

The Victorian Society in America
1634 Sansom St.
Philadelphia PA 19103-5404

Alumni Association of the
Victorian Society Summer Schools
A Chapter of The Victorian Society in America

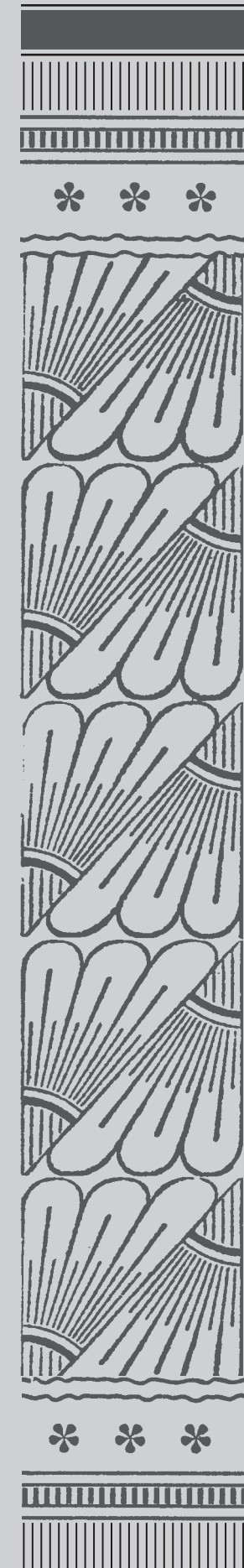
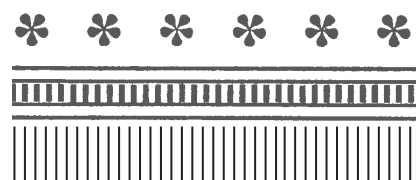
Nancy McAleer Golden, *President*
2207 Alameda Padre Serra
Santa Barbara, CA 93103-1707

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THE ALUMNI ASSOCIATION IS ON
FACEBOOK. POST YOUR SUMMER
SCHOOL EXPERIENCES AND
PICTURES NOW. KEEP UP WITH
FELLOW STUDENTS. GO TO
FACEBOOK AND TYPE "ALUMNI"
IN THE SEARCH PANEL.



DECEMBER 2013

ALUMNI ASSOCIATION

OF THE VICTORIAN SOCIETY SUMMER SCHOOLS



Above,
Curzon Street Railway
Station, Birmingham.

Reminders of a Bygone Age of Railway Travel

IAN COX
Director, London Summer Schools

This year I've decided to theme my annual essay for the newsletter round the topic of railway transportation in England during the Victorian period. The decision was an easy one given that every year the London Summer School makes visits to buildings and infrastructures connected with what was then an innovative and society-changing mode of transport, which soon displaced stage coaches and canals as the principal method of moving people and goods round the country. Perhaps our most important visit is to George Gilbert Scott's beautifully restored Midland Grand Hotel, currently operating as the St. Pancras Renaissance London Hotel and to the connected William Barlow train shed, which today provides the splendid terminus for Eurostar trains to Paris and Brussels. Additionally though, I recently came across a couple of publications,

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Gerald Peters
Silver Springs, MD

Alumni Association Newsletter
Editor: Sandra Jenkins
Design: Angela Voulangas/
The Graphics Office

Please send news and articles to:

Sandra Jenkins
bbjenks08@gmail.com

Nancy McAleer Golden
2207 Alameda Padre Serra
Santa Barbara, CA 93103-1707
goldendirect@aol.com



Letter from the President

November 2013

I'm delighted to report that thanks to your generous support, the Alumni Association provided \$22,525 for 2013 scholarships, which were awarded to six Newport scholars and three London scholars. All the

Alumni scholars sent thank you letters expressing their deep appreciation for allowing them to participate in the Schools. The Alumni Association's continuing successes are due to the dedication of the all-volunteer board. My continuing gratitude and thanks to all.

We're fortunate to have Sandy Jenkins again editing this newsletter and Angela Voulangas providing the graphic design. James Russiello is working on the Alumni Association Facebook site. Please "like" the site and post your news at Alumni Association of the Victorian Society Summer Schools.

Sheila Donahue, head of the Nominating Committee, and committee members Hank Dunlop, Jane Karotkin and Jeff Sholeen are diligently working on a slate of officers and directors to serve a two-year term starting on January 1, 2015 for the upcoming elections. Please be sure to vote when you receive your ballot.

The 2013 Alumni Association recruitment events were co-sponsored by the Washington DC, Northern New Jersey and Savannah VSA Chapters and in New York and San Francisco. They were well attended by prospective students with several actually attending the 2013 Schools.

The Alumni again sponsored receptions for both the Newport and London Summer Schools. Many thanks go to Pauline Metcalf for hosting the Newport reception at her family's home in Exeter, RI. Greatly missed at the reception was jovial Richard Nelson, who for years hosted the most elegant Tea after the first day of Newport. The Alumni donated a 2013 scholarship in his memory. Thanks also to Liz Leckie, for organizing the London reception at the Chelsea studio of artist Julian Barrow. It's with great regret that I note the passing of Julian. The Alumni provided a scholarship in his memory for a 2014 London Student. John Martine has done an outstanding job of arranging the Alumni's upcoming tour to Cuba on November 7-16, 2013. A full report of the Cuba Study Tour will be in the 2014 newsletter.

All best wishes for 2014.

NANCY MCALEER GOLDEN

President

2013 Alumni Association Summer School Scholarship Donations

The Alumni Association funded \$22,525 in scholarships in 2013 for London and Newport students.

Sibyl Groff was responsible for raising \$1,075 for the Alumni Summer Schools Scholarship Fund in memory of Harry G. Schalck for his years of dedication to the Schools and for his efforts as co-chair of the Summer Schools Education Committee. Funds were provided by the following donors: Sibyl Groff, Liz Leckie, John Martine, Pauline Metcalf, John Oddy, and Charles Robertson. Harry would have been so pleased that James Russiello was selected to receive the scholarship to attend the 2013 London Summer School in his memory.

The Alumni provided \$500 for its Scholarship Fund in memory of Richard Nelson, who so graciously hosted with is partner Jim Michaels the "Tea" on the first day of the Newport Summer School.

We are extremely grateful to the following alumni who made contributions of \$100 or more to the Alumni Summer Schools Scholarship Fund.

Jennifer Adams	Sibyl McCormac Groff	John Oddy
Susan Appel	Nancy Hays	Jerry & Helena Peters
Warren Ashworth	Mary Anne Hunting	Dianne Pilgrim
Jennifer Baughn	Giovanna Jackson	Gretchen Redden
Ian & Maggie Berke	Stephen Jerome	Dick Reutlinger
David Blackburn	Sally Buchanan Kinsey	Bob Risley
Stephan Carlson	Gwen Koch	Elizabeth Shevlin
Glen Carter	Liz Leckie	Roberts & Donald H.
Carole & Bob Chapman	Darrel Lempke &	Roberts, Jr.
Amy Coes	Maryellen Trautman	Charles Robertson
Bill Dane	Lamar Lentz	Roger Scharmer
Paul Duchscherer	Clark Marlor	Jeff Sholeen
Hank Dunlop	John Martine	John Simonelli
Pat Eldredge	Peter Flagg Maxson	Helen Tucker
Michael Ellis	Tom McGehee	Fredi Vidal
Carolyn & Giroud Foster	Pauline Metcalf	Linda Weld
Bob Furhoff	Shelley Miller &	Marjorie White
Ron Gold	Joel Hoffman	Richard Guy Wilson
Nancy McAleer Golden	Lisa Moore	Karen Zukowski
Bill Grasse	Josephine Morales	

2013 Summer Schools Committee Scholarships

The following members of The Victorian Society in America's Summer Schools Committee generously supported the Committee's 2013 Scholarship Fund:

David Blackburn	Pauline Metcalf
Bob Chapman	John Simonelli
Nancy Golden	Tina Strauss

2012 FINANCIAL STATEMENT

Alumni Association of
The Victorian Society Summer
Schools

OPENING BALANCE

January 1, 2012. \$ 50,288

INCOME

Membership Dues. \$ 10,910
Scholarship Donations. \$ 2,965
Events \$ 5,145
Miscellaneous. \$ 90

Total Income \$ 19,110

EXPENSES

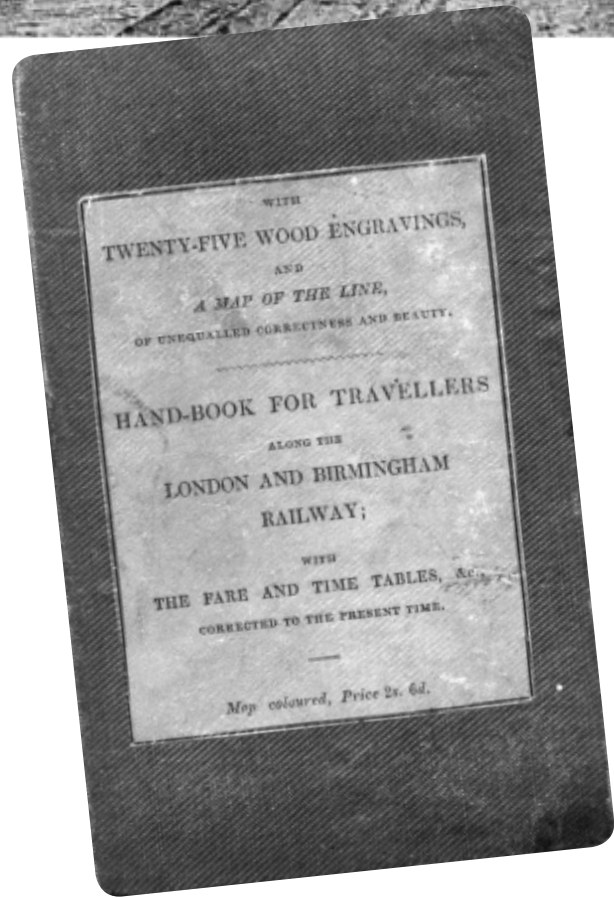
VSA Dues \$ 100
Scholarships. \$ 21,756
Summer School Receptions. . . . \$ 1,000
Events \$ 2,799
Newsletter \$ 1,134
Web Site \$ 500
Membership Renewal Program. . . \$ 164
Recruiting Events \$ 750
Insurance \$ 1,250
Miscellaneous Expenses \$ 478

Total Expenses \$ 29,931

Net Income/Loss (\$ 10,821)

CLOSING BALANCE

December 31, 2012 \$ 39,467



Top, Euston Station London, 1851.

Above, Part of a Euston Arch column being retrieved. The Euston Arch Trust seeks to salvage the stones and re-erect the arch.

Left, London and Birmingham Railway Hand-Book for Travellers.

one from the late 1830's and another a reprint of a work of the 1860's, both of which are reminders of the dynamic nature of railways during the Victorian era. I thought readers of the newsletter would find a brief discussion of them interesting.

Item one was discovered by accident in a job lot of books and pamphlets I bought at a local auction earlier in the year. It's a pocket book entitled, *Handbook for Travellers Along the London and Birmingham Railway*, complete with 25 wood engravings and a map of the line. The small book appears to have been issued in 1839, just one year after the railway opened in 1838.

Engineered by Robert Stephenson, The London and Birmingham Railway was the very first line linking the capital with another major city and ran from the Euston Station to the Curzon Street Station in Birmingham, where it was to link with the Grand Junction Railway. First mooted in the 1820s, early publicity material for potential investors emphasized how it would enable the exchange of goods between the capital and its hinterland; how it would provide easy, cheap and expeditious travelling for people; and how it would eventually provide a direct link with the city of Liverpool and thus connections to Ireland. With a capitalization of five and one-half million pounds and after considerable opposition from landowners along the proposed route, which led to some modifications being made, work began in November 1833. The fully completed line was officially opened on September 17, 1838, and the first train completed the 112.5-mile journey in five and one-half hours. There is a wall plaque at

Curzon Street Station that commemorates the arrival of the first train from London to the station on that day.

The traveller's handbook provides a fascinating insight into the nature of the route and the journey undertaken by early passengers using this line, and illustrates the desire of the railway company to satisfy the curiosity of its customers. At the beginning of Chapter 1, there is an interesting description of Philip Hardwick's renowned Euston Arch entrance: "...the grand entrance is formed of a majestic doric portico, with antae and two lodges on either side,

forming offices for booking parcels and extending about three hundred feet in width, the centre being opposite a wide entrance into Euston Square."

