

Initiatives

in Art and Culture

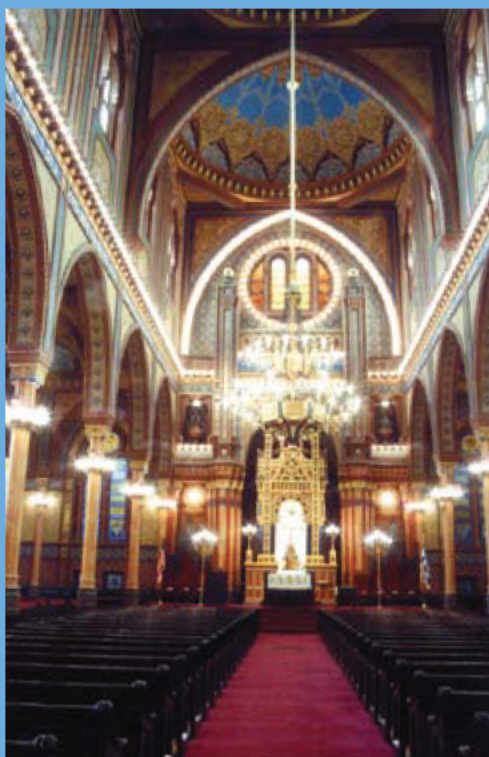
At the Vanguard: The Arts & Crafts Movement in Cincinnati and Environs

Thursday – Sunday, June 19 – 22, 2008

Cordelia A. Plimpton and Lucian F. Plimpton, Cincinnati Pottery Club, Frederick Dallas Hamilton Road Pottery, "A Hombo" Vase, Cincinnati, 1881, earthenware. Cincinnati Art Museum, Gift of Women's Art Museum, 1881.61



Frank Duveneck, Portrait of Henry L. Fry (1807–1895), Woodcarver, in a frame by Henry L. Fry, Cincinnati, ca. 1874; oil on canvas and gilt wood frame. Cincinnati Art Museum, Gift of William Henry Fry, 1907.193



James K. Wilson, B'Nai Yeshurun/Isaac Mayer Wise/Plum Street Temple, 1864–1867, Plum and Eighth Streets, photo: Alice Weston. Reproduced in *Architecture in Cincinnati: An Illustrated History of Designing and Building an American City* by Sue Ann Painter with photographs by Alice Weston (Ohio University Press in association with the Architectural Foundation of Cincinnati, 2006), p. 80.

At the Vanguard:

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Wheatley Tile, Fountain, Cafeteria, School for Creative and Performing Arts (formerly Woodward Public High School). Presented by The Art League in 1929, photo: Robert A. Fischel. Reproduced in *An Expression of the Community: Cincinnati Public Schools' Legacy of Arts and Architecture*, edited by Robert A. Fischel (Cincinnati: The Art League Press, 2001), p. 25.

By the 1876 Philadelphia Centennial, a landmark date for American artistic endeavors, the extraordinary creative activity that would characterize the Queen City for the next 50 years was well underway. Despite the absence of an Arts & Crafts Society—a conventional marker for the presence of the Movement in a city—the Arts & Crafts spirit was evident by the 1880s. Of singular importance is the unprecedented role played by women in the Movement in Cincinnati.

Employing a cross-disciplinary approach that rejects the notion of a single "Arts & Crafts style," and looking instead at the repertoire of diverse styles and sources upon which the Movement drew, this conference asserts that Cincinnati was at the vanguard of the Arts & Crafts Movement in the United States, and examines the evolution and relationship between the Aesthetic, Arts & Crafts, and moderne movements. The prevailing fragmentary or taxonomic approach to fine and decorative arts, and a predilection to privilege Ohio's ceramics above other types of artistic expression in that region, obscure the unity and magnitude of Cincinnati's accomplishments. This conference redresses that imbalance, exploring the breadth, scope, and quality of what was produced in and around Cincinnati and by its citizens, whether at home or elsewhere. We consider Cincinnati's contributions to architecture and the visual arts in a variety of media, inspired by sources ranging from Japonisme and Orientalism to the Wild West, with emphasis on wood-carving and woodwork, metalwork, painting, and ceramics.

