

The Victorian Society in America

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Alumni Association of the Victorian Society Summer Schools

A Chapter of The Victorian Society in America

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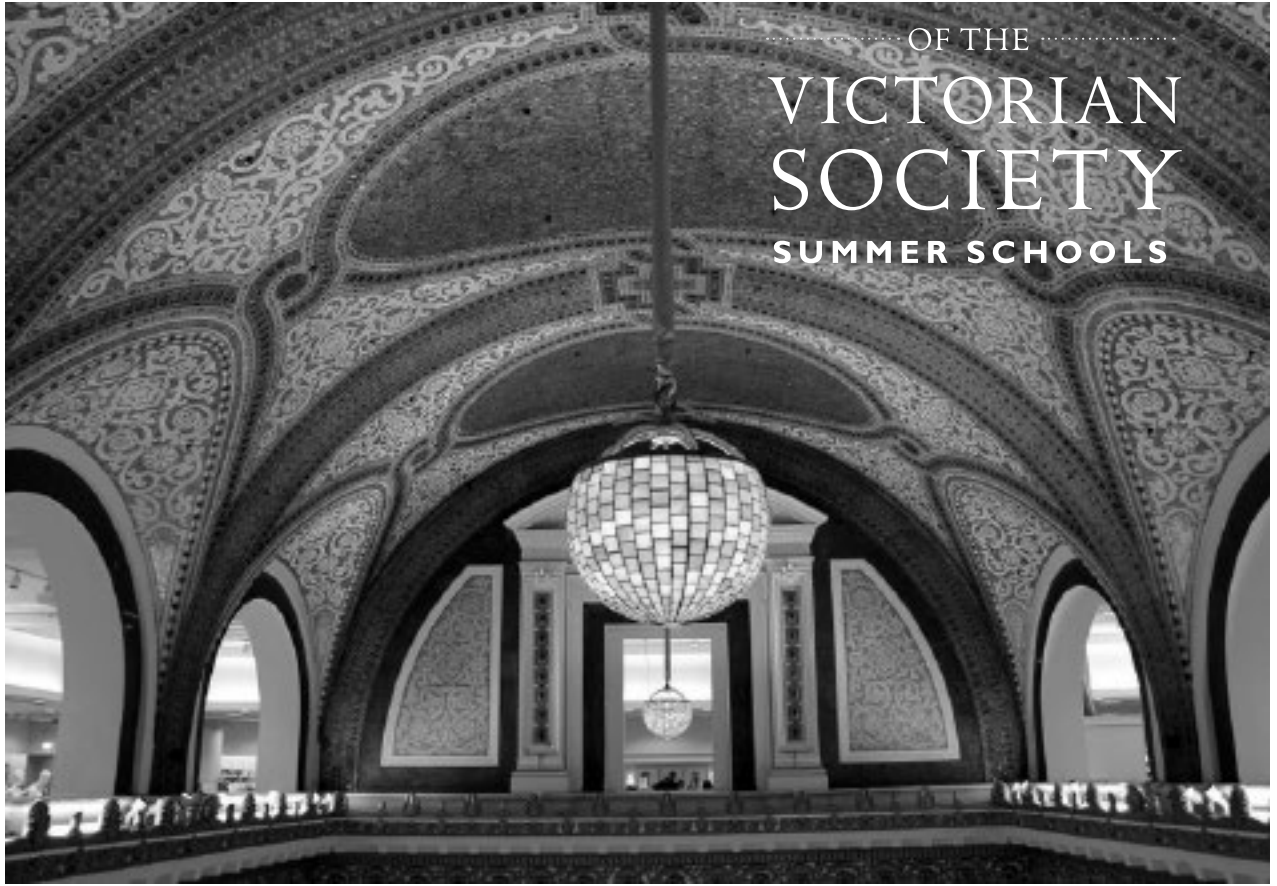
THE ALUMNI ASSOCIATION IS ON FACEBOOK. POST YOUR SUMMER SCHOOL EXPERIENCES AND PICTURES NOW. KEEP UP WITH FELLOW STUDENTS. GO TO FACEBOOK AND TYPE "ALUMNI" IN THE SEARCH PANEL.



DECEMBER 2014

ALUMNI ASSOCIATION

OF THE VICTORIAN SOCIETY SUMMER SCHOOLS



New! The Chicago Summer School

JENNIFER CARLQUIST Summer Schools Administrator

Above,
Glass mosaic ceiling by
Tiffany, formerly Marshall
Fields, Chicago. Photo by
James Russiello.

Richard Guy Wilson often teaches that understanding the Victorian age is an essential background to twentieth-century architecture.

Nowhere is that more evident than Chicago.

This sentiment might have been shared by Nikolaus Pevsner, the legendary architectural historian who helped found the Victorian Society in America Summer Schools in 1974.

Pevsner repeatedly examined the pantheon of architects working in late nineteenth- and early twentieth-century Chicago. In his 1936 treatise, *Pioneers of the Modern Movement*, Pevsner hailed Louis Sullivan and Frank Lloyd Wright as the first American architects “to admire the machine, and to understand its essential character and its consequences in the relation of architecture and design to ornamentation.” He compared Wright very favorably to the avant-garde of Europe, Adolf Loos, Otto Wagner, and Henry Van de Velde.

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Alumni Association of
The Victorian Society Summer Schools
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in America

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Letter from the President

December 2014

A huge thank you goes to the alumni members for your generous support in renewing your membership; to those who included additional scholarship gifts; and to John Martine for running an outstanding trip to Cuba, which enabled the Alumni Association to provide

\$22,500 for full and partial scholarships in 2014.

The Alumni Association's continuing successes are also due to the dedication of the all-volunteer board. My continuing gratitude and thanks to all.

A special thank you to Jerry Peters for his years of serving on the Alumni Association Board. A warm welcome to Liz Holbrook, our newest director. Thank you also to the Nominating Committee for their work to come up with the slate of officers for the 2013 elections: Sheila Donahue (chair), Hank Dunlop, Jane Karotkin, and Jeff Sholeen.

The Alumni Association recruitment events for 2014 were co-sponsored by Chicago, New England, and Savannah VSA Chapters and in San Francisco. I'm encouraging all VSA Chapters to consider holding recruitment events this fall to allow potential applicants more time to apply. Please contact me if you are willing to host a recruitment event. I need your help to spread the word about the 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. Thanks also to Liz Leckie for organizing the 40th Anniversary of the London School reception at the Chelsea studio of artist Julian Barrow, graciously hosted by his widow, Serena.

As some of you know, I was injured when a distracted SUV driver hit me while on my bike. This prevented me attending the Alumni Association Annual Meeting in Lowell. The good news is that I was very lucky and am fully recovered. Thanks to all of you who sent encouraging messages. Knowing I was in your thoughts helped my recovery process enormously.

Thank you again for your continuing support of the Summer Schools. A special thank you to all the excellent photographers who submit photos to our publication each year. We would particularly like to acknowledge James Russiello for contributing so many lovely shots.

Please send your news to Sandy Jenkins, our hardworking newsletter editor at bbjenks08@gmail.com for the 2015 newsletter.

All best wishes for 2015.

NANCY MCALEER GOLDEN

President

2014 Alumni Association Summer School Scholarship Donations

The Alumni Association funded \$22,500 in full and partial scholarships in 2014 for London and Newport students. The following students sent enthusiastic and grateful thank you notes for their experiences at the schools:

ALUMNI ASSOCIATION 2014 NEWPORT SCHOLARS

Yosvanis Fornaris Garcell
Curator, Havana, Cuba

Faisal Girma
Architect, Addis Ababa, Ethiopia

Carl Klein
MFA Candidate, Savannah, GA

Carolina Valdes-Lora
Graduate Student, New York, NY

ALUMNI ASSOCIATION 2014 LONDON SCHOLARS

Cecillia Hernandez Aguirre
Architect & Professor, Montevideo, Uruguay

Boris Bogdanovich
Heritage Consultant & Architectural Designer,
London, England

Melissa Buron
Curator, San Francisco, CA

William Cullum
Interior Designer, New York, NY

Adam Klafter
Interior Design Student, San Mateo, CA

Ben Olson
Architect, Brookline, MA

In addition, the Alumni Association provided \$250 for its Scholarship Fund in memory of Gavin Stamps' parents and \$250 in memory of Julian Barrow, who graciously opened his Chelsea Studio for the London Summer Schools students for many years.

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

Paul Anderson
Ian Berke
David Blackburn
Linda Bussey
Carole & Robert Chapman
Katherine Dyll Seale
Paul Duchscherer
Hank Dunlop
Patricia Eldredge
Mimi Findlay

Robert Furhoff
Justin Ferate
Nancy Golden
Sibyl McCormac Groff
Nancy Hays
Mary Anne Hunting
Giovanna Jackson
Sally Buchanan Kinsey
Darrell Lemke &
Maryellen Trautman

Elizabeth Leckie
John A. Martine, AIA
Josephine Morales
Gerald & Helena Peters
Dianne H. Pilgrim
Charles J. Robertson
Richard Reutlinger
Kristine Steensma
Victoria Young

Yosvanis Fornaris Garcell's Travel Expenses

The following on the Alumni Association Study Tour to Cuba generously contributed the funds to pay for Yosvanis Fornaris Garcell's travel expenses, which enabled him to attend the 2014 Newport Summer School on a full Alumni Association Scholarship.

Mary Boehm
James Buttrick
Carole & Bob Chapman
Hank Dunlop
Paul Dushscherer
Merle Easton

Marie Frank
Nancy & Fred Golden
Sibyl Groff
Bill Grasse
Elizabeth Leckie
Lamar Lentz

John Martine
Josi Morales
Meredith Ottenbacher
Jeff Sholeen

2013 FINANCIAL STATEMENT

Alumni Association
of The Victorian Society
Summer Schools

OPENING BALANCE

January 1, 2013 \$35,273

INCOME

Membership Dues \$12,487
Scholarship Donations \$8,684
Study Tours \$24,031
Events \$1,000
Merchandise Sales \$1,705
Miscellaneous \$540
Total Income \$48,447

EXPENSES

VSA Chapter Annual Dues . . \$100
Scholarships \$21,900
Summer School Receptions . \$1,000
Study Tours \$11,328
Events \$550
Recruitment Events \$1,363
Member Communications . . \$2,475
Membership Renewal
Program \$164
Insurance \$494
Miscellaneous Expenses . . . \$5,096

TOTAL EXPENSES \$44,470

NET INCOME \$3,977

CLOSING BALANCE

December 31, 2013 \$39,250



Understanding
the Victorian age
is an essential
background
to 20th-century
architecture

Chicago, continued from front page

He characterized Sullivan's work as "the earliest manifestoes of a new style," and a uniquely American expression. "In his distant Chicago," Pevsner continued, "where metropolitan architecture at that time meant New York and Boston, and farther afield, Paris, [Sullivan] worked out entirely on his own the theory. . . that 'ornament is mentally a luxury, not a necessity.'"

