NPS Form 10-900
(Oct. 1990)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Dorothy Riester House and Studio

other names/site number Hilltop House at Stone Quarry Hill Art Park

2. Location

street & number 3883 Stone Quarry Road [ ] not for publication

city or town Cazenovia [x] vicinity

state New York code ___ county Madison code 053 zip code 13035

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [X] locally. ([ ] see continuation sheet for additional comments.)

Robert Pierpont DSHPO 1/24/14
Signature of certifying official/Title Date

State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[X] entered in the National Register
[ ] see continuation sheet
[ ] determined eligible for the National Register
[ ] see continuation sheet
[ ] determined not eligible for the National Register
[ ] removed from the National Register
[ ] other (explain) ___

for Signature of the Keeper date of action
3/19/14

5. Classification

Ownership of Property
(check as many boxes as apply)

[X] private
[ ] public-local
[ ] public-State
[ ] public-Federal

Category of Property
(Check only one box)

[X] building(s)
[ ] district
[ ] site
[ ] structure
[ ] object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2	1	buildings
1		sites
		structures
		objects
3	**1**	**TOTAL**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

DOMESTIC/single dwelling
COMMERCE/TRADEL/professional (artist studio)
RECREATION AND CULTURE/work of art (sculpture)

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE/business (office)
COMMERCE/TRADE/professional (art studio)

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT

Materials
(Enter categories from instructions)

foundation concrete block
walls concrete block, plywood
roof asphalt shingle
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[ ] **A** Property associated with events that have made a significant contribution to the broad patterns of our history.

[**X**] **B** Property is associated with the lives of persons significant in our past.

[**X**] **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all boxes that apply.)

[ ] **A** owned by a religious institution or used for religious purposes.

[ ] **B** removed from its original location

[ ] **C** a birthplace or grave

[ ] **D** a cemetery

[ ] **E** a reconstructed building, object, or structure

[ ] **F** a commemorative property

[**X**] **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:
(Enter categories from instructions)

Architecture

Art

Period of Significance:

1959-60 - ca. 1970

Significant Dates:

1959-60, 1962, ca. 1970

Significant Person:

Riester, Dorothy

Cultural Affiliation:

N/A

Architect/Builder:

Dorothy and Robert Riester (designers/builders)

Dan McCabe, Gordon Bowers, Sam Flatt (contractors)

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested.
[ ] previously listed in the National Register
[ ] previously determined eligible by the National Register
[ ] designated a National Historic Landmark
[ ] recorded by historic American Building Survey
_____
[ ] recorded by Historic American Engineering Record
_____

Primary location of additional data:

[ ] State Historic Preservation Office
[ ] Other State agency
[ ] Federal Agency
[ ] Local Government
[ ] University
[ ] Other repository: _____

10. Geographical Data

Acreage of Property 23.29 acres

UTM References **SEE PAGE 10-3 FOR ADDITIONAL UTM REFERENCES**
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	18	439131	4751613
2	18	439144	4751309
3	18	432254	4751302
4	18	432254	4751292

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Jennifer Walkowski, Historic Preservation Specialist

organization New York State Historic Preservation Office date January 2014

street & number Peebles Island Resource Center, PO Box 189 telephone (518) 237-8643 x3214

city or town Waterford state NY zip code 12188

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name Stone Quarry Hill Art Park

street & number PO Box 251 telephone

city or town Cazenovia state NY zip code 13035

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

The Dorothy Riester House and Studio is located in the Town of Cazenovia, two miles southwest of the Village of Cazenovia, in Madison County. Located on the west side of Stone Quarry Road, the house and studio are located within the Stone Quarry Hill Art Park, a 104-acre sculpture and nature park located just one half mile south of the Route 20 corridor. The park land is 1400 feet above sea level, while the house and studio are sited on a hilltop that rises 1600 feet above sea level. The land is characterized by wooded forest, hedgerows, open meadows and an active agricultural field cultivated seasonally for hay production. The house and studio are sited at some distance from the road, on the northeast edge of the hilltop plateau at the western boundary of the property. The house and studio buildings are separated from each other by an asphalt paved driveway. Two small created ponds are also located on the property, just south of the house and studio on the hilltop plateau. The nominated parcel is defined as the 23 acres originally purchased by the Riesters (see boundary justification) and contains three separate buildings: the house and its additions, the A-frame studio with connected barns, and an equipment storage barn. Also counted as a contributing resource is the surrounding site and landscape, which includes a pottery kiln structure, a non-historic pressure-treated lumber stage known as the amphitheater, as well as many free-standing sculptural works, some of which were created by Dorothy Riester.

The Dorothy Riester House is a 1-story rising to 2-story modern residential building on a concrete block foundation with a crawl space beneath. The original 1959-60 house measures approximately 40-feet long in the north-south direction, and the width ranges from 16-feet at its narrower southern end to 36-feet in width at the northern end. Acquiring two significant additions through the years, made by Dorothy Riester herself, the house presently consists of the original conical formed house, a hexagonal library wing at the west end linked to the house by a greenhouse hyphen, and a front-gabled two-car garage and glass entry vestibule located at the eastern end of the house. The entire building is treated in a dark, mossy green colored stain with mustard yellow accents and white painted concrete block.

The main portion of the house is a conical form that is 1-story at the southern end of the building, flaring to a gabled 2-story elevation at the primary northern façade. Structurally, the building is constructed with a post and beam steel frame, with concrete block and plywood walls. Originally designed as a summer residence for the

Riesters in 1959-60, the house features 1-story high concrete block walls, with grout lines struck to emphasize the horizontal line, plywood cladding above, and an asphalt shingle roof. The north façade is a broad gabled form, with a central entry door set between a band of windows that runs the full width of the façade. Above on the second level is a central door that accesses a partial-width balcony, and is flanked by large fixed windows. The upper level wall surface is a vertical striated plywood, set beneath the broadly overhanging eaves of the gable end. The other visible elevation of the original house building is the southern end, which is detailed similarly to the northern façade. The south elevation consists of an access door, a band of large, fixed windows, with concrete block walls and plywood in the gable end.

Connected at the western end of the building is the library and music wing, designed by Dorothy Riester around 1970. This hexagonal wing features similar vertical striated plywood sheathing with a narrow ribbon window set just below the eaves as a sort of clerestory. The wing is surmounted by a shallow polygonal hipped asphalt shingle roof with a skylight at the peak. The library wing is connected to the main house by a 1-story greenhouse hyphen that consists of glazed walls with a transom, and a prismatic skylight above.

While the 1-story front-gabled wood frame two-car garage was constructed in late 1970s or early 1980s as a separate unit, it is linked to the east elevation of the main house by a 1-story glass and steel entry vestibule. Along the north side of the garage is a wood pergola that acts as a screen leading into the vestibule. Now serving as the main entry from the parking lot and driveway to the east, the glass vestibule, called the *Genkong* or “Outside Room,” features glazed walls with steel members.

Entering into the glass vestibule, the floor is of wood plank, and the concrete block wall of the original house is visible. A large ivy plant grows though the floor and into the ceiling, which is of wood plank. Through a simple metal entry door is the main house. Inside the main house, the interior is designed to contain a central services core, with open spaces that flow into each other surrounding the core. Where the northern end of the building flares to 2-stories in height, there is a second floor loft space, and toward the south end of the house, where it is only 1-story, the ceiling is vaulted and laced with an open geometric grid of the wood joists. Towards the north end of the first floor is the main living room, which features a Pennsylvania bluestone floor, with large irregular

slabs fit together like a puzzle. Walls in the northern room are varied, ranging from the open window wall to the knotty, rough-textured barn wood plank walls. Along the southern end of the room is a textured plaster wall from which the sculptural, bulbous fireplace and low banquette seating ledge emerges. The ceiling reveals the exposed structural system, with the steel I-beams and wood joists visible. Furnishings in the northern room consist of a variety of original mid-century modern pieces, many made of natural wood or metal, and all reflecting the same simple, streamlined aesthetic of the house. Of note is a built-in L-shaped wood banquette seating area located at the northwest corner of the room. Toward the southeast end of the first floor is the kitchen, which features unusual, angular counters and a roughly L-shaped plan. The kitchen features a bluestone floor, simple wood cabinets, and countertops and walls composed of myriad colorful tiles, individually handcrafted by Dorothy Riester. At the south end of the house is located a sitting room. The sitting room also maintains the bluestone flooring and has a full-height bookcase built into two walls. The most striking feature of this room is Dorothy's hand-made sand-cast wall, located at the western end of the room. Made by Dorothy just outside the house, this wall resembles a sort of sandcastle or primitive rock carving and is a floor-to-ceiling sculpture. Various objects and designs were impressed into the sand to form patterns, and some small found objects such as seashells, tiles and pebbles were imbedded into the wall. Also located on the ground floor is a small restroom tucked into the central core which is ornamented with more of Dorothy's hand-made tiles.

To access the second floor, there is an unusual wood stair located along the central building core at the west end. Constructed by Robert Riester, the stair serves as another sculptural piece, playing with space and line. The wood stair consists of large oak treads without risers, hung from the ceiling with a series of metal pipes. The stair leads to an open loft space above, with a carpeted floor, vaulted wood plank ceiling with exposed boxed joists and a simple brick chimney with a cast-iron stove. This upper level served as the Riesters' bedroom for many years. A bathroom is located on the upper level, separated from the open loft area by a simple bookcase. Along the north wall of the loft is a door that opens to the balcony, affording beautiful views of the forest and glimpses of the lake beyond. A notable sculptural piece is a small pierced screen beside the brick chimney.

While the exterior of the house reflects the muted color scheme of nature, the interior color scheme reflects an artists' love of color and variety. While natural colors of the bluestone floor, sand and barn wood are present, these are complemented by a palate of blues, corals, and yellows.

The hexagonal library wing was conceptually designed as a complementary but individual unit, attached to the main building. Accessed through the west elevation of the main house by a glass greenhouse hyphen filled with plants, the library is a large open room with a wood plank floor, walls consisting of bookcases with ribbon window above, and a vaulted ceiling of cedar wood plank. At the westernmost end of the library wing are sliding glass doors that open to a narrow, full-width porch that is nestled into the trees. The library also features its own small restroom at the eastern end.