The description continues with information about the height and diameter of the columns, the overall height of the structure, and the amount of Bramley Fall stone used to erect it. Many of you will know that this great arch was demolished, despite opposition from many pressure groups, including the Victorian Society, in December 1961. The event represented an early "loss" for the society, but prompted a national debate about the future modernization of London. The rubble was sold to fill in a chasm in the Prescott Channel of the River Lee in east London. A society exists today, The Euston Arch Trust, which seeks to salvage the stones and re-erect the arch in front of Euston once



Alumni Events in 2012

Pittsburgh Study Tour

Nancy Golden

From December 7-9, 2012, a small group of alumni participated in the Alumni Associations' Pittsburgh Study Tour, arranged by John Martine at the suggestion of Pauline Metcalf.

The tour was exceptional from the first event—an elaborate reception at Ibiza, a restaurant in Pittsburgh's South Side, a National Register Historic District and one that John and his firm, Strada Architecture LLC, worked on with great success—to gallery tours led by exhibition curators.

Friday, the shuttle bus took us in drizzle to The Frick Art Museum to see the stunning exhibition, *Impression of Interiors, Gilded Age Paintings* by Walter Gay. American artist Walter Gay (1856–1937) is best known for his depictions of opulent residential European and American interiors. We were greeted by Bill Bodine, director of the museum, who provided an excellent introduction to the exhibition. Director of Curatorial Affairs Sarah Hall then led us through the exhibition.

For lunch, we gathered in The Frick's café, another of John's stunning creations.

After lunch, we had a special tour of Clayton, the Henry Clay Frick house, led by Clayton's Assistant Curator of Education and Collections Amanda Gillen. The Fricks purchased the house in 1882. It was expanded over time and underwent a four-year restoration, completed in 1990. When the Fricks moved to New York in 1905, they left in the house an astonishing 93 percent of their artifacts, including the first painting purchased by Frick, an 1895 George Hetzel landscape. The house was decked out for Christmas, and the tour ended with a blazing rendition of Christmas carols on the Orchestrion, which indeed sounded like a full orchestra.

Sunday morning, John hosted a breakfast in his office with the most delicious Italian pastries. All were impressed by the drawings and photographs of projects he and Strada Architecture LLC have worked on, and by seeing his recent National Trust award for the adaptive re-use design for seven historic building comprising Pittsburgh's Market Place. Fully fortified, we hastened to spend the day at the Carnegie Museums. Dawn Reid, curatorial assistant, Department of Decorative Arts and Design, Carnegie Museum of Art, took

continued on page 40

Alumni Association Annual Meeting

The 2013 Annual Meeting of the Alumni Association of the Victorian Society Summer Schools was held in conjunction with the Victorian Society Annual Meeting in Saint Augustine, FL. The Alumni meeting was held on Friday evening, April 26, 2013, at the St. Augustine Hilton Hotel. Twenty members attended the meeting and dinner. Bob Chapman, membership secretary, presided in Nancy Golden's absence.

Bob reported that John Martine had organized a successful Pittsburgh Study Tour that netted over \$2,000 for the Alumni Summer Schools Scholarship Fund.

The Alumni Association co-hosted a record number of seven local events to recruit new Summer Schools students. New co-sponsors this year were VSA Chapters Savannah and Northern New Jersey.

The Association gave a new record amount of \$22,525 for 2013 Summer School scholarships.

Changes in Alumni Association leadership this year include Keith MacKay who stepped down as treasurer, but remains a director. Jennifer Adams assumed the treasurer duties in January. Sheila Donahue, chair of the Alumni Nominating Committee, is leading the search effort to identify new officers and directors. Bob encouraged members to consider volunteering or suggesting appropriate persons needed to run the Association.

John Simonelli, VSA executive vice president, announced that, for the first time this year, the Summer Schools offered a "Victorian Cities Tour," a five-day part of the London School program, which included travel to the Midlands, Birmingham, Manchester, Liverpool, and places in between. This tour will be offered again in 2014.

Fall Study Program in Southwestern Virginia: Lynchburg and Appomattox

Sergei Troubetzkoy

Sergei Troubetzkoy (Newport 1990) developed the Fall Study Program held in October 2012 for The Victorian Society in America in Lynchburg, Bedford, and Appomattox, Virginia.

In February 2013, Mr. Troubetzkoy became one of the first graduates of the new Virginia Destination Professional Program of the Virginia Hospitality and Travel Association. In March 2013, he received the James Payne Memorial Golden Horseshoe Award for service to the Shenandoah Valley Travel Association, and in September 2013 he was presented with the Elizabeth Berry-Moseley Award for Volunteer Service to Bedford Main Street, Inc. Mr. Troubetzkoy was elected secretary of The Blue Ridge Parkway Association in May 2013, after having served on the organization's Board of Directors for many years.

Throughout the year, Mr. Troubetzkoy presented lectures and tours for Bedford's Bower Center for the Arts "Cultural Reflections" programs. He created these free programs in September 2011. They are held at least one Sunday afternoon each month. Several of the programs were designed to coincide with Bower Center exhibitions, and a few of the most popular programs have been repeated. Mr. Troubetzkoy was asked to present a couple such programs to other organizations, and in one instance a lecture was presented to other groups in Bedford, Staunton, and Charlottesville, Virginia. Topics of Mr. Troubetzkoy's program range from nineteenth- and twentieth-century Native American design, to Aesthetic Movement influences in American silver design, to the symbolism and iconography in nineteenth-century cemeteries. He even conducted a workshop on serving afternoon tea.

In September 2013, Mr. Troubetzkoy presented two lectures on the history of theatre in Staunton, Virginia as part of a celebration of the 100-year anniversary of the historic Dixie Theatre. Completed in 1913, the theater was originally called the New Theatre. Plans are underway to renovate the historic theater as a performing arts center. ♦

An Unger Brothers sterling silver tray, from Sergei Troubetzkoy's program on American silver design. Courtesy Sergei Troubetzkoy



Alumni News

In spring 2014, **Jennifer Adams** (London 2007; Newport 2007) resumes her teaching at the Corcoran College of Art & Design, with the course, History of Modern Design. In fall 2013, Jennifer was a guest lecturer in the George Mason-Smithsonian MA in the History of Decorative Arts program's (HDA) class, "The Aesthetic Movement in England and the United States," in which she spoke about her ongoing research on Oscar Wilde.

Nenette Arroyo (Newport 2007) joined the George Mason-Smithsonian MA in the History of Decorative Arts program as the administrative and communications coordinator in November 2012. She is responsible for the program's website, social media, internships, and Summer Field School in Glasgow, and serves as fiscal liaison between the HDA program and George Mason University.

Laura Camerlengo's (London 2008) latest exhibition at the Philadelphia Museum of Art, *From Money to Marriage: Miser's Purses* from the Museum's Collection features more than two dozen miser's purses from the museum's collection, alongside period illustrations and English artist James Collinson's painting, *For Sale*, from about 1855–60, which features a young woman holding a miser's purse. As with her e-book on the same subject, published by the Smithsonian earlier this year (and reported in the VSA's 2102 newsletter), Laura researched the topic as a student in the VSA London Study program in 2008.



From Money to Marriage Miser's Purses at the Philadelphia Museum of Art. Courtesy Laura Camerlengo

Kelly Conway (Newport 2002) is moving from her position as the Carolyn and Richard Barry Curator of Glass at the Chrysler Museum of Art to the Curator of American Glass at the Corning Museum of Glass. Kelly is a 2005 graduate of the Parsons-Smithsonian History of Decorative Arts Program.

Margaret Denny (London 2009) was awarded the Marlene Nathan Meyerson Photography Fellowship Endowment from the Harry Ransom Center, University of Texas, Austin, July 23–August 4, 2012. Her studies focused on Victorian Women Photographers in the Gernsheim Collection. Her essay, "Catharine Weed Barnes Ward: Advocate for Victorian Women Photographers" is available in the journal, *History of Photography* 36, 2(May 2012): 156-71, available online at www.tandfonline.com.

Ian Dungavell, the former director of the Victorian Society in the UK, is now the chief executive at Friends of Highgate Cemetery Trust.

Mimi Findlay (Newport 1992) was the interiors historian in a project consisting of researching, restoring, decorating and furnishing an 1882 townhouse in Manhattan, which won the Lucy G. Moses Preservation Award in April, 2013 from The New York Landmarks Conservancy. The house, now called the Mayer-Loeb House, was gifted by its third owner, Clara Wooli Mayer, to the School of American Studies in Athens to preserve and use as headquarters in 1974. The house is

one of the most exceptionally intact examples of aestheticism in architecture and interior design in America.

Ronald M. Gold (Newport 2003) was approved as a federal real estate appraisal contractor for real estate valuations. He now specializes in appraisals of commercial and residential properties in New York City, The Hamptons, and The Caribbean.

Keith D. MacKay (Newport 2007), Alumni Association Board Member, was recently appointed to the position of executive director of the Wilton House Museum in Richmond, Virginia. See the website www.wiltonhousemuseum.org for more information on this evolving historic property. Keith is a graduate of the Smithsonian-Corcoran History of Decorative Arts program.



Above, Wilton House Museum in Richmond, Virginia. Courtesy Keith MacKay

Opposite, Mayer-Loeb House, NYC. Photo by Durstan Saylor. Courtesy David Scott Parker Architects



John Martine (London 1979; London 2013; Newport 2007) accepted the Pittsburgh AIA Historic Preservation Award of Excellence for Strada Architecture LLC's work on the Fourth Avenue Dollar Bank Renovation.

In spring 2013, **Anna Nau** (Newport 2008) was part of the writing team that put together the World Heritage nomination for the San Antonio missions. See Anna's article on two Gothic revival churches in Philadelphia in the current issue of *Nineteenth Century*.

For the past 10 years, **Kevin Rogers** (Newport 1991) has worked as the project historian at Horace Walpole's Villa, Strawberry Hill. In July 2013, The Strawberry Hill Trust was awarded the prestigious Grand Prix of the 2013 European Union Prize for Cultural Heritage/Europa Nostra in the conservation category.

Kerri Rubman (London 2011) researches and writes evaluations of heritage (mainly pre-WWI) buildings for the City of Calgary, and edits articles, books, and reports on historic preservation and related topics.

Recent clients include the National Trust for Historic Preservation, an internationally known heritage consultant, and the World Bank Urban Development Series. She volunteers for local heritage projects as a writer and event assistant, and is a founder of the fledging Victorian Society of Calgary.

Wilson Stiles (Philadelphia 1985) is vice president of the Center for Architecture Sarasota, the organization spearheading the development of a new satellite campus of the University of Florida in downtown Sarasota that will house graduate studies in architecture. The campus will also include a community center for everyone for exhibitions, lectures, films, and tours on architecture, both historic and modern.

Architectural historian **Susan Wagg**, (London 1981; Glasgow 1991) is the author of the first study of one of Canada's major late Victorian architects: Andrew Thomas Taylor. The book, *The Architecture of Andrew Thomas Taylor: Montreal's Square Mile and Beyond*, McGill-Queen's University Press, 2013, is available thru Amazon.

Linda Weld (London 2011; Newport 2012) was promoted to Assistant Professor of Architecture at the Wentworth Institute of Technology in Boston MA.

On February 6, 2013, **Richard Guy Wilson**, author of *Edith Wharton at Home*, led a discussion on the enduring principles of good, livable design through an examination of Edith Wharton's and Ogden Codman's 1897 treatise *The Decoration of Houses*. The event took place at the New York School of Interior Design and was in partnership with Edith Wharton's The Mount. Panelists included design historian and author **Pauline C. Metcalf**, interior designer and author Charlotte Moss, and *Architectural Digest* editor and author Mitchell Owens.

In Memoriam

Recently, the VSA Summer Schools Alumni Association lost several of its highly valued officers, members, and supporters:

Julian Barrow (August 28, 1939–September 3, 2013), with his wife Serena Barrow, was the gracious host of receptions for the London Summer School Scholars for four years, from 2010–2013. He was a noted artist, recognized for his landscape work and paintings of country houses, conversation pieces, and interiors. He exhibited at the Royal Academy Summer Exhibition, the Fine Art Society in London, and the W M Brady Gallery in New York City. The Alumni Association donated a scholarship for a 2014 London scholar in his memory.

Billie Britz (December 6, 1925–May 15, 2013), was an architectural historian and two-term president of the Victorian Society in America. She earned her undergraduate degree from the University of Michigan and a master's degree in historic preservation from Columbia University. She worked at preserving greenhouses and published a variety of articles on historic greenhouses and gardens.

Architectural historian **Loretta Lorance** (February 26, 2011, deceased) was a past administrator of the VSA Summer Schools program. She obtained her PhD from CUNY, was a faculty member at the School of Visual Arts in New York City, and published the 2009 *Becoming Bucky Fuller*, MIT Press, which traces the career of renowned architect and futurist Richard Buckminster "Bucky" Fuller.

