

Initiatives

in Art and Culture

Multiple Modernities: From Richardson to Wright and Beyond The Arts and Crafts Movement in Pittsburgh and Environs

17th ANNUAL ARTS AND CRAFTS CONFERENCE

SEPTEMBER 17 – 20, 2015

Edward and Kathryn Friedman House, Interior View.
Photo: Edward Addeo; reproduced in ARTS & CRAFTS
HOMES | 45 (Winter 2011).



Frank Lloyd Wright, *Fallingwater*, View From the Overlook,
1935 – 1937. Photo: Fallingwater.



Henry Hobson Richardson, *Allegheny County
Courthouse*, 1883 – 1888.



William Willet, *Moses Interceding for His People*, Rodef Shalom, 1901. The window was removed from
the previous synagogue and placed in the current structure in 1907. Photo: courtesy Pittsburgh History &
Landmarks Foundation.

Multiple Modernities: From Richardson to Wright and Beyond

The Arts and Crafts Movement in Pittsburgh and Environs



Samuel Yellin, *Grille* (design prototype for the Mellon Institute of Industrial Research), c. 1932 – 1935, aluminum and iron, 53½ x 36 x 5 in. Carnegie Museum of Art, gift of Samuel Yellin Metalworkers, 2010.35.1. Image: © Carnegie Museum of Art, Pittsburgh.

For the 17th Annual Arts and Crafts conference, IAC visits Pittsburgh and environs to explore the wealth of expressions of the movement in media ranging from architecture to stained glass to painting. Influences from Boston and Philadelphia and by the Tonalist and Aesthetic Movements were particularly strong. Nevertheless, our approach again embraces a multiplicity of sources and styles, rejecting the notion of a single Arts and Crafts aesthetic.

The movement was fueled by Pittsburgh's increasing prosperity and role as a center of heavy industry. By 1857, Pittsburgh's 1,000 factories were consuming 22 million coal bushels annually, and the American Civil War would soon boost the city's economy. Andrew Carnegie began steel production in 1875 at the Edgar Thomson Steel Works in North Braddock and by 1911, its population swelling with European immigrants,

Pittsburgh had become the nation's eighth largest city and accounted for between a third and a half of the nation's steel output.

The conference is hosted by the Carnegie Museum of Art (CMAA), The Pittsburgh History & Landmarks Foundation, the Frick Art & Historical Center, the Duquesne Club, Fallingwater, and Kentuck Knob, with participation by the First Presbyterian Church of Pittsburgh, Sacred Heart Parish, East Liberty Presbyterian Church, Rodef Shalom Temple, and The Presbyterian Church, Sewickley.

We gratefully acknowledge generous funding from Tom Bird and Joan Albin, The Felicia Fund, Freeman's, Barbara Fuldner, Kristine A. Steensma, and anonymous donors. We are also deeply appreciative of support from Verna Corey, ScD (Mrs. W. P. Snyder III), Edward and Kathryn Friedman, Colleen Hess and Frank Giovannitti, Marty O'Brien, Lou and Amy Weiss, and Simon Wu (as of July 12, 2015).



Ernest Fiene, *The Lucy Furnace, Pittsburgh, 1935 – 1936*, oil on canvas, 29½ x 36½ in. Carnegie Museum of Art, Director's Discretionary Fund, 81.28.



Thursday, September 18

Formal sessions take place at CMOA, 4400 Forbes Avenue, Pittsburgh, Pennsylvania.

- 9:30 – 9:35 a.m. **Welcome.** Carnegie Museum of Art.
- 9:35 – 9:45 a.m. **Introduction.** Lisa Koenigsberg.
- 9:45 – 10:30 a.m. **Modernity's Changing Meanings: Pittsburgh and the World.** Richard Guy Wilson.
- 10:35 – 11:15 a.m. **Would You Drive 50 Miles to See This? Buildings of Western Pennsylvania.** Lu Donnelly.
- 11:20 – 12:00 a.m. **Henry Hobson Richardson and His Pittsburgh Heirs.** Albert M. Tannler.
- 12:00 – 1:30 p.m. **Optional box lunch at CMOA** (advance purchase required; attendees will be sent information after registration).

