

# Initiatives

in Art and Culture

## “The Workshop of the World”

The Arts and Crafts Movement in Philadelphia

SEPTEMBER 20 – 23, 2012



Violet Oakley, *Divine Law*, Mural for the Supreme Court Chamber, Pennsylvania State Capitol, installed May 23, 1927. Photo: Pennsylvania State Capitol.

Wharton Esherick, Spiral Stair, 1930, red oak. Photo: James Mario; courtesy, The Wharton Esherick Museum.



Furness & Hewitt (1871 – 1876), Pennsylvania Academy of the Fine Arts, Philadelphia. Photo, courtesy: Pennsylvania Academy of the Fine Arts.



Wilson Eyre, Stone carving on the balustrade of the Clarence Bloomfield Moore House, 1321 Locust Street, Philadelphia, 1890.

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Nicola D'Ascenzo, Stained-glass window (detail), 1906, made for Rose Hodge, the Walter Price home in Rose Valley, PA



Initiatives in Art and Culture's 14<sup>th</sup> Annual Arts and Crafts conference takes place in Philadelphia and environs, and marks the 100<sup>th</sup> anniversary of the death of architect Frank Furness. The conference explores the area's distinctive Arts and Crafts expressions, among them, Will Price's Rose Valley community, which he called "a poor sort of heaven, a good sort of earth." The region's artistic activities were infused with a practical Quaker sensibility that evolved to embrace industrial design. The 1876 Philadelphia Centennial Exposition gave shape to America's nascent Arts and Crafts movement, inspiring the nation's designers and craftsmen. It also gave rise to educational institutions, such as the Pennsylvania Museum and School of Industrial Art (now University of the Arts), the Philadelphia School of Design for Women (now Moore College of Art), and Drexel University. These schools were funded by industrialists who hired educators such as Howard Freemont Stratton and Edwin Atlee Barber who, in turn, engaged artists/craftsmen as teachers, among them Samuel Yellin, Henry Chapman Mercer, and Violet Oakley (and Thomas Eakins at the pre-existing Pennsylvania Academy of Fine Arts). The Arts and Crafts movement continued into the 20<sup>th</sup> century with craftsmen like Wharton Esherick (1889-1970), whose furniture earned him the moniker "dean of the American Studio Craft movement."

The conference is hosted by the Pennsylvania Academy of the Fine Arts (PAFA), the Bryn Athyn Historic District, Fonthill Castle of the Bucks County Historical Society, The Grand Lodge of Free and Accepted Masons of Pennsylvania, Moravian Pottery & Tile Works, the RoseValley Museum and Historical Society, and The Wharton Esherick Museum, with the participation of Bryn Mawr College, The Philadelphia Athenaeum, and The Washington Memorial Chapel.

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**Style 1900 is a National Media Sponsor for the event.**

**This conference is dedicated to Nancy Goldman Koenigsberg, a daughter of Philadelphia.**



The Wharton Esherick Museum  
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Maxfield Parrish, *Old King Cole Mural*, ca. 1895 for The Mask and Wig Club of the University of Pennsylvania.

# Wednesday, September 19

12:30 p.m. **Pre-conference walking tour.** Led by Hyman Myers. Begin at the Reading Terminal Farmers' Market (Wilson Brothers, 1893, the widest single-span train shed in the world) with stops at the Ochs stand and other great eateries. We will tour the outside of the Reading Terminal Station and take a quick look inside the great train shed. Then, we move on to City Hall for an exterior tour of the recently completed restoration of the world's tallest bearing-wall building, with over 400 sculptures by Alexander Milne Calder on its facade. The City Hall building was designed by John McArthur Jr., assisted by Thomas U. Walter, and took more than 30 years to construct. The church-like gray stone exterior of the Masonic Temple (1868 – 1873) by James Windrim hides a mind-boggling interior that is a riot of color, texture, sculpture, and styles with rooms added over the years by interior designer George Herzog. The tour ends on Broad Street, just north of City Hall.



John McArthur, City Hall (1871 – 1901), Philadelphia; the building is topped by a statue of the City's founder William Penn.

# Thursday, September 20

*Formal sessions take place at PAFA, 118 North Broad Street.*

- 8:20 – 9:00 a.m.

**Continental breakfast and registration.**
- 9:00 – 9:15 a.m.

**Greeting.** Harry Philbrick, The Edna S. Tuttleman Director of the Museum, Pennsylvania Academy of the Fine Arts.
- 9:15 – 9:35 a.m.