As Pevsner and many historians have observed since, after the Great Chicago Fire of 1871, progressive architects and clients propelled the city to the forefront of technological and aesthetic experimentation. Some New Yorkers may quibble about Chicago's title of Birthplace of the American Skyscraper, but unquestionably Chicago stood at the forefront of American innovation in architecture, decorative arts and design, landscape and civic planning, retailing and consumerism, and industry, during the so-called Victorian age.

No longer, however, should Chicago be considered so very "distant!"

Above, The Chicago World's Fair 1893.
Library of Congress

Since joining the VSA board in 2006, Tina Strauss has sought ways to share her beloved city with fellow VSA members, and strengthen the organization's Midwestern presence. Last year she proposed a new Summer School to focus on Chicago and the "Victorian" roots of American Modernism. Like the existing London and Newport Summer Schools (founded in 1975 and 1981, respectively), the Chicago program will survey mid-nineteenth- and early twentieth-century architecture, art, design, history, and landscapes, and preservation through expert lectures and guided tours.

The idea of a Chicago Summer School received immediate support from Richard Guy Wilson. He has directed the Newport Summer School since 1979, when it migrated between cities, and remembered proposing a Chicago Summer School back in the 1980s. (One of Prof. Wilson's lesser-known areas of expertise is the Prairie School architecture, about which he has written, lectured, and curated exhibitions.) Strauss assembled an ad hoc committee of academics, curators, and architects who determined the program's feasibility and developed the itinerary. Tina Strauss explains that "the core of the program will be based in the Loop, with the addition of Oak Park." Participants will visit public and private buildings, parks and other landscapes, with behind-the-scenes access to some of the city's most iconic spaces: the site of the 1883 Colombian Exposition masterminded by Daniel Burnham and Frederick Law Olmstead, H. H. Richardson's Glessner House (1886), Adler & Sullivan's Auditorium Building (1887–89), Burnham & Root's Rookery Building (1888), Frank Lloyd Wright's Home and Studio (1889 and later), Unity Temple (1906–1908), and seminal Wright designs in the surrounding Oak Park neighborhood. Additional highlights include Tiffany interiors, Gilded Age mansions along the historic Gold Coast, and the collections of the Art Institute of Chicago and Driehaus Museum.

Tina Strauss, who has co-chaired the Summer Schools Committee since 2011, and spent more than 25 years studying and guiding tours of Chicago, has most enjoyed planning the site visits and guest lectures. "Everyone has been so willing to participate. It has been a lot of work, but has also been so much fun." For its first year, Tina Strauss has volunteered to co-direct the course with John Waters, a registered architect in Chicago and consultant on architectural history and historic preservation, as well as a two-time VSA alumni.

Guest lecturers will include Richard Guy Wilson, Warren Ashworth, Julia Bachrach, Diane Dillon, and Monica Obniski. Expert guides and other resources will be provided by the Chicago Architecture Foundation, much the way the Newport Summer School partners with the Preservation Society of Newport County. The last day of the course will feature an unforgettable tour by river cruise, followed by an informal dinner of Chicago-style pizza.

The school will take place Thursday, June 11–Tuesday, June 16, 2015. Summer Schools alumni are particularly encouraged to apply to Chicago during this exciting, pilot year. Applications are due March 1, 2015!



Top, Exterior of Unity Temple, Oak Park, by Frank Lloyd Wright.

Middle, interior of Unity Temple, Oak Park, by Frank Lloyd Wright.

Above, Arthur B. Heurtley House, Oak Park, by Frank Lloyd Wright. Photographs by John Waters.

Alumni Events

Cuban Study Tour November 2014

The VSA thanks participants in the Cuba Study Tour who submitted reminiscences of the tour. Following are selected excerpts from their submissions.

One of the highlights of an extraordinary week of memorable events was an evening in Trinidad de Cuba with Nancy Benitez Vasquez, an architect and chief specialist in the Oficina del Conservador de la Ciudad of Trinidad de Cuba and the Valley de los Ingenios (Sugar Mills)...Recognized as a UNESCO World Heritage Site in 1988, Trinidad is now a major tourist destination and the State has developed a management model for balancing the economic benefits of tourism with preservation of the built environment and the local way of life. Nancy and her daughter, Rosio Lopez, spent the first morning with us at the Architecture Museum. There we learned about Trinidad's vernacular building style and looked at collections of elegant furniture and decorative arts. That evening, Nancy and Rosio discussed preservation concerns in Cuba. Nancy explained the importance of bed-and-breakfast home stays in providing income to maintain the original houses and in managing tourism in Trinidad without modern construction....

—**Elizabeth B. Leckie**

Havana was enchanting, even though much of the city is crumbling, the streets are filled with potholes, and every rundown apartment has the ubiquitous lines of laundry hanging from windows and balconies...Effects of the trade embargo are obvious outside Havana where poverty is noticeable, with an occasional team of mules, not tractors, working the fields, horse-drawn wagons serving as taxis, and beggars appearing at tourist stops....Finally, you have to love a place where someone hands you a mojito whenever you enter a room.

—**Irene Mathews**

I found Cuba and the Cubans thoroughly fascinating: engaging, warm-hearted, musical to the core, and yet weighed down by a system that promises them everything and delivers very little....Thank goodness for our leisurely luncheons at some of Havana's *paladares*, inevitably accompanied by lively rhumbas and cha-chas from tireless CD-hawking, music-makers who inhabit these enterprising





Above, a *farmacia*, Old Havana.
Photograph by Bob Chapman.

Opposite:
Top, The Historic Centre of Cienfuegos.
Photograph by Bob Chapman.

Middle, Bob Chapman, Victoria Neel, and
Paul Duchscherer. Photograph by Fred
Golden.

Bottom, Plaza de la Catedral, Old Havana.
Photograph by Bob Chapman.

private establishments....We walked or were bused around much of Havana, especially the historic old section, slowly being Disney-fied into a giant tourist trap....It's sad to see this focus on refurbishing the historic downtown while so much of the rest of this once beautiful city is left painfully decaying....

—Fred Golden

Great food, nice travelling companions, interesting buildings, and universally helpful Cuban people. Too bad there isn't a few trillion dollars available to begin to ameliorate 50 years of deferred maintenance and begin new development. While lack of funds sometimes creates preservation-by-neglect, after a long period it becomes destruction-by-neglect...It's hard to see how this country will bootstrap itself back into the modern period....We had a great time, and in a much different society from what we're used to.

—Bob & Carole Chapman

Cuba was amazing—wonderful, sad, beautiful, decaying—so many contrasts and with a people that live and try to be cheerful while just barely getting by. Oh, and I almost forgot hot and HUMID (but with a cool breeze after sundown, thank goodness)....I'm so grateful to have seen it at this point in its "frozen" 1959 state before changes may occur in the near future. We had great guides (Cuban and American), particularly Rosa Lowinger. She was born in Cuba, is a paintings/objects restorer out of Los Angeles and Miami, and knows so much about the preservation, art and political scene in Cuba. Truly a great tour.

—Jeff Sholeen

It is a very complex situation including the well-known interests of the Cuban leadership and the powerful lobby of the expatriates....On what many Americans would see as a perverse note, I think it is remarkable (and understandable, given the importance of tourism) that so much care is being given to restoration. It was very refreshing not to be exposed to a surfeit of advertising. When the time comes for American investment we can only hope that commercial enterprises will not ruin the historic character of Cuba, as has so often been the case.

—Darrell Lempke

My favorite part of the trip, I think, was just seeing the crumbling, romantic walls of Old Havana and picturing how FABULOUS the place must have been in its heyday!! How sad that they're in such bad shape, but how wonderful that nobody has torn them all down and replaced them with tacky-tack!!!!

—Jorie Friedman

We stayed in the Hotel Nacional and mostly visited sites and saw how the place was fortified and what has happened to it since the sugar (slavery) industry collapsed in about 1860. And, of course, some of the derelict mansions....It's a skewed, and for that matter, sort of screwed up country....A doctor makes \$30.00 per month, while someone working in the tourist or service industry can make more than \$100.00. They say they are the healthiest people in the world, because they are afraid to go to the hospital....The doctors often lie to them about their meds, etc....Lots of tourists....I met some Norwegians who were traveling around in a van, doing the beaches, and probably having a totally different type of experience, as it is relatively inexpensive and for most, pretty safe.

—Bill Grasse

Cuba and the *Museo Nacional de Artes Decorativas*: Rooted in History, Culture, and Nostalgia

CAROLINA VALDES-LORA Newport Summer School 2014



Experiencing culture and history a thousand miles away, 2014 VSA Newport scholar Yosvanis Fornaris Garcell states that Cuba endures with heady optimism. Its remarkable rhetoric of architecture, arts, and music embedded in its cultural history continues to thrive.

On June 12, 2014, The New York Historical Society and the

Alumni Association of the VSASS were honored to sponsor Yosvanis' lecture, "The National Museum of Decorative Arts: 50 Years Later." He enthusiastically spoke about the history of Havana's decorative arts museum, and generously shared personal anecdotes of his typical workday as a curator at the museum.

Yosvanis described the history of the French chateau-inspired *palacete*, or mansion, where the museum is now located. Built from 1924 to 1927, the *palacete* was designed by French architects P. Viard and M. Destugue, whose inspirations stemmed from the French Renaissance. Interestingly, most of the construction materials, especially the Carrara marble, were imported from France. The only material from Cuba was the *caoba*, or mahogany, used mainly in the extraordinary interiors.

The Gómez-Mena family, one of the most prominent families in Cuba, originally owned the residence. At the start of the 1959 Cuban revolution, the family fled from the island, leaving behind innumerable treasures of gold, silver, porcelain, and crystal. In 1964, the residence opened to the public as the *Museo Nacional de Artes Decorativas*. Throughout the past four decades, the museum has proudly received donated works of art, dated between the sixteenth and twentieth centuries. These works include a porcelain collection from Europe and Asia: Chantilly, Sèvres, Wedgwood, Imari, and Kien Lung. The furniture collection consists of works by Chippendale and Boudin. Lastly, the crystal collection includes pieces by Émile Gallé, René Lalique, and Baccarat.

Thank you, Yosvanis, for offering us a wonderful glimpse of Cuba and the museum—both living archives rooted in history, culture, and nostalgia.

Alumni Association 2014 Annual Meeting & Dinner

The Annual Meeting and dinner were held Friday, May 23, 2014, in the beautiful home of Darren End and William Reedy, in the Highland neighborhood of Lowell, MA. The home is a stucco Queen Anne, built in the 1890s for the president of one of Lowell's small mills. An added bonus for those attending was Darren and William's amazing art collection featuring many local artists. Many thanks go to David Blackburn, for arranging to have Darren and William open their house to the Alumni Association members, and to Darren and William themselves for their warm and gracious hospitality!

Membership Committee Chair Bob Chapman presided in President Nancy Golden's absence due a bicycle accident.

The Association agreed to encourage hosts of recruitment events to schedule them in the fall to allow students more time to prepare their applications. The Association also agreed to four changes in the by-laws.

Bob Chapman presented the financial report, which included the good news that the Alumni Association again provided \$22,500 for scholarships in 2014, as well as the disappointing results of the Alumni/VSA joint 2014 renewal program. This lost income will result in providing \$3,000 to \$4,000 less for scholarships in 2015.