During the lunch break, conference attendees are encouraged to explore CMOA galleries and buildings on the University of Pittsburgh's campus, the center of which is perhaps **The Cathedral of Learning** (Charles Klauder, 1926 – 1937), a Pittsburgh landmark. The design intended to fuse the idea of a modern skyscraper with the tradition and ideals of Gothic architecture.

- 1:30 – 2:00 p.m. **The Industrialist Landscape: Henry Clay Frick's Career and Collecting.** Dawn Reid.
- 2:05 – 2:40 p.m. **Stained Glass in Pittsburgh and Environs.** Julie Sloan.
- 2:40 – 3:05 p.m. **Break**
- 3:05 – 3:35 p.m. **The Progressive Architecture of Frederick G. Scheibler, Jr.** Martin Aurand.
- 3:40 – 4:20 p.m. **Peter Muller–Munk: Modernist Silversmith.** Rachel Delphia.
- 4:30 – 6:00 p.m. **Visit the Ailsa Mellon Bruce Galleries of Decorative Arts & Design, both European and American, and select Scaife Galleries focusing on American and European Art c. 1880 –1920, including Impressionism & the Aesthetic Movement (with a stop to see the Chariot of Aurora panel from the Normandie).** Led by curators and staff.
- 6:00 p.m. **Depart for the Frick Art & Historical Center.**
- 6:15 – 8:30 p.m. **Reception at the Frick Art & Historical Center and tour Clayton, The Frick Family home in Pittsburgh.**

Originally constructed c. 1870, the home was remodeled in 1891 – 1892 by noted Pittsburgh architect Frederick John Osterling, and restored to its original glory and opened as a house museum in 1990. An astonishing 93% of Clayton's objects are original, and this Gilded Age home thus possesses general significance as an artifact of American social history and a document of American and regional architecture.

Friday, September 18

- 7:30 a.m. **Buses depart from the Wyndham Hotel University Center.**
- 9:30 a.m. **Arrive at Fallingwater** (Frank Lloyd Wright, 1935 – 1937).
- Fallingwater, perhaps Frank Lloyd Wright's most acclaimed work, was designed in 1935 for the family of Pittsburgh department store owner Edgar J. Kaufmann, and was their week-end home from until 1963, when the house, its contents and grounds were entrusted to the Western Pennsylvania Conservancy by Edgar Kaufmann, jr, (sic). Wright designed the house to rise about the waterfall rather than face it, and perhaps better than any single work, it exemplifies Wright's concept of organic architecture: the harmonious union of art and nature. Fallingwater is the only major Wright work to come into the public domain with its setting, original furnishings, and artwork intact. In 1986, New York Times architecture critic Paul Goldberger wrote: "This is a house that summed up the 20th century and then thrust it forward still further... . Fallingwater is

Wright's greatest essay in horizontal space; it is his most powerful piece of structural drama; it is his most sublime integration of man and nature."

10:00 a.m. – 2:30 p.m. **Visit Fallingwater.**

Activities will include a 1-hour guided tour of Fallingwater and the Guest House, a 1-hour lecture by **Roy Young**, Director of Education, Fallingwater on Wright's early career and on Fallingwater and its preservation. An optional box lunch is offered in the Barn (advance purchase required and is strongly recommended given limited alternatives for dining; attendees will be sent information after registration).

2:30 p.m. **Buses depart for Kentuck Knob** (Frank Lloyd Wright, 1954 – 1956).

3:15 – 5:15 p.m. **Tour Kentuck Knob.**

In 1953, I.N. and Bernardine Hagan purchased 89 acres in the mountains about Uniontown in Western Pennsylvania. After falling in love with Fallingwater, they commissioned Frank Lloyd Wright to design a house for them. Kentuck Knob is a small, single-story Usonian house, one of the last homes to be completed by Wright. Both dramatic and serene, the house is situated just below the crest of a hill and appears almost part of the mountain itself. An open floor plan, cantilevered overhangs, and great expanses of glass effortlessly integrate the inside with the outside where stretching to the east is a breathtaking panorama.

The house contains an impressive and varied chair collection, and integrated into the landscape of Kentuck Knob are sculptures by major contemporary artists such as Claes Oldenburg, Sir Anthony Caro, and Andy Goldsworthy.

