

# Initiatives

in Art and Culture

## Experimentation and Exploration:

The Arts and Crafts Movement in New York City

Thursday, September 23 – Sunday, September 26, 2010



John La Farge, *Presentation in the Temple*, stained glass, c. 1888, in Church of the Ascension. Photo: © Julie L. Sloan.



Louis Comfort Tiffany, Associated Artists, *Mantelpiece* from the Veterans Room at Park Avenue Armory, 1880 – 1881. Photo: Herzog and deMeuron, Inc./Eik Frenzel.



Daniel Brush, *Justinian*, 1989 – 1993, pure gold, 22 karat gold, steel, height 3¼ in, width 3 in, depth 3 in. Private collection. Reproduced in: *Daniel Brush: Gold Without Boundaries* (with essays by P. Theroux et. al.; New York: Harry N. Abrams, 1998); image no. 56 in catalogue.



Tiffany Studios, *Pottery Vase With Ferris* c. 1905, height 12 in. New York, private collection.

# Experimentation and Exploration:

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The 12th annual Arts and Crafts conference will celebrate the wealth of late 19th- and early 20th-century architecture surviving in New York City and environs. Our approach to this period will be cross-disciplinary, rejecting the notion of a single Arts and Crafts style and considering the diverse repertoire of sources upon which the movement drew. We celebrate a time of experimentation, when creative minds were aggressively exploring new artistic directions in a quest for a style adequate to modernity. One testament to New York City's centrality was Gustav Stickley's relocation to New York City's environs from upstate, and the presence of his significant retail operation here. to New York City.



Van Campen Taylor, architect, *Exterior Detail*, Lockwood de Forest house, 1887 (now NYU Bronfman Center for Jewish Student Life).

We begin with Gothic and Venetian Gothic buildings that attest to the influence of Ruskin and of the medievalism of the English Arts and Crafts movement. We also look at the wildly imaginative American Aesthetic work of the 1880s, and the centrality of Louis Comfort Tiffany and his associates. The intersection of the Arts and Crafts movement with what is now termed the American Renaissance—exemplified by the work of such firms as McKim, Mead & White—is also a focus of our exploration, as are Japonisme, artistic expressions local to New York and its environs, and the production and construction of Arts and Crafts objects and structures in and for Gotham City.

Last, we examine contemporary expressions of the Arts and Crafts movement in New York City and the ongoing spirit of the Movement.

We gratefully acknowledge generous funding from Tom Bird and Joan Albin, Mr. and Mrs. John H. Bryan, Crown Equipment Corporation, The Felicia Fund, Barbara N. Fuldner, Kristine A. Steensma, and anonymous donors, as well as the support of David Rago, Style 1900, The Exeter Group, and The Gamble House. (As of August 16, 2010).

We are indebted to the Stickley Museum at Craftsman Farms, Lillian Nassau LLC, The Metropolitan Museum of Art, The National Arts Club, the Newark Museum, The Noguchi Museum, and The Park Avenue Armory for their support and participation.

## Preconference Offering

### Afternoon of Wednesday, September 22, 2010

Enrollment limited (attendees will be sent information on registration).

Art and Architecture of The New York Subway, led by Tony Robins.

The contract for the original line called for a "great public work" of attractive design, even of "beauty." Riding the rails from the Battery to midtown, we consider the major phases of subway design: the original 1904 "City Beautiful" IRT, designed by Heins & LaFarge; the Dual Contracts extensions of the 'teens, reflecting the Arts & Crafts aesthetic, designed in-house by Squire Vickers; and the modernistic Independent Line that opened in 1932, also designed by Vickers—plus a surprise 1970s redesign by Philip Johnson. We also peek at artwork brought to the subway by the Arts in Transit program.

# Thursday, September 23, 2010

The day's formal sessions will take place at the Newman Library of Baruch College (1895, G. B. White; remodeled 1994, Davis Brody Bond), 151 E. 25th Street, between Lexington and Third Avenues.

