

Initiatives

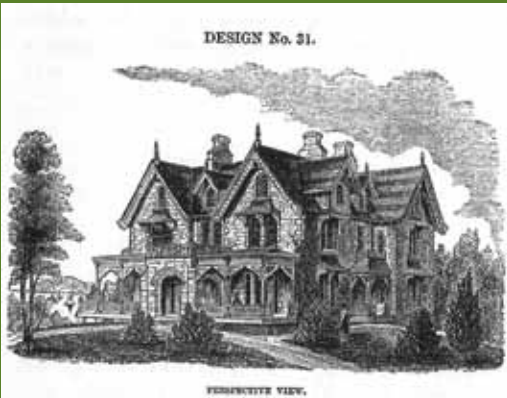
in Art and Culture

House, Home, and Community:

The Arts and Crafts Movement in New York City and Environs

16th ANNUAL ARTS AND CRAFTS CONFERENCE

SEPTEMBER 17 – 21, 2014

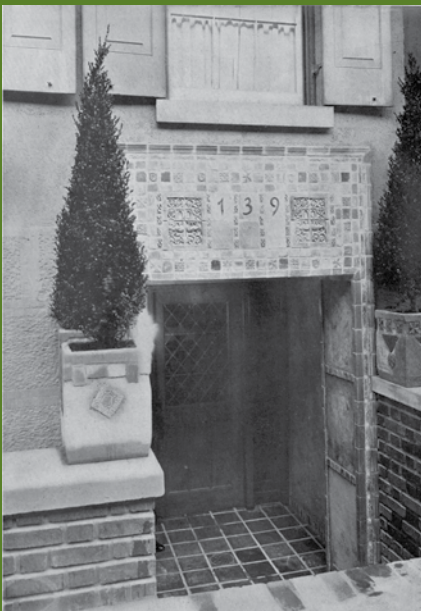


Calvert Vaux, *Villas and Cottages*. 2nd ed. New York: Harper & Brothers, 1864, 304; reprint, New York: Dover Publications, Inc., 1970. Photo: courtesy, Francis R. Kowsky.



Tiffany Studios. *Bronze and Favrile Glass Twelve-Light Pond Lily Lamp*, first quarter of the 20th century. Height: 21 in.; height of tallest shade: 4.75 in. To be offered on September 23, 2014 at Doyle New York. Photo: courtesy, Doyle New York.

Frederick Steiner, *House He Designed for Himself* (detail), 139 East 19th Street, New York, New York, 1908. Photo: courtesy, Andrew S. Dolkart.



View of Russel Wright's Home at Manitoga. Photo: Tara Wing; courtesy, Manitoga / The Russel Wright Design Center.

House, Home, and Community:

The Arts and Crafts Movement in New York City and Environs

In the 16th annual Arts and Crafts Conference, we explore the concept of the domestic as it played out in the long history of the Movement in New York City and its environs. We examine houses—from cottages to apartment buildings to country estates—as well as planned communities and parkland, all of which attest to the wealth of late 19th- and early 20th-century architecture that survives in this region. Our approach will be cross-disciplinary, rejecting as always the notion of a single Arts and Crafts style while celebrating both the diversity of sources from which the movement drew and a time of experimentation, when creative minds sought new artistic directions consonant with their vision of modernity.



Louis Comfort Tiffany, *Loggia From Laurelton Hall*, ca. 1905. Limestone, ceramic, and Favrite glass, 21 x 23 ft. The Metropolitan Museum of Art, Gift of Jeannette Genius McKean and Hugh Ferguson McKean, in memory of Charles Hosmer Morse, 1978 (1978.10.1).

We begin with Calvert Vaux, exploring that in his work which attests to the influence of Ruskin and of the medievalism of the English Aesthetic and Arts and Crafts movements. We then move to the wildly imaginative American Aesthetic work of the 1880s, and the centrality of Louis Comfort Tiffany and his associates. We also survey other styles, from American Renaissance to early 20th-century Gothic, falling under the broad rubric of the Arts and Crafts. The importance of the relationship between nature and architecture—key to the Arts and Crafts movement—is also central to our consideration. Last, we examine contemporary expressions of the Arts and Crafts in New York City and its environs, most importantly at Manitoga, which has been described as embodying the ongoing spirit of the Movement.