The conference is hosted by the Cincinnati Art Museum (CAM) and is complemented by events at other significant venues, such as visits to the privately-owned Pitman House; important collections of Cincinnati fine and decorative arts assembled by Roger and Patricia Fry and others; Covenant-First Presbyterian Church; St. Peter-in-Chains Cathedral; the Plum Street Temple; the privately-owned Goshorn House in Clifton with library furnishings by Frank Furness; Oakwood (the Probasco House) and Scarlet Oaks (the Shoenberger House); the Richardsonian Romanesque

City Hall; Cathedral Basilica of the Assumption and Trinity Episcopal Church, both in Covington, Kentucky; and Cincinnati's moderne Union Terminal and Hilton Netherland Plaza Hotel. Additionally, attendees enjoy evenings hosted by the CAM, the Taft Museum of Art and Cincinnati Art Galleries.

Leadership support for this project has been provided by the James Dicke Family, and the Cincinnati Art Museum. We also appreciate the support of the History of Art Department of the University of Minnesota, the Taft Museum of Art, Cincinnati Art Galleries, Mrs. Martin Anderson, Dianne Ayres, Mr. and Mrs. John H. Bryan, Barbara and Henry Fuldner, Dr. Kristine Steensma, Harvey and Ellen Knell, Myron Kunin, Lillian Nassau, LLC, *Style 1900*, The Arts & Crafts Press, The Exeter Group, The Gamble House, Skinner Inc. Anonymous donors have also contributed to this effort.



James W. McLaughlin, Cincinnati Art Museum Complex, 1892-1898; Academy, 1897. Eaten Park. Reproduced in *Architecture in Cincinnati: An Illustrated History of Designing and Building an American City* by Sue Ann Painter with photographs by Alice Weston (Ohio University Press in association with the Architectural Foundation of Cincinnati, 2006), p. 112.

Thursday, June 19, 2008

The morning's formal sessions will take place at the Cincinnati Art Museum, 953 Eden Park Drive.

8:30 – 9:00 a.m.	Coffee and Registration.
9:00 – 9:05 a.m.	Welcome. Aaron Betsky, Director, Cincinnati Art Museum.
9:05 – 9:15 a.m.	Introduction. Lisa Koenigsberg.
9:15 – 9:55 a.m.	Sunflowers to Set Backs: Innovation and Tradition in the Arts and Crafts. Richard Guy Wilson.
10:00 – 10:45 a.m.	Queen City Architects and the Influence of H. H. Richardson. Martin Wachadlo.
10:50 – 11:30 a.m.	Cincinnati Painters and the Arts & Crafts Movement. Julie Aronson.
11:30 – 11:50 a.m.	Break.
11:50 a.m.	<i>Buses depart promptly for the afternoon tours.</i>
12:00 – 2:45 p.m.	Attendees visit three architecturally significant sacred spaces of Cincinnati, including the Moorish-inspired Plum St./Isaac Mayer Wise/B'nai Yeshurun Temple (1866, James K. Wilson); the Greek Revival St. Peter-in-Chains Cathedral (1845, Henry and William Walter; remodeled and enlarged by Edward J. Schulte) with mosaic work and Stations of the Cross by Carl Zimmerman, and the High Victorian Gothic Covenant-First Presbyterian Church (1875, William Walter and William Stewart) with art-carved furnishings and furniture by Henry and William H. Fry, and stained glass from mid-Victorian to modern.
1:00 – 1:45 p.m.	Lunch in the park. There will be an opportunity to eat box lunches in Piatt Park between visits to the Cathedral and the Church (Advance purchase required; attendees will be sent information after registration).
2:45 p.m.	Re-board buses to travel to Clifton; en route we stop at Glenview, the Richardsonian Romanesque Sir Alfred Traber Goshorn House (1891, James W. McLaughlin) with library furnishings by Frank Furness of Philadelphia.
4:00 – 5:45 p.m.	Tour of the "Clifton Castles." Attendees will be broken into groups, each of which visits Oakwood, the Norman Revival Henry and Julia Davidson/Grace Sherlock Probasco House (1866, William Tinsley) with interiors carved by the Frys and at least twice decorated by the Herter Brothers, and Scarlet Oaks, the High Victorian Gothic George K. and Sarah Hamilton Shoenberger House (1870, James K. Wilson; decoration by Auguste Fredin and J.P. Rinn). En route from each touring venue, participants view exteriors of significant buildings representative of the exceptional architecture of Cincinnati's Golden Age.
6:15 – 8:30 p.m.	Evening at the Taft Museum of Art, 316 Pike Street. Built in 1820 as a private residence, and an art museum since 1932 with exceptional collections of European fine and decorative arts, the Museum was reopened in 2004 after an extensive renovation and expansion. Faithfully restored to its original colors, it has many period furnishings. Eric M. Lee, Director, Taft Museum of Art, The Taft Museum of Art: Its History and Collections. Reception and Viewing of the special exhibition <i>Views from the Uffizi: Painting the Italian Landscape.</i>
8:15 – 8:30 p.m.	<i>Buses return participants to the conference hotels.</i>