5:15 p.m. **Buses depart for Pittsburgh.**

7:00 p.m. **Arrive at the Wyndham Hotel University Center.**

Saturday, September 19

9:00 – 9:30 a.m. **Depart for Allegheny County Courthouse.**

9:30 – 10:45 a.m. **Tour Allegheny County Courthouse** (H. H. Richardson, 1883 – 1888).

Welcome by **Albert M. Tannler**.

H. H. Richardson's Allegheny County Courthouse and former jail are the most important of Pittsburgh's great buildings; they introduced Pittsburgh to a more lucid, compositionally unified architecture than it had known for decades. Richardson adapted 11th-century Romanesque forms when American architects usually looked to Classical precedents. "The Court-house is the most magnificent and imposing of his works," wrote Richardson biographer Mrs. Van Rensselaer, "yet it is the most logical and quiet. It is the most somber and severe, yet it is the most original...."

11:00 a.m. – 12:00 p.m. **First Presbyterian Church of Pittsburgh** Standing on land donated in 1787 by the Penn family, it is the congregation's fourth building on the site. The exterior is in the English Gothic style, and its twin-towered facade is reminiscent of Gothic cathedral design. Two massive-arched structurally daring trusses encased in elaborately carved woodwork permit the interior to be laid out as a single large rectangular space. All but one of the nave windows were designed and produced by the Tiffany Studios in New York; the exception was created by J. & R. Lamb Studio of New York City. The large east window in the Sunday-school wing is the work of Clayton & Bell of London, and the "west" window, in the church's facade, was designed and built by William Willet of Boston.

12:00 – 1:00 p.m. **Tour the Duquesne Club** with **Heather Hollyday Semple**.

The Duquesne Club was founded in 1873 by a group of young businessmen, one of whom was Andrew Carnegie. Henry Clay Frick and George Westinghouse, Jr. were among the early members. The Club moved into its current building (Longfellow, Alden, & Harlow of Boston) in 1890. Additions were added in 1901 – 1902 (Rutan & Russell) and in 1930 – 1932 (Janssen & Cocken). Over its 140-year history, the Duquesne Club has acquired a noteworthy collection of art through direct purchase and gifts from its members and their families.

Among the strengths of the Club's collection are 10 paintings by David Gilmore Blyth. Part of the collection is representative of the Pittsburgh region, emphasizing its bold and vibrant industrial past. Western art is distinguished by one of the Club's most important piece: Charles Marion Russell's *When Shadows Hint Death*.

1:00 – 2:00 p.m.

Optional box lunch at the Duquesne Club (advance purchase required and recommended; attendees will be sent information after registration).

2:00 – 4:10 p.m.

Tour Three Churches and Rodef Shalom in Shadyside.

2:00 – 2:35 p.m.

Calvary Episcopal Church (Ralph Adams Cram for Cram, Goodhue & Ferguson, 1905 – 1907)

The designer/artists included Cram, Bertram Goodhue (Lady Chapel lamps), Harry E. Goodhue (stained glass), John Evans (stone carving), John Kirchmayer (wood carving), and William Grueby (tile flooring), all of whom were founding members of the Society of Arts & Crafts, Boston. Stained glass was also contributed by: William Willet and Anne Lee Willet, Pittsburgh; Heaton, Butler & Bayne, London; Gorham Company, New York; Charles J. Connick Studio, Boston; Reynolds, Francis & Rohnstock, Boston.

2:40 – 3:00 p.m.

Sacred Heart Parish (Carlton Strong and his successor firm, Kaiser, Neal & Reid Architects, 1924 – 1954)

The designer/artists included stone carvers Franz (later Frank) Aretz (1876 – 1965), Angelo Lualdi (1881 – 1979) and his son Louis, and wood carver Xavier Hochenleitner. The stained glass was designed by George and Alice Sotter.

3:10 – 3:40 p.m.

East Liberty Presbyterian Church (Ralph Adams Cram for Cram & Ferguson, 1930 – 1935)

East Liberty Church provided an opportunity for Cram to oversee the entire program and installation of stained glass in a new "church of cathedral size" that united, according to Cram scholar Douglass Shand-Tucci, "Cram's love of the Gothic church and his fascination with the modernist skyscraper."

Wilbur H. Burnham designed the chancel window (and in 1943 the windows in Trinity Chapel, where the donors Mr. and Mrs. R. B. Mellon are interred), Joseph G. Reynolds the façade window and some Chapel and narthex windows, Connick the nave clerestory windows, and the other glass artists—Nicola D'Ascenzo, Oliver Smith, Henry Lee Willet, and Howard Wilbert—windows in the transepts, narthex, aisles, Session Room, and Wayfarer's Chapel.

