

Initiatives

in Art and Culture

Crafting Community: Complexity and Contradiction in the Arts and Crafts Movement

A CONFERENCE IN BUFFALO AND UPSTATE NEW YORK

June 16 – 19, 2005



Reproduced in *Frank Lloyd Wright's Martin House: Architecture as Portraiture* by Jack Quinan (Princeton Architectural Press, 2004), p. 105.



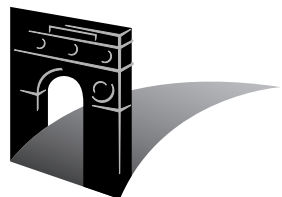
Cervin Robinson, photographer, reproduced in *Louis Sullivan, The Function of Ornament* ed. by Wim de Wit (W. W. Norton & Co., 1986), p. 107.



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NEW YORK UNIVERSITY

School of Continuing and
Professional Studies



Crafting Community: Complexity and Contradiction in the Arts and Crafts Movement

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Taking place in Buffalo and other upstate New York venues, the seventh annual NYU Arts and Crafts conference focuses on the theme of crafting community. It is not by accident that this region of the country is referred to as the Burned-Over district, the evangelical heartland of the early United States, where spirited reformers drew many converts to various causes calling for personal and social change.

This context allowed two legendary American figures in the Arts and Crafts movement to flourish. Both were visionaries who were also adept at marketing the "simple life" to a broad middle class concerned with moral values in addition to upward mobility. Elbert Hubbard and Gustav Stickley each developed a multi-media furnishings business that promoted process as well as product, ideals along with clean-lined goods.

Both Stickley and Hubbard created communities around themselves, and those communities fabricated important furniture, ceramics, metalwork, and other artistic products that we will examine. Other communities devoted to plain living and high thinking flourished in the region, too, including Chautauqua, Byrdcliffe, Onteora, and painters' enclaves like Cragmoor and Pakatakan.

This conference will also explore how factories, ranging from Stickley's to Tiffany's, might be construed as a form of community fostering workers' artisanal and creative expression through handwork, while ensuring their economic well-being through judicious use of machines, mass production and marketing techniques. The proprietors and managers of factories were sometimes avant-garde patrons. For instance, Frank Lloyd Wright owed his commission for Buffalo's Larkin [Co.] building (1904) to enthusiastic supporters within the company, notably William Heath (husband to one of Hubbard's sisters) and Darwin D. Martin. For his own extended family, Martin commissioned from Wright an architectural compound (1902 – 1906), now undergoing restoration. The Martin "community" of buildings ultimately included a Lake Erie summer retreat, dubbed "Graycliff" (1926), for which Mrs. Martin was the principal client.

Craftsmen themselves created communities, which often transcended local and regional boundaries. Ceramist Adelaide Alsop Robineau of Syracuse established *Keramic Studio*, a national circulated magazine for a mostly-female audience of china painters and art potters. While Robineau championed good design and professionalism in do-it-yourself projects executed by amateurs, New York interior decorators such as Louis C. Tiffany, Associated Artists, brought the talents of various well-schooled artists and craftsmen to bear on the creation of high-style interiors, whether in homes, churches, or civic buildings. Tiffany windows, in fact, grace Trinity Church in Buffalo.

We gratefully acknowledge the generous support of the Albright-Knox Art Gallery, Dianne Ayres, Mr. and Mrs. John H. Bryan, Buffalo and Erie County Historical Society, the Burchfield-Penney Art Center, the Drs. Bruce Barnes and Joseph Cunningham, Friends of Terra Cotta, Barbara and Henry Fuldner, Graycliff Conservancy, Hodgson Russ LLP, Kleinhans Music Hall, Larkin at Exchange, Skinner Inc., St. Paul's Episcopal Cathedral in Buffalo, *Style 1900*, Douglas G. Swift, The Baird Foundation, The Margaret L. Wendt Foundation, The Martin House Restoration Corporation, The Arts & Crafts Press, The Exeter Group, The Gamble House, The Premier Group, The Roycroft Inn, and Trinity Church.



Courtesy, Buffalo and Erie County Historical Society.

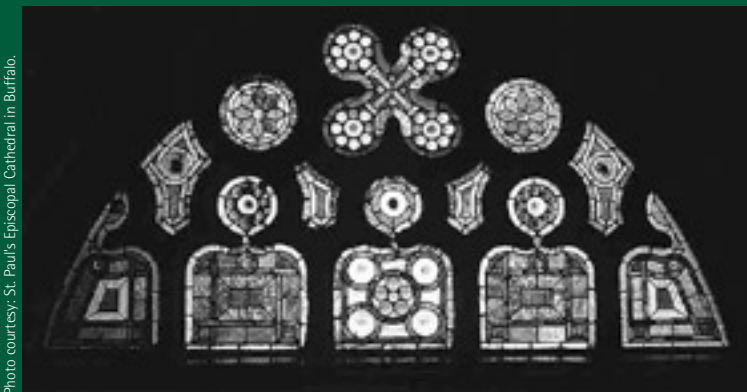


Photo courtesy: St. Paul's Episcopal Cathedral in Buffalo.