- 8:30 – 9:15 a.m.           **Continental breakfast and registration.**
- 9:15 – 9:35 a.m.           **Introduction.** Lisa Koenigsberg.
- 9:40 – 10:20 a.m.         **New York: Crossroads of American Art, Architecture and Design.**  
Richard Guy Wilson.
- 10:25 – 11:05 a.m.        **English Emissaries of the High Victorian Gothic in New York.**  
Francis R. Kowsky.
- 11:05 – 11:25 a.m.        **Break.**
- 11:25 – 12:05 p.m.        **Stained Glass in New York.** Julie Sloan.
- 12:10 – 12:50 p.m.        **Architectural Ceramics: The Arts and Crafts Movement and Beyond.**  
Susan Tunick.
- 1:00 – 2:30 p.m.           **Lunch break.** (There will be an opportunity to eat box lunches at Baruch. Advance purchase required; attendees will be sent information after registration).
- 1:15 – 2:15 p.m.           **The Arts and Crafts Movement and New York Architecture.** Martin Wachadlo.  
(Following lecture attendees assemble in front of Baruch College).
- 2:30 – 5:30 p.m.         **Walking tour from Madison Square Park to Louis Sullivan's Bayard Building.**  
New York is the epicenter of trends in American architecture and features streetscapes largely unchanged for a century; this tour focuses on prime examples from the mid-19th to the early 20th centuries. Among the important buildings to be seen are traditional Gothic Revival works such as the Church of the Ascension (1840 - 1841, Richard Upjohn), where we view the ongoing interior restoration, and First Presbyterian Church (1846, Joseph C. Wells, with a Church House 1960 by Edgar Tafel), and major Ruskinian Gothic survivors such as the Trinity Chapel School (1860, Jacob Wrey Mould) and the former Jefferson Market Courthouse (1874 - 1877, Vaux & Withers). The force and range of Richardson's influence is seen in such diverse works as the former YWCA (1885 - 1887, R. H. Robertson) and the DeVinne Press Building (1885, Babb, Cook & Willard). The highly influential work of McKim, Mead & White is well represented by the Goelet Building (1886 - 1887) and the Judson Memorial Church (1888 - 1893). The Chicago school is represented by the iconic Flatiron Building (1901 - 1903, D. H. Burnham & Co.) and the Bayard Building (1897 - 1899, Louis Sullivan), which the architect considered his best skyscraper. Sullivan's influence can also be seen in the Decker Building (1892 - 1893, designed by Sullivan's former associate John Edelman) and in the Spero Building (1907 - 1908, Robert D. Kohn).
- 6:00 – 8:30 p.m.         **Evening on Gramercy Park hosted by The National Arts Club.**

**Reception and viewing of principal interiors, The National Arts Club (1884, Vaux & Radford) 15 Gramercy Park South.**

Remarks by Aldon James, President  
The National Arts Club.

Built for Samuel Tilden, who won the popular vote for the 1876 presidential election, this building features an extraordinary Ruskinian exterior and breathtaking, well-preserved Aesthetic interiors. The National Arts Club is situated in Gramercy Park, which features a private park and a fine ensemble of late 19th and early 20th century architecture (including the Players Club, with alterations by McKim, Mead & White, 1888 - 1889).



Vaux & Radford, *Parlor*, The National Arts Club, 1884 (formerly the Samuel Tilden House). Photo: courtesy, The National Arts Club.

# Friday, September 24, 2010

The day's formal sessions will take place at the Cosmopolitan Club (1932, Thomas H. Elett), 122 E. 66th Street, between Lexington and Park Avenues.

- 8:30 – 9:00 a.m. **Continental breakfast.**
- 9:00 – 9:40 a.m. **Clay on Clay: American Barbotine.**  
Alice Cooney Frelinghuysen.
- 9:45 – 10:25 a.m. **Tiffany Pottery – A New History.**  
Martin Eidelberg.
- 10:25 – 10:45 a.m. **Break.**
- 10:45 – 11:25 a.m. **Sweetness and Light: Sentimental Things in the Late 19th Century.**  
Karen Zukowski.
- 11:30 a.m. – 12:10 p.m. **Adorned and Adored – The Bejeweled Object from Louis Comfort Tiffany to Daniel Brush.** Jeannine Falino.
- 12:15 – 1:30 p.m. **Lunch.** (on your own).
- 1:30 p.m. Attendees reassemble at Lexington and 67th Street in front of St. Vincent Ferrer (1914–1918, Bertram Goodhue).
- 1:45 – 3:00 p.m. **Tours of Park Avenue Armory (1877–1879, Charles W. Clinton) led by Park Avenue Armory senior project director and historian Kirsten Reoch.**