3:50 – 4:10 p.m.

Rodef Shalom Temple (Henry Hornbostel, completed 1908)

Rodef Shalom Temple, the oldest Jewish congregation in Western Pennsylvania, evolved from an Orthodox into a Reform congregation. It is housed in its third building, designed by Hornbostel and completed in 1908; his style merged the traditional with the modern. The double dome, 90 feet in diameter, was constructed using the Catalan vault, brought to the U.S. by Rafael Guastavino. For the exterior, Hornbostel chose local yellow brick, augmented with colored terra cotta flourishes. The design incorporated four representational stained glass windows by William Willet, valued remnants of the 1901 Temple.

4:10 – 4:40 p.m.

Travel to Sewickley.

4:30 – 5:00 p.m.

The Presbyterian Church, Sewickley (Joseph Kerr [second structure], 1859 – 1861)

In his book *Pittsburgh—An Urban Portrait*, Franklin Toker describes The Presbyterian Church, as "...a regularly coursed, hammer-dressed design of austere Gothic with an airy country-church interior." The church contains three LaFarge windows, seven Tiffany windows and what is believed to be the only window in the area by D. Maitland Armstrong and his daughter, Helen Maitland Armstrong, as well as work by Charles Connick Studios and Howard Wilbert.

5:00 – 6:00 p.m.

Tour Wilpen Hall (George Orth & Brothers, completed 1897).

The last of the intact Gilded Age estates in Sewickley Heights and in the style of an English manor house, The Wilpen ("Wilpen" is derived from contraction of William Penn) Hall estate was designed by George Orth and Brothers of Cleveland and finished in 1897 for the iron baron William Penn Snyder and his wife. This country summer retreat was built in the Sewickley Valley to allow the family to escape

Pittsburgh's smoke and heat. The property is undergoing extensive renovations begun by W. P. Snyder III, including restoration of some of the original gardens—included in the Smithsonian Institution's Archives of American Gardens—which retain some of their original plantings. Listed on the National Register of Historic Places in 2011, Wilpen Hall is under a preservation easement with the Pittsburgh History & Landmarks Foundation.

Verna Corey, ScD (Mrs. W. P. Snyder III) will guide a tour of the first floor of Wilpen and the grounds (weather permitting).

6:00 – 8:00 p.m.

Reception and viewing of an extraordinary private collection of 19th- and 20th-century American art.

This collection, national in scope and ranging from 1890s to early 1970s, beginning with Tonalism and ending with Op Art, incorporates works from across the country, including several prime examples by artists of the region. A focus of the collection is the incorporation of correct period framing.

Remarks by Judith Hansen O'Toole, The Richard M. Scaife Director/CEO Westmoreland Museum of American Art.

8:00 p.m.

Buses return to the Wyndham Hotel University Center.

Sunday, September 20

9:30 a.m.

Buses depart from Wyndham Hotel University Center.

En route to Squirrel Hill, we view three apartment buildings by Frederick G. Scheibler, Jr., Old Heidelberg (1905 – 1908), Highland Towers (1913 – 1914), and Parkstone Dwellings (1922).

Scheibler has been described as "a distinguished and unique pioneer of the Modern architectural movement in Pennsylvania." His most creative designs, produced from 1904 – 1930, are variations of the design vocabulary developed by contemporary architects in Europe, Britain, and the United States.

10:00 – 11:00 a.m.

Edward and Kathryn Friedman House (local builder/developer Samuel McCaslin, c. 1915)

In 2004, David Cathers observed that Ed and Kathy Friedman's early 20th-century home in Pittsburgh's Squirrel Hill "is a classic, vernacular Arts and Crafts Foursquare" constructed about 1915 by Samuel McCaslin, a well-known local builder/developer. Featuring "red brick exterior walls with three green Teco tiles set into the façade, Prairie-style wood trim, wide eaves and a red tile roof," the interior has a few Colonial Revival-influenced decorative elements but the overwhelming inspiration is "the wood paneling, beamed ceilings, built-in furniture, glazed tile fireplaces and art-glass windows" in Gustav Stickley's Craftsman houses. The Friedmans have assembled a superb collection of furniture, textiles, tiles, lighting fixtures, and decorative objets by Stickley, Roycroft, Van Erp, Grueby, Van Briggie, Volkmar, and Jarvie, as well as paintings by important regional artists of the period. Cathers observes: "The interior of the house is unified and harmonious, exactly the kind of domestic environment that, a hundred years ago, Arts and Crafts architects set out to create."