Interior Decorator **Richard Nelson** (May 8, 1933–December 28, 2012) began his career in 1956, working for Sister Parish in New York City. Projects included work on the John F. Kennedy White House, as well as the family's private quarters. He opened his own business in New York City in the early 1960s, and again in Newport, Rhode Island in the late 1970s. Mr. Nelson worked with the Newport Preservation Society on the restoration of several Bellevue Avenue mansions. His work was published in prominent periodicals such as *House and Garden*, *House Beautiful*, and the *New York Times Sunday Magazine*. In 1996, a Newport project for which Mr. Nelson was the designer was selected for the front cover and featured article in *Architectural Digest*. And, photos of Mr. Nelson's own home were featured in the January 1998 issue of *British House & Garden*. The Alumni Association donated a scholarship for a 2013 Newport scholar in his memory.

Harry Schalck (January 30, 1926–December 19, 2012) was the co-chair of the VSA's Education Committee. He received his PhD from Clark University, having written his dissertation on nineteenth-century newspapers. He was involved with architectural history and preservation throughout his life. He served as secretary, treasurer, vice president, and president of the Philadelphia Chapter of the Society of Architectural Historians, and was active in the Chester County Historical Society. For 26 years, he was a professor of english and european history at West Chester University and chair of the Department. He also taught at the University's Institute of British Cultural Studies at Manchester College of Oxford University. He worked on the Census of Stained Glass Windows in America and published numerous monographs on British and American culture, including one on West Chester architect T. Roney Williamson.



Above, JULIAN BARROW with his wife, SERENA BARROW and ELIZABETH LECKIE, assistant director, London Summer School. Courtesy Elizabeth Leckie

Left, JULIAN BARROW at his home and studio, once the home of John Singer Sargent. Courtesy Elizabeth Leckie

Top, RICHARD NELSON chats with Newport 2011 scholars during his annual tea on the first evening of the program. Courtesy Jennifer Carlquist

Recruitment Events

'New Discoveries' Event Hosted by the Cooper-Hewitt

Jennifer Carlquist,
VSA Summer Schools
Administrator

The VSA Summer Schools (VSASS) have long enjoyed close ties with the Master's Program in the History of Decorative Arts and Design at the Cooper-Hewitt, National Design Museum. Nearly every year, Cooper-Hewitt students and alumni have attended the Newport or London programs. Dr. Sarah Lichtman (London 2001, Newport 2005), who serves as interim director of the Cooper-Hewitt program, encourages her students to build upon their curriculum and further their research by getting out the classroom and attending programs like the Summer Schools. She has for several years volunteered on the VSA Summer Schools Committee and helps maintain the Summer Schools' mission to be both academically rigorous and accessible to a broad audience.

Sarah's efforts are aided by several of her colleagues, including Stephen Van Dyk and Elizabeth Broman, two of the Cooper-Hewitt's esteemed team of librarians. Both are seasoned art historians, actively involved in the VSA's New York Metropolitan Chapter. They help raise the profile of the Summer Schools among the Cooper-Hewitt students and staff, as well as the library's many external users.

This past February, the Cooper-Hewitt's Library and Master's Program joined forces with the VSA Summer Schools Committee and Alumni Association to host an informational event about the Summer Schools, featuring a lecture by Richard Guy Wilson. The Cooper-Hewitt is closed while undergoing major renovation, but the library and M.A. program graciously opened a classroom, which made Professor Wilson feel perfectly at home.

VSASS Committee Co-Chair John Simonelli (Newport 1996, London 2006, Midlands 2013) welcomed the few dozen attendees and introduced the evening's speakers: James Russiello (Newport 2012, London 2013), who beautifully illustrated his "life-changing" experience in Newport in 2012, and Elizabeth Broman (Newport 2010, London 2011), who described the historic, technological, and aesthetic significance of nineteenth-century cast iron she was able to see firsthand during the London Summer School. Richard Guy Wilson followed with his usual combination of insight and enthusiasm, in a lecture entitled, "Can You Believe It?: New Discoveries for the Summer School." He discussed the ongoing reexamination of Orientalism in Newport and its surrounding area, as seen in Marble House's famed Chinese Tea House (c. 1913) to lesser-known examples, such as the painted walls of the Vernon House (c. 1730s), and elements of McKim, Mead and White's 1880-90s designs. With the help of our Cooper-Hewitt friends, Richard and his fellow speakers demonstrated that there is always more to learn during the VSA Summer Schools.

New Jersey

On February 7, 2013, the Northern New Jersey Chapter of the Victorian Society in America co-hosted with the Alumni Association a cocktail party and Summer School recruitment event. A beautiful invitation was designed and sent to three local universities that have Historic Preservation and Museum Studies graduate programs. The event was held at a private residence where Annie Oakley was a frequent visitor. The current owner Ruth Bedford is the niece of Annie Oakley's good friend, Jane.

Summer Schools brochures as well as Alumni newsletters were passed out while cocktails and hors d'oeuvres were served. The speaker for the event, Ted Reilly, is the manuscript reference librarian in the Manuscript Department of the New York Historical Society. Ted was a recipient of a scholarship that enabled him to attend the Newport Summer School. He spoke exuberantly about his experience in Rhode Island. Several of the attendees expressed interest in attending the Summer School.

Approximately 20 attended. Good food, great house, and enthusiastic speaker. It was a wonderful event.

New England Chapter

Alumni Sheila Donahue and other members of The Victorian Society in America/New England Chapter hosted a recruitment event on November 27, 2012, at the Gibson House Museum, Boston. The event featured a talk on international preservation by Melanie Hall, associate professor and director of museum studies in the Department of History of Art and Architecture, Boston University, and author of *Towards World Heritage: International Origins of the Preservation Movement, 1978-1930*. Elizabeth Holbrook and Linda Weld, recent alumnae of the VSA Summer Schools, shared their Summer School experiences with prospective students.

San Francisco

Ian and Maggie Berke hosted over 40 alumni and prospective students in their treasure-filled home in San Francisco on February 9, 2013. Hannah Sigur having just defended her Ph.D. thesis, "Neoclassicism and National Identity: Japan, the United States, and International Expositions 1862-1915," from the Institute of Fine Arts, New York University, shared her experiences as both a student and a lecturer at the Newport Summer School. Jessee Wilson-Grainger, a 2012 Alumni Association Scholarship recipient, talked about how her London experience augments her work. Ian enthusiastically led small groups on tours of his collections of clocks, silver, and Herter Brothers furniture, while Maggie served amazing hors d'oeuvres and wine. Steven Haigh's slide show of London ran continuously on his laptop. Steven and Hank Dunlop had worked diligently to invite many leaders in the preservation field in the Bay Area and Sacramento, which accounted for the large turnout. Alumni President Nancy Golden thanked Ian and Maggie for hosting the event and for their generous donation of the food and wine.

Washington, DC

The VSA Washington Metropolitan Chapter and the Alumni Association of the VSA Summer Schools hosted a reception on January 29, 2013, for prospective students to attend the 2013 VSA Newport and London Summer Schools. The event was held at the Smithsonian's S. Dillon Ripley Center, which houses the Smithsonian-Mason MA in the History of Decorative Arts program

Jennifer Adams (Newport 2011; London 2007) and Kimberly Robinson (London 2012) described their Summer School experiences and showed photographs of sites visited during their attendance at the Summer Schools. A number of alumni from previous years also attended and answered questions about the programs.

Pittsburgh

Strata Architecture's Pittsburgh office was the scene on January 21, 2013, of an Alumni Summer School recruitment event hosted by John A. Martine AIA (London 1979 and 2013, Newport 2007). Close to 30 people attended, including John's office colleagues and invited guests. He tempted his staff to stay late with a sumptuous spread of Scotch Eggs, traditional tea sandwiches, Stilton cheese and crackers, two kinds of imported British ale, and shortbread cookies for dessert! Dan Holland (London, 2012) gave an excellent presentation of the program's highlights. Many questions were asked, and Dan and John fielded them with much aplomb! The end result was two successful applications to Newport, and John himself deciding it was time for a "refresher course" in London.



KIMBERLY ROBINSON described her London experiences at the VSA Washington Chapter Reception.



IAN AND MAGGIE BERKE, generous hosts of the San Francisco Alumni event. Photograph by Fred Golden

Right, RICHARD GUY WILSON lectures to the Savannah Chapter of the VSA.

Bottom, lecture attendees enjoy a brief reception before Professor WILSON's second lecture. Photographs courtesy Shannon Schaefer

VSA Savannah Welcomes Richard Guy Wilson

Justin Gunther

The Savannah Chapter of The Victorian Society in America welcomed Richard Guy Wilson, Commonwealth Professor and Chair, Department of Architectural History, University of Virginia, and course director of the Newport Summer School, for a special event at St. John's Episcopal Church, Cranmer Hall, on January 25, 2013. Organized in association with the UVaClub of Savannah and the University of Virginia Alumni Association, the evening featured a reception and two talks by Richard Guy Wilson.

Presenting to a packed house of VSA chapter members and the local Savannah community, Wilson first explored the richness of Newport in his talk, "Newport, Queen of the American Resorts." Through stunning imagery and vivid descriptions, the audience received a preview of the experiences made available to Victorian Society Summer School participants. Since its founding in the seventeenth century, Newport has been an artistic and cultural center, and Wilson discussed the city's importance as an unparalleled classroom for the study of art, architecture, landscape, and social history from the colonial period to the Gilded Age. Wilson highlighted the opulent architecture of McKim, Mead and White and Richard Morris Hunt; the extraordinary art of Gilbert Stuart and John LaFarge; the exceptional furniture



of the Townsend and Goddard families; and the seemingly unparalleled summer social scene. The audience particularly enjoyed learning the history of Kingscote, the first purpose-built summer cottage in Newport. Designed by Richard Upjohn in 1839, Kingscote served as a summer refuge for George Noble Jones of Savannah's Wormsloe Plantation.

After a brief reception, Wilson presented his second program, "Thomas Jefferson's Architecture and Its Impact in the South: Creating a National Image." Wilson began by discussing the influences that helped define Jefferson as one of our country's greatest amateur architects. Through his extensive travels and voracious reading, Jefferson developed an intense passion for architecture, and once wrote that "architecture is my delight, and putting up, and pulling down, one of my great amusements." Jefferson found his inspiration in the work of ancient Greece and Rome, particularly through Andrea Palladio's *The Four Books of Architecture*. The Virginia Capitol building, Jefferson's expression of cubic geometry, and The Rotunda at the University of Virginia, his embodiment of spherical proportions, are among his finest architectural contributions



and served as inspiration for subsequent buildings throughout the South. In Savannah this influence was best expressed through the work of James Hamilton Couper. A plantation owner and amateur architect, Couper modeled his design for Savannah's Christ Church after the Virginia Capitol in an effort to break from traditional church design, which promoted a feeling of British Colonialism, and created an architectural expression for the new democracy.

Richard Guy Wilson's visit to Savannah was wonderfully enriching for all in attendance, and the Savannah Chapter hopes to host Wilson again in the near future. ♦

Annual Summer School Receptions

Nancy Golden

The Alumni Association again co-hosted receptions for the Summer Schools students in 2013.

The Newport Summer School Reception, held on June 5, 2013, was graciously hosted by Pauline Metcalf at her family's home, Philmonee, in Exeter. It was a perfect spring evening with the gardens at their absolute peak. Pauline warmly welcomed the students and provided a history of Philmonee. VSA President Tina Strauss and VSA Executive Vice President John Simonelli welcomed the students on behalf of the VSA. Alumni President Nancy Golden also welcomed the students and urged them to be ambassadors of the Summer Schools by encouraging their colleagues and friends to attend. Sadly missing at the event was Richard Nelson, who was such a jovial feature holding court at previous receptions. The Alumni Association donated a scholarship for a 2013 Newport scholar in his memory.

The London Summer School Reception was held on Friday, June 12, 2013, in the studio of Julian Barrow. Julian and Serena Barrow were once again gracious hosts providing a special evening for all. Liz Leckie, London Summer School assistant director, and John Martine, alumni association director, welcomed the students and talked about the mission of the Alumni Association.

The Barrow's studio, where they have made their home for many years, was once the home and studio of John Singer Sargent. He lived there from 1886 until his death in 1925. James McNeill Whistler also lived in the building for a brief period after giving



up the White House, built for him next door by architect E.W. Godwin. The studio, with its high ceilings, beautiful paintings and furnishings, and a stunning prospect northeast over Christopher Wren's Royal Hospital Chelsea made the perfect setting to welcome the class of 2013 into the Alumni Association.

