

# Initiatives

in Art and Culture

## From the Land of Sunshine The Arts and Crafts Movement in Pasadena and Environs

18th ANNUAL ARTS AND CRAFTS CONFERENCE

SEPTEMBER 22 – 25, 2016

Sam Maloof, *Spiral Staircase* at the Sam and Alfreda Maloof Foundation for Arts and Crafts. Photo: courtesy, Sam and Alfreda Maloof Foundation for Arts and Crafts, Alta Loma, California.



Henry Mather Greene and Charles Sumner Greene (designer), Peter Hall Manufacturing Company (maker), *Armchair From the Living Room of the Robert R. Blacker House*, 1907, mahogany, ebony, oak, and replaced upholstery, 33 3/4" x 24 1/2" x 21 1/2" in. Los Angeles County Museum of Art, gift of Max Palevsky and Jodie Evans (M.89.1.51.4).



Frederick Hurten Rhead (designer), Arequipa Pottery (maker), *Vase*, 1912, earthenware, 3 1/4 x 3 in. Los Angeles County Museum of Art, gift of Ellen and Max Palevsky, 1995.250.19.



Charles & Henry Greene, *Front Door, Interior, The Gamble House*, Pasadena, California, 1908. Photo: Timothy Street-Porter; courtesy, The Gamble House.

# From the Land of Sunshine

## The Arts and Crafts Movement in Pasadena and Environs

Marking the 50th anniversary of the gift of the Gamble House to the University of Southern California, IAC's 18th annual Arts and Crafts Conference returns to Pasadena where we also celebrate the 50th anniversary of the National Historic Preservation Act, fittingly in a city deeply committed to preserving its wealth of historic resources.



Charles & Henry Greene, *The Robert Roe Blacker House*, Pasadena, California, 1907. Photo: courtesy, The Greene & Greene Virtual Archives, University of Southern California.

For the Arts and Crafts movement in general, and its expressions in Pasadena in particular, the most significant and representative form of architecture is the house, often defined by a set of ideals and principles rather than a single architectural style. For many of the Movement's leading figures, architectural structures were ideally *Gesamtkunstwerken*, comprehensive artworks embracing all or many art forms. These structures might incorporate the vernacular, with architects using local materials and traditional styles to create structures that would fit with their surroundings, while being distinctive and of their time. Many hoped to revive traditional building and craft skills.

Regional distinctions in expression were significant, as were international influences and the particular gifts and abilities of individual architects and firms. To understand them, we look to the necklace of Arts and Crafts homes and communities arrayed throughout the United States with the Gamble House and Pasadena being among the most important.



Clemens Friedell, *Punch Bowl Depicting Pasadena, California*, c. 1912, silver, 14 $\frac{1}{4}$  x 17 $\frac{3}{4}$  in. Museum of Fine Arts, Boston. Museum purchase with funds donated anonymously, and from Shirley and Walter Amory, John and Catherine Coolidge Lastavica, H.E. Bolles Fund, Michaelson Family Trust, James G. Hinkle, Jr. and Roy Hammer, Robert Rosenberg, Sue Schenck, Grace and Floyd Lee Bell Fund, and Miklos Toth, 2003.

The conference is hosted by The Gamble House, The Huntington Library, Art Collections, and Botanical Gardens, Los Angeles County Museum of Art (LACMA), The Pasadena Museum of History, with participation by Judson Studios, The Lummis Home & Gardens, The City of Los Angeles Department of Recreation and Parks, The Neighborhood Unitarian Universalist Church, The Aline R. Barnsdell Hollyhock House, The R. M. Schindler House, and The Sam and Alfreda Maloof Foundation for Arts and Crafts.

We gratefully acknowledge generous funding from Tom Bird and Joan Albin, The Felicia Fund, Freeman's, Barbara Fuldner, Ellen and Harvey Knell, Tori Simms, Kristine A. Steensma, and anonymous donors. We are also deeply appreciative of support from Kelly

Sutherland McLeod Architecture, Inc. and the homeowners who will graciously welcome conference attendees (as of August 8, 2016).