Like the house, the studio building has also evolved over the years, dictated by the needs of Dorothy's sculptural work as well as the needs of the later Stone Quarry Hill Art Park. The studio itself was designed in 1962 as an A-frame building, oriented with its gable ends running north-south. Typical of A-frame design, the building consists of large window walls at its north and south elevations, and a few courses of concrete block beneath the steeply peaked expanse of asphalt shingled roof. The eaves of the building at the west and east elevations feature a sort of exposed rafter tail element that connects from the roof to the ground, emphasizing the triangular geometry of the building. Once exposed wood, these were capped with bright red-colored metal due to deterioration. Inside, the A-frame studio is one open room with many shelves and cabinets used for storage of materials and equiptment. Connected by a 1-story hyphen at the southwestern corner of the studio building, a large 36-foot by 48-foot pole barn was added in the early 1970s. Known as the Art Barn, this barn is a 2-story wood-frame structure with its gable end oriented perpendicular to the A-frame studio. It is clad in vertical plywood sheathing with an asphalt shingle roof. The interior of the Art Barn features a concrete floor, gypsum drywall, and a second floor loft storage space.

Added to the south end of the Art Barn another gabled pole barn measuring 32-feet by 49-feet was added in 1994 and is now known as the "Winner Gallery." In 2000 a composting restroom facility was constructed

linked to the northeast corner of the Art Barn by a breezeway. This 1-story frame barn and the composting restroom structure are non-historic additions to the studio, due to their age.

Located near the house and studio building is a maintenance barn. This pole barn measures approximately 28-feet by 36-feet and is oriented with its gable ends facing west-east. Built in 1996, it is non-contributing to the Dorothy Riester House and Studio due to its age.

Although Dorothy and Robert Riester vacated the house in 1994, their collection of furniture, sculpture, art work, books and accessories remain largely intact from their time of residence. While the house is occasionally used to host meetings and once served as the Art Park offices, it still retains much of the feeling and association linked to Dorothy and her artistic vision.

The Dorothy Riester House and Studio is significant under Criterion C as a highly intact example of a mid-twentieth century modern house and artist studio located in the Town of Cazenovia that reflect the artistic vision of the well-known regional sculptor, Dorothy Riester. Designed and constructed in 1959-60 by its owners, Robert and Dorothy Riester, with the help of local contractors Dan McCabe, Gordon Bowers, and Sam Flatt, the building exemplifies mid-century house design with its use of common, ready-made materials and prominent front-gable massing, large expanses of windows, and open interior plan. However, unlike a typical mid-century house, the building also incorporates elements of Dorothy Riester's sculptural background and her desire to integrate nature into her art. Personally involved in the hands-on design and construction of the house, Riester approached the building as a sort of large-scale, livable sculpture. While the basic house form is typical for many mid-twentieth century houses, elements such as the sculptural concrete fireplace wall, textured barn board interior walls, and a sand cast wall with embossed patterns and imbedded trinkets are highly individualistic and relate directly to Dorothy's artistic viewpoint. Originally conceived as a pastoral summer retreat, the house became the Riesters' primary residence in 1965. In addition to the residence, the Riesters also added a studio building and library, both individualistic expressions of Dorothy's artistic perspective. The period of significance for the Dorothy Riester House and Studio begins with the initial construction of the house in 1959 and concludes with the erection of the last building associated with the property as a private residence, the ca. 1970 Art Barn. While Dorothy continued her sculpting career until relatively recently, the period of significance also corresponds to her most productive era, at a time when the property was their private residence.

The property is also significant under Criterion B for its association with locally significant artist Dorothy Riester (born 1916). As an active sculptor for more than half a century, Dorothy Riester has been a well-known educator, at schools including Carnegie Institute of Technology (now Carnegie Mellon) and Syracuse University, helping to train and influence a generation of sculptors. She has shown her own work in many national and regional exhibitions, has completed at least 30 commissioned works that can be found nation-wide, and has been recognized with many awards for her accomplishments and career. As head of the sculpture department at Carnegie Tech in the 1940s, Dorothy Riester was part of a selection team that admitted a young Andy Warhol to the art department. Riester also exhibited her own works in shows across the country including

shows in San Francisco and New York City, and was especially noted in many local and regional shows in Cazenovia and Syracuse. Her publication, *Design for Flower Arrangers*, was a well-regarded floral arrangement and design publication, being eventually reprinted in a second edition. Riester conceived and designed the nominated resource as her private residence and studio in stages between 1959 and ca. 1970 and she lived and worked here for over 50 years, the period that corresponds to her most productive era when she created her most prominent works. Riester designed the house using the same aesthetic that she used for her sculptures; thus, it is perhaps the best manifestation of her sculptural design aesthetic and philosophy. Being nearly entirely hand crafted, the house incorporates her interest in nature through its siting and indoor garden spaces. Dorothy's habit of utilizing found objects in her work in also a character defining feature of the house, which incorporates a sand-cast wall molded with different found objects and organic forms, a concrete fireplace created by trial and error, and a stone floor pieced together by Dorothy based on the natural shapes and forms of each slab. Because of her direct role in designing and crafting the house, as well as her long residence here, this is the resource that best represents her significance.

The nomination boundary was drawn to include the original 23 acres acquired by Dorothy and Robert Riester in 1958. This parcel was acquired with the intent of constructing a summer house, which later became the couple's fill-time residence and the site of Dorothy Riester's studio. All of the domestic resources associated with Dorothy Riester are within the original 23-acre parcel. The Riesters subsequently acquired other land, some of which is contiguous to the original parcel and some of which is not, both during and after the period of significance. Land outside of the 23 acres is excluded from the nomination because it is not directly related to the themes documented in this nomination. If significance in other contexts is proven, the nomination could be expanded to include additional land.

Dorothy Riester: "A designing woman."

Dorothy Winner Riester was born to John and Virginia Winner, a wealthy family in rural western Pennsylvania, on November 29, 1916. From an early age she was supported to develop her artistic talents by her parents, although they encouraged her to pursue a formal education. Dorothy received a degree in sculpture from the

Carnegie Institute of Technology (now Carnegie Mellon) in the late 1930s. After graduating, Dorothy remained at the school, teaching sculpture, and married Robert Riester in 1939. Dorothy also established her own ceramics company, Riester Slamming. Robert worked as an engineer during World War II, working to develop turbines for Navy ships. After the war, in the early 1950s, Robert took a job at the Carrier Corp. in Syracuse, NY, and the couple relocated to a house on North Townsend Street.[1] In Syracuse, Dorothy enrolled at Syracuse University, where she completed a master's degree, writing her thesis on the restoration and preservation of the house on North Townsend Street.[2]

Dorothy was raised with an appreciation for nature, and her father taught her the English and Latin names for all the plants in the woods surrounding her childhood home. Given this background, natural forms inspired much of Dorothy's artist vision throughout her career. While living in Syracuse, Dorothy wrote and published the book *Design for Flower Arrangers* in 1959. Watching her mother arrange flowers for local competitions, Dorothy was inspired by the art form of carefully composed natural forms, space and line. In her book, Dorothy discussed not only the natural beauty of the flowers, but also provided a more detailed design analysis of natural materials, combining her love for natural, organic forms with the trained eye of an artist. Because of the success of the book, Dorothy traveled around the country lecturing at events such as the National Convention of the Garden Club of America in New York City. The book was popular, and was later reprinted in 1971.[3]

Purchased in 1958, it is at her property in Cazenovia that Dorothy was able to really explore her sculptural training and find success as an artist. While she had had a small studio in her North Townsend Avenue house in Syracuse, the space afforded her in Cazenovia allowed her fully realize her vision of integrating art and nature. Here, in buildings custom designed by her, rather than adapted existing buildings, Dorothy could pursue her sculptural art work.

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[1] According to the AIA Guide to Syracuse Landmarks, the Riesters lived at 206 North Townsend Street. The building is a small 2-story 3-bay vernacular brick Greek Revival house dating to ca. 1840. Dorothy and Robert renovated the house in 1955-54. See Evamaria Hardin and Jon Crispin, *Syracuse Landmarks: An AIA Guide to Downtown and Historic Neighborhoods* (New York: Onondaga Historical Association, 1993), 183-184. While Dorothy had a studio at 206 North Townsend Street, she would have had to adapt her work methods to fit into the existing building. At the house and studio at Stone Quarry Hill Art Park, Dorothy had free reign to adapt the house and workspace to suit her design methods and philosophies.

[2] Riester, *Art and the Land*, 17-18.

At her Cazenovia studio, Dorothy created what is perhaps her best known work. A 9-foot tall forged iron sculpture known as *Young Lincoln* was created in 1967 for the lobby of the Lincoln National Bank & Trust Company of Central New York's location at Mutual Life Insurance Company of New York (MONY) Plaza in Syracuse. Unveiled on April 2, 1967, the sculpture was notable as a rare abstract interpretation of Abraham Lincoln. The statue was a fixture at the bank, even through several mergers and consolidations, until the late 1980s. After its time at the bank, the sculpture was displayed at a local bar before it went missing in early 2008. Subsequently located in a repair shop in late 2008, *Young Lincoln* was sold back to the Stone Quarry Hill Art Park and is currently in storage, gazing out of the north window of the studio building.[4]

Although not yet well-known or studied on a national level, Dorothy Riester is a distinguished regional artist whose work and career have influenced sculpture and art in Central New York and elsewhere. With many commissioned works throughout a career that spans more than a half-century, coupled with her long teaching career, Riester played a role in disseminating contemporary American artistic and sculptural sensibilities. Beginning in the 1950s when the Riesters first moved to Syracuse, Dorothy established and maintained a strong connection to the Syracuse Museum of Fine Arts, now the Everson Museum of Art. Between 1954 and 1966, Dorothy was selected to show her sculpture at the institution's biannual Ceramic National Exhibition. At the time, this show was the nation's premier showcase for sculptural works. It was not only the most prestigious exhibition for ceramic artists, but it also helped to bring contemporary ceramics to the attention of a wide public audience, elevating sculpture from craft to art.[5] While living in Cazenovia, Dorothy exhibited her works in 23rd Annual Ceramic National Exhibit at the San Francisco Museum of Art in 1965 and the Design in Steel Award Program at the Iron and Steel Institute in New York City. Dorothy Riester has also influenced the course of American sculpture as an educator and instructor at many leading universities, including her alma maters, Carnegie Institute of Technology (now Carnegie Mellon University), Syracuse University and Cazenovia

[3] Dorothy Riester, "Hilltop House Tour - Interview with Dorothy Riester, Founder," interview by Emily Gates, October 2012, n.p.
[4] Melinda Johnson, "Once-missing Lincoln Statue Returns to Sculptor at Stone Quarry Hill Art Park," *Syracuse Post-Standard*, December 23, 2008. Also, "Romancing the Stone," Romancing the Stone, August 31, 2011, accessed October 29, 2013.
[5] Barbara Perry, "Dorothy Riester," in *American Ceramics: The Collection of Everson Museum of Art* (New York: Rizzoli, 1989), 227-228. Also, Edward J. Sozanski, "Ceramic National Exhibition Returns For First Time Since 1972," Philly.com, August 20, 1987.

