

Initiatives

in Art and Culture

Influences and Expressions

The Arts and Crafts Movement
in Providence, Newport, and Environs

19th ANNUAL ARTS AND CRAFTS CONFERENCE

SEPTEMBER 14 - 17, 2017

Sydney R. Burleigh and Edmund R. Wilson,
The Fleur-de-Lys Studios, Providence, RI, 1885.



Jessie Lister, Apr. 20, Photo: quarter, Mar. 18th/20th/2017.



Interior View, *The Providence Athenaeum*, 1838; William Strickland architect with additions by Norman Isham in 1914 and Warren Platner in 1979. Photo: Kenneth C. Zirkel, 2014.



McKim, Mead, & White, North Wing, *The Casino*, Newport, RI, commissioned 1879. Postcard c. 1900.

Influences and Expressions

The Arts and Crafts Movement in Providence, Newport, and Environs

Initiatives in Art and Culture's 19th Annual Arts and Crafts Conference visits Providence—home of the Fleur-de-Lys Studios (Sydney Burleigh and Edmund R. Willson, 1885), which has been called the first Arts and Crafts structure in the United States—and Newport, Rhode Island.

Providence and its environs was among the first regions in the country to industrialize following the Revolutionary War, developing major textile, machine tool, jewelry, and silverware industries. Recognizing, in a context of ongoing industrialization, "a pressing need for artisans who could successfully apply the principles of Art to the requirements of trade and manufacture," Helen Adelia Rowe Metcalf and other members of the Women's Centennial Committee of Rhode Island established the Rhode Island School of Design (RISD) in 1877, where Metcalf would serve as director until her death in 1895.

The central role of women in the artistic life of 19th- and early 20th-century Providence extended well beyond RISD, and was critical to the development and expression of the Arts and Crafts Movement in this city. Woodworking classes begun in 1894 by Julia Lippitt Maura at Mary C. Wheeler's kindergarten would give rise in 1904 to the founding by 10 Providence women of the Handicraft Club. Women joined men in establishing the Providence Art Club in 1880. Jessie Luther, a painter, metalworker, weaver, and potter who studied at RISD, was a prominent exponent both of the Arts and Crafts and of the "Art as Therapy" movement.

We will compare and contrast the architecture of Providence with that of Newport. Providence drew from the cultural wellsprings of Boston and the Colonial Revival, as evidenced by the 1906 Federalist Style wing built to house American collections at the RISD Museum, the first museum wing in the country devoted to this purpose. Newport, in its architecture, demonstrated an increasing tendency toward the Beaux-Arts that has been termed the "American Renaissance." Firmly tethered to New York, the summer resort was a hub for interaction among artists, architects, and designers who had familial, collegial, and other ties to prominent Newport families. As result, New York's leading firms, such as McKim, Mead & White, secured many prominent commissions.

The most significant and representative form of architecture in our consideration is the house and, in particular, how unified interiors reflect an emphasis on the dwelling as a total work of art. We will look at the spectrum of styles and sources for them, keeping in mind, however, that it is not particularities of style that define the Arts and Crafts Movement but rather its ethos, principles, and ideals. We trace the history and evolution of taste, and compare sources and trajectories of influence, the roles of relationships in defining artistic product, and differences in the perception and use of art as a lever for social change.

The conference is hosted by the Rhode Island School of Design Museum, Clouds Hill Victorian House Museum, The Handicraft Club, the International Tennis Hall of Fame, the Lippitt House Museum, The Preservation Society of Newport County, The Providence Art Club, The Providence Athenaeum, and Salve Regina. We gratefully celebrate the generosity of spirit of Marilee Boyd Meyer. We also gratefully acknowledge the generous welcome provided by Deborah Knabe von Hausen; Barbara and Arun Singh; Brad and Mary Wheeler; and by the Bert Gallery and William Vareika Fine Arts. And last, we also gratefully acknowledge generous funding from Tom Bird, The Felicia Fund, Freeman's, Barbara Fuldner, Tori Simms, Kristine A. Steensma, and anonymous donors (as of August 1, 2017).



Dining Room, Kingscote (The George Noble Jones House), Newport, RI, 1839 – 1841 (Richard Upjohn, architect, with remodeling c. 1876 and an 1880 addition by McKim, Mead & White). Photo: Gavin-Ashworth.