*Life is short, and we do not have much time to gladden the hearts of those who travel with us, so be quick to love and make haste to be kind.*

—Henri-Frédéric Amiel (1820s – 1881)



# Thursday, September 22

*Formal sessions take place in Haaga Hall at The Huntington Library, Art Collections, and Botanical Gardens in San Marino, California.*

The world-renowned Huntington Library, Art Collections, and Botanical Gardens is a collections-based research and educational center. Surrounded by 120 acres of exceptional, diverse botanical collections are two art galleries, a large gallery for special temporary exhibitions, and a library showcasing extraordinary collections of rare books and manuscripts, European art from the 15th to the early 20th century, and American art from the late 17th to the mid-20th century. Over 600,000 visitors a year from around the world enjoy The Huntington.



G.T. Marsh, *Japanese House* in The Japanese Gardens at The Huntington Library, Art Collections, and Botanical Gardens, Pasadena, California, 1903, following its 2012 restoration by Kelly Sutherlin McLeod Architects.

9:30 – 9:35 a.m.

**Welcome.**

9:35 – 9:45 a.m.

**Introduction.** Lisa Koenigsberg.

9:45 – 10:30 a.m.

**California and the Arts and Crafts Movement in America.** Richard Guy Wilson.

10:35 – 11:15 a.m.

**Pasadena's Arroyo Culture: The Arts and Crafts Movement in California.** Ann Scheid.

11:20 a.m. – 12:00 p.m.

**Context and Relevance: Preserving Historical Resources with Integrity.** Kelly Sutherlin McLeod, FAIA.

12:00 – 2:00 p.m.

**Optional box lunch at The Huntington Library, Art Collections, and Botanical Gardens** (advance purchase required; attendees will be sent information after registration).

During the lunch break, visit the Japanese Gardens and the Japanese House in the company of Kelly Sutherlin McLeod, FAIA, the project architect who led the restoration.

2:00 – 2:40 p.m.

**Artificial Authenticity – Genuine Inspiration: "Japanese" in the American Creative Community, 1876 – 1915.** Hannah Sigur.

2:45 – 3:25 p.m.

**Greene & Greene in Boston: The Formative Years, 1888 – 1893.** Nonie Gadsden.

3:30 – 4:10 p.m.

**Collecting With a Mission: Creating an International Narrative of the Arts and Crafts Movement in the Collections at LACMA.** Wendy Kaplan.

4:15 – 5:15 p.m.

**Visit the Greene & Greene Archives in The Huntington Library and the Greene & Greene Gallery and the exhibition "Yasuhiro Ishimoto: Bilingual Photography and the Architecture of Greene & Greene," both in The Huntington's newly installed Virginia Steele Scott Galleries of American Art.**

Hal Nelson, curator of American Decorative Arts, The Huntington, Anne Malek, curator, "Yasuhiro Ishimoto: Bilingual Photography and the Architecture of Greene & Greene," Kelly Sutherlin McLeod, FAIA, the project architect who worked on the Greene & Greene Gallery and Ann Scheid, curator, Greene and Greene Archives, The Huntington Library will be available to welcome guests and answer questions.



Otsuji Kiyoji – 大辻清司, *Yasuhiro Ishimoto* – 石元 泰博, Japan.

5:45 – 7:45 p.m.

**Reception in Haaga Hall at The Huntington Library, Art Collections, and Botanical Gardens.**

6:00 – 6:40 p.m.

**R. M. Schindler: A California Original**

Richard Guy Wilson.

# Friday, September 23

9:30 a.m.

## **Buses depart from the dusitD2 Hotel Constance, Pasadena.**

10:00 – 11:30 a.m.

## **Judson Studios**

Specializing in the design, creation, and installation of hand-crafted, stained, leaded, and other unique forms of architectural glass, Judson Studios was founded in the mid-1890s by William Lees Judson and his three sons. It remains a family-run business in the Garvanza section of northeast Los Angeles.



Charles H. Henry Greene, *The Stairway in The Gamble House*, Pasadena, California, 1908. Photo: @ Mark Ferriss / The Gamble House.

