

ALUMNI NEWSLETTER 2.0

Volume 2, Issue 2

March 2019

Please find included with this issue the Alumni Association's Financial Report for 2018. Note that our end of year balance is inflated somewhat because of our successful early membership renewal process which was conducted at the end of 2018 for 2019 renewals. If you have not yet done so, please remember to renew your membership in the AA. Info is available at the AA website: vsaalumni.org

We are planning for the AA's Annual meeting and Dinner to be held on May 24th in Philadelphia in connection with the VSA Annual Meeting and Study Tour of Philadelphia. If there are any suggestions about the possible location of the AA Annual Meeting and Dinner, please let me know.

The AA needs a treasurer. The treasurer's duties include depositing checks and paying bills and keeping track of income and expenses in an accounting system so that annual reports and a budget can be generated. The workload is very light. Please let me know if you might be interested in this important volunteer position.

The AA is looking for hosts for recruiting parties for the 2019 Summer Schools. These events must be held shortly as the deadline for 2019 Summer School applications is March 1, 2019. The AA can contribute up to \$250 to help cover the cost of a recruitment party. Please let me know if you wish to host an event or if you want additional information.

Please submit information to share with other alumni to David Lamdin at dalamdin@aol.com Visit the AA's Facebook page at: <https://www.facebook.com/vsaalumni1>



Congratulations to **Laura Macaluso** (Newport, 1999 and London, 2017) on her new book:

Monument Culture: International Perspectives on the Future of Monuments in a Changing World Edited by **Laura A. Macaluso**

Monument Culture: International Perspectives on the Future of Monuments in a Changing World brings together a collection of essays from scholars and cultural critics working on the meanings of monuments and memorials in the second decade of the twenty-first century, a time of great social and political change. The book encourages readers to have a broad view of the challenges facing individuals and society in making sense of public monuments with contested meanings, and the ways in which differing places approach monuments in a landscape where institutions and ideas are under direct challenge from political and social unrest and sharply changed attitudes about the representation of history and memory in the public sphere. The goal is to acknowledge shared experiences through a wider perspective; to contribute to the work of the world-wide heritage community; and to document through publication the history and shifting cultural attitudes towards monument culture across the world, encouraging a more informed approach to monuments and their meanings especially for the public and those outside of academia.

The book presents a broad view of the challenges facing individuals and society in making sense of public monuments with contested meanings, and the ways in which differing places, from the United States to Europe to Africa to Australia and New Zealand to South America and beyond, approach monuments in a landscape where institutions and ideas are under direct challenge from political and social unrest and sharply changed attitudes about the representation of history and memory in the public sphere.



Congratulations to **Prof. RICHARD GUY WILSON** (London, 1976) for being selected as a 2019 Society of Architectural Historians Fellow. In the January 7, 2019 announcement of the award, *The SAH News* reported Richard's architectural journey began in Los Angeles — the home of everything new — in a house designed by the leading modernist Rudolph Schindler for his parents. The journey continued with Riverside's Mission Inn and then side tracked with the University of Colorado and the US Navy.

The architectural adventure returned with his marriage to the wonderful Ellie, a student of Bill Jordy's at Brown, and then a Ph.D. at the University of Michigan in 1972 under Leonard K. Eaton.

The architectural adventure really got going with teaching at Iowa State (1972–1976), and then the University of Virginia where he is the Commonwealth Professor. More architectural awakenings came with summer programs — 39 years for the Victorian Society — and commentator for PBS and A&E television.

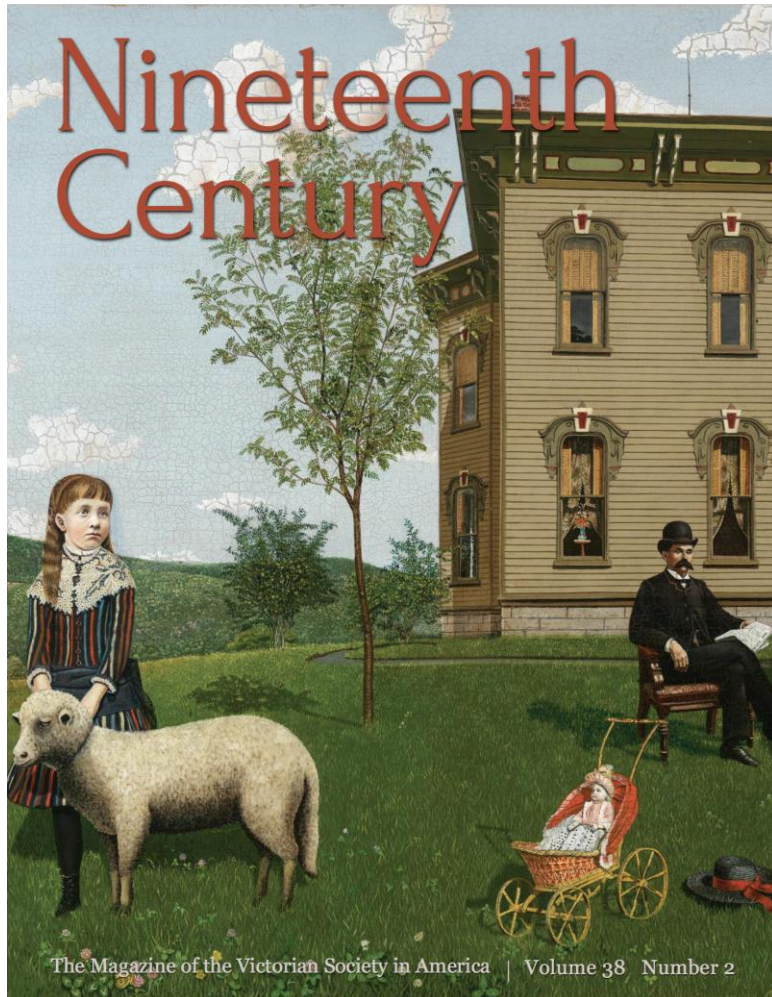
Wilson's scholarship includes architecture and design from the 17th to the 21st centuries. In addition to articles, reviews, papers and talks, he is the author/joint author of 16 books and catalogues with titles such as *McKim, Mead & White, Architects*, *The Colonial Revival House*, *Edith Wharton at Home*, and *Buildings of Virginia: Tidewater and Piedmont*, a volume in the Society of Architectural Historians' Buildings of the United States series.

