

# Designing Women: American Women in the Decorative Arts, 1875 – 1915

A Symposium in New York on the Occasion of  
The New-York Historical Society's Exhibition and Publication,  
"A New Light on Tiffany: Clara Driscoll and the Tiffany Girls"

*Saturday, March 24, 2007*

To complement the New-York Historical Society's (N-YHS) landmark exhibition and publication, "A New Light on Tiffany: Clara Driscoll and the Tiffany Girls" (February 23 – May 28, 2007), this symposium will focus on women's involvement in American decorative arts as work, as opposed to avocation, from 1875 to 1915.

The field of late 19th- and early 20th-century decorative arts has been transformed by new research and scholarship revealing the critical role played by women in the design and production of works of art, as well as the growth of schools that prepared women for careers in the industrial arts. As a result of recent discoveries, many works can now be precisely attributed to individuals as opposed to specific firms. Women are seen to have played pivotal roles in creating significant work, developing occupations in the decorative arts, and founding or expanding enterprises for their production.



Wisteria lamp, designed by Clara Driscoll c. 1901, 18 1/2 in. diam. The New-York Historical Society, Gift of Dr. Egon Neustadt, N84.130.

Among the topics to be considered are: the education of women in the industrial arts, particularly in the art hub of New York City; the growth of female labor in the decorative arts; the use of women as glass cutters by Louis Comfort Tiffany; and the work of Clara Driscoll, recently revealed as the designer of Tiffany's Wisteria, Dragonfly, and Poppy lampshades. Speakers will also discuss women metalsmiths, among them Katherine Pratt of Boston and Clara Barck Welles; enamelists such as Mary Catherine Knight of Boston and Mildred Watkins of Cleveland; jewelers such as Josephine Hartwell Shaw; and ceramists including Adelaide Alsop Robineau, Mary Chase Perry, and Louise McLaughlin. Also considered will be women in interior decoration, spanning the range of practitioners from Candace Wheeler to Elsie de Wolfe and beyond.

We express our gratitude for their support to Bonham's New York, Doyle New York, Harvey Weinstein Fine Antiques and Tiffany Lamps, Lawrence and Janet Larose, Lillian Nassau LLC, Macklowe Gallery, New York Silver Society, Anne and Ernest Schnesel, *Style 1900*, and The Louis and Lena Minkoff Foundation.



Janet Payne Bowles, Silver chalice, c. 1925 – 30, Indianapolis Museum of Art, #68.21.6.

## Friday, March 23, 2007

5:30 – 10:00 p.m. The New York Silver Society's (NYSS) Fifteenth Annual Dinner,\* begins at 5:30 p.m. with a lecture by David Barquist, curator of American decorative arts, Philadelphia Museum of Art.

\* Separate registration is required. Individuals who are not NYSS affiliates are welcome to attend; for further information, please telephone Audrey Goffin at (212) 684-1686 or email her at [audreygoffin@msn.com](mailto:audreygoffin@msn.com), or telephone Patricia Jay Reiner at (212) 877-6850 or email her at [patriciareiner@aol.com](mailto:patriciareiner@aol.com), or fax her at (212) 877-5070. NYSS members will receive the Society's regular mailings, which will provide details.

## Saturday, March 24, 2007

The day's sessions will take place at The New-York Historical Society at 77th St & Central Park West

8:30 – 9:00 a.m.

**Coffee and Check-in.**

9:00 – 9:05 a.m.

**Welcome.** Linda S. Ferber, Vice President and Director of the Museum, The New-York Historical Society.

9:05 – 9:30 a.m.

**Introduction.** Lisa Koenigsberg.

9:30 – 10:10 a.m.

**Expanding Opportunities in Industrial Art: Schools of Design for Women in Turn of the Century New York.** Margaret K. Hofer.

10:15 – 10:55 a.m.

**Clara Driscoll and the Tiffany Girls: The Women's Glass Cutting Department at Tiffany Studios.** Nina Gray.

10:55 – 11:10 a.m.

**Break.**

11:15 – 11:55 a.m.

**Rookwood to Robineau: Women in the American Art Pottery Movement.** Elizabeth Fowler.

12:00 – 12:40 p.m.

**From Pathfinders to Pacesetters: First Women of American Silver.** W. Scott Braznell.

12:45 – 2:15 p.m.

**Lunch** (on your own).

2:15 – 2:55 p.m.