We gratefully acknowledge generous funding from Tom Bird and Joan Albin, Freeman's Auction House, The Felicia Fund, Barbara N. Fuldner, Kristine A. Steensma, and anonymous donors (as of July 30, 2014).

We are indebted to Boscobel, the Calvert Vaux Preservation Alliance, Douglas Manor, the Douglaston Club, The Douglaston and Little Neck Historical Society, Doyle New York, The Garden City Historical Society, Landmark West!, Lillian Nassau, LLC, Manitoga / The Russel Wright Design Center, The Metropolitan Museum of Art, the 9/11 Memorial, Olana State Historic Site and The Olana Partnership, and the Society for the Preservation of Long Island Antiquities (SPLIA) for their support and participation.

FREEMAN'S
AUCTIONEERS & APPRAISERS SINCE 1805



The
Olana
Partnership

9/11
MEMORIAL

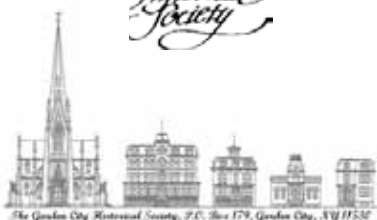
*The Douglaston
Little Neck
Historical Society*

DOYLE
NEW YORK

LANDMARK **W**EST!



CALVERT VAUX PRESERVATION ALLIANCE



Wednesday, September 17 – Preconference Tours

3:00 – 5:00 p.m.

Tour the Arts and Crafts collections in The American Wing of The Metropolitan Museum of Art, led by members of the curatorial staff of The American Wing: Alice Cooney Frelinghuysen, Medill Higgins Harvey, Amelia Peck, Adrienne Spinozzi, and Beth Carver Wees.

The tour will focus on the Robert A. Ellison Jr. Collection of American art pottery; stained glass; and silver and jewelry, all displayed in the Charles Engelhard Court, and will include the living room of the Francis W. Little House designed by Frank Lloyd Wright. In addition, we will visit a recent Arts and Crafts installation featuring the work of Greene & Greene, Charles Rohlf, and Gustav Stickley. The Museum is located at 82nd Street and Fifth Avenue, New York, New York.

6:00 – 7:00 p.m.

Studio visit in the West 67th Street Artists' Colony

West 67th Street between Columbus Avenue and Central Park West boasts Manhattan's only significant collection of artists' studio buildings. Gothic-inspired detailing and picturesque lobbies survive intact. We will visit an apartment in the Sixty-Seventh Street Studios (built 1901-03, architects Sturgis & Simonson).



Christopher Dresser (designer) and James Dixon and Sons (maker), *Teapot (With Sugar and Creamer)*, Sheffield, England, 1880. Electroplated nickel silver. The V & A, CIRC.279-1961.

6:30 – 8:30 p.m.

An intimate look at living with Christopher Dresser

A privileged opportunity to view an outstanding private collection of decorative arts designed by Christopher Dresser, the trailblazing British designer of the Aesthetic Movement. The collection also features American paintings appropriate to the era. Champagne and hors d'oeuvres will be served. There are two opportunities to participate in this very special evening, each of which will be capped at 40 attendees. Attendees to be sent information regarding specifics of the visit following registration.

Thursday, September 18

Formal sessions will take place in the Newman Library of Baruch College (1895, G. B. White; remodeled 1994, Davis Brody Bond), 151 East 25th Street, between Lexington and Third Avenues. Book signings are featured throughout the day.

8:00 – 8:45 a.m.

Registration and breakfast



Ford, Butler & Olin, *Franklin Court* (1912), Garden City, Long Island. Photo: Richard Guy Wilson.

8:45 – 9:00 a.m.

Introduction. Lisa Koenigsberg.

9:00 – 9:40 a.m.

The Row House Reborn: Redesigning Row Houses in an Arts and Crafts Aesthetic.

Andrew S. Dolkart.

9:45 – 10:30 a.m.

Creating the American Ideal: Domesticity, House, City, and Country: 1855 – 1910.

Richard Guy Wilson.

10:30 – 10:45 a.m.

Break

10:45 – 11:45 a.m.