**Introduction.** Lisa Koenigsberg.
- 9:40 – 10:25 a.m.

**The Pennsylvania Academy of the Fine Arts Building and the Myth of the Rogue Architect.** Michael J. Lewis.
- 10:30 – 11:45 a.m.

**Arts and Crafts Goes to Work in Philadelphia, 1876 – 1926.** Robert Edwards.
- 11:50 a.m. – 12:30 p.m.

**Disseminating the Arts and Crafts: Edward Bok and Milton Medary.** Richard Guy Wilson.
- 12:30 – 1:45 p.m.

**Optional box lunch at PAFA** (advance purchase required; attendees will be sent information after registration). During the lunch break, the following will take place:

**Tour of Highlights of the PAFA building.** Michael J. Lewis.

**Viewing plaster cast study area of the School.**
- 1:45 – 2:25 p.m.

**Designing Women, Philadelphia 1876 – 1932.** Nina d'Angeli Walls.
- 2:30 – 3:10 p.m.

**Stained Glass of the Arts and Crafts Period in Philadelphia.** Julie Sloan.
- 3:15 – 3:50 p.m.

**Pennsylvania State Capitol: Classical Dome to Mercer Flooring.** Hyman Myers.
- 3:55 – 4:45 p.m.

**Pennsylvania Academy of the Fine Arts and the Red Rose Girls.** Anna O. Marley.
- 5:00 – 6:00 p.m.

**Downtown walking tour.** Led by Jeffrey A. Cohen. The tour will feature sites such as the **Packard Building** (1922 – 1924, Ritter & Shay) with ironwork by Yellin; and **Jacob Reed's Sons Store** (ca. 1904, Price & McLanahan) with a Mercer Moravian Tile mural; we also visit **St. Mark's** (1848 – 1849, John Notman, with a portal designed by Zanzinger, Borie & Medary (1923) and created by the Yellin and D'Ascenzo workshops, and altar gates by Tiffany Studios; on Rittenhouse Square, we visit **Church of the Holy Trinity** (John Notman, 1856 – 1859 with corner tower by Fraser, Furness & Hewitt added in 1867) featuring stained glass windows including examples by Louis Comfort Tiffany,



Interior of the Furness & Hewitt Building (1871 – 1876), Pennsylvania Academy of the Fine Arts, Philadelphia. Photo, courtesy: Pennsylvania Academy of the Fine Arts.





William Lightfoot Price, for Price & McAnahan, Jacob Reed's Sons' Store, 1424–1426 Chestnut Street, ca. 1904; one of the first reinforced concrete buildings built in Philadelphia.

Willet Studios (Philadelphia), and Clayton & Bell and Henry Holiday (London), and a bronze pulpit made by the Gorham Company (Providence, RI). At the **Curtis Institute of Music** complex we will view: the main building, built as the **George W. Childs Drexel Mansion** (Peabody & Stearns, 1893) and featuring ceiling murals by Edwin Blashfield; the **Edward A. Sibley House** with an overmantel mirror, plaster ceiling decorations, and elaborately tiled floor by Frank Furness; and **Field Concert Hall** (1928, Horace Wells Sellers). The interior and exterior of all three buildings feature wrought ironwork designed by Samuel Yellin. We also view **The Rock Resource Center** 1720 Locust Street (originally the **Theodore H. Cramp house**; 1908, Horace Trumbauer) and an adjoining building, 1718 Locust Street (1903, Cope & Stewardson) which houses some of Curtis's administrative offices, studios, and classrooms. We also pass **The Riley House** (1892, Frank Furness). Also on Rittenhouse Square is **The Philadelphia Art Alliance** (originally the **Wetherill Mansion**, 1906, Charles Klauder, of Frank Miles Day & Brothers). Proximate to Rittenhouse Square on 21<sup>st</sup> Street is Frank Furness's **Thomas Hockley House** (1875) with ornament and brick patterns characteristic of the architect's early designs. We then view Wilson Eyre's important **Neill–Mauran** (1890), **Harrison** (1889), and **Bradbury Bedell** (1889) houses, which exemplify his distinctive eclectic style, and his **St. Anthony Hall** (1889), designed as a palazzo to house the fraternity Delta Psi.

6:00 – 8:00 p.m.

**Evening reception in the rotunda and Washington Foyer of the Furness Building of PAFA, 118 North Broad Street.**

**Tour of the Frank Furness Centenary exhibition.** George E. Thomas.

**Tour of the PAFA collections.** Anna O. Marley.

# Friday, September 21

*Formal sessions take place at PAFA, 118 North Broad Street.*

9:00 – 9:40 a.m.

