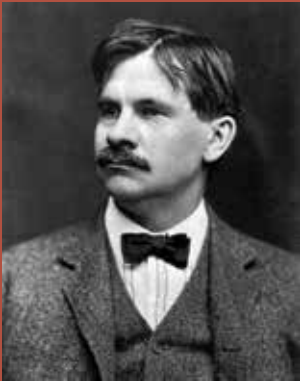


The Arts and Crafts Movement Central New York: Syracuse & Environs

27th ANNUAL ARTS AND CRAFTS CONFERENCE

WEDNESDAY – SUNDAY, SEPTEMBER 17– 21, 2025



Gustav Stickley, 1888. Photographer unknown.



Lewis Bradley, *View of Syracuse*, 1852, lithograph (by DW Moody), Onondaga Historical Association



Adelaide Alsop Robineau, *Scarab Vase (The Apotheosis of the Tailor)*, 1910, 16.625H x 6W, porcelain, Everson Museum Permanent Collection. Image: Courtesy of Everson Museum.



Thomas Lamb, *Landmark Theatre*, 1928 (restoration: Holmes•King•Kallquist & Associates, 2000). Photo: courtesy of the Landmark Theatre.



Stickley Factory Workers: Photo: courtesy of Stickley.

The Arts and Crafts Movement

Central New York: Syracuse & Environs

IAC's 27th annual Arts & Crafts Conference takes place in Central New York, an underappreciated hub of both historic and contemporary Arts & Crafts art and architecture.

In the context of Arts & Crafts, the region is perhaps best known for Gustav Stickley, furniture designer and entrepreneur, and Adelaide Alsop Robineau, ceramicist and publisher of the important journal *Keramic*. Both were based in Syracuse from 1901 – 1905 as was Irene Sargent, editor of Stickley's publication, *The Craftsman*. The Conference will focus on these key individuals while also exploring other equally impressive Arts & Crafts practitioners and examples of their work throughout the region, including that of architect Ward Wellington Ward.

Since 1998, IAC's Arts & Crafts Conference has traveled to centers of the Movement across the US, among them Cincinnati, Pittsburgh, St. Louis, Buffalo, Boston, Chicago, Pasadena, Denver, Philadelphia, and New York City. At each, we visit premier cultural institutions and sites of major architectural, cultural, and civic importance. Through lectures, site visits, studio tours and informal discussions, we explore the full scope of expressions of the Movement, including how it has informed the art and architecture that followed it. Drawing participants from across the US, the conference is attended by a committed and knowledgeable group made up of collectors, preservationists, art and architectural historians, artisans / practitioners, academics, enthusiasts, and students.

In our explorations we consider a spectrum of styles, informed by the conviction that the Movement is defined as much by its ethos, principles, and ideals, as by a specific design vocabulary, and that its multitude of expressions invariably reflects a combination of regional, geographical, and international influences. The conference also considers how relationships, local and otherwise, play a role in defining the expression, materials, and methods of fabrication germane to a specific region.

Influences of the Movement on subsequent schools, styles, or artistic approaches are also considered, as is how the Movement is reflected in contemporary culture in ways both original and nonmimetic. The role and manifestations of patronage are also key to our consideration, as is the importance of preservation and of the continuing influence of historic architecture in the contemporary urban and suburban landscapes. Finally, each Conference explores how the Arts & Crafts movement has served as a lever for social change.

IAC is grateful for the generous support of the Marie + John Zimmermann Fund, Barbara Nitchie Fuldner, BULOVA, Heritage Auctions, Holmes•King•Kallquist & Associates, *American Fine Arts Magazine*, *The Magazine ANTIQUES*, and *Arts & Crafts Homes and the Revival*.

Our thanks as well to Everson Museum of Art, The Gustav Stickley House Foundation, The Stickley Museum, Onondaga Historical Association, Estabrook Mansion / Wellington House, Barnes-Hiscock House, The Landmark Theatre, Oneida Community Mansion House, and Dalton's.

Last (but not least!), our thanks to Sam Gruber and the Arts and Crafts Society of Central New York for their invaluable support of and input into this project.



Ward Wellington Ward, *Syracuse Savings Bank*, 1876. Photo: ZeWrestler, Public domain, via Wikimedia Commons.