A real adventure has been major museum exhibitions such as *The American Renaissance, 1876–1917*, *The Arts and Crafts Movement in America*, *The Machine Age in America*, *Tiffany's Laurelton Hall*, *The Making of Virginia Architecture*, *The Architecture of R.M. Schindler* and 3 exhibits on the architecture and design of Thomas Jefferson. Books on Jefferson's career and on Louis Comfort Tiffany are in progress.

Congratulations to **Bob Chapman** (London, 1999 and Chicago, 2015), Vice President of the Alumni Association on his fairytale wedding with his glamorous bride, Florence, in grand style in the Pleasantdale Chateau, West Orange, NJ. May they live happily ever after.



Be sure to read the very interesting current issue of **NINETEENTH CENTURY**, the magazine of the VSA, which was intelligently edited by **Sara Durkacs** (Newport, 2016), the Membership Secretary of the Alumni Assoc. This fascinating issue is focused on tombstones, death masks, body snatchers, and other articles on the theme of death.



The magazine is available on the VSA website at:

<https://victoriansociety.org/nineteenth-century-magazine/?fbclid=IwAR22Xjm2wbAEMwWcZyEJB0KbHhQTp6IHs6kceuFHVCXKOktXuihF69Ziyjk>

REPORTS FROM THE SUMMER SCHOOLS

London Summer School, June 30 – July 14, 2018

By **Laura Roscam Abbing**

These days have been wonderful! Together with knowledgeable teachers, guides and tour leaders we visited so many interesting buildings and learned so much. By several lectures, we got the background we needed to really see and understand the Victorian English heritage in its many forms, styles, appearances, materials and constructions.

Three lectures which I think showed the essence of the course: Ian Dungavell showed us the importance of looking at architecture very thoughtfully and closely; Lynda Nead discussed the social sides of Victorian London and made us wonder about the term ‘modernity’; and Jo Banham introduced the Arts and Crafts, this year’s new focus.

After this first introduction day we made trips to several houses, churches, train stations, warehouses, bank buildings, clubs, pubs, hotels, museums, an overall designed village and so much more. They were built in different styles, periods of time and for different purposes.

Some of the buildings I liked very much because they were such stunning beauties; very rich in materials, details and fantasy. I think Standen House, its exterior, interiors and gardens are a dream. Very impressive I found Pugin’s St. Giles church in Cheadle.



No space is left undecorated in this horror vacuum church. It reminded me a little of the work of the Dutch architect Pierre Cuypers who was for example responsible for the Rijksmuseum in Amsterdam. I imagine that both Cuypers and Pugin would have liked each other's work.

Other buildings I liked because I think it was very special to be able to visit them. One of them is the tobacco warehouse on the docks in Liverpool. This used to be the largest brick building in its time. When we visited it, it was being transformed into apartments. I think it was quite special to being able to watch it during its renovation. Another house I felt privileged to visit was the Voysey built house in Norney Grange which is still privately owned and lived in. We got a tour by the enthusiastic, proud owner and he showed us its exceptional layout and details in lively stories. The house had already featured in over 23 films and it was easy to see why. Also very impressive I found the chapel of the Worcester College in Oxford which has many sculptured animals sitting on its chairs, including a dodo.

It was a good thing that we visited several places in England. It was useful and interesting to see the way these places are layed out and the way in which they differ from each other.

To conclude I must say we had a lovely group, richly filled with people of different age, origins, interests and backgrounds. I not only learned a lot about England in Victorian times, but also about the differences between living in the Netherlands, Britain, Amerika and Hungary today.

This group made this Summer School as interesting, lively and pleasant as it was.