Bert Gallery
PROVIDENCE, RHODE ISLAND

**WILLIAM VAREIKA
FINE ARTS LTD**

Thursday, September 14

Formal sessions take place in the Michael R. Metcalf Auditorium at Rhode Island School of Design Museum, 20 North Main Street, Providence.

- 8:30 – 9:00 a.m. **Registration and continental breakfast**
- 9:05 – 9:20 a.m. **Welcome.** Sarah Ganz Blythe, Deputy Director, Exhibitions, Education and Programs.
- 9:25 – 9:35 a.m. **Introduction.** Lisa Koenigsberg.
- 9:40 – 10:40 a.m. **Rhode Island: The Nexus of American Architecture and Design.**
Richard Guy Wilson.
- 10:45 – 11:25 a.m. **Making Change: Studio-Based Education and Innovation.**
John Dunnigan.
- 11:30 a.m. – 12:00 p.m. **RISD's Pendleton House: The First American Decorative Arts Museum Wing.** Elizabeth Williams.
- 12:00 – 2:30 p.m. **Optional box lunch on Moore Terrace at RISD Museum** (advance purchase required; attendees will be sent information after registration). During the lunch break attendees will have the opportunity to visit the Museum including the Pendleton House, the Metcalf Wood Shop, and the Museum shop, RISD WORKS.



John Dunnigan, *Vestigial Bonheur du Jour and Chair*, 2000. Photo: Erik Gould. Photo: courtesy, RISD Museum.

- 2:30 – 3:15 p.m. **Designing Innovation: The Gorham Manufacturing Company 1850 – 1970.**
Elizabeth Williams.
- 3:20 – 4:00 p.m. **Masterworks of Rhode Island Design from Lippitt's Renaissance to the Bell's Modernized Colonial.** John R. Tschirch.
- 4:00 – 4:20 p.m. **Break**
- 4:20 – 5:00 p.m. **The 1883 American Institute of Architects Annual Convention in Rhode Island.**
Ronald J. Onorato.
- 5:05 – 5:45 p.m. **"But those petticoats!": Enterprising Women in Providence and the Rhode Island School of Design.** Suzanne Scanlan.

- 5:45 – 8:00 p.m. **Shuttle buses depart from RISD Museum for the Bert Gallery and for the home of Dr. Arun and Barbara Singh.**

The Singh Collection.

The Singhs' distinguished private collection has exceptional strength in American 18th-century furniture and a particular emphasis on Rhode Island, as well as a strong commitment to American folk art in media ranging from painting on ivory to weather vanes, embroidery, and works on paper.

Reception and viewing of exhibition at the Bert Gallery.

"The Providence School: Reimagining American Art," explores the distinct art culture that flourished in Providence in the 19th and early 20th centuries, and in particular the work of painters such as James Sullivan Lincoln (1811 – 1888), Sydney Richmond Burleigh (1853 – 1931), Charles Walter Stetson (1858 – 1911), George W. Whitaker (1841 – 1916) and Eliza Gardiner (1871 – 1955).

Remarks by **Catherine Little Bert.**

- 7:30 – 8:00 p.m. **Shuttle buses depart for the Hampton Inn and Suites Providence Downtown.**



McKim, Mead & White, *Isaac Bell Jr. House*, Newport, RI, commissioned 1881.

9:45 a.m.

Staggered transportation departs from the Hampton Inn & Suites Providence Downtown for the Lippitt House Museum.



Governor Henry Lippitt, designer and construction supervisor, *The Music Room, Lippitt House, Providence, RI, 1865.* Photo: courtesy, Go Providence.

10:00 – 11:00 a.m.

Tour the Lippitt House Museum (1865). Designed and with construction supervision by textile magnate and Rhode Island Governor Henry Lippitt (1818 – 1891), and occupied by the Lippitt family for 114 years, this Renaissance Revival villa with Italian palazzo elements features one of the best preserved Victorian interiors in America with elaborate painted finishes, ornate woodwork, and original furnishings.

Remarks by **Carrie E. Taylor**, Director, The Lippitt House Museum.

11:00 a.m. – 11:30 p.m.

Buses transport attendees to The Providence Art Club.

11:45 a.m. – 3:00 p.m.

Tour, optional lunch, and formal program at The Providence Art Club

11:45 a.m. –
1:00 p.m.