Samuel Hannaford & Sons, *Cincinnati City Hall*, 1887-94, 801 Plum Street, photo: Alice Weston. Reproduced in *Architecture in Cincinnati: An Illustrated History of Designing and Building an American City* by Sue Ann Painter with photographs by Alice Weston (Ohio University Press in association with the Architectural Foundation of Cincinnati, 2006), p. 120.



Henry L. Fry, *Hall and Staircase, "Oakwood,"* ca. 1858-1866 and later, the Henry and Julia Probasco House in Clifton, photo: John Taylor Bigelow, 2001. Reproduced in *Cincinnati Art-Carved Furniture and Interiors*, edited by Jennifer L. Howe, John Bigelow Taylor principal photographer (Cincinnati Art Museum in association with Ohio University Press, 2003).

Maria Longworth Nichols Storer, *Basket*, produced in Spain or Belgium, ca. 1897-1900, copper electroplated on tin. Cincinnati Art Museum, Gift of Mrs. M. L. Storer, 1903.395

Friday, June 20, 2008

Formal sessions will take place at the Cincinnati Art Museum, 953 Eden Park Drive.

- 8:30 – 9:00 a.m. Coffee.
- 9:00 – 9:40 a.m. **"Japo-Rhapsody": Envisioning Japan in America, East, West, and Midwest.** Bruce Smith.
- 9:45 – 10:25 a.m. **"An Aestheticism of Our Own": Oscar Wilde in America.** Linda Merrill.
- 10:25 – 10:45 a.m. Break.
- 10:45 – 11:30 a.m. **Looking East: Cincinnati and Exoticism.** Karen Zukowski.
- 11:35 a.m. – 12:20 p.m. **Maria's Metalwork: An Historical and Technical Investigation.** Stephen Bonadies, with Jennifer Howe.
- 12:20 – 2:00 p.m. **Lunch and Gallery Visits.** (Box lunches will be available for advance purchase, or attendees may dine at the Museum's café.)
- 2:00 – 2:40 p.m. **Arts and Crafts Metals, Enamels, and Jewelry: Ohio at the Forefront.** W. Scott Braznell.
- 2:45 – 3:25 p.m. **"From the Gavel": A Ceramophile's View of the Cincinnati Art Pottery Tradition.** David Rago.
- 3:30 – 3:45 p.m. Break.
- 3:45 – 4:30 p.m. **Rookwood and the American Indian.** Anita J. Ellis.
- 4:35 – 5:15 p.m. **Plans and Pots: The Work of Lucian F. Plympton and his Mother, Cordelia A. Plimpton.** Cecelia Searce Chewing.
- 5:30 – 8:00 p.m. **Reception and Viewing of Exhibitions at Cincinnati Art Museum.**
- 8:00 p.m. *Buses return participants to the conference hotels.*

Saturday, June 21, 2008

The morning's formal sessions will take place at the Cincinnati Art Museum, 953 Eden Park Drive.

- 8:30 – 9:00 a.m. Coffee.
- 9:00 – 9:45 a.m. **"Love, labour, and enjoyment should be common to all": Woodcarving in 19th-Century Cincinnati and the Winds of Change.** Jennifer Howe.
- 9:50 – 10:30 a.m. **The Cincinnati Women Woodcarvers, 1873-1925.** Roberta A. Mayer.
- 10:30 – 10:50 a.m. Break.
- 10:50 – 11:30 a.m. **"A Home Worthy of its Work": Progressive Era Factories in Cincinnati.** Barbara Powers.
- 11:35 a.m. – 12:10 p.m. **Found! The Lost Tiles of Cincinnati.** Robert E. Flischel.
- 12:15 – 1:30 p.m. Lunch.
- 1:30 p.m. *Buses depart promptly for the afternoon tours.*

Benn Pitman, designer, Emma Manqua, carving, Charles T. Webber, painted panels, *Hanging Cabinet (The Pitman Cabinet)*, Cincinnati, 1880, American black walnut, white oak, painted panels and brass. Cincinnati Art Museum, Gift of the descendants of William Henry Venable, 1996.47.