**Philadelphia, Quakers, and the Arts and Crafts Movement.** Anne Verplanck.

9:45 – 10:25 a.m.

**Moravian Tiles: The Influence of Henry Chapman Mercer.** Vance A. Koehler.

10:30 – 10:45 a.m.

**Break.**

10:45 – 11:25 a.m.

**Finding Visual Harmony: Wilson Eyre's Architecture Within and Beyond Styles.** Jeffrey A. Cohen.

11:30 a.m. – 12:10 p.m.

**Contextualizing Samuel Yellin: Influence, Practice and Preservation.** Peter A. Renzetti.

12:15 – 1:15 p.m.

**Optional boxed lunches at PAFA and opportunity to visit the collections** (advance purchase required; attendees will be sent information after registration). Following Lunch we proceed to Suburban Station on foot where we will take SEPTA to Rose Valley (the Moylan Station).

2:00 – 8:00 p.m.

**Rose Valley Expedition.** In 1901, architect William L. Price and colleagues purchased 80 acres of the abandoned mill hollow of Rose Valley and established a community based physically on the principles set forth by William Morris in his utopian novel *News From Nowhere*, and financially on the production of art and craft. The Rose Valley furniture workshops were located in an old mill by Ridley Creek and William P. Jervis established a pottery studio in the mill



Water tower designed by Will Price for Charles Schoen and built in Rose Valley in 1905. A concrete fountain made by William Mercer (brother of Henry Chapman Mercer) is in the foreground. Photograph, circa 1906; Collection, The Athenaeum of Philadelphia.

building that is now Hedgerow Theatre. Although the financial aspect of Rose Valley was never fully realized, Price's rendering of Morris's vision of creative people living and working together in a village of red tile roofs and pollution-free streams is still visible and vibrant today.

We will see Price's own home, the adjacent (and tiny) "House of the Democrat," William Gray Purcell's Prairie School-style house (the only one in Pennsylvania), the magnificent house Philadelphia architect Howell Lewis Shay designed for his own family, and the cluster of houses designed by Price in 1912 that define Rose Valley style.

5:30 – 7:00 p.m.

**Reception at Schoen Haus.** Schoen Haus is William L. Price's 1904 redesign and expansion of an 1862 Italianate Villa based on an A.J. Downing pattern-book house; the house features Enfield and Moravian Pottery art tiles, Samuel Yellin ironwork, and a concrete fountain that was hand-poured by William Mercer, Henry Chapman Mercer's brother.

## Saturday, September 22 – Doylestown and surrounding areas

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8:30 a.m.

**Busses depart from Le Meridien Hotel, 1421 Arch Street.**

9:15 a.m. – 12:00 p.m.

**Visit to Bryn Athyn Cathedral, Cairnwood, and Glencairn.**

Bryn Athyn is a Swedenborgian community featuring a cathedral (1913 – 1919) begun by Ralph Adams Cram and completed by Raymond Pitcairn, son of the founder of Pittsburgh Plate Glass, and built in the medieval tradition with its own craft workshops on site; here we will be greeted by Dr. Martha Gyllenhaal, assistant professor of art, Bryn Athyn College. Cairnwood, the Pitcairn family's first residence (1892 – 1895, Carrère & Hastings), has grounds landscaped by Olmsted, Olmsted & Eliot. We then tour Glencairn (1928 – 1939), originally a residence designed by Raymond Pitcairn to house his family and now a museum.



Bryn Athyn Cathedral (1913 – 1919), interior view. Begun by John Pitcairn with Ralph Adams Cram and completed by Raymond Pitcairn; built in the medieval tradition with craft workshops on site between 1913 and 1928 with work on the stained glass windows and interior decoration continuing into the early 1940s.

12:30 – 1:45 p.m.

**Box lunch at Fonthill Castle** in the Terrace Pavilion's Summer Parlour designed by Henry Mercer in 1927 – 1928 as a meeting place for the Doylestown Nature Club. Mercer decorated the walls and vaulted ceiling with a lavish display of ceramic tiles that celebrate nature, the labors of the seasons and the quarters of the compass. Given the schedule for the day, it is strongly recommended that you reserve for this lunch since there are no other options in the vicinity. Advance purchase required; attendees will be sent information after registration.)



Henry Chapman Mercer, *Moravian Mosaic Tile Depicting Steel Workers*, made for the floor of the Pennsylvania State Capitol, ca. 1906.

1:45 – 5:00 p.m.

