



*The Properly Dressed Window:
Curtain Design Over Time*

A WINTERTHUR CONFERENCE

MAY 15–16, 2018

Join Winterthur staff, visiting scholars, designers, and fellow “textilians”
for a two-day program of lectures and hands-on workshops.

Registration opens March 13, 2018

With support from 

For information and registration, please call 800.448.3883
or visit winterthur.org/conferences. *Registration is limited.*

THE PROPERLY DRESSED WINDOW: CURTAIN DESIGN OVER TIME

SCHEDULE

All lectures will be held in Copeland Lecture Hall (located in the Visitor Center).

TUESDAY, MAY 15

9:00 am

Opening Remarks:

Sandy Brown, Interior Designer, Winterthur Design Associates

Welcome and Introduction:

J. Thomas Savage, Director, Museum Affairs, Winterthur

9:15 am

“Drapery will ever give consequence to an apartment wherever a good taste prevails”: *The Importance of Archival Research in Recreating Curtains for an Historic Interior*

Annabel Westman, Executive Director, The Attingham Trust for the Study of Historic Houses and Collections, Independent Textile Historian, Historic Interiors Consultant, London

Of all furnishings, curtains are probably the least studied although their impact usually gives the interior its final flourish. This presentation will consider color, structure, and ‘propriety’ in recreating bed and window curtains in an historic interior. The importance of using and understanding documentary, pictorial, and contemporary sources will be discussed through a series of project case studies undertaken in British royal palaces, historic houses, and museums.

10:00 am

Avoiding Lingerie Effects: Advice about Curtains from Edith Wharton and Ogden Codman’s The Decoration of Houses

Thomas Jayne, Jayne Design Studio, New York

Scholar-decorator Thomas Jayne, author of the recently published *Classical Principles for Modern Design—Lessons from Edith Wharton and Ogden Codman’s The Decoration of Houses* will discuss his approach to curtains in his own work. He will also share insights from Wharton’s and Codman’s work, including the need for simplicity and balance in decoration. As they wrote, “Lingerie effects do not combine well with architecture, and the more architecturally a window is treated, the less it need be dressed up in ruffles.”

10:45 am

Coffee break

11:15 am

What About these Holes Here? Using Scientific Methods to Guide Curtain Design for Historic Houses

Natalie Larson, Textile Historian, Owner of Historic Textile Reproductions, Williamsburg, VA

There are often clues left behind in the window architraves of old buildings. By using rare earth magnets, infrared photography, and paint analysis, we may be able to make more accurate assumptions about window curtain use in early American homes. This talk will cover recent case studies at Historic Charleston, Stratford Hall, Montpelier, and Mount Vernon, among others.

12:00 pm

Sumptuous Silks & Southern Sagacity

Ralph Harvard, Interior Designer, Architectural Historian & Preservationist, owner Ralph Harvard, Inc., New York

Southern legend and New York troublemaker Ralph Harvard will combine historical, recent, and past precedents, an ancient rehabilitated residence, a room with current relevance, and even some questionable good sense for a lushly illustrated talk on curtain design.

12:45 pm

Lunch



Cover: Chestertown Room, Winterthur Museum. Top: Curtains in a breakfast room framing a Dancing Ganesha—a 10th-century statue from Khajuraho, India—in a New York house. Photo by Don Freeman. Featured in Thomas Jayne’s lecture. Bottom left: Design from James Barron’s *Modern and Elegant Designs of Cabinet and Upholstery Furniture*, 1814. Printed Book and Periodical Collection, Winterthur Library. Featured in Annabel Westman’s lecture. Bottom right: Dining room photo by John Bessler. Featured in Ralph Harvard’s lecture.

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2:15 pm

The Sumptuous Window Treatments of Victoria Mansion

Arlene Palmer Schwind, Curator, Victoria Mansion, Portland, ME

The elaborate interiors of Victoria Mansion in Portland, Maine, were designed between 1858 and 1860 by Gustave Herter, a leading New York furniture maker and interior designer. Approximately ninety percent of the mansion's elegant original furnishings remain in place today. The collection includes remnants of curtains and valances as well as remarkable French passementerie. These examples, combined with historic photographs of the interiors, provide unique documentation of the most sophisticated types of window treatments of the antebellum era.