**"No doubt the garments suffered": Women Jewelers of the Arts & Crafts Movement.** Jeannine Falino.

3:00 – 3:40 p.m.

**The Other Tiffany Girl: Agnes Northrop, Designer of Windows.** Alice Cooney Frelinghuysen.

3:40 – 4:00 p.m.

**Break.**

4:05 – 4:45 p.m.

**Who Designed Tiffany's Lamps?** Martin Eidelberg.

4:50 – 5:30 p.m.

**From Cult to Profession: Women and Interior Decoration.** Cheryl Robertson.

6:30 – 8:30 p.m.

**Reception and Exhibition Viewing**  
Louis C. Tiffany and His Lamps: Genius of Illumination.  
Lillian Nassau LLC  
220 East 57th Street (between 2nd and 3rd Avenues)  
New York, New York 10022

The reception marks the opening of the second in a series of exhibitions—this one, a comprehensive examination of Louis Comfort Tiffany's lamps from the 1890s through the 1920s—celebrating the 60th anniversary of the founding of Lillian Nassau Gallery. Mrs. Nassau actively supported the decorative arts, and, specifically, was among the first dealers to promote the work of Louis Comfort Tiffany. The Gallery continues this tradition today.

**Welcoming Remarks.** Arlie Sulka, owner, Lillian Nassau LLC.



Josephine Hartwell Shaw, Necklace, c.1910 – 18; Gold, jade, colored glass. Museum of Fine Arts, Boston, 1984.947.

## Presenters

**Lisa Koenigsberg**, conference director and president and founder, Initiatives in Art and Culture; formerly, she served as advisor to the dean for arts initiatives, and director, programs in the arts and adjunct professor of arts, NYU School of Continuing and Professional Studies. She founded a series of conferences on the Arts and Crafts movement, metalwork (with an emphasis on silver), and Japonisme, now entering its second decade. Former positions include: 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* (2002), *Architecture: A Place for Women* (1991), the *Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*.

**W. Scott Braznell**, independent scholar and specialist in modern American design with a specialty in silver; among his publications are contributions to *"The Art that is Life": The Arts and Crafts Movement in America, 1875 – 1920* (1987), *The Arts and Crafts Metalwork of Janet Payne Bowles* (1993), *The Ideal Home: The History of Twentieth-Century American Craft, 1900 – 1920* (1993), and *The Substance of Style: New Perspectives on the American Arts and Crafts Movement* (1996). "The Early Career of Ronald Hayes Pearson and the Post-World War II Revival of American Silversmithing and Jewellerymaking," appeared in *Winterthur Portfolio* (Winter 1999).

**Martin Eidelberg**, professor emeritus of art history, Rutgers University; he is the prize-winning author of many books and articles on 20th-century decorative arts, especially the arts of 1900 and the mid-century. Co-author of the pioneering *The Arts and Crafts Movement in America, 1876 – 1916* (1972), his scholarship has focused on American ceramics and glass and he has written extensively on figures such as William H. Grueby, Artus van Briggel, and Adelaide Alsop Robineau. He is also the co-author of *Glass of the Avant-Garde, From Vienna Secession to Bauhaus*. He has published several important studies on S. Bing, as well as a monograph on one of Bing's principal designers, Edward Colonna. Especially known for his studies on Louis C. Tiffany's glass, ceramics, and lamps, he is the co-author of *Masterworks of Louis Comfort Tiffany* (1989), *Behind the Scenes of Tiffany Glassmaking* (2001), *The Lamps of Louis C. Tiffany* (2005), and *A New Light on Tiffany, Clara Driscoll and the Tiffany Girls* (2007).

**Jeannine Falino**, independent curator, and formerly the Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture, Art of the Americas, Museum Fine Arts, Boston, has lectured and written extensively on American silver from the colonial period to the present. Among her numerous publications focusing on silver and jewelry are "Margret Craver, Jeweler, Educator, Visionary," published in the *Journal of the American Society of Jewelry Historians* (1997); essay reprinted in 2004; "Women Metalsmiths, 1900 – 2000" published by the Bard Graduate Center (2000); and "Metalsmithing at Midcentury," in *Sculptural Concerns: Contemporary American Metalworking* (1993). Forthcoming in 2007, *Silver of the Americas, 1600 – 2001, American Silver in the Museum of Fine Arts, Boston, Vol. 3* (MFA, Boston) and *American Luxury: Jewelry from the House of Tiffany* (Antique Collectors Club).