**Visit to Henry Chapman Mercer's Moravian Pottery & Tile Works and Fonthill Castle.**

The Tile Works, founded in 1898, still produces Mercer's designs. Fonthill (1908 – 1912) Mercer's reinforced concrete "Castle for the New World" features tile-encrusted interiors.

6:00 – 8:00 p.m.

**Reception hosted by Dana and John Levitties, Chestnut Hill.**

8:00 p.m.

**Busses return to Philadelphia.**

# Sunday, September 23 – Main Line and surrounding areas

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8:30 – 9:30 a.m.

**Continental breakfast at the Athenaeum of Philadelphia, 219 South 6<sup>th</sup> Street.** Curator Bruce Lavery will show collection highlights including original drawings by architect William L. Price, stained glass artist, Nicola D'Ascenzo, and the Parke Edwards designs for Bryn Athyn Cathedral and Glencairn decorations.

Visit the **Curtis Publishing Co.** (1910 – 1921, Edgar V. Seeler) 601-45 Walnut Street with its large Maxfield Parrish mosaic mural executed by Louis C. Tiffany Studios; and the **Mask and Wig Club**, 310 South Quince Street, an 1834 church remodeled in 1894 by Wilson Eyre, with decorations by Parrish. On our walk, we will pass the Wilson Eyre **Clarence Bloomfield Moore House**, 1321 Locust Street (1890).

10:30 a.m.

**Board busses to Bryn Mawr**  
(location to be announced).

We visit **Bryn Mawr College**, the first institution of higher education to offer graduate degrees to women. Set in a landscape by Olmsted and Vaux, the campus features architecture by Cope & Stewardson who designed Goodhart Hall in the Collegiate Gothic style, the M. Carey Thomas Library, and residence halls featuring metalwork, and glass and woodwork by leading Arts and Crafts practitioners including Tiffany, Yellin, and Lockwood de Forest.

11:30 a.m. – 12:10 p.m. **Life in the Main Line Country House.** Jeff Groff.

12:15 – 1:15 pm. **Lunch.** (It is strongly recommended that you reserve for this lunch. Advance purchase required; attendees will be sent information after registration).

1:15 p.m.

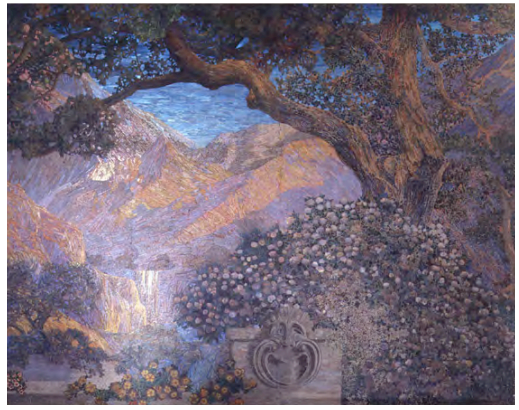
**Busses depart for The Wharton Esherick Museum and Washington Memorial Chapel.**

2:00 – 6:00 p.m.

**Visit to Washington Memorial Chapel at Valley Forge and The Wharton Esherick Museum.**

The Washington Memorial Chapel (1903 – 1917, Field & Medary) features stained glass by Nicola D'Ascenzo, ironwork by Yellin, and woodwork by Edward Maene.

At The Wharton Esherick Museum, we will be greeted by Paul Eisenhauer, executive director and curator. The Museum is the handcrafted home and studio designed and built by Wharton Esherick (1887– 1970), now recognized as the “dean of American craftsmen.” A National Historic Landmark for Architecture, his hilltop studio/residence begun in 1926, with more than 200 of his works on exhibition, has been preserved much as it was during the artist's life.



Maxfield Parrish and Tiffany Studios, *The Dream Garden* (detail), 1913 –1915, favrile glass mosaic. The mural is permanently installed in the lobby of the Curtis Publishing Building for which it was commissioned. Pennsylvania Academy of the Fine Arts. Partial bequest of John W. Merriam; partial purchase with funds provided by a grant from The Pew Charitable Trusts; partial gift of Bryn Mawr College, The University of the Arts, and the Trustees of the University of Pennsylvania.



Nicola D'Ascenzo, Stained Glass Window for the Washington Memorial Chapel at Valley Forge (Milton B. Medary, 1903).

Maquette for carvings on the oak pews at the Washington Memorial Chapel at Valley Forge, Edward Maene, circa 1915. Private Collection; Photo, Gavin Ashworth ([www.gavinashworth.com](http://www.gavinashworth.com)).