Collecting by Design: a Conversation With Margo Grant Walsh. Margo Grant Walsh, Beth Carver Wees, and Medill Higgins Harvey.

11:45 a.m. – 1:00 p.m.

Optional box lunch (advance purchase required; attendees will be sent information following registration).

1:00 – 1:50 p.m.

“Woods, fields, mountains, and rivers will be more important than the houses that are built among them”: Calvert Vaux and the Hudson Valley Villa – From the Hoyt House to Olana. Francis R. Kowsky.

1:55 – 2:40 p.m.

American Artists' Houses in the New York City Environs in the Arts and Crafts Era. Karen Zukowski.

2:40 – 3:00 p.m.

Break

3:00 – 3:40 p.m.

Artistic Decorating and the “Associated Artists.” Roberta A. Mayer.

3:45 – 4:30 p.m.

Fast Forward to Studio Craft.

Jeannine Falino.

5:30 – 7:30 p.m.

Reception and Private Preview of the Belle Epoque Auction Featuring Objects by Louis Comfort Tiffany Deaccessioned from the Museum of Fine Arts, Boston.

Welcome by Chairman/CEO Kathleen M. Doyle.

Remarks by Specialist/Vice President Malcolm N. MacNeil

Doyle New York

175 East 87th Street

(between Third and Lexington Avenues)



Wendell Castle, *Music Rack*, 1964, oak, rosewood. Dimensions: 55.5 x 25 x 20 in. Museum of Arts and Design, purchased by the American Craft Council, 1964, 1964.9.

Friday, September 19

8:00 a.m.

Buses depart promptly for Olana.

10:30 a.m. – 12:30 p.m.

Tour Olana, the family home, studio, and estate of Frederic Edwin Church with Evelyn D. Trebilcock, curator, The Olana Partnership; Valerie Balint, associate curator, The Olana Partnership; Mark Prezorski, landscape curator, The Olana Partnership; Kimberly Flook, site manager (director, NYSOPRHP); Sara Griffen, president, The Olana Partnership; Paul Banks, interpretative program assistant (head of education, NYSOPRHP); Amy Hufnagel, director of education, The Olana Partnership.

The eminent Hudson River School painter Frederic Edwin Church (1826 – 1900) conceived Olana, his family home, studio, and estate as an integrated environment embracing architecture, art, and artist-designed landscape. Considered one of the most important artistic residences in the United States, Olana is a landmark of picturesque landscape gardening with a Persian-inspired house designed by Calvert Vaux with Church's input at its summit and unrivaled panoramic views of the vast Hudson Valley.

This year's exhibition at Olana, "All the Raj – Frederic Church and Lockwood de Forest; Painting, Decorating and Collecting at Olana," features oil sketches and decorative arts by landscape painter and 19th-century tastemaker Lockwood de Forest (1850 – 1932). De Forest studied painting with his great-uncle Frederic Church in the 1870s; the exhibition highlights sketches showing the two artists working side by side at Olana.

12:30 – 1:30 p.m.

Lunch at Olana (advance purchase required and reservation strongly recommended; attendees will be sent information following registration).

1:30 p.m.

Buses depart promptly for the Hoyt House.

2:15 – 3:15 p.m.

Tour the Hoyt House with Francis R. Kowsky and Alan Strauber.

An example of Calvert Vaux's interpretation of the Picturesque Movement, a view of design that employs Gothic Revival elements enjoyed with natural settings. The Hoyt House, ("The Point," as it was known to the family), was designed by Vaux in 1855 for the wealthy heir of a New York merchant and his wife, a Livingston family member. It is identified in Vaux's *Villas and Cottages* as Design # 31, "Picturesque Stone Country House." The building and its grounds were acquired by New York State's Office of Parks, Recreation and Historic Preservation in 1963 with the intention of demolishing the house and constructing a public swimming pool in its place between Margaret Lewis Norrie State Park, where the house is now located, and the grounds of the Staatsburgh State Historic Site, also known as the Mills Mansion, in Northern Dutchess County. Because of public outcry, the Hoyt House ("The Point") was spared, only to suffer over 50 years of neglect and vandalism. It is currently undergoing Phase I restoration with funds supplied by New York State Parks and Calvert Vaux Preservation Alliance.