The firm moved to its current location, a two-story building designed by Robert Train and Robert Edmund Williams, in 1920. The Judson Studios building was named a Historic-Cultural Monument by the City of Los Angeles in 1969 and listed in the National Register of Historic Places in 1999.

Remarks by **David Judson**, fifth-generation Judson family owner of Judson Studios.

11: 45 a.m. – 12:45 p.m.

## **The Lummis Home & Gardens**

Also known as El Alisal ("place of the sycamores" in local Spanish), this Rustic American Craftsman stone house was hand built by Charles Fletcher Lummis over a 13-year period beginning in the late 1890s.

12:45 p.m.

## **Buses depart for the Pasadena Museum of History.**

1:00 – 3:00 p.m.

## **Pasadena Museum of History**

Welcome and remarks by **Laura Verlaque**, Director of Collections, Pasadena Museum of History. Remarks by **Robert Winter**, noted scholar of the Arts and Crafts movement, with a particular emphasis on its expression in California and curator of "*Batchelder: Tilemaker.*"

**Optional box lunch at Pasadena Museum of History** (advance purchase required; attendees will be sent information after registration).

1:45 – 3:00 p.m.

## **View exhibitions and The Fenyes Mansion.**



Charles Fletcher Lummis, *The Lummis House ("El Alisal")*, Highland Park, California. Photo: Annie Wells/Los Angeles Times; editorial #: 563586287. Collection: Los Angeles Times.

"*Batchelder: Tilemaker*" is curated by Robert Winter, who lives in the Batchelder house and authored *Batchelder: Tilemaker*, the definitive Batchelder history. Batchelder established his first tile factory in the backyard of his home on the banks of Pasadena's Arroyo Seco. His hand-crafted art tiles epitomized the ideals of the American Arts and Crafts movement.

The exhibition "*Cast & Fired: Pasadena's Mid-Century Ceramics Industry*," explores the growth and decline of the mass-market ceramics industry from the 1930s through the 1960s.

**The Fenyes Mansion**, a 1906 Beaux Arts-style residence, was designed by Robert Farquhar (with a later addition by Sylvanus Marston). Located on Pasadena's famed "Millionaire's Row" and once home to Dr. Adalbert and Eva Fenyes, it is decorated as it was furnished a century ago.

3:15 – 5:00 p.m.

## **Neighborhood Unitarian Universalist Church**

The community house of the Neighborhood Unitarian Universalist Church of Pasadena is the former John A. Cole House designed by Greene & Greene in 1906.

3: 30 – 4:15 p.m.

**"California Dreamin'": Greene & Greene in the Southlands.** Bruce Smith.

4:15 – 5:00 p.m.

**Green and Greener: Pasadena, Arts & Crafts, and Japanese Gardens.**

Kendall H. Brown.



5:00 – 8:30 p.m.

**Tour of The Gamble House** (Greene & Greene, 1908) **and reception.**

Remarks by **Edward R. Bosley**, James N. Gamble Director, The Gamble House, and **Kelly Sutherlin McLeod**, FAIA, Founder, Kelly Sutherlin McLeod Architecture, Inc., who served as project architect on the conservation of the Gamble House and many other significant historic structures and landscapes. Designated a National Historic Landmark in 1978, it is owned by the City of Pasadena and operated by the University of Southern California School of Architecture.

**Tour the Hindry House** (Alfred and Arthur Heineman, 1910).

The Hindry House, a pinnacle of residential design in the Mission Revival style, is the most intact and authentic remaining example of the Heinemans' work. The brothers were highly influential in the development of the Arts and Crafts movement in California and across the country. Overlaid into the original 1910 garden are the 1972 garden and pool designed by Courtland Paul. The Hindry House is listed in the National Register of Historic Places (designated 1983) as a contributor to the Prospect Historic District, and is a Pasadena Historic Monument (designated 2012).

**Buses return to the dusitD2 Hotel Constance Pasadena.**



Alfred and Arthur Heineman, *The Hindry House*, 1910, Pasadena, California. Photo: courtesy, The Greene & Greene Virtual Archives, University of Southern California.