# Presenters

**Lisa Koenigsberg**, conference director; founder and president, Initiatives in Art and 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 publication celebrating the 50<sup>th</sup> anniversary of the Root Bequest.

**Jeffrey A. Cohen**, senior lecturer and chair, Growth and Structure of Cities Department, Bryn Mawr College, who curated "Graced Places: the architecture of Wilson Eyre" for the Arthur Ross Gallery at University of Pennsylvania and authored the accompanying publication (2010). He is co-author of: *The Architectural Drawings of Benjamin Henry Latrobe* (1995); *Frank Furness: The Complete Works* (1991, 1996); and *Drawing Toward Building: Philadelphia Architectural Graphics 1732 – 1986* (University of Pennsylvania Press, 1986). Recent articles include contributions to *Architects and their Books in the United States to 1845* (J. F. O'Gorman and K. Hafertepe, eds, 2001); *Pennsylvania Magazine of History and Biography* (January/April 2000); and *The United States Capitol: Designing and Decorating a National Icon* (D. R. Kennon ed, 1999). Current research projects focus on 19<sup>th</sup>-century panoramic street views and on the great architect-designed houses of the emerging Victorian suburb. Cohen's research on the architectural history of Philadelphia and other American East Coast cities draws on the area's key archival repositories. A major project in this vein is the Web site "Places in Time: Historical Documentation of Place in Greater Philadelphia;" (<http://www.brynmawr.edu/iconog>) an online, cross-institutional historical iconography for the five-county Philadelphia area combining digitized images with finding aids and unpublished historical resources; the goal is to provide access to research materials and thus "better connect people with the history of their environment."

**Robert Edwards**, independent scholar, museum consultant, and dealer in American decorative arts; consultant and essayist for "A Poor Sort of Heaven, A Good Sort of Earth: The Rose Valley Arts and Crafts Experiment" (The Brandywine River Museum, 1983); he was curator, designer, and producer of "Life by Design: the Byrdcliffe Arts and Crafts Colony" (Delaware Art Museum, 1984). He wrote about the Byrdcliffe colony and the furniture made there for *The Magazine Antiques* (January 1985 and May 2002). He edited, illustrated, and published *Tiller: A bimonthly devoted to the Arts and Crafts Movement*. He was consultant and essayist for "The Art That is Life: The Arts & Crafts Movement in America, 1870 – 1920" (1987, Museum of Fine Arts, Boston). He was co-curator, designer, and producer of "Wharton Esherick 1887 – 1970: American Woodworker" (Moderne Gallery, Philadelphia, 1996) and "Arcady to Byrdcliffe: The Whiteheads' Circle of Artists" (James R. Bakker Gallery, Boston, 1999). He wrote about Rose Valley furniture for *William L. Price: Arts and Crafts to Modern Design* (Princeton Architectural Press, 2000). He was a 2000 Winterthur Research Fellow. He was consultant and essayist for "Byrdcliffe: An American Arts and Crafts Colony," (2004, Cornell). He is currently developing an exhibition about woodcarver and educator Karl von Rydingsvärd. "William Lightfoot Price: His Furniture and Its Context" will be published in *American Furniture* (2012).

**Jeff Groff**, director of Public Programs, Winterthur Museum, Garden & Library. Previously, he served as executive director of Wyck Historic House and Garden (located in the Germantown section of Philadelphia), home to nine generations of the same Quaker family; directed the Osterville Historical Society on Cape Cod; and was registrar/assistant curator at the Philadelphia Maritime Museum (now Independence Seaport). Groff grew up in Bryn Mawr, and has long been interested in Philadelphia area history. For 30 years he has studied, written, and lectured on the country places of Philadelphia's "Main Line" and surrounding areas, with an emphasis on country life and colonial revival design. In recent years he has focused on the intersection of the traditional and modern in design especially in the 1920s and 30s. He has also written on Quakers in Philadelphia and contributed to *Quaker Aesthetics: Reflections on a Quaker Ethic in*



Samuel Yellin, The Fiske Doors at St. Mark's (1848 – 1849, John Natman; the doors are part of the portal designed by Zanzinger, Borie & Medary [1923] and created by the Yellin and D'Ascenzo workshops, Photo © Janet Towbin.

*American Design and Consumption* (2003). He is working on a book with Winterthur's Estate Historian Maggie Lidz on the back-of-the-house servant spaces in large American country houses and the outbuildings, recreational facilities, and farm structures that made up a great estate. A graduate of Bates College, Groff holds an MA from the Winterthur Program in American Material Culture of the University of Delaware. Active in a variety of preservation groups in Pennsylvania, Massachusetts, and Virginia over the years, he is also vice president of the American Friends of the Attingham Summer School.