3:30 p.m.

Buses depart promptly for Manitoga and Boscobel.

Manitoga (1942 – 1976), the modernist house, studio and 75-acre woodland garden of industrial designer Russel Wright (1904 – 1976) and focus of his energies for three decades, is a masterful integration of design and nature and a living embodiment of the Arts and Crafts spirit. Dragon Rock, created with architect David L. Leavitt, is Wright's experimental home, built onto the rock ledge of the property's abandoned quarry with interior spaces defined by expanses of glass, innovative materials, and seamless connections to outside terraces. Before construction of the residence began in the mid-1950s, Wright spent over a dozen years orchestrating the surrounding landscape into a series of "outdoor rooms" of varying character. Highlights include an ascending stone staircase, a field of mountain laurel, the exquisite moss room, and a central Quarry Pool that is fed by a 30-foot waterfall of Wright's design.

The group will be greeted by Allison Cross, Executive Director, Manitoga / The Russel Wright Design Center, who will make opening remarks.

Boscobel (1804 – 1808), built on a 250-acre riverfront site in Montrose, New York, is considered one of the finest examples of Federal-style architecture in New York. Restored to the Federal style of the late 18th and early 19th centuries, its complex history represents several different periods and restoration philosophies. Descendants of the Dyckman family left the house after the mid-1880s, and through a series of unfortunate turns, by 1955 the original Boscobel house had been slated for

demolition. Local historian, Benjamin West Frazier, initiated a movement to save the property and after great effort, the group was successful. Restoration began in 1956 when the project's benefactor, Mrs. Lila Acheson Wallace, co-founder of *The Readers' Digest*, set the tone. While the interiors were beautiful, concern over their authenticity grew and in the early 1970s, a plan to acquire historically accurate furniture and decorative arts was implemented by Berry Tracy, Curator of the American Wing of The Metropolitan Museum of Art. The process of historical interpretation continues.



Boscobel House & Gardens, Garrison, New York. Photo: Boscobel House & Gardens.

The group will be greeted by Steven Miller, Executive Director, Boscobel, who will make opening remarks.

7:30 p.m.

Arrive in New York City

Saturday, September 20

9:00 a.m.

Buses depart promptly for Long Island.

10:00 a.m. – 12:15 p.m.

Tour Douglas Manor with Kevin Wolfe.

In 1906, the Rickert–Finlay Realty Company developed the 188-acre Douglas estate for the garden suburb of Douglas Manor, an eclectic collection of single-family houses set upon a mile-long peninsula surrounded by Little Neck Bay. Today, Douglas Manor is a designated New York City Historic District, just a half-hour by rail from Penn Station. The Manor contains the largest collection of Arts and Crafts style houses in New York City, most dating from 1906 to 1930. We will walk the winding streets of this planned neighborhood, which boasts a spectacular waterfront owned in common by the 600 homeowners, and make a special stop to tour the intact interior of a Gustav Stickley-designed house built in 1919, one of three in the neighborhood. Another stop will take us to a 1914 Arts and Crafts cottage that epitomizes the garden suburb ideal of a house on a small plot with lushly romantic gardens. Its exterior was recently restored and the interior revived and refitted in the style of Greene & Greene, with custom Arts and Crafts-style furniture, recently made. Our last stop will be a 1910 Tudor Revival-style mansion with many Arts and Crafts touches, designed by Josephine Wright Chapman, one of only a handful of women practicing architecture at the turn of the last century.

12:15 – 1:15 p.m.

Lunch at the Douglaston Club, housed in the former Douglas Mansion, built in 1819, to which playboy-sportsman William P. Douglas returned to celebrate his victory in the 1871 America's Cup. (It is strongly recommended that you reserve for this lunch; advance purchase is required and attendees will be sent information after registration.)

1:30 p.m.

Buses depart promptly for Garden City.

2:00 – 5:30 p.m.

Tour Garden City with Brian Pinolla, trustee and past president, The Garden City Historical Society, and Richard Guy Wilson.



Kirby & Petit architects, *Country Life Press-Doubleday, Page & Co.*, 1910. Photo: Richard Guy Wilson.

