

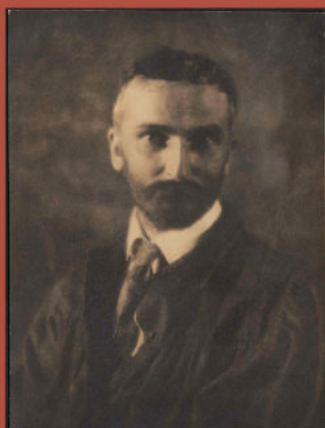
# Initiatives

in Art and Culture

## 20th Anniversary Conference on The Arts and Crafts Movement New York City and Environs

20th ANNUAL ARTS AND CRAFTS CONFERENCE

SEPTEMBER 20 – 23, 2018



Clarence White, *Portrait of an Artist* [Arthur Wesley Dow], 1908, waxed platinum print. 8 $\frac{1}{16}$  x 6 $\frac{1}{2}$  in. Clarence H. White Collection, Princeton University Art Museum, 1983-1028.



Artists Jarrod Beck and Lenny Campos at work in the UrbanGlass Studios. Photo: UrbanGlass.



Tiffany Reading Room, Irvington, NY Village Hall, 1890s.



Tiffany Studios, *Vine-border (Acorn) Reading Lamp*, 1905, favrite glass, bronze, 22 x 18 in. Lillian Nassau LLC.



"Looking down the first floor of the Craftsman furniture shop in the new Craftsman Building," *The Craftsman* (December 1913), p. 299. Courtesy: Smithsonian Libraries © Smithsonian Institution. Photo: Matt Flynn.



# 20th Anniversary Conference on The Arts and Crafts Movement New York City and Environs



John La Farge, Vestibule Window, Samuel Tilden Mansion (now the National Arts Club), New York, NY, 1882. Photo: Julie L. Sloan.

Initiatives in Art and Culture's 20th Anniversary Arts and Crafts Conference revisits New York City where the conference began in 1999. As always, we consider a spectrum of styles, keeping mind that it is not particularities of style that define the Arts and Crafts Movement but rather its ethos, principles, and ideals. We trace the evolution of taste and compare sources of influence, the roles of relationships in defining artistic product, and the use of art as a lever for social change. This year we focus on the City and its environs as a locus and engine of creation and fabrication, patronage, education, and exhibition, with an emphasis on glass.

Regarding creation and fabrication, we consider the birth and efflorescence of stained glass in New York. In 1879, Louis Comfort Tiffany joined with Candace Wheeler, Samuel Colman, and Lockwood de Forest to form Louis Comfort Tiffany and Associated Artists. In 1885, Tiffany, wishing to concentrate on art in glass, established his own glassmaking firm, the Tiffany Glass Company which in 1902 became known as Tiffany Studios.

Regarding education, we consider the role of Pratt Institute, founded in 1887 by American industrialist Charles Pratt to provide opportunity for working men and women to better their lives through education, primarily in engineering, architecture, and the fine arts. Arthur Wesley Dow taught at Pratt from 1896 – 1903 where he authored his seminal work *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers* (1899).

Regarding patronage, we consider Helen Gould, daughter of railroad tycoon Jay Gould. Gould made possible Stanford White's and Louis Comfort Tiffany's collaboration on the Gould Library at the one-time University Heights campus of New York University, as well as Louis Comfort Tiffany's creation of the Tiffany Reading Room in Irvington, NY. During her residence at Lyndhurst in Tarrytown, NY, she added to the numerous Tiffany windows installed in the house by her father. Lyndhurst was designed in 1838 by Alexander Jackson Davis who expanded it in 1864 – 1865. Davis also designed over 50 pieces of furniture for the dwelling, and the continuity of architecture and interior decoration is an early evocation of the Gesamtkunstwerk that is seen as a characteristic of the Arts and Crafts movement.

Closely related to patronage is the subject of acquisition, and we look at the market for and the collecting of American Pictorial photography which was important in the Arts and Crafts Movement. Regarding exhibition, we look at museums and their collecting practices, notably those of The Metropolitan Museum of Art in its collecting of art pottery; we also consider display in retail, examining Gustav Stickley's Craftsman Building and Joseph Urban's US outpost of the Wiener Werkstätte.