Thursday, June 16, 2005

The day's formal sessions will take place at the Albright-Knox Art Gallery (1900 – 1905, Green & Wicks; 1962, with an addition of Gordon Bunshaft for Skidmore, Owings & Merrill), 1285 Elmwood Avenue, Buffalo, NY.



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8:30 – 9:00 a.m.

Coffee and Check-in.

9:00 – 9:10 a.m.

Welcoming Remarks.

Louis Grauchos,
Executive Director,
The Albright-Knox Art Gallery.

9:10 – 9:30 a.m.

Introduction. Lisa Koenigsberg.

9:30 – 10:20 a.m.

Crafting Wellbeing in the Modern City: Frederick Law Olmsted and Calvert Vaux's Buffalo Park and Parkway System. Francis R. Kowsky.

10:25 – 11:10 a.m.

The Colonial Revival and the Arts & Crafts—Sympathies and Divergences. Richard Guy Wilson.

11:15 a.m. – 12:00 p.m.

Parables of Sunlight: Stained Glass of the Arts & Crafts Movement. Julie L. Sloan.

12:00 – 2:15 p.m.

Lunch (*for those wishing to eat at the Albright-Knox Art Gallery's Clifton Hall, box lunches will be available for purchase; advance registration is necessary; attendees will be sent information upon registration*).

Attendees are encouraged to visit the permanent collections of the Albright-Knox Art Gallery and the Burchfield-Penney Art Center during the extended lunch break.

Attendees may also take an optional walking tour of the adjacent neighborhood; among the buildings to be seen are the Heath House (1902 – 1904, Frank Lloyd Wright) and the Colonial Revival residential compound of the Larkin family (1909 – 1913, McCreary, Wood & Bradney).

2:15 – 3:00 p.m.

Craft Workers, Customers, and Converts: A Brief Introduction to Gustav Stickley's 1903 Arts and Crafts Exhibition. David Cathers.

3:05 – 3:50 p.m.

Harvey Ellis and Claude Bragdon: Friends and Colleagues in the Arts and Crafts Movement. Jean R. France.

3:55 – 4:10 p.m.

Break.

4:10 – 4:50 p.m.

M is for Mystery: M. Louise Stowell, Arts and Crafts Artist. Patricia M. Tice.

4:55 – 5:40 p.m.

The Byrdcliffe Colony: An English Country Estate cum Arts & Crafts Idyll. Cheryl Robertson.

5:50 p.m.

Buses will depart for Trinity Church.



6:00 – 8:00 p.m.

Reception and tours at Trinity Church (1884 – 1886, Cyrus K. Porter; 1913, adjacent chapel remodeled, Cram, Goodhue & Ferguson), 371 Delaware Avenue, Buffalo, NY.

8:00 p.m.

Buses return participants to the conference hotels.

Friday, June 17, 2005

The morning's formal sessions will take place at the Buffalo and Erie County Historical Society (1900 – 1901, George Cary with Claude Bragdon), 25 Nottingham Court, Buffalo, NY.



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- 8:30 – 9:00 a.m. **Coffee.**
- 9:00 – 9:40 a.m. **Adler and Sullivan's Guaranty Building in Buffalo.** Joseph M. Siry.
- 9:45 – 10:25 a.m. **Terra Cotta: The Last of the Handmade Buildings.** Susan Tunick.
- 10:25 – 10:40 a.m. **Break.**
- 10:40 – 11:20 a.m. **Diversity of Expression in Buffalo: The Early 20th-century Architecture of Esenwein & Johnson.** Martin Wachadlo.
- 11:25 a.m. – 12:05 p.m. **Frank Lloyd Wright's "The Art and Craft of the Machine," Revisited.** Jack Quinan.
- 12:05 – 1:20 p.m. **Lunch** (for those wishing to eat at the Buffalo and Erie County Historical Society, lunches will be available for purchase; advance registration is necessary; attendees will be sent information upon registration).
- Attendees will have an opportunity to view the exhibit, "Art Nouveau and Other Expressions: Rediscovering the Architecture of Esenwein & Johnson" at the Buffalo and Erie County Historical Society during the lunch break.
- 1:20 p.m. *Buses depart promptly for the afternoon tours.*
- 1:30 – 5:30 p.m. **Attendees will tour the Darwin D. Martin Complex** (1903–1906, Frank Lloyd Wright), Parkside neighborhood, Blessed Trinity Roman Catholic Church (1923 –1928, Oakley & Schallmo), and Forest Lawn Cemetery.
- 5:30 p.m. *Buses will take participants to St. Paul's Episcopal Cathedral in Buffalo.*
- 6:00 – 8:00 p.m. **Reception at St. Paul's Episcopal Cathedral in Buffalo** (1849 – 1851, Richard Upjohn), 128 Pearl Street, Buffalo, NY **and tours of Guaranty Building** (1894 – 1896, Adler & Sullivan), 28 Church Street, Buffalo, NY.
- 8:00 p.m. *Buses return participants to the conference hotels.*

Saturday, June 18, 2005

The morning's sessions will take place at Kleinhans Music Hall (1938 – 1940, Eliel & Eero Saarinen with F. J. & W. A. Kidd), 3 Symphony Circle, Buffalo, NY.