Shop of the Crafts, Sideboard, Cincinnati, ca. 1910, oak, pine, of various woods, and coppered metal. Cincinnati Art Museum, Gloria W. Thomson Fund for Decorative Arts, 1989.107



The Rookwood Pottery Company, *Crushed Vase*, Cincinnati, 1882, earthenware with Limoges glaze. Cincinnati Art Museum, Gift of Florence I. Balasny-Barnes in memory of Parents, Elizabeth C. and Joseph Balasny, 1992.84.

2:00 – 5:45 p.m.

Attendees visit the homes of Patricia and Roger Fry and others who have assembled collections of art-carved furniture, art pottery, and paintings demonstrative of Cincinnati's late 19th- and early 20th-century innovation; the privately-owned Pitman House, with its lavishly carved Aesthetic Movement interiors executed by Benn Pitman and Adelaide Nourse Pitman; and the School for Creative and Performing Arts with its installations of decorated tiles produced by Rookwood Pottery and other important Ohio art potteries.

6:00 – 8:00 p.m.

Reception at Cincinnati Art Galleries, known for its sales of fine art pottery, 225 East Sixth Street.

Collecting Rookwood Pottery in the 20th Century. Riley Humler, gallery director, Cincinnati Art Galleries.

Experiencing Rookwood Pottery in the 21st Century. Christopher Rose, president and CEO, Rookwood Pottery.

8:00 p.m.

Buses return attendees to conference hotels.

Sunday, June 22, 2008

The morning's formal sessions will take place in the Newsreel Theater, Cincinnati Museum Center at Union Terminal, 1301 Western Avenue.

Cincinnati's moderne Union Terminal, completed in 1933, is one of the last remaining grand-scale modern-style railroad terminals. Designed by Roland Wank of the architectural firm of Fellheimer and Wagner, the interior is embellished with massive glass mosaic murals (designed by Winold Reiss) considered to be outstanding examples of the Art Deco style.

9:15 – 10:00 a.m.

Stained Glass of the Queen City and Environs. Julie Sloan.

10:05 – 10:50 a.m.

The Pottery Continuum: The Arts & Crafts Period and Beyond. Gregory A. Kuharic.

10:55 – 11:25 a.m.

Break and viewing interior of Union Terminal.

11:30 a.m.

Buses depart promptly for the afternoon tours.

12:00 – 12:30 p.m.

Visit Cathedral Basilica of the Assumption to view world's largest stained glass window, murals by Frank Duveneck, and micro-mosaic Stations of the Cross.

12:40 – 1:20 p.m.

Box lunches on the grounds of Baker-Hunt Art and Cultural Center, 620 Greenup Street, Covington, Kentucky. (Advance purchase required; attendees will be sent information after registration).

1:30 – 2:00 p.m.

Tour of Trinity Episcopal Church to see the ecclesiastical furniture and furnishings executed by students of Benn Pitman.

2:00 p.m.

Buses transport attendees to Northern Kentucky University.

2:15 – 4:45 p.m.

Demonstrations and Exhibition at the Ceramic Sculpture Building, Department of Visual Arts, Northern Kentucky University (NKU).

Remarks, Ana England.

Attendees experience at first-hand the living tradition of the region's rich history in ceramics with NKU faculty and students. The afternoon includes demonstrations of various processes and techniques, interchange of ideas with students and an exhibition and sale of student, alumni and faculty work.

5:00 p.m.

Buses depart to return attendees to conference hotels.

The Rookwood Pottery Company, Sadie Markland decorator, *Tankard: Buffalo Hump*, Cincinnati, 1898, earthenware. Cincinnati Art Museum, Gift of Mary Mills Ford, 1978.288.

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Lisa Koenigsberg, conference director; founder and president, Initiatives in Art & Culture, who originated the series of annual Arts and Crafts conferences in 1999 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 Root Bequest at the Munson-Williams-Proctor Art Institute for an exhibition and forthcoming publication celebrating the 50th anniversary of the Root Bequest.

Julie Aronson, curator of American Painting and Sculpture, Cincinnati Art Museum, since 1999; her professional experience includes a position as the Assistant Curator of American Art at the Nelson-Atkins Museum of Art in Kansas City, Missouri, and research posts at the National Gallery of Art and the Smithsonian American Art Museum. Her publications range from the forthcoming *Bessie Potter Vonnob: Sculptor of Women*. (forthcoming, 2008), in which she returns to the subject of her doctoral dissertation, to contributions to *American Naive Paintings from the National Gallery of Art* (1992) to essays on women sculptors for *American National Biography*. At the Cincinnati Art Museum, Dr. Aronson served on the curatorial team that produced the permanent collection display "The Cincinnati Wing: The Story of Art in the Queen City" and she served as editor and co-author of the companion publication (2003). The exhibition "Extraordinary Gifts: Selected Cincinnati Paintings from The Procter & Gamble Company" came under her direction, as did the exhibition and catalogue *Perfect Likeness: European and American Portrait Miniatures from the Cincinnati Art Museum*, (2006, with Betsy Wieseman).