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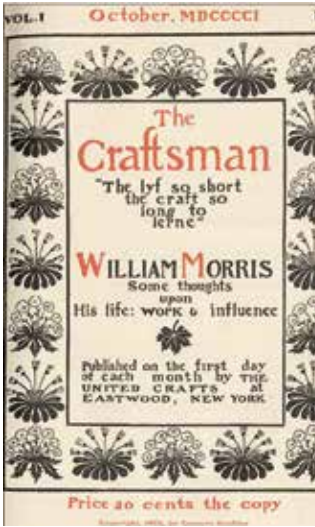
Estabrook Mansion /
Wellington House



Dalton's
AMERICAN DECORATIVE ARTS

Wednesday, September 17

8:45 – 9:30 a.m.	Arrival (on your own) at Everson Museum of Art (401 Harrison Street Syracuse), registration, coffee and pastries
9:30 – 12:15 p.m.	Opening session (The Auditorium)
9:30 – 9:45 a.m.	Welcome and Introduction. Lisa Koenigsberg (Founder / President, Initiatives in Art and Culture).
9:45 – 10:35 a.m.	Chaos and Order: Searching for an American Architecture and Art 1870 – 1930. Richard Guy Wilson (Commonwealth Professor Emeritus, Architectural History, University of Virginia).
10:40 – 11:30 a.m.	Lecture. Bob Searing (Curator of History, Onondaga Historical Association).
11:35 a.m. – 12:15 p.m.	Lecture. Tom Guiler (Director of Museum Affairs, Oneida Community Museum House and author, <i>The Handcrafted Utopia: Arts and Crafts Communities in America's Progressive Era</i> [forthcoming, 2025]).
12:15 – 1:15 p.m.	Buffet luncheon (advanced purchase required and recommended since there are no practical alternatives in the vicinity; attendees to be sent instructions upon registration)
1:15 – 5:45 p.m.	Afternoon session (The Auditorium)
1:15 – 2:00 p.m.	Adelaide Robineau – “Breaking the Porcelain Ceiling.” Garth Johnson (Paul Phillips Et Sharon Sullivan Curator of Ceramics, Everson Museum of Art).
2:00 – 2:30 p.m.	Delving Anew Into Irene Sargent. Steffi Chappell (Director of Curatorial Affairs, Everson Museum of Art).
2:30 – 2:50 p.m.	Break
2:55 – 5:45 p.m.	Break-out sessions (with participants able to attend all sessions) Creating a 3D Replica of the Scarab Vase. Stephanie and Isaac Budmen (Budmen Industries). Investigating Weller Pottery’s Luster Glazes by Jacques Sicard (1902 – 1907). Richard Freiwald (Award-winning ceramicist and faculty member, Pingry School, Somerset County, NJ). Close Examination: Stickley Sideboard. David Rudd (Co-owner, Dalton’s American Decorative Arts and Board Chair, The Gustav Stickley House Foundation). Ceramic Nationals Exhibition. Garth Johnson. In 1932, Syracuse Museum of Fine Art director Anna Olmsted created a modest juried exhibition of studio ceramics by artists in New York State to honor the late Adelaide Alsop Robineau. This inaugural exhibition became the bedrock upon which the 20th-century Studio Ceramics Movement was built. Response to the first juried exhibition was immediate. Prominent artists lobbied Olmsted to open the exhibition to artists from other states, and the Ceramic Nationals were born. The most cohesive collection of American Studio Pottery, containing early masterworks by seminal artists among them Maria Martinez, Peter Voulkos, Marguerite Wildenhain, Minnie Negoro, and Edwin and Mary Scheier, The Ceramic Nationals collection of over 200 purchase prizes traces the birth of the Studio Ceramics Movement during the Great Depression through its maturation in the 1950s and, ultimately, to the field’s splintering into factions in the early 1970s.
5:45 – 7:15 p.m.	Reception celebrating “Ceramic ... the most democratic art form” Led by Garth Johnson , attendees will have an exclusive opportunity to use pieces from the collection of over 3,000 pieces donated to the Museum by Texas-based



The Craftsman, vol. 1, no. 1, cover, 1901.



Ward Wellington Ward, *Estabrook Mansion / Wellington House*, 1922 – 1923. Photo: courtesy of the Arts & Crafts Society of Central New York

collector Louise Rosenfeld with the unusual condition that they be used at the Museum's new restaurant.

Remarks. **Samantha Robinson** (Vice President of Design, Heritage Auctions).

The Louise Rosenfeld Collection. **Garth Johnson.**

7:15 p.m.

Return (on your own) to your hotel.

Thursday, September 18

9:00 a.m.

Bus departs the Courtyard by Marriott Syracuse Downtown at Armory Square, 300 West Fayette Street, Syracuse, NY.

9:30 a.m. – 12:30 p.m.

Tour Stickley Museum (opened 2007 in the original L & JG Stickley factory building), 300 Orchard St., Fayetteville, NY led by **Amanda L. Clifford** (Director) and The Stickley Factory, 1 Stickley Drive Manlius, NY led by **Tom Graham** (Quality Manager).