Our site visits range widely, from The Metropolitan Museum, the Mayer-Loeb Townhouse, the National Arts Club, and The Players in Manhattan, to University Heights in the Bronx and Irvington, Tarrytown, and Pocantico Hills in Westchester. In Brooklyn, we visit Green-Wood Cemetery as well as UrbanGlass, which is dedicated to fostering a critical understanding of glass as a creative medium and where the ethos and practice of the Art and Crafts movement continues to flourish.

The conference is hosted by The Metropolitan Museum of Art, the National Arts Club, The Players, all in Manhattan; Gould Memorial Library (Bronx Community College, City University New York); The Tiffany Reading Room, The Church of St. Barnabas, Irvington Presbyterian Church, all in Irvington, NY; Sunnyside, Lyndhurst, and Union Church of Pocantico Hills, all in Tarrytown, NY; Green-Wood Cemetery and UrbanGlass, both in Brooklyn. We gratefully acknowledge the generous welcome provided by Michael and Marjorie Loeb and by Lillian Nassau LLC. We also gratefully acknowledge generous funding from Tom Bird, The Felicia Fund, Freeman's, Barbara Fuldner, Tori Simms and Ray Hoffman, Kristine A. Steensma, and anonymous donors (as of July 27, 2018).

In remembrance of our friend and colleague Barry R. Harwood (1947 – 2018)



UNION CHURCH OF POCANTICO HILLS



Irvington Presbyterian Church



THE CHURCH OF  
ST. BARNABAS



Lillian Nassau

UrbanGlass

IRVINGTON PUBLIC LIBRARY



# Thursday, September 20

Formal sessions will take place in the William & Anita Newman Conference Center of Baruch College, 151 East 25th Street (between Lexington and Third Avenues). Book signings are featured throughout the day.

8:45 – 9:15 a.m.

## Registration and continental breakfast

9:15 – 9:30 a.m.

**Introduction.** Lisa Koenigsberg.

9:30 – 10:10 a.m.

## The Market for American Pictorial Photography in the Age of Arts and Crafts.

Anne McCauley.

10:15 – 11:15 a.m.

## New York Nexus of the Arts and Crafts and Louis Comfort Tiffany.

Richard Guy Wilson.

11:20 a.m. – 12:00 p.m.

## Collecting Art Pottery at The Metropolitan Museum of Art.

Alice Cooney Frelinghuysen and Adrienne Spinozzi.

12:00 – 1:45 p.m.

**Optional box lunch in Newman Library of Baruch College** (advance purchase required; attendees will be sent information after registration).

1:45 – 2:25 p.m.

## New York as the Birthplace of American Stained Glass.

Julie L. Sloan.



Marie Zimmermann, *Brooch*, 1920 – 1928, gold, black opal, shattuckite, green tourmalines, emeralds, sapphires, rubies, and enamel, 2 x 1 1/16 in. The Metropolitan Museum of Art, 2011.10.2.

2:30 – 3:10 p.m.

## Headquarters for Homebuilders: Gustav Stickley's Craftsman Building in New York City.

Emily M. Orr.

3:10 – 3:30 p.m.

## Break

3:30 – 4:10 p.m.

## Playing With the Varsity: The Creation of Gould Memorial Library for New York University.

Samuel G. White.

4:15 – 4:55 p.m.

## Joseph Urban and the Total Work of Art: Cosmopolitan Productions and the Wiener Werkstätte of America.

Janis Staggs.

5:00 p.m.

**Depart the William & Anita Newman Conference Center and travel to the home of Michael and Marjorie Loeb at 41 East 72nd Street (between Park and Madison Avenues).**

5:30 – 7:30 p.m.

## Reception and viewing at the Mayer–Loeb Townhouse.

The Mayer–Loeb Townhouse is a six-story monument to the Aesthetic Movement. Michael and Marjorie Loeb, working with David Scott Parker Architects, restored and refurbished the 1882 building (dining room added 1889), filling it with pieces from Minton, Christopher Dresser and Herter Brothers, as well as with paintings of the period.

Remarks by **Marjorie Loeb** and **David Parker** of David Scott Parker Architects.



*Rotunda, Gould Memorial Library* (detail), commissioned by Helen Gould for her alma mater New York University, Stanford White, architect, 1895 – 1899, showing gilding, mosaics, and applied lettering by Tiffany Studios. Photo: Larry Lederman.



Reception room for the Wiener Werkstätte of America, 1922. Joseph Urban Archive, Rare Book and Manuscript Library, Columbia University.

# Friday, September 21

9:45 a.m.