## Saturday, September 24

9:00 a.m.

**Buses Depart from the dusitD2 Hotel Constance Pasadena.**

9:30 – 11:00 a.m.

**Tour the Aline R. Barnsdell Hollyhock House**  
(Frank Lloyd Wright, 1919 – 1921).

Remarks by **Jeffrey Herr**, curator, Hollyhock House, Los Angeles, California.



Frank Lloyd Wright, *Fireplace, The Aline Barnsdall Hollyhock House*, Hollywood, California, 1919 – 1921. Photo: Joshua White.

The Aline R. Barnsdell Hollyhock House was Wright's first Los Angeles project and represents his earliest efforts to develop a regionally appropriate style of architecture for Southern California. Wright himself referred to it as *California Romanza*, using a musical term meaning "freedom to make one's own form." Hollyhock House takes its name from Barnsdall's favorite flower, which was incorporated into the decorative program of the house.

11:30 a.m. – 12:30 p.m.

**Tour the Schindler House** (Rudolf M. Schindler, 1922).

Schindler designed this West Hollywood residence as a cooperative live/work space for two young families. Lacking a conventional living room, dining room or bedrooms, it is laid out as two interlinking "L"-shaped apartments. Making use of novel industrial materials, the House's open floor plan integrated the external environment into the residence.

1:00 – 2:00 p.m.

**Optional box lunch at LACMA**

(advance purchase required and recommended; attendees will be sent information after registration).

2:00 – 4:00 p.m.

**Tour LACMA's Arts and Crafts Collections and The Pavilion for Japanese Art**

(Bruce Goff, building completed 1988).  
Tours led by **Wendy Kaplan** and **Staci Steinberger**, Decorative Arts and Design Department, LACMA.

LACMA's renowned Arts and Crafts collection—including work from the United States, the United Kingdom, and Europe—is one of the most comprehensive in the country. Assembled largely through the generosity of philanthropist Max Palevsky, the collection includes furniture, glass, ceramics, and metalwork by designers and architects such as Frank Lloyd Wright, Greene & Greene, Henry Van de Velde, and Charles Rennie Mackintosh.



Yasuhiro Ishimoto, *Front Entry Detail, Robert R. Blacker House* (Greene & Greene, architects, 1907), 1974, gelatin silver print, 73<sup>1/16</sup> x 10<sup>3/16</sup> in. Photo: courtesy, Huntington Library, art Collections, and Botanical Gardens; © Kochi Prefecture, Ishimoto Yasuhiro Photo Center.



Rudolph M. Schindler, *R. M. Schindler House*, West Hollywood, California, 1921 – 1922, California. Photo: Joshua White; © MAK Center.

Bruce Goff's Pavilion for Japanese Art contains LACMA's collection of Japanese works dating from approximately 3000 BCE through the 20th century. With a prow-shaped roof and cylindrical towers, the building's translucent fiberglass panels allow paintings to be lit safely and naturally by soft sunlight.

4:10 – 4:40 p.m. **Buses return to Pasadena.**

5:00 – 8:00 p.m. **Tour of the Robert R. Blacker House** (Greene & Greene, 1907) **and reception.**

Remarks by master craftsman and woodworker **James Ipekjian**.

Harvey and Ellen Knell purchased the Blacker House in 1994, and with restoration architect Randall Makinson and a team of master craftsmen including James Ipekjian, embarked on a meticulous and comprehensive internal and external restoration of the structure.

**Tour the Cordelia A. Culbertson House** (Greene & Greene, 1911).

The Greens designed the Cordelia A. Culbertson House for sisters Cordelia, Kate, and Margaret Culbertson in their signature style and used Chinese and Classical elements throughout. The home features gunite exterior walls and a tile roof, a unique combination among the Greens' works. The house was added to the National Register of Historic Places in 1985.

8:00 p.m.

**Buses return to the dusitD2 Hotel Constance Pasadena.**

## Sunday, September 25

9:30 a.m.

**Buses depart from the dusitD2 Hotel Constance Pasadena.**

10:30 a.m. – 3:00 p.m.