The Armory was built by New York State's prestigious 7th Regiment of the National Guard, with members drawn from New York's "Silk Stocking" Gilded Age families. The first floor Reception Rooms and the Company Rooms were designed by the most prominent designers and artists of the day including Louis Comfort Tiffany, Stanford White, Herter Brothers, and Pottier & Stymus. Part palace, part industrial shed, the Armory is dedicated to presentation of work in the performing and visual arts.

- 3:45 – 5:30 p.m. **Curatorial Tours at The Metropolitan Museum of Art focusing on The Robert A. Ellison, Jr. Collection of American Art Pottery, The Frank Lloyd Wright Little House Living Room and Collections, and Silver and Jewelry of the Arts and Crafts Period, and Architectural Collections in the American Wing.**

Curators Alice Cooney Frelinghuysen, Beth Carver Wees, and Amelia Peck.

In 2007, the Museum began a comprehensive renovation of The American Wing. Completion of the second phase (May 2009) marked the reopening of The Charles Engelhard Court. The grand, light-filled pavilion displays large-scale American sculpture, stained glass, mosaics, and architectural elements including the loggia by Louis Comfort Tiffany for Laurelton Hall (about 1905) and the Museum's 20 historic interiors from the 17th to the 20th centuries including the Living Room from Frank Lloyd Wright's Little House (1912–1914).

The Metropolitan has comprehensive holdings of American stained glass, notably the innovative work of Louis Comfort Tiffany with the Arts and Crafts period represented by Frank Lloyd Wright, William Gray Purcell and George Grant Elmslie, and George Washington Maher. A new mezzanine balcony is devoted to showcasing nearly 300 superb examples of American art pottery crafted between 1876 and 1956, the promised gift of Robert A. Ellison Jr. The Wing also features silver objects of the later 19th century and American jewelry, including significant works of the Arts and Crafts period.

- 6:30 – 8:30 p.m. **Tiffany Exhibition Preview and Reception at Lillian Nassau LLC.**  
**220 E. 57th Street. Welcome and Remarks.** Arlie Sulka.



Charles Volkmar, *Vase*, 1877 – 1878, made in France, earthenware, height 26 in. (66 cm). The Metropolitan Museum of Art, Promised Gift of Robert A. Ellison Jr. (L2009.22.44). Photo: R.A. Ellison.



Tiffany Studios, *Peacock Vase*, 1898 – 1899. Edward Colonna (designer), Eugène Feuillâtre (enameler), translucent reddish glass with applied iridescence, silver gilt mount with plique-à-jour enamel and rubies, height 14.1 cm. Corning Museum of Glass 2006.4.161. Reproduced in *Artistic Luxury: Fabergé – Tiffany – Lalique* (Cleveland Museum of Art, 2008), p. 287.

# Saturday, September 25, 2010

9:00 – 10:00 a.m.

**Continental breakfast and tours, The New Amsterdam Theater (1902 – 1903), 256 42nd Street, west of Broadway.**

Designed by Herts & Tallant, the New Amsterdam Theater is the first concrete example of Art Nouveau architecture in New York. Decoration was carried out by a distinguished team of painters. Restoration of the landmark began in 1990 when the State and City of New York assumed ownership.

Disney Theatrical Productions signed a 99-year lease for it in 1993. Restored to its original usage and grandeur, the theater was officially reopened in 1997.



Herts & Tallant, *Proscenium*, New Amsterdam Theater, 1903. Photo: ©Disney Theatrical Group.

10:00 a.m. – 12:15 p.m.

We walk to New York Public Library (1911, Carrère & Hastings), one of the monuments of the American Renaissance. We view the Morgan Library whose centerpiece is the 1906 McKim, Mead & White original structure. We visit the Church of the Incarnation (1864, Emlen T. Little), with murals by LaFarge, baptistry by St. Gaudens, memorial by H. H. Richardson, windows by Tiffany, LaFarge, William Morris, and 19th-century English glass studios. We also view the important remnants of the Della Robbia Bar from the Vanderbilt Hotel (1910 – 1913, Warren & Wetmore) featuring Guastavino vaults, trimmed with Rookwood tile.

