians (with M. Warner, 1997), and "Winslow Homer" (with F. Kelly, 1995-96), each of which was accompanied by a publication which he authored or to which he was a contributor. He has also authored works on George Inness, Winslow Homer, and Thomas Eakins, and contributed to other catalogs on Homer, the Manogian, the Horowitz, and the Ebsworth collections, and on American Paintings in the National Gallery of Art.

Carol Clark, professor of Fine Arts (department chair) and American Studies, Amherst College; formerly Executive Fellow, Prendergast Catalogue Project, Williams College Museum of Art (1984-87) and curator of paintings, Amon Carter Museum (1977-84); among her publications are *The Robert Lehman Collection VIII: American Drawings and Watercolors* (1992), *Maurice Brazil Prendergast/Charles Prendergast: A Catalogue Raisonné* (with N. Mowll Mathews and G. Owens, 1990), and *Thomas Moran's Watercolors of the American West* (1980); public trustee, Williamstown Art Conservation Center.

David Park Curry, curator of American arts, Virginia Museum of Arts; formerly Gates Foundation Curator of American Art and curator of painting and sculpture, Denver Art Museum and curator of American art, Freer Gallery of Art, Smithsonian Institution. Dr. Curry's research explores aspects of late 19th- and early 20th-century American art, including American Impressionism and Realism, folk art, patronage patterns, framing, and public presentation. Among his publications are works on Bunker, Hassam, Homer, Sargent, and Whistler. He is currently writing a monograph on Whistler in the marketplace.

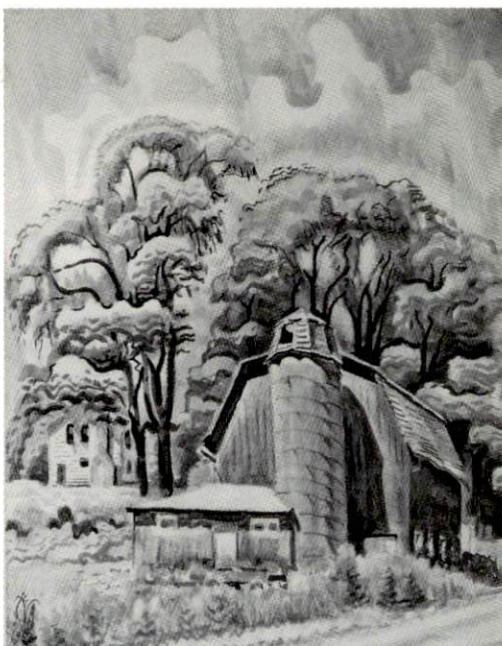
John Driscoll, director, Babcock Galleries; he has held appointments at the Palmer Museum of Art, William H. Lane Foundation, Worcester Art Museum, Yale, and NYU. He has published articles on Richards, Moran, Sheeler, and Hartley and has authored or co-authored books and exhibition catalogs on Sheeler, Kensett, Dickinson, Hudson River School painting and American landscape painting. He was named an Alumni Fellow of The Pennsylvania State University in 2000.

Margaret Holben Ellis, Sherman Fairchild Chairman and Professor of Conservation, Conservation Center, NYU Institute of Fine Arts, and Director of Conservation Planning, The Pierpont Morgan Library. Active professionally and author of numerous publications, she is a recipient of a Rome Prize (FAAR, 1994) and is a Fellow of both the American and International Institutes for Conservation of Historic and Artistic Works and an accredited Conservator-Restorer of the Institute of Paper Conservation.

Trevor Fairbrother, Deputy Director of Art, Seattle Art Museum (1996-2001). His most recent exhibition was the first West Coast survey of the work of John Singer Sargent, for which he wrote the accompanying publication, *John Singer Sargent: The Sensualist* (2000). Fairbrother's other Seattle projects included "The Virginia and Bagley Wright Collection of Modern Art" (1999) and "Cindy Sherman: Allegories" (1998). When at the Museum of Fine Arts, Boston, his numerous exhibitions included "The Bostonians: Painters of an Elegant Age, 1870-1930" (1987); he was also co-curator of "A New World: Masterpieces of American Painting, 1760-1910" (1983). He has written extensively on Sargent, including a monograph for the Abrams Library of American Art series in 1994.