3:00 pm

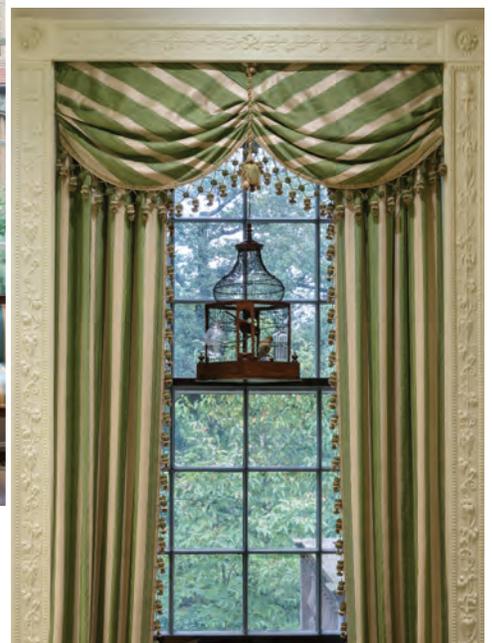
All Dressed Up

Barbara Eberlein, Eberlein Design Consultants Ltd., Philadelphia, PA

From ballrooms to bedrooms, curtains enrich our experience of special spaces. Exquisite compositions balance design and function and draw on an enduring tradition of unique textiles, technical mastery, and creative solutions. This talk will explore the essential elements necessary to capture optimal visual impact, amplify the aesthetic composition, and ensure harmony with the surrounding architecture.

3:45 pm

Break



4:00 pm

Curtains by the Books

Gail Caskey Winkler, PhD, FASID, Philadelphia, PA

Design literature had modest beginnings in the late 18th century, with a few pattern books and catalogues for the trade or fellow craftsmen. The expanding consumer market in the 19th century encouraged a flood of printed materials, including drapery workroom manuals, fashion plates, cutting/construction guides, fashion magazines, trade catalogues, and books on interior decoration. This presentation will illustrate the printed sources available in Europe, Britain, and the United States between 1800 and 1930 and describe both the changing fashions and the speed at which they traveled, even across the Atlantic Ocean.

4:45 pm

Ernest Lo Nano: Decorator's Counsel

Linda Eaton, John L. & Marjorie P. McGraw Director of Collections & Senior Curator of Textiles, Winterthur Museum, Winterthur, DE

By the 1950s, Ernest Lo Nano had become one of the most widely known interior designers and curtain makers in America with showrooms in New York, Williamsburg, and Scarsdale. One of his earliest commissions, and certainly his largest, was for Henry Francis du Pont at Winterthur. This lecture seeks to introduce his life and work to new audiences.

5:30 pm

Reception

OPTIONAL TOUR AND WORKSHOP SESSIONS

WEDNESDAY, MAY 16

9:00–10:30 am and 11:00 am–12:30 pm

Properly Dressed Window participants may register for a tour and workshop sessions on Wednesday, May 16. Availability is limited. Only registered conference attendees may participate in the workshop sessions. As spaces fill quickly, we will do our best to accommodate your first choice on a first-registered, first-served basis. Please plan to arrive in the Galleries Reception Atrium at least 10–15 minutes prior to your session time. \$75 per workshop. Please fill out your tour and workshop preferences on the registration form.

Curtains at Winterthur—House Tour

Sandy Brown, Interior Designer, Winterthur Design Associates

Henry Francis du Pont's unique talent was his ability to arrange beautiful room settings with his extraordinary collection of antiques, paying particular attention to the curtains. Learn how du Pont designed and selected his antique textiles in relation to the architecture and decorative elements in the rooms.