**Elizabeth J. Fowler**, assistant professor, art and design history, Syracuse University; her current research focuses on 19th and early 20th-century decorative arts with an emphasis on ceramics. Among her recent publications is a contribution to *Only An Artist* (with T. Piché and E. Denker, 2006), a catalogue which accompanied an exhibition of the work of Adelaide Alsop Robineau. The subject of her dissertation at the University of Minnesota was "The Rookwood Sage: Kitaro Shirayamadani, Japonism, Art Nouveau, and the American Art Pottery Movement, 1885 – 1912," which is the focus of her work on a forthcoming traveling exhibition. She has recently delivered papers at the American Ceramics Circle's Annual Conference (2006), the American Art Pottery Association Conference (2006), and the Midwest Art Historian Association Conference (2001), and served as an adjunct instructor at the University of St. Thomas (St. Paul, Minnesota, 2002 – 2003) and a visiting instructor, Hamline University (St. Paul Minnesota, 2001 – 2002).

**Alice Cooney Frelinghuysen**, Anthony W. and Lulu C. Wang Curator of American Decorative Arts, The Metropolitan Museum of Art; she has published widely on the subject of American ceramics and glass with a special focus on the work of Louis Comfort Tiffany, including most recently, the exhibition and book, *Louis Comfort Tiffany and Laurelton Hall – An Artist's Country Estate* (The Metropolitan Museum of Art, November 21, 2006 – May 20, 2007). She also contributed an essay on Louis Comfort Tiffany's jewelry in *Bejewelled by Tiffany, 1837 – 1987* (London, 2006); on Tiffany and New York City in *Art Nouveau* (London and Washington D. C., 2000); on the domestic interiors of Louis Comfort Tiffany for *Louis C. Tiffany: Meisterwerke des amerikanischen Jugendstils* (Hamburg, 1999). In 1998 she organized the exhibition and wrote the publication *Louis Comfort Tiffany at the Metropolitan Museum of Art* (1998). She has also co-curated and co-authored *Chinese Export Porcelain at The Metropolitan Museum of Art* (2003); *Herter Brothers: Furniture and Interiors for a Gilded Age* (1994); *Splendid Legacy: The Havemeyer Collection* (1993); *American Porcelain, 1770 – 1920* (1989); and *In Pursuit of Beauty: Americans and the Aesthetic Movement* (1986).

**Nina Gray**, independent curator and scholar specializing in decorative arts and architecture of the 19th- and early 20th-centuries. The co-curator and co-author of *A New Light on Tiffany, Clara Driscoll and the Tiffany Girls* (2007), she also curated the "Tiffany by Design" traveling exhibition for the Neustadt Collection of Tiffany Glass and contributed to the *Brass Menagerie, Metalwork of the Aesthetic Movement* which accompanied the exhibition at the Munson Williams Proctor Institute and at the Bard Graduate Center, New York. She was formerly associate curator of Decorative Arts and assistant curator of Architecture, Photographs and Prints at The New-York Historical Society. Other projects have included historic preservation reports for The Frick Collection, Franklin D. Roosevelt's Top Cottage in Hyde Park, the Frederick W. Vanderbilt Mansion in Hyde Park, and Lawnfield, the James A. Garfield National Historic Site in Ohio. Among her publications are *Tiffany By Design, An In-Depth Look at Tiffany Lamps*, "Tiffany's Contemporaries, The Evolution of the American Interior Decorator," in *Louis Comfort Tiffany, Artist for the Ages*, "Decoration in the Gilded Age: The Frederick W. Vanderbilt Mansion," in *Studies in the Decorative Arts*, "Leon Marcotte, Cabinet-Maker and Interior Decorator," in *American Furniture*; "Within Gilded Borders: The Frames of Stanford White," in *American Art*.

**Margaret K. Hofer**, curator of decorative arts at the New-York Historical Society, where she has worked since 1993. She has curated numerous exhibitions at the Historical Society, including *In Search of Light: Tiffany Lamps at the New-York Historical Society* (1998). She is the author of *The Games We Played: The Golden Age of Board and Table Games* (2003), co-author of *Seat of Empire* (2002), and most recently, co-author with Martin Eidelberg and Nina Gray of *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls* (2007). She is currently working on a catalog of the Historical Society's silver collection.