**Visit the Sam and Alfreda Maloof Foundation for Arts and Crafts.**

The group will be welcomed by **Jim Rawitsch**, executive director, the Sam and Alfreda Maloof Foundation for Arts and Crafts.



Sam Maloof, *Rocking Chair*, walnut. Photo: courtesy, Sam and Alfreda Maloof Foundation for Arts and Crafts, Alta Loma, California.

The Sam and Alfreda Maloof Foundation, established in 1994, is committed to preserving the Maloofs' legacy and fostering the arts and crafts movement, "recognizing the increasing role of the crafts in our world of machine-made products."

Designing and producing furniture for more than half a century until his death in 2009, Sam Maloof is acknowledged as one of the finest woodworkers of our time. Central to his work and life is the hand-built residence, reflecting throughout the living spirit of the arts and crafts movement and filled with his furniture and one of America's outstanding arts and crafts collections.



Japanese Garden at an Arts and Crafts House, postcard c. 1915. Photo: courtesy, Kendall H. Brown.

**Box lunch at The Sam and Alfreda Maloof Foundation** (advance purchase required and recommended; attendees will be sent information after registration).

3:00 p.m.

**Buses return to Pasadena.**

## 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.

**Edward R. Bosley**, James N. Gamble Director, The Gamble House, a position to which he was appointed in 1992. He has published and lectured widely on architects Greene & Greene and the American Arts and Crafts Movement. He was responsible for planning and fundraising for the exterior conservation of the Gamble House and led the team that completed that project in 2004. For more than 15 years he has taught the historic site management class for the USC Summer Program in Heritage Conservation, and more recently has taught the subject as a graduate-level course at the USC School of Architecture. In 2008 – 2009, Bosley organized the exhibition, "A 'New and Native' Beauty: The Art and Craft of Greene & Greene," which traveled from the Huntington Library to the Smithsonian's Renwick Gallery in Washington DC, and the Museum of Fine Arts, Boston. He was co-editor of the book of the same title, published in 2008 by Merrell Publishers Ltd, and more recently edited and contributed to *The Gamble House: Building Paradise in California* (CityFiles Press, 2015), the first full-length book on this National Historic Landmark. A native of San Francisco, Bosley holds an undergraduate degree in art history from the University of California at Berkeley and an MBA from UCLA.

**Kendall H. Brown**, professor of Asian Art History, School of Art, California State University, Long Beach. From 2007 – 2009 he served as Curator of Collections, Exhibitions and Programs at Pacific Asia Museum. The author of *Japanese-style Gardens of the Pacific West Coast* (Rizzoli, 1999) and *Quiet Beauty: The Japanese Gardens of North America* (Tuttle Publishing, 2013), Brown is a leading authority on the subject. His new book on five contemporary creators of Japanese gardens and the social impact of gardens will be published in 2017. He planned the International Conference on Japanese Gardens Outside Japan (2009), and helped organize the North American Japanese Garden Association, serving as its second president. After initially working on 16th- and 17th-century painting in Momoyama

Japan, his interest turned to the 20th century and to woodblock prints. Brown's work on the subject was published in *Kawase Hasui: The Complete Woodblock Prints* (Hotei, 2003), and abridged in *Visions of Japan: Kawase Hasui's Masterpieces* (2004). Exhibition catalogues to which he has contributed include *Shin Hanga: New Prints in Modern Japan* (LACMA, 1996); *Light in Darkness: Women in Japanese Prints of Early Showa* (1926 – 1945) (Fisher Gallery, 1996), *Between Two Worlds: the Life and Art of Lilian May Miller* (Pacific Asia Museum, 1998), *A Japanese Legacy: Four Generations of Yoshida Family Artists* (Minneapolis Institute of Art, 2002), *Taisho Chic: Japanese Modernity, Nostalgia and Deco* (Honolulu Academy of Arts, 2002), *Deco Japan* (ASI, 2012), *Water and Shadow: Kawase Hasui and Japanese Landscape Prints* (VMF, 2014), *Traditions Transfigured: The Noh Masks of Bidou Yamaguchi* (UAM, 2014), and *Layers of Brilliance: The Journey of Japanese Lacquer Tools* (Mingei International Museum, 2016). Brown has also published two books with Dover Publishing on popular illustration and cover art from 1890 to 1920. He holds degrees in history and art history from the University of California, and a PhD in art history from Yale University.