College, located not far from her house and studio. In an interview Dorothy discussed that while serving as head of the Sculpture Department at Carnegie Tech in the 1940s, she was part of the selection committee that admitted the freshman Andy Warhol to the art department, advocating for his admission against some of her colleagues who felt he showed little promise as an artist.[6] She established the sculpture program at Cazenovia College, teaching at the school between 1965 and 1970 and allowing the students to utilize her property and studio for their projects. As an artist in her own right, her commissioned works can be found in public and private collections across the country and in many Central New York buildings and galleries. For the Missouri Botanical Garden, she completed the *Lady* figure for the *Stewards of Tomorrow Memorial* in 1961. Earnest Beyl of San Francisco commissioned the piece *Audience III* in 1963. For the Midtown Plaza in Rochester, Riester completed the *Jungle Gym* piece in 1963, which was moved to the Rochester School of the Arts in 2008. Completed in 1968, her *Peter Ridings Memorial Sculpture* and the 1970 piece, *Sybil Ridings Memorial Sculpture,* are located in Beaufort, South Carolina.[7] Dorothy's work can also be found in Lake Forest, Illinois.[8] At Temple Adath Yeshurin in Syracuse, she fabricated metal work in the temple, the eternal light above the ark in the main sanctuary, menorahs, and the "burning bush" sculpture in the temple's Cooper Garden.[9] In 1965 Dorothy also designed a bronze commemorative panel marking the opening of the Upstate University Hospital, also in Syracuse.[10] In 2010 her work was featured at the New Woodstock Free Library (New York) in an exhibit titled "Dorothy Riester, a Pre-retrospective."[11]

She has also been recognized for her commitment and service not only to the arts community, but also to historic and natural preservation efforts. In 2012 she was recognized with Cazenovia College's Distinguished Service Award for her work with Stone Quarry Hill Art Park as well as the Cazenovia Preservation Foundation,

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[6] "Dorothy Riester," interview, Central New York Community Foundation, 2013, https://soundcloud.com/katrina-1-1/dorothy-riester. Her advocacy for Warhol suggests her sophistication and knowledge of contemporary American art during the mid-century.
[7] Information according to her Curriculum Vitae, provided by the Stone Quarry Hill Art Park. See Section 11.
[8] Perry, 227.
[9] "Temple Adath Yeshurun - Judaica Museum," Temple Adath Yeshurun - Judaica Museum, 2005
[10] "Friends and Family of Upstate University Hospital Give Thanks at Event," *Upstate Update: A Publication for the SUNY Upstate Medical University Community*, December 8-22, 2010, 8.
[11] "Dorothy Riester Art Featured at Library," *Utica Observer-Dispatch*, October 20, 2010, accessed October 25, 2013.

a group founded in 1967 and dedicated to protecting historic, agricultural and natural resources in and around Cazenovia.[12]

Now in her 97th year, Dorothy continues to work as an artist. Following Robert's death in 1996, Dorothy continued to reside at the Lodge on the Stone Quarry Hill Art Park property for several years. After relocating to a senior care facility in 2010, Dorothy has maintained her artistic spirit. She has set up a small studio space in her new apartment where she continues her lifelong artistic pursuits.

History of the Dorothy Riester House and Studio

Dorothy and Robert Riester began the construction of what was originally their summer house, later their full-time residence, in 1959. Living in Syracuse, NY and looking for suitable property for a summer residence, the Riesters responded to an advertisement in the Sunday newspaper for 23-acres in Cazenovia. The property at the time was owned by Harold Britt and consisted of a hilltop parcel set back off Stone Quarry Road with a narrow strip of land that provided access to the interior parcel from the road. Britt had apparently envisioned building his own house on the hilltop when he purchased the property in 1951, clearing some of the trees to open up a view to Cazenovia Lake from the hill top and grading areas of the land. Britt dug a well to provide water on the property and went as far as ordering lumber for constructing a house, although that plan never materialized. On September 11, 1958, the Riesters purchased Britt's land on Stone Quarry Road.[13]

After their purchase, the Riesters spent time familiarizing themselves with their new property. They spent the winter of 1958-59 visiting and hiking on their property, and they began to establish services to the vacant property, including electricity. In the summer of 1959 the Riesters lived in a rented pop-up trailer that they installed on the property. Living close to nature in the trailer allowed Dorothy the opportunity to familiarize herself with the environment of the area, including how the winds circulated, the climate, and even about the soil and bedrock while digging an outhouse. Right from the beginning the Riesters welcomed visitors to their

[12] "Area Residents Graduate from Cazenovia College," *Oswego County Today*, June 9, 2012.

property, as friends and neighbors came to picnic and experience the view from the hill beginning that first summer. During the summer of 1959 the Riesters also began their first work on the property, bulldozing and improving the access road, creating a pond in an area of the hill top that already collected water and beginning to clear and grade the land in preparation for building the house.[14]

With a deep familiarity with the land, the Riesters decided to construct their house on the hill top, nestled between the maple woods and a small grove of bitter hickory trees that could serve as a windbreak. Dorothy located the house at the edge of the forest, rather than build it as an object isolated in a more open area of the property, emphasizing the house's connection and integration into the natural landscape. They also decided to orient the house to maximize the view toward the north, overlooking Cazenovia Lake, which was at that time highly visible from the hilltop due to Harold Britt's tree clearance.[15]

With the site for the house selected, design and construction could begin. "I designed the house to be a summer place, to be small with low maintenance, and to incorporate and be part of the landscape," Dorothy Riester commented.[16] To this end, the house was envisioned as a cone opening up towards the lake vista. The curving façade of the two-story northern wall was designed to reflect the contour of the land while allowing ample northern light with its large windows. Measuring 40-feet long, the width ranged from 16-feet at its narrower southern end to 36-feet at the northern end. The structure of the building utilized a traditional post-and-beam system, including a frame of steel H-columns and I-beams as well as wood joists. However, the design of the house evolved somewhat organically and was partially dictated by a trial-and-error approach by the Riesters and their contractors. When an error made by the welder left inadequate headroom within the welded steel frame, the Riesters solved the problem by driving a bulldozer into the still-open house and excavated the floor down an additional foot in depth. This created adequate interior space and also resulted in a step down into the house.[17]

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[13] Dorothy Riester, *Art and the Land: A Narrative History of Stone Quarry Hill Art Park* (Cazenovia, NY: Stone Quarry Hill Art Park, 2006), 13.
[14] Riester, *Art and the Land,* 13-15.
[15] Riester, *Art and the Land,* 15.
[16] Quoted in Riester, *Art and the Land,* 15.
[17] Riester, *Art and the Land,* 16-17.

Working with contractor Dan McCabe in the construction of the skeleton for the house, Robert and Dorothy Riester worked on building many aspects of the house themselves. In 1960, the Riesters spent many weekends finishing the interior of the house. Robert built many of the cabinets and built-ins, the hanging stair to the second floor loft, the walls of textured barn wood, did the insulating of the cedar planked ceiling, and did the engineering work for the house. While her artistic vision guided the entire development and construction of the house, Dorothy added her sculptural treatment as well. Her work included making and installing the colorful ceramic tiles in the kitchen and bathrooms, casting the sand-cast wall in the south room, and forming the bulbous fireplace that swells from its textured concrete wall.[18] Reflecting the trial-by-error approach to the house, after a first attempt at making her own mix of sisal, perlite and white portand cement resulted in the collapse of the first fireplace, she changed the mixture and formed the current fireplace.[19] Dorothy also handled all of the cement work throughout the house as well as the interior painting. The stone flooring was a joint project for the Riesters. Disliking the local flagstone, Dorothy had a truckload of Pennsylvania bluestone brought to the property and dumped on the site. Rather than make regular tiles from the stone, they embraced its irregular shapes and broken forms. “Bob would come and mix himself a martini and me an Old Fashioned and then we would piece this together like a jigsaw puzzle. We never cut a single stone.”[20]

The color scheme of the house was also carefully thought out by the artist. While the interior colors reflect a bright and vivid palate or blues, coral, and yellows, the exterior colors were more muted. Seeking to blend the house into the natural landscape, Dorothy described her vision for the exterior colors,

> *Well, I didn’t want this house dark brown because it would make it too heavy. So I explored all the stains, and this was a yellowy-green, it’s a kind of color of…some leaves…It has brown and green in it, and so I stained that house.*[21]

[18] Riester, *Art and the Land*, 16-17.
[19] Dorothy Riester, "Hilltop House Tour - Interview with Dorothy Riester, Founder (2)," interview by Emily Gates, October 2012, n.p.
[20] Quoted in Dorothy Riester, "Hilltop House Tour - Interview with Dorothy Riester, Founder (2)."
[21] Quoted from the transcript, Dorothy Riester, "Hilltop House Tour - Interview with Dorothy Riester, Founder," interview by Sarah Webster, October 2012, n.p.