**Vance A. Koehler**, curator, Moravian Pottery and Tile Works in Doylestown, Pennsylvania, since 1988. As guest curator for the James A. Michener Art Museum, he organized the exhibition, "Machinery Can't Make Art: The Pottery and Tiles of Henry Chapman Mercer," to celebrate the 100<sup>th</sup> anniversary of the Moravian Pottery and Tile Works in 1998. That same year, he co-organized the Tile Heritage Foundation's symposium held in Philadelphia and Doylestown. He also co-authored The Cooper-Hewitt Museum's *American Art Pottery* (1987). Koehler is currently researching a book about the tiles made in America during the Arts and Crafts movement.

**Bruce Lavery**, Gladys Brooks Curator of Architecture, Athenaeum of Philadelphia, where he prepared the institution's first published catalog of architectural drawings. During his tenure, the Athenaeum's architectural collection has increased six-fold. In 1990, he oversaw the accession of his institution's largest collection, the Paul Philippe Cret Archive, which includes more than 17,000 original drawings, as well as photographs, correspondence and specifications. He curated more than 75 exhibitions at the Athenaeum and in 1998 he received the Preservation Achievement Award for his work as curator, editor and co-author of *Monument to Philanthropy: The Design and Building of Girard College, 1832 – 1848*. Since 2000, Lavery has also been director of the Philadelphia Architects and Buildings Project, a free, on-line database of architectural information and images. An adjunct faculty member at Drexel University where he teaches history of Philadelphia architecture, Lavery also serves as project director of the Greater Philadelphia GeoHistory Network, a Mellon Foundation-sponsored project that has digitized and Web-mounted more than 7,000 historic map and survey images.

**Michael J. Lewis**, Faison-Pierson-Stoddard Professor of Art, Williams College, where he has taught since 1993. Among his publications are *Frank Furness: Architecture and the Violent Mind* (2001); *The Gothic Revival* (2002); *American Art and Architecture* (2006); and the prize-winning *August Reichensperger: The Politics of the German Gothic Revival* (1993). After receiving his BA from Haverford College in 1980, and two years at the University of Hannover Germany, he received his PhD from the University of Pennsylvania in 1989. He has taught at Bryn Mawr College, McGill University, and the University of Natal, South Africa. A critic of architecture, he writes for a wide variety of publications. His research interests include architectural theory, utopian and communal societies, and the nature of creativity. In 2008 he received a Guggenheim Fellowship to support the completion of *City of Refuge: the Other Utopia*, a study of millennial town planning.

**Anna O. Marley**, Curator of Historical American Art, Pennsylvania Academy of the Fine Arts (PAFA), which she joined in 2009. At PAFA, Marley most recently curated the touring retrospective "Henry Ossawa Tanner: Modern Spirit" (2012), and edited the accompanying catalog, published by the University of California Press. Also in 2012, Marley edited the publication *A Mine of Beauty: Landscapes by William Trost Richards*, and curated the accompanying exhibition. Additional exhibitions she has curated at PAFA are "Public Treasures/Private

Visions: Hudson River School Masterworks from the Metropolitan Museum of Art and Private Collections" (2009 – 2010); "Virgins, Soldiers, Angels, and Saints: Violet Oakley's Religious Art from the PAFA Collection" (2010); and (with R. Cozzolino and J. Robson) "Anatomy/Academy" (2011), which focuses on how Philadelphia's dynamic art and science communities have fostered knowledge of the human body. In 2007, Marley curated the exhibition "The Art of Edward L. Loper, Sr.: On the Path of the Masters for the University Museums of the University of Delaware" as part of a larger project cataloging Delaware African-American artist Edward L. Loper's life works. Prior to PAFA, Marley worked for both the National Gallery of Art and the National Park Service and held research fellowships at the Smithsonian American Art Museum, Winterthur Museum, the Maryland Historical Society, and Colonial Williamsburg. Marley holds a BA in Art History from Vassar College, an MA in Museum Studies from the University of Southern California, and a PhD from the University of Delaware.