John Simonelli, VSA president and co-chair of its Summer Schools Committee, announced the 2014 Summer Schools statistics: 31 Newport students, 17 London students, and \$72,500 scholarships awarded.

Addis Ababa – Ethiopia’s Capitol Experience

NANCY GOLDEN

Faisal Girma, a 2014 Alumni Association and Sibyl McCormac Groff scholar, attended the 2014 Newport Summer School. Faisal, who is affiliated with the Ethiopian Institute of Architecture in Addis Ababa, gave an enlightening lecture on Ethiopia’s history and architecture on August 11 at the Neighborhood Preservation Center, New York City. Faisal detailed the demographics of the country, as well as its modern history, beginning just before the turn of the century. He highlighted his talk with photographs of Ethiopia’s most compelling architectural structures.

Faisal explained that land-locked Ethiopia is twice the size of Texas. Its 80 million population includes 82 ethnic groups, about half Christian and half Muslim. Emperor Menelik II (1889–1913), established Addis Ababa as the capital, and it was chosen as the permanent seat of the African Union in the 1960s. Over a century, the city developed into an urban center unique in the developing world.

Faisal traced the country’s early modern period and the introduction of diverse cultural influences by Portuguese Jesuit missionaries. Emperor Haile Selassie (crowned 1930) ushered in Ethiopia’s modern era after World War II through social, economic, and educational reforms. An image from one of his several titles, *Conquering Lion of the Tribe of Judah*, was featured on versions of the Ethiopian flag until 1975. Selassie’s rule ended in 1974, when famine, unemployment, and political opposition forced him from office.

Faisal concluded with an invitation to visit Addis Ababa. Enormous thanks to Sibyl Groff for arranging for the space and wine for the event.



Richard Guy Wilson: Making Spaces Even More Remarkable

In April, the VSA honored Richard Guy Wilson for his many contributions to the Newport Summer School. John Simonelli, Nancy Golden, Pauline Metcalf, Sibyl Groff, and Peter Trippi planned the event. Richard, reluctant honoree, agreed only when he learned that funds from the event would benefit the Victorian Society Scholarship Fund.

The event, held in New York City at the House of the Redeemer, a former mansion, now an Episcopal retreat, featured entertainment by London Alumna Arianna Kalian and her Chatham Chamber Ensemble wind trio, and Newport Alumnus Ron Gold, on piano. Sue Verzella, VSA business manager, helped with reservations and payments.

John Simonelli, VSA executive director, welcomed all and announced the establishment of a full 2014 Newport scholarship named for Richard. Mary Ann Hunting (Newport 1988) gave tribute to Richard and presented him with commemorative gifts. Mary Ann remarked that “We Victorians know better than anyone just how gifted Richard truly is. He can at once

engross a thoroughly diverse audience with seemingly unrelated interests by conveying—with ease and fluency—his in-depth knowledge, understanding, and enthusiasm of his subject, which includes not just architecture, but its interior and exterior environments and social history too....Richard says the fun is in watching his students encounter the new, the old, the familiar, and the strange...one can observe his satisfaction when he realizes he has sparked an ‘aha moment’ in yet another student.”

Richard, typically modest, responded that, “One of the important things about the Summer Schools and what we do with the Victorian Society is summed up right here: to get into such remarkable spaces as this. This celebration is not about me, but really is about a team that has collaborated for 35 years on holding forth for the students. That’s what our point should be, that we are a part of the mission to get people to understand, look at, and recognize the importance of the physical environment of a building, a landscape, a street, a piece of furniture. These are important.”

Alumni News

Jennifer Adams (London 2007; Newport 2011) is now director of membership marketing at the American Alliance of Museums, Washington, DC.

Nenette Arroyo (Newport 2007) has entered the doctoral program in the University of Virginia's Graduate Program in the History of Art and Architecture.

Emily Barr (Newport 2013) received the Cleo and James Marston Fitch Thesis Grant from the Preservation Alumni of the Historic Preservation Program, Columbia University. Emily's thesis examines the intricacies of the current architectural terra cotta industry and is a tool for practicing preservationists.

Sean Beasley (Newport 2013) is leading numerous urban historic preservation projects, including those for three hotels. In Pittsburgh, he has been working on the conversion of a 1902 Beaux Arts-style building, which will open in the fall as a Hotel Monaco. Sean is also beginning to design the renovation of the R. J. Reynolds Building in Winston-Salem, an Art Deco building that became one of the models for the Empire State Building. The 1929 structure will be adapted to hold a hotel and residences.

Melanie Carroll (Newport 2014) is now the administrative coordinator for the Smithsonian-Mason MA in the History of Decorative Arts program. Melanie is the critical liaison with students, faculty, and staff members of Mason and the Smithsonian Institution. She supports the functions of fiscal

management and is responsible for office administrative management and special events. She manages the website and social media design and content and also plays a critical support role in marketing and recruitment, the internship program, and study abroad courses.

Robert Furhoff (Newport 1988; London 2007) received the award for Architectural Conservation, Historic Paint Analyst and Restoration Consultant, at the 2014 Society of Architectural Historians Awards Gala, "A Foundation for Preservation," on Saturday, November 8, 2014, at The Fortnightly of Chicago.

Architectural conservation specialist **Sunni Goodson** (Newport 2014) is the architectural conservation specialist for a series of repairs, materials analysis, and commemorative events for a recently funded Conservation Plan for Number 9/9a Aungier Street, Dublin, Ireland. The site celebrates its 350th birthday in 2014. Built in 1664, it is considered the oldest, most intact domestic building in Dublin. Sunni is working with a steering group comprised of MESH Architects, Dublin City Council, and other State bodies. Read more about this project at www.irishtimes.com/culture/heritage/historic-treasure-on-dublin-s-aungier-street-1.1897404 and scroll through the photos to see Sunni on the job.



Above, Architectural conservation site, Number 9/9a Aungier Street, Dublin, Ireland. Courtesy Sunni Goodson and McGrath Group

Opposite, Hvitträsk, designed to be a studio home for the members of the Finnish architecture firm Gesellius, Lindgren, and Saarinen, later the private residence of Eliel Saarinen. Courtesy Sarah Lichtman

Carl Klein (Newport 2014) was named a 2014 student scholar by the Association for Preservation Technology (APT). He will be presenting his research, "Protecting Coffers with the Right Kind of Conservation," at the APT Conference, Québec City this fall. He will also give presentations to the Savannah College of Art and Design Student Preservation Association and the Savannah Chapter of the VSA. Learn more about the APT conference at apti.confex.com/apti/2014/webprogram/Person1875.html and apti.confex.com/apti/2014/webprogram/Paper2853.html.

As of July 1, in addition to her duties as assistant professor of design history, **Sarah Lichtman** (London 2001; Newport 2005) is the director of the Masters Program in the History of Decorative Arts and Design, Cooper Hewitt Smithsonian Design Museum and Parsons The New School for Design. This summer, she led an intensive course on Nordic Design in Stockholm and Helsinki, which included visits to some fantastic



nineteenth-century sites such as the Carl and Karin Larsson home in Sundborn, Sweden.

John Martine (London 1979; Newport 2007; London 2013) is the 2013-2015 chairman of the Board of Directors for Preservation Pennsylvania. John joined other board members and staff in Philadelphia last month to orchestrate the Statewide Conference on Heritage. An intriguing list of tour destinations awaited the attendees, from the Spruce Hill neighborhood and its Victoriana to the Phoenixville Foundry, a Romanesque industrial building that has been restored as a Heritage Center.

Keith MacKay (Newport 2007) continues as executive director of the historic Wilton House in Richmond, Virginia. Wilton was featured during the second Richmond episode of *Antiques Roadshow* in May 2014. Go to <http://www.wiltonhousemuseum.org/> to learn more about Wilton House and to see the schedule of upcoming events.

Laura Cope Overbey (Newport 2014), collections manager, Biltmore House, announces a new exhibition, "Dressing Downton: Changing Fashion for Changing Times," opening

February 5, 2015, and continuing through May 25, 2015. The exhibition features more than 40 costumes from the popular PBS series *Downton Abbey*. The clothing will be showcased in rooms throughout Biltmore House in groupings inspired by the fictional show and by real life at Biltmore, the grand Vanderbilt estate of the same era. Complementing the exhibition will be a series of estate-wide special events at Biltmore to be announced at a later date.

George Poulin (London 2004) is an active member of the Powelton Village Civic Association in Philadelphia, and was recently nominated to the Board of the University City Historical Society. He recently completed the renovation of Drexel University's Nesbitt Hall for its School of Public Health.

Kathleen Murphy Skolnik (Newport 2001; London 2002) is the co-author with Catherine Coleman Brawer of *The Art Deco Murals of Hildreth Meière*, published in May 2014. Richard Guy Wilson wrote the foreword. The photographs are by the artist's daughter, Hildreth Meiere Dunn. (See photographs page 12.)

Wilson Stiles (Philadelphia 1984) vice president of the Sarasota Alliance for Historic Preservation and the Center for Architecture Sarasota, is engaged in an exciting project on behalf of the Center for Architecture: a partnership that creates a community center where the public will come for exhibitions, films, lectures, tours, classes, and more. The center provides a satellite campus for the University of Florida School of Architecture. This spring, the partnership identified a 1960 building designed by William Rupp to house the community center and planned to proceed with renovation shortly thereafter. This summer, the partnership held numerous public events—fundraisers, tours, lectures, a membership drive, and a lecture series in conjunction with the University and funded by *Sarasota Magazine*. Guest lecturers include Juha Leiviska, Finland's leading architect, and Felipe Mesa from Columbia. In six months, the partnership raised more than \$200K, funded a lecture series at \$2,000 per lecture, and procured at no cost a 7,000 square foot, compelling example of Sarasota modern architecture.

Urban historian and preservationist **Joe Svehlak** (Newport 2011) conducted a walking tour of Sunset Park, Brooklyn in June 2014 for the Victorian Society of New York. Its elegantly detailed row houses were constructed for middle- and working-class families at the turn of the century. The neighborhood boasts a number of impressive religious and institutional buildings, including the Basilica of Our Lady of Perpetual Help and the tower of St. Michael's Church, Brooklyn's "Sacre Coeur" and one of the borough's tallest structures. The tour revealed the community's many layers of ethnic, social, historical, and architectural significance. One of New York City's largest National Register Historic Districts, the neighborhood is seeking designation by the New York City Landmarks Commission as a historic district. Joe started the campaign to increase the awareness of this rich architectural district.



Top, Red Banking Room, One Wall Street. Left, Song, Radio City Music Hall, from *The Art Deco Murals of Hildreth Meière*. Photographs by Hildreth Meière Dunn and courtesy Kathleen Skolnik.



In July 2014, **Sergei Troubetzkoy** (Newport 1990) became the new director of tourism for the City of Lynchburg, VA after over seven years as director of tourism for Bedford, VA. In September 2013, he was recognized as the Outstanding Volunteer of the Year by Bedford Main Street, Inc. Throughout 2013 and into 2014, he lectured on numerous subjects for “Cultural Reflections,” many of his programs focusing on topics related to the Industrial Revolution. He spoke on the history of theatre during the nineteenth and early twentieth centuries for The Staunton Performing Arts Center in Staunton, VA. He serves on the Executive Committee of The Blue Ridge Parkway Association, and numerous boards for Virginia history or travel.