**Meet at The Metropolitan Museum of Art, 1000 5th Avenue (entrance at 82nd Street).**

10:00 a.m. – 12:30 p.m.

**Tour the Arts and Crafts Collections in The American Wing and the Prints & Drawings Room** led by members of the curatorial staff: **Alice Cooney Frelinghuysen**, **Medill Higgins Harvey**, and **Adrienne Spinozzi** of The American Wing, **Beth Carver Wees** and **Constance C. McPhee** of the Prints & Drawings Collection.

The visit will focus on The Robert A. Ellison Jr. collection of American pottery, American Arts & Crafts silver, jewelry, and other metalwork, and stained glass on display in the Charles Engelhard Court, the Wigmore Galleries, the living room of the Francis W. Little House (designed by Frank Lloyd Wright), and an installation featuring the work of Greene & Greene, Charles Rohlfs, and Gustav Stickley, as well as on drawings by Arthur Wesley Dow in the Drawings & Prints Study Room.



Frederick Hurten Rhead and Agnes Rhead, Vase, 1910, earthenware, 9 1/4 in. The Metropolitan Museum of Art, New York, gift of Robert A. Ellison Jr., 2017 (2017.357.4).

12:30 – 1:00 p.m.

**Travel to the National Arts Club, 14 – 15 Gramercy Park South.**

1:00 – 4:00 p.m.

**Tour, optional lunch, and formal program at The National Arts Club.**

Established in 1880, The National Arts Club is housed in the Samuel Tilden Mansion (built 1840s) modernized 1881 – 1884 by Calvert Vaux with sandstone facade, bay windows, and Aesthetic Movement ornament; interior treatments by Ellin & Kitson; glass panels by John La Farge; stained glass dome by Donald MacDonald.



Stanford White, architect and designer, *The Players*, New York, NY; White designed the interiors and remodeled the exterior of the 1840s house ca. 1888.

1:00 – 2:15 p.m.

**Sit-down lunch honoring Richard Guy Wilson served in the Grand Gallery** (advance purchase required; attendees will be sent information after registration).

2:15 – 2:50 p.m.

**Pratt Institute: Teaching and Exhibiting the Arts and Crafts Movement.** Marsha Morton.

2:55 – 3:30 p.m.

**A Conversation About Marie Zimmermann.** Medill Higgins Harvey with Kristin Miskavage, Zimmermann's great-grandniece.

3:30 – 4:00 p.m.

**Tour the Club** led by **Robert Yahner**, Registrar and Curator.

4:00 – 4:15 p.m.

**Depart the National Arts Club and walk to The Players, 16 Gramercy Park South.**

4:15 – 5:15 p.m.

**Tour The Players.** Founded by the actor Edwin Booth in 1888, The Players is housed in a Greek Revival structure with its interior and part of its exterior having been designed by Stanford White; its entryway gaslights are among the few remaining in New York City.

5:15 p.m.

**Depart The Players and travel to Lillian Nassau LLC, 220 E. 57th Street (between Second and Third Avenues).**

5:30 – 7:30 p.m.

**Reception and formal program at Lillian Nassau LLC.**  
Remarks by **Arlie Sulka**, Owner.



8:00 a.m.

**Buses depart from the Hampton Inn Madison Square Garden, 115 West 31st Street, New York, NY, for the Bronx, Irvington, and Tarrytown, NY.**

8:45 – 9:45 a.m.

**Tour Gould Memorial Library, 2155 Martin Luther King Jr. Boulevard, the Bronx.**

Gould Memorial Library and Hall of Fame designed by Stanford White (1895) and completed in 1899 as the centerpiece of New York University's Bronx campus which was built to relieve overcrowding in Washington Square. Funded in its entirety by Helen Gould, daughter of railroad tycoon Jay Gould, the Library was a collaboration among University Chancellor Henry Mitchell MacCracken, Stanford White, and Louis Comfort Tiffany. Gould remained the University's main library until NYU sold its Bronx campus to the City University of New York in 1973. The campus is now home to Bronx Community College, although the building itself no longer functions as a library.

Remarks by Samuel G. White.

9:45 a.m.

**Buses depart promptly for Irvington.**

10:15 – 11:30 a.m.

**Visit Irvington.**

**The Tiffany Reading Room, 12 South Astor Street**

The Tiffany Reading Room, one of the few remaining interiors by Louis Comfort Tiffany, is located in Village Hall which was built in 1890s on land donated with the proviso that a reading room remain on site and open to the public. The Room, featuring "turtleback" lanterns, gleaming mosaics, and gilded quotations carved into heavy ceiling beams, was commissioned by Helen Gould. Remarks by Christopher Mitchell, Member, Tiffany Room Committee.