Tour the Club. The Club was established in 1880. The Club House, long known as the Obadiah Brown Brick House and built by Seril Dodge in 1790, was first leased to the Club in 1886. It includes The Cabaret, the original and virtually intact 1791 wash house; The Reading Room, paneled with the dwelling's original window shutters; The Green Room, with walls featuring silhouettes of Art Club members originally painted in 1887; the 1896 addition housing the Grill Room, featuring Granville Hastings' plaster frieze bas-reliefs; and The Cafe or Dutch Kitchen, added in 1906 and extended several times thereafter. A 1920 archway connects the Club House gallery to The Seril Dodge House, built by Seril Dodge (1786 – 1789). Also part of the Club are The Deacon Edward Taylor House, built by Deacon Edward Taylor (1784), and The Fleur-de-Lys Studios, designed by Sydney Burleigh and Edmund R. Willson (1885), continuously home to practicing artists (Anthony Tomaselli currently).

1:00 – 2:00 p.m.

Optional sit-down lunch served in The Club House (advance purchase required; attendees will be sent information after registration).

Welcome and remarks by **Kelly Milukas**, President, The Providence Art Club. Discussion of the Club's history by **Robert P. Emlen**.

2:00 – 2:30 p.m.

A Natural Affinity: The 1901 Arts and Craft Exhibition and the Providence Art Club. Robert P. Emlen.

2:30 – 3:00 p.m.

Sydney Burleigh (1853 – 1931), the Art Workers Guild, and the Arts and Crafts Movement. Catherine Little Bert.

3:00 – 3:30 p.m.

Depart the Providence Art Club and walk to The Providence Athenaeum and The Handicraft Club (251 Benefit St. and 42 College St., respectively).

3:30 – 5:00 p.m.

Tour The Providence Athenaeum and The Handicraft Club.

The Providence Athenaeum, completed in 1838, is the only structure in New England by architect William Strickland. It features additions by Norman Isham (1914) and Warren Platner (1979).

Remarks by **Kate Wodehouse**, Director of Collections & Library Services, The Providence Athenaeum.

The Handicraft Club is housed in The Truman Beckwith House (John Holden Greene, c. 1782; bow window on College Street front by Norman Isham). Among the Club's members in 1925 were Marion I. Perkins and Arney Vernon the founders of the Tynietoy Company, which created historically accurate furniture miniatures and doll houses.

Remarks by **Alice Beckwith**, Board Member, The Handicraft Club.



- 5:00 – 7:00 p.m. **Reception and formal program at The Providence Athenaeum**
- 5:00 – 5:45 p.m. **Reception**
Remarks by **Matt Burriesci**, Executive Director, The Providence Athenaeum.
- 5:45 – 6:15 p.m. **At the Helm: Women in Art and Design in New England.**
Pauline C. Metcalf.
- 6:15 – 7:00 p.m. **Providence as a Nexus: Women in Art, Design, and Architecture – A Conversation.** Catherine Little Bert, Lisa Koenigsberg, Marilee Boyd Meyer, and Suzanne Scanlan; John W. Smith, moderator.

Saturday, September 16

- 8:15 a.m. **Buses depart from the Hampton Inn & Suites Providence Downtown for Fall River, MA.**

Ralph Adams Cram, Interior, The "Rising Sun" (The Arthur Knapp House), Fall River, MA, c. 1897. Photo: Sehemore/istock.



9:00 – 10:00 a.m.

Tour the House of the Rising Sun (657 Highland Ave.; Ralph Adams Cram, c. 1897). Also known as the Arthur Knapp House, the structure features a Pagoda roof with imported woods used in the woodwork, carvings, and built-ins and an attached "Tea Room." The House appears in *The Country House* by Charles Edward Hooper (1905).

Remarks by **Brad and Mary Wheeler**, owners.

- 10:00 a.m. **Buses depart promptly for Newport, RI.**

- 11:00 a.m. – 1:00 p.m. **Visit The Hypotenuse** (33 Catherine St.). Richard Morris Hunt, owner (1870 – 1881) moved this small cottage to the site and remodeled it as his own home; it has been suggested that the House, which would seem to have developed through at least four major phases, is a rich and varied composition of ornamental detail from several periods probably put together by Hunt. The House includes a large, later addition.