- 8:30 – 9:00 a.m. **Coffee.**
- 9:00 – 9:40 a.m. **Beyond Roycroft: the Arts & Crafts Movement in Western New York.** Michael L. James.
- 9:45 – 10:25 a.m. **The Pursuit of Art and Craft in Metal in Upstate New York.** W. Scott Braznell.
- 10:25 – 10:45 a.m. **Break.**
- 10:45 – 11:25 a.m. **Understanding the Development of 'the Rohlf's Style': 1888 – 1907.** Joseph Cunningham.
- 11:30 a.m. – 12:10 p.m. **Art Nouveau Sèvres, Gustav Stickley and the Effectiveness of *The Craftsman Magazine*.** Gabriel P. Weisberg.
- 12:10 – 1:20 p.m. **Lunch** (for those wishing to eat at Kleinhans Music Hall, box lunches will be available for purchase; advance registration is necessary; attendees will be sent information upon registration).



Private collection, reproduced in *"The Art that is Life": The Arts & Crafts Movement in America, 1875 – 1920* by Wendy Kaplan et al (Museum of Fine Arts, Boston), p. 240.

1:20 – 5:30 p.m.

Tours of Kleinhans Music Hall, First Presbyterian Church (1889 – 1891, Green & Wicks), Symphony Circle (1868 – 1874, Olmsted & Vaux), and the Allentown neighborhood where attendees will walk down North Street and view significant buildings by J. L. Silsbee, McKim Mead & White, and others, and the exterior of Rohlf's house (1912, Colson & Hudson). Attendees will also view Shingle Style houses in the Linwood Avenue Historic District.



Courtesy, The Graycliff Conservancy, Inc.

5:30 p.m.

Buses will take participants to Larkin at Exchange Building.

6:00 – 9:00 p.m.

Dinner at Larkin at Exchange Building (1910 – 1911, Lockwood, Greene & Co.)

Welcoming Remarks. Douglas G. Swift.

An Architect's Perspective on Arts and Crafts Architecture: Two Visionaries — Frank Lloyd Wright and Elbert Hubbard.
Theodore L. Lownie.

9:00 p.m.

Buses return participants to the conference hotels.

Sunday, June 19, 2005

8:30 a.m.

Buses will transport attendees from conference hotels to Orchard Park and Derby, NY.

9:30 a.m. – 12:00 p.m.

Attendees will be broken into groups, each of which will visit the Boston Valley Terra Cotta Factory, one of two functioning architectural terra cotta manufacturers remaining in the United States, and Graycliff House & Estate (1927, Frank Lloyd Wright), the summer home of Darwin and Isabelle Martin.

12:00 p.m.

Buses depart promptly for Roycroft Campus, 40 South Grove Street, East Aurora, NY.

12:30 p.m.

Champagne Brunch at the Roycroft Inn Celebrating Elbert Hubbard's birthday (for those wishing to eat at the Inn, advance registration is necessary; attendees will be sent information upon registration).

Attendees proceed to Baker Memorial United Methodist Church (1927 – 1928), 345 Main Street, East Aurora, NY .

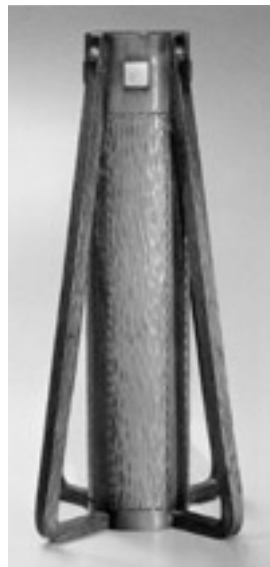
2:00 – 2:30 p.m.

The History and Philosophy of the Roycroft, Then and Now.
Kitty Turgeon.

Tours of Roycroft campus and demonstrations including the Copper Shop.

4:30 p.m.

Buses return participants to the conference hotels.



Reproduced in *The Roycroft Legacy; Being a Catalog of the Charles Rand Penney Roycroft Collection and Other Roycroft Works* ed. by Nancy Weekly [Burchfield-Penney Art Center, 1998], p. 28.

Reproduced in *The Arts & Crafts Movement in New York State, 1890s – 1920s* by Coy L. Ludwig (Gallery Association of New York, 1983), p. 35.



Presenters

Lisa Koenigsberg, conference director; Advisor to the Dean for Arts Initiatives and adjunct professor of arts, NYU School of Continuing and Professional Studies. After initiating the series, she co-directed NYU's six previous arts & crafts conferences. Former positions include: 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 is the founder and president of Initiatives in Art & Culture.

W. Scott Braznell, independent scholar of modern American design with a specialty in silver; among his publications are contributions to *"The Art that is Life: The Arts and Crafts Movement in America, 1875 – 1920"* (1987), *The Arts and Crafts Metalwork of Janet Payne Bowles* (1993), *The Ideal Home: The History of Twentieth-Century American Craft, 1900 – 1920* (1993), *The Substance of Style: New Perspectives on the American Arts and Crafts Movement* (1996), and "The Early Career of Ronald Hayes Pearson and the Post-World War II Revival of American Silversmithing and Jewellerymaking", *Winterthur Portfolio* (Winter 1999). He has presented lectures at leading museums throughout the country.