Louis Comfort Tiffany, *The Descent of the Holy Spirit*, 1892, stained glass, St. Barnabas Episcopal Church, Irvington, NY. Photo: Robert Fertitta.

**The Church of St. Barnabas**

The Episcopal Church of St. Barnabas (Renwick & Sands, 1852 – 1853) features stained glass by Tiffany and La Farge.

**Irvington Presbyterian Church**

The interior (James Renwick, 1869) was redecorated in 1913 and features 185 opalescent windows created by Louis Comfort Tiffany.

11:30 a.m.

**Buses depart promptly for “Sunnyside,” the home of Washington Irving.**

12:00 – 1:30 p.m.

**Optional box lunch at “Sunnyside”** (advance purchase required; attendees will be sent information after registration).

Sunnyside, the home of author Washington Irving from 1835 until his death in 1859, has been termed “the first example of Colonial Revival architecture.” Featuring stepped gables and ornate chimneys, the house reflects Dutch, Gothic, and Tudor Revival influences, while a later 1847 tower was designed to resemble Spanish

architecture. The building contains many of Irving's original furnishings and possessions. Irving carefully landscaped the grounds. Nearby, a memorial to Irving (1927) by Daniel Chester French features a bust of the author flanked by two of his characters.



George Harvey, architect, *Sunnyside*, Tarrytown, NY, begun in 1834 with later additions.

1:30 – 2:00 p.m.

### **Travel to Lyndhurst, 635 South Broadway, Tarrytown.**

2:00 – 3:30 p.m.

### **Tour Lyndhurst and view the exhibition, “Becoming Tiffany.”**

Lyndhurst was designed in 1838 by architect Alexander Jackson Davis who also designed over 50 pieces of furniture for the dwelling; the continuity of architecture and interiors is an early evocation of the Gesamtkunstwerk that is seen as a characteristic of the Arts and Crafts movement. The main house, set in a park-like



Alexander Jackson Davis, *Lyndhurst*, Tarrytown, NY, 1838, expanded 1864 – 1865.

landscape, evolved from a country villa “in the pointed style” to a Gothic Revival mansion. At the behest of its second owner, New York merchant George Merritt, Davis doubled the size of the mansion in 1864 – 1865.

Attendees also view the temporary exhibition, “Becoming Tiffany,” which focuses on Louis Comfort Tiffany’s early work as a painter and decorator and his relationships with women patrons, collaborators, and designers, and re-establishes the role of Helen Gould as a significant Tiffany patron.

3:30 – 4:00 p.m.

### **Travel to Union Church of Pocantico Hills, 555 Bedford Road, Tarrytown.**

4:00 – 5:00 p.m.

### **Union Church of Pocantico Hills.**

Continuing the focus on glass, we conclude the day at the fieldstone neo-Gothic Union Church of Pocantico Hills built by John D. Rockefeller, Jr. in 1921 and which features a 1948 rose window designed by Henri Matisse commissioned upon the death of Rockefeller’s wife, Abby Aldrich Rockefeller, and eight windows by Marc Chagall.



Henri Matisse, *Rose Window*, Union Church, Pocantico Hills, NY; window commissioned by Nelson Rockefeller, 1954.

5:00 p.m.

### **Buses return to the Hampton Inn Madison Square Garden.**

## **Sunday, September 23**

9:15 a.m.

### **Buses depart from the Hampton Inn Madison Square Garden, 115 West 31st Street, New York, NY for Green-Wood Cemetery, 500 25th Street.**

10:00 a.m. – 2:00 p.m.

### **Visit Green-Wood Cemetery.**

Established in 1838, Green-Wood has long been considered the most varied and spectacular example of America’s rural cemetery movement. The cemetery’s brownstone main entrance (1861 – 1863), described by Robert A.M. Stern as the finest example of High Victorian in America, was designed by Richard Upjohn in the Gothic Revival style. Among treasures to be explored are stained glass by Tiffany and other artists in the Cemetery’s structures. Jeff Richman, Green-Wood’s historian, and Julie Sloan, widely recognized as the leading stained-glass conservator in America, will share their vast knowledge with attendees during a trolley tour of this 478-acre sculpture garden, arboretum, and collection of architectural gems. Green-Wood, where 570,000 are interred, is a National Historic Landmark, one of the very few cemeteries in the United States so honored.