Bound to Please: Drapery Design Sources in the Winterthur Library—Workshop

Emily Guthrie, Library Director, NEH Librarian for the Printed Book & Periodical Collection, Winterthur Museum

Extraordinary pattern books and interior design manuals fill the shelves of Winterthur Library's rare book stacks. Workshop participants will be treated to a colorful and enlightening selection of books that served as inspiration to 18th- and 19th-century designers. Time will be allotted for participants to look through the books and take photographs.

A Window into Textile Conservation: Caring for Winterthur's Textile Furnishings—Workshop

Joy Gardiner, Charles F. Hummel Director of Conservation;
Laura Mina, Associate Conservator and Head of Textile Lab;
Katherine Sahmel, Associate Conservator; Winterthur Museum

Workshop participants will join Winterthur's textile conservators in the lab for a tour of the facilities and a behind-the-scenes look at past and current conservation projects. The conservators will explain how they approach long-term care and treatment of furnishing fabrics in the collections and the various factors that need to be considered with historic fabrics.

Historic Examples Up Close and In Person—Winterthur's Collection of Textile Furnishings—Workshop

Linda Eaton, John L. & Marjorie P. McGraw Director of Collections & Senior Curator of Textiles, Winterthur Museum

Winterthur's collection includes examples of bed hangings and other textile furnishings made in the 18th and early 19th century. This workshop will provide an opportunity to examine details of the cut and construction and see how historic construction techniques differ from those used today.

A Closer Look—Workshop

Natalie Larson, Textile Historian, Owner of Historic Textile Reproductions, Williamsburg, VA

Participants will have a chance to look at textiles from the Winterthur collection and handle reproductions to study scrollwork, binding, and hanging methods. There will also be examples of period reproduction fabrics and trims from custom weavers and commercial markets. We will also have a reproduction pulley lath, fabric covered cornice, cloak pins, and forged-iron hardware available.



Baltimore Drawing Room, Winterthur Museum.

SPEAKER BIOGRAPHIES

Thomas Jayne founded Jayne Design Studio in 1990. His academic training greatly influenced his design philosophy. He received a Bachelor of Arts from the University of Oregon's School of Architecture and Allied Arts, where he studied with the noted architectural historian Marian Card Donnelly, followed by a master's degree from the Winterthur Program in American Material Culture. Afterward, he pursued advanced fellowships at the American Wing of the Metropolitan Museum of Art, Historic Deerfield, and the J. Paul Getty Museum before moving on to a position at Christie's estates and appraisal department. His interest in architecture and the decorative arts eventually led him to pursue a career in interior design. He was fortunate to work in two of the most influential design studios in America—Parish-Hadley & Associates and Kevin McNamara, Inc.—before opening his own studio.

Barbara Eberlein was formally educated in the classics, history, and art, an education that has served her enduring passion for design. She approaches the creation of interiors with the knowledge that one day these too will become part of the fabric of history. With an influential voice in today's dynamic design community, she has built a national reputation for expertise in the restoration of significant historic structures of the 18th, 19th, and early 20th centuries. She is a sought-after lecturer on classical architecture and design, equally respected for her scholarly mastery and for her boundless enthusiasm for the field. Dedicated to lifelong learning, Barbara has received fellowships with distinguished programs for advanced study in England and Italy. As an inveterate traveler constantly absorbing the aesthetic richness of the world, Barbara inspires her uniquely gifted staff in producing memorable environments expressed in a wide range of styles, always incorporating advances in materials, design, and technology.

Linda Eaton is the John L. & Marjorie P. McGraw Director of Collections and Senior Curator of Textiles at Winterthur Museum and teaches in the Winterthur Program in American Material Culture and the Winterthur/University of Delaware Program in Art Conservation. After graduate work at the Textile Conservation Center and the Courtauld Institute of Art, she worked as a textile conservator in Scotland before coming to Winterthur. She has curated a number of exhibitions including *Quilts in a Material World* (together with a book of the same title), and many exhibitions on embroidery, including *Needles & Haystacks: Pastoral Imagery in American Needlework*; *With Cunning Needle: Four Centuries of Embroidery*; and *The Diligent Needle: Instrument of Profit, Pleasure, and Ornament*. She worked with Dr. Marla Miller to curate *Betsy Ross: The Life Behind the Legend*. Her most recent book, *Printed Textiles: British and American Printed Cottons and Linens 1750-1850*, was published in September 2014. She served as the co-curator of Winterthur's recent exhibition *Treasures on Trial: The Art and Science of Detecting Fakes*.