Stuart P. Feld, collector, and president and director, Hirschl & Adler Galleries; formerly associate curator in charge, Department of American Paintings and Sculpture, The Metropolitan Museum of Art; among his most recent publications are *Neo-Classicism in America: Inspiration and Innovation, 1810-1840* (1991) and *Boston in the Age of Neo-Classicism, 1810-1840* (1999); over a period of 35 years, he and his wife have assembled a definitive collection of American drawings spanning a period of more than 150 years.

Franklin Feldman, attorney-at-law; retired, Stroock & Stroock & Lavan; among his publications are *Art Law: Rights and Liabilities of Creators and Collectors* (1986, with S. Weil and S. Biederman Duke) and *Art Works: Law, Policy, Practice* (1974); Counsel, Private Art Dealers Association (PADA); Fellow, American Bar Foundation; director, International Art & Antique Loss Register (England); lecturer, Columbia University Law School; formerly: chairman, Art Committee, The Association of the Bar of the City of New York (1968-1970); president, International Foundation for Art Research, Inc. (IFAR, 1972-76); member, Advisory Board, National Academy of Design (1991-99).



Courtesy, Kennedy Galleries, New York.



Courtesy, Sotheby's New York.

University of New York, Lloyd Goodrich and Edith Havens Goodrich, Whitney Museum of American Art Record of Works by Winslow Homer sponsored by the Spanierman Gallery, LLC (1990-present); former curator of paintings and sculpture, and special assistant to the director, National Academy of Design (1980-90) and coordinator (founding director) Bicentennial Inventory of American Paintings Executed Before 1914, National Collection of Fine Arts (1970-77); among her publications are *Catalogue of the Permanent Collection of Paintings and Sculpture of the National Academy of Design* (forthcoming) and *An American Collection: Paintings and Sculpture from the Collection of the National Academy of Design* (1989) and *Directory to the Bicentennial Inventory of American Paintings Executed Before 1914* (1976).

William H. Gerds, professor emeritus of art history, The Graduate School of the City University of New York; former associate professor of art and gallery director, University of Maryland and curator of painting and sculpture, The Newark Museum; his numerous publications include *Childe Hassam: Impressionist* (with W. Adelson and J. Cantor, 1999), *Art Across America: Two Centuries of Regional Painting* (1990), *California Impressionism* (with W. South, 1998), *American Impressionism* (1984), and *Painters of the Humble Truth: Masterpieces of American Still-Life 1801-1939* (1981).

Paul Himmelstein, partner, Appelbaum & Himmelstein, a firm devoted to the conservation of paintings and objects, which also consults on museum lighting, environmental control, and collections management. Among his publications are *New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts* (co-author, 1991), and contributions to the *APT Bulletin*, the *Journal of the American Institute for Conservation* (AIC), and *Textile Treatments Revisited* (1986); chair, AIC Commentaries Task Force and associate editor, *Journal of AIC*; past president, AIC.

Susan A. Hobbs, independent scholar; formerly joint curator of American art at the Freer Gallery of Art, Smithsonian Institution, and the Smithsonian American Art Museum and, most recently, a research collaborator at the Smithsonian Institution; among her many publications on Dewing, his contemporaries, and other artists is *The Art of Thomas Wilmer Dewing: Beauty Reconfigured* (1996) which accompanied an exhibition she co-curated (with B. D. Gallati, 1996-97).

Nannette V. Maciejunes, director of exhibitions and collections, and senior curator, Columbus Museum of Art; co-curator "The Early Works of Charles E. Burchfield, 1915-1921" (1987), "The Paintings of Charles Burchfield: North by Midwest" (1997), "Visions of America: Urban Realism, 1900-1945" (1996), and "Illusions of Eden: Visions of the American Heartland" (2000) and contributor to the accompanying publications.

Virginia M. Mecklenburg, senior curator, Smithsonian American Art Museum; among her publications are *Edward Hopper: The Watercolors* (1999), *Metropolitan Lives: The Ashcan Artists and Their New York* (with R. Zurier and R. W. Snyder, 1995), *American Abstraction, 1930-1945: The Patricia and Phillip Frost Collection* (1989), and *Modern American Realism: The Sara Roby Foundation Collection* (1987), which accompanied exhibitions she curated.