As an artist who often worked with common, available and found materials in her artwork, Dorothy desired that the house would be built using affordable, common and readily available construction materials. This was not uncommon in house design in the mid-twentieth century. In an era that favored affordability, simplicity and efficiency in house designs and materials, the use of readily available, mass-produced and ordinary building materials was common during the post-war era. While tastes had changed in reaction to the detailed, decorated and more expensive houses built for previous generations, the post-World War II "baby boom" era created a strong demand for housing. In the decades before the war, living in crowded tenements and multiple family residences were common, and individual ownership of houses was only for the wealthier. Together, the shortage of good housing stock coupled with the rise of the automobile-centric suburbs sparked an era of intense interest in designing and building affordable and modern single-family detached houses. One response to this cultural shift was to develop new methods of machine-made, mass-produced and pre-fabricated housing that could be manufactured affordably, quickly and efficiently. The affordable, economical single-family residence became a national phenomenon and ranged from designs by nationally prominent architects such as Frank Lloyd Wright, the Eames, and Marcel Breuer, who experimented with common materials such as concrete, to large post-war suburban developments of modest single-family houses such as the sprawling Levittowns in Long Island, Pennsylvania and New Jersey. Designs for modest single-family residences were published and circulated in many of the popular magazines and journals of the day, disseminating these new ideas and trends to the masses. While the Dorothy Riester House and Studio was purposefully constructed and not part of a mass-produced housing neighborhood, the design and planning of the house does appear to have been influenced by the architectural trends of the era. Of her choice of materials, Dorothy noted:

> *I wanted to prove, in that house, that could…use very very common materials and use them in a very uncommon way. I could've used stone of the hill, but that would have made it too heavy. So I chose concrete block, cheapest thing you can get. But, instead of the usual way of laying blocks I made the…vertical seams, so you can hardly see them, then the horizontal seam, I struck them with a trowel, and made them very noticeable, so you don't see them as concrete blocks.*[22]

[22] Quoted from the transcript, Dorothy Riester, "Hilltop House Tour - Interview with Dorothy Riester, Founder," interview by Sarah Webster, October 2012, n.p.

While Dorothy noted that Frank Lloyd Wright's ideas on relating architecture to nature were an inspiration to her in the design, construction and siting of the house, a reference also seen in her emphasis on the horizontal line as noted above, the house also has many elements that were common to mid-century residential forms. The large, front-gabled house, which drew on traditional concepts of the house form that dated back to the early 1800s Greek Revival style, was utilized by many architects and designers in the mid-1900s. One notable company that popularized the form was the Techbuilt company based in Boston, Massachusetts. Founded in 1953 by architect Carl Koch, Techbuilt houses were pre-fabricated houses that utilized many standard building materials such as concrete block and plywood to create affordable houses. Available to order by catalog, the Techbuilt house was nationally available and was especially prominent in the northern East Coast. Techbuilt's house models were typified by steeply peaked roofs, rendered in wood and natural materials, and featured open, spacious interiors. The simplicity and linear aesthetic of the Techbuilt house also reveals a modern Scandinavian influence, a trend that influenced many architects and designers in the mid-twentieth century. Like the Riester house, Techbuilt houses also utilized a post-and-beam construction method that allowed the non-structural exterior walls to be opened up with large expanses of glass.[23] While the Riester house shares some similarities in basic form, materials and design with other modern houses such as Techbuilt, it is Dorothy Riester's sculptural additions to the building that elevate the building beyond being just a typical mid-century house.

Shortly after the construction of the house was complete in 1960, the Riesters began to add other buildings to the 23-acre property. In 1962 they built an A-frame studio building located just southeast of the house.[24] While Dorothy chose the A-frame design for her studio because of its wide open interior space and ceiling height that could allow her to accommodate taller sculptures and machinery, the A-frame was a widely popular architectural style in the mid-twentieth century. Drawn from traditional Swedish building forms, A-frames became popular as affordable second houses during the mid-twentieth century. The first modern A-frame house was the Bennati House in Lake Arrowhead, California, designed in 1934 by Rudolph Schindler; however, it was not until the 1950s when the style became popular. The simple A-frame form could be adapted to showcase

[23] For more information on the Techbuilt houses, refer to the Robert T. Coles House State and National Registers of Historic Places nomination.

its bold geometric form or to reflect a more traditional, rustic and primitive shelter.[25] As used for Dorothy Riester's studio, the A-frame reflects both the simple geometric form, appealing to a sculptor's eye, while its large expanse of dark brown roofing shingles tie the building into the natural landscape. With the large walls made almost entirely of windows at both the north and south ends of the building, natural light fills the interior making it a highly suitable studio space.

While still working to build their house and studio, the Riesters began to purchase additional land near and adjacent to their 23-acre parcel. Many of the purchases were motivated by their need to improve road access to their 23-acre hilltop land and/or a desire to protect the natural landscape around their property from development. Some of these additional parcels are contiguous with the nominated property, while others are not. All of them have now been incorporated into the Art Park and no longer reflect the Riesters' use of the land as a home site. All land purchases outside of the original 23 acres are excluded from the nomination.

The property became Dorothy and Robert Riester's full-time residence in 1965.[26] After the Riesters made the Stone Quarry Road property their permanent abode, they continued to construct additional buildings as well as expand their living space. Needing additional space to accommodate year-round living, around 1970, a library wing was added to the main house. Because of the unusual geometry of the wedge-shaped building, adding a wing was a challenge; however, a separate hexagonal shaped room was built on the western side and linked to the main house by a small greenhouse room. The library wing was conceived as almost a separate building, reinforced by the outside-is-inside garden and greenhouse hyphen that connects the house and library. Perhaps as a reference to Dorothy's inspiration, Frank Lloyd Wright, a long triangular skylight is featured in the greenhouse hyphen, similar to Wright's designs for outside-is-inside buildings such as his conservatory at his Darwin D. Martin House complex in Buffalo, NY. Designed by Dorothy and constructed with contractor Gordon Bowers, the hexagonal library room was intended to appear "like a nest suspended in the woodland" and featured a large expanse of glass at its western wall to give a view of the forested landscape right outside.[27]

[24] Riester, *Art and the Land*, 17.
[25] Chad Garrett Randl, "The Mania for A-Frames," *Old House Journal*, July/August 2004, 73-75.
[26] Riester, *Art and the Land*, 18.
[27] Quoted from Riester, *Art and the Land*, 19.

Dorothy wished the rather large space to remain an open, unobstructed room suitable for entertaining, and designed a unique conical-type roof structure free of trusses or tie-rods. Stress analysis conducted by a structural engineer assured the contractor that the roof could support a load of up to 30-feet of snow, although to provide additional stabilization a cable was wrapped around the perimeter walls to prevent them from bowing outwards.[28]

The Riesters made other additions to the property in the 1970s as they continued to live and work at the house and studio, as well as entertain guests. Added to the property in the early 1970s was an expansion of the studio and workshop space known as the Art Barn. This 36-foot by 48-foot pole barn was built adjoining the southeast corner of the A-frame studio building to provide additional workspace and equipment storage. It was later insulated and electrified. Also in that decade, they added an outdoor amphitheater in 1970, located to the northwest of the main house. This modest outdoor venue was created to accommodate musical performances for friends and guests. Within a few years, though, the original amphitheater was replaced by the current structure, built as a simple platform of pressure-treated lumber with a simple rail.[29]

In the late 1970s or early 1980s, the house received its final addition. A front-gable wood frame double car garage was added to the southeast corner of the house and oriented east toward the street beyond. While of a more recent vintage, the modest materials, simple geometric design and green color palate relate the garage to the main house. The garage is connected to the house by an open glass and steel entry vestibule built by Sam Flatt known as the *Genkong* or "Outside Room."[30]

The Riesters used their property on Stone Quarry Road throughout the 1970s and 80s to live, work, and play. From the beginning, the Riesters welcomed a large and diverse group of friends, neighbors and visitors to the property, encouraging its use for art making, musical performance, and recreation. After taking up full-time residence in 1965, they continued to acquire additional land and expand their property. In 1966 they purchased a 4-acre parcel that helped to secure the south vista from the hill top. A larger 17-acre tract was added in 1982

[28] Riester, *Art and the Land*, 19.
[29] Riester, *Art and the Land*, 19-20. Also from information provided by Stone Quarry Hill Art Park.

as the Riesters purchased a portion of Lot 63 on the east side of Stone Quarry Road, known as the East Field. With a large 85-acre tract assembled by the mid-1980s, Dorothy and Robert Riester became increasingly concerned about the future of their property, wishing to insure that it would remain an open, natural landscape that could be enjoyed by the public. The Riesters initially turned to the Town of Cazenovia, offering their land to the town board for use as a public park, but they were turned down. The land was then offered to the Everson Museum, which also declined. After various other rejections, the Riesters became inspired by visits to sculpture gardens and parks, seeing a viable option emerging. Testing their ideas for an outdoor sculpture park, they held an invitational sculpture exhibition on the grounds in the summer of 1991, called *Sculpture on the Hilltop*.[31]

With the success of their initial outdoor sculpture exhibition, a group met and began developing plans for a formal, professional outdoor art venue. Named for the promontory's name on U.S. Geological Survey maps, the Stone Quarry Hill Art Park began operations in January 1992 with Dorothy Riester serving as director. Envisioned as a place where people could enjoy arts in a wide range of media – not just sculpture – the park offered educational nature programs, trails for hiking, art demonstrations, musical performances, as well as exhibit space. A full time executive director was hired in 1993 in order to better manage the park.[32]

As the Stone Quarry Hill Art Park began to grow as a prominent arts and cultural destination, additional buildings and structures were added to better accommodate visitors. In 1994 a new 32-foot by 49-foot pole barn addition was added to the south end of the Art Barn. Originally intended to house equipment storage, the barn later became the "Winner Gallery," named in honor of Dorothy's parents. Also in 1994 a building known as the lodge was built on the west side of Stone Quarry Hill Road to serve as a new residence for the Riesters due to Robert's failing health. Located closer to the road, and requiring less travel up the road to the hilltop house, the lodge was designed to face west into the park, with a first floor apartment for the Riesters. The upper floor served as a residence for a site manager and artists-in-residence. The lodge has since been converted for use primarily as the administrative office. As the tractor and tools required storage space, an additional 28-foot by 36-foot pole barn south of the studio and Art Barn complex was added in 1996. In 2000, a composting restroom

[30] Riester, *Art and the Land*, 19.
[31] Riester, *Art and the Land*, 25-26.

facility was constructed linked to the northeast corner of the Art Barn by a breezeway.[33] In December 1999 the Stone Quarry Hill Art Park made a final land acquisition that further enlarged its property. After many years of attempts, the organization was finally successful in purchasing the 18-acre parcel located to the north along the west side of Stone Quarry Road that contained the ruins of Eliphalet Steele Jackson's ca. 1840s hard shale stone quarry, from which the road (and the park itself) had derived its name. While the purchase expanded the parklands and provided new trails, it also aided in protecting this area from development, helping to maintain the rural, pastoral landscape of the park.[34] Currently, after numerous land purchases over the span of nearly half a century, the Stone Quarry Hill Art Park encompasses 104-acres.[35] Land and buildings acquired for the Art Park are not included in this nomination because of their relatively recent age and because a context for it has not yet been developed.