Ralph Harvard has been working as a designer in New York since 1981 and in related fields for over forty years. His office off Fifth Avenue is a cabinet of Southern curiosities and a gathering place for misplaced Virginians, where Southern hospitality, savory pork products, and silver-cupped Maker's Mark reign. He has been lucky enough to have worked on some of the foremost 18th-century dwellings in the South, including the Dulany House in Alexandria; Carter's Grove, Evelynton, and Shirley on the James River; the Miles Brewton House in Charleston; and Cottage Gardens in Natchez. A die-hard Virginian, he has an unparalleled knowledge of 18th-century material culture and architecture, and there are few, if any, who know more about the colonial architecture of the coastal South. But his best skill may be his knowledge of how to live well and comfortably in a large house. He holds a degree from the School of Architecture at the University of Virginia. He has an additional degree in Interior Design. He attended the Preservation Institute on Nantucket and the Attingham School in Britain, studied Palladian Architecture in the Veneto region of Italy, and attended the Harvard Graduate School of Design. Ralph is closely

involved with a number of preservation groups and is the past chairman of the American Friends of the Georgian Group, as well as on the advisory boards of The Decorative Arts Trust and the Museum of Early Southern Decorative Arts, where he has spearheaded a complete reinterpretation of the decorative aspects of the museum. Despite his old-fashioned nature, his Instagram posts are legendary for their scholarship, wit, and beauty.

Arlene Palmer Schwind is a graduate of the Winterthur Program in American Material Culture and was a curator at Winterthur in the 1970s. For over thirty years, she has been researching the history and collections of Victoria Mansion. Through her efforts, several hundred original objects have been returned to this important historic house museum. As curator, she has supervised the conservation of the Turkish Room, Pompeian Bathroom Suite, and most recently the Reception Suite. Her article discussing the replication of the original Turkish Room fabrics and passementerie appeared in *The Magazine Antiques*. She is the author of *A Guide to Victoria Mansion* and is currently completing a book about the Italian artist responsible for the painted decoration of the Mansion.

Gail Caskey Winkler is both "nerd" and practitioner. She has a doctorate in the history of design and is a Fellow of the American Society of Interior Designers. Her abiding interest in the 19th century began when she read fifty years worth of *Godey's Lady's Book*, the most popular and longest-running women's magazine in 19th-century America, for her dissertation. Her publications include *Victorian Interior Decoration, Floor Coverings for Historic Buildings, The Well-Appointed Bath, and Capricious Fancy: Draping and Curtaining the Historic Interior, 1800-1930*. She taught the "History of the American Interior" for twenty-five years in the Graduate Program in Historic Preservation at the University of Pennsylvania. She has researched and written Historic Furnishing Reports for properties across the United States and has reinstalled the interiors of public buildings such as the capitol of the Commonwealth of Virginia and museums, including the home of President Rutherford Hayes in Fremont, Ohio; the Lincoln Summer White House in Washington, D.C.; the Rapp Houses in Old Economy Village, a property of the Pennsylvania Historical and Museum Commission; the Captain Frederick Pabst Mansion in Milwaukee, Wisconsin; Carnton Plantation in Franklin, Tennessee; and Tudor Hall in Pamplin Park, Petersburg, Virginia.

Natalie Larson is an independent historian and fabricator of reproduction furnishing textiles. A graduate of the University of Maine, with a degree in anthropology, she worked for twenty-four years at Colonial Williamsburg in the archaeology and textile departments. Concurrently, she started a consulting business and has worked at more than ninety museums from Maine to Key West, Florida, and provided bed hangings for over 140 historic beds. She has lectured at many museums and is currently researching a book on American furnishing textiles.