Remarks by **Edward Friedman**.

The McLaughlin House (Frederick Scheibler, Jr., 1915)

According to Martin Aurand, "To the whimsical eye, Scheibler's McLaughlin house resembles a house of cards with overlapping wall planes leaned into position...in white brick and reoriented at the front and rear of a two-story box. The facade is cut away like a template and filled in with broad bands of windows...At the McLaughlin house, the front porch has rounded columns with vertically ribbed caps, the entries are framed by surrounds of concentric brick arches, and there is a shallow arched window bay on a side elevation.

11:00 a.m.

Buses depart for the Amy and Lou Weiss House.

11:30 a.m. – 1:00 p.m.

Tour the Amy and Lou Weiss House (designed by Hugh Newell Jacobsen, 1998 – 2003; construction: 2008 – 2010).

Optional box lunch on the splendid grounds of the Amy and Lou Weiss House (advance purchase required and recommended; attendees will be sent information after registration).

Hugh Newell Jacobsen's plan for the Weisses' house was included in a *Life* magazine series in the 1990s that featured plans by leading architects available for purchase. While the four-bedroom house is larger than that in the original plan, the changes are consistent with the spirit of the original design. True to Jacobsen, whose designs evoke old New England barns, the Weisses' home has three sections: at one end are the kitchen and dining room; at the other, the master bedroom. The structure in the middle, the largest, holds the living room. Floor-to-ceiling windows afford sweeping view of the Monongahela River. The interior boasts white walls without drapes, and there are no moldings.

1:30 – 3:30 p.m.

Tour 20th-century houses in the Woodland Road Historic District.

View the Robert and Cecelia Frank House (Walter Gropius and Marcel Breuer, 1939 – 1940).

Commissioned by one of Pittsburgh's oldest glass and steel manufacturing families, the Frank house was the sixth (and largest) residence designed by the Gropius/Breuer partnership (1937 – 1941).

View the Betty and Irving Abrams House (Venturi & Rauch, 1979 – 1982).

Betty Abrams and her late husband, Irving, commissioned the house from Philadelphia architect Robert Venturi, then principal (with John Rauch) in the firm of Venturi & Rauch. Venturi would ultimately write to Betty Abrams: "I am now considering the project one of the best that has come out of our office which I am very, very proud of."

Tour the Frank Giovannitti House (Richard Meier, 1979 – 1983).

Richard Meier has called the Giovannitti House a "gem." In 1984 Martin Filler wrote Richard Meier has called the Giovannitti House a "gem." In 1984 Martin Filler wrote in *House and Garden*: "Meier's originality is crystal clear in his Giovannitti house.... He is the Mozart of late Modernism, working within a rigid formal system that nonetheless seems for him the perfect stimulus to invention.... There is not an extraneous gesture nor a wasted movement...." Frank Giovannitti worked closely with Meier who designed furniture for several rooms. Other furniture, textiles, and objects are by architect and designer Eileen Gray.

3:30 – 3:40 p.m.

Closing remarks. Lisa Koenigsberg.

3:40 p.m.

Buses return to the Wyndham Hotel University Center.

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.

Martin Aurand, Principal Architecture Librarian and Archivist, Carnegie Mellon University; as an architecture librarian, he works closely with faculty and students of the School of Architecture. As archivist of the Carnegie Mellon University Architecture Archives, he manages a regional repository of architectural drawings and other records. He is the author of a number of articles and book reviews, and of two books published by the University of Pittsburgh Press: *The Progressive Architecture of Frederick G. Scheibler, Jr.*, a study of a turn-of-the-20th-century Pittsburgh architect; and *The Spectator and the Topographical City*, a study of land and city in Pittsburgh. He is a collaborator on *Pittsburgh Projects*, a curated digital architectural guidebook and mobile application. He received an MA in American Studies and Historic Preservation at George Washington University and a Master of Library Science degree at the University of Pittsburgh.