Since the Riesters vacated their house in 1994, the house and studio have continued to serve a limited role as part of the Stone Quarry Hill Art Park operations. Between 1991 and 2011 the house and studio served as the offices and base of operations for the park, services that eventually located in the Lodge. Currently the house is used to host small meetings and store the reference library, but otherwise it remains unused by park staff. The studio is still used for equipment storage and by visiting artists, much as Dorothy used it since the 1960s. Both the house and studio contain numerous artifacts, artwork and furnishings that Dorothy and Robert Riester originally selected and accumulated during their years of residence. A number of mid-century furniture pieces are still present in the house, and the buildings contain many examples of Dorothy's sculpture and artwork. The

[32] Riester, *Art and the Land*, 27-32.
[33] Riester, *Art and the Land*, 33. Also, Dorothy Riester, "Hilltop House Tour - Interview with Dorothy Riester, Founder (2)," interview by Emily Gates, October 2012, n.p.. Also from information provided by Stone Quarry Hill Art Park.
[34] Riester, *Art and the Land*, 42.
[35] "Stone Quarry Hill Art Park - Experience Art in Nature," About Us, accessed October 28, 2013, http://www.stonequarryhillartpark.org/about_us.htm.

library is still filled with Dorothy's books, on subjects such as history, art and architecture and including several works on Frank Lloyd Wright. Always attracted to found objects and inspired by the natural world, Dorothy had a habit of collecting small objects such as shells, stones, animal bones, and pieces of wood, and many of these are scattered throughout the interior and exterior of the house and studio. Maquettes for her larger sculptural pieces are still stored in the A-frame studio building. One gets the sense in the house and studio that these building still serve as an artist's residence and workspace. "I always design everything to how I want to feel while I'm in it or looking at it," Dorothy Riester commented, and her house and studio still maintain her unique vision and spirit.[36]

[36] Quoted from Dorothy Riester, "Hilltop House Tour - Interview with Dorothy Riester, Founder (2)," interview by Emily Gates, October 2012, n.p.

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frame%22+house&hl=en&sa=X&ei=gW1uUsnUM9D84APxr4HABw&ved=0CEIQ6AEwAA#v=onepage&q=mid%20century%20%22A-frame%22%20house&f=false.

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Verbal Boundary Description

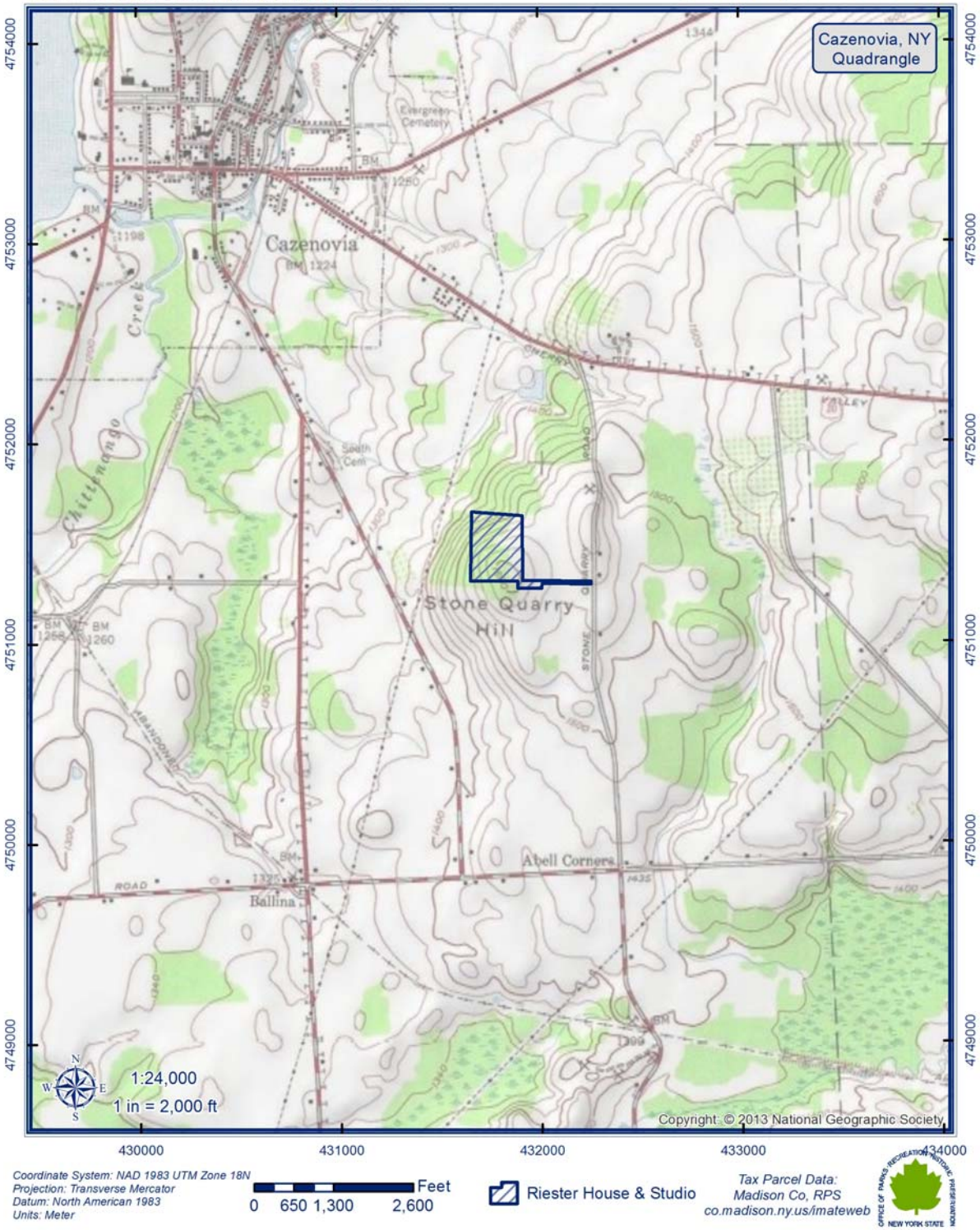
Refer to the attached maps with scale.

Boundary Justification

The boundary has been drawn to reflect the original 23-acre parcel of land purchased by the Riesters in 1958. While other land purchases were added in subsequent years, this 23-acre parcel contains properties associated with the private, domestic use by the Riesters. Additional land represents the more recent use of the Stone Quarry Hill Art Park. Refer to attached boundary map on page 10-4.