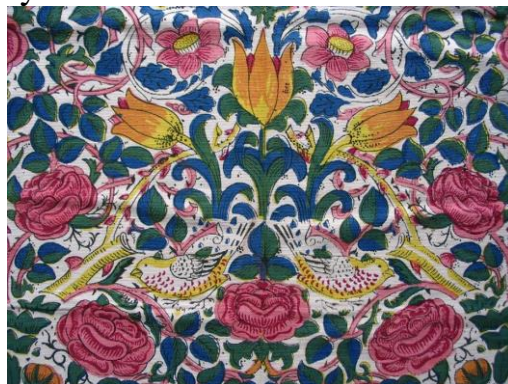
Filling in the Gaps
By **Daniela Addamo**

From tours and lectures, to instructors and colleagues, the Victorian Society London Summer School was an experience abundant with information beyond which one could even hope to acquire within the classroom. As an art history masters' student specializing Pre-Raphaelite art, I've become accustomed to conducting independent research. With little to no scholars in my program to guide me on British art, let alone the Pre-Raphaelites, the London Summer school provided me with a plethora of knowledge that I've been determinately seeking.

One of the most beneficial aspects of the program was having the opportunity to meet colleagues specializing in different facets of the Victorian period. Even within a small Pre-Raphaelite cohort within the group, everyone was able to contribute specified knowledge, from dress reform and decorative arts to paintings and textile. I can't begin to describe how valuable this was in making these connections to the scholarship I've studied for my thesis. As a paintings person craving to learn more about other art historical aspects within the time period I was elated to see how insightful the instructors had been in providing lectures that spanned across disciplines. After several lectures and walking tours that encompassed architecture, decorative and material arts, I was finally able to understand the bigger picture.

One such moment was when we visited the several manors towards the end of our trip. I was finally able to grasp the differences in aesthetic concerns of the Arts & Crafts movement and how they challenged the tastes of the Victorian era. From our second day at Standen and Red House, to arriving at Kelmscott and Wightwick Manor, the textiles designed by William Morris, and painted furniture by Dante Gabriel Rossetti were easily recognizable.

After having the opportunity to view some textiles and wallpaper in the Whitworth's collections, I was able to fully understand the differences between Morris's signature stylized and simplified designs, red, blue and green color palette to that of common Victorian designs that displayed more saturated colors and busy patterns.



From Kelmscott Manor we arrived at Buscot park,



where the Manor appeared to be heavily contrasted from the previous locations. From the simplicity of the Arts & Crafts homes to the opulence and grander of Buscot park's nineteenth-century house interior, all the lectures and tours on the trip resurfaced. The house was exceedingly more decorative, colors brighter and furniture covered in gilt and silk upholstery. I was even able to recognize a chandelier in the saloon crafted from majolica that was discussed during a previous lecture.

The lectures, tours, and discussions finally came together seamlessly. It was a proud moment to understand the context and distinct differences of styles during the Victorian era such as Empire style embracing neoclassical ideals versus Arts & Crafts favoring quality of design and craftsmanship.

The London Summer school was a great success in not only providing me with the foundation needed to understand many aspects of nineteenth-century England, but also in assisting the many gaps needed to be filled for my MA thesis research.

DONORS

We could not possibly function as an organization and fulfill our mission without the financial support of all our members.

If you have not yet done so, please consider renewing your membership now. Information on how to renew can be found on our website: vsaalumni.org

We would like to especially thank those individuals at the Sustainer, Supporter, and above categories (\$100 or more per year) for their generous support of the Scholarship Funds, those who donated to a specific Summer School, and those who made memorial donations to the Scholarship Funds. Please let us know if you see any errors in this list.

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Contributor lists as of September 1, 2018. Every effort is made to ensure the accuracy of our contributor lists, but errors may occur. Please contact Membership Secretary Sara Durkacs at (718) 499-8254 or at membership@vsaalumni.org with any errors or omissions.

Victorian Society in America Summer School Donors

The Alumni Association is extremely grateful to the following Victorian Society in America (VSA) donors, VSA Chapters and others who so generously supported the Summer Schools through their donations to The Victorian Society in America specifically for the Summer Schools, which the VSA asked to be acknowledged.

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We are extremely grateful to the following members who so thoughtfully and generously include the Alumni Association in their wills or trusts. Their gifts will make a lasting difference to deserving scholars for years to come.

James Buttrick

Darrell Lemke and Maryellen Trautman

The **Bob and Carole Chapman Fund** very generously awarded a grant of \$10,000 to the Alumni Association Chapter in memory of Carole Chapman.

Paul Duchscherer very thoughtfully made provisions in his trust for a \$10,000 bequest to the Alumni Association as well as designating the Alumni Association as the beneficiary of all future royalties from his many books and other publications.

Including the Alumni Association in your estate plans is an effortless way to support the Schools. If you are interested in and require further details about including the Alumni Association in your will or trust, please contact President David Lamdin at (703) 243-2350 or at dalamdin@aol.com.