12:15 – 1:30 p.m.

**Lunch** (on your own).

The afternoon's formal sessions will take place at the Graduate Center, The City University of New York (1905 – 1906, Trowbridge & Livingston; remodeled 1996, Gwathmey Siegel & Associates), 365 Fifth Avenue at 34th Street.

1:45 – 2:30 p.m.

**Hidden Collaboration: Pottier & Stymus, Herter Brothers, and the Mark Hopkins Mansion.** Ulysses Grant Dietz.

2:30 – 3:15 p.m.

**Living in Style: The Evolution of the Professional Interior Decorator from Artistic Houses to the Arts and Crafts.** Nina Gray.

3:20 – 4:00 p.m.

**A Craft Continuum: The National Society of Craftsmen (1906 – 1920) and the New York Society of Craftsmen (1920 – 1957).** Sandra Jenkins.

4:30 – 5:15 p.m.

**Visit to St. Thomas Church (1914, Cram, Goodhue, & Ferguson). English Gothic by the American Arts and Crafts masters, windows by James Powell & Sons, Whitefriars, London.**

5:30 p.m.

**Buses depart for the Noguchi Museum** (departure location to be announced).

6:00 – 8:00 p.m.

**A private evening with reception at the Noguchi Museum celebrating the 25th anniversary of The Isamu Noguchi Foundation and Garden Museum.**

**Welcome and Remarks.** Jenny Dixon, Executive Director, and Amy Hau, Administrative Director, The Noguchi Museum.

Designed by Isamu Noguchi in a renovated 1920s industrial building, The Noguchi Museum underwent a comprehensive renovation in May 2009. In "Noguchi ReInstalled," the museum has re-created Noguchi's original installation of work from the permanent collection displayed in indoor galleries and a sculpture garden. Also on view is "California Scenario: The Courage of Imagination," which celebrates the 30th anniversary of Noguchi's landscape project, California Scenario, in Costa Mesa, California, one of the artist's most fully-integrated landscape compositions, commissioned by developer Henry T. Segerstrom.

*The Sculpture Garden, The Noguchi Museum.* Photo: George Hirose; courtesy, The Noguchi Museum.



**Buses leave promptly at 8:00 p.m. for Manhattan.**

# Sunday, September 26, 2010

Buses depart promptly at 9:00 a.m. for Craftsman Farms, Morris Plains, New Jersey.

10:00 a.m. – 12:00 p.m. **Visit to Gustav Stickley's New Jersey Country Estate, Craftsman Farms.**

**Welcome and Remarks.** Heather Stivison, Executive Director, Craftsman Farms.

Now a National Historic Landmark operated as the Stickley Museum at Craftsman Farms, at the heart of this property is Stickley's iconic Log House. Constructed of round, hewn, chestnut logs that were cut from the property's woods and stone also found on the property, it is one of the most significant landmarks of the American Arts and Crafts movement. We experience the sense of tranquility about which Stickley wrote, and view remarkable examples of his craftsmanship and room settings.

Unhindered by velvet ropes and stanchions, we tour the only home Gustav Stickley designed and built for his own use. Our visit also includes a specially designed grounds tour of the natural settings and unrestored Stickley-designed support buildings, to deepen understanding of Stickley's philosophy of building in harmony with the environment, and to learn about his massive stone stables, farm buildings, and bungalows.

12:00 – 1:00 p.m. **Optional box lunch at Craftsman Farms.** (Advance purchase required; attendees will be sent information after registration).

1:00 p.m. **Attendees board buses and depart for the Newark Museum.**

1:15 p.m. **Remarks and welcome.** Ulysses Grant Dietz, senior curator and curator of Decorative Arts, Newark Museum.