The Dorothy Riester House & Studio
Town of Cazenovia, Madison Co., NY

3883 Stone Quarry Road
Cazenovia, NY 13035-8447

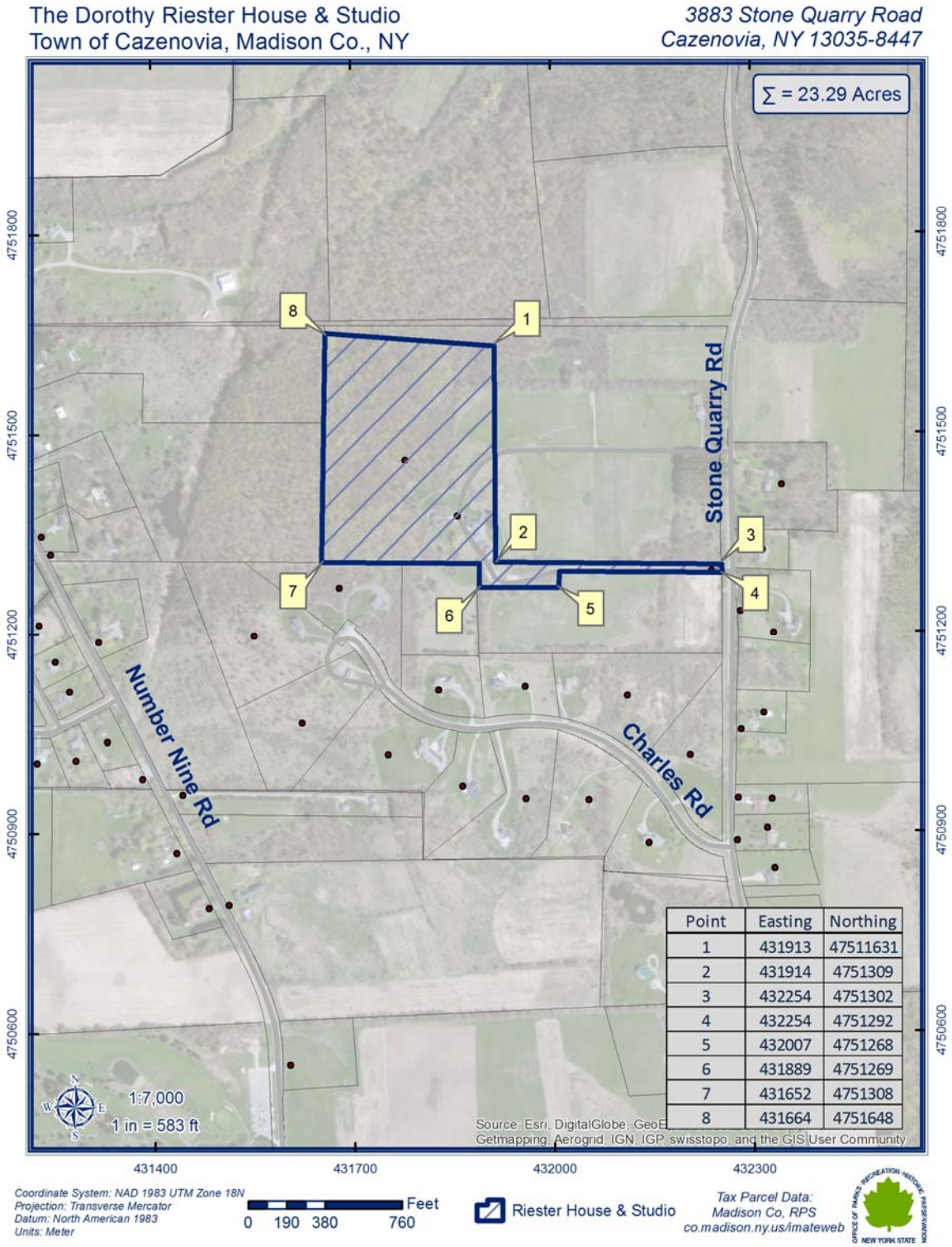


Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 650 1,300 2,600 Feet

Riester House & Studio

Tax Parcel Data:
Madison Co, RPS
co.madison.ny.us/imateweb



Point	Easting	Northing
1	431913	47511631
2	431914	4751309
3	432254	4751302
4	432254	4751292
5	432007	4751268
6	431889	4751269
7	431652	4751308
8	431664	4751648

The Dorothy Riester House & Studio
Town of Cazenovia, Madison Co., NY
3883 Stone Quarry Road
Cazenovia, NY 13035-8447
107.1-1-28.2
107.1-1-28.1
107.1-1-27.21
107.1-1-23.
107.1-1-23
107.1-1-27
107.1-1-28
107.1-1-39
107.1-1-38
107.1-1-37
107.1-1-22.113
107.1-1-22.112
Source: Esri, DigitalGlobe, GeoEye, i-cubed, USDA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community
1:2,600
1 in = 217 ft
0 110 220 440 Feet
431800
432000
432200
4751400
4751600
Riester House & Studio
Tax Parcel Data:
Madison Co, RPS
co.madison.ny.us/imateweb
Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

Photo Log

Name of Property:	Dorothy Riester House & Studio
City or Vicinity:	Town of Cazenovia
County:	Madison
State:	NY
Name of Photographer:	Jennifer Walkowski
Date of photographs:	October 2013
Location of Original Digital Files:	NYSHPO, Peebles Island Resource Center, Waterford, NY

NY_Madison County_Dorothy Riester House & Studio_0001
North façade of house, looking south

NY_Madison County_Dorothy Riester House & Studio_0002
View of house showing garage and entry, looking southwest

NY_Madison County_Dorothy Riester House & Studio_0003
South elevation of house, library and garage, looking north

NY_Madison County_Dorothy Riester House & Studio_0004
Studio and Art Barn complex, looking southeast

NY_Madison County_Dorothy Riester House & Studio_0005
Studio and Art Barn complex, looking northeast

NY_Madison County_Dorothy Riester House & Studio_0006
South elevation of A-frame studio

NY_Madison County_Dorothy Riester House & Studio_0007
View of Art Park from Lodge, looking west toward house

NY_Madison County_Dorothy Riester House & Studio_0008
Interior, North living room area of main house

NY_Madison County_Dorothy Riester House & Studio_0009
Interior, Fireplace wall in living room

NY_Madison County_Dorothy Riester House & Studio_0010
Interior, View showing fireplace wall and hanging staircase

NY_Madison County_Dorothy Riester House & Studio_0011
Interior, Sculptural sand-cast wall in south room

NY_Madison County_Dorothy Riester House & Studio_0012
Interior, view of library

DOROTHY W. RIESTER, SCULPTOR

(CV provided by Stone Hill Quarry Art Park)

ACADEMIC & PROFESSIONAL EXPERIENCE

- Undergraduate study at College of William & Mary, Williamsburg, VA; transferred to Carnegie-Mellon University to study sculpture following advice of Gertrude Stein
- Bachelor's Degree in Sculpture from Carnegie-Mellon University, Pittsburgh, PA, 1939; one of few/first women in Sculpture Department
- Head of Sculpture Program, Carnegie-Mellon Institute 1940s; Instrumental in admitting Andy Warhol as an undergraduate contesting faculty consensus that he showed no promise
- Established *Riester Slamming* ceramics business near Pittsburgh, PA, 1940s
- Master's Degree in Fine Arts from Syracuse University 1950s; thesis on restoration & preservation of 19th century townhouse (206 N. Townsend Street) purchased when relocating to Syracuse
- Art Faculty at Syracuse University 1950s
- Established Cazenovia College Art & Design program 1960s; taught ceramics and design 1965-1970
- Author of *Design for Flower Arrangers*, Van Nostrand Reinhold Publishers. 1959, 1st Edition; 1971, 2nd edition.

COMMISSIONS & COLLECTIONS

- *Mother and Child*, May Memorial Unitarian Universalist Society, DeWitt, NY, 1951
- *Youth*, New York State Fair, 1957
- *Factory*, Rollway Bearing Company, Syracuse, NY 1960
- Designed and built Riester residence, *Hilltop House*, Cazenovia, NY, 1960
- *Lady* figure for *Stewards of Tomorrow Memorial*, commissioned by the National Council of State Garden Clubs, Missouri Botanical Garden, St. Louis, MO, 1961
- *Children at Play Mural Wall*, SUNY Brockport, Brockport, NY, 1962
    - Parts to plaque*: Boy with Ball; Children on See-Saw; Children on Roller Skates; Ring Around the Rosie; Child on Swing; Stilt Walkers; Children Flying Kite; Child Jumping Rope*
- Designed and built *Riester Studio*, Cazenovia, NY, 1962
- *Audience III*, commissioned by Earnest Beyl, San Francisco, 1963
- *Jungle Gym*, commissioned by Midtown Plaza, Rochester, NY, 1963; moved to Rochester School of the Arts, 2008
- *Dickison Memorial Center Plaque*, Community Foundation of Syracuse and Onondaga County, unveiled by then Lt. Governor Malcom Wilson, 1965
- Steel Sculpture, Upstate Medical Center, 1965
- *Young Lincoln*, commissioned by the Lincoln Bank, Syracuse, NY, 1967
- *Children at Play*, Plaque series, commissioned by Val R. Pieronek, 1967
- Hartenstein Home, Syracuse, NY, remodeling design of bedroom/study/vestibule, 1968
- *George McCall Memorial Sculpture*, commissioned by Claire McCall, Syracuse, NY, 1968

- Copy of figure from *Jungle Gym*, life size commission by Val R. Pieronek, 1968
- *Peter Ridings Memorial Sculpture*, Beaufort S.C., 1968
- Bookplate Design, commissioned by William T. Melchior, 1969
- *Garden Fountain*, commissioned by the Westmoreland Garden Club, Greensburg, PA, 1969
- *Jahrzeit Memorial, Menorahs, Hanging Lamps* , *Ten Commandments & Fruitful Vine*, tabernacle plaque, commissioned by the Temple Adath Yeshurun, DeWitt, NY, 1970
- *Sybil Ridings Memorial Sculpture*, Beaufort, S.C., 1970
- *Burning Bush*, courtyard sculpture, commissioned by the Aaronson Family for Temple Adath Yeshurun, 1972
- *Tripod for Vase*, commissioned by the Temple Adath Yeshurun, DeWitt, NY, 1972
- *Growth*, commissioned by the Temple Adath Yeshurun, 1973
- *Augie Nordone Portrait Bust*, commissioned by Lafayette Country Club, Lafayette, NY, 1974
- *Richard H. Schlesinger Achievement Award in Community Health Planning* bronze trophy, commissioned by American Public Health Association & American Health Planning Association, 1975
- *Tree of Life*, a copy of the one from Temple Adath Yeshurun, commissioned by the Temple Society of Concord, Syracuse, N.Y., 1975
- *Syracuse Dispensary Bas Relief*, commissioned by Upstate Medical University, 1964
- *Copper Child* garden sculpture, commissioned by Sybil Bernstein, Rockville Center, NY, 1976
- *Copper Sculpture*, commissioned by Henry Bassett III, 1980
- *Floating Forms Mobile*, commissioned by Jefferson Center Associates, 115 E. Jefferson Street, Syracuse, NY, 1982
- *Dedication Plaque*, bronze, commissioned by the Lincklean House, Cazenovia, N.Y., 1983
- *Untitled*, bust, commissioned by John S. Dietz, Cazenovia, NY, 1983
- *Birds*, commissioned by Janet M. Gross, Syracuse, 1984
- *Rhea Eckel Clark Achievement Award*, commissioned by the Metropolitan Commission on Aging, Syracuse, 1985
- *Garden Sculpture*, commissioned by the President of Westinghouse, Donald Farnham, date unknown
- *Earth, Air & Water* ceramic totems, Stearns & Wheler, Cazenovia, NY, 1985
- *House Mother* memorial sculpture, Cazenovia College, Cazenovia, NY, 2002

EXHIBITIONS

- 23rd Annual Ceramic National Exhibit, San Francisco Museum of Art, 1965
- Sculpture and Ceramics Exhibition, May Memorial Unitarian Universalist Society, DeWitt, NY, 1969
- Riester Exhibition, LeMoyne College, 1970
- *Design in Steel Award Program*, Iron and Steel Institute, New York, NY,
- Riester Exhibitions, Everson Museum of Art, Syracuse, NY, 1972 and 1977
- Sibley Exhibition, Syracuse, NY, 1974
- *Earth and Sky* exhibition, (12 sculptures), May Memorial Unitarian Universalist Society, 1983

RIESTER WORKS AT STONE QUARRY HILL ART PARK (1950-2000s)