Garden City was founded in 1869 by A. T. Stewart as a utopian ideal intended to connect people more closely with nature. Over the years, Garden City evolved into a Cathedral City, then into a sporting paradise and a center for American Arts and Crafts experiments. We will view a variety of buildings and landscapes dating from the 1870s onwards, including several early houses designed for different economic classes, schools, and the Episcopal Cathedral of the Incarnation (1877 – 1885) funded by Stewart's widow, Cornelia, and designed by Henry Harrison. It contains English windows and a rich display of cast-iron. Also to be viewed are several English Arts and Crafts-inspired structures built for the Country Life Press and Doubleday and Company, including the headquarters and printing plant (1910) by Kirby & Petit, and a housing development, Franklin Court, 1912, by Ford, Butler & Olin.

5:30 p.m.

Buses return to New York City.

6:30 – 8:30 p.m.

An intimate look at living with Christopher Dresser

A privileged opportunity to view an outstanding private collection of decorative arts designed by Christopher Dresser, the trailblazing British designer of the Aesthetic Movement. The collection also features American paintings appropriate to the era. Champagne and hors d'oeuvres will be served. There are two opportunities to participate in this very special evening, each of which will be capped at 40 attendees. Attendees to be sent information regarding specifics of the visit following registration.

Sunday, September 21

10:00 a.m. – 1:30 p.m.

Tour the Woolworth Building with Anthony W. Robins and the **9/11 Memorial** with Jan Seidler Ramirez.



Cass Gilbert, *Woolworth Building*, 1913. Photo: Library of Congress, Prints and Photographs Division: LC-USZ62-127214.

The Woolworth Building, designed by Cass Gilbert as headquarters for Frank W. Woolworth, founder of the chain of once-ubiquitous Woolworth dime-stores, rises 790 feet, which in 1913 made it the world's tallest building (exceeded only by the Eiffel Tower, dismissed at the time as a mere "structure"!). This private, 90-minute tour includes a detailed look at the building's unmatched polychromatic terra cotta exterior, and an in-depth exploration of one of the City's most sumptuous commercial interiors and its wealth of ornament: mosaics, Tiffany inlaid work, metalwork, and sculpted caricature gargoyles of Woolworth, Gilbert, and others who played a role in the building's saga. The tour includes hidden corners and staircases, a visit to the basement, and a trip to the mezzanine level for an up-close view of Paul Jennewein's murals and the lobby's extraordinary mosaic ceiling.

In passing from the Woolworth Building to the 9/11 Memorial, we see St. Paul's Chapel (1764 – 1766; porch added 1767 – 1768; tower added 1794) and The Evening Post Building (Robert D. Kohn, 1906 – 1907), the facade of which is enriched by four figural sculptures, two executed by Kohn's wife and two executed by Louis Borglum, the sculptor of Mount Rushmore. Next door is the New York County Lawyers' Association (Cass Gilbert, 1929 – 1930).



Michael Arad and Peter Walker, *North Pool (Night)*, 9/11 Memorial. Photo: Amy Dreher; courtesy, 9/11 Memorial.

Architect Michael Arad and landscape architect Peter Walker created The National September 11 Memorial; their design, *Reflecting Absence*, emerged from a global design competition that attracted more than 5,200 entries from 63 nations. The Memorial is a remembrance of and tribute to the nearly 3,000 people killed in the terror attacks of September 11, 2001 at the World Trade Center, at the Pentagon and aboard Flight 93 which crashed near Shanksville, Pennsylvania, as well as the six people killed in the February 26, 1993 World Trade Center bombing.

1:30 p.m.

The conference concludes.

Presenters

Lisa Koenigsberg, conference director; founder and president, Initiatives in Art and Culture, originated the series of annual Arts and Crafts conferences in 1999. 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 50th anniversary of the Root Bequest.

Andrew S. Dolkart, professor of Historic Preservation and the director of the Historic Preservation Program at the Columbia University Graduate School of Architecture, Planning and Preservation; he is a historian specializing in the architecture and development of New York City and is the author of several award-winning books, including *Morningside Heights: A History of Its Architecture and Development* (1998), *Biography of a Tenement House in New York City: An Architectural History of 97 Orchard Street* (2006), and *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908 – 1929* (2009) which won the Society of Architectural Historians' prestigious Antoinette Forrester Downing Award in 2012. He is currently curating an exhibition celebrating the 50th anniversary of the New York City landmarks law and is working on a book on the architecture and development of New York City's Garment District.