1:15 – 2:30 p.m. **A private viewing of the exhibition "Gustav Stickley and the American Arts and Crafts Movement."**

2:45 – 3:30 p.m. **Visit the ceramics collections.**

3:30 – 4:30 p.m. **Visit the Ballantine House The Newark Museum.**

Built in 1885 for Jeannette and John Holme Ballantine of the Newark beer-brewing family. Part of The Museum since 1937, it was designated a National Historic Landmark in 1985. The House's period rooms are restored to how they looked in 1891 and represent a case study of what the ideal home meant then.



Pottier and Stymus, *Lady's Secretary* from the Mark Hopkins House, dated 1878, New York; primary wood: rosewood, secondary woods: mahogany and maple, with marquetry of other woods, brass and copper, original tooled leather writing surface, height 75.5 in, width 52.5 in, depth 19.5 in. Collection of the Newark Museum, Purchase 2010.

**Buses depart at 4:30 p.m. to return to New York City.**



Gustav Stickley, *Dining Room in The Log House, 1911*. The Stickley Museum at Craftsman Farms. Photo: Ray Stubblebine.

# Presenters

**Lisa Koenigsberg**, conference director; founder and president, Initiatives in Art and Culture, and originator in 1999 of the annual Arts and Crafts conferences. Among her former positions was that of director of Programs in the Arts at NYU's School of Continuing and Professional Studies. She has served on the staffs of the Museum of the City of New York, the American Museum of Natural History, and the New York City Landmarks Preservation Commission, and has been a guest curator at the Worcester Art Museum and Yale University Art Gallery. Her writings have appeared in books and journals; her most recent publication (co-authored with S. Smeaton) is an essay on frames in a publication celebrating the 50th anniversary of the Edward Root Bequest to the Munson-Williams-Proctor Art Institute.

**Ulysses Grant Dietz**, senior curator and curator of Decorative Arts, The Newark Museum; he has curated exhibitions covering all aspects of the decorative arts from colonial to contemporary. Of particular importance is his work from 1992 – 1994 on the Museum's 1885 Ballantine House (named a National Historic Landmark, 1985) culminating in the groundbreaking installation *House & Home*. In 1997, Mr. Dietz was the chief curator for *The Glitter & The Gold: Fashioning America's Jewelry*, the pioneering exhibition and book on Newark's important jewelry industry. In 2003, accompanying an exhibition of the same name, he wrote *Great Pots: Contemporary Ceramics from Function to Fantasy*. For the Museum's 100th anniversary in 2009, he produced *100 Masterpieces of Art Pottery, 1880 – 1930* and its companion catalogue. He has also published numerous articles on decorative arts, drawn from the Newark Museum's nationally known collections of art pottery, studio ceramics, silver, jewelry, and 19th-century furniture. His most recent publication is *Dream House: The White House as an American Home* (2009). He received his BA from Yale University and his MA from the University of Delaware's Winterthur Program.

**Martin Eidelberg**, professor emeritus of Art History, Rutgers University; he is the prize-winning author of many studies on 20th-century decorative arts, especially the arts of 1900 and the mid-century. Co-author of the pioneering *The Arts and Crafts Movement in America, 1876 – 1916* (1972), his scholarship has focused on American ceramics and glass and he has written extensively on figures such as William H. Grueby, Artus van Brigghe, and Adelaide Alsop Robineau. He has published several important studies on S. Bing, as well as a monograph on one of Bing's principal designers, Edward Colonna. Especially known for his studies on Louis Comfort Tiffany, he is the co-author of *Masterworks of Louis Comfort Tiffany* (1989), *Behind the Scenes of Tiffany Glassmaking* (2001), *The Lamps of Louis C. Tiffany* (2005), and *A New Light on Tiffany, Clara Driscoll and the Tiffany Girls* (2007). He is the author of the 2007 monograph *Tiffany Favrile Glass and the Quest of Beauty* and the sequel, *Tiffany Favrile Pottery and the Quest of Beauty* (forthcoming, 2010).