Julian Barrow was himself a noted artist and traveled widely for his landscape work. Sadly, Julian Barrow recently passed away. The Alumni Association donated a scholarship for a 2014 London scholar in his memory. ♦

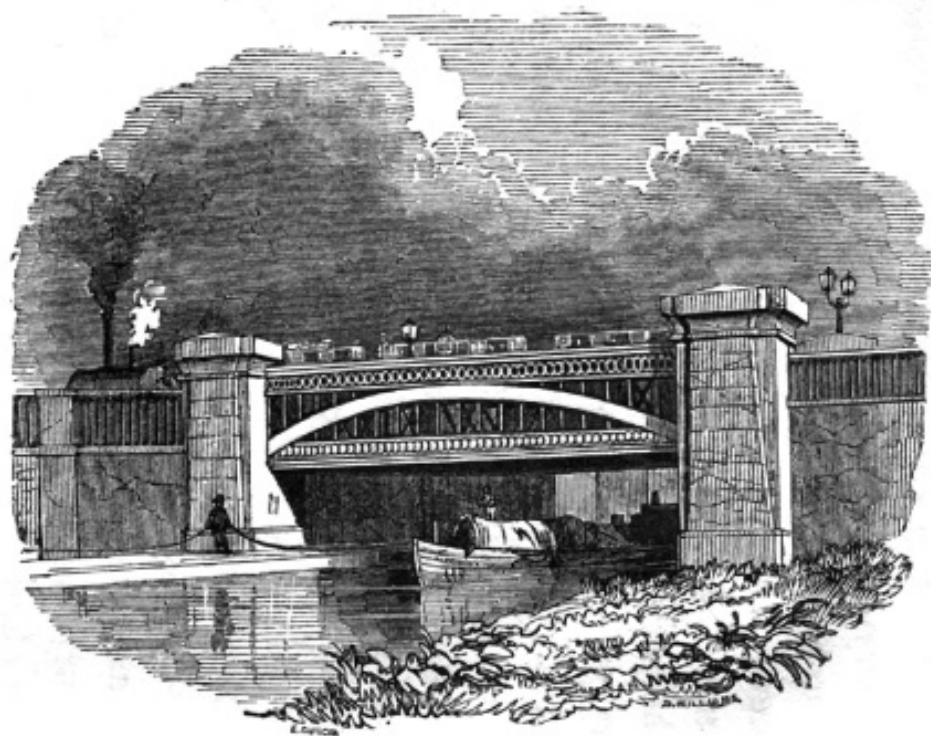
Top, the Newport group gathered at Philmonee, PAULINE METCALF's family home in Exeter, RI. Photograph by Jame Russiello

Below, London Summer School reception with JULIAN BARROW.

again, but it's unlikely to happen and it would essentially end up being a reproduction if it did. The Hardwick Arch at Curzon Street, Birmingham, however, does survive, and every year we get the chance to see it on the coach tour of the city, which forms part of the Summer School's trip to the north of England led by Gavin Stamp. (see cover)

The handbook provides details of all parts of the line to Birmingham, including the en route stations. One of the most interesting bits is also to be found in Chapter 1, which deals with the route of the railway from Euston to Camden Town. Just to the north of Euston Station is the Regent's Canal, an eighteenth-century structure that links the Thames at Limehouse with central London and beyond. The problem facing Stephenson and his team was whether to take the new railway over or under this canal. The

Wood engraving from the *Handbook for Travellers Along the London and Birmingham Railway*.



BRIDGE OVER REGENT'S CANAL.

decision to bridge it and take it over the canal meant an inclined ramp from Euston to the bridge that all trains would have to negotiate before going on to Camden. According to page 11 of the handbook, trains were hauled by ropes up this incline by stationery steam engines built and installed in housing at Camden. When the train reached the canal bridge "the carriages are detached from the rope and allowed to run along the line till they meet with the locomotive engine by which it is afterwards propelled." This is interesting, but possibly not the entire picture. Further research revealed that one of the L&BR engineers, Peter Lecount, who produced a history of the railway in 1839 stated that "it is not because the locomotives cannot draw a train of carriages up this incline that a fixed engine and endless rope are used, for they can and have done so, but because the Company are restricted by their Act of Parliament from running locomotive engines nearer London than Camden Town." It would appear that locomotives hauled the trains up the incline from opening day on July 20, 1837, until the rope system came into full use on October 14, 1837. The rope system was discontinued in 1843. There isn't room available to provide further details from this fascinating little book, but the above account reveals the outlines of what proved to be an absorbing tale of ambitious engineering and complex politics, which affected both the construction and operation of the new railway.

My second item was purchased at the Northampton home of model railway engine manufacturer Mr. Basset Lowke—a house modified for him by Charles Rennie Mackintosh in the Edwardian period. There in the museum shop was a facsimile edition of Bradshaw's guide, the 1863 edition of *Bradshaw's Descriptive Railway Handbook of Great Britain and Ireland*.

George Bradshaw, a Lancastrian cartographer, printmaker, and publisher, is best known for producing the most important, successful, and longest running of the integrated railway timetables. The first editions of these came out in 1839 just before the introduction of standardized railway time in November 1840. From December 1841, they were issued as *Bradshaw's Monthly Railway Guide* at a cost of sixpence. Soon the publication and its producer became synonymous and for most travellers a railway timetable in the Victorian and Edwardian period became known as a Bradshaw. It was a publication that was to survive into the mid-twentieth century—the last issue coming out in 1961.

Perhaps less well known now, but very popular in its own time, was the series of traveller's guides Bradshaw produced in 1863 for passengers using the train system for pleasure. The four volumes set out to act as a gazetteer describing, often in some detail, the characteristics of towns and places along selected railway routes across the country. In many ways it was the very first tourist guide organized round the idea of railway journeys.

Consider for example the entry for Stoke in Staffordshire:

"This is the busy capital of the Staffordshire Potteries, a district 9 miles long, including Longton, Fenton, Hanley, Burslem, Etruria, Tunstall & It returns two members, nearly all the population of 101,207 employed in the manufacturing of pottery or the arts connected with it. Potters clay (though of course quality) and coal are both abundant, hence the peculiar advantage hitherto possessed by this spot. Stout, low kilns are smoking about everywhere, each the centre of a pottery establishment for which a 'Bank' is the local name At these, and at Mintons are produced the most beautiful porcelain rivalling the finest made abroad; also the terracotta, tessellated tiles and so extensively used in new churches and the small figures in imitation of marble statuary."

Those of you reading this article will remember the summer school visit to Stoke-on-Trent and recognize this as a succinct and accurate description of the nature of the Staffordshire pottery towns in the middle of the nineteenth century.

In more recent times, the guide has been used by BBC television presenter Michael Portillo as a basis for a series of modern railway journeys round Britain entitled, *Great British Railway Journeys*, the first series broadcast early in 2010. The huge popularity of the programmes led to a second series in 2011 and a third in 2012. A comparison between the Bradshaw descriptions of places along each route with how the places appear today seemed to fascinate the viewing public. It is for this reason that the guide has been published in facsimile form and at £10 it seems very reasonable indeed. The railway journeys, which many of you might find interesting, are available on DVD, and a copy of the guide would make a perfect present for anyone interested in the Victorian railways of Britain.

So, two separate but not unrelated publications have stimulated me to write this short article about Victorian railways in Britain and brought to mind not only the architectural heritage their development has left behind, but also stressed their importance to the socio-economic development of Britain in the middle of the nineteenth century. It is right and proper we should duly consider that importance in the London Summer School program. I am delighted we see so many sites related to this fascinating mode of transport during our two-week sojourn round Britain. ♦



Cartographer, printmaker, and publisher George Bradshaw.

Snapshots of the London Summer School by Three 2013 Alums

Two Impressive Sites

Richard Brandi
London Summer School 2013

The Victorian Society of America London Summer School program contained a wide range of buildings. Two sites impressed me in unexpected ways.

Regency Town House

During the tour of The Regency Town House, Brunswick Square, Hove, outside Brighton, our host Nick Tyson explained how he came upon the house some years ago and made the acquaintance of an elderly woman who lived in the basement. She had been a housekeeper of the house and was allowed to live there after the owners passed away. Tyson said the woman lived alone and would walk to the store once a week and buy vegetables. After cooking a large stew, she would store it without refrigeration and that would be her meal for the week. This story put a human face on the restoration of the house. Begun as a fashionable development, then passing through a long period of decline and now experiencing a renaissance, The Regency Town House typified how Victorian Britain rose to preeminence in the later nineteenth century and then faded as its economy lost ground to other countries.

Norney Grange

The last day of the tour included a tour of Norney Grange with the owner, Russell Clapshaw. After two weeks of constant traveling by foot, Tube, and bus, I was very glad for the tea in the garden. The weather was perfect (it was even too warm) and I came to understand how much the English love their gardens when the weather is accommodating. ♦

2013 students outside The Regency Town House, a Grade I-listed terraced home of the mid-1820s. Photograph by Richard Brandi



Summer School Tours Provide a Shiny Present

James Russiello
London Summer School 2013

Favorite sites? Gothic. Italianate. Newport. London. Last year with Director Richard Guy Wilson, the class visited Newport's Kingscote (1839) and Edward King House (1847), both designed by Richard Upjohn, who was among the earlier architects who pioneered the importation of those styles to the United States. This year in London, Co-Director Gavin Stamp walked the class into or around Gothicist Sir George Gilbert Scott's several Gothic wonders around the UK. However, to hold onto one of his larger commissions, the Foreign Office (1861–74), Scott had to change styles. Handling the exterior (the interior was split with Matthew Digby Wyatt), Scott designed a Gothic civic structure for a Conservative government but managed to keep the commission during a Liberal government by redesigning in that parties' favored Italianate style. Scott pulled it off but always wanted a Gothic design, and erected such a fine and prominent Italianate structure damaged his reputation as a proponent of the Gothic Revival. The incident reminded me of Richard Morris Hunt's two drawn-up designs for The Breakers (1893-95). Hunt favored a Gothic design. Client Alice Vanderbilt selected his Italianate design, and the client is always right.

It's hard to isolate a site in Oxford. While living in Oxford and in the UK, I always visited Oxford whenever there was an open house but never managed to enter a college library. On this trip, the class was invited into Exeter College Library and viewed William Morris's own copy of the Kelmscott Press' *Works of Geoffrey Chaucer* (1896). A little later in the day, we wandered into the striped-bacon, Gothic-style Keble College (1868-76),



Imagine J.R.R. Tolkien studying in these stacks of Exeter College Library, designed by Sir George Gilbert Scott. Photograph by James Russiello

William Butterfield's costly design in a formerly low-status brick for that newly founded affordable Oxford college. The architect avoided the total spatial enclosure typical of Oxford quadrangles and constructed its medieval Middle Pointed Gothic design in polychromatic brick and buff stone, unmistakably High Victorian in a sharply contrasting and startlingly unaesthetic way. To me, I love the college for its resemblance to that of a "razzle dazzle" camouflaged World War I battleship or the playfulness of re-worked commonplace materials on Frank Gehry's own Santa Monica residence and his other 1970s works. Snuggled around the rear of Butterfield's blocks was the later Blackhall Road residential annex (1972-80, Ahrends, Burton & Koralek), a well-designed mid-century structure playfully and comfortably juxtaposed with its nineteenth-century philosophical equal.

Pugin author, Rosemary Hill, was a lecturer and one of our tour guides for the Palace of Westminster. Another classmate was a professor and A.W.N.

Pugin expert. It was a thrill to see Parliament and Cheddar with such experts. And intimidating! So I don't want to say much about Pugin but I will say that I met up with my former boss in Oxford who in the 1960s had driven Sir Nikolaus Pevsner around while he was writing his *Buildings of England* series. I remember one snippet of wisdom conveyed to my boss off the cuff when he had identified some stained glass by William Wailes of Newcastle-on-Tyne: "Wailes was balding so his male figures generally have receding hairlines." Thus while my classmates swarmed the gold and glitter that is Cheddar—Cheddar: consolation to all of Pugin's woes—I found the shiny chrome dome of a Wailes figurative window. I always dreaded the baldness that runs in my family, but maybe I should be looking forward to a stained-glass future. Everyone considering the Summer Schools should look forward to a shiny future. ♦

The One That Got Away

Frampton Tolbert
Newport Summer School 2013

Surprisingly my favorite building of the Victorian Society London Summer School was the one that got away. As with many of the students, I was a constant photographer, documenting all of the sites we visited across England. But when the bus pulled up to the Victoria Law Courts in Birmingham and we were told we'd have to go through security in the building and leave our cameras, I left both my camera and my camera phone on the bus. The loss hurts me to this day as the building was such a stunning essay in Victorian architecture and material technology, and I have no images of my own to remember it by.

The Victoria Law Courts date from 1887 to 1891, and encompass an entire city block in downtown Birmingham along Corporation Street. The architects of the building were Webb & Bell, and the law courts were the first major commission for the firm. They also worked on numerous other buildings throughout England and were widely known in the Victorian era, designing portions of the Victoria and Albert Museum and King's College at Cambridge.