The Stickley Factory was founded by Leopold and John George Stickley in 1900 when they purchased an existing company. In 1974, after Leopold Stickley's death, former employee and friend Alfred Audi and his wife Amyn purchased the company which then quickly outgrew the Fayetteville factory. In 1985, the new Stickley headquarters opened in Manlius, New York with a larger, more modern manufacturing space and showroom. During the visit, we will view skilled artisans creating and finishing custom and standard pieces of furniture in woods such as white oak and cherry, using a variety of tools and techniques.

12:45 – 2:00 p.m.

Luncheon (Craftsman Wood Grille & Tap House, 7300 E. Genesee Street, Fayetteville, NY; advanced purchase required and recommended since there are no practical alternatives in the vicinity; attendees to be sent instructions upon registration)

2:00 p.m.

Bus departs for Estabrook Mansion, 7262 E. Genesee St. Fayetteville, NY.

2:30 – 4:30 p.m.

Tour Estabrook Mansion with preservation architect **Jamie Williams** of Holmes•King•Kallquist & Associates and architectural historian **Sam Gruber**.

Listed on the National Register of Historic Places, the **Estabrook Mansion (Ward Wellington Ward House, 1922 – 1923)** is the largest surviving work of Ward Wellington Ward in the Syracuse area. Chicago-born Ward (1875 – 1932) worked mostly in Syracuse, designing over 250 buildings of which more than 120 were built and survive. He was Influenced by, and contributed to, the Arts & Crafts movement in architecture, and his decision to live and work in Syracuse was influenced by the presence there of Gustav Stickley who promoted the "Craftsman"-style of architecture, furniture, and other decorative arts in The Craftsman. Ward's work is in varying styles but typically include details such as decorative cutouts in shutters. His designs are said to almost always include garages, gateways, and other small structures such as gazebos.

The Estabrook Mansion features important contributions by acclaimed artisans such as Henry Keck and Moravian Pottery & Tile Works. We will tour the privately-owned two-story, brick, stone, and half-timber Tudor Revival-style mansion, the contributing gardener's residence, and combined garage, stables, and greenhouse building as well as the formal gardens.

While visiting Estabrook Mansion, we will enjoy **My Life in the Arts and Crafts Movement: A Conversation with Cleota Reed**.

A pioneering scholar and preservationist and a Syracuse resident, Reed has conducted groundbreaking research on Henry Chapman Mercer, authored publications about Mercer and the Moravian Pottery and Tile Works, Syracuse China, the Henry Keck Stained Glass Studio, and Irene Sargent, and is an authority on architect Ward Wellington Ward.

4:30 p.m.

Bus departs for Marriott Syracuse Downtown (formerly, Hotel Syracuse, George B. Post, 1924; restoration and reconstruction, 2014 – 2016, Holmes•King•Kallquist & Associates and MLG Architects), 100 E. Onondaga St., Syracuse, NY.

The Marriott Syracuse Downtown is a 12-story Renaissance Revival structure with a brick- and terra cotta-trimmed exterior. The hotel's restoration and reconstruction included rebuilding of the parapets. Windows were restored or replaced, and storefronts were returned to their historic appearance. The main lobby, the Persian Terrace, and the Grand Ballroom were restored to their original appearance as were the corridors above (with the original coffin-lid valet doors made by Marcellus Casket Company) while 261 new rooms were created. A 1980 addition was renovated to provide meeting rooms and a second ballroom, and ground-floor restaurants were created.

5:00 – 6:30 p.m.

Reception at and tours of Marriott Syracuse Downtown with preservation architects **Jamie Williams** and **Ed Riley**.

6:30 p.m.

Return (on your own) to your hotel.

Friday, September 19

9:00 a.m.

Attendees gather in the lobby of Courtyard by Marriott Syracuse Downtown at Armory Square.

9:30 a.m. – 12:30 p.m.

Walking tour of downtown Syracuse led by **Sam Gruber** and **Bob Searing** and tour of the **Landmark Theatre** (362 S. Salina St., Syracuse, NY) led by **Jamie Williams** and **Mike Intaglietta** (Executive Director, Landmark Theatre).