Remarks by **Deborah Knabe von Hausen**, owner.

- 12:00 – 1:00 p.m. **Optional box lunch at The Hypotenuse** (advance purchase required; attendees will be sent information after registration).

- 1:00 – 1:15 p.m. **Travel to the Isaac Bell House, Kingscote, and Chateau-sur-Mer of the Preservation Society of Newport County.**

- 1:15 – 4:45 p.m. **Tour the Isaac Bell House, Kingscote, and Chateau-sur-Mer** (424 Bellevue Ave., 253 Bellevue Ave., and 70 Perry St., respectively).

Chateau-sur-Mer was completed in 1852 by architect and builder Seth Bradford and remodeled and redecorated in the 1870s by Richard Morris Hunt in the French Second Empire style. Kingscote, originally The George Noble Jones House, was designed in the Gothic Revival Style by Richard Upjohn (1839 – 1841). It was remodeled c. 1876 and includes an 1881 addition by McKim, Mead & White. The Isaac Bell House (McKim, Mead & White, commissioned 1881) is one of the country's best surviving examples of the Shingle Style.



The Hypotenuse, Newport, RI Richard Morris Hunt owner (1870 – 1881) moved this small cottage to the site and remodeled it as his own home. Photo: courtesy, HABS, Library of Congress.

Welcome and remarks by **Paul F. Miller**.

5:00 – 6:00 pm.

Tour the Newport Casino and theater (194 Bellevue Ave.; McKim, Mead & White, commissioned 1879).

Welcome and remarks by **Douglas Stark**, Museum Director, International Tennis Hall of Fame & Museum.

6:00 – 8:00 p.m.

Reception at William Vareika Fine Arts (212 Bellevue Ave.).

Remarks by **William Vareika**, owner.

8:00 p.m.

Transportation will depart promptly to return attendees to the Hampton Inn & Suites Providence Downtown.



Stalvey, Chateau-sur-Mer, Newport, RI, 1892; Seth C Bradford, architect, with remodeling and redecoration by Richard Morris Hunt in the French Second Empire style, 1872 – 1880. Photo: courtesy, Preservation Society of Newport County.

Sunday, September 17

10:30 a.m.

Meet at the Hampton Inn and Suites Providence Downtown and walk to The Arcade (130 Westminster St. and 65 Weybosset St.). Developed as a commercial business venture by Cyrus Butler and designed by Russell Warren and Tallman & Bucklin (1828), The Westminster Arcade (also known as the Providence Arcade, Arcade Providence, or The Arcade), is notable as the first enclosed shopping mall in the United States and has been lauded as a fine example of commercial Greek Revival architecture.

Remarks by **Richard Guy Wilson**.

11:00 a.m. – 11:30 p.m.

Buses depart from the Hampton Inn and Suites Providence Downtown for Clouds Hill Victorian House Museum (4157 Post Rd., Warwick, RI).

11:30 a.m. – 3:00 p.m.

Visit and tour Clouds Hill Victorian House Museum, Nature Center, Gardens, Carriage Museum and gift shop.

The group will be welcomed by **Anne Holst**, fourth generation owner and President and Curator, and **Wayne Cabral**, Vice President and Director, Clouds Hill Victorian House Museum.



Reception Room in the Egyptian Revival, Clouds Hill, Warwick, RI, built 1871 – 1877; also known as Cedar Hill, this large Gothic Revival structure is one of few surviving large-scale residential designs by Providence architect William R. Walker. Photo: courtesy, Clouds Hill Victorian House Museum.

Clouds Hill (known as Cedar Hill), a country estate built 1871 – 1877 as a wedding present for Elizabeth Ives Slater Reed by her father, William S. Slater an industrial textile magnate; occupied by four generations of Reed descendants and converted to a museum in 2004, this large Gothic Revival structure is one of few surviving large-scale residential designs by Providence architect William R. Walker; the property contains many examples of high-quality period workmanship, including a distinctive Egyptian-themed room.

The group is accompanied by **John R. Tschirch** and **Richard Guy Wilson**.

1:00 – 2:00 p.m.

Box lunch served on the veranda (advance purchase required and recommended; attendees will be sent information after registration).

3:00 p.m.

Buses return to Providence.

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.