Antoinette Owen, conservator of works on paper, The Brooklyn Museum of Art; former conservator of prints and drawings, The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; her publications include contributions to *Conference Papers from 4th Annual IPC Conference, London, April 6-9, 1997* (1998), *Conference Papers from Modern Works, Modern Problems, Tate Gallery, London, March 3-5, 1994*, *The Institute of Paper Conservation, Leigh Lodge, Worcestershire Lodge WR6 5LB, England* (1994), *The Book and Paper Group Annual* (1994), *Drawing*, and *Journal of the American Institute for Conservation*.

Virgil H. Pancoast, consultant (1993-present) and former director (1978-1993), Authentication Service, International Foundation for Research (IFAR), New York, where she was responsible for researching all works of art examined by IFAR, coordinating the work done by outside experts and writing over 400 detailed final reports for clients; since 1984, she has contributed authentication articles regularly for *IFAR Reports*; frequent contributor to *Art & Auction* during her tenure as IFAR director; frequent lecturer on art forgeries.

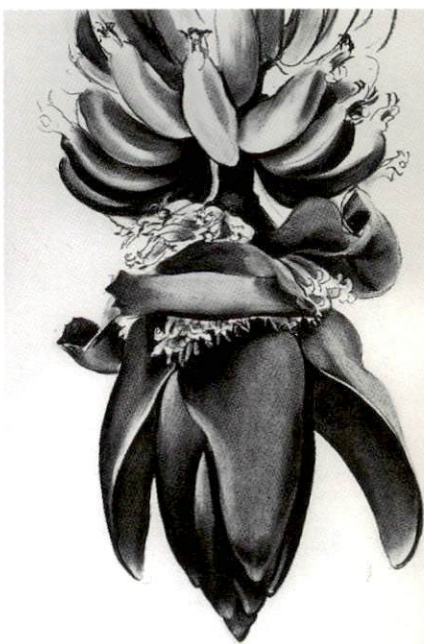
Hugh Phibbs, preservation coordinator, National Gallery of Art (NGA), Washington, has worked on the preservation of the collections and exhibitions of the NGA for 20 years, focusing on the support for works of art, enclosures which sequester them from inimical climatic conditions, and historically accurate frames and mats. He compiled the Matting and Framing Section of the Book and Paper Group's outline and has written six preservation supplements and a monthly column for *Picture Framing Magazine*; board member, Washington Conservation Guild and professional associate, American Institute for Conservation.

Martha R. Severens, curator, Greenville County Museum of Art; formerly curator of collections, Portland Museum of Art and curator of collections, Gibbs Museum of Art; among her recent publications are *The Charleston Renaissance* (1998), *Shaman's Fire: The Late Paintings of David Hare* (1998), *Andrew Wyeth: America's Painter* (1996), *Greenville County Museum of Art: The Southern Collection* (1995), and *An Artist, a Place and a Time: Alice Ravenel Huger Smith* (1992).

Linda S. Ferber, Andrew W. Mellon Curator of American Art, Brooklyn Museum of Art; curator and author of the accompanying publications: "William T. Richards (1883-1905): American Landscape & Marine Painter" (1973); "The New Path: Ruskin and the American Pre-Raphaelites" (with W. H. Gerds, 1985), "Albert Bierstadt: Art & Enterprise" (with N. K. Anderson, 1991), and "Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement" (with B. D. Gallati, 1998).

Robin Jaffee Frank, associate curator, American paintings and sculpture, Yale University Art Gallery; among her publications are *Love and Loss: American Portrait and Mourning Miniatures* (2000); *Charles Demuth Poster Portraits: 1923-1929* (1994) and *American Daguerreotypes from the Matthew R. Isenbarg Collection* (with R. S. Field, 1989), which accompanied exhibitions she organized, and contributions to *A Private View: American Paintings from the Manoogian Collection* (1993).

Abigail Booth Gerds, director, City



Courtesy, The Arkansas Arts Center Foundation

Marjorie Shelley, Sherman Fairchild Conservator in Charge, Sherman Fairchild Center for Works on Paper and Photograph Conservation, The Metropolitan Museum of Art; among her recent publications are contributions to *John Singer Sargent: Beyond the Studio* (2000), *Conservation of Works of Art on Paper* (1998), *The Care and Handling of Art Objects, Practices in the Metropolitan Museum of Art* (1996), *John Singleton Copley in America* (1995), *Conservation Concerns, A Guide for Collectors and Curators* (1992); Fellow, American Institute for Conservation of Historic Works and Artistic Works, and International Institute for Conservation of Historic and Artistic Works.