David Cathers, author, *Furniture of the American Arts and Crafts Movement* (1981, revised edition 1996), *Stickley Style* (1999), *Gustav Stickley* (2003); editor and contributor, *Gustav Stickley's Craftsman Farms: A Pictorial History* (1999), contributor, *International Arts and Crafts* (2005); essays for *American Bungalow, Style 1900, The Tabby, and Nineteenth Century*; advisory board, The Craftsman Farms Foundation.

Joseph Cunningham, curator, American Decorative Arts 1900, New York; curator of forthcoming exhibition "The Rohlf's Style: Masterpieces of a Genius Artisan" for the Chipstone Foundation. His recent exhibitions include "Design is not Art," (with B. Bloemink, Cooper-Hewitt National Design Museum, 2004) and "Minimal Art Now" (Elvehjem Museum of Art, UW-Madison, 2005). His scholarly publications include the exhibition catalogue *Design is not Art* (Merrell, 2004) for which he was awarded the Robert C. Smith Award by the Decorative Arts Society, as well as papers on Agnes Martin, John Cage and Robert Smithson.

Jean R. France, architectural historian and preservation consultant; her fields of specialty include the architectural history of Rochester, NY and environs, local architects Harvey Ellis and Claude Bragdon, and Louis Kahn's Rochester Unitarian Church. She is retired as Adjunct Associate Professor of Architectural History, University of Rochester (1974 – 2002). Her publications include: *Of Town and the River, A Rochester Guide* (with B. Brayer); *Made in Rochester, 1830 – 1930*, and *Harvey Ellis: Artist, Architect* (with H. Meritt, B. McKelvey, and R. Kennedy). She curated "Claude Bragdon, A Pre-Modern Architect" (1984 – 1985), "Made In Rochester, 1830 – 1930" (1974 – 1975), and "Harvey Ellis: Artist, Architect" (1973) at the Memorial Art Gallery, Rochester. She has served as consultant in architectural history for local preservation boards, as a panelist for Architecture, Planning and Design, New York State Council on the Arts, and as a restoration consultant for Rochester architectural firms

Michael L. James, independent scholar and educator whose work focuses on the Arts & Crafts movement in Buffalo; his publications include: "Charles Rohlf's and the 'Dignity of Labor,'" in *The Substance of Style: New Perspectives on the American Arts and Crafts Movement* (1996), *Drama in Design: The Life and Craft of Charles Rohlf's* (1994), "The Heintz Connection: Buffalo Art Crafts Shop and Heintz Art Metal," in *The Arts and Crafts Quarterly* (February 1993), "The Philosophy of Charles Rohlf's: An Introduction" in *The Arts and Crafts Quarterly* (April 1987). He curated "Heintz Arts & Crafts Metalware," Buffalo and Erie County Historical Society (2000) and "The Craftsmanship of Charles Rohlf's," at the Burchfield-Penney Art Center (1994). He was involved in the research for "American Arts and Crafts: Virtue in Design," (1990); and "The Art That is Life' The Arts and Crafts Movement in America, 1875 – 1920" (1987).

Francis R. Kowsky, professor, and SUNY Distinguished Professor of Art History, Buffalo State College. He has written articles and books on 19th-century American architects, including Frederick C. Withers, H. H. Richardson, and A. J. Davis.



The Margaret Woodbury Strong Museum, reproduced in *The Arts & Crafts Movement in New York State, 1890s – 1920s* by Coy L. Ludwig (Gallery Association of New York 1983), p. 90.

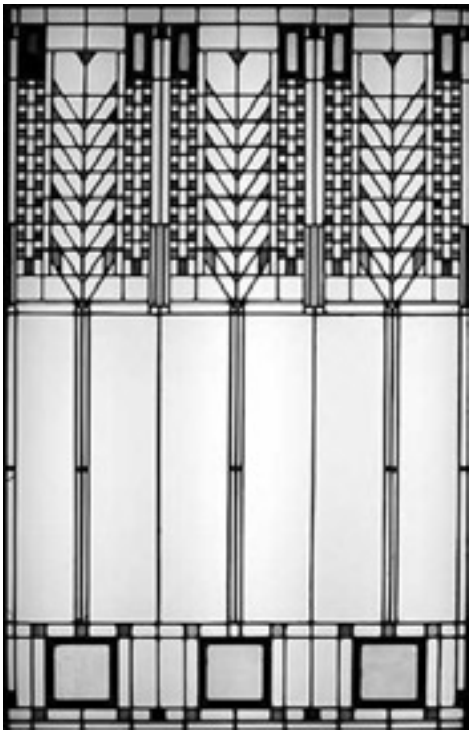
In 1998, Oxford University Press published his book *Country, Park and City: The Life and Architecture of Calvert Vaux*. The book was reissued in paperback in 2003 on the occasion of the 150th anniversary of the creation of Central Park. He has also been a member of the NY State Board for Historic Preservation and is currently a trustee of the National Association for Olmsted Parks.