**Jeannine Falino**, curator, Museum of Arts and Design in New York City; she was formerly the Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture, Art of the Americas, Museum of Fine Arts, Boston. She has lectured, presented workshops, and written extensively on American decorative arts from the colonial era to the present, and she specializes in silver, jewelry, and 20th-century studio craft. Some of her recent publications include "Restless Dane: Metalwork by John Prip" (*Metalsmith*, Spring 2010); "The Lyrical Gesture in Iron" for the exhibition, *L. Brent Kingston: Mythic Metalsmith* (Illinois State Museum, 2008); and "Things Intuitively Seen: The Jewelry of Miyé Matsukata," (*Metalsmith*, Spring 2005). She was a contributor to *Craft in America: Celebrating Two Centuries of Artists and Objects* (Clarkson Potter, 2007); lead author and co-editor of *Silver of the Americas, Museum of Fine Arts, Boston, Vol. 3* (2008); co-curator for "Artistic Luxury: Fabergé – Tiffany – Lalique," a traveling show originating at the Cleveland Museum of Art in 2008; co-editor for *American Luxury: Jewels from the House of Tiffany* (Antique Collectors Club, 2008); and curator of "Edge of the Sublime, Enamels by Jamie Bennett," a traveling exhibition originating at the Fuller Craft Museum (2008). She is lead curator for the exhibition, "Crafting Modernism: Mid-century American Art and Design," the fourth in a series on craft in the 20th century that will open at the Museum of Arts and Design in October 2011, and general editor of and a contributor to the accompanying publication.

**Alice Cooney Frelinghuysen**, Anthony W. and Lulu C. Wang Curator of American Decorative Arts at The Metropolitan Museum of Art; most recently, she oversaw the reinstallation of the Charles Engelhard Court of the newly renovated American Wing. Widely published on American ceramics and glass, her work has a special focus on the work of Louis Comfort Tiffany, such as the exhibition and book, *Louis Comfort Tiffany and Laurelton Hall – An Artist's Country Estate* (The Metropolitan Museum of Art, 2006). She has also contributed to a number of exhibition catalogues and books, including *Tiffany Glass: A Passion for Colour* (Montreal Museum of Art, 2009); *Louis Comfort Tiffany: Inspired by Nature* (Shelburne Museum, 2009); *Bejewelled by Tiffany, 1837 – 1987* (London, 2006); *Art Nouveau* (London and Washington D. C., 2000); *Louis C. Tiffany: Meisterwerke des amerikanischen Jugendstils* (Hamburg, 1999). In 1998 she organized the exhibition and wrote the publication *Louis Comfort Tiffany at the Metropolitan Museum of Art* (1998). She co-curated and co-authored *Chinese Export Porcelain at The Metropolitan Museum of Art* (2003); *Herter Brothers: Furniture and Interiors for a Gilded Age* (1994); *Splendid Legacy: The Havemeyer Collection* (1993); *American Porcelain, 1770 – 1920* (1989); and *In Pursuit of Beauty: Americans and the Aesthetic Movement* (1986). She is working on a book on the Robert A. Ellison Jr. Collection of American art pottery, a recent promised gift to the Museum.

**Nina Gray**, independent curator specializing in decorative arts and architecture of the 19th and early 20th centuries. She was the co-curator and co-author of *A New Light on Tiffany, Clara Driscoll and the Tiffany Girls* (2007). She also curated the "Tiffany by Design" traveling exhibition for the Neustadt Collection of Tiffany Glass and contributed to *the Brass Menagerie, Metalwork of the Aesthetic Movement* at the Munson-Williams-Proctor Arts Institute in Utica, New York. She was formerly the curator of the Park Avenue Armory; associate curator of Decorative Arts and assistant curator of Architecture, Photographs and Prints at The New-York Historical Society. Other projects have included historic preservation reports for The Frick Collection in New York City; Franklin D. Roosevelt's Top Cottage in Hyde Park; the Frederick W. Vanderbilt Mansion in Hyde Park; and Lawnfield, the James A. Garfield National Historic Site in Ohio. Among her publications are "Glass of All Hues and Colors," in *Tiffany Glass, A Passion for Color* (2009); "The Spell of Japan", Japonism and the Metalwork of Greene and Greene," in *A New and Native Beauty: The Art and Craft of Greene & Greene* (2008); *Tiffany By Design, An In-Depth Look at Tiffany Lamps*; "Tiffany's Contemporaries, The Evolution of the American Interior Decorator," in *Louis Comfort Tiffany, Artist for the Ages*; "Decoration in the Gilded Age: The Frederick W. Vanderbilt Mansion," in *Studies in the Decorative Arts*; "Leon Marcotte, Cabinet-Maker and Interior Decorator" (*American Furniture*, 1994); "Within Gilded Borders: The Frames of Stanford White" (with S. Smeaton, *American Art*, Spring 1993). She has a masters degree from NYU's Institute of Fine Arts.