Remarks by **Jeff Richman**, historian, Green-Wood Cemetery.

1:00 – 2:00 p.m.

### **Box lunch and opportunity to view the Sculpture Park**

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

2:00 p.m.

### **Buses depart from Green-Wood Cemetery for Urban Glass, 647 Fulton Street, Brooklyn.**



2:30 – 4:00 p.m.

## Visit UrbanGlass.

Continuing the focus on glass, attendees visit UrbanGlass which was established in 1977 to foster experimentation and advance the use and critical understanding of glass as a creative medium. We witness a skilled artist sculpting 2,100-degree molten glass into a stunning object.

The ground-floor gallery presents curated exhibitions by artists and designers exploring the creative possibilities of glass, and the retail space showcases the work of more than 70 artists. On view in the gallery will be "Shari Mendelson: Glasslike," curated by Elizabeth Essner.

4:00 p.m.

## Buses return to the Hampton Inn Madison Square Garden.

# 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. She holds graduate degrees from The Johns Hopkins University and Yale University from which she received her PhD.

**Alice Cooney Frelinghuysen**, Anthony W. and Lulu C. Wang Curator of American Decorative Arts, The Metropolitan Museum of Art in New York (MMA). Frelinghuysen has curated, published, and lectured widely on American ceramics, glass, stained glass, and late 19th-century furniture, as well as on all aspects of the work of Louis Comfort Tiffany. Her most recent project is *American Art Pottery: The Robert A. Ellison Jr. Collection* (with M. Eidelberg and A. Spinuzzi, 2018), which celebrates the extraordinary gift by Robert Ellison of American Art Pottery to MMA. Among her other publications are *Artistic Furniture of the Gilded Age* (with Nicholas Vincent, 2016); "Behind Closed Doors: Stained Glass at Woodlawn Cemetery," in *Sylvan Cemetery: Architecture, Art and Landscape at Woodlawn* (New York, 2014); "The Most Artistic House in New York: Louis C. Tiffany's Residence," in *The Artist's Residence as a Total Work of Art: Europe and America 1800 – 1946* (Munich, 2013); "Agnes Northrop: Designer of Floral and Landscape Windows," in *Louis Comfort Tiffany and the Art of Devotion* (New York, 2012), and *Louis Comfort Tiffany and Laurelton Hall: An Artist's Country Estate* (2006). In 2016 she gave the Clarice Smith Distinguished Lecture at the Smithsonian American Art Museum, Washington, DC, and in 2014, she was awarded the Frederic E. Church Award for contributions to American culture.

**Medill Higgins Harvey**, Associate Curator of American Decorative Arts and Manager of The Henry R. Luce Center for the Study of American Art at The Metropolitan Museum of Art; she works with 19th- and early 20th-century American silver and metalwork, as well as mid-19th-century furniture. She joined the staff of The American Wing to direct research for the exhibition "Art and the Empire City" (2000). She is co-author of *Early American Silver in The Metropolitan Museum of Art* (2013) and wrote catalogue entries for "American Silver in the Art Institute of Chicago" (2016); she contributed to the 2009 and 2011 re-installations of MMA's American silver and jewelry collections as well as the exhibition "Silversmiths to the Nation" (2007). She is at work on an exhibition and catalogue, "Collecting Inspiration: Tiffany & Co.'s Edward C. Moore" scheduled for 2020. Medill graduated summa cum laude from Dartmouth College with a BA

in art history and with distinction from The Works of Art Course at Sotheby's Educational Studies in London and was awarded a master's degree with honors in Decorative Art History by the Cooper Hewitt Museum / Parsons.

**Anne McCauley**, David Hunter McAlpin Professor of the History of Photography and Modern Art, Princeton University. McCauley's interests range widely across 19th- and early-20th-century visual culture, with a particular focus on the history of photography. Her early work dealt with the institutional formation of commercial photography in Paris during the Second Empire. An advocate of close examination of original prints and an understanding of the limits placed on imagery by the techniques used, she also probes the societal conditions that make possible the shooting, publishing, and dissemination of photographs. McCauley's current research concerns American modernist photography during the First World War, the role of the War in stimulating stylistic innovations, and the collapse of Pictorialism. Among her publications are *Gondola Days: Isabella Steward Gardner and the Palazzo Barbaro Circle* (co-authored with A. Chong, R. Lingner, and R. Zorzi; exhibition co-curator, 2004); *The Steerage and Alfred Stieglitz* (with J. Francisco, 2012) and *Clarence H. White and His World: The Art and Craft of Photography, 1895 – 1925* (2017; exhibition curator). She also recently published an essay on fashion photography before 1929 for the catalogue, *Icons of Style: A Century of Fashion Photography* (Getty Museum 2018). She is currently completing an essay on the critical reception of Manet's *Olympia* in light of debates over evolution and race in the 1860s, another essay on *Camera Work* and the status of the photogravure within Pictorialism.