**Nonie Gadsden**, Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture, the Museum of Fine Arts, Boston (MFA). Gadsden joined the MFA in 2004 to help plan and install the MFA's award-winning Art of the Americas Wing (2010). Comprising 53 galleries featuring the arts of North, Central and South America, the Wing include the Museum's first permanent gallery devoted to the American Arts and Crafts Movement. Her exhibitions include "Nature, Sculpture, Abstraction and Clay: 100 Years of American Ceramics" (2015), "Sisters in Art: Women Painters and Designers from the Museum of Fine Arts, Boston" (2013), and "A New Native Beauty: The Art and Craft of Greene & Greene," for which she served as the organizing curator in 2009. In addition to numerous articles and book reviews, Gadsden wrote major contributions for *Common Wealth: Art by African Americans at the Museum of Fine Arts, Boston* (2014), *A New World Imagined: Art of the Americas* (2010), and *MFA Highlights: American Decorative Arts & Sculpture* (2006). She is the author of *Art and Reform: Sara Galner, the Saturday Evening Girls and the Paul Revere Pottery* (2006) and an upcoming publication on the MFA's window by Louis Comfort Tiffany, Parakeets (2017).

**Jeffrey Herr**, curator, Hollyhock House, Los Angeles, California; after receiving a graduate degree in art history, Herr has worked for the past 25 years as a curator and museum director for the City of Los Angeles. Beginning in 1990 at the Los Angeles Municipal Art Gallery, in 1996 he became the director of the Banning Residence Museum, a position he held for 5 years before becoming the curator of Frank Lloyd Wright's Hollyhock House. In 2010 he also assumed the role of curator of Simon Rodia's Towers in Watts. In addition to managing major restoration projects at the Banning Residence Museum, Hollyhock House and Simon Rodia's Watts Towers, Herr has edited *Landmark LA: Historic-Cultural Monuments in Los Angeles* and

# Presenters

wrote the catalogue for "Aline Barnsdall's Olive Hill Project," a traveling exhibition that opened at the Municipal Art Gallery in 2005. In 2011, he directed the Department of Cultural Affairs' Pacific Standard Time exhibition, "Civic Virtue: The Impact of the Los Angeles Municipal Art Gallery and the Watts Towers Arts Center," and edited the exhibition catalogue. A Pennsylvanian who has lived in Los Angeles since 1968, Herr is a self-described collector not limited to California art pottery and American Aesthetic movement silver. He is an avid supporter of the American Friends of Attingham and served as a director from 2005 – 2015.



Bruce Goff, *Pavilion for Japanese Art, Los Angeles County Art Museum*, building completed 1988. Photo: Dave Baiocchi.

**Wendy Kaplan**, Department Head and Curator, Decorative Arts and Design, Los Angeles County Museum of Art (LACMA) since 2001. Previously, she held curatorial positions at the Wolfsonian-Florida International University in Miami, Glasgow Museums in Scotland, and the MFA, Boston. A leading expert on late 19th- to mid-20th-century design, she has authored, co-authored, or edited many books on the subject such as *California Design, 1930 – 1965: "Living in a Modern Way"* (2011), *The Arts & Crafts Movement in Europe and America: Design for the Modern World* (2004), *Leading "The Simple Life": The Arts and Crafts Movement in Britain* (1999), *Charles Rennie Mackintosh* (1996), *Designing Modernity: The Arts of Reform and Persuasion, 1885 – 1945* (1995), *The Arts and Crafts Movement* (1991; French edition 1999), and *"The Art that is Life": The Arts and Crafts Movement in America* (1987; reprint 1998), as well as organized major exhibitions on these subjects. Together with LACMA Director Michael Govan, she was co-curator for the 2013 exhibition "The Presence of the Past: Peter Zumthor Reconsiders LACMA." She is currently working on the exhibition "Found in Translation: Design in California and Mexico, 1915 – 1985," scheduled to open at LACMA in September 2017. The recipient of many fellowships, most notably the Rome Prize at the American Academy in Rome, she has also twice received the Art Libraries Society of North America's prize for the year's most outstanding publication.