Annabel Westman is the executive director of The Attingham Trust, an educational charity founded in 1952, which offers intensive residential study courses primarily for professionals engaged in the field of historic houses and palaces, their collections, and settings. She has a distinguished reputation as an independent textile historian and consultant, specializing in the restoration of historic interiors for heritage bodies in the UK and overseas since 1980. She researches original furnishing schemes and advises on their implementation for a wide range of both major and smaller institutions including the National Trust, English Heritage, Historic Royal Palaces, museums, and historic house trusts. She has published extensively on the subject and is currently writing a book on the history of furnishing trimmings. She is a trustee and member of the interiors working group for the Stowe House Preservation Trust and was appointed a Fellow of the Society of Antiquaries in 1997.

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REGISTRATION FORM

3 WAYS TO REGISTER

Registration opens March 13, 2018.

- Print, complete form, and mail with payment to Winterthur Information and Tours Office, 5105 Kennett Pike, Winterthur, Delaware 19735.
- Print, complete form, and fax to 302.888.4953.
- Call 800.448.3883.

REGISTRATION FEE INCLUDES:

- Lectures, lunch, coffee break, and evening reception

- Winterthur Members and professionals working for nonprofit organizations.....\$270
Member number _____; professionals, please include business card.
- Nonmembers\$325
- Students & graduates within past 5 years (include copy of valid ID)\$150
- Optional workshops \$75 each\$ _____
- Scholarship recipient, sponsored by the Winterthur Scholarship Fund*\$0
- I (We) would like to make a gift to the Winterthur Scholarship Fund**\$ _____
- TOTAL ENCLOSED**\$ _____

REGISTRATION PAYMENT

- Check enclosed, payable to **Winterthur Museum**
- Charge my Visa MasterCard American Express Discover

Account number _____ Exp. date _____

Cardholder name _____

Signature _____

Name (as you would like it to appear on your name tag and the participant list) _____

Address _____

City _____ State _____ Zip _____

Daytime telephone _____

E-mail _____

OPTIONAL TOUR AND WORKSHOP PREFERENCES

Wednesday, May 16, 9:00–10:30 am and 11:00 am–12:30 pm

Please indicate your preferences in order below. We will accommodate your workshop preferences on a first-registered, first-served basis.

Session One: Wednesday, May 16, 9:00–10:30 am

First Preference _____

Alternate 1 _____

Alternate 2 _____

Session Two: Wednesday, May 16, 11:00 am–12:30 pm

First Preference _____

Alternate 1 _____

Alternate 2 _____

INFORMATION

All lectures will be held in Copeland Lecture Hall (located in the Visitor Center).

CONFERENCE FEE:

\$325; \$270 Members of Winterthur and nonprofit professionals; \$150 students and graduates within the past five years with valid student ID.

FEE INCLUDES:

Tuesday lectures, lunch, and coffee break; Tuesday evening reception.

LODGING

Lodging is the responsibility of the registrant. Winterthur will provide a list of local accommodations upon request. Please ask when you call to register.

*The Scholarship Fund provides conference registration fees for students and young professionals in the decorative arts field and related studies. Your gift is tax deductible. Please direct inquiries to 302.888.4996 or jmccuskey@winterthur.org.

CANCELLATION POLICY

Winterthur reserves the right to cancel The Properly Dressed Window or workshops. Should Winterthur cancel, participants will be issued a full refund. Participants who cancel by May 1, 2018, regardless of the reason, will be issued a full refund minus a **\$50 handling fee**. No refunds after May 1. Questions? Call Winterthur's Information and Tours Office at **800.448.3883**.

* The Winterthur Scholarship Fund has generously underwritten scholarships for graduate students and beginning professionals in the decorative arts or related fields wishing to attend the 2018 The Properly Dressed Window. Recipients must have less than five years of experience in their field. *Scholarship opportunities are available. Please direct inquiries to 302.888.4996 or jmccuskey@winterthur.org.*

** Your gift is tax deductible; receipt will be provided.

For more information, please call 800.448.3883 or visit winterthur.org/conferences.

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