Leaving the hotel and the Armory Square District, we will zig-zag through Syracuse's rich and varied collection of government, cultural, and commercial

Adelaide Robineau at Work on Her Scarab Vase, c. 1910. Image: University City, Missouri, Public Library.



buildings erected ca. 1870 – 1930. These include iconic buildings by famed Syracuse architects Joseph Lyman Silsbee (**Syracuse Savings Bank**, 1875; **White Memorial Building**, 1876; **Amos Block**, 1878), Horatio Nelson White (**Gridley Building**, 1867), Archimedes Russell (**Gere Building**, 1894; **Onondaga County Courthouse**, 1904 – 1906), Charles Colton (**City Hall**, 1889 – 1893), and Melvin King (**Niagara Mohawk Building**, 1932, one of America's most magnificent Deco / Moderne buildings). We will view landmark locations of the Abolitionist Movement, the Suffragist Movement, and the Erie Canal, pausing in Clinton Square and Fayette Park for recently restored sculptural monuments of the American Renaissance, including works by Gail Sherman Corbett. The walk ends on Montgomery Street with a visit to **St. Paul's Syracuse** (Henry Dudley, 1884 – 1885).

Landmark Theatre (Thomas Lamb, 1928 with restoration since 2000 led by Holmes•King•Kallquist & Associates in collaboration with EverGreene Studios), 362 S. Salina St., Syracuse, NY, is on the National Register of Historic Places.

In 1928, Thomas Lamb, a renowned movie palace architect, completed the Landmark Theatre (which predates two of Loew's "Oriental palaces" in New York City) in a style Lamb called "European Byzantine Romanesque." Holmes•King•Kallquist & Associates has been involved in the theater's overall restoration, having first been engaged in 2000 to restore, in collaboration with Evergreene Studios, ornate plaster ornament and decorative painting in the main lobby's walls and ceilings. Damaged areas were touched up and blended, intact finishes cleaned, and extensive gilded areas restored. Metal work was also restored and light fixtures cleaned and returned to operation. Finally, the extensive Indo-Persian murals were carefully conserved and restored. The Landmark is on the National Register of Historic Places.

12:30 – 2:00 p.m.

Luncheon at 317 at Montgomery (advanced purchase required and recommended since there are no practical alternatives in the vicinity; attendees to be sent instructions upon registration)

2:00 – 4:00 p.m.

Private visit and collections study, Onondaga Historical Association (OHA), 321 Montgomery Street, Syracuse, NY with **Bob Searing**.

We will view the OHA's significant collections of Arts & Crafts Movement material relating to Gustav Stickley (furniture), Henry Keck (stained glass), Ward Wellington Ward (architectural drawings), and Syracuse China, as well as exhibitions exploring Syracuse history, abolition, Native American people in the region, and a permanent Syracuse China exhibition.

The OHA is housed in the former Central New York Telephone and Telegraph Building (Henry W. Wilkinson, 1895 – 1896).



Ward Wellington Ward. Photo: courtesy of the Onondaga Historical Association.

4:00 – 4:30 p.m.

Travel in groups to Barnes–Hiscock House, 930 James Street, Syracuse, NY.

4:30 – 7:00 p.m.

Tour of and lecture and reception at Barnes–Hiscock House (1851 – 1853; renovations, Joseph Lyman Silsbee, 1878 and 1882; subsequent enlargement and alteration, Green & Wicks of Buffalo).

Built by industrialist and abolitionist George Barnes in an Italian villa style, the mansion was later the home of Frank H. Hiscock, chief justice of the New York State Court of Appeals who, with his wife Mary Elizabeth, later had it remodeled it in the Colonial Revival style.

4:45 p.m.

Remarks. Cathy Comer (Board President, The George and Rebecca Barnes Foundation).

4:45 – 5:30 p.m.

Lecture. Dennis Connors (Author, *The Gilded Age on Syracuse's James Street* [2025, Syracuse University Press]).

5:30 – 7:00 p.m.

Tours and reception

7:00 p.m.

Return (on your own) to your hotel via Uber & Lyft.

Saturday, September 20

9:00 a.m.

Bus departs the Courtyard by Marriott Syracuse Downtown at Armory Square.

9:30 a.m. – 12:30 p.m.

Tour the Gustav Stickley House, 438 Columbus Ave., Syracuse, NY, with preservation architect **Beth Crawford** and visit **Dalton's American Decorative Arts**, 1931 James St, Syracuse, NY.

The **Gustav Stickley House** (Wellington Tabor, 1900; renovations, Gustav Stickley, 1902) was purchased by Stickley in June 1900. While its exterior resembles that of other houses in the neighborhood, the interior, with its Stickley-designed chestnut wall paneling and beams, is regarded as the first comprehensive American Craftsman residential interior in the United States.

On December 24, 1901 a chimney fire greatly damaged the house. Stickley renovated the interior in 1902 by Stickley, publishing renderings of the interior and floor plans in the December 1902 issue of *The Craftsman*. After the death of his wife in 1919 and until his death in 1942, Gustav lived at the house with his daughter Barbara Stickley Wiles and her family.