John Waters (Newport 2007; London 2013) attended the 2014 Attingham Summer School as the New York Community Trust/Edward Maverick Fund Scholar. This year’s Attingham

program focused on the Arts and Crafts in Gloucestershire. Included in the course was a tour of William Morris’s Kelmscott Manor. John is currently writing an article for *Nineteenth Century* comparing Kelmscott Manor and Morris’s Red House, which he toured as a part of the 2013 London Summer School.

Peggy Wiles (London 2006) passed away late last year.

Richard Guy Wilson has had an active year and in addition to the Newport Summer School and also participating in Historic New England’s Summer Program, he has lectured at many places including several in California. This fall he participated in the VSA’s symposium in Chicago, the Arts & Crafts conference in New York, and then gave guest lectures at the University of Wisconsin, Madison on October 2, at St. Mary’s Chapel (the first Gothic Revival building in the United States) on October 11, Salve Regina University in Newport on October 23, and the Governor’s Mansion (very important Greek Revival) in Austin, Texas on Nov. 13. In 2015, he will lecture at the Museum of Fine Arts in Boston, and the Morse Museum in Winter Park. In March 2015, an essay on Garden City, Long Island will appear in a new book called *Gardens of Eden: Long Island’s Early Twentieth Century Planned Communities* to be published by Norton.

Victoria Young (London 1994; Newport 1995) was promoted to full professor of modern architectural history in 2013 and is currently the chair of the Art History Department at the University of St. Thomas (MN). Her book on Marcel Breuer’s design of Saint John’s Abbey Church (1953-61) was released in October 2014 from the University of Minnesota Press.

Architectural historian **Igor Zhuk** (Newport 1995) is quoted in an article, “Lviv’s, and a Family’s, Stories in Architecture” by Alex Ulam, featured in the October 17, 2013 issue of the *New York Times*.

Remembering Gwen Koch

September 9, 1921 – October 17, 2014



GWEN KOCH in 2009, with **RICHARD GUY WILSON**. Courtesy Richard Guy Wilson

**The Alumni Association
established the
GWEN KOCH ENDOWMENT FUND
for an annual scholarship to the
Newport Summer School.
Memorial gifts honoring Gwen
for her many contributions to
the Summer Schools are to be
sent to:**

**Bob Chapman
Membership Secretary
Alumni Association of the
Victorian Society Summer Schools
111 S. Mountain Ave.
Montclair NJ
07042-1737**

John Simonelli

I confess that I was in love with Gwen Koch! I met her at my first VSA Board meeting in the early 1980s. She sat next to me, and offered a running commentary throughout the proceedings. She made me feel completely welcome—and she made me laugh. That pretty much summarizes the Gwen I knew for the next 30 or so years. She was a great friend and she offered me her opinion or advice on just about everything—solicited or not. When they popularized the phrase “tell it like it is” they must have had Gwen in mind, because she always got right to the point!

Usually the first thing she would say when we met up was, “we have to talk!” and talk we did—or rather SHE did. She mentored me through my years as Society president, offering a lot of constructive criticism, and later was an invaluable help to me as Summer Schools co-chair. The schools meant everything to her, and she was going to make sure they were run right—which meant to her exacting standards. She tirelessly talked about and promoted them, handing out business card or flyers or asked me to do that for her, and in fact many of those who attended the schools were her direct recruits.

When Gwen became frail in recent years Tina Strauss organized a tag team of several of us to make sure that Gwen would be able to come to our study tours and annual meetings, and attend them she did, even if it meant taking multiple flights to get there and back. She remained active and involved as recently as three weeks before her passing, when she attended our study tour and symposium in Chicago.

One of my recent and most vivid memories of Gwen is sharing dinner with her and several colleagues at a Spanish restaurant on Michigan Avenue, where she had her mandatory gin and tonic, followed by a glass or two of wine. It was obvious that she

was having a wonderful time, and she enthused about how much she enjoyed “that place with all the small dishes” for the rest of the weekend.

I consider myself blessed to have known Gwen. She was definitely one of a kind and I shall miss her very much.

Richard Guy Wilson

One of the highlights of every summer for the past nearly 40 years has been to see Gwen’s shining and smiling face at one of the American Summer Schools. Always lively and interested, she would post a question to me that would give me pause. I met Gwen Koch in the summer of 1976 when I attended one of the greatest educational experiences of my life, the Victorian Society Summer School in London. Gwen was there with Ruth Emory who co-founded the Summer School. Gwen and I hit it off and over many meals (and a few pints) and some bus rides to other cities we discussed Victorian in all its aspects: architecture, gardens, decorative arts, painting, and preservation. This event led to my being called to participate in the first American Summer School in 1978, and then I was asked to take it over. Gwen was a firm supporter of the American Summer School even when it floundered in the early 1980s. She advocated fiercely for getting it going again, first in Philadelphia, then Newport.

Through Gwen’s support, the Summer School has flourished. She also supported other causes, such as the Reitz House in Evansville, where I have had the honor to visit and speak several times. She helped preserve some of the important architecture in Evansville and also brought to the consciousness of many Americans, young and old, professional and students, and just interested individuals, the importance of our Victorian past. She will be missed greatly by many people across the United States and abroad, as she made quite an impact.

Recruitment Events



New England

The New England Chapter Recruitment Event on Sunday, February 16 went well despite heavy snow the previous day. A total of 30 individuals signed up; 20 brave souls ended up finding their way to the Gibson House in Boston despite icy sidewalks. There they heard Jim Buttrick and Liz Holbrook wax eloquent about VSA Newport and London Summer Schools. Liz focused on William Morris' Red House and talked about his murals that have come to light since the house opened officially as a museum in 2003.

San Francisco

Shelley and Stephen Haigh hosted a recruitment event on Friday, January 10, 2014, which was a successful because of their warmth and gracious hospitality. They created such a welcoming atmosphere for everyone: alumni and potential recruits. The fact that their beautiful home is also a work-in-progress was an added bonus, as potential attendees could see not only something of the process, but also their passion in bringing a period home back to life. Thanks to Christopher Pollock for his superb presentation on the London School and to Hannah Sigur and Heather Wolf for their enthusiastic talks on Newport. The event resulted in several applications for 2014.



Chicago

In November 2013, the Greater Chicago Chapter co-sponsored a recruitment event with the Alumni Association of the Victorian Society Summer School at the DuPage County Historical Museum in Wheaton, IL. Thirty people attended. Alumnus John Waters, independent scholar and architect at Research Restoration, spoke on William Pretymen, an English decorative artist based in Chicago from 1885 to 1895. Pretymen did work at Glessner House, which was recently restored by John's firm. John's article on Pretymen, "William Pretymen, Designer," was published in the VSA's journal *Nineteenth Century* in May 2012. John also shared his images from the Newport and London Summer Schools.

Top, JOHN WATERS discusses the work of decorative artist William Pretymen at this year's Chicago recruitment event. Photograph by John Waters.

Left, SHELLEY and STEPHEN HAIGH, hosts of the San Francisco recruitment event. Photograph by Fred Golden.

Annual Summer School Reception— Newport

Nancy Golden

For the 34th year, Pauline Metcalf hosted the VSA Newport Summer School reception at Philmoney, the Metcalf country house in Exeter, RI, a notably non-Victorian 1930s house. The event, which took place on June 4, 2014, was co-sponsored by Pauline Metcalf and the Alumni Association.

A tired and thirsty group arrived at Philmoney after a very energetic day in Providence. They had glimpsed a bit of Rhode Island's industrial history; toured the Rhode Island State House by McKim, Mead, and White; then trekked on to the Governor Henry Lippitt House Museum, and the remarkable 1870s survivor, Clouds Hill Victorian House Museum. The hardy travelers were welcomed by Pauline Metcalf and other Victorian Society stalwarts including VSA President John Simonelli; Gwen Koch and Sibyl Groff, who have made it a tradition to attend this gathering for many years; outstanding photographer James Russiello; and other lecturers and friends of the Newport Summer School. Abundant food and drinks on the terrace overlooking a pastoral setting with garden and fields provided students with a significant change of scene from Bellevue Avenue.

Top, right, GWEN KOCH, JAMES BUTTRICK (standing), and KYLE MCGUIRE.

Right, YOSVANIS FORNARIS GARCELL, GIRMA, CARL KLINE, CAROLINA VALDESLORA, KAT SCHNURR, FAISAL GRIMA, and SIBYL MCCORMAC GROFF. Photographs by James Russiello



London: Celebrating 40 Years of Scholarship

ELIZABETH B. LECKIE

Assistant Director, London Summer School



LONDO



Top, GYANNY PEREIRA serves the birthday cake. Photograph by Steve Smith.

Above, left to right, London Summer School 40th Anniversary Birthday cake with Winterhalter portrait of Queen Victoria, courtesy Ben Olson; ALAN CRAWFORD, PETER HOWELL, and ROBERT THORNE, early instructors of the London school, courtesy Mary Parker; coach driver for the London Summer School JOHN COOK, courtesy Mary Parker.



IAN COX presents the President's Award to GAVIN STAMP (right). Photograph by Mary Parker.



The London Summer School celebrated its fortieth Anniversary with a gala reception on July 11, 2014, at the Chelsea studio of the late artist Julian Barrow. Our hostess, Serena Barrow, graciously welcomed directors and founders of the Summer School, lecturers past and present, hosts, alumni, friends, and the Class of 2014. The reception was sponsored by the Summer Schools Committee of the VSA and the Alumni Association. It was elegantly catered by Gyanny Pereira, who produces our Opening High Tea each year.

It was a lively evening, with high spirits from beginning to end. The formalities were opened by Summer School Director Ian Cox. He introduced Gavin Stamp, who entertained us with a brief history of the course, from 1974 to the present. He presented those with significant early roles, including Alan Crawford, Peter Howell, Andrew Saint, and Robert Thorne. Our longstanding coach driver, John Cook, was also present. John Archer, Joseph Crook, Andrew Sanders, and Jeffrey Tyack sent their best wishes.

Ian then presented Gavin with the President's Award from outgoing VSA President Tina Strauss, who sent the message:

Thank you, Gavin, for your years of dedication to the Victorian Society and to the London program. We could not have done it without you. Congratulations on receiving the 2014 President's Award, which you so richly deserve.

Finally, all raised a toast to the good health and continued success of the Summer School. Guests then enjoyed the glorious birthday cake adorned with a Winterhalter portrait of Queen Victoria. A majestic finale! ♦

“The opportunity to explore such topics with specialists and peers, and engage in stimulating discussions over dinner and into the night, was (no exaggeration) one of the best experiences of my life!”

—Kerri Rubman (London 2011)

“I attended the London Summer School in 1990, when it was an exhilarating multi-city trip run by Gavin Stamp with the leading lights of British architecture and design as special guest lecturers. I was especially grateful to meet Alan Crawford on this trip. I've relied on the amazing experiences of the London Summer School ever since.”

—Amy F. Ogata (London 1990),
Professor, Art History Department,
VKC 351 University of
Southern California

Do you
recognize
this man?