Theodore L. Lownie, architect and founding partner of Hamilton Houston Lownie Architects, LLC, a firm established specifically to focus organized design disciplines in the Buffalo/Western New York area to improve this area's environment. The firm's projects include the renovation of the Albright-Knox Art Gallery, the Kleinhans Music Hall Restoration, the Darwin Martin House Restoration, The Roycroft Inn Restoration, City Hall Common Council Chamber Restoration, as well as feasibility studies for the H. H. Richardson Psychiatric Center and New York Central Terminal, and the restoration and adaptive reuse of the 100 year-old Old County Hall for the Erie County Courts. Actively involved with preservation and civic commitments, Lownie has been a member, Buffalo Preservation Board (1986 – 1993) and Scajaquada Creek Pathway Development Committee (1984 – present), and is a member of the association for Preservation Technology International. For 25 years he was an adjunct design studio instructor at the School of Architecture and Planning, SUNY, Buffalo.

Jack Quinan, Distinguished Professor, Department of Art History, University at Buffalo and Curator Darwin D. Martin House. Among his publications are: *Frank Lloyd Wright's Larkin Building: Myth and Fact* (1987), *Frank Lloyd Wright's Martin House: Architecture as Portraiture* (2004), and *Frank Lloyd Wright: The Buffalo Venture Revisited* (forthcoming, 2006). He contributed essays to *Engineering the Organic: The Partnership of J. J. Polivka and Frank Lloyd Wright* (S. Tejada, ed. 2000); *Frank Lloyd Wright: The Windows of the Darwin D. Martin House* (ed. J. Quinan, 1999), *Frank Lloyd Wright: The Living City* (D. De Long, ed., exhibition catalogue, 1998); *The Non-Residential Architecture of Frank Lloyd Wright* (Department of Architecture, Art and Planning, Cornell University, 1995); *Frank Lloyd Wright's Fifty Views of Japan: The 1905 Photo Album* (1996); *Head, Heart and Hand: Elbert Hubbard and the Roycrofters* (in M. Via and M. Searl, 1994); and *The Best Planned City: The Olmsted Legacy in Buffalo* (F. Kowsky, ed., 1991). He was a founding member of and has served as Vice President and on the Board of Directors, Frank Lloyd Wright Building Conservancy (1996 – 1998) and on the Board of Directors, Martin House Restoration Corporation (1993 – 1996).

Cheryl Robertson, an independent scholar and consultant, has served the museum field for over twenty-five years as a researcher, American art curator, exhibition director, public historian, educator, and an author on architecture and decorative arts, material culture and domestic life. Currently she is the project curator for the Museum Loan Network's Luce-funded initiative "Energizing the Study of Early American Art," and the historian for the heritage orientation center being planned by the town of Amesbury, MA. She was recently named the Demmer Scholar to oversee research and enhance public accessibility for the Prairie Archives of the Milwaukee Art Museum, where she formerly served as curator of decorative arts. Previous positions include: director of





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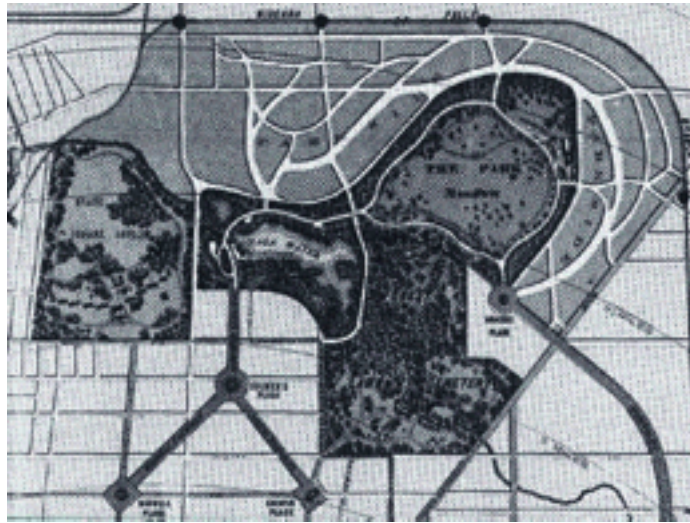
exhibitions and public programs, National Heritage Museum; Sotheby's American Arts Course director; and assistant professor, Winterthur Museum. Among her publications are *Frank Lloyd Wright and George Mann Niedecken: Prairie School Collaborators* (1999), which accompanied an exhibit she curated, and contributions to *International Arts and Crafts* (2005), *Byrdcliffe: An American Arts & Crafts Colony* (2004), *The Material Culture of Gender* (1997), *The Arts and Crafts Movement in California: In Pursuit of the Good Life* (1993), and *"The Art that is Life": The Arts and Crafts Movement in America, 1875 – 1920* (1987).

Joseph M. Siry, has taught the history of modern architecture and urbanism in the Department of Art and Art History at Wesleyan since 1984. His books are *Carson Pirie Scott: Louis Sullivan and the Chicago Department Store* (1988), *Unity Temple: Frank Lloyd Wright and Architecture for Liberal Religion* (1996), and *The Chicago Auditorium Building: Adler and Sullivan's Architecture and the City* (2002) which won the 2003 Alice Davis Hitchcock Award from the Society of Architectural Historians. He has also published a number of articles, including one on the Guaranty Building in the *Journal of the Society of*

Architectural Historians 55 (March 1996). An earlier article on Wright's Unity Temple won the College Art Association's Arthur Kingsley Porter Prize for the best article by a younger scholar published in the *Art Bulletin* (1991). Among the articles he has published in anticipation of a book on Wright's later public architecture are: "Frank Lloyd Wright's Annie M. Pfeiffer Chapel for Florida Southern College: Modernist Theology and Regional Architecture," *Journal of the Society of Architectural Historians* 63 (2004); "Wright's Baghdad Opera House and Gammage Auditorium: In Search of Regional Modernity," *Art Bulletin* 87 (2005), and "Wright's Price Tower: Clients, Context, and Construction," in *Prairie Skyscraper: Frank Lloyd Wright's Price Tower* (ed. A. Alofsin, forthcoming, 2005).