The house was added to the National Register of Historic Places in 1984.

After the house lay vacant for over 20 years, a comprehensive exterior restoration was completed by the University Neighborhood Preservation Association in 2018. Crawford & Stearns provided architectural services in Phase I of the project and in 2018 received the Harley J. McKee Award from the Preservation Association of Central New York. The Gustav Stickley House Foundation supports and oversees the Phase II interior restoration for which Crawford & Stearns has prepared concept design drawings.

The project received a Save America's Treasures grant from the National Park Service in 2020 and grants from the New York State Environmental Protection Fund and the NYS Community Resiliency Economic Sustainability Technology Program (CREST) in 2022.

Founded in 1980, Dalton's has established itself as an exceptional resource for original Arts & Crafts furnishings and decorative accessories. The responsibilities of operating the gallery are shared equally by co-principals **David Rudd** and **Debbie Goldwein**.

12:30 – 2:00 p.m.

Luncheon (details TBC)

2:00 – 5:00 p.m.

Program details TBC

7:30 p.m.

Leave hotel (on your own) for Hamilton at the Landmark Theatre. (The conference has secured a block of tickets at a discounted group rate. Advanced purchase required; attendees to be sent instructions upon registration.)

11:00 p.m.

Return (on your own) to your hotel.

Sunday, September 21

9:15 a.m.

Bus departs the Courtyard by Marriott Syracuse Downtown at Armory Square.

10:00 – 10:45 a.m.

Tour the Willard Memorial Chapel and Welch Building (A.J. Warner, 1892 – 1894), 17 Nelson St., Auburn, NY.

The Willard Memorial Chapel and Welch Building was constructed as part of the Auburn Theological Seminary by Rochester architect A.J. Warner and Auburn builder Barnes & Stout. The interior of Willard Chapel was entirely designed by Tiffany Glass and Decorating Co. of New York City and includes 14 opalescent windows, a rose window, a large figure window, nine "Moorish" chandeliers, memorial tablets of glass mosaic tile and gilt bronze, furnishings of oak inlaid with metal and glass mosaic, and a ceiling with gold leaf stencils and mosaic flooring.

10:45 a.m.

Bus departs The Willard Memorial Chapel and Welch Building for the Oneida Community Mansion House, 170 Kenwood Avenue, Oneida, NY.



Oneida Community, Home Building, postcard. Photo: McGuinness, Oneida, NY.

11:45 a.m. – 2:45 p.m.

Tour of and lecture and closing luncheon at the Oneida Community Mansion House

A testament to the Utopian Oneida Community's core beliefs about communal life, the House was built in four phases between 1861 and 1878. Its large scale and interior layout were designed to serve the 300-person commune that lived and worked there as one family. Each building phase illustrates evolving mid-19th-century architectural styles and related innovations.

Founded in 1848 by the itinerant preacher, John Humphrey Noyes, this religiously based Perfectionist community challenged contemporary social views on property ownership, gender roles, child-rearing practices, monogamous marriage, and work. The Oneida Community's insistence on life-long learning and its determination to make all work enjoyable fostered a work ethic and industriousness that sustained the group for over 30 years, making them one of the most successful and longest-lasting communal experiments of the 19th century. Affected by both internal and external pressures, the Community disbanded in 1880 and formed a joint-stock corporation, Oneida Community Ltd., to take control of their communally owned properties and businesses, including the Mansion House. The joint-stock company changed its name during the early 20th century to Oneida Ltd. and achieved worldwide recognition for the tableware it produced in Sherrill, NY.

11:45 a.m. – 12:30 p.m.

The Oneida Community and the Mansion House. Thomas A. Guiler (Director of Museum Affairs).

12:30 – 1:45 p.m.

Closing luncheon at the Mansion House (advanced purchase required and recommended since there are no practical alternatives in the vicinity; attendees to be sent instructions upon registration)

2:45 p.m.

Bus departs The Oneida Mansion House for Courtyard by Marriott Syracuse Downtown at Armory Square.

Conference concludes.

Registration

To register on-line, scan the QR code or go to artinitiatives.com:

By phone: Using American Express®, Visa® Card, Discover®, or MasterCard® call (646) 485-1952.



Fee: The conference fee is \$975 with single-day registration options available. The rate for full-time students is \$250 (with ID).

Withdrawal and refunds: We will apply a partial credit towards registration in a future conference if you need to cancel prior to 30 days before the start of the Conference.

Conference hotel: The preferred conference hotel is the Courtyard by Marriott Syracuse Downtown at Armory Square, 300 West Fayette Street, Syracuse, NY.