Stephen Bonadies, chief conservator, CAM; he joined the Museum staff in 1981 as a conservator specializing in the treatment of paintings. Prior to joining CAM, he was a member of the conservation staff of the Philadelphia Museum of Art, the Friuli Italian Art and Monument Committee in Cividale del Friuli, Italy, and served as a lecturer in conservation science at the Cooperstown Graduate Program of the State University of New York at Oneonta, the program from which he received his master's degree in Art Conservation, and a Certificate of Advanced Study. His service to the profession includes long and active involvement with the American Institute for Conservation, the International Institute for Conservation, and other organizations devoted to the care and preservation of works of art. He has also been the recipient of major grants from the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Library and Museum Services, and the Getty Trust, to support the analysis and treatment of a broad range of objects, from painting and sculpture to ceramic wares and textiles. Among the projects he has overseen at CAM is the study of the Maria Longworth Nichols metals that will be the focus of his presentation.

W. Scott Braznell, independent scholar in modern American design with a specialty in metalwork; 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 Jewelmaking" which appeared in *Winterthur Portfolio* (Winter 1999).

Cecelia Searcear Chewning, independent scholar and art consultant to historical projects in Cincinnati and; she was formerly an associate curator of Decorative Arts at the CAM

(1985 to 1993). She has assisted numerous Cincinnati area institutions with art historical research. One ongoing project is her investigation of sculptors and monument makers whose works stand in Cincinnati's Spring Grove Cemetery and Arboretum (established 1845), which received National Historical Landmark Status in 2007. Among her publications are a contribution to *Cincinnati Art-Carved Furniture and Interiors*. (Jennifer Howe, 2003) and "Treatment of an American 19th-Century Upholstered Chair", which she co-authored with Harold F. Mailand and appears in the *Journal of the American Institute for Conservation*, Vol. 32, No. 2, Papers from the General Session and Textiles Specialty Group Update of the 20th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works. Buffalo, New York, June 2-7, 1992 (Summer, 1993).

Anita J. Ellis, Deputy Director, Curatorial Affairs, Cincinnati Art Museum; she is an authority on Cincinnati decorative arts, especially ceramics. Her numerous publications include *Rookwood and the American Indian: Masterpieces of American Art Pottery from the James J. Gardner Collection* (2007, with S. L. Meyn; *Rookwood Pottery: The Glorious Gamble* (1992, recipient Florence Roberts Head Book of the Year Award); *Rookwood Pottery: The Glaze Lines* (1995); and *The Ceramic Career of M. Louise McLaughlin* (2003). Ms. Ellis originated and was the Project Director for "The Cincinnati Wing: The Story of Art in Cincinnati," a permanent cross-media display in 18,000 square feet of a renovated wing in the Cincinnati Art Museum; the project received Luce Foundation, NEA, and NEH planning and implementation grants. The Recipient of the 2004 YWCA Career Woman of Achievement Award, she serves on numerous boards including that of The American Ceramic Circle.

Ana England, sculptor who uses ceramic as a medium; she is a professor of art at Northern Kentucky University where she is the area coordinator of the ceramics program. She has participated in more than 100 exhibitions since 1980 including "Spin" (solo) at the Linda Schwartz Gallery; "Ana England: Of This Earth" at Miami University Art Museum; "Spatially Extended" at Texas Christian University in Ft. Worth, TX; and "Creation Stories: Sculpture by Ana England and Steven Finke" at the Aronoff Center for the Arts. Her work has been widely reviewed in regional and national newspapers and magazines, such as *New Art Examiner*, *Ceramics Monthly*, and *Sculpture*. She is the recipient of grants from the Ohio Arts Council, the Kentucky Foundation for Women and Summerfair. Her work is in the permanent collections of the Cincinnati Art Museum; Fidelity Investments, in Covington, KY; Lois and Richard Rosenthal; USA Funds, Indianapolis, IN; the Jewish Heart and Lung Center, Louisville, KY; and Duke Energy.