Catherine Little Bert, director and owner, Bert Gallery, has researched and written on the subject of local artists since the gallery's founding in 1985. The fertile artistic community of late 19th-century Providence has also been a focal point of her exhibitions. Bert contributed to the 2008 publication *Infinite Radius: Founding Rhode Island School of Design* and with co-author LJ McElroy to *Sketches*, an art journal funded by the Rhode Island Committee for the Humanities. The latter contribution included research by Bert on the early Providence Art Club artists and the important Rhode Island women artists of the 19th century. Her recent lectures include "Nancy E. Prophet; African-American Sculptor" at the Providence Athenaeum, "Edward Bannister and Nancy E. Prophet Against the Odds" at the North Kingstown (RI) Free Library, and "Mary Coleman Wheeler (1846 – 1920)" at the American News Women's Club, Washington, DC. In 2017, she co-curated with Nancy Whipple Grinnell the exhibit, "Making Her Mark: The Women Artists of the Providence Art Club 1880." She holds a BA from Providence College and an MA from the University of Connecticut, and completed the course work for the Certificate in Appraisal Studies in Fine and Decorative Arts at New York University. A member of the National Advisory Board, National Museum of Women in the Arts (NMWA) of which she has been chair, she has served as a trustee at Providence College, of the Rhode Island Historical Society, and as co-president of Gallery Night Providence. She has consulted at the American College of Greece in Athens and on exhibitions at the Fall River Historical Society, Rhode Island Historical Society, and NMWA.

John Dunnigan, designer, maker and educator. Dunnigan's studio work has been shown in over 100 exhibitions, including 30 solo exhibitions, and is included in several private and public collections such as that of the Museum of Fine Arts, Boston and the Smithsonian American Art Museum in Washington, DC. His furniture has been included in dozens of publications such as the *The New York Times*, *Newsweek*, and *The Boston Globe*. His work has also been featured in books and catalogues such as *New American Furniture: The Second Generation of Studio* (Edward S. Cook, Jr.; MFA Publications, 2000). He was a partner in DEZCO Furniture Design LLC, a company dedicated to sustainable

practices in design for mass production. Dunnigan has been a member of the faculty at the Rhode Island School of Design (RISD) in the Departments of Industrial Design, Interior Architecture, and Furniture Design, and previously served as Interim Dean of the Division of Architecture + Design. He is a professor and the former head of the Department of Furniture Design. He is a former Mellon Fellow at the RISD Museum and currently holds the Schiller Family Endowed Chair in Furniture Design.

Robert P. Emlen, visiting scholar in American Studies, Brown University; for 30 years he taught "The Arts & Crafts Movement in America" in the Department of the History of Art & Visual Culture at RISD and in the Department of American Studies at Brown. He is the former University Curator and Senior Lecturer in the Department of American Studies at Brown and a past-president of the Providence Art Club. Among his most recent publications are: "A Grievance Immortalized: A Story of Race and Class, Crime and Punishment in Providence, 1781," in *Movings: Annual Journal of the Association for Gravestone Studies* (2016) and "Picturing the Shakers in the Popular Illustrated Press: Daily Life at Mount Lebanon in the Winter of 1869 – 70," *Winterthur Portfolio* (2016).

Pauline C. Metcalf, historian of architecture and design, and historical consultant for interiors, New York; Metcalf has spent her career researching, preserving, and restoring late 19th- and early 20th-century interiors. She has written and lectured widely on architecture, interiors, and collecting, particularly on influential women in these spheres. With a master's degree in historic preservation from Columbia University, Metcalf has served on the boards of various cultural organizations, including the Preservation Society of Newport County, the Victorian Society of America, and RISD. Among her publications are: *Ogden Codman and the Decoration of Houses* (David R. Godine Publisher, 1988), *David Adler, Architect: The Elements of Style* (Yale University Press, 2002), and *Syrie Mougham Staging the Glamorous Interior* (Acanthus Press, 2010).