**Hyman Myers**, restoration architect and preservation consultant. Myers has worked on the restoration of significant historic buildings in the region and nationally. He was the founder and director (1972 – 2006) of Vitetta Group's Historic Preservation Program. Some notable historic projects executed under his direction include: the complete restoration of the Pennsylvania Academy of the Fine Arts; the National Gallery of Art's West Building in Washington; the master plan and restoration of Philadelphia's monumental City Hall; the master planning and exterior restoration of the Philadelphia Museum of Art; work on the tower, the security, the fire protection, and emergency egress of Independence Hall; the restoration of Philadelphia's Academy of Music; and the restoration of the Pennsylvania State Capitol Building. Additional recent projects were the exterior restoration of the original 1916 building at the Cleveland Museum of Art, the 3,000 acre Doris Duke Estate in New Jersey, as well as the reuse and restoration of Doris Duke's home "Rough Point" in Newport, Rhode Island. The recipient of Masters in Architecture from the University of Pennsylvania, Myers was inducted into the College of Fellows of the AIA (2005), and was awarded the Preservation Alliance of Greater Philadelphia's "James Biddle, Lifetime Achievement Award" (2009). The co-host of WHY? TV's special "A Walk Up Broad Street," he has appeared in other TV specials highlighting buildings upon which he has worked. He is on the board of Philadelphia's Athenaeum, served on the Board of the Philadelphia Chapter of the AIA, and was a long-time board member of the Victorian Society in America, as well as a faculty member in the Preservation Program at the University of Pennsylvania.

**Peter A. Renzetti**, master metalsmith, and historical and architectural metalworker who, in 38 years of practice, has been responsible for many important Yellin restorations. Renzetti was raised in the Arts and Crafts community of Arden, Delaware. His father, Aurelius Renzetti, was a professor of art at the Philadelphia Museum School of Industrial Art (now known as the University of the Arts). His mother was also an artist, specializing in illustration. At 16 years of age, Peter started blacksmithing as a hobby, and after high school he attended the Williamson Free School of Mechanical Trades in Media, Pennsylvania from which he graduated as a machinist. After several years as a goldsmith in Philadelphia, he began working in the industrial scale model trade; that and a stint on an ocean-going tugboat (as an engineer) led to restoration work on full-size steam locomotives. In 1968, he opened his own blacksmith forge, The Arden Forge Company, in Chadds Ford, Pennsylvania. In 1973, he was a founder of the Artist Blacksmiths Association of North America (ABANA). The Arden Forge Co. continued to grow and so moved to a larger location in Dilworthtown, Pennsylvania. Peter worked on restoration projects for the Hagley Museum, the Smithsonian Institution, Winterthur Museum, the National Park Service, and significant private collectors. In 1992, the Arden Forge became the new home for the Samuel Yellin Metalworkers (SYM). For the next 12 years, Peter was the master smith for the SYM in addition to maintaining his own business. After 38 successful years, the Arden Forge Co. closed and Peter retired in December of 2007.

**Julie L. Sloan**, stained-glass consultant in North Adams, Massachusetts; 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.

**George E. Thomas**, a cultural and architectural historian practicing with Susan Nigra Snyder in CivicVisions, a Philadelphia-based firm which creates urban and institutional identity for communities and colleges. A lecturer in Historical Preservation and Urban Studies, University of Pennsylvania, Thomas is the principal author of *Frank Furness: The Complete Works* and author, *William L. Price: From Arts and Crafts to Modern Design* (2000). Thomas co-authored *Building America's First University: An Architectural and Historical Guide to the University of Pennsylvania* (2000, with D. Brownlee). He was the principal author for *Buildings of the United States: Philadelphia and Eastern Pennsylvania* (2010), the first comprehensive guide to eastern Pennsylvania under the aegis of the Society of Architectural Historians' Buildings of the United States series. Active in the field of historic preservation since the early 1970s, Thomas was founding partner of the Clio Group, Inc. in 1977 and served as its president until 1988. In 1978 he co-founded the University of Pennsylvania's graduate program in Historic Preservation and in 2011, with his colleague Susan Nigra Snyder, offered introductory courses in Harvard University's Program in Strategic and Critical Conservation. His work on the region's history has been represented in numerous architectural exhibits beginning in 1973 with the Philadelphia Museum's "The Architecture of Frank Furness" and has continued in multiple books and exhibits including "William L. Price: Arts and Crafts to Modern Design" that traveled to the National Building Museum in 2001 and 2002. In 1995 he was awarded the Provost's Award for Distinguished Teaching at the University of Pennsylvania.