See page 37



“Most broadly, the Summer School showed me that that the Victorians were truly the first ‘Moderns.’ More than most of us realize, our physical world—and also our worldview—were shaped profoundly by them. More specifically, the Summer School awakened me to the physical and cultural contexts of the Victorian paintings I was already studying. One cannot fully appreciate the period's galleries and grandest houses without having discovered its power plants and train stations. And personally, the intriguing colleagues I met during the Summer School—faculty, hosts, and fellow students—have enriched my life and career ever since. The Summer School experience gave focus to the rest of my life, and I will always be grateful.”

—Peter Trippi (London 1992; Newport 2005)

L O N D

“One of my happiest recent experiences has been visiting the newly reopened St. Pancras Station and Hotel. We toured the derelict hotel—a favorite building of Gavin’s—when it was in terrible condition, and indeed our group was photographed high up on the grand staircase for a write-up in one of the London papers. When the journalist discovered our itinerary and daily pace, he said it sounded like boot camp to him. He was right. It was architectural boot camp, and I wouldn’t have missed it for the world! I even signed up for more 10 years later—Gavin’s study tour of Glasgow and environs—equally wonderful.”

—Susan Wagg (London 1981),
MFA, FRSA Hanover, NH



Top, left, Biddulph Grange Gardens, Staffordshire, right, an architectural whimsy, Oxford

Above, Near Regent's Park, London. Photographs by Dan Holland.

Ian Cox: London Summer School Director

ELIZABETH B. LECKIE Assistant Director, London Summer School



Ian Cox's long association with the London Summer School began as a student in 1991, when the course was three weeks long and Gavin Stamp was director. Eleven years later, Ian was appointed director by Kathleen Bennett and led the course until illness in 2006 forced him to resign. He returned in 2010 and has just completed his ninth season as director of the London Summer School.

Ian was born in Nottinghamshire, but raised in the Yorkshire Dales. He did his undergraduate studies at the University of Keele, near Stoke-on-Trent, his first exposure to the Staffordshire potteries. After receiving double honors in geography and biology, he taught for nearly 20 years and earned post-graduate qualifications at both Leeds and London Universities. After two years in university administration at Cambridge, missing the classroom and student contact, Ian changed course to pursue a graduate degree at Glasgow in the history of decorative arts. An early interest in antiques deepened into a specialist interest in ceramics, furniture, and nineteenth-century interiors. Ian's background in geography and natural science served him well, as it informed his understanding of the role of resources, materials, and topography in the architecture, crafts, and industry of Britain.

Ian stayed on at Glasgow after his degree to become director of the Masters Programme there in 1993. He attended the London Summer School in 1991 and Attingham two years later. He became a consultant to Royal Crown Derby in 1995, worked in the archives, and produced two comprehensive studies: *Royal Crown Derby Imari Wares* (1999) and *Paperweights* (2009). After leaving Glasgow, Ian became director of studies at Christies Education in London in 1998. He switched to part-time positions there in 2003 as director of Short Course Programmes and the London Art Course. He also designed and ran a three-week summer course in history of the decorative arts in New York City. He is a regular contributor to this newsletter and has published articles in *Scottish Art Review*, *Antique Collecting*, and *The Encyclopedia of Interior Design*. An article on Victorian Transfer-Printed Ceramics will be published in the fall issue of *Nineteenth Century*.

As director of the London Summer School, it is no surprise that Ian has added more decorative arts to the curriculum, but he is quick to say “the core remains the same and it should do so for years to come.” His additions include The Williamson Art Gallery and Museum in Birkenhead, with its important collection of locally-produced Della Robbia Pottery, and the Victoria Baths in Manchester, a glorious example of Edwardian public architecture and social reform.

Ian retired from Christie’s in 2014 to make time for new pursuits. He bought an apartment in an Umbrian hill town and makes frequent visits to Italy, recording his observations and experiences in a lively and perceptive blog called Umbriaandtuscanyunravelled.blogspot.com. He is a regular lecturer for a luxury cruise line on varied topics related to the ports of call in the Mediterranean Sea and along the Baltic Coast. He has lectured in America for the VSA and Royal Oak Foundation and came again in November to speak in New York City and Philadelphia for the NY Metro Chapter, Royal Oak, and the Cooper-Hewitt Graduate Program. Topics were Royal Retreats: The Holiday Homes of Queen Victoria and The Prince Consort and Victorian Exhibition Ceramics.

As Ian looks ahead to 2015, he reflects:

In many ways, being a student on the Summer School was a truly life-changing experience as it broadened my architectural knowledge of the Victorian period and provided unique insights to a wide-ranging set of very special places which I still enjoy visiting today as director of the school.

As for the future:

Being director of the programme is a continuing joy and once a year brings me into contact with young and older students who are keen to benefit from the school, just as I did all those years ago.

IAN COX and ELIZABETH B. LECKIE,
courtesy Mary Parker



“Being director of the programme is a continuing joy and once a year brings me into contact with young and older students who are keen to benefit from the school, just as I did all those years ago.”



A Unique Opportunity for Study

BEN OLSON London Summer School 2014

As a registered architect and independent scholar, I have always been interested in architectural history and intrigued by the European models that American architects have studied. The Victorian Society of America's London Summer School 2014 was a unique opportunity to study, photograph, measure, and create my own discoveries.

The school's emphasis on Victorian architecture provided the occasion to revisit a number of structures that I had not seen since my European studies for an undergraduate architectural degree. Directors, curators, or scholars gave us an in-depth tour at their respective properties. The Royal Pavilion in Brighton was opened especially for our group, and we learned first-hand about the ongoing restoration of this splendid folly, built only for entertaining. My return to the Oxford University Museum was quite special, as the building had just completed extensive renovations. Our guide brought us to numerous rooms off limits to the general public.

On another day we began with a short lecture at the Victorian Society's London headquarters. We continued with a walking tour of Bedford Park to understand how a speculative housing development for the "artistic" middle class became one of the first garden suburbs. Bedford Park has now become a most desirable address within the London city limits. That tour ended in front of a narrow townhouse designed by C.F.A. Voysey that I hadn't seen in over 40 years! The VSA Summer School also gave me the unique opportunity to visit buildings that I had only known from architectural history lectures and books. These included William Morris' Red House by Philip Webb, 78 Derngate by Charles Rennie Mackintosh, and the Iron Bridge at Coalbrookdale, erected in 1779.

A series of early lectures set the narrative for many of the buildings we would visit. For example, we understood the impact of the railroad and London's numerous railway stations. We learned about the beginnings of public housing to alleviate the London slums and saw first-hand the Manchester textile manufacturers' warehouses for selling cloth to overseas clients. Our accommodations in Manchester gave our group the chance to experience a warehouse interior,

which had been retrofitted into a hotel. On a Manchester morning walk, a small group of early risers saw the specific warehouses that the German architect Karl Friedrich Schinkel came to see in 1826.

The study of country houses and landscaped gardens took us to Gertrude Jekyll's remarkable estate where she experimented with flowers for each season. Her laboratory reinforced her ideas against over formality and focused on the appreciation of native plants, groupings, and colors. Her house at Munstead Wood was the first of many collaborations with architect Sir Edwin Lutyens. His country house commissions were invariably paired with her astounding garden designs throughout the United Kingdom.

As one of the few architects in the 2014 program, I was often seeking something different from the rest of the group. While others were focusing on the paintings, stain glass, or religious iconography, I was photographing construction details, building materials, and studying the proportions of a building's elevations and sections. However it was the incredible mix and interests of the attendees that made the program so unique. ♦



Right, Iron Bridge, Coalbrookdale.