**Constance C. McPhee**, Curator, Department of Drawings and Prints, The Metropolitan Museum of Art, is responsible for British drawings and prints and American prints pre-1900. She is currently building the British drawings collection for a forthcoming exhibition. Previously, she curated "Samuel Palmer, 1805 – 1881: Vision and Landscape" (2006), "Infinite Jest: Caricature and Satire from Leonardo to Levine" (2011), and "The Pre-Raphaelite Legacy: British Art and Design" (2014). Museum website features she has written are devoted to drawings by William Blake and Sir Edward Burne-Jones, and lithographs by John Singer Sargent. Essays for the Museum's "Timeline of Art History" focus on James McNeill Whistler as etcher and Shakespeare in art. In partnership with the MMA's American Wing, she oversaw the 2016 acquisition of a significant group of color woodcuts by Arthur Wesley Dow.

**Marsha Morton**, Professor of Art History in the History of Art and Design Department, Pratt Institute in Brooklyn. Her books include *Max Klinger and Wilhelmine Culture: On the Threshold of German Modernism* (Ashgate, 2014), the co-edited (with P. Schmunk) anthology *The Arts Entwined: Music and Painting in the Nineteenth-Century* (Garland, 2000), and the exhibition catalog *Pratt and Its Gallery: The Arts & Crafts Years* (1999). She has published numerous articles and catalog essays on 19th-century German and Austrian art and cultural history, many with a focus on the interdisciplinary topics of science (Darwin) and music. Recent projects include *Orientalism*, ethnography, and race in Habsburg Vienna. Morton is the past president and current treasurer of The Historians of German,

# Presenters

Scandinavian, and Central European Art (HGSCA). She is the recipient of research grants from the National Endowment for the Humanities and DAAD (German Academic Exchange Service).

**Emily M. Orr**, Assistant Curator of Modern and Contemporary American Design at Cooper Hewitt, Smithsonian Design Museum. She holds a PhD in the History of Design from the Royal College of Art/Victoria & Albert Museum. Her thesis on department store display is now the focus for a forthcoming monograph.

**Jeff Richman**, historian, Green-Wood Cemetery. Twenty-seven years ago, he started leading tours at Green-Wood, a place that combines many of his interests: 19th-century New York City, landscape design, sculpture, rural cemeteries, 19th-century and contemporary photography, and architecture. He became its part-time historian in 2001 (while practicing law, representing indigent criminal defendants) and its full-time historian in 2007. He is the author of *Brooklyn's Green-Wood Cemetery: New York's Buried Treasure* (1998), *Final Camping Ground: Civil War Veterans at Brooklyn's Green-Wood Cemetery* (2007), *In Their Own Words, and "The Gallant Sims": A Civil War Hero Rediscovered* (2017); he also edited *Green-Wood at 175* (2015). He has designed two Green-Wood maps, authored two self-guided walking tours and an app, and curated several gallery exhibitions, including three on the Civil War and one on Coney Island. Since 2002, he has been leading Green-Wood's Civil War Project which, through the work of hundreds of volunteers, has identified 5,200 Civil War veterans interred at Green-Wood, written an online biography for each, successfully applied to the Department of Veterans Affairs for 2,200 gravestones, and had them installed to mark formerly unmarked graves.

**Julie L. Sloan**, stained-glass consultant in North Adams, Massachusetts; she wrote *Conservation of Stained Glass in America* (1995) 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 Frederic Crowninshield (with G. deG. Wilmers, 2010) and the Berkshire Glass Works (with W. J. Patriquin, 2011). She is at work on a book on the history of stained glass in America, *The Art of Colored Light: Stained Glass in the United States (1650 – 1933)*. 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 also managed the largest stained-glass restoration project in the country at St. Thomas Episcopal Church in New York. She is the recipient of 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.