**Sandra Jenkins**, independent scholar on decorative arts; in 2009, she received her master's degree in the History of Decorative Arts from the Corcoran College of Art and Design/ Smithsonian Associates program, and attended NYU's Tisch School of the Arts, Parsons: The New School for Design, and University of Virginia, from which she received her undergraduate degree. Former collections/registrar intern in the Diplomatic Reception Rooms, U.S. Department of State. Recipient, 2008 Craft Research Fund Research Project Award from The Center for Craft, Creativity and Design, University of North Carolina. She also worked for 10 years in costume shop management positions for professional theater and opera companies, and served as design assistant for Emmy- and Tony-award winning costume designers. In addition to her work as a decorative arts scholar, she serves as communications manager for the U.S. Agency for International Development's Leahy War Victims Fund, founded by Senator Patrick J. Leahy.

**Francis R. Kowsky**, State University of New York Distinguished Professor Emeritus. He has written articles and books on 19th-century American architects, including Frederick C. Withers, H. H. Richardson, and A. J. Davis. 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 is currently writing a book on the history of Olmsted and Vaux's park and parkway system in Buffalo. A member of the New York State Board for Historic Preservation, he is as well a trustee of the Calvert Vaux Preservation Alliance.

**Tony Robins**, writer, historian, and guide; he has led countless visitors through the grand American metropolis, and lectured for museums, universities, and private groups around the world. A 20-year veteran of the New York Landmarks Commission, he served as the Commission's Deputy Director of Research and Director of Survey. Robins has taught at New York University, Williams College, Pratt Institute, and Columbia University, and been published in *The New York Times*, *New York Magazine*, *Gourmet*, *Connoisseur*, *Architectural Record*, *Progressive Architecture*, *New York's Inside Design*, *SoHo Style*, and *Metropolis*. He is also the author of several short guidebooks to the City, as well as the Heritage Trails Sitemarkers (New York's answer to Boston's Liberty Trail). In 2004, he researched and wrote the text for *Subway Style: 100 Years of Architecture & Design in the New York City Subway* for the New York Transit Museum; the book won a "New York City Book Award" from the New York Society Library.

**Julie L. Sloan**, stained-glass consultant in North Adams, MA, and author of numerous publications on stained glass history and conservation; she wrote *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. 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.

**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; and Pei Cobb & Freed & Partners Associates. She was guest curator for "Uncommon Clay: New Jersey's Architectural Terra Cotta Industry," (Middlesex County Museum, 2002 – 2003). An artist working in clay, her recent commissions include three outdoor sculptures for a property in Vermont (2010), Hudson-Bergen Light Rail Station, Bayonne (2003), and murals in PS 222,

Jackson Heights, Queens (2002). Her most recent exhibitions include: "MaterialXperience" (Rotterdam, Holland, 2010); "The Nature of Tiles" (Edina Art Center, Edina, MN, 2010); "SIXbySIXbySIX" (Marymount Manhattan College, 2009); "Clay Focus" (Gloria Kennedy Gallery, 2008) and "Transformations: 6x6" (Clay Art Center, 2008). Her work has been featured in numerous books including *Public Art for Public Schools* (M. Cohen, 2009); *Ceramics in the Environment* (J. Mansfield, 2006); and *Along the Way: MTA Arts for Transit* (B. Ayres & S. Bloodworth, 2006). She has received grants and the International Ceramics Award, presented by Ceramic Arts Foundation (1999), and the Tile Heritage Foundation Award (1997).

**Martin Wachadlo**, independent scholar specializing in late 19th and early 20th century American architects and architecture; a graduate of the University of Virginia's Master of Architectural History program, he has been 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" (Buffalo and Erie County Historical Society, 2005). He has authored numerous National Register nominations and historic building surveys.