The exterior of the building is entirely clad in a rich, red terracotta and red brick and topped by a multi-colored slate roof with an iron cresting. Despite being a single color, the intricate patterns and designs throughout the terracotta enliven the structure and include chimney stacks and two slender, ornate towers. The building is sited on a

slightly sloping street and is entered by a staircase located under a large, ornate archway. The most prominent decoration is centered here and is crowned by a seated statue of Queen Victoria, designed by sculptor Harry Bates. The interior of the building is quite different than the exterior, clad in a much paler, buff-colored terracotta, but also quite detailed in ornamentation. Several of the courtrooms, which the Summer School visited, maintain Victorian-era elements, including wood paneling.

Sadly, the entire complex has a forlorn feeling. Many of the courts have moved out and the city of Birmingham plans to move the remaining courts from the building, rendering it obsolete. While its Grade I listing, the highest government recognition, offers it a high level of protection, it is still in danger of decay and neglect. Exacerbating this feeling is the large-scale, c. 1903 Methodist Central Hall across

Corporation Street. This building (designed by different architects) is also clad in red terracotta and consists of a large three-story central structure with a prominent tower. It currently awaits plans for redevelopment and has visible plant growth on parts of the facade. Hopefully an appropriate reuse plan can be found for both of these incredibly significant and worthwhile structures so I will be able to visit them again, next time with a camera. ♦

Victoria Law Courts (1887-91, Webb & Bell).
Photograph by James Russiello



Artists' Houses in London: The Holland Park Circle

ELIZABETH LECKIE Assistant Director, London Summer School

In the 1860s, a new type of dwelling appeared in London, the purpose-built artist's house, incorporating a working studio and much, much more. Prior to this, artists adapted space at home; erected a small, separate structure in the garden; or found rooms away from home to serve as a studio and place to receive patrons and sitters. By the 1860s, their changing social status prompted successful painters and sculptors to work with architects in creating houses to announce their place in the new order.

The establishment in 1768 of the Royal Academy gave artists greater professional recognition. The aim of its founders was to set formal standards through teaching, exhibition, membership, and prizes, to strengthen the idea of a national school of British art. Its founding president, Joshua Reynolds, received a knighthood, and the position of artists in British society began to rise, from that of artisan to gentleman. By the beginning of Victoria's reign in 1837, successful artists had begun to feel socially secure among their patrons. The most prominent achieved enormous popularity and were the greatest celebrities of their day. Critics, dealers, gallery owners, journalists, and satirists all contributed to their growing fame. Illustrated monthlies like *Artists at Home* and gossip magazines like *The Strand* offered an intimate view of the artistic household, and the public hung on every word and image.

The first of these houses appeared at the southern edge of the Holland estate in Kensington. An artistic circle had been formed in the 1850s by Sara and Thoby Prinsep, when they took a 21-year lease from Lord Holland for the dower house on the estate. Known as Little Holland House, it was the scene of Sunday afternoon garden parties where Sara Prinsep presided over an unconventional mixture of promising young artists and well-to-do patrons. Painter and sculptor George Frederick Watts, who lived with them, was the ethereal spirit at the center of this circle, which included, among others, John Everett Millais, Edward Burne-Jones, and Frederic Leighton. The Prinseps were an Anglo-Indian family, recently arrived from Calcutta, who created an atmosphere that was exotic and freer than in other London salons. Their son, Valentine, studied painting with Watts and mixed with the Pre-Raphaelites. In the meantime, financial worries stemming in part from Lady Holland's gambling debts, caused her family to begin leasing parcels of land on the perimeter of the estate. In 1864, 26-year old Val Prinsep decided to build himself a house on newly-laid



Photograph of Valentine Prinsep in his studio, One Holland Park Road.

out Holland Park Road. He chose Philip Webb as architect, perhaps because of his success with the Red House for William Morris, and the new structure was the first purpose-built artist's house in London. It was red brick, in country parsonage style with Queen Anne details. More than half the space of the house was dedicated to the two-storey studio.

Also in 1864, Frederic Leighton was made an associate of the Royal Academy and began to plan a house for himself next door to his young friend Prinsep. In a series of building phases over many years, he worked with the architect George Aitchison to design a house to suit his particular tastes and professional demands. The simple exterior belies the richness of the interior, with its spectacular domed Arab Hall. In 1874, after more property was released for development and Little Holland House was slated for demolition, G.F. Watts sublet land from Prinsep to build a large house for himself in nearby Melbury Road. Working with architect F.P. Cockerell he designed a house with, eventually, three studios, a conservatory, and a picture gallery for displaying his work. It was called new Little Holland House.

In 1875, new neighbors arrived in Melbury Road. Marcus Stone and Luke Fildes were the first. Close friends and rivals, they both hired Richard Norman Shaw to design their houses in the newly-popular Queen Anne style. Stone used his garden as a backdrop for his sentimental and historical subjects. Fildes's house was larger, with an enormous studio where Edward VII sat for his portrait. Fildes could count on 700 to 1,000 visitors through his house on open Sundays. The artistic Thorneycroft family commissioned a double house by John Belcher to accommodate sculptor William Hamo Thorneycroft, and his parents and sisters. There were studios for all and the adjoining house was rented to provide income. Gothic Revival architect and designer William Burges was a close friend of Leighton. He built

himself a Norman tower across the road from Watts, a scaled-down version of two idealized Medieval castles he restored for his patron, the Marquess of Bute.

What did artists want when they had the opportunity to have houses built for them? Studios, usually more than one, with ample space; north light, adjustable in summer and winter; apparatus to accommodate lifting and storing enormous canvases; dressing rooms; and a separate entrance for models. They also wanted living areas for their families and formal rooms to show off to patrons, friends, and the crowds who streamed into these houses each year on Exhibition Sunday to view paintings about to be submitted to the Royal Academy show.

Not every artist of note chose to live near Holland Park. Millais commissioned a neo-Renaissance palazzo at Palace Gate, Burne-Jones settled in Fulham, and Lawrence Alma-Tadema's house and spectacular 3-storey studio with aluminum-leafed ceiling was in St. John's Wood. Rosetti and Whistler chose more bohemian Chelsea.

The Holland Park Circle, however, established the first artists' colony in Victorian London. They hired prominent architects to satisfy their professional and social requirements, and other artists followed suit. This, in turn, influenced houses designed for the upper and middle classes, and later the studio flats built on speculation for artists flocking to London. Today, the neighborhood is still a red-brick Queen Anne enclave, and most of the houses survive. Little Holland House is gone, but Leighton House, meticulously restored and open to the public, interprets the life of one of the "Olympians" of Victorian painting, and offers a visit to one of the "Art Homes of Kensington." ♦



The opulent, domed Arab Hall in the home of Frederic Leighton, designed with George Aitchison.



Assistant Director ELIZABETH LECKIE atop the balcony at the Oxford Union Society surveying its early Pre-Raphaelite frescoes by Rosetti, Morris, Burne-Jones, Hughes, Pollen, Prinsep, and Stanhope. Photograph courtesy James Russiello

The Second Time is the Charm

GINA SANTUCCI Victorian Cities Midlands Tour 2013

Bill Ayres, John Simonelli (both good sports and up for anything) and I were colleagues in this "repeat performance" Victorian Cities tour. At least, it was a repeat performance for me as I was a student in the London Summer School class of 2009. I was so pleased to be able to go on the Northern trip again. As the alumni know, the two-week course is such a whirlwind of events that even four years later, I was longing to go back and really be able to concentrate on certain places and aspects of the trip. This was a great opportunity.

The first unusual event was the HEAT. I forgot how airless the Tube is in summer. I was fascinated by the local Underground custom of opening the window in the front of the car to let in the cool breeze, and then one individual planting oneself in front of said window, taking all the cool air. In the NYC subway, this would easily be grounds for homicide.

When I first heard of the Northampton Shoe Museum, I was somewhat puzzled by its inclusion in the tour. It didn't seem to be "of the period," which is ever the watchword of the Summer School. But it is a great example of the small museum, richly packed with artifacts and extremely well interpreted. Never having been a shoe collector (flat feet) I was fascinated.

Birmingham is a wonderful collection of historic buildings that feels somewhat isolated like an island in the

Midlands. Alan Crawford's lecture on historic pubs at the The Barton Arms (great Thai food) was very illuminating and placed pub architecture within a rich historic context.

The Stoke-on-Trent pottery museum is always a treat. Again, "not of the period" but most interesting to me professionally was the Staffordshire Hoard exhibit, which was pure archaeology. I was impressed by how well the site was interpreted and by the volume of visitors, who appeared engaged and involved with the exhibit. In New York City, I work with the city's urban archaeologists, most notably with the African Burial Ground. The U.S. also has a significant level of ongoing public interest and engagement in archaeology.

Liverpool is just, Liverpool. An amazing collection of buildings in a beautiful natural setting on a series of hills, a former major port city, combined with a funky in-your-face sensibility. Not unlike New York! I always feel right at home there.

Liverpool Anglican Cathedral, and its attendant necropolis nestled next to it on the cliff side, is one of a kind. It appears to have a unique juxtaposition of uses for the period it spans. Victorian cemeteries in America were designed more as the first public parks rather than attached to religious complexes.

A tour of the Ancoats mills and canals in Manchester was a highlight. It is interesting to compare this set of mills

and its canal to those found in New York. The Manchester Mills have a light, almost feminine quality, perhaps due to the types of goods manufactured there, as opposed to Brooklyn's DUMBO (Down Under the Manhattan Bridge Overpass) and Gowanus Canal neighborhoods, which both feature heavy duty manufacturing. DUMBO is especially dramatic, shadowed as it is with the massive Piranesian infrastructure of the Brooklyn and Manhattan Bridges.

Manchester's John Ryland's Library was interesting to me for its modern addition. The skillful use of masonry and glass, plus the respect shown for the existing design and architectural vocabulary of the historic building, was an inspiration. In the States, one does not often see that level of sensitivity in new additions. The Federal standard that states that new additions must be differentiated from the old usually results in a type of design overkill, creating glaring and overbearing new additions, which do not reference the historic buildings at all.

Back in New York, the sights and impressions from the trip are with me on a daily basis. The respect and care shown for the buildings and historic sites as shown in the School tour keeps me inspired and motivated. Even more so the second time around! ♦



The Bank of England, Liverpool.
Photograph by Gina Santucci

BILL AYERS, JOHN SIMONELLI, and GINA SANTUCCI at Wightwick Manor. Photograph by James Russiello



Newport Summer School: Learn, Understand, and Appreciate Among Friends

BAXTER CRAVEN Newport Summer School 2013

Anyone can go see Newport on their own, and have a great time there, but not everyone can experience it with such wonderful people—as gathered by the Victorian Society in America. Undoubtedly though, its selection committee finds top-notch students for every Summer School as a good reputation preceded our arrival there. Newporters so warmly welcomed us to their City by the Sea that we found ourselves among friends—even before our names were known to them.

Not only did we tour properties operated by the Newport Historical Society and the Preservation Society of Newport County, but students were also invited into private homes, which speaks highly for the Victorian Society's honor. Its good name opened doors, which would have been closed otherwise, allowing us an intimate look into the development of Newport from the seventeenth to nineteenth centuries, and even to the present day. This travel through time provided a broad knowledge about Newport, and fully immersed its students into a culture, which has produced examples of quintessential American art and architecture.

Undeniably, condensing over 300 years into a 10-day program was a dizzying whirlwind of information, but the Victorian Society found experts, lecturers, and students with wide-ranging interests and backgrounds to help us better appreciate it all. Homeowners, too, were extremely knowledgeable about their properties, which they so obviously loved, and were deeply passionate about sharing their cultural heritage. In the end, we realized that without everyone, or the Victorian Society in America, we would not have known half the information learned there—greatly adding to our experiences of Newport.

However, the Newport Summer School is not all work and no play. Although students learned a great deal about art, architecture, and history, we also greatly enjoyed each other's companionship. Coming from different corners of the United States, Canada, and even Europe, there was no short supply of interesting discussions. In our free time, we had fun exploring Newport together, going to Flo's Clam Shack on First Beach for lobster rolls and stuffed quahogs, hot tea at Alva Vanderbilt's teahouse on rainy afternoons, and late-night walks down Ruggles Avenue for stargazing, or milkshakes at the Newport

Creamery. In the end, 10 days was not long enough in getting to know our newfound friends.

Often, students were joined by their course director, guest lecturers, or the selection committee, whom we all enjoyed getting to know on a personal level. Members of the selection committee, especially, amazed students with how well they remembered everyone from our application process—making inquiries about our individual jobs, hobbies, and other interests. They were extremely interested in fostering a passion for historic preservation and actively encouraged further participation with the Victorian Society, beyond our summer school experience with them.

In reviewing the many notes, pictures, and brochures, one quote stands out the most to me. One in a painting by Mrs. Milton Sanford at the Villa Marina, which reads: "What are we here for if not to help one another?" Admittedly, this is not something that I noticed while visiting there, but it has become a house motto for the now bed-and-breakfast, and it could easily be a motto for the Newport Summer School, as well. What was anyone there for if not to help one another learn, understand, and appreciate things through our different eyes, backgrounds, and perspectives?