Julie L. Sloan, stained-glass consultant in North Adams, Massachusetts. She has worked in stained glass for 20 years and is the author of *Conservation of Stained Glass in America* (1995) and many articles on stained glass history and preservation. Her book, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright* (2001) accompanied a traveling exhibition that opened at the American Craft Museum in 2001.

Patricia M. Tice, curator, John L. Wehle Art Gallery, Genesee Country Village & Museum; adjunct professor, Rochester Institute of Technology, and museum consultant; she was previously Director of Collections, Strong Museum, Rochester, NY; she curated and authored the accompanying catalog for, "M. Louise Stowell: Arts and Crafts Artist and Educator," (2004); she consulted to the Memorial Art Gallery, Rochester, NY; LeRoy Historical Society; and the Genesee Country Museum, Mumfords, NY. Among her publications are: *M. Louise Stowell, Arts and Crafts Artist and Educator*, Rochester (2005); "The Museum Movement," *Encyclopedia of Recreation and Leisure in America* (2004); *Altered States* (1992); "Gardens of Change," *American Home Life, 1880 – 1920* (ed. T. Schlereth, 1992); "Window Gardening" (1990), "The Garden Club Movement," (1990), and "Garden Furniture" (1988), all in *Garden Design*; and contributions to the *Strong Museum Collections Brochure Series*.



Courtesy, <http://www.geocities.com/heartland/7172/index.htm>.

Cover: Frank Lloyd Wright, *Darwin D. Martin House Elevation from Jewett Parkway*, 1903 – 1906. Reproduced in *Frank Lloyd Wright's Martin House: Architecture as Portraiture* by Jack Quinan (Princeton Architectural Press, 2004), p. 105; Adler & Sullivan, *Guaranty Building*, 1894 – 1896. Cervin Robinson, photographer, reproduced in *Louis Sullivan, The Function of Ornament* ed. by Wim de Wit (W. W. Norton & Co., 1986), p. 107; Eliel and Eero Saarinen, architects, with F. J. and W. A. Kidd *Kleinhans Music Hall*, 1938 – 1940, Symphony Circle, Buffalo, NY. Courtesy, <http://jah.bfn.org>, color photos and their arrangement © 2003 Chuck LaChiusa. **Text panel:** Frank Lloyd Wright, *Larkin Administration Building, Light Court*, 1904 – 1906 (demolished). Courtesy, Buffalo and Erie County Historical Society, *Shelton orch Window*, stained glass, ca. 1890 at Richard Upjohn's St. Paul's Episcopal Cathedral in Buffalo, located at 128 Pearl Street, Buffalo, NY. Photo courtesy: St. Paul's Episcopal Cathedral in Buffalo.

Thursday panel: John La Farge, *The Sealing of the Twelve Tribes* (also known as *Angel Sealing the Servants of God*), 1889, stained glass. Trinity Church, 389 Delaware Avenue, Buffalo, NY. Exhibited at the 1889 Exposition Universelle in Paris, it greatly impressed the French government which awarded La Farge the Legion of Honor. Courtesy, <http://jah.bfn.org>, color photos and their arrangement © 2003 Chuck LaChiusa; Cyrus K. Porter, *Trinity Church*, 1884 – 1886; located at 389 Delaware Avenue, Buffalo, NY. Courtesy, <http://jah.bfn.org>, color photos and their arrangement © 2003 Chuck LaChiusa. **Friday panel:** Esenwein & Johnson, *Ansonia Building*, 1905 – 1906, Buffalo NY, cornice detail (Possibly by Atlantic Terra Cotta Co). Courtesy, <http://jah.bfn.org>, color photos and their arrangement © 2003 Chuck LaChiusa; Charles Rohlfis, designer, Charles Rohlfis Workshop Buffalo, *Chair*, 1900, oak, H: 53 1/8 in., W: 19 in., D: 21 1/2 in. Private collection, reproduced in *"The Art that is Life": The Arts & Crafts Movement in America, 1875 – 1920* by Wendy Kaplan et al (Museum of Fine Arts, Boston), p. 240. **Saturday and Sunday panel:** Frank Lloyd Wright, *Graycliff, Summer Estate of the*