- *Arpeggio*, 1970s
- *Cave at Nerja*, 1980
- *Memorial*, 1961
- *Reliquary*, 1972
- *Equipoise*, date unknown
- *Carnival*, 1970
- *Each to the Other*, 1989
- *Young Lincoln*, 1967
- *Song*, date unknown
- *Job*, 1950
- *Contemplating Man*, 1980
- Cubi, date unknown
- *Wood Spirits*, date unknown
- *Organic Forms*, date unknown
- Numerous maquettes for projects and commissioned work

COMMUNITY INVOLVEMENT

- Syracuse Ceramic Guild (founded 1947), early member in 1950s
- Madison County Natural Beauty Commission, one of seven members appointed by Robert D. Paul, tasked by Governor Nelson Rockefeller, 1968
- New York State Council on the Arts, Technical Consultant, 1968
- Syracuse Fine Arts Museum, Board of Trustees (later Everson Museum of Art); involved in securing first architectural design for an art museum by I.M. Pei
- Founding member of Cazenovia Preservation Foundation 1970s
- Temple Ardath Yeshurum Fine Arts Committee, Member, 1972
- New York State Craftsmen Inc., Charter Member, Board of Advisors, 1975
- New York State Fair, Art and Home Center, Juror, 1977
- Donor of Sculpture Study Center at Everson Museum, 1980s
- Founder, Director, President (variously) of Stone Quarry Hill Art Park, 1991-2010

RECOGNITIONS & AWARDS

- Carnegie Award, Carnegie Institute of Technology, for Sculpture Design, 1950
- Syracuse Post Standard, "Woman of Achievement Award" 1953
- Syracuse Women's Council Award, Rochester-Finger Lakes Exhibition, for *Wanderer*, 1957
- Listed in *Who's Who of American Women*, 2nd edition, 1961
- *Ceramic Garden Sculpture Award*, Ceramic National Exhibition, 1959
- American Crafts Council, Artist Portfolio, New York, NY, 1976
- *Women of Distinction Award* from New York State Legislature, May 25th, 1999

- *The Art of a Life*, Stone Quarry Hill Art Park, 2005
- *Dorothy Riester*, Everson Museum of Art, Syracuse, NY, 2008
- *Artists of Cazenovia: a Retrospective of Four fabulous Women*, Cazenovia College, 2010
- *Distinguished Service Award*, May 12, 2012, Cazenovia College
- *Dorothy Riester Retrospective*, Stone Quarry Hill Art Park, 2011