Certainly, the many photo albums shared online have highlighted this fact. There were countless details that went unnoticed—but combining our different viewpoints led to a bigger picture of Newport. After all, there was so much to absorb there that one could easily go three, four, even five times—and still have more to discover. From colonial seaport, to southern hospital, and New York playground, Newport has so much to offer as a world heritage site, and there is no better way to experience it than with the Victorian Society in America. ♦

Preservation via Reuse in Newport

NOËL HARRIS FREEZE Newport Summer School 2013

Newport curators, parishioners, re-enactors, and homeowners in their own way, commemorate or tell the story of characters from the city's past. During my visit to Newport with VSA's Summer School, my class encountered the legacies of millworkers, shipping magnates, and gilded-age tennis enthusiasts at extraordinary properties, each detail contributing to the culmination of nineteenth-century American culture. While some sites still serve their original purpose, others live on as museums. However, we visited a few architecturally significant sites whose façades mask the unexpected activities now held within.

Declining attendance and deferred maintenance resulted in the current condition of Newport's Congregational Church building. RISD's cross-disciplinary studio project at the site aims to ensure the endurance of this cultural, but no longer sacred, landmark. The church may transform into a spa, a wedding chapel, or a restaurant, but Lafarge's iconic stained glass will survive. Though initially transformed from a dwelling into a library, the Edward King House now provides public good as a senior activity center, beautifully maintaining its early Victorian integrity. The W.W. Sherman House, Ochre Court, and Ochre Lodge all remain thanks to Salve Regina University. However, student residents and university office workers now occupy the buildings rather than families and their servants.

Newport presents a very special experience for visitors, allowing them to embody and experience landscapes, structures, and carefully restored interiors. The area's adaptive reuse projects both complicate and enhance Newport's accretions of aesthetic memory. When successful, such preservation projects not only inspire public enthusiasm and investment, they raise awareness of the rarity, fragility, and ephemeral nature of aging structures. Although such projects seem in some cases unorthodox, they benefit professional and public stakeholders alike. ♦



W.W. Sherman House
Photograph by Noël Harris Freeze

Just a Little Something About the Ethics of Restoration

ANDRÉ HOEK Heritage Architect, Utrecht, The Netherlands
Newport Summer School 2013

Writing a piece about the ethics of conservation and restoration of buildings is not an easy task. It seems so simple: Restore the object, take care doing it, bring back details, and make it like new again. Yes or no?

When a preservationist really thinks about restoration—very seriously—there are innumerable choices and decisions one must make: what is best for the building and its context?

How does one identify value and what actions or non-actions will maintain the value and integrity of the place? Every building and landscape has a set of measurable values that should be used to create an evaluation of the place. The evaluation is all part of the critical thought process that occurs before acting. Is the act of restoration really the best one can do at a particular moment? What impact will the restoration have for the future of the building?

Early reflection about every aspect is what embodies the Ethics of Restoration.

Throughout history, restoration and conservation were often influenced by time and the spirit of time, knowledge, and attitude and awareness of culture and heritage.

Worldwide, historic preservation is heavily influenced by politics and economics, and sometimes even religion. The value of restoration changes when appreciation of history and culture changes, or when there is influence from fine art movements. Consider also archeological discoveries or advances in technology, such as the Industrial Revolution. The Victorian era and the Arts and Crafts Movement are a great example. All these aspects are, in fact, part of the rich cultural study of architecture. But how can we relate preservation of architecture to ethics? A philosophical approach toward the conservation and preservation of cultural heritage and a clear idea how to keep cultural heritage healthy for future generations is absolutely necessary.

Ethics is all about asking questions—over and over again. Analyze, reflect, think! Compile questions and think again! Ethics focuses on morality and is an important part of Philosophy. Stated simply: What is right and what is wrong... and who am I to decide?

The philosopher Socrates taught us to think for ourselves. His writings teach us that we must not blindly follow a “rule.” Dogmatic thinking does not bring new possibilities, theories, or a future.

Throughout the centuries, many theories about restoration were developed and rejected. Some well-known theories were written by Eugene Emmanuel Viollet-Le-Duc (1814–1879) or John Ruskin (1819–1900). More recently, the philosophical theories of Cesare Brandi (1906–1988) have a great influence on modern policy in monument preservation worldwide.

Ethics in restoration requires a great deal of discipline and a thorough understanding of the whole historic development of the object—be it a building, a landscape, or both. It requires a humble approach, courageous spirit and a respect toward other theories of the past to be completely clear about one’s own thinking. Often times during a restoration, it is necessary to remove inappropriate restorations or additions. One can ask: To reconstruct or not? Or just begin with a clean slate? When a monument has different layers in time—character built from a long, varied life; changes and influences from trends in architecture and fashion—the correct course to take is difficult to know. And, who is really qualified to make that decision?

The subject of ethics inspires much discussion. It is impossible to speak of ethics if individuals are absolutely sure about what is right and what is wrong. Absolute certainty in a situation involving historic preservation and restoration creates issues all by itself, making it extremely difficult to be completely objective in making the “correct” choice. It’s always personal, and the more one knows about the building or garden, the more difficult the act of restoration becomes.

Like most things, restoration is simple when one acts blindly, does not have much knowledge or if one is not aware of all the layers present in older structures. Ignorance can be very harmful and destructive to the delicate nature of an interior, exterior, and setting of a historic building. It can be easy to destroy a very fragile part, simply because it is unknown or almost invisible. A very fine detail can be of value, but can be surprisingly vulnerable, and sometimes even not

visible—and, so hard to explain—sometimes it is just a feeling, the spirit of the place itself.

How is today’s practice and how does it relate to the 2013 Victorian Society in America? In almost every country, the Victorian era has had an influence. After attending the marvelous 2013 Victorian Society in American Summer School in Newport, I too am completely inspired and beguiled.

All that said, what is the best practice in restoring and preserving our monuments—our valuable heritage? Have we learned from the past? How will we make the correct decisions? Is cultural preservation influenced by time, and how is our economic situation involved? Are we really aware of the cultural values or is it just a “fun” factor? Historic house museums are, in this case, very interesting subjects. But for the purpose of this piece, a bit about the Victorian era and how it had been handled with regard to historic preservation needs to be addressed.

This short essay is only the beginning of this very interesting subject—understanding how society has interpreted and restored Victorian era buildings and gardens. This period has been interpreted in wildly different ways in different countries, in both urban and rural areas.

So I will close with a few questions and will gladly continue this subject in the near future:

The Victorian era remains extremely influential and important in today’s art and architecture. One almost forgets it was a revolutionary period and our minds are “colored” by it. Does a visitor to a historic house museum representing the Victorian era really feel and experience it “correctly,” as if we’ve entered a Victorian scene? Is it exactly what it should be? Or do we interpret it from our own modern point of view?

Do we really preserve the Victorian spirit? ♦

Newport Summer School
Scholars **MARISSA STOKES,**
CRAIG LEE, EMILY BARR,
TANIA SAMMONS, ANDRÉ
HOEK, SEAN BEASLEY
with Prof. **RICHARD GUY**
WILSON at St. Mary’s
Protestant Episcopal Church,
Portsmouth, Rhode Island,
built 1847–1849 to designs by
Richard Upjohn.



Newport: A Mecca for Furniture Historians

JENNIFER CARLQUIST Administrator, VSA Summer Schools

Participants in the Victorian Society in America's Newport Summer School have fairly diverse backgrounds, including those well versed in the history of American decorative arts. Many, however, are surprised to discover the beauty, originality, and iconic status of furniture made in eighteenth-century Newport. A *New York Times* art critic expressed this same surprise in 2005 when reviewing an exhibition of Newport furniture:

I don't think anyone today could claim that America, in the last third of the 18th century, harbored any of the world's very best painters. . . . But the strange and rather marvelous truth is that there was one area of the visual arts in which an American arguably was the best in the Western world, skilled and inventive to a degree that nobody else in colonial America and very few in England or Europe could rival. This art was fine cabinetmaking; the place was Newport, R.I. . . . ¹

Characteristics associated with late-eighteenth-century furniture made in and around Newport include elegant proportions, distinctive ball-and-claw feet with sharply carved talons, and block-and-shell case furniture, with alternating concave and convex panels punctuated by stylized, carved shells (photo: Townsend chest). Compared to the output of other American regions, Newport craftsmen produced more architectural, abstracted, and imaginative interpretations of London styles. Rather than carving or applying superfluous surface decoration, these makers communicated luxury through their lavish use of the finest quality mahogany (an import of Newport's sea trade). Their decorative restraint and meticulous construction methods celebrated the wood's natural richness and the artisan's mastery of his material.

On the first Saturday of the Newport Summer School, Director Richard Guy Wilson presents an historical overview that—among many other topics—introduces students to the Townsend-Goddard family, a famous dynasty of Quaker craftsmen. In 1707, a mariner named Solomon Townsend settled in Newport, presumably drawn by its religious tolerance and the seemingly boundless economic opportunities of its sea trade. His sons Job (1699–1765) and Christopher (1701–1787) were first in a line of five generations of Newport carpenters and joiners. Christopher's son John Townsend (1733–1809) and son-in-law John Goddard (1724–1785) achieved the greatest fame.

The Townsend-Goddards comprise only a fraction of the hundreds of furniture makers working in and around Newport in the eighteenth century,² but their furniture has long been considered the gold standard of Newport form and quality.

The day that follows is a landmark-packed walking tour of Newport. Furniture history is not the focus of the tour, but important sites in its development, context, scholarship, and preservation abound. The first stop is Trinity Church (1725 with later additions) by architect-builder Richard Munday. It demonstrates in architecture the same affinity for classical proportion and motifs that can be found in Newport's furniture. The church's paneling, bolection moldings, and fluted columns animate as well as organize the space, much like the stepped shelves crowning a high chest made by Christopher Townsend c. 1745 in the collection of the Chipstone Foundation.

A few blocks away, Munday's Colony House (1739) conveys power, order, and sophistication through its coffered Senate Chamber ceiling, robustly carved moldings, fluted columns, and distinctive baluster turnings. Credit for the interiors, and possibly some of its furniture, goes in part to Christopher Townsend (1701–1787), who worked as a "house joiner" on the Colony House. Appropriately, Colony House was the site of a 1947 exhibition (curated by the preeminent American furniture historian of the 1920s–40s, Joseph Downs) that helped Newport furniture reach its iconic status.

The class walks on to the Wanton-Lyman-Hazard House, built in the 1690s with later alterations. It was restored by the Newport Historical Society in the 1920s by pioneer preservationist Norman Isham and again in the early 2000s. As Newport's oldest extant building, it retains in its attic staircase some of the region's oldest baluster turnings. These architectural elements are invaluable documents to scholars of early furniture, helping them

identify and date lathe-turned components in furniture.

Visits to other early buildings follow (more than 1,200 of Newport's seven- and eighteenth-century structures survive) as students make their way toward the waterfront. This section of Newport, known as Easton's Point, was home to many prosperous merchants, shipwrights, cabinetmakers, and other tradesmen who took advantage of their proximity to the Point's busy wharves. Christopher Townsend married into the Easton family, which gave the tract of land to the Quaker community for development. At the heart of this district stood Christopher Townsend's "mansion house" and shop at 74 Bridge Street (a private house owned by family descendants). A remarkable survival built around 1725, it offers insights into how the Townsend-Goddards organized their households and businesses. Its size and sophistication attest to the financial and social heights a cabinetmaker could achieve in eighteenth-century Newport. Over the span of several generations, the Townsend family owned several houses, workshops, and storage buildings on more than a dozen lots between Elm Street to the west and the cove to the east (Marsh Street). Walking these streets, once bustling with commerce and craftsmanship, makes clear how interconnected these artisans were to each other, to their customers, and always, to the sea.

Thanks to the VSA Summer School's special partnership with the Preservation Society of Newport County (PSNC), the course's next stop is a private tour of the Nicholas-Wanton-Hunter House. Overlooking the harbor from Washington (once Water) Street, it was built and expanded in the mid-eighteenth century. It passed through many hands and teetered on the brink of demolition before concerned citizens established the PSNC to acquire and preserve it.³ The PSNC recently restored its elaborately carved, grained, and gilded paneling, which serve as a sumptuous setting for more than 100 examples of Newport furniture the PSNC has acquired in its 60 years. In 1953, Hunter House hosted a landmark exhibition of Newport furniture, as well as paintings and silver organized by Ralph Carpenter, a self-taught historian who dedicated more than 50 years to promoting Newport's colonial

past. The exhibition drew thousands of visitors and national media coverage, helping bolster Newport's preservation movement and inspire generation of scholars to undertake pioneering research into Newport's artistic legacy. Hunter House continues to serve as a showplace for major works by John Townsend and John Goddard, as well as Benjamin Baker and Holmes Weaver, Newport craftsmen who are gaining in recognition.