Robert A. Flischel, photographer, editor and tile historian, for over 16 years, he has photographed the treasured architecture and art of Cincinnati's historic institutions of public education. A Cincinnati native, Flischel is president emeritus of The Art League and has taught photography at Northern Kentucky University. Flischel is the proprietor of Robert Flischel Photography, located at 6820 Wooster Pike in Mariemont on the second story of The Strand. His photos have appeared in *Life*, *Time*, *The Smithsonian* and *National Geographic Traveler*. He has served as contributing editor and photojournalist for a wide range of books and periodicals and was a long-time photographer and contributing editor with *Ohio Magazine*. Among the books in which his photographs appear are *The University of Cincinnati / Architectural Transformation: Tradition and Innovation*. (2007), *Cincinnati Illuminated: A Photographic Journey* (2003), *An Expression of the Community / Cincinnati Public Schools Legacy of Art and Architecture. Documenting the legacy of Art and Architecture in Cincinnati Public Schools*, (2001), *New Bremen* (2000), *Then and Now: Cincinnati and Northern Kentucky* (1995), *Perspectives Cincinnati: The Towers Perrin Collection* (1993).

Jennifer L. Howe, independent curator and scholar of 19th-century decorative arts with a focus on Cincinnati; she is also adjunct faculty, Art Academy of Cincinnati. Previously, she was associate curator of decorative arts, at the Cincinnati Art Museum, where she was a member of the curatorial team which developed, oversaw and implemented the installation

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and interpretation of CAM's Cincinnati Wing and served on the curatorial team which developed reinstallation plans for the American art galleries (18th–20th century). Recent projects have included: guest curating the exhibition "Looking East: William Howard Taft and the 1905 trip to Asia, The Photographs of Harry Fowler Woods" for the William Howard Taft National Historic Site; and research for potential exhibitions and collection assessment for the Indianapolis Museum of Art. Among her publications are *Cincinnati Art-Carved Furniture and Interiors*, (editor and contributing author, 2003); contributions to *The Cincinnati Wing: The Story of Art in the Queen City* (2003), to *Studies in the Decorative Arts*, including "Breaking the Mold: The Metalwork of Maria Longworth Storer" (Fall–Winter 2000) and to *The Collections of the Cincinnati Art Museum* (2000).

Gregory A. Kuharic, potter and art consultant; a graduate of the ceramics and sculpture programs at Ball State University, Muncie, Indiana. He began his work in clay as an apprentice to Alan Patrick at the Bethel Pike Pottery, Albany, Indiana, and continued his training at Haystack Mountain School of Crafts, Deer Isle, Maine and at Indiana University, Bloomington. For over ten years he owned and operated pottery studios in Noblesville and then, Westfield, Indiana, producing functional stoneware and porcelain. In 1987, a sabbatical from studio work and a move to New York City to participate in Sotheby's American Arts Course led to a position at Sotheby's as Vice President in the 19th and 20th Century Decorative Arts Department (1988–2003). While at Sotheby's and after a ten-year hiatus, he resumed studio work in ceramics at Haystack in the summer of 1997, attending sessions there for the next five years. In 2002, he worked again at the Bethel Pike Pottery. It was during this period that the first significant work from his current vegetal-form ceramic series was produced. In 2003 and 2004, the head of the Ceramics Department at SUNY, New Paltz, invited him to be artist-in-residence during the summer session. Kuharic currently works exclusively in high-fired stoneware; hand-building and assembly have become increasingly important to the complexity of his gourd-form vessels, which allow for exploration of volume and containment. The stems (handles or finials) are opportunities to create a gesture or attitude, and impart a sense of whimsical movement to each piece; his works are new forms using modern ideas of cloning and transposing disparate elements onto shapes and surfaces that although somewhat familiar are slightly askew in some way.

Walter E. Langsam, an architectural historian and historic-preservation consultant, teaches a variety of courses in art and architectural history at the University of Cincinnati. He specializes in the architecture and architects of the Cincinnati area. Publications include the award-winning book *Great Houses of the Queen City: Two Hundred Years of Historic and Contemporary Architecture and Interiors in Cincinnati and Northern Kentucky* (1997), a brochure on Cincinnati's architectural landmarks (1997), and essays in *An Expression of Community: Cincinnati Public Schools Legacy of Art and Architecture* (2001) and in *Cincinnati Art-Carved Furniture and Interiors, Ohio* (J. Howe, ed., 2003). He maintains "A Biographical Dictionary of Architects Who Worked in the Cincinnati Area Before World War II" and a database of over 21,000 local buildings.