**Kelly Sutherland McLeod**, FAIA founder, Kelly Sutherland McLeod Architecture, Inc. (KSMA) in 1988; KSMA's award-winning projects address the special needs of conservation, preservation, and rehabilitation and also encompass new construction and adaptive reuse. With a commitment to architectural integrity, KSMA seeks harmony between the old and new and meeting the needs of clients with creative and innovative design solutions. The first female selected to participate in the Gamble House Scholar-in-Residence program, McLeod resided in the house during her senior years as an architectural student at University of Southern California (USC). KSMA served as project architect for the conservation of the Gamble House that was completed in 2004; the project has been recognized by the Los Angeles Conservancy, the California Preservation Foundation, and the American Institute of Architects California Council. KSMA has also worked on numerous distinctive Charles and Henry Greene projects, notably the Jennie Reeve, Pitcairn, and Richardson Ranch properties. KSMA was the project architect for the 2014 restoration of the Japanese House at the Huntington Library, Art Collections, and Botanical Gardens. The recipient of the USC School of Architecture 2015 Distinguished Alumni Award, McLeod, who teaches in the USC School of Architecture's Heritage Conservation Program, is currently the president of the California Preservation Foundation, a member of the USC School of Architecture Board of Counselors, co-chair of the Technical Committee for Modern Heritage for the Association for Preservation Technology International (APT), and Vice Chair of the North American Japanese Garden Association (NAJGA).

**Anne Mallek**, curator; she organized "Yasuhiro Ishimoto: Bilingual Photography and the Architecture of Greene & Greene," an exhibition presently at the Huntington Library, Museum, and gardens. For nearly 12 years until fall 2015, Mallek was the curator at The Gamble House in Pasadena, one of the finest architectural examples of the American Arts and Crafts Movement. Previously, she worked at The Huntington Library, where she was responsible for cataloguing and researching their extensive collection of William Morris and Morris & Company material. In 2008, she served as co-curator of the traveling exhibition, "A 'New and Native' Beauty: The Art and Craft of Greene & Greene," and was co-editor and contributing author of the accompanying publication. Mallek holds a BA in English language and literature from the University of Oxford, England, and an MA in 19th-century British art from the Courtauld Institute of Art, London.

**Jim Rawitsch**, Executive Director, The Sam and Alfreda Maloof Foundation for Arts and Crafts; Rawitsch's work at the Foundation includes the origination of craft-related art exhibitions including collaboration with Craft in America in the creation of the exhibit "California Handmade: State

of the Arts" (2015) and the Maloof Centennial exhibition "California Wood Artists" (2016). He also collaborated with Heyday Books in the publishing of *Sam Maloof: 36 Views of a Master Woodworker* by Fred Setterberg (2016). He has been responsible for leading the Maloof Centennial (2016), with elements including co-presentation with the Smithsonian American Art Museum/Renwick Gallery of the symposium "Furniture and the Future" (2016). He has worked previously for Los Angeles County Museum of Art and the University of Southern California, and has taught at Loyola

Marymount University in Los Angeles. He is a native Californian, with BA and MBA degrees from University of California, Los Angeles, from which he graduated Phi Beta Kappa.

**Ann Scheid**, curator, Greene and Greene Archives, The Huntington Library; noted for her expertise in Southern California architectural and planning history, she previously served as Senior Planner in Historic Preservation for the City of Pasadena and as architectural historian for the State of California. Among her publications are social and architectural histories of Pasadena, the most notable being *Historic Pasadena* (1999); a chapter on the history of the Gamble House garden in *The Gamble House: Building Paradise in California* (2015) and another on Greene & Greene's female clients in *A New and Native Beauty* (2008). Scheid was educated at Vassar College, the University of Chicago, and Harvard's Graduate School of Design; among the awards she has received are a Fulbright-Hays Fellowship, an NDEA Fellowship, a Vassar College Alumnae Scholarship, and an American Field Service Scholarship.