Jeanine Falino, independent curator, museum consultant, and adjunct curator at the Museum of Arts and Design in New York; she was formerly the Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture at the Museum of Fine Arts, Boston. Her upcoming exhibition "What Would Mrs. Webb Do? A Founder's Vision" opens at the Museum of Arts and Design on September 23, and addresses the role of advocacy and philanthropy in American craft. She also co-curated the exhibition "Gilded New York: Design, Fashion & Society" at the Museum of the City of New York which is on view through January 4, 2015. Falino has produced exhibitions, lectured, presented workshops, and written extensively on American decorative arts from the Colonial era to the present, and she specializes in metalwork, jewelry, modern decorative arts, and design. Other recent accomplishments include co-curating the major survey exhibition, "Crafting Modernism: Midcentury American Art and Design" that opened at the Museum of Arts and Design in October 2011, and serving as general editor for the exhibition catalogue. Lead author and co-editor of *Silver of the Americas, Museum of Fine Arts, Boston, Vol. 3* (2008) and co-author and co-editor for *American Luxury: Jewels from the House of Tiffany* (2008), she was also co-curator for "Artistic Luxury: Fabergé-Tiffany-Lalique" (Cleveland Museum of Art, 2008).

Medill Higgins Harvey, assistant curator of American Decorative Arts, The Metropolitan Museum of Art; she works with the collections of American silver, jewelry, and other metals. In her previous role as a research assistant, she contributed to *Early American Silver in The Metropolitan Museum of Art* (2013), as well as the recent reinstallation of the American silver and jewelry collections and the Metropolitan's interpretation and installation of the exhibition "Silversmiths to the

Nation" in 2007. Harvey's career at the Metropolitan began with directing research for the 2000 exhibition, "Art and The Empire City: The Arts of New York, 1825 – 1861." Medill holds a BA in art history from Dartmouth College, is a graduate of The Works of Art Course at Sotheby's Educational Studies in London, and was awarded a master's degree in Decorative Art History by the Cooper-Hewitt Museum / Parsons. She is currently working on a catalogue of the Metropolitan Museum's 19th- and early 20th-century silver and metalwork.

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. Kowsky's most recent book, *The Best Planned City in the World: Olmsted, Vaux, and the Buffalo Park System (Designing the American Park)*, was published in 2013. A member of the New York State Board for Historic Preservation, he is as well a trustee of the Calvert Vaux Preservation Alliance.

Roberta A. Mayer, professor of art history and Visual Arts Head, Bucks County Community College in Newtown, Pennsylvania. The author of *Lockwood de Forest: Furnishing the Gilded Age with a Passion for India* (2008) and *Stella Elkins Tyler: A Legacy Born of Bronze* (2004), she received the prestigious Robert C. Smith Award from the Decorative Arts Society in 2001, and the Annual Award in the Category of Decorative Arts Monograph for her book on Lockwood de Forest from the Metropolitan Chapter of the Victorian Society in America (2009). Her articles have appeared in *Winterthur Portfolio*, *Studies in the Decorative Arts, 19th Century*, *The Salem County Preservationist*, and *Journal of Modern Craft*. She contributed chapters to *Cincinnati Art-Carved Furniture and Interiors* (2003) and *Tiffany Glass: A Passion for Colour* (2009). Most recently, she was honored by the Carnegie Foundation for the Advancement of Teaching and the Council for Advancement and Support of Education as 2010 U.S. Professor of the Year for Pennsylvania. She received her PhD from the University of Delaware with a specialty in American art history and a minor in decorative arts.