Marilee Boyd Meyer, independent consultant specializing in the decorative arts of the Arts and Crafts Movement and 20th-century design; she was co-curator and contributor to "Early Newcomb Pottery from the Barbara and Henry Fuldner Collection" (The Stickley Museum at Craftsman Farms, 2016); guest curator "Arthur Wesley Dow and His Influence on the Arts and Crafts Movement" (Spanierman Gallery, New York, 1999) and guest curator, "Inspiring Reform: Boston's Arts and Crafts Movement" (Davis Museum and Cultural Center, Wellesley College, 1997) for which she won the Frost Prize for Outstanding Scholarship from the Renwick Gallery, Smithsonian Institution, and for which she contributed to the accompanying publication. An appraiser, Meyer founded and is former director of the Arts and Crafts Department, Skinner, Inc., Auctioneers and Appraisers. She and her colleague, Susan J. Montgomery, are co-authors of a forthcoming publication on Arthur Eugene Baggs and Marblehead Pottery.

Paul F. Miller, curator, The Preservation Society of Newport County, a position he has held since 1995; a graduate of The Johns Hopkins University and a former Getty Scholar at the Getty Research Institute, his specialty is in the field of Gilded Age architectural interiors. In addition to multiple restoration projects in



Library, Pendleton House; Stone, Carpenter & Wilson, architects, Pendleton House, c. 1906; Pendleton House, modeled on Charles Pendleton's own 1799 Georgian-style home, is recognized as the first museum wing dedicated to the exhibition of American decorative arts. Photo: courtesy, RISD Museum, Providence, RI.

Newport, recent exhibitions include "Gothic Art in the Gilded Age: the Gayet, Vanderbilt, Ringling Collection," in conjunction with the John and Mable Ringling Museum of Art, and most recent publications include "Alva Vanderbilt Belmont, Arbitrator Elegantium" in the *Journal of the History of Collecting*, Oxford University Press [2015] and "Handlar's Black Chair" in the *Metropolitan Museum of Art Journal*. His publications include *Lost Newport: Vanished Cottages of the Resort Era* (Applewood Books, 2010).

Ronald J. Onorato, Professor of Art History and Chair, Department of Art and Art History, University of Rhode Island; there, he teaches courses in American art, architecture, and material culture. He has written the AIA Guide to Newport Architecture and numerous books, museum catalogues and scholarly articles on American topics including architecture from the Colonial Era to the present, historical photography, and contemporary sculpture. In addition to serving on numerous non-profit boards, has served as a commissioner on the Rhode Island Historical Preservation and Heritage Commission and on the National Register Review Board.

Suzanne Scanlan, lecturer, Department of History of Art and Visual Culture, RISD, since 2010; she received her PhD in History of Art and Architecture from Brown University. Her book entitled *Divine and Demonic Imagery at Tor de' Specchi 1400 - 1500: Religious Women and Art in Fifteenth-century Rome* will be published by Amsterdam University Press in Fall 2017. This spring, her co-authored article "Death Did Not Become Her: Unconventional Women and the Problem of Female Commemoration in Early Modern Rome" won the Best Article prize from *Early Modern Women: An Interdisciplinary Journal*. Her current research project, sponsored by the Rhode Island Council for the Humanities, explores relationships between early female graduates of RISD and the arts, manufacturing, and industrial landscapes of Providence.

John W. Smith, Director, RISD Museum, a position he has held since September 2011; at RISD, he has worked to strengthen the Museum's relationship with the School and the community, expanding access through free admission policies, by overseeing the design and development of new online initiatives, and by expanding the Museum's curatorial expertise. From 2006 - 2011, he served as director of the Smithsonian Institution's Archives of American Art, the leading research center devoted to the study of the visual arts of America. During his tenure, the Archives undertook a major initiative to increase online access to the collection. Smith also established the Archives' first programs for publications and traveling exhibitions. Smith also served for 11 years at The Andy Warhol Museum in Pittsburgh as assistant director for collections, exhibitions, and research, and in that capacity organized numerous exhibitions and published extensively on Warhol and his circle; Smith also served as interim director of the museum from 1995 - 1996. In addition, he served as chief archivist at the Art Institute of Chicago (1990 - 1994), visiting archivist at the Royal Opera House in Covent Garden, London (1991), and as founding curator of special collections and archives for the Chicago Park District (1988 - 1990). Smith received his BA in English from Southern Illinois University, and did graduate work at the University of Illinois.