Darwin D. Martin Family, 1926 – 1927. Courtesy, The Graycliff Conservancy, Inc.; Karl Kipp, *Egyptian Flower Holder*, copper with German silver, ca. 1913. Reproduced in *The Roycroft Legacy; Being a Catalog of the Charles Rand Penney Roycroft Collection and Other Roycroft Works* ed. by Nancy Weekly (Burchfield-Penney Art Center, 1998), p. 28; Dard Hunter, *The Roycroft Shop in East Aurora*, an illustration from an unbound set of six, distributed by Roycroft Inn, East Aurora, New York. Reproduced in *The Arts & Crafts Movement in New York State, 1890s – 1920s* by Coy L. Ludwig (Gallery Association of New York, 1983), p. 35. **First presenters panel:** Heintz Art Metal, *Bowl*, 1912, bronze with applied silver design of hunting scene, H: 6 in., D: 5 7/8 in. The Margaret Woodbury Strong Museum, Rochester. Reproduced in *The Arts & Crafts Movement in New York State, 1890s – 1920s* by Coy L. Ludwig (Gallery Association of New York 1983), p. 90; Harvey Ellis, designer; Craftsman Workshops, Eastwood, maker, *Music Cabinet*, ca. 1903, oak with copper, pewter and colored wood inlays, H: 64 7/8 in., W: 23 3/4 in., D: 14 3/8 in. Private collection, reproduced in *"The Art that is Life": The Arts & Crafts Movement in America, 1875 – 1920* by Wendy Kaplan et al (Museum of Fine Arts, Boston), p. 245. **Second presenters panel:** Frank Lloyd Wright, *Tree of Life Window*, stained glass, Albright-Knox Art Gallery. Courtesy, <http://jah.bfn.org>, color photos and their arrangement © 2001 Chuck LaChiusa; Frederick Law Olmsted and Calvert Vaux, *The Park* (now Delaware Park), 1876. Courtesy, <http://www.geocities.com/heartland/7172/index.htm>. **Third presenters panel:** Zulma Steele, designer, *Desk with Three Panel Iris Designs*, ca. 1904, green-stained cherry with three painted panels: H: 50 3/8 in., W: 38 3/4 in., D: 16 in. Collections of the Byrdcliffe Art Colony of the Woodstock Guild. Gift of Elise Genne and the Douglas C. James Charitable Trust; **Registration page:** M. Louise Stowell, *Geo P. Humphrey at the Sign of the Old Bookman*. Photo: www.dovercards.com. **Mail panel:** Adler & Sullivan, *Guaranty Building*, detail, 1894 – 1896, Buffalo, New York. Courtesy, <http://jah.bfn.org>, photos and their arrangement © 2002 Chuck LaChiusa.



Collections of the Byrdcliffe Art Colony of the Woodstock Guild. Gift of Elise Genne and the Douglas C. James Charitable Trust.

Susan Tunick, authority on terra cotta, artist in the medium, and President of Friends of Terra Cotta; among her publications are: *Terra-Cotta Skyline* (1997) which won that year's New York Society Library Award: Best Book on NYC; *PARIS and the Legacy of French Architectural Ceramics* (1997); *Terra Cotta...Don't Take it for Granite* (1995); and *George & Edward Blum: Texture and Design in New York Apartment House Architecture* (with A. S. Dolkart, 1993). She has consulted for such firms as Platt Byard Dovell White Architects LLP; Hazen & Sawyer; Pei Cobb & Freed & Partners Associates; and Conklin Rossant Architects. Guest curator for "Uncommon Clay: New Jersey's Architectural Terra Cotta Industry", Middlesex County Museum (2002 – 2003). She is also an artist working in clay whose recent commissions include Hudson-Bergen Light Rail Station, Bayonne (2002 – 2003), and murals in PS 222, Jackson Heights Queens, (2001 – 2002); her most recent exhibitions include: "Ceramic Wall Reliefs" Square One Gallery; "Night of 101 Cups," Garth Clark Gallery, NY; and "Tile: Matter and Motif," Baltimore Clayworks (all 2004). Her work has been featured in *MOSAIC Techniques and Traditions* (S. King, 2003), *The Craft and Art of Clay* (S. Peterson, 2003, 1999), and *BRICKWORKS* (G. Heeney, 2003). She has received grants, as well as the International Ceramics Award, presented by Ceramic Arts Foundation (1999) and the Tile Heritage Foundation Award (1997).

Also of Interest

OPTIONAL PRE-CONFERENCE DOWNTOWN BUFFALO WALKING TOUR

Wednesday, June 15, Beginning at 3:00 p.m.

The tour begins at Niagara Square at the center of the city, the heart of Joseph Ellicott's 1804 street plan for the city of Buffalo. The square is the setting for the McKinley Monument (1907, Carrère & Hastings), commemorating the President who was assassinated at Buffalo during the 1901 Pan-American Exposition. We then tour Buffalo City Hall (1929 – 1931, Dietel & Wade), one of the most magnificent examples of Art Deco architecture in the nation; it features Guastavino vaulting and a mural program by William de Leftwich Dodge. Several examples of commercial architecture are examined, including the Market Arcade (1892, Green & Wicks), the Ellicott Square Building (1895 – 1896, D. H. Burnham & Co.), and the Lafayette Hotel (1902 – 1904, Bethune, Bethune & Fuchs), designed by the first professional woman architect in the United States. Also to be viewed are the Ansonia Building (1905 – 1906) and the Calumet Building (1906 – 1907), both designed by Esenwein & Johnson in the Art Nouveau style.