Jan Seidler Ramirez, chief curator and vice president of Collections, National September 11 Memorial and Museum in New York City; under her guidance over the past nine years, the Memorial Museum's collection has grown to include many thousands of objects, artworks, photographs,



Garden House at Windemere, 318 Kermore Road, Douglas Manor. Photo: Emily Gilbert.

films, oral histories and audio artifacts, architectural relics, and other evidentiary materials relevant to 9/11. Immediately prior to her 2006 appointment, she worked as a consulting curator to the Lower Manhattan Development Corporation, which was spearheading renewal plans for the destroyed 16 acres of the World Trade Center. Previously, she served as vice president and museum director at The New-York Historical Society, where she played a major role in developing that institution's 20th-century collecting program and its History Responds initiative, a series of exhibitions, public programs, and collection acquisition efforts focused on the 9/11 attacks in their broad historical context. In her career, Ramirez has held curatorial, interpretation, collections development, and senior administrative posts at museums in Boston and New York, including the Museum of Fine Arts, Boston; the Hudson River Museum; and the Museum of the City of New York. She also has taught and lectured on American art, sculpture, and material culture at colleges, institutions and conferences across the country, served on the boards of various museums and non-profit cultural/educational organizations, and authored publications relating to American arts and cultural history. A graduate of Dartmouth College, Ramirez earned her PhD in American Studies at Boston University.

Anthony W. 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 Preservation 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*, and *Progressive Architecture*. 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). Robins' books include *Subway Style: 100 Years of Architecture & Design in the New York City Subway* (2004; winner of a New York City Book Award from the New York Society Library); *Classics of American Architecture: The World Trade Center* (1987; revised edition 2012); and *Grand Central Terminal: 100 Years of a New York Landmark* (2013). Robins wrote the Landmarks Preservation Commission's official designation reports for the Woolworth Building and its interior.

Alan Strauber, Alan Strauber is president, chairman of the board, and a founder of Calvert Vaux Preservation Alliance, a not-for-profit organization that serves as the friends' group for Vaux's Hoyt House ("The Point"). Strauber is an adjunct professor in US History and has taught at Hunter College, SUNY – Purchase and City College of New York. A photographer, his work is included in the archives of the Smithsonian Institution National Museum of American History (2005 exhibition), Yad Vashem, and the National Baseball Hall of Fame, and will be part of an exhibition at the Samuel Dorsky Museum of Art at SUNY – New Paltz entitled "Dick Polich: Transforming Metal into Art," opening later this summer.

Margo Grant Walsh, silver collector who has assembled a comprehensive collection of international metalwork from the Arts and Crafts movement to 2010; a westerner by birth, for 25 years Walsh has collected 20th-century silver with an emphasis on design, workmanship, and function. Her collection includes silver, metalwork, and jewelry from 18 countries and 62 prominent artisans and craftsmen. A graduate of the University of Oregon School of Architecture and Allied Arts, she began her career at Skidmore, Owings & Merrill, San Francisco. In 1973 she joined the then-small firm of Gensler in Houston from which she retired in 2004 as a founding board member and vice chairman, having received countless awards for her professional design work. She has since devoted her energies to refining and documenting her silver and metalwork collection. The first of 11 museum exhibitions of objects from her collection took place in 2001; venues have included Portland and Eugene, Oregon; San Francisco; Laramie, Wyoming; Houston; and New York. After the publication of the catalogue accompanying "Collecting by Design, Silver & Metalwork of the Twentieth Century from the Margo Grant Walsh Collection" (2008, which she co-authored), she continued to seek new artisans, many undiscovered, building a library and biographical files of these heretofore anonymous but highly productive and talented men and women. Beginning in 2003, with a major gift to the Portland Art Museum, Walsh has concentrated on giving to institutions where she has lived and worked, donating her "Silver by Architects Collection" to the Museum of Fine Arts, Houston, her copper and mixed metal collection to the Jordan Schnitzer Museum in Eugene, some of her finest pieces of American 20th-century silver to The Metropolitan Museum of Art, and a piece of contemporary British silver to the Ashmolean Museum in Oxford, England, and is making a major gift to the de Young Museum in San Francisco. She maintains her best career moment was when, in a 2010 interview for NPR, she spontaneously replied "... great design has no borders" to Susan Stamborg's question: "why global silver?" Speaking at Bayou Bend, she told of her "Life in Four Acts" – with silver being Act Four, the most challenging and lasting legacy of her design career.