Below, Royal Pavilion in Brighton.
Courtesy Ben Olson



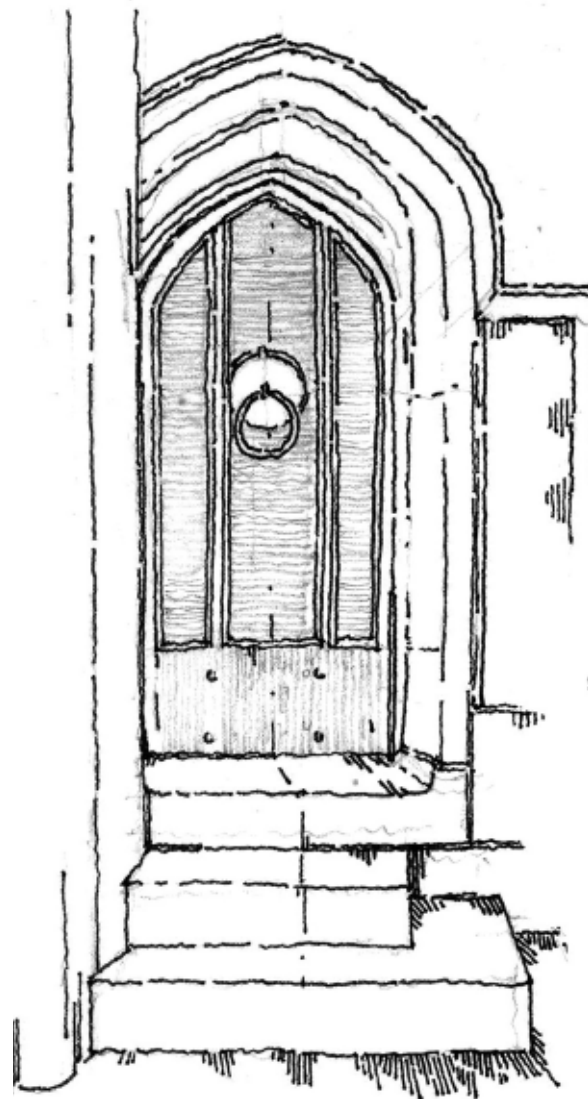
A Personal Architectural Response

BORIS BOGDANOVICH London Summer School 2014

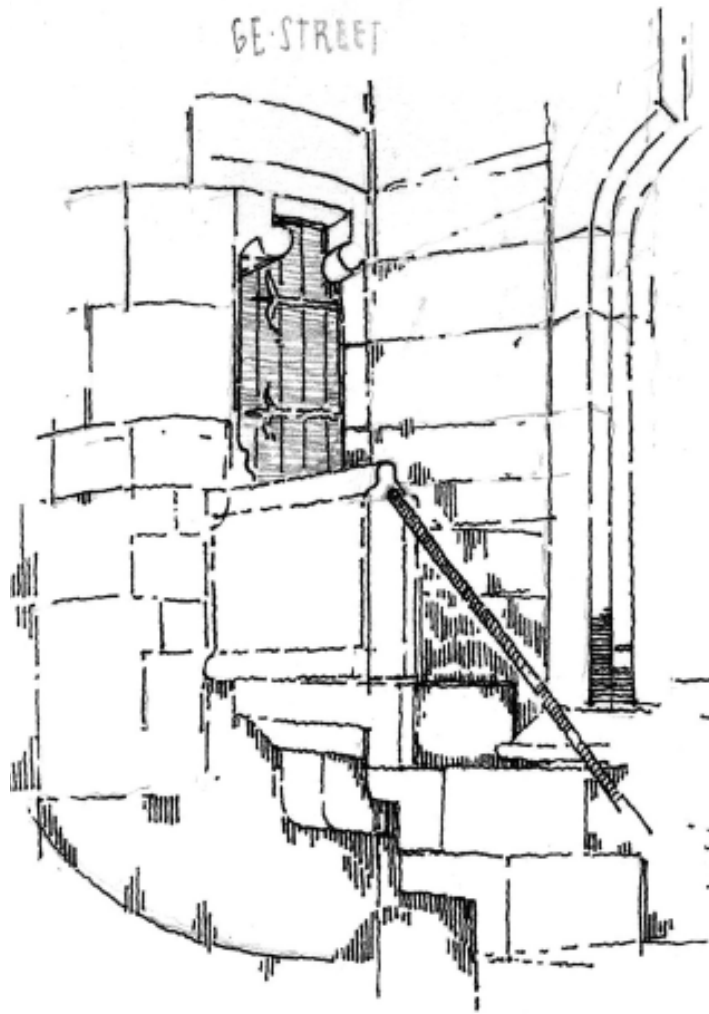
All of us come to the Summer School with existing nineteenth-century fascinations. Mine is the buildings and the design process of the architects who designed them. I cannot help but idolize these heroes and perhaps over idealise their aphorisms. W.R. Lethaby (1857–1931) once said that the right aim is to do necessary things beautifully. All through the course I found myself pondering this motto for how much it seemed to say about the making of architecture, the design of objects, and wider artistic expression in the nineteenth century. I liked Lethaby's statement for saying it is important to be productive, always aiming for consistency and thoroughness when doing the "necessary things"—whether building a church, designing a chair, or reviving a ceramic technique. Nonetheless, it also makes clear that hard work is not enough if the product is not aesthetically pleasing, well proportioned, and generally beautiful. To a budding designer like me, such thoughts are humbling in their simplicity and thrilling in the possibility that each maker can craft great things by training their hand and schooling their eye.

Whilst every day of the summer school was, at some level, a lesson in this approach, one sequence of visits was particularly instructive. On a blustery summer morning halfway through the course, we were in Staffordshire to visit parish churches by nineteenth-century greats: G.F. Bodley (1827–1907) and Thomas Garner (1839–1906), G.E. Street (1824–1881), and A.W.N. Pugin (1812–1852). Ecclesiastical architecture has always been one of my big interests and, more recently, an important professional focus. As well as a community's place of worship, I have always admired church buildings for being the clearest expression of their society's combined ambitions and, at their finest, for representing the best of their founders, designers, and parishioners aesthetic ideals.

At Bodley and Garner's Church of the Holy Angels in Hoar Cross (finished 1906), I was impressed by a design consistent in its proportions yet still surprising in spatial sequence. H.S. Goodhart-Rendel talked about Bodley's unique balance between fastidiousness and sensitivity in that seminal text *English Architecture Since the Regency* (1953). For me that day, this was visible in the well-made but unadorned timber roof, suggestive of ancient structures, mystical in its simplicity. G.E. Street's Church of All Saints in Denstone



Three Church Doors—Holy Angels in Hoar Cross, All Saints in Denton and St. Giles, Cheadle. Original sketches are courtesy Boris Bogdanovich

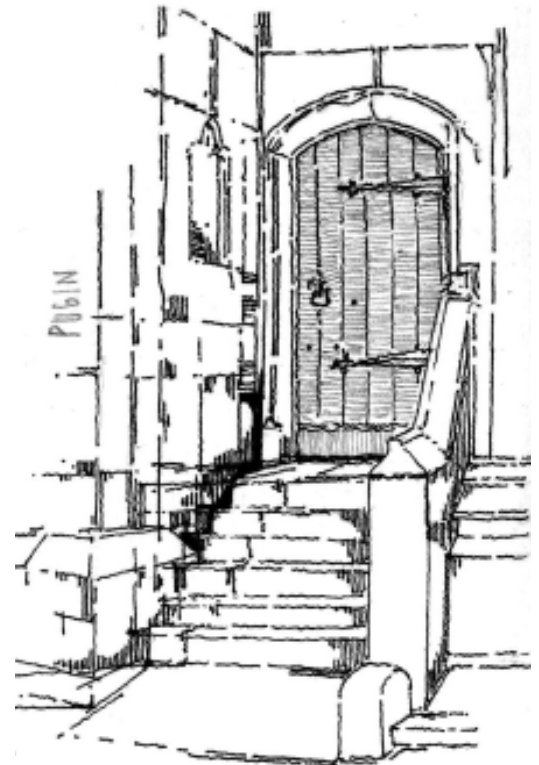


(completed 1862) was even more intriguing. Having worked on one of his buildings I was familiar with Street's inventiveness but never in such a small church. At All Saints, I admired his ability to realise a design of such well-scaled cohesion that each element was interrelated and completely relevant. The masterpiece of the day, however, was Pugin's Church of St. Giles in Cheadle (completed 1846). I had read about the contrast between the squat exterior, the soaring spire, and the rich interior in Roger Dixon and Stefan Muthesius' *Victorian Architecture* (1978). During the visit, however, I saw the highest quality of craftsmanship in a complete and beautiful work of art. A building intrinsically of the nineteenth century, it still expressed a universal quality in a timeless balance of the functional and the gorgeous, of art and architecture, religious theory, and social need.

While it would be inaccurate to ascribe this philosophy as one exclusively of the nineteenth century, the notion of achieving a balance between the pragmatic and attractive was crucial in the architectural and artistic debates of the time. When William Morris (1834–1896) spoke of having nothing that we do not think is useful or believe to be beautiful he was picking up the same strand of thinking. Morris was not just talking about being a discerning consumer, itself great advice to our contemporary society. For me, he is alluding to the responsibility of the individual architect, artist, or designer to ensure that their expression was holistic in its creation. Rosemary Hill, one of our illuminating course tutors, told me about the notion of the "Gesamtkunstwerk," a German concept aptly Victorian in its portmanteau wording, describing the total or universal work of art. Although it could

sound like a megalomaniac architect's dream, for me it is a message about the care and attention we should all take in everything we make.

In my notes and drawings on the churches of that day, I was fascinated by the fact that the three buildings we visited, so alike in function, intention, and architectural period could be so subtly but meaningfully different. Beginning to despair at the often careless architecture of my own age all I could do was walk away in appropriately silent humility as I realised, yet again, that Lethaby, Morris, and of my nineteenth-century pantheon were right; the only thing to do was keep aiming and trying. ♦



“An Edwardian Water Palace” A Splendid Partially-Restored Public Baths in Manchester



IAN COX

Director, London Summer School

I get excited by the prospect of a new addition to the London Summer School Programme but tightly packed schedules provide little room for manoeuvre when we try to introduce one. It was with some trepidation therefore that I approached Gavin Stamp with a proposal for a new venue for the Manchester tour earlier this year. In 2003 I watched an innovatory BBC television programme with the catchy title of *Restoration*, and

it proved to be the start of an addiction which would last several months. Organisations connected with special buildings under threat from demolition, or in a poor state of repair, were invited to take part in the series on a regional basis and compete for a single substantial restoration grant for their project. Every week the general public would watch the pitches on TV and then vote for the building they would most like to see repaired and used again.

The property to make it through to the national final and then win it outright was the Grade 2* listed Victoria Baths in Hathersage Road, Manchester, and at the time I applauded the public's wish to see it restored. For some reason I forgot about it for several years and then more recently I read an article, which revealed the first stage of restoration was complete. I was hugely relieved when I got a message back from Gavin giving it the thumbs up for inclusion in the programme. We took the fortieth-anniversary Summer School group to see it on the Monday evening of July 7, 2014, and it didn't disappoint! An picturesque gabled high-quality red brick and terra cotta imposing building, three pools, a Turkish baths, functional and decorative tile work everywhere, ornate stained glass, and an abundance of original fixtures and fittings were a feast for our eager eyes, and the building was being used for a children's event related to World War I commemorations when we visited.

Public baths were not a new phenomenon in England at the turn of the nineteenth century when this one was first mooted. Concerns about hygiene in the middle of the century had led to the passing of the Public Baths and Washhouses Act in 1846, which empowered local authorities across the country to spend money on such facilities for local communities. The first one appeared in Whitechapel, London in 1847, the foundation stone for it laid by Prince Albert. Other communities followed suit and by 1915 most townships throughout England had at least one public baths; they were an important local amenity in an era when many houses still did not have bathrooms. The one in Hathersage Road, Manchester, which would serve the three wards of Longsight, St. Luke's, and Rusholme, was first discussed at the corporation's Baths and Washhouses Committee in 1897. Two years later a site had been acquired for the new building. In 1902 Henry Pierce was appointed as the city's first staff architect and the baths became his project, building work starting in 1903.

The large building, shown opposite, is determinedly historicist in character, but when we first saw it, it was clear from the start that considerable expense had been settled on its design and construction employing good quality terra cotta and red brick materials and great attention to detail. There were separate entrances

for two classes of men who would use two different pools and a smaller entrance for women who had at their disposal a smaller one for their exclusive use.

Our tour guide showed us all parts of the building and our breath was taken away by the vast size of the galleried gala pool area, originally designed so it could be floored over in winter for dances and other events. There were original fixtures and fittings everywhere including the original entrance turnstile and ticket office and the cubicle changing rooms found in the pool areas were all still intact. Many of the areas were covered in hygienic Pilkington dark green majolica tiles with a raised organic Art Nouveau motif. These covered the walls to dado height with cream moulded tiles above. Stained glass windows were found throughout the building and were especially rich in the Turkish bath area which had three hot rooms and a rest room as well. Upstairs the manager's apartment was seen to be an unusual survival. Downstairs another room contained an "aerotone," which was installed in 1952—a precursor of the modern whirlpool Jacuzzi. Our guide told us it was the first one of its type to be installed in a public baths in England.

The total cost of the baths was £59,000, a considerable sum, and when it was opened by the Mayor of Manchester, J. Herbert Thewlis in 1906 he stated "it is the most splendid municipal bathing institution in the country – a water palace of which every citizen of Manchester can be proud." It would serve the community for 87 years finally closing down in 1993.

Reaction from the local community to the closure was swift and positive and led to the formation of the Victoria Baths Trust whose objective was to try to run the site independently supported by an association of "friends." The council carried out no maintenance on the site in the immediate six months after closure and the building deteriorated rapidly making reopening

impossible. Attempts to save the building continued and came to a head with the *Restoration* programme when in September 2003 the building was chosen by the public, with 282,018 telephone votes, as the one they wished to see restored. The Heritage Lottery Fund provided a grant of 3 million pounds and English Heritage another 450,000 pounds.

Since the award the building has had the roof repaired, the outside made good and seen the completion of interior work including the restoration of all of the stained glass. It can now be used for various kinds of events during the summer months (there is no heating in winter) and is available for booked tours like the one we undertook. Over 50,000 people have paid to look round the site since 2003. It's all very positive now and though the amounts of additional funding needed are still substantial a good end result seems likely. I'm delighted we shall return to see the baths with summer school groups every year and we'll keep you updated on what happens next. ♦

If you want to see more of the Victoria Baths check out their web site on www.victoriabaths.org.uk.