As demonstrated by this abridged description of just one day, the Newport Summer School has tremendous relevance for American furniture historians. But no matter your area of interest, the VSA Newport Summer School can help spark your own discoveries. ♦

¹ Robert Hughes, "Claw Daddy," *The New York Times*, May 29, 2005. Hughes reviewed the Metropolitan Museum of Art's exhibition "John Townsend: Newport Cabinetmaker," curated by Morrison Heckscher. See the accompanying exhibition catalog for more on Newport furniture.

² Yale University's new Rhode Island Furniture Archive, online at <http://rifa.art.yale.edu>, documents more than 1,500 Rhode Island craftsmen working in furniture-related trades between 1636 and 1840.

³ Per Katherine Warren, as quoted in Holly Collins, *The Preservation Society of Newport County, 1945-1965, The Founding Years* (September 6, 2006): 49; available online at newportmansions.org.



Christopher Townsend, high chest, c. 1745.
Chipstone Foundation, Milwaukee.

Richard Upjohn and Newport

RICHARD GUY WILSON Director Newport Summer School



No matter how much you think you know it all, there can always be something new, especially in Newport. This past winter, The Preservation Society of Newport County—who owns The Breakers and many of the other biggies—approached me about doing a lecture for their members and the Summer School group during our time in town. Instead of focusing on Hunt and the big houses, I decided to look at the work of Richard Upjohn. I had always admired his work at Kingscote, originally the George Noble Jones house, but really had not looked much

further at his other Newport work. What I found was overwhelming.

Richard Upjohn (1802–1878) is basically known as the architect who introduced the full-scale English Gothic Revival into the United States with Trinity Episcopal Church on Broadway, at the head of Wall Street in New York City. You can't teach the history of American architecture without mentioning it, and I have always included him in my various surveys. But in many ways, he remains something of a mystery. The only book on him was written by his grandson Everett Upjohn in 1939, and while he is treated in Phoebe Stanton's wonderful study, *The Gothic Revival and American Church Architecture* (1969), and there have been several theses and a few articles done on him, he remains largely untreated.

Born in England, Upjohn learned architecture through the construction trades and immigrated in 1829 initially to New Bedford, Massachusetts. There, he designed the Rotch-Jones-Duff House (which we always visit when the Summer School class goes to New Bedford) in a sophisticated Greek Revival style. Then he moved north to Boston and Maine and designed a few buildings in the—for the time—experimental Gothic Revival. In 1839, he was called to New York to advise on the decaying Trinity Church and ultimately designed the new

one following the dictates of the Cambridge Camden Society—later known as the Eccleslogists—and also the work of the English Roman Catholic architect, Augustus Welby Northmore Pugin. At almost the same time as the call to New York, he was asked by a very wealthy Savannah planter, George Noble Jones, to design a new house for him and his bride in Newport. Jones had met Upjohn while summering in Maine, but decided to move to the growing summer resort of Newport. Upjohn's design went through an evolution but the end result was one of the first Gothic Revival "cottages" in the United States, certainly the first in Newport, and also, the first genuine Newport "summer cottage." Of course its location on what would become Bellevue Avenue a few years later was very important. Because Jones owned slaves he gave up the house and the King family took it over in the later 1850s, and the name changed to Kingscote. Certainly A. J. Davis had been playing with the Gothic Revival cottage style in the mid-1830s, but Upjohn's Jones house is a very early example and in many ways one of the most sophisticated with its lack of symmetry and details.

Upjohn became a leading church architect, and while most of his focus was on Episcopal commissions, he did do others. Most importantly, he published in 1852 Upjohn's *Rural Church Architecture*, which went through many editions. It was his solution to the problem of smaller inexpensive wooden, Gothic-styled churches, and it made a big impact across the United States. More locally, he designed in 1855–56 Emmanuel Episcopal Church on Spring Street in Newport. That structure was replaced by a stone design by Ralph Adams Cram in 1902. Out in Middletown he designed Holy Cross Episcopal Church, 1845–48, which is wooden. Then a short distance away and paid for by the same family, he designed St. Mary's Episcopal Church, 1847–49, built out of dark sandstone. The Summer



Left, Frederick Crowninshield window detail in St. Mary's Episcopal Church.

Below, Kingscote, one of the first Gothic Revival "cottages." Photographs by James Russiello

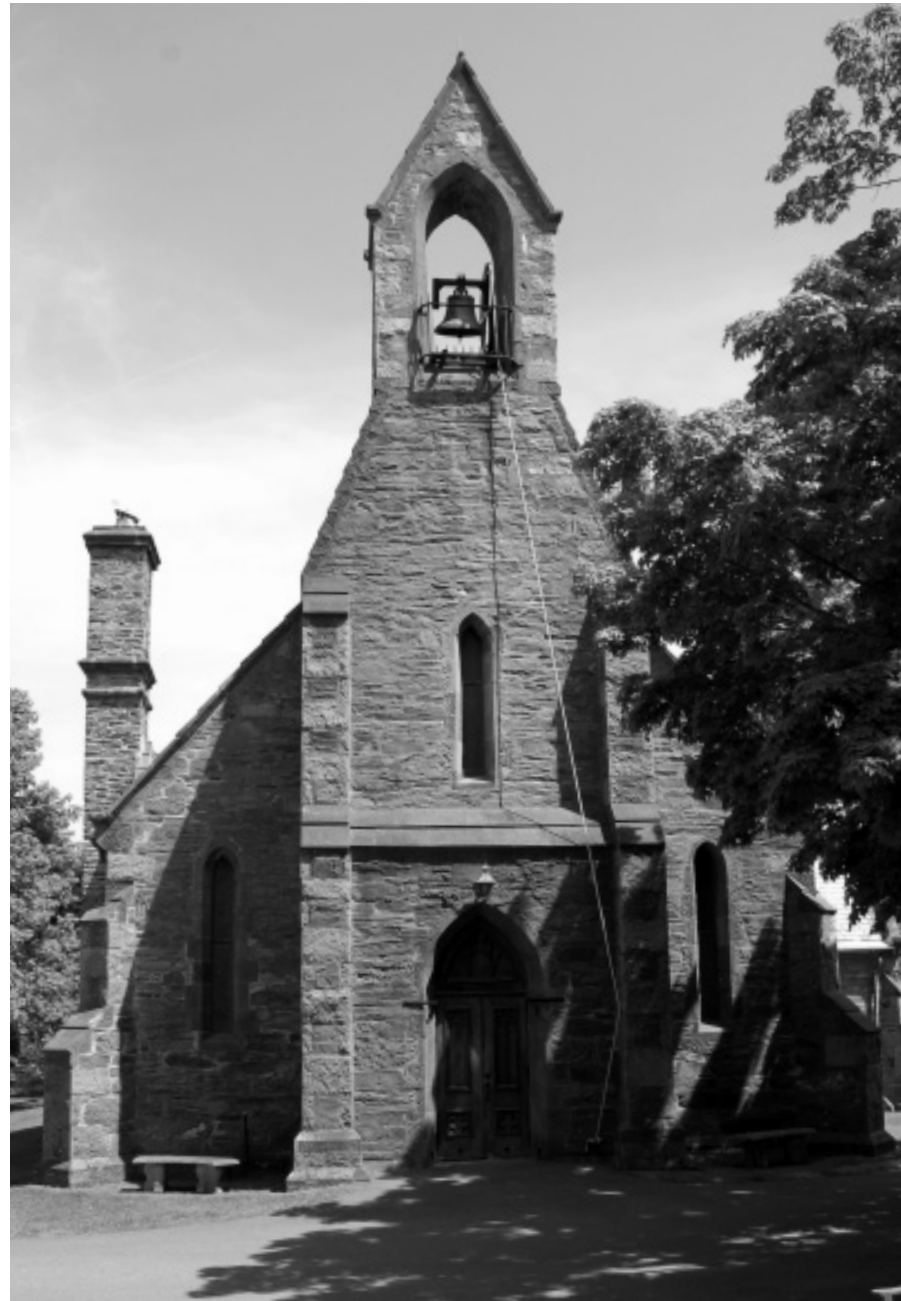


School visited both of these excellent examples of his work. St. Mary's, which is very high church, is loosely based on St. Michael's Long Stanton, Cambridgeshire, England, a favorite of the Cambridge Camden Society. And, he also did two Episcopal churches in Providence.

In houses, Upjohn was ambidextrous and began experimenting with the Italianate —also known by some as Romanesque—mode. In Newport, just a few hundred yards from the Jones (Kingscote) house he designed for Edward King a villa that stands at the top of the hill on Spring Street. Both in size and impressiveness it certainly upped the ante in the house race in Newport, and indeed Downing put it in his book. And then just north of town, now in Middletown, but really Newport on Miantonomi Avenue, he produced side-by-side two villas—the Hamilton Hopkin House, 1856–57, which we visited, and next door another Upjohn house for Alexander Van Rensselaer, 1857. These are really unusual, with their display of framing and fretwork, and presage the work of Richard Morris Hunt a few years later.

Upjohn would continue to practice for many years. His son, Richard M. Upjohn, took over the practice and designed the Connecticut State Capitol in Hartford, 1876. Upjohn was also an 1857 founding member and the first president of the American Institute of Architects. Upjohn is an extremely important figure in American architecture. Newport is very lucky to have so many fine examples of his work, which we got to see, hopefully opening up some new interests. ♦

St. Mary's Episcopal Church. Photograph by Richard Guy Wilson



“Charette Free” No More

Just before Halloween, members of the School of Architectural History at the University of Virginia—**Naya Bates, Will Canup, Virginia Harness, Peter Kempson, and Margaret Stella**—participated in an all-school pumpkin carving charette. What better way to represent the Architectural History department than to draw inspiration from the one and only, Richard Guy Wilson?

If you dwell in the A-school, then likely you've seen
A professor with glasses and bow-tie pristine.
He guides the young minds of historians, who
(it is well to remind you) are A-schoolers too.

And though it is true, more often than naught,
That historians are quite frankly forgot,
We thought to give this charrette thing a try
So we carved out this pumpkin to look like Richard Guy.

Why Wilson? You might wonder, as you gaze at the gourd.
Well we've got our reasons, but lest you get bored,
We've picked the top three to present here to you
And we're sure to convince you before we are through.

If you've been up to Newport, it is sure you will find
Richard Guy Wilson with students behind
As he boggles their minds with his keen understanding
Of the marvelous mansions that by the seaside are standing.

And should you be welcomed into his home
You'll find quite the artscape within you may roam.
Each wall is covered from baseboard to ceiling
With paintings and sculpture of modernist feeling.

But above and beyond the reasons we've said
Professor Wilson is a fantastic department head,
And the lectures he gives fill our minds with knowledge
Which, so we've been told, is the main point of college.

So whether you've been his student or not
You can't deny this skull's full of thought
Though he may not own up to the know-how he's wielding
We know he really does know every damn building.



Professor **RICHARD GUY WILSON**
immortalized—at least temporarily—in
autumnal splendor.

Alumni Association Scholars 2013

While the Alumni Association provided \$22,520 in scholarships for the 2013 Schools thanks to the generous support of so many loyal alumni donors, the Summer School Committee wisely offered partial scholarships when at all possible to stretch the funds as far as possible. Below are the students who received Alumni Association Scholarships in 2013. They all sent the most appreciative letters of thanks for what they described as a "life changing experience."

NEWPORT

Emily Barr
New York, NY
Graduate Student Historic Preservation
Columbia University

Sean Beasley
Pittsburgh, PA
Architect
Strada Architecture

André Hoek
Utrecht, The Netherlands
Heritage Architect

Craig Lee
Arlington Heights, IL
Doctoral Student
University of Delaware

Tania Sammons

Savannah, GA
Senior Curator
Telfair Museums

Marissa Stokes

New York
Interior Designer
Jayne Design Studio
Richard Nelson Memorial Scholar

LONDON

Joanna McKnight
Charlottesville, VA
University of Virginia

James Russiello

New York, NY
Publishing/Preservation
Wiley/Blackwell
VSA Board Member
Summer Schools Committee Member
Harry Schlack Memorial Scholar

Miklós Székely

Budapest, Hungary
Research Fellow
Institute of Art History-HHS
Sibyl McCormac Scholarship Fund

Frampton Tolbert

New York, NY
Historic District Council
President, New York VSA Chapter

STAY IN TOUCH

Please help the Alumni Association maximize our funding for Summer Schools scholarships while saving trees and postage. The Alumni Association will communicate with members by e-mail as much as possible to reduce the cost of mailings.

Also, please be sure Membership Secretary Bob Chapman (bob_chapm@msn.com) has your current e-mail address.