Eric M. Lee, director, Taft Museum of Art, since January 2007; a native of North Carolina, he was previously the Wylodean and Bill Saxon Director University of Oklahoma's Fred Jones Jr. Museum of Art (1998–2006). Highlights of Lee's tenure at the Fred Jones Jr. Museum of Art include the dramatic growth of the museum's permanent collection, including the acquisition of the Weitzenhoffer Bequest, which was the largest and most important collection of French Impressionism given to an American public university. He also oversaw all phases of the planning, fundraising, construction, installation, and opening of the 34,000-square-foot Mary and Howard Lester Wing, designed by architect Hugh Newell Jacobsen, in conjunction with the renovation and remodeling of the existing 28,500-square-foot building. Lee has curated dozens of exhibitions on topics ranging from J.M.W. Turner to contemporary art, and he co-authored, with Rima Canaan, *The Fred Jones Jr. Museum of Art at the University of Oklahoma: Selected Works* (2004). Lee is a member of the Association of Art Museum Directors.

Roberta A. Mayer, associate professor of Art History and Visual Arts Area and Head of the Department of the Arts at Bucks County Community College. Her articles have appeared in *Studies in the Decorative Arts, Nineteenth Century, The Salem County Preservationist*, and *Winterthur Portfolio*. She contributed an essay to *Cincinnati Art-Carved Furniture and Interiors* (2003) and is author of *Stella Elkins Tyler: A Legacy Born of Bronze* (2004). Her forthcoming book, *Lockwood de Forest: Furnishing the Gilded Age with a Passion for India*, the first scholarly work on de Forest, is being published by University of Delaware Press. She also serves as a board member of the Drumthwacket Foundation, which provides support for the New Jersey Governor's mansion.



Gregory A. Kuharic, *A selection of soda-fired stoneware gourd-form vessels*, 2007, heights 7 1/4 inches to 28 1/2 inches. Photo: courtesy, Gregory A. Kuharic.

Linda Merrill, independent scholar; she was formerly curator of American art at the Freer Gallery, Washington, D.C., and the High Museum, Atlanta; author of *The Peacock Room: A Cultural Biography* (1998); *Freer: A Legacy of Art* (with T. Lawton, 1993); *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin* (1992); and *An Ideal Country: Paintings by Dwight William Tryon in the Freer Gallery of Art* (1990); and editor of *After Whistler: The Artist and His Influence on American Painting* (2003) and *With Kindest Regards: The Correspondence of Charles Lang Freer and James McNeill Whistler* (1995).

Barbara Powers, Head of the Inventory and Registration Department of the Ohio Historic Preservation Office, of the Ohio Historical Society; she has 25 years of experience with the Ohio survey and National Register of Historic Places programs. Powers has served on the Columbus Historic Resources Commission and is an Honorary Trustee of the Columbus Landmarks Foundation. She also serves on the Governor's Residence Advisory Commission, the Commission on the Ohio Judicial Center and the Neighborhood School Development Partnership Committee for the Columbus City Schools. Recently published works include "Ohio's Pride, the Art and Architecture of the Ohio State Office Building" in the *i Timeline* (January–March 2006) and "Louis Bromfield's Big House at Malabar Farm: Form Follows Fiction" in *Re-creating the American Past, Essays on the Colonial Revival* (2006), and "The Architecture of the Ohio Governor's Residence" in *Our First Family's Home, the Ohio Governor's Residence and Heritage Garden* to be published by Ohio University Press (forthcoming 2008).

David Rago, founder and owner, David Rago Auctions, Inc. in Lambertville, New Jersey which has specialized in the furniture, decorative arts and wrought metal of the Arts and Crafts movement since 1972 and in 1985 broadened its scope to include 20th-century/Postwar decorative arts; he is also the principal auctioneer at the Rago Arts and Auction Center. Editor and co-publisher, *Style 1900 and Modernism: 20th-Century Art and Design*, he is the author of books on Fulper Pottery, American Art Pottery, and *The Official Price Guide to American Arts & Crafts* (3rd edition; with Bruce Johnson, 2003). He also appears as an appraiser on the Antiques Roadshow.