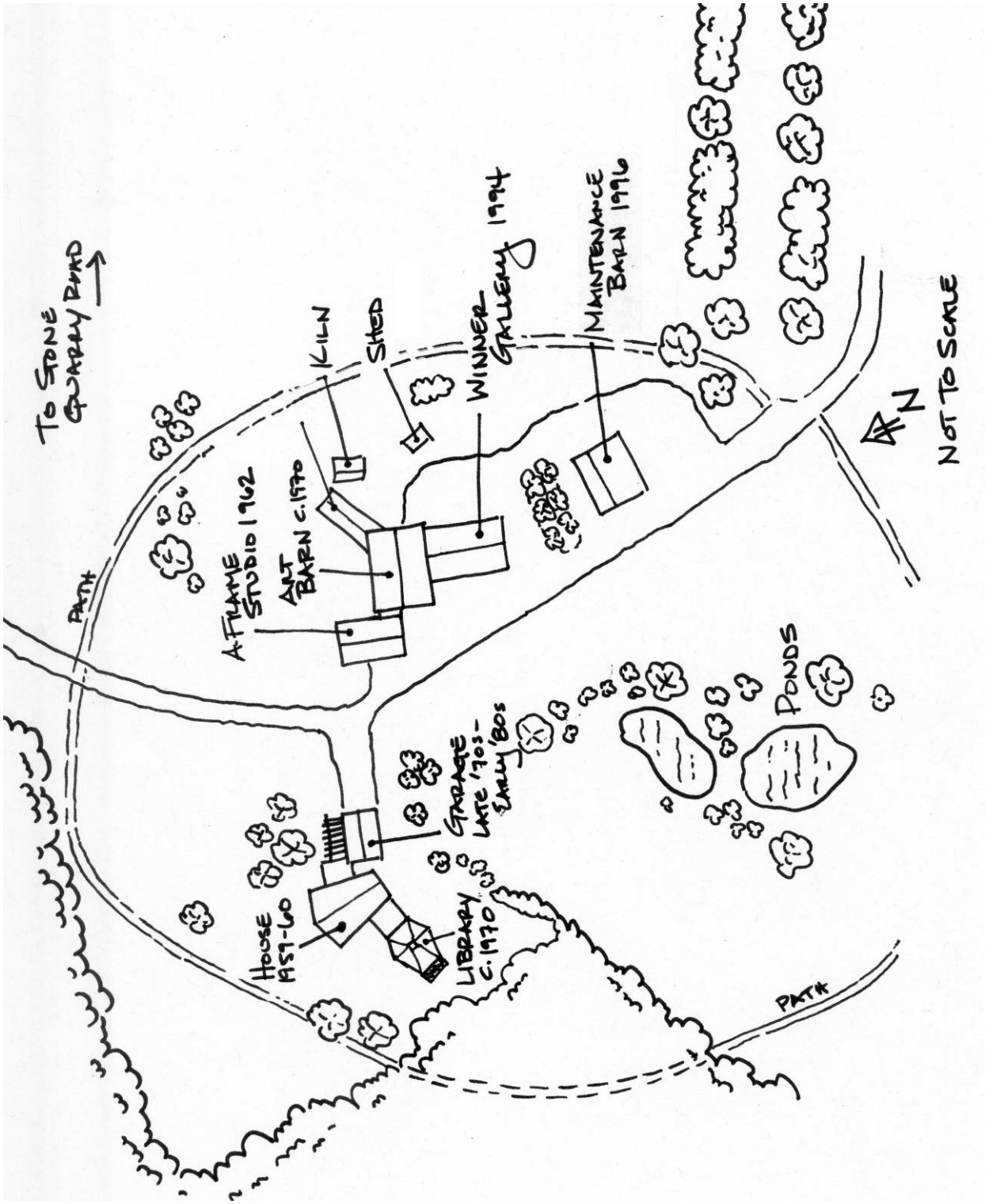


Figure 1: Site map showing locations of buildings within nominated boundary

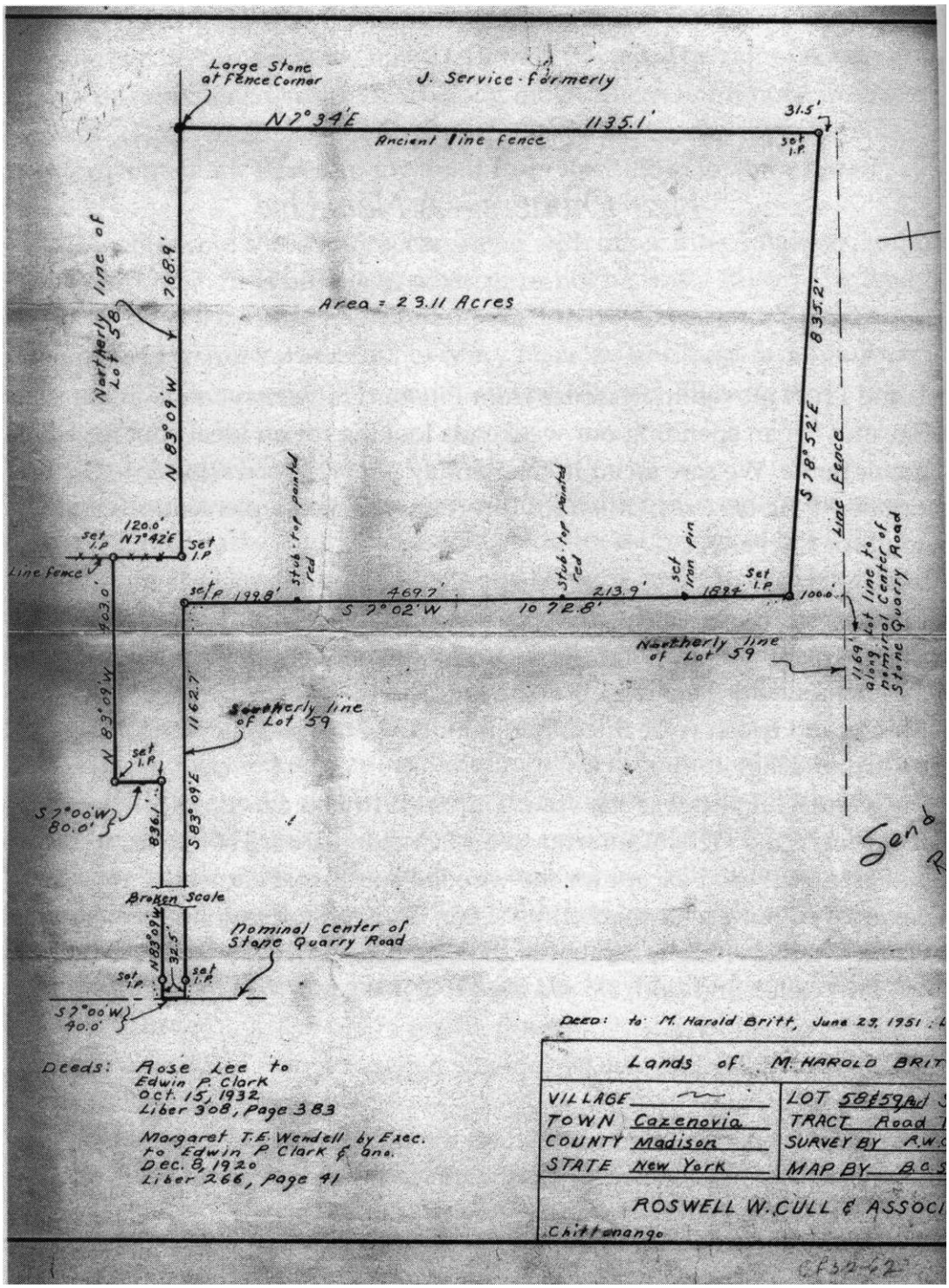
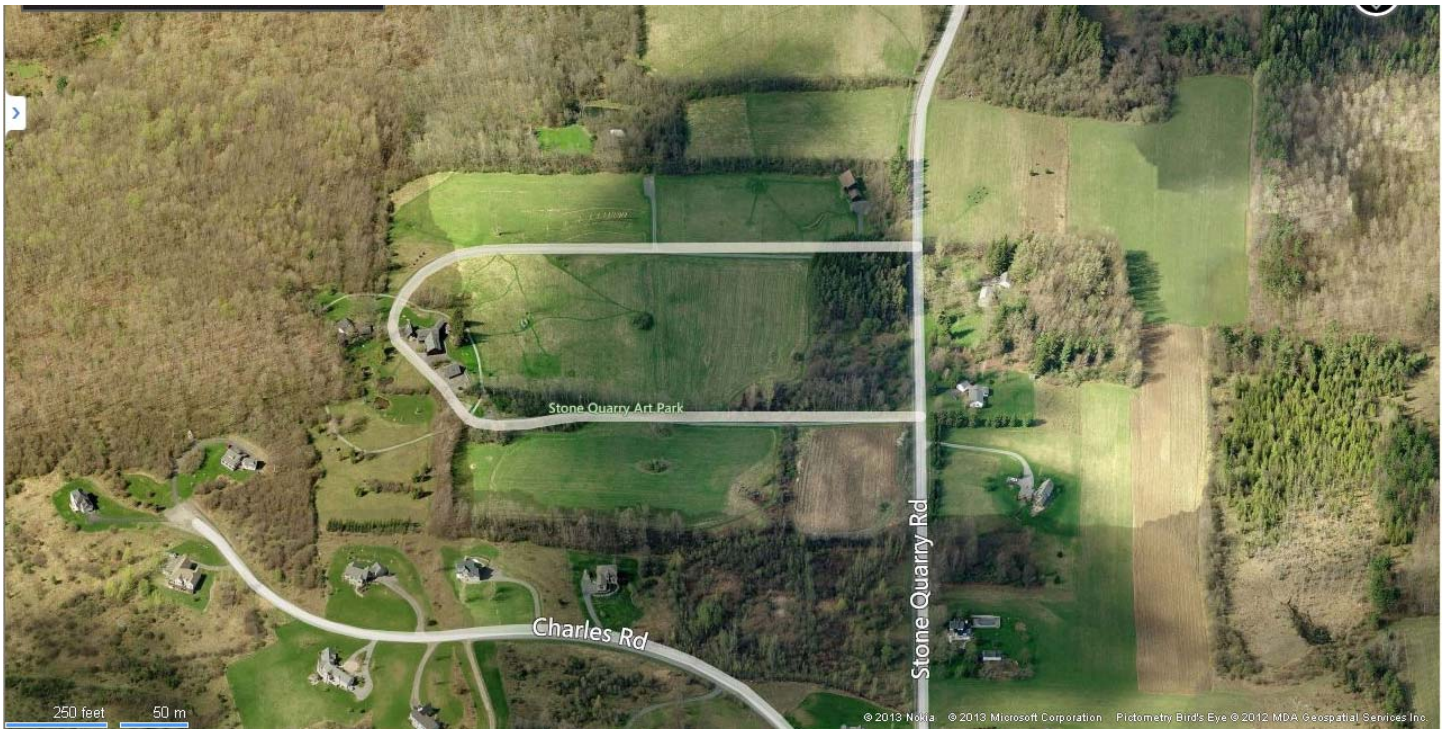
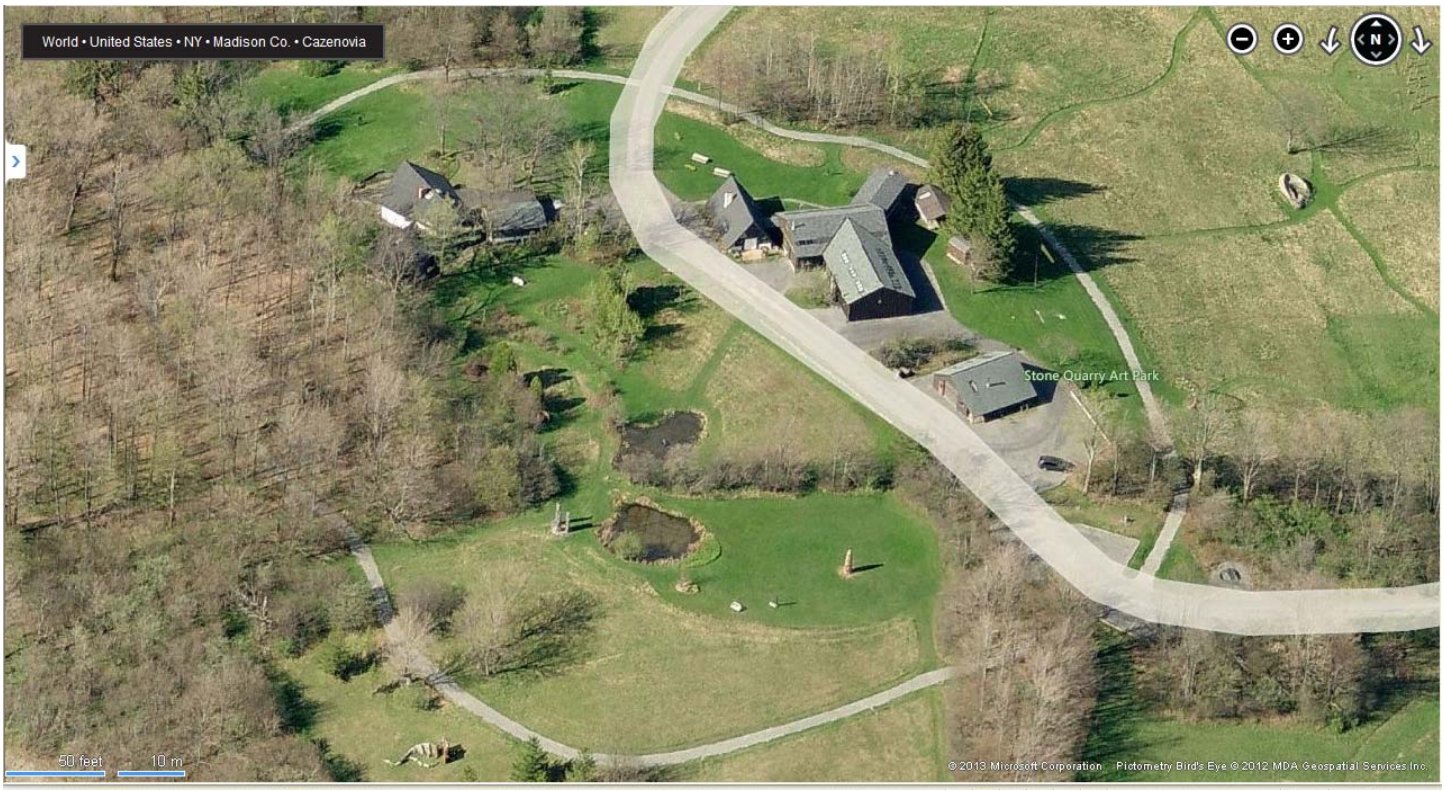


Figure 2: Survey of original land purchase of 23-acres (1958)

Figure 3: Aerial View of Riester House and Studio, looking west (1965)

Figure 4: Dorothy Riester with her bronze plaque commemorating the opening of the Upstate Medical Center, created in 1965.
From "Friends and Family of Upstate University Hospital Give Thanks at Event," Upstate Update: A Publication for the SUNY Upstate Medical University Community, December 8-22, 2010, 8, http://www.upstate.edu/publicaffairs/update/archive_2010/101208.pdf.


Stone Quarry Art Park
Charles Rd
Stone Quarry Rd
250 feet
50 m
© 2013 Nokia © 2013 Microsoft Corporation Pictometry Bird's Eye © 2012 MDA Geospatial Services Inc.


World • United States • NY • Madison Co. • Cazenovia
Stone Quarry Art Park
50 feet
10 m
© 2013 Microsoft Corporation Pictometry Bird's Eye © 2012 MDA Geospatial Services Inc.

December 26, 2013

Stone Quarry Hill Board of Directors

3883 Stone Quarry Road

Cazenovia, NY 13035

Dear Board Member:

I have been asked to write a letter in support of Dorothy Riester's contributions to the art world. There are many, but Riester does nothing without a modicum of innovation behind it. Whether she is designing a home, a sculpture park or a work of art, Riester brings an eye to the conventional and makes it anything but.

I know Riester best as an artist; a fixture in the Upstate New York visual arts community for more than six decades. I have covered her work and that of the artists she has brought to Stone Quarry Hill Art Park for almost two decades and over the years I have watched the park become an essential component to the regional visual arts scene. Artistic expression tied to Mother Nature's materials, palette and canvas are a direct result of Riester's own artistic vision; it's a familiar approach today, but Riester was one of its true innovators. It is the park's unique focus that distinguishes it from so many other exhibition venues in our area.

In terms of Riester's own work, by the time she was in her early 30s, she had established a strong reputation as a sculptor exhibiting her work in ceramics and metal first throughout the region and later nationally. In an exhibition of her work presented by the Associated Artists in the 1960s, she integrated found objects – twigs, limbs, and other debris picked up from the grounds of her Cazenovia home – into three-dimensional works of art. For many local artists, at that time, it was the first time they had seen anything like this and encouraged them to reconsider how they approached their medium and style of expression. She applied this innovation to her ceramics work throughout her long career, with large-scale pieces completed as late as 1989 demonstrating a continued freshness to an established approach.

Her greatest innovation/contribution to the visual arts is in envisioning and then implementing Stone Quarry Hill Art Park. It is here, walking the miles of trails, that we see not only Riester's work, but the work of artists embracing a similar aesthetic. Riester's visions challenges artists to engage the park's natural flora to create site-specific works that truly blur the lines between art and nature. We see artistic expression communing with the natural environment, artists working the land and where art and nature become one. This is Dorothy Riester's greatest innovation and our visual arts community would not be the same without her.

Sincerely,

K M Rushworth

Katherine M. Rushworth

Contributing Writer

Syracuse Media Group