2014 Summer Schools Applications are being accepted now through March 1, 2014. Thanks to generous donations by the Alumni Association and other donors, scholarships are available to qualified applicants. Please see the Summer Schools page at victoriansociety.org for more information.

The 34th Annual American Summer School in NEWPORT, Rhode Island will take place Friday, May 30-Sunday, June 8.

The 40th Annual LONDON Summer School will take place Saturday, June 28 - Sunday, July 13, 2014. The English Midlands Tour will take place Thursday, July 3 - Tuesday, July 8, 2014.

The Alumni Association's Annual Meeting & Dinner will be held on Friday, May 23, 2014 in connection with the Victorian Society's Annual Meeting, "Authors, Industry and Opulence: Lowell, Concord, and the North Shore," to be held in Massachusetts on May 21-25, 2014.

2014 SUMMER SCHOOLS

NEWPORT, RHODE ISLAND
May 30 - June 8, 2014

LONDON, ENGLAND
June 2 - July 13, 2014

THE ENGLISH MIDLANDS
July 3 - July 8, 2104



VSA Summer Schools Alumni are among the best recruiters of Summer Schools applicants. Please encourage your colleagues, friends, students, or fellow classmates to apply for the 2014 sessions and consider posting Summer Schools brochures at your institution, speaking about the Summer Schools at local universities, or hosting a recruiting event.

For additional copies of brochures and applications, please contact:

JENNIFER CARLQUIST

Administrator
VSA Summer Schools
vsasummerschools@gmail.com
(612) 280-7823

Please contact Nancy McAleer Golden if you would like to host a recruiting event. The Alumni Association will provide \$250 for recruiting events and will help with sending the invitations.

The Victorian Society in America London Summer School 2013 Final Day (July 13, 2013) riding the London Eye. KEN SNODGRASS (extreme right) expresses gratitude on behalf of the group to Co-Director IAN COX and Asst Director ELIZABETH LECKIE (right). L-R: MAUREEN CRILLY, MIKLÓS SZÉKELY, JOHN MARTINE, JOANNA MCKNIGHT, BILL AYRES, REBEKAH POLLOCK, LINDSAY RIDDEL, AMANDA MULLIGAN, and KATIE SCHULTHEIS.





PHOTOGRAPH BY JAMES RUSSELL

London 2013

London Summer School Scholars

Richard Brandi
San Francisco, CA
Architectural Historian

Kathryn Burton
Morgantown, WV
Assistant Professor
West Virginia University

Maureen Crilly
New York, NY
Interior Designer
Crilly Companies, FIT, SVA

Nicholas Fuqua
San Antonio, TX
Architectural Historian/Planner
San Antonio Historic Preservation

Elizabeth Krase Greene
Alameda, CA
Architectural Historian

Gabriela Harris
Washington, DC

Liz Holbrook
Weymouth, MA
Museum Collections and Research
Museum & Collector Resource

John Martine
Pittsburgh, PA
Architect
Strada Architecture LLC

Joanna McKnight
Charlottesville, VA
University of Virginia

Amanda Mulligan
Melbourne, Australia
Hearings Officer
Heritage Council of Victoria

Rebekah Pollock
New York, NY
Graduate Student
Cooper-Hewitt

Lindsay Riddell
Brooklyn, NY
Graduate Student Historic
Preservation
Columbia University

Susan Robertson
Chicago, IL
Docent
Chicago Architecture Foundation

James Russiello
New York, NY
Publishing/Preservation
Wiley/Blackwell

Katherine Schultheis
Charleston, SC
Graduate Student Historic Preservation
Clemson University & College of
Charleston

Cynthia Shaw
Golden, CO
Director
Boettcher Mansion
CO Arts & Crafts Society

Ken Snodgrass
Poughkeepsie, NY
Executive Director
Locust Grove Estate

Paula Spilner
Philadelphia, PA
Professor Architectural History
Drexel University

Miklós Székely
Budapest, Hungary
Research Fellow
Institute of Art History-HHS

Frampton Tolbert
New York, NY
Historic District Council
President, New York VSA Chapter

John H. Waters
Chicago, IL
Architect/Independent Scholar

Newport Summer School Scholars

Suzi Barbee
Thomaston, ME
Retired/Volunteer

Emily Barr
New York, NY
Graduate Student Historic Preservation
Columbia University

Sean Beasley
Pittsburgh, PA
Architect
Strada Architecture

John Botello
Lubbock, TX
Graduate Student
Smithsonian-George Mason

Nora Carleson
Arlington, VA
Graduate Student
Smithsonian-George Mason

Mary Rae Costabile
Chevy Chase, MD

Baxter Craven
Charlotte, NC
Student
UNC Charlotte

Samantha DeTillio
New York, NY
Curatorial Intern
Tiffany & Co.
Metropolitan Museum of Art

John Faust
Lansing, MI

Noël Harris Freeze
Austin, TX
Director
French Legation Museum

Elizabeth Gara
Annandale, VA

Shira Gladstone
Brookline, MA
Program Specialist
Historic New England

André Hoek
Utrecht, The Netherlands
Heritage Architect
Hoek Architecture and Restoration

Yolanda Kime
Saranac, NY

Craig Lee
Arlington Heights, IL
Doctoral Student
University of Delaware

J-P Malocsay
Pittsburgh, PA
Horticulturist

Blake McDonald
Charlottesville, VA
Graduate Student
University of Virginia

Heather McMahon
Washington, DC
Architectural Historian



PHOTOGRAPH BY RICHARD GUY WILSON

Newport 2013

Rebecca McNamara
New York, NY
Graduate Student
Cooper-Hewitt/Parsons

Richard Merrill
Phoenix, AZ
Professor & Department Chair
Glendale Community College

Meg Nowack
San Antonio, TX
Curator
National Trust for Historic Preservation

Rita Ostrova
Union City, NJ
Permissions Assistant
John Wiley & Sons, Inc.

Laura Parrish
Wilmington, DE
Librarian
Winterthur Museum

Tania Sammons
Savannah, GA
Senior Curator
Telfair Museums

Jaclyn Spainhour
Norfolk, VA
Assistant Director
Hunter House Victorian Museum

Kristine Steensma
Berkeley, CA

Elizabeth Steinebach
Seguin, Canada
Stained Glass Artisan

Abigail Stewart
Charlottesville, VA
Graduate Student
University of Virginia

Marissa Stokes
New York
Interior Designer
Jayne Design Studio

Nicole Vanella
West Hempstead, NY
Graduate Student
Savannah College of Art & Design

Paul Wackrow
Providence, RI
Preservation Coordinator
Providence Preservation Society

LOST ALUMNI

We're eager to keep in touch with all our graduates. Unfortunately we've lost contact with these alumni.

Please let us know if you're privy to their whereabouts and do let us know if you move, by contacting:

Bob Chapman
111 S. Mountain Avenue
Montclair NJ 07042-1737

(973) 746-0965
bob_chapm@msn.com

David Brady
Katherine Brooks
Sidney Brown
Andrew Adams
Lynn Alsmeyer-Johnson
Alex Copland
Ashby Crowder
Angela Dason
Charles Delisio
Trevor Fairbrother
Nancy Goodman
Carolina Grossman
Marie-Severine Hoare
Ken Horrigan
Britt-Inger Johansson
Mary Klingner
Coert Krabble
Annabel Macrae
Jansen Matthews
Timothy McManus
John McVerry
Julie Nicoletta
Colleen Ramsay
David Rau
Deborah Rau
Susan Reedy
Walter Ritchie
Jean Robinson
Mark Robinson
Theodore Sawruk
Ellan Spero
Kristin Barry
Eve Waldron
Michelle Walker
Elaine Weiss
Stanley Yuan
Julia Sienkewicz
Stephanie Evans
Kristin Hagar
Sarah Woodward
Ashley Darland
Eva Gratta
Kara Sincich
Maria Wiering
Alison Hamblin

Pittsburgh, continued from page 6

us through the Ailsa Mellon Bruce Galleries containing objects from the museum's permanent collection of decorative arts and design. The galleries reopened in November 2009 after an extensive rehang and refocusing that traces the evolution of design and style in the Western world from the mid-eighteenth century to the present. Decorative arts objects and paintings are placed together for easy comparisons and for discovering interesting connections.



JOHN MARTINE in his Pittsburgh office next to his award from the National Trust for Historic Preservation for Market Square Place. John was the design principal for this project and also led the historic preservation effort.

Dawn also led us through the Hall of Architecture, with its famed collection of more than 140 plaster casts of architectural masterpieces from the past, and through the Hall of Sculpture, modeled on the inner sanctuary of the Parthenon. As we ascended the impressive Grand Staircase in the old part of the museum, Dawn pointed out a small, soot-covered patch of the murals, the *Apotheosis of Pittsburgh*, by

John White that were recently cleaned. This dark patch showed the amazing transformation that the cleaning made after the soot-spewing steel plants were closed down.

After a late lunch in the museum's café, Jason Busch, curatorial chair for Collections and the Alan G. and Jane A. Lehman curator of Decorative Arts and Design, Carnegie Museum of Art, took us on a private tour of the amazing special exhibition that he curated, *Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*. On display were over 200 examples of the most extraordinary works of furniture, metalwork, glass, ceramics, textiles, and jewelry produced by leading artists and firms, including Lalique, Sèvres, and Tiffany—some never before on display in the United States—representing the pinnacle of scientific and artistic achievements.

Late in the afternoon, some of us joined John for a tour of the University of Pittsburgh Cathedral of Learning's study rooms, donated and decorated by various countries worldwide, followed by a quick peek at the Heinz Memorial Chapel with its 73-foot stained glass windows, among the tallest in the world.

Expanding our reach beyond the Victorian, Monday morning was spent in the Andy Warhol Museum. Alas, most of Warhol's significant works were away on loan for the exhibition at the Metropolitan Museum of Art. Watching some of the videos and learning about the 610 "time capsules," boxes of daily mementoes, that he carefully stashed away, provided insight into Warhol and his work.



The Victorian Society in America

Above, Terra-cotta detail on the former Bell Edison Telephone Co., 19 Newhall Street, Birmingham, (1896, Frederick Martin of Martin and Chamberlain)

Above right, Edward King House, 1847, Newport, Rhode Island. Photographs courtesy James Russiello

Join The Victorian Society in America and receive many outstanding benefits including subscriptions to the society's semi-annual journal, *Nineteenth Century*, and newsletter, *The Victorian Quarterly*, as well as invitations to symposia, members-only tours, and the satisfaction that comes from being involved with the only national nonprofit organization committed to the historic preservation, protection, understanding, education, and enjoyment of our nineteenth-century heritage.



See page 43 for the new, convenient joint Alumni Association VSA membership.

It's easy to join online at www.victoriansociety.org.

For further information on membership, publications, upcoming events, preservation resources, and local Victorian Society in America Chapters contact:

Sue Verzella
Business Manager
The Victorian Society in America
1636 Sansom Street
Philadelphia, PA 19103-5404

(215) 636-9872
Fax (215) 636-8973
www.victoriansociety.org
info@victoriansociety.org



Alumni Association Action List!

The Alumni Association is run by volunteers. Our continuing success depends on the dedication and special skills of those who are eager to pitch in and help with various projects.

Please contact Nancy Golden at goldendirect@aol.com or (805) 563-2315 to volunteer or for further information.

We need fellow alumni to help:

1. Check out the Alumni FACEBOOK PAGE and post often.
2. Visit the redesigned Alumni web site: WWW.VSAALUMNI.ORG.
3. Manage the new REGIONAL REPRESENTATIVE program. The goal is to have at least one alumna/us in each state help recruit students and host local events. Duties also include identifying and contacting recent alumni in each state.



Trinity Church, Newport (1725, with later additions) by architect-builder Richard Munday. Courtesy Jennifer Carlquist

Call for Papers: *Nineteenth Century*, The Journal of The Victorian Society in America

Submissions in both hard-copy and electronic form (on disk, Microsoft Word) should be mailed to:

WILLIAM AYRES
Editor *Nineteenth Century*
P.O. Box 403
Stony Brook, NY
11790-0403

Nineteenth Century, the semi-annual, peer-reviewed journal of The Victorian Society in America, invites Summer Schools alumni to submit articles relevant to the social and cultural history of the United States, c. 1837–1917. The journal encourages submissions of 3,000 to 6,000 words, with illustrations and notes as necessary, in the fields of history, art and architectural history, landscape architecture, interior design, costume, photography, social issues, and biography.

Manuscripts should be prepared following the latest edition of the *Chicago Manual of Style*.



The Alumni Association respects your privacy and your e-mail address will never be shared with others.

- I have included personal or professional news for the 2014 issue of the Alumni newsletter.
- I no longer wish to receive information from the Alumni Association.

London students explore George Gilbert Scott's Grand Staircase at the Foreign Office, 1861–74. Courtesy James Russiello

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