**Anne Verplanck**, associate professor of American Studies and Heritage Studies, Penn State, Harrisburg. She was formerly the Curator of Prints and Paintings at Winterthur Museum, where she also served as Interim Director of Museum Collections and Interim Director of the Research Fellowship Program. In addition, she taught in the Winterthur Program in American Material Culture/University of Delaware, and George Washington and George Mason universities. She has lectured widely on the topic of portraiture and has curated several exhibitions on the subject. She co-edited, with Emma Lapsansky, the book *Quaker Aesthetics*. She studies 18<sup>th</sup>- and 19<sup>th</sup>-century culture in the Atlantic world, and is currently researching a book on Philadelphia as a site of artistic production, for which she has received six research fellowships.

**Nina de Angeli Walls**, independent scholar; she is the author of *Art, Industry, and Women's Education in Philadelphia* (2001), as well as "Harriet Sartain and Democracy in Art Education" in *Philadelphia's Cultural Landscape* (K. Martinez and P. Talbott, eds., 2000); "The Design School Movement, 1848 – 1900" in *Historical Dictionary of Women's Education* (L. Eisenmann, ed., 1998); "Educating Women for Art and Commerce: Students at the Philadelphia School of Design, 1850 – 1930" in *History of Education Quarterly* 34/ 3 (Fall 1994); and "Art and Industry in Philadelphia: The Origins of the Philadelphia School of Design for Women, 1848-1876" in *Pennsylvania Magazine of History and Biography* 117 / 3 (July 1993). Commonwealth Speaker, Pennsylvania Humanities Council (1998 – 2003), Walls holds a PhD and an MA in American history from the University of Delaware, and an MLS from Drexel University; she received her BA from Swarthmore College.

**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), and contributions to *The Arts & Crafts Movement in California: Living the Good Life* (1993), *From Architecture to Object: Masterworks of the American Arts & Crafts Movement* (1989), and *"The Art that is Life": The Arts & Crafts Movement in America, 1875 – 1920* (1987). An honorary member of the American Institute of Architects, 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.



Begun as a sculpting studio, the stone portion exemplifies organic Arts and Crafts movement architecture. He later added the Expressionist wooden living quarters, including a prismatic kitchen with a bath beneath, a dining room, and a bedroom above for his son, Peter, as well as a garage. In the 1960s he added the lyrical "silo," exemplifying the free form organic curves that characterized his later work, to provide a larger kitchen, and free-form deck.

Additionally, we will visit the privately occupied 1956 workshop that Esherick designed with his friend Louis Kahn, whose help Esherick sought when the township insisted that he submit plans before they would issue a building permit. The resulting collaboration shows the tension between their differing aesthetic visions.

6:00 p.m. **Busses return to Philadelphia.**

# Registration

A block of rooms has been reserved at Le Meridien Philadelphia, 1421 Arch Street Philadelphia, Pennsylvania 19102; reservations: 1-888-627-7031

Located just a half a block from the Pennsylvania Academy of Fine Arts, Le Meridien Philadelphia offers 24-hour room service, fitness & business centers, wireless Internet, and valet parking (for a fee). The room block will be held until August 20, 2012, after which rooms will be available on a rate and availability basis only. A special nightly rate of \$189 + applicable tax is available for participants by calling Central Reservations at 888-627-7031 and identifying themselves as Arts and Crafts conference or "Initiatives in Art and Culture" or through this Web site: <https://www.starwoodmeeting.com/StarGroupsWeb/res?id=1206070294&key=EA36A>

Registration confirmations are sent via email.

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

**By e-mail:** Fill in the registration form and send to: [info@artinitatives.com](mailto:info@artinitatives.com).

**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 57<sup>th</sup> 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. The rate for full-time students is \$200 (with ID).

**Withdrawal and refunds:** Notice of withdrawal must be made in writing to: Initiatives in Art and Culture, 333 East 57<sup>th</sup> Street, Suite 13B, New York, NY 10022 or via e-mail at [info@artinitatives.com](mailto:info@artinitatives.com). No refunds will be made after September 10, 2012.

**Conference location:** This conference will take place at the Pennsylvania Academy of the Fine Arts, with other events and sessions at locations throughout the Philadelphia area. Program subject to change.

**Please register me for “The Workshop of the World”  
The Arts and Crafts Movement in Philadelphia;  
The conference fee is \$495 / Student rate \$200 (with ID).**

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Affiliation \_\_\_\_\_

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Samuel Yellin, Wall Sconce, ca. 1928 for Goodhart Hall (Cope & Stewardson, 1926 – 1928), Bryn Mawr College. Photo: Klemm Reflector Company.



# “The Workshop of the World”

The Arts and Crafts Movement in Philadelphia

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SEPTEMBER 20 – 23, 2012