Below, Turnstile entrance to the gala pool

Middle, The gala pool

Bottom, The Victoria Baths. Courtesy Ian Cox



Newport

SUNNI GOODSON Newport Summer School 2014

As a former American studies major working the last several years overseas, I have been eager to reconnect to my country's architectural roots and to explore their global influences. Newport being in many ways a microcosm of American and early modern architectural typologies and styles, the VSA's Newport Summer School did not disappoint. Dr. Richard Guy Wilson marched our fantastic, motley crew of scholars straight to the 1690s Wanton-Lyman-Hazard House on the first day of the program. What I found there immediately underpinned the global context of my firm's central project in Ireland, the oldest, most intact domestic structure in Dublin City. With few coeval rivals for comparative study in the Irish capital, walking into the Wanton-Lyman-Hazard House, with its well-preserved painted paneling and projecting chimney breasts, shed new light on the seventeenth century at home and abroad.

Our initial visits to eighteenth-century, neoclassical buildings were equally memorable. The added surprise of William Gibbs' hidden chinoiserie panels at Vernon House interwove the decorative arts in a profound way and underscored the way in which preservation can teach us much about social and economic history. Hunter House also offered intact timber paneled interiors of incredible quality; bolection moldings, floor-to-ceiling Corinthian pilasters, and intricately turned balusters perfectly staged our firsthand experience with a Townsend & Goddard secretary. Other visits to the pioneering Redwood Library increased our appreciation for the contributions of Peter Harrison, as well as for others like Richard Munday during our trip to the impressive, if slightly unorthodox, Colony House. As my comrades and I made our "death march" through the Colonial era, our lecturers clearly set out the context for Newport's most famous period.

Dr. Wilson delivered what my fellow students and I agreed was an extraordinary lecture on Richard Morris Hunt at the opening of the eponymous exhibition at the Newport Art Museum, including the legacy and impact of the École des Beaux Arts. As we marveled our way through Hunt's creations at Ochre Court, The Breakers, and Marble House, the show-stopping opulence of these buildings was dynamically juxtaposed with the Stick and Queen Anne styles of Griswold House and Chateau-Sur-Mer. The social, political, artistic,



Top, Chateau sur Mer

Above, Marble House, Chinese Tea House

Opposite, ceiling at Marble House. Photos courtesy Sunni Goodson.



and historical forces that shaped the fabric of America in the late nineteenth century and into the twentieth were laid bare.

The more unassuming, yet fascinating properties farther afield, like the Providence Art Club, and Clouds Hill in Warwick were equally as instructive. There the interconnectivity of the decorative arts, material culture, and architecture came to light. Intimate conversations with those close to the ground gave me a much greater appreciation for the challenges of maintaining these independent sites. Issues of interpretation were discussed throughout the program, reinforcing the view that it constitutes a different “currency” for each property but is always at the heart of their continued preservation.

We were fortunate to gain an inside peek at Belcourt Castle, currently the subject of a major renovation project and, that day, of a documentary. It was a special delight to see one of the Elephants peeled back to its timber studs and joists, as well as to catch glimpses of its original grandeur. The bricks and mortar work of architectural conservation we witnessed on site was juxtaposed with our other studies in art history, lending the students a full spectrum of historic preservation at work. Our collective exclamations while visiting the Shingle Style houses so abundant in Newport also gave many of us a renewed appreciation for the reinterpretation and expansion of early American architectural forms. McKim, Mead & White's work has profoundly changed the way I think of American built heritage. The Isaac Bell

House and the Samuel Tilton House in particular were inspirational, with their streamlined architectural detail and carefully orchestrated use of space standing as beacons that illuminated the path toward modern America.

As with the most effective educational experiences, the Victorian Society in America's Newport Summer School answered important questions, and raised others. We were encouraged and armed with the tools needed to return to our homes and continue the fight to do right by properties big and small, wherever we may be. The Summer School was in equal measures an inspirational and invaluable educational opportunity as well as a moving personal encounter that will reap dividends in my work for years to come. ♦

American Architecture 101

MORGAN PIERCE Newport Summer School 2014

For 10 days in the summer of 2014 I had the opportunity to escape the oppressive New Orleans heat and “summer in Newport” like the wealthy Southern elites of the mid-nineteenth century. I did so not for fear of contracting yellow fever in the humid south, but as a student of the VSA Newport Summer School. I was one of 30 like-minded participants from across the United States, as well as Cuba, Ethiopia, and Ireland, who were treated to an in-depth study of the historically important architecture, beautifully designed interiors, and fine and decorative arts found in the Newport area. The Victorian Society in America and our trip leader, Dr. Richard Guy Wilson, planned visits to numbers of historic house museums, private residences, and public buildings where museum staff, homeowners, scholars, and others offered presentations and led us on special tours of their respective sites and allowed us to explore at our own pace.

To prepare ourselves for Summer School, we were assigned scholarly readings, as well as fictionalized accounts of Newport life by the literary giants who summered in Newport just as we did. However, our advance readings did not do justice to that first drive down Bellevue Avenue toward Salve Regina University. The pictures from James L. Yarnall’s *Newport Through its Architecture* were now before me. My head was spinning catching my first glimpses of the Colony House, Touro Synagogue, Redwood Library, Griswold House, Newport Casino, Isaac Bell House, The Elms, and even the Viking Tower. Had we visited these particular examples in the order I presented, we likely would have finished in time for the obligatory lunch-time lobster roll and, ahem, a brief stop at the Newport Creamery.

The Summer School was especially valuable to me for its emphasis on American architectural history and style. My background in American architecture lacked any formal training and the knowledge I did possess was mostly derived from the specific historic sites I have had experience with. But in Newport, we were able to visit numerous structures built or altered by many well-known American architects. The work of architects Richard Munday, Peter Harrison, Russell Warren, Richard Upjohn, Richard Morris Hunt, and Henry Hobson Richardson appear throughout the area. As do examples by the firms

of McKim, Meade & White and Peabody & Stearns, and local architects George Champlin Mason and Dudley Newton. At times, it felt as if certain streets were lined with nothing but Richard Morris Hunt’s work, whole blocks featured only the work of McKim, Meade, & White, and entire towns were built by H.H. Richardson. This is certainly an exaggeration, however, the feeling is quite apparent because of the rich architectural heritage found in and around Newport. These site visits, in combination with Richard’s lectures and our readings, contributed to a rewarding orientation to American architecture of the eighteenth, nineteenth, and early twentieth centuries.

The detailed itinerary, Newport atmosphere, and camaraderie shared among new friends made this year’s Summer School an incredible experience that will forever remain a highlight of my professional career. Richard’s apparent unfettered access to nearly every historic building in the Newport area never ceased to amaze me. ♦

Can I say thank you AGAIN!



Josi Morales attends Yosvanis Fornaris Garcell's lecture on the decorative arts of Cuba at the New-York Historical Society. Photograph by James Russiello.

JOSI MORALES Newport Summer School 1996

In this wonderful journey called life we all receive what I like to call nuggets from heaven. Some come in the form of friends, funds, or both. Returning to school in 1991, as an older student was daunting to say the least, but necessary as knowledge is meat to my bones.

A fellow interior designer in the F.I.T. Restoration program had done the Newport Summer School between semesters. First day of class, this fiery redhead came to my work station, dropped the VSA brochures, and said “You're going—make it happen!” The following summer I did just that, and was in awe of the group and of course Richard Guy Wilson who made the architecture come to life. My memory of driving a carload of fellow students back to New York is vague. I don't remember my feet hitting the ground. I was soaring from this wonderful educational adventure. The buzz at the soiree the previous evening was, “who is going to England next summer and we had to go together!”

Supporting myself and going to school at night was a challenge I rose to, but with little time for extracurricular activities. I was encouraged to apply for a scholarship. I did and was given a generous one—another nugget from heaven. This would again be a spectacular life changing event—the behind the scenes, those private invitations, the various instructors, the fellow students—raining nuggets.

In my thank you letter to the unknown donors, I stated that this came at a time when I was at a low point in my life with the loss of my younger brother to a childhood illness and the passing of both parents—information I chose not to share in my request for funds.

Last year, I attended another stellar trip, the alumni trip to Cuba—more nuggets. We met Yosvanis Fornais and brought him to New York and then to the Newport Summer School. I was honored to participate in this endeavor and to be given the opportunity to share some of the nuggets given to me.

We give for many reasons, our abundance, our hearts, and our needs...whatever. Many do not realize the impact that a gift can have on the recipient, for my scholarship created a circle of special people in my life and the desire to pass it on to others like our Cuban curator.

So VSA, thank you AGAIN for the pocketful of nuggets I received! ♦

Newport Summer School: New Discoveries

RICHARD GUY WILSON Director, Newport Summer School



PHOTOGRAPH BY ELLIE WILSON

One of the themes of my various essays for the alumni newsletter has revolved around “new discoveries” in Newport, which is also a response to the question: “How do you keep doing it, year after year?” Of course it is always great to see masterpieces again and again, and also to meet the new students each year who are always pointing out to me something that I have never noticed before in the house we are visiting.

On the subject of a “new discovery,” about two years ago Paul Miller, who many of you know is the decorative arts/interiors curator at the Preservation Society of Newport County and the world authority on Allard and Sons, told me about a house in Fall River, Massachusetts that I might like to visit. I had actually heard of it many years ago and spent some time scouring the streets of Fall River looking for it unsuccessfully. The new owners agreed to my visit, so on a trip to Newport I swung by the Knapp house. Well, I was dumb struck, overwhelmed!! I couldn’t believe what I was seeing and the new owners Mary and Brad Wheeler agreed to let me bring the Summer School groups in 2013 and 2014. I know the students will agree, it is simply amazing—a real treasure of American architecture that helps to revise some of our ideas about modernism and also the Arts & Crafts!!

The Arthur T. Knapp house, also known as “Rising Sun” (1893–94), with a tea-house addition of 1898, was designed by Ralph Adams Cram in what might be called the “Japanese Revival” idiom. It has many features derived from Japanese architecture such as an *irimoya* roof, a *Tokugana* gable, sliding screens, a pierced *ramina*, a ceiling *shoji*, and many other elements. But, what I think hits many of us when we go inside is, “my gosh, I am in a house that could be designed by the brothers Greene, but it is back East and 10 years prior to their

work in Pasadena.” Not that the features are exactly the same as the Greene’s masterpiece, the Gamble house of 1908, but the simplicity and plainness of the woodwork, the color, the built-ins, and many other elements reminds you of Pasadena and elsewhere in California.



The architect of the Knapp house, Ralph Adams Cram (1863–1942), was one of the most prominent American architects from the 1890s to the 1930s with designs all across the United States. Primarily known as a Gothic/Medieval architect, Cram published many books and articles on the subject and helped to change very significantly American ecclesiastical architecture. He was one of the founders of the Boston Society of Arts & Crafts. In addition to hundreds of churches he and his partners—Bertram Goodhue and Frank Ferguson—designed part of the Military Academy at West Point, Rice University, UCLA, University of Richmond, and many others. In Newport he designed Harbor Court (now the New York Yacht Club) for the

Brown family, the chapel at St. George's School (which we all see from our Salve class room windows), and the Emanuel Episcopal Church on Spring Street. (We have done tours of Cram several times and may do it again). In 1898 Cram sailed for the first time to Japan where he produced a design for the Imperial Japanese Parliament, which had just been destroyed by fire. While initially approved, politics and changes of administration caused it never to be built. One result of the trip was his 1905 book, *Impressions of Japanese Architecture* (reprinted many times).