**Adrienne Spinozzi**, Assistant Research Curator, The Metropolitan Museum of Art; Spinozzi works closely with the collections of American ceramics and glass, as well as late 19th- and early 20th-century decorative arts. She was part of the curatorial team for the re-installation of The American Wing, focusing on the ceramics and glass collections in The Charles Engelhard Court. Her current projects include the publication *American Art Pottery: The Robert A. Ellison Jr. Collection* (with M. Eidelberg and A.C. Frelinghuysen, 2018), and a forthcoming exhibition on 19th-century stoneware from Edgefield District, South Carolina. She is a graduate of Hartwick College and the Bard Graduate Center in decorative arts, design history, and material culture.

**Janis Staggs**, Director of Curatorial and Manager of Publications, Neue Galerie New York which she joined in 2000. A specialist in the decorative arts, her work focuses on the intersection between the fine and decorative arts; among the exhibitions she has curated during her tenure are: "Wiener Werkstätte Jewelry" (2008), "Gustav Klimt and Adele Bloch-Bauer: The Woman in Gold" (2015), and "The Expressionist Nude" (2016). Most recently, she served as co-curator with

Christian Witt-Döring of "Wiener Werkstätte, 1903 – 1932: The Luxury of Beauty" (2017). This autumn she will curate "Focus: Wiener Werkstätte Jewelry" which will be on view at the Neue Galerie from October 4, 2018 through January 21, 2019 and will coincide with NYC Jewelry Week 2018, and in 2019 will co-curate (with J. Lloyd) an exhibition on Ernst Ludwig Kirchner. Staggs has contributed essays to various Neue Galerie catalogs as well as to outside publications.

**Samuel G. White**, FAIA, LEED AP, architect; a founding partner of Platt Byard Dovell White Architects, White oversees a practice focusing on new interventions to historic settings. The firm's commissions include the restoration and adaptive reuse of the Park Avenue Armory at 66th Street, and new entrances and galleries for The New-York Historical Society. White is completing a major addition to Saint David's School in New York City and a new, zero-net-energy dormitory for Williams College. His previous projects include the new Dana Discovery Center in New York's Central Park, the renovation of the landmark Casa Italiana at Columbia University—a work of the second generation of partners at McKim, Mead & White—and the restoration of Astor Courts, originally designed by Stanford White for John Jacob Astor IV. He is co-chair of the Committee to Save Gould Memorial Library at Bronx Community College. Mr. White is the author of *The Houses of McKim, Mead & White (2004, Rizzoli)* and *Nice House*, a survey of recent residential designs (2010, Monacelli Press). He is co-author with Elizabeth White of Stanford White Architect (2008) and *McKim, Mead & White: The Masterworks* (2003), both published by Rizzoli. White is a Fellow of the American Institute of Architects, an Academician of the National Academy of Design, and a graduate of Harvard College and the University of Pennsylvania.

**Beth Carver Wees**, Ruth Bigelow Wriston Curator of American Decorative Arts, The Metropolitan Museum of Art; Wees oversees the collections of American silver, jewelry, and other metalwork. Prior to joining MMA's staff in 2000, she was Curator of Decorative Arts at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. She lectures internationally and is the author of numerous articles and books, including *English, Irish & Scottish Silver at the Sterling and Francine Clark Art Institute* (1997) and *Early American Silver in The Metropolitan Museum of Art* (2013). Wees holds degrees in art history from Smith College and the Williams College Graduate Program in the History of Art. An enthusiast for Britain's historic houses, she is an alumna of the Attingham Summer School and the Royal Collection Studies and sits on the board of the American Friends of Attingham as secretary. She is working with several MMA curators on a Museum-wide jewelry exhibition to open in November 2018. She is also preparing a special installation of the Museum's American jewelry which will be displayed from June 2019 into January 2020.

**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.IACartsandcrafts2018.eventbrite.com](http://www.IACartsandcrafts2018.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 1, 2018.



Richard Upjohn, architect, *Gates, Green-Wood Cemetery*, 1861–1863. Photo: Green-Wood Cemetery.

**Conference location:** The conference will take place at the William Et Anita Newman Conference Center, Room H750/H760 at Baruch College, with other events and sessions to be held at locations throughout New York and Environs.

The preferred conference hotel is the Hampton Inn Madison Square Garden, 116 W 31st St, New York, NY 10001, telephone (212) 947-9700.

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SEPTEMBER 14 – 17, 2017