**Cheryl Robertson**, researcher, American art curator, exhibition director, public historian, educator, she has served the museum field for over 25 years; she is the author of works on architecture and decorative arts, material culture and domestic life. Currently project curator for the Museum Loan Network's Luce-funded initiative "Energizing the Study of Early American Art," and the historian for the heritage orientation center being planned by the town of Amesbury, MA, she is the Edward U. and Mae E. Demmer Scholar for the Prairie Archives of the Milwaukee Art Museum, where she formerly served as curator of decorative arts. Previous positions include: curator of decorative arts, Wadsworth Atheneum; director of exhibitions and public programs, National Heritage Museum; Sotheby's American Arts Course director; and assistant professor, Winterthur Museum. Among her publications are *Frank Lloyd Wright and George Mann Niedecken: Prairie School Collaborators* (1999), which accompanied an exhibition she curated, and contributions to *International Arts and Crafts* (2005), *Byrdcliffe: An American Arts & Crafts Colony* (2004), *The Material Culture of Gender* (1997), *The Arts and Crafts Movement in California: In Pursuit of the Good Life* (1993), and *"The Art that is Life": The Arts and Crafts Movement in America, 1875 – 1920* (1987).

## To Register

Your email address is your registration ID; registration confirmations are sent via email.

**By Fax:** Fill in the registration form, including credit card information, and dial (212) 935-6911, 24 hours a day.

**By Mail:** Return form at least two weeks before the conference start date with a check or money order payable to Initiatives in Art and Culture or complete the credit card information on the form and send to: Initiatives in Art and Culture, 333 East 57th Street, Suite 13B, New York, New York 10022.

**By Phone/Internet:** Using American Express®, Visa®, Discover® Card, or MasterCard®, call (686) 485-1952 or go to [www.acteva.com/go/designingwomen](http://www.acteva.com/go/designingwomen).

**Fee:** The conference fee is \$165. A discounted rate is available for full-time students. To receive the discounted rate you must provide proof of ID and register with the program office at (686) 485-1952. For full-time students with ID the conference fee is \$60.

**Withdrawal and Refunds:** Notice of withdrawal must be made in writing to:  
Lisa Koenigsberg, Initiatives in Art and Culture,  
333 East 57th Street, Suite 13B, New York, NY 10022  
or via email at [lisa.koenigsberg@artinitiatives.com](mailto:lisa.koenigsberg@artinitiatives.com).  
No refunds are made after March 17, 2007.



Maria Longworth Nichols Storer, The Rookwood Pottery, *Aladdin Vase*, 1882, Gift of Mr. and Mrs. James J. Gardner, Cincinnati Museum of Art, 2002.94; reproduced in *Teachers Guide, The Cincinnati Wing*, Cincinnati Museum of Art; p. 16.

**Conference Location:** This conference is held at The New-York Historical Society at 77th Street and Central Park West with an evening event at Lillian Nassau LLC.

**Note:** Initiatives in Art and Culture is an affirmative action/ equal opportunity employer.

*Program subject to change.*



Alice Fenn Coffin, "An informal but dignified [living room] treatment, framing a decorative painting." From Jonathan A. Rawson, Jr., "The Decorative Originality of Alice Fenn Coffin," *Arts and Decoration* 1, no. 12 (Oct. 1911); p. 476.

### REGISTRATION FORM

- Please register me for **Designing Women: American Women in the Decorative Arts**/\$165; A discounted conference fee of \$60 is available for full-time students with ID. To receive the discounted rate, you must call (646) 485-1952.

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Cobweb shade on Narcissus mosaic base, designed by Clara Driscoll pre-1902, 20 in. diam. The New-York Historical Society, Gift of Dr. Egon Neustadt, N84.128.

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Arrowhead shade, designed by Clara Driscoll c. 1904, 20 in. diam.; *Carroll Poyd Lily Base*, designed c. 1904, The New-York Historical Society, Gift of Dr. Egon Neustadt, N84.57.



Mildred Watkins, *Silver coffeepot*, c. 1913, Yale University Art Gallery, # 1992.65.201



Marie Zimmermann, *Ring with Egyptian Motif Setting*, 14k gold, tourmaline, enamel, Private Collection; courtesy, The Metropolitan Museum of Art.



Adelaide Alsop Robineau, *Lantern Vase*, c. 1908, Everson Museum of Art, Syracuse, N.Y. reproduced in *American Pottery: 1770 – 1920* by Alice Cooney Frelinghuysen, 1989, p. 278