(This tour will not include tours of the Guaranty Building and St. Paul's Episcopal Cathedral in Buffalo, as these buildings are on Friday evening's program.)

Kitty Turgeon, director of education, the Roycroft Campus Corporation; she has a 33-year history of involvement with the Roycroft Campus, first as the former owner of the Roycroft Inn and Roycroft Shops, leader of the Roycroft Renaissance, Executive Director of the Foundation for the Study of the Arts & Crafts Movement at Roycroft all leading to her present position. A frequent lecturer on the American and International Arts & Crafts Movement at various venues in the United States and Europe, who offers programs at the Chautauqua Institution, she is the author of five books related to the Roycroft Campus and the Arts & Crafts movement. She has a Masters Degree in Historic Preservation from Cornell University.

Martin Wachadlo, independent scholar and consultant specializing in the architects and architecture of Buffalo and Western New York, lecturer at State University of New York, College at Buffalo. He curated the exhibit: "Art Nouveau and Other Expressions: Rediscovering the Architecture of Esenwein & Johnson" at the Buffalo and Erie County Historical Society (2005). A graduate of the University of Virginia's Master of Architectural History program, his thesis was titled: "The Art Nouveau Architecture of Esenwein & Johnson."

Gabriel P. Weisberg, professor of art history, University of Minnesota and guest curator, "Art Nouveau, La Maison Bing" for the Van Gogh Museum, Amsterdam. The exhibition was shown at the Villa Stuck in Munich, and it will travel to The Caixa Foundation in Barcelona and to Belgium where it will end its run in the middle of 2006. The exhibition catalogue "The Origins of Art Nouveau: The Bing Empire" is being distributed in the United States by Cornell University Press. Dr. Weisberg is now preparing a major international exhibition on Naturalist Painting and is engaged in presenting the case for the importance of Julius Meier-Graefe in the Design Reform movement ca. 1900.

Richard Guy Wilson, Commonwealth Professor of Architectural History, University of Virginia, Charlottesville; 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), and *The Colonial Revival House* (2004), and contributions to *The Arts and Crafts Movement in California: Living the Good Life* (1993), *From Architecture to Object: Masterworks of the American Arts and Crafts Movement* (1989), and "The Art that is Life": *The Arts and Crafts Movement in America, 1875 – 1920* (1987).

American Art Pottery at the Everson Museum of Art, Syracuse, NY

Monday–Tuesday, June 13 – 14, 2005
X03.8065/\$345

Fern Prosnitz, independent decorative arts historian.

American art pottery, avidly sought in a thriving market, blended art and industry in an uneasy partnership between the 1876 Centennial Exhibition and World War I. The aesthetic, social, cultural, and economic catalysts for the rise and demise of the art pottery movement are investigated: international expositions; art education; the changing role of women; consumerism, marketing and mass production; and artistic movements from Aestheticism to Art Deco. By examining the collections at the Everson Museum, we develop a chronology of producers, from individual potters (McLaughlin, Ohr, Robineau) to large factories (Rookwood, Weller, Teco, Grueby) to 'social action potteries' (Saturday Evening Girls, Newcomb, Arquipa). We explore materials, fabrication, and decorating techniques and sources of style and subject matter. With access to one of America's premier art pottery collections, including the nation's most extensive holdings of the work of Adelaide Alsop Robineau, we experience first-hand the evolution of this important ceramic tradition. *Students are responsible for their own travel, accommodations, and meals. A special NYU rate is available at the Radisson Hotel at the Marx, single/double occupancy: \$89; call (877) 843-6279. Enrollment is limited. 5-session Appraisal Studies elective.*

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Conference Location: This conference is held at the various locations through Buffalo and Upstate New York. NYU's School of Continuing and Professional Studies offers a wide range of Programs in Appraisal Studies in Fine and Decorative Arts and in Arts Administration. For more information, write or call: NYU School of Continuing and Professional Studies, 10 Astor Place, New York, NY 10003.

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COMFORT SUITES DOWNTOWN: Located at 601 Main Street in the heart of Downtown Buffalo's Business Theatre and Entertainment District, the Comfort Suites Downtown has two room suites available at the NYU Conference rate of \$89 by calling 716-854-5500. Please identify yourself as an "NYU conference" participant. Reservations must be made by May 18, 2005.

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Program subject to change.

Do not use this form to register for American Art Pottery at the Everson Museum of Art, Syracuse, NY. See course information inside this brochure for registration instructions.



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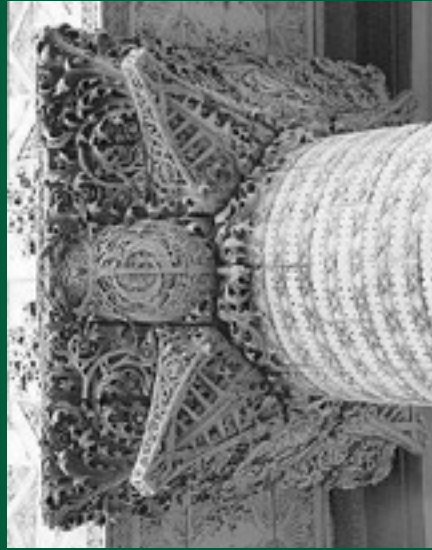
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