**Hannah Sigur**, scholar specializing in Eastern and Western exchange with respect to cultural influence; Sigur teaches subjects in Asian art history and East and West interchange at UC Davis, San Francisco State University, and Santa Clara University. Her dissertation "Neoclassicism and National Identity: Japan, the United States, and International Expositions 1862 – 1915" discusses the globalization of Western ideologies in architecture, and her book, *The Influence of Japanese Art on Design* (2008), explores Japonisme. Her essays on international expositions appear in publications by ABC-Clio (2010) and in an upcoming volume by Routledge (April 2017); she also writes for SmartHistory and Khan Academy. She received her PhD from NYU's Institute of Fine Arts.

**Bruce Smith**, independent researcher and writer; his work has focused on late-19th and early-20th-century decorative arts and architecture. He is a specialist on the life and work of Charles and Henry Greene; his book on their architecture, *Greene & Greene Masterworks* (1998), was one of the *New York Times* Editor's Choice architectural books of the year. He has also written, *Greene & Greene: Developing a California Architecture*, about the early work of the Greene brothers up to their 1906 Duncan-Irwin house, the first full expression of their mature style. He also authored two essays for *A 'New and Native' Beauty: The Art and Craft of Greene & Greene* (2008) and has written (with his wife, Yoshiko Yamamoto) *The Japanese Bath* (2001), *Arts and Crafts Ideals* (1999), and *The Beautiful Necessity* (1996), as well as numerous magazine articles. He has lectured widely, speaking for such institutions as New York University's Programs in the Arts, the Gamble House, the St. Louis Art Museum, Craftsman Farms, The Grove Park Inn Arts and Crafts Conference, The New England Artisan's Guild, The Colorado Arts and Crafts Guild, The San Francisco Arts and Crafts Guild, the Seattle Art Museum, and Pasadena Heritage. He is currently working on a book about Gordon Hirabayashi who resisted internment with other Japanese Americans during the Second World War.

**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 Academic 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.



# Registration

Registration confirmations are sent via e-mail.

## To register on-line:

[www.artsandcrafts2016.eventbrite.com](http://www.artsandcrafts2016.eventbrite.com)

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

**By mail:** Complete the form below, including credit card information, and return at least 5 days before the conference 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](mailto: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](mailto:info@artinitiatives.com), or call (646) 485-1952. No refunds will be made after September 9, 2016.

**Program subject to change.**

## Conference location:

The conference will take place at the Huntington Library, Art Collections, and Botanical Gardens, with other events and sessions to be held at locations throughout the Pasadena area.



Batchelder Tile Company, *Tile Panel*, 1915 - 1920, earthenware, 24½ × 24½ × ¾ in, frame 26½ × 26½ × 2¼ in. Los Angeles County Museum of Art, gift of Theodore C. Coleman, M.85.18.

A block of rooms has been reserved at the dusicD2 Hotel Constance Pasadena, 928 E Colorado Blvd, Pasadena, CA 91106.

The room block is held under the name "Initiatives in Art and Culture" at a discounted rate of \$179.00 + 15.125% occupancy tax.

The Group code is INIT160921.

Make reservations by calling (626) 898-7900 or use the following link: <http://bit.ly/2aj83Wv>



Takamura Koun, *One of a Pair of Ramma (Transom) Panels From the Hooden*, 1893, wood with polychrome, 37¼ × 110¼ × 7¼ in. Art Institute of Chicago, gift of the University of Illinois at Chicago, 2009.631.

## Please register me for From the Land of Sunshine: The Arts and Crafts Movement in Pasadena and Environs The conference fee is \$550 / Student rate \$200 (with ID)

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

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Charles & Henry Greene, *Front Door and Interior Entry, The Gamble House*, 1908. Photo: Alexander Vertikoff, courtesy, The Gamble House; ©2016 USC School of Architecture.

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## From the Land of Sunshine

The Arts and Crafts Movement in Pasadena and Environs

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SEPTEMBER 22 – 25, 2016