Suzanne Smeaton, gallery director, Eli Wilner & Co., has been framing works of art

and involved in the study of frames for the past 23 years; lecturer and author of numerous articles on frames including contributions to *The Magazine ANTIQUES*, *Picture Framing Magazine*, and *Antiques and Fine Art*, and texts for videos on American frames; adjunct faculty, NYU Program in Appraisal Studies in Fine and Decorative Arts.

Theodore E. Stebbins, Jr., Distinguished Fellow and Consultative Curator of American Art, Fogg Art Museum, Harvard University Art Museums; former, curator of American paintings, Museum of Fine Arts, Boston (1977-99) and professor of art history, Yale University (1968-77); among his publications are *The Life and Work of Martin Johnson Heade* (1975) and *American Master Drawings and Watercolors* (1976); he has curated and cocurated numerous exhibitions, among them "A New World: Masterpieces of American Painting, 1760-1910," (1983) "The Lane Collection" (1983), and "The Lure of Italy" (1993) each of which was accompanied by a catalog for which he was a principal author. His most recent work is his expanded study and catalogue raisonné, *The Life and Work of Martin Johnson Heade* (2000), which accompanied an exhibition that he organized.

Carol Troyen, curator of American Paintings, Museum of Fine Arts, Boston; among her publications are *Sargent Murals in the Museum of Fine Arts* (1999); *Awash in Color: Homer, Sargent, and the Great American Watercolor* (1993, with S. W. Reed), and *Charles Sheeler: Paintings and Drawings* (1987) and many articles. Her most recent essay, "Thomas Eakins in the Twentieth Century" will appear in the catalog for the Philadelphia Museum of Art's forthcoming Thomas Eakins exhibition (2001).

Elizabeth Hutton Turner, senior curator, The Phillips Collection; among the publications she authored are *Men of Rebellion: The Eight and Their Associates at The Phillips Collection* (1990); *Duncan Phillips Collects: Paris Between the Wars* (1991); *Jacob Lawrence: The Migration Series* (editor, 1993); and *In the American Grain: Dove, Hartley, Marin, O'Keeffe, and Stieglitz* (1995), each of which accompanied a traveling exhibition derived from the permanent collection. Additional publications for which she served as co-author include *Two Lives: Georgia O'Keeffe and Alfred Stieglitz* (1992); *Americans in Paris: Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder* (1996); *Arthur Dove: A Retrospective* (1997), and *Georgia O'Keeffe: The Poetry of Things* (1999), each of which was accompanied by a large loan show which she curated.

Judith C. Walsh, senior paper conservator, National Gallery of Art, Washington; among her publications are *O'Keeffe on Paper* (2000, with R. Fine and B. Buhler Lynes); contributions to *Georgia O'Keeffe: Catalogue Raisonné* (1999), J. M. W. Turner: "That Greatest of Landscape Painters" *Watercolors from London Museums* (1998), Winslow Homer (1995), *American Tradition in Watercolor: The Worcester Art Museum Collection* (1987), *Drawing, In Battle's Light* (1990), *Institute of Paper Conservation Conference Paper, London: 1997* (1998, ed. J. Egan), and *Journal of the American Institute for Conservation*.

H. Barbara Weinberg, The Alice Pratt Brown Curator of American Paintings and Sculpture at The Metropolitan Museum of Art and Professor Emerita of Art History in the City University of New York, is the author of *The Lure of Paris: Nineteenth-Century American Painters and Their French Teachers* (1991); books and catalogs on American Impressionism and Realism, John La Farge, and John Singer Sargent; and numerous scholarly articles on late nineteenth-century American painting in cosmopolitan context.

Townsend Wolfe, Director and Chief Curator, The Arkansas Arts Center, a position he has held since 1968; member, National Council on the Arts and National Museum Services Board; among the exhibitions he has curated are "Powerful Expressions: Recent American Drawings" (1996); among his publications are catalogs on Jacob Lawrence, silverpoints, Will Barnet, the National Drawing Invitational (1986-2001), and *The Figure: 20th Century American and European Drawings and Sculpture* (1988).

Paul Worman, private dealer in 19th-century American art with a specialization in works on paper; adjunct faculty, NYU School of Professional and Continuing Studies; among his publications is an article on Thomas Waterman Wood and the forthcoming catalogue raisonné on the artist's works.



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