John R. Tschirch, architectural historian, writer, design history blogger, and teacher specializing in the architectural and social evolution of historic houses and landscapes; his 30-year career in historic preservation has led him from the Gilded Age mansions of the United States to the villas of Italy, the ancient fortresses of Croatia, townhouses of Buenos Aires, and the chateaux of France. He is an instructor in design history for RISD Continuing Education, which awarded him the 2010 Excellence in Teaching Award. Tschirch received his MA (1986) in Architectural History and Historic Preservation from the School of Architecture at the University of Virginia. He currently serves as the Visiting Curator of Urban History for the Newport Historical Society. From 1986 - 2013, he served at the Preservation Society of Newport County, first as Director of Education and later as Director of Museum Affairs and Architectural Historian, overseeing curatorial, conservation, education, and research activities at the organization's 11 historic house museums and gardens. He is an honorary member of the Garden Club of America and received the 2013 Frederick C. Williamson Professional Leadership Award from the Rhode Island State Historic Preservation Commission. His publications include the article "The New Thing at Newport: The Tiffany Glass Wall at Kingscote" for *The Magazine ANTIQUES* (January 2013), the essay "Newport Cottages" in the *Encyclopedia of New England Culture* (Yale University Press, 2005), "The Breakers: The Evolution of a Beaux Arts Landscape" in the *Journal of the New England Garden History Society* (1999) and "Newport" in *Parisian Palaces of the Belle Époque* (Paris, 1992). He has lectured widely in the US and abroad on historic houses and landscapes and their preservation, from the 2012 Attingham Conference in London to the 1999 UNESCO-sponsored conference on architecture and culture in Buenos Aires.

Elizabeth Williams, David and Peggy Rockefeller Curator of Decorative Arts and Design, RISD Museum, which she joined in 2013 after serving as assistant curator of Decorative Arts and Design at the Los Angeles County Museum of Art (LACMA) and the Nelson-Atkins Museum of Art, Kansas City, Missouri. She holds a PhD in Art History from the Kress Foundation Department of Art History at the University of Kansas, an MA in Art History and a BS in Architectural Studies from the University of Missouri. At LACMA, she was the editor of and a contributing author to *Daily Pleasures: French Ceramics from the MaryLou Boone Collection*, as well as the exhibition curator, and the author of *The Gilbert Collection at LACMA*. At the RISD Museum, she co-curated "Making It in America" and "Arlene Scheet: Meissen Recast," and is currently developing an exhibition and publication for *Designing Innovation: The Gorham Manufacturing Company 1850 - 1970*. Williams is a board member of the American Ceramic Circle and serves as the Grants and Scholarship Chair.

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.

Registration

Registration confirmations are sent via e-mail.

To register on-line:

www.IACartsandcrafts2017.eventbrite.com

By e-mail: Fill in the registration form and send to 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 138, 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 138, 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 1, 2017.



John Holden Greene, *The Handicraft Club (Truman Beckwith House)*, Providence, RI, c. 1782 (with bow window on College Street front by Norman M. Isham after 1925). Photo: courtesy, HABS, Library of Congress.

Conference location: The conference will take place at the Michael R. Metcalf Auditorium at the Rhode Island School of Design Museum, with other events and sessions to be held at locations throughout the Providence and Newport areas.

The preferred conference hotel is the Hampton Inn and Suites Providence Downtown, 58 Weybosset Street, Providence, RI 02903, telephone (401) 608-3500.

Program subject to change.

Please register me for:

Influences and Expressions:

The Arts and Crafts Movement in Providence, Newport, 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 _____

Affiliation _____

Day-time phone _____ Cell phone _____

E-mail address _____

METHOD OF PAYMENT

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

I authorize you to charge my credit card _____

Visa® American Express® Mastercard® Discover®

Card number _____ CVC code _____

Expires _____

Billing address _____

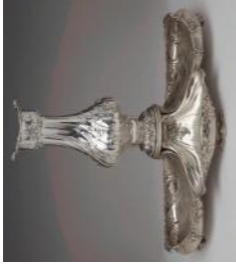
City _____ State _____ Zip _____

Signature

Initiatives

in Art and Culture

Initiatives in Art and Culture
333 East 57th Street, Suite 13B
New York, New York 10022



Gorham Manufacturing Company, *Mirrored Colopéeze and Base*, 1904, silver, 18 1/2 x 24 x 16
in The Garham Collection, The RISD Museum, gift of Easton Inc., 1991.126.18 (part)

Influences and Expressions

The Arts and Crafts Movement
in Providence, Newport, and Environs

SEPTEMBER 14 – 17, 2017