Beth Carver Wees, curator of American Decorative Arts, The Metropolitan Museum of Art; she oversees the collections of American silver, jewelry, and other metalwork. Prior to joining the Metropolitan's staff in 2000, she was curator of Decorative Arts at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. She is the author of numerous articles and books, including *English, Irish & Scottish Silver at the Sterling and Francine Clark Art Institute* (1997) and *Early American Silver in The Metropolitan Museum of Art* (2013). Wees holds degrees in art history from Smith College and the Williams College Graduate Program in the History of Art. She lectures internationally and is a participating member of the Silver Society (England), the New York Silver Society, the American Society of Jewelry Historians, and the English Society of Jewellery Historians. An enthusiast for Britain's historic houses, she is an alumna of the Attingham Summer School and the Royal Collection Studies and sits on the board of the American Friends of Attingham. She is currently organizing curator for a Museum-wide jewelry exhibition, scheduled to open at the Metropolitan in the Fall of 2017.

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 "America's 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), *Edith Wharton at Home* (2012) 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 & 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.

Kevin Wolfe, an architect and landscape designer; a licensed architect in New York and New Jersey, Wolfe has been involved with the design and planning of important public works projects, parks and private landscapes, and private residential projects in New York City and its suburbs. He specializes in the renovation and restoration of historic buildings and gardens for contemporary uses, including additions to landmarked buildings in NYC Historic Districts and has had over 75 projects in the Douglaston Historic District approved by the NYC Landmarks Preservation Commission. He serves as an adviser to the City's Historic Districts Council and is a member of the Preservation Committee of the Municipal Arts Society. A co-founder of the Douglaston and Little Neck Historical Society, he helped spearhead the drive for the designation of Douglas Manor in Queens, which became the City's 70th historic district in 1997. Prior to opening his own practice in 1997, he designed the \$2.4 million Marine Park Environmental Center in Brooklyn (opened, 2000) for the NYC Department of Parks & Recreation. He was the project architect for the partial restoration of the Bartow Pell Mansion, the King Mansion, and the Dyckman Farm House Museum. As project architect, he oversaw the Master Plan for the construction of new sports facilities and the renovation and reconstruction of the 400-acre park for the Randall's Island Sports Foundation. Previously, he worked at several prestigious firms, among them Rafael Vinoly Architects and Kohn Pedersen & Fox Interior Architects. He teaches in the Masters program for Historic Preservation at The Pratt Institute, and has served as a guest critic at Yale and Columbia's architecture schools, and at the New York Institute of Technology. The recipient of an MA from Columbia University, an MA from Clark University, a Bachelor of Landscape Architecture from The City College of New York, and a BA from Holy Cross College, he contributed to several books, among them *Long Island's Great Estates, 1860 – 1940* (1997) and authored *This Salubrious Spot—100 Years at Douglas Manor* (2006). He also writes on architecture, interior design, landscape design, and historic preservation for such magazines as *Garden Design*, *Metropolis*, *House Beautiful*, *Colonial Homes*, and *Traditional Home*.

Karen Zukowski, independent historian of late 19th-century American visual culture. She has worked with artists' houses for over 20 years. She wrote her dissertation, "Creating Art and Artists: Late Nineteenth-Century American Artists' Studios" while serving as curator of Olana. She is on the advisory council for the Historic Artists' Homes and Studios program of the National Trust for Historic Preservation, and edited its Web site (www.artistshomes.org). A consultant to historic house museums, including the Donald Judd house at 101 Spring Street, New York, 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. Her publications include *Creating the Artful Home: The Aesthetic Movement in America* (2006), and numerous book reviews for *Nineteenth Century*, the magazine of the Victorian Society in America.

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Peer Smed, *Sauceboat and Ladle*, ca. 1934, silver. Sauceboat dimensions: 6 × 4.5 × 8.25 in. (15.2 × 11.4 × 21 cm). Ladle marked by his daughter Lona P. Schaeffer; ladle dimensions: 2.75 × 8.5 in. (7 × 21.6 cm). The Metropolitan Museum of Art. Gift, Silver & Metalwork of the Twentieth Century from the Margo Grant Walsh Collection, 2013. 2013.959.8.1, .2.



Carved Teak Mantel and Hand-painted Kashmiri Chair Provided by de Forest and an Indian Table Acquired by Church in the East Parlor of the House at Olana. Photo: Carri Manchester, 2010.

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South Facade of the Main House at Olana. Photo: Stan Ries.

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