Julie L. Sloan, stained-glass consultant in North Adams, MA, and author of numerous publications on stained glass history and conservation; she is the author of *Conservation of Stained Glass in America* and many articles on stained glass history and conservation; was adjunct professor of historic preservation, Columbia University, where she taught stained glass restoration (1985–1998); and at Salve Regina University (Fall 2004). She curated an exhibition and wrote two books on the leaded glass of Frank Lloyd Wright, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright* and *Light Screens: The Leaded Glass of Frank Lloyd Wright* (both 2000). She is writing books on the stained glass of artist John La Farge, of muralist Frederic Crowninshield, and a comprehensive history of American stained glass. Her conservation projects include H. H. Richardson's Trinity Church in Boston, Harvard University's Memorial Hall, Princeton University's Chapel, and the State Houses of Massachusetts, New Jersey, and Pennsylvania. She is currently managing the largest stained glass restoration project in the country at St. Thomas Episcopal Church in New York. Recipient, grants from the NEA, the Samuel Kress Foundation, the Graham Foundation for Advancement in the Arts, and the Arts & Crafts Research Fund.

Bruce Smith, independent researcher who writes about late-19th-and-early-20th century decorative arts and architecture. His special area of interest is the lives and work of Charles and Henry Greene. About them he has written *Greene & Greene Masterworks* (Chronicle Books 1998), and has just finished *Greene & Greene and the Duncan Irwin House: Developing a California Style* (2008). He has also written with his wife, Yoshiko Yamamoto, *The Japanese Bath* (2001), *Arts and Crafts Ideals* (1999) and *The Beautiful Necessity: Decorating with Arts and Crafts* (1996).

Martin Wachadlo, independent scholar specializing in the architects and architecture of Buffalo and Western New York, A graduate of the University of Virginia's Master of Architectural History program, he is a lecturer at State University of New York, College at Buffalo. Among his publications is *Oakland Place: Gracious Living in Buffalo* (2006). He curated the exhibit: Art Nouveau and Other Expressions: Rediscovering the Architecture of Esenwein & Johnson at the Buffalo and Erie County Historical Society (2005).

Richard Guy Wilson, Commonwealth Professor of Architectural History, University of Virginia; among his publications are *The Prairie School in Iowa* (1977), *McKim, Mead & White, Architects* (1983), *The AIA Gold Medal* (1984), *The American Renaissance, 1876-1917* (with D. Pilgrim and R. Murray, 1979), *The Machine Age in America, 1918-1941* (with D. Pilgrim and D. Tashjian, 1986), *The Colonial Revival House* (2004), and *Harbor Hill: Portrait of a House* (2008), 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).

Karen Zukowski, independent historian of late 19th century American visual culture; she serves as instructor and thesis advisor, Cooper-Hewitt/Parsons Masters Program in the History of Decorative Arts, New York and in the NYU Museum Studies Program; she was previously curator, Olana State Historic Site, Hudson, NY (1990–2000) and served in the Department of Decorative Arts, Cincinnati Art Museum; among her publications are: *Creating the Artful Home: The Aesthetic Movement in America*. (2006); *Afterward: Olana After Frederic Church* (with D. Seamon) in *Frederic Church's Olana: Architecture and Landscape as Art* (2001); *The Historic Furnishings Report for Olana State Historic Site: A History of the Interiors, Thoughts on Their Significance, and Recommendations for their Restoration* (2001); and contributions to *The Development of the Industrial United States (1870-1900)* vol. 6 (A. Hoogenboom, ed., 2003), and to *Conservation in Context: Finding a Balance for the Historic House Museum* (W. C. Jessup, ed., Washington: National Trust for Historic Preservation, 1995). She continues to write and speak on the subject of her dissertation, "Creating Art and Artists: Late Nineteenth-Century American Artists' Studios."



Anna Maria Riis, *Box*, 1910, Cincinnati, copper and enamel. Cincinnati Art Museum, Gift of Porcelain League of Cincinnati, 1911.602



Ana England, *Touching The Sea*, 7.5" x 37" x 34", 2007, Naked Raku and Porcelain. Photo © Ana England.

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A special nightly rate is available to those identifying themselves as "Arts & Crafts" participants.

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For further information, please contact: Lisa Koenigsberg at lisa.koenigsberg@artinitiatives.com; telephone: (646) 485-1952; fax: (212) 935-6911 or visit the website: www.artinitiatives.com.



Thomas Nast, "Oscar Wilde on Our Cast-Iron Stoves," *Harper's Weekly*, published September 19, 1882. © 2001 Harpweek. Reproduced: <http://www.harpweek.com/09Cartoon/SelectThemeReturn.asp?Theme=People&TopicID=127&Topic=Wilde,%20Oscar>

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