Since Cram did not visit Japan until 1898 and the house dates to 1894, how did he know about Japanese architecture and design? The answer is: Boston and the house's patron, Reverend Knapp.

Arthur T. Knapp was the son of Arthur May Knapp (1841–1921) a leading Unitarian minister who served in several churches in New England, and in 1888 became the leader of a delegation to take Christianity to

Japan. His son Arthur T. also visited Japan with his father and was a member of the Boston Visionists group of which Cram was a leader. The younger Knapp asked Cram to design him a house in Fall River in 1893. Due to influence of the Knapps, Cram was invited to Japan in 1898. Knapp had studied Japanese culture and wrote on it, and brought back with him a collection of art, prints, and items including *kakemonos*, which he liked to wear. Hence some of Cram's ideas for the house came from Knapp.

But equally important was Boston and the Museum of Fine Arts (MFA), which then was located on Copley Square and contained the largest collection of Japanese art in the United States. Connected with the MFA were several scholars of Japanese art and architecture such as Ernest Fenollosa, and Edward Morse. Morse published in 1885 (and reprinted many times) the first book in English devoted to the subject of its title: *Japanese Homes and Their Surroundings*. In Morse's book

are images of roofs and built-in shelves and other details that emerge in Cram's Knapp house.

The Knapp house, as indicated, is a significant piece of American architecture because of its style, date, architect, and wonderful features, but it also it helps to show how ideas are transmitted. It is an early example of the Arts & Crafts. Thank goodness it is being well taken care of and restored by its owners, Mary and Brad Wheeler and is worth a visit by anybody interested in the period. ♦

Arthur T. Knapp house today





PHOTOGRAPH BY MARY PARKER

London 2014

London Summer School Scholars

Cecilia Hernandez Aguirre
Montevideo, Uruguay
Architect and Professor
Universidad de la República - Udelar

Bethany Beck
Yorktown, VA
Retired Attorney

Boris Bogdanovich
United Kingdom
Heritage Consultant and Architectural Designer
Alan Baxter & Assoc. LLP

Melissa Buron
San Francisco
Curator
Fine Arts Museums of San Francisco,
Legion of Honor

William Cullum
New York, NY
Interior Designer
Jayne Design Studio

Steven Erisoty
Philadelphia, PA
Paintings Conservator

Andrew Harris
United Kingdom
Chartered Building Surveyor
National Trust

Katherine Hughes
Port Washington, NY
Graduate Student
Sotheby's Institute of Art

Adam Klafter
San Mateo, CA
Interior Design Student

Bryher Mason
Newport, Wales
Conservation Plan Consultant
National Trust

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Ben Olson
Brookline, MA
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Mary Parker
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Columbia College Chicago

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New York, NY
Program Coordinator
Royal Oak Foundation

Steve Smith
New Orleans, LA
Hermann-Grima/Gallier Historic Houses

Kris Steensma
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Retired Physician

Deanna Tyler
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International Art & Artists

Newport Summer School Scholars

JB Alegiani
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Melanie Carroll
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Administrator
Smithsonian-George Mason University

Rebekah Caruso
Washington, DC
Graduate Student
Smithsonian-George Mason University

Cindy Casey
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Lauren Clark
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Graduate Student
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Kelli Coles

Philadelphia, PA
Interior Designer
Voith & Mactavish Architects

Radney Fischer

San Diego, CA
Chief Financial Officer

Yosvanis Fornaris Garcell

Havana City, Cuba
Curator of Asian Art
National Museum of Decorative Arts

Faisal Girma

Addis Ababa, Ethiopia
Architect
EIEBC

Sunni L. Goodson

Dublin, Ireland
Historic Buildings Consultant
MESH Architects

Leigh Hilton

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BRW Architects/UVA

Carl Klein

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MFA Candidate, Historic Preservation
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Tara McGill

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Museum Technician
Roosevelt-Vanderbilt NHS

Kyle McGuire

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American Decorative Arts Forum/
Victorian Alliance of SF

Laura Overbey

Asheville, NC
Collections Manager
Biltmore

Morgan Pierce

New Orleans, LA
Curator
Hermann-Grima and Gallier
Historic Houses



Kellyn Poole

Charlotte, NC
Graduate student
UNC-Charlotte

Phyllis Quinn

San Francisco, CA

Patricia Ross

New York, NY
Art History Teacher
Our Lady Queen of Angels

Kat Schnurr

Bayside, NY
Master's Candidate
University of Virginia

Kristin Skinner

Washington, DC
Graduate Student
Smithsonian-GMU

Meg Starr

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Executive Director
Carolands Foundation

Joan Stinton

Retired

Carolina Valdes-Lora

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Graduate Student
Cooper-Hewitt/Parsons

Martha Vicinus

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Whitney White

Thomasville, GA
Museum Manager
Pebble Hill Plantation

Anne C. Williams

Vienna, VA
Graduate Student
Smithsonian/GMU

Timothy Wroten

New York, NY
Communications Manager
New-York Historical Society



Close up of vaulted glass mosaic ceiling by Tiffany, formerly Marshall Fields.
Courtesy James Russiello

2015 Summer Schools

NEWPORT, RHODE ISLAND
MAY 29 - JUNE 7, 2015

NEW: CHICAGO, ILLINOIS
JUNE 11 - JUNE 16, 2015

LONDON, ENGLAND
JUNE 27 - JULY 12, 2015

MIDLANDS TOUR
JULY 3 - JULY 7, 2015



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 2015 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.

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

- | | |
|-----------------------|----------------------|
| Andrew Adams | Jansen Matthews |
| Lynn Alsmeyer-Johnson | Timothy McManus |
| Alfred Baucom | John McVerry |
| Jeffrey Bostetter | Cheryl Miller |
| Michele Boyd | Kathy Moses |
| David Brady | Julie Nicoletta |
| Katherine Brooks | Maggie O'Connor |
| Sidney Brown | David Rau |
| Alex Copland | Deborah Rau |
| Ashby Crowder | Susan Reedy |
| Ashley Darland | Annette Reese |
| Angela Dason | Walter Ritchie |
| Charles Deliso | Jean Robinson |
| Julia Dudkiewicz | Mark Robinson |
| Barbara Ecker | Theodore Sawruk |
| Trevor Fairbrother | Brian Schultes |
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| Meghan Gordon | Kara Sincich |
| Eva Gratta | Jan Spak |
| Carolina Grossman | Christine Spencer |
| Jeffrey Hamilton | Genevieve Swenson |
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| Marie-Severine Hoare | Catherine Voorsanger |
| Ken Horrigan | Eve Waldron |
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| Coert Krabble | Maria Wiering |
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| Lori Laqua | Stanley Yuan |
| Phillip Leonard | |
| Annabel Macrae | |
| Jennifer Markas | |
| Mary Anne Massie | |

SAVE THE DATES!

2015 Summer Schools
Applications are being accepted now through March 1, 2015. 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 35th Annual American Summer School in NEWPORT, Rhode Island will take place Friday, May 29-Sunday, June 7, 2015.

The 1st American Summer School in CHICAGO, Illinois will take place Thursday, June 11-Tuesday, June 16, 2015.

The 41st Annual LONDON Summer School will take place Saturday, June 27-Sunday, July 12, 2015.

The 2nd English MIDLANDS Tour will take place Friday, July 3-Tuesday, July 7, 2015.

The Alumni Association's Annual Meeting & Dinner will be held in Savannah, GA on Friday, May 8, 2015.

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.

Do you recognize this man?

Answer from page 19: Richard Guy Wilson attending the London Summer School, 1976. Photo by Amy Schlagel Federman

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 Alumni website: 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.



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

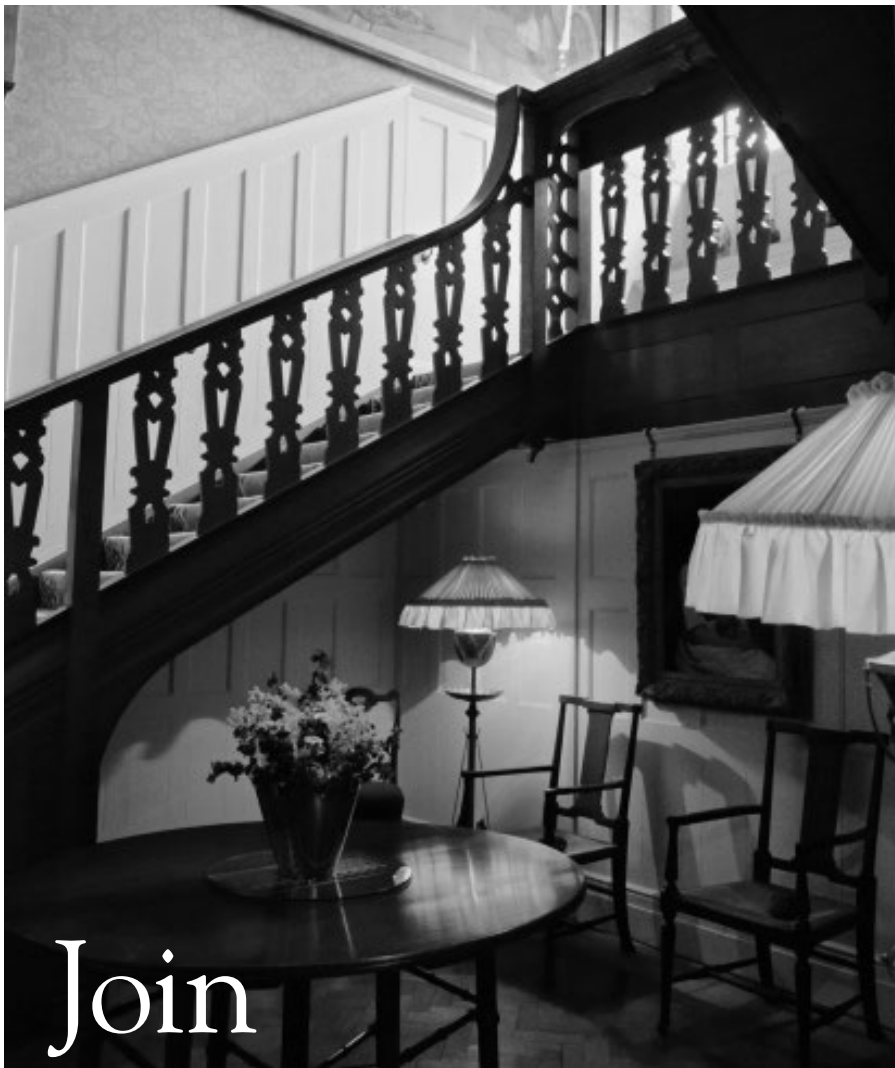
Submissions in both hard-copy and electronic form (on disk, Microsoft Word) should be mailed to:

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*.





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The Victorian Society in America

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.



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:

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