Rachel Delphia, The Alan G. and Jane A. Lehman Curator of Decorative Arts and Design, CMOA; she joined the department of Decorative Arts and Design at CMOA in 2005 and was appointed head of department in 2013. Delphia has worked extensively with CMOA's permanent collection, especially in the renovation and reinstallation of the Ailsa Mellon Bruce Galleries of Decorative Arts and Design (2009) and the Charity Randall Gallery (2011) which features modern and contemporary craft. She has organized exhibitions on topics ranging from contemporary furniture to historic metalwork including "Sebastian Errazuriz: Look Again" (2014); "Hand Made: Contemporary Craft in Ceramic, Glass, and Wood" (2011); and "Nakashima Revealed: The Carnegie Mellon Collection" (2007). She has lectured and published on wide-ranging decorative arts and design topics. Delphia has also served as adjunct faculty at Carnegie Mellon University, teaching design history and exhibition design. She received an MA from the University of Delaware's Winterthur Program in Early American Culture. Her thesis, *Design to Enable the Body: Thomas Lamb's "Wedge-lock" Handle, 1941 - 1962*, considered early ergonomic handle design. She also holds an MA in English and BFA in industrial design from Carnegie Mellon. Delphia is currently researching silversmith and industrial designer Peter Muller-Munk, for an exhibition opening November 21, 2015, "Silver to Steel: The Modern Designs of Peter Muller-Munk."

Lu Donnelly, co-author of *Buildings of Pennsylvania: Pittsburgh and Western Pennsylvania* (2010) a book in the 60-volume series *Buildings of the United States* sponsored by the Society of Architectural Historians. She has authored several books and National Register nominations on topics in Allegheny County, Pennsylvania and organized an exhibition on the barns of western Pennsylvania for the Heinz Architectural Center at CMOA. Donnelly has lived in Pittsburgh since 1975 and served by mayoral appointment on the city's Historic Review Commission 1978 - 1985. She sits on the board of the Pittsburgh History & Landmarks Foundation and writes a regular column entitled "Architecture Around Us" in *Western Pennsylvania History* magazine. She holds an MA in history from the University of Pittsburgh.

Dawn Reid, Associate Curator of Decorative Arts, Frick Art & Historical Center, Pittsburgh, which she joined in February 2015; she develops thematic tours for Clayton, the historic home of Henry Clay Frick, and contributes to exhibition programming for the Frick Art Museum, including an upcoming exhibition on contemporary ceramic artist Chris Antemann. Before joining the Frick, Dawn was Curatorial Assistant of Decorative Arts and Design, CMOA, where she worked extensively with the permanent collection through gallery renovations and contributed to the execution of the 2012 exhibition "Inventing the Modern World: Decorative Arts at the World's Fairs, 1851 - 1939." She received an MA in Museum Studies from the Cooperstown Graduate Program and holds a BA in English and History from the College of William and Mary.

Heather Hollyday Semple, Art Director, Dequesne Club; Semple has worked continuously in the art world for the last 25 years, having served as the curator, advisor and appraiser for three large art collections: the PNC Bank Corporate Art Collection; the Hardy Family Art Collection, Nemaconlin

Woodlands Resort; and, for past seven years, that of the Duquesne Club. She has guided and managed over 45 art tours overseas for several museums and alumnae associations, with Italy being the focus of her programs. In 2001, she pursued a certificate in art appraisal from New York University. She is currently a certified member of the Appraisers Association of America and licensed in Uniform Standards of Professional Appraisal Practices.

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. 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 has also written books on the artist Frederick Crowninshield (with G. deG. Wilmers, 2010) and the Berkshire Glass Works (with W. J. Patriquin, 2011). She is at work a book on the history of stained glass in America, *The Art of Colored Light: Stained Glass in the United States, 1650 - 1933*, due out in 2018. 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 National Endowment for the Arts, the Samuel Kress Foundation, the Graham Foundation for Advancement in the Arts, and the Arts&Crafts Research Fund.