**Richard Guy Wilson**, Commonwealth Professor of Architectural History, University of Virginia; a frequent lecturer for universities, museums and professional groups, and a television commentator for Americas Castles and other programs, he has served as a curator for major museum exhibitions. 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); *Harbor Hill: Portrait of a House* (2007); *Thomas Jefferson's Academical Village*

(1993, 2009); 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). An honorary member of the AIA, he received the University of Virginia's Outstanding Professor award in 2001, and in 2007 he was the Thomas Jefferson Fellow at Cambridge University, England.

**Karen Zukowski**, independent historian of late 19th century American visual culture. Her publications include "The Artistic Hearth: The Fireplace in the American Aesthetic Movement" (*The Magazine Antiques*, March 2008) and *Creating the Artful Home: The Aesthetic Movement in America* (2006). She was the curator of Olana State Historic Site, wrote the Historic Furnishings Report for the first floors of the house, and now serves on the board of The Olana Partnership. She is a consultant to historic house museums, and is now writing a furnishings investigation for the Donald Judd house at 101 Spring Street, New York. She continues to write and speak on the subject of her dissertation, "Creating Art and Artists: Late Nineteenth-Century American Artists' Studios," and to serve on the advisory board for the National Trust for Historic Preservation's Historic Artists Homes and Studios program. She has taught courses on domestic interiors, historic house museums, and the arts and crafts movement in the Cooper-Hewitt/Parsons Masters Program in the History of Decorative Arts, and in the Corcoran College of Art + Design/The Smithsonian Associates Masters Program in the History of Decorative Arts.



D. H. Burnham & Co., Flatiron Building, 1901 – 1903.  
Photo: Irving Underhill, ca. 1910.



# Registration

**Hotels:** New York City has many hotels at varying price points and excellent transportation throughout. Since we will be using buses sparingly, we encourage participants to explore options that suit their transportation needs and preferences. We urge you to make your reservations as soon as possible to be assured of appropriate accommodations. **Please call the program office for suggestions.**

Registration confirmations are sent via email.

**To register on-line:** [www.acteva.com/go/artsandcrafts](http://www.acteva.com/go/artsandcrafts)

**By email:** Fill in the registration form and send to:  
[lisa.koenigsberg@artinitiatives.com](mailto:lisa.koenigsberg@artinitiatives.com)

**By Fax:** Fill in the registration form, including credit card information, and dial (212) 935-6911.

**By mail:** Return form at least 10 days before the conference start date with a check or money order payable to **Initiatives in Art and Culture** or complete the credit card information on the form, and mail to Initiatives in Art and Culture, 333 East 57th Street, Suite 13B, New York, NY 10022

**By phone:** Using American Express®, Visa® Card, Discover®, or MasterCard®, call (646) 485-1952.

**Fee:** The conference fee is \$495. Single-day registration options are also available. A discounted rate of \$200 is available for full-time students with ID. To receive the discounted rate you must provide proof of ID.

**Withdrawal and Refunds:** Notice of withdrawal must be made in writing to: Initiatives in Art and Culture, 333 East 57th Street, 13B, New York, NY 10022 or to the Program Office via email at [lisa.koenigsberg@artinitiatives.com](mailto:lisa.koenigsberg@artinitiatives.com). No refunds will be made after September 10, 2010.

*Program subject to change.*



Walter Crane, "My Lady's Chamber." Frontispiece for Clarence Cook's *The House Beautiful*, Charles Scribner's Sons, 1881 ed.

## REGISTRATION FORM

Please register me for the **12th Annual Arts & Crafts Conference in New York City, September 23 – 26, 2010**

Name: \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Affiliation \_\_\_\_\_

Day-time Phone \_\_\_\_\_

Email Address \_\_\_\_\_

Fee:

Enclosed is the conference fee of \$495.

I am a full-time student and enclose \$200 for the conference fee (present student ID at registration).

Method of Payment:

Payment is enclosed (check or money order made payable to Initiatives in Art and Culture), or

I authorize you to charge my credit card:

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Louis Sullivan, *Bayard Building*, 1897 – 1899. Photo: Martin Wachado.

# Experimentation and Exploration:

The Arts and Crafts Movement in New York City

*Thursday, September 23 – Sunday, September 26, 2010*