Albert M. Tannler, Historical Collections Director, Pittsburgh History & Landmarks Foundation (PHLF); a graduate of Franklin & Marshall College and The University of Chicago, Tannler previously served on the staff of the Department of Special Collections, The University of Chicago Library, and worked as an editor at the architectural-engineering firm of Sargent & Lundy. The author of three acclaimed PHLF guidebooks—*Pittsburgh Architecture in the Twentieth Century: Notable Modern Buildings and Their Architects* (2013); *Charles J. Connick: His Education and His Windows in and near Pittsburgh* (2008); and *Allegheny County Courthouse and Jail Walking Tour* (2007)—he also co-edited PHLF's *Whirlwind Walk: Architecture and Urban Spaces in Downtown Pittsburgh* (2008; 2011) and *August Wilson: Pittsburgh Places in His Life and Plays* (2011). Other PHLF monographs by Tannler are *William Willet in Pittsburgh 1897 - 1913* (2005), and *A List of Pittsburgh and Allegheny County Buildings and Architects 1950 - 2005* (3rd rev. ed. 2005). Tannler writes regularly for *PHLF News* and has contributed articles to *African-American Architects: A Biographical Dictionary 1865 - 1945*, *The Journal of Stained Glass* [British Society of Master Glass Painters], *Stained Glass Quarterly*, *Connick Windows*, and *Historic New England Magazine*. He has lectured for The Charles J. Connick Stained Glass Foundation, the Decorative Arts Trust Symposium, the Frick Art & Historical Center, and Back Bay Historical, and he delivered the keynote address at the American Glass Guild Conference in Pittsburgh in 2012.

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 *Edith Wharton at Home* (2012); *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); *Thomas Jefferson's Academical Village* (2009); 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.

Roy Young, Curator of Education, Fallingwater, which he joined in January 2011; he is also chair of the Diversity and Inclusion Council Western Pennsylvania Conservancy (since January 2011). He has served as Co-Chair, Historic House Network at the American Alliance of Museums since June 2014, and has been an Advisory Board Member, Design ED collaborative since April 2014. He has served on the faculties of The Art Institute (2009 - 2011) and the Wentworth Institute of Technology (2002 - 2007), and as Chief Creative Officer, Young Bickley Geiger, (January 1990 - 2004). A PhD candidate in Environment and Behavior/Design Education, Architectural Studies/Education, University of Missouri-Columbia, Young holds an MA in Art and Visual Culture Education from the University of Arizona (where he was a Kathryn Jessup Fellow at The University of Arizona Museum of Art and Visual Archive) and a BS in Environmental Design, Landscape Architecture/Interior Design from the University of Massachusetts, Amherst.

Registration

Registration confirmations are sent via e-mail.

To register on-line:
www.artsandcrafts2015.eventbrite.com

By e-mail: Fill in the registration form and send to info@artinitiatives.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 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 \$550. The rate for full-time students is \$200 (with ID). Single-day registration options available. Please send inquiries to: info@artinitiatives.com or call (646) 485-1952.

Withdrawal and refunds: Notice of withdrawal must be made in writing to: Initiatives in Art and Culture, 333 East 57th Street, Suite 13B, New York, NY 10022 or to the Program Office via e-mail at info@artinitiatives.com, or call (646) 485-1952. No refunds will be made after September 9, 2015.

Program subject to change.

Conference location: This conference will take place at CMOA, with other events and sessions at locations throughout the Pittsburgh area.

A block of rooms has been reserved at the Wyndham Pittsburgh University Center, 100 Lytton Avenue, Pittsburgh, Pennsylvania, which is within walking distance of several local attractions including CMOA and the Soldiers and Sailors Memorial Museum. The room block is held under the name "Initiatives in Art and Culture" at a discounted rate of \$189.00 plus 14% occupancy tax.

Make reservations by calling the hotel's in-house reservation line at 1-800-864-8287, Monday – Friday, 9:00 a.m. – 5:00 p.m.



The Duquesne Club from an inner cigar box label, late 19th – early 20th century.

Please register me for Multiple Modernities: From Richardson to Wright and Beyond: The Arts and Crafts Movement in Pittsburgh and Environs; The conference fee is \$550 / Student rate \$200 (with ID).

Single-day registration options available; please send inquiries to: info@artinitiatives.com or call (646) 485-1952.

Name _____

Address _____

City _____ State _____ Zip _____

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Aaron Harry Gosson, *Industrial Scene, Pittsburgh*, 1928, oil on canvas, 36 x 40 in.
Westmoreland Museum of American Art, gift in memory of Roy C. McKern. 1994.4.

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