

The Alumni Association's annual membership renewal season is underway. Please look for your renewal statement and respond promptly to avoid extra work for our all-volunteer staff and additional administrative expenses. Thanks to all those who have already renewed for 2020. A membership form is also attached.

The Victorian Society in America  
and  
The Alumni Association of the VSA Summer Schools  
present  
**A Summer Schools Evening:**

**Happy Birthday, John Ruskin!  
Ruskin's Influence on American Architecture**

A lecture by Prof. Richard Guy Wilson, Director, VSA Newport Summer School and Commonwealth Professor of Architectural History, University of Virginia

**FREE** Thursday, February 6<sup>th</sup> at 6:30pm  
The Bob and Sheila Hoerle Lecture Hall  
The New School  
University Center, UL 105  
63 Fifth Avenue  
New York

Learn about the VSA Summer Schools in Newport, London, and Chicago before this year's March 2<sup>nd</sup> application deadline!

**RSVP by Tuesday, February 4th to:** [admin@vsasummerschools](mailto:admin@vsasummerschools).

**Plans are being made for a Summer School Recruitment Event in San Francisco in the next few weeks. Alumni in the Bay area who might be interested in sharing their Summer School experience should contact David Lamdin for info. [dalamdin@aol.com](mailto:dalamdin@aol.com)**



### William Seale - 1939–2019



Bill Seale was editor of *Nineteenth Century* magazine from 1975 (its first issue) to at least 1979. He had a lot to do with getting the magazine launched and he also wrote occasional articles for the magazine. He spoke at the first VSA Summer School in 1978. He did many historical interiors including working on the White House. He then did the History of the White House.

**From the White House Historical Association Newsletter:** Dr. William Seale, whose contributions to the programs and publications of the White House Historical Association for more than forty years were instrumental in shaping the Association's study and dissemination of White House history, passed away on November 21, 2019, following a long illness. His unique approach to the study of history through biography,

architecture, landscape, and cultural context expanded the public's understanding of the American past and ensured that dozens of historic sites were preserved and interpreted for the future. By emphasizing the human stories of public places, Seale made history accessible and enjoyable not only to scholars but to general audiences, and he inspired support for historic preservation across the nation.

Trained as a historian, William Seale received his PhD from Duke University and began his career teaching at Lamar University, the University of Houston, the University of South Carolina, and Columbia University. After briefly serving as curator of cultural history at the Smithsonian Institution in the early 1970s, Seale worked independently, focusing his research and writing on the White House and the restoration of historic American buildings and state capitols.

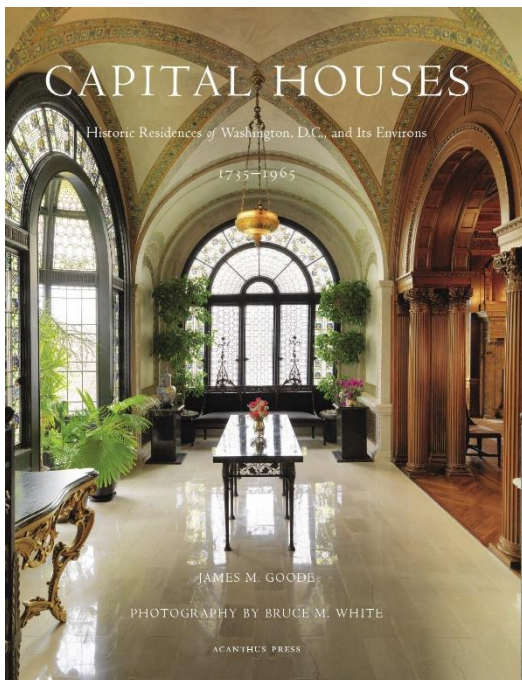
His *President's House*, first published in 1986, was the first comprehensive narrative to examine the construction, architecture, and the manner of living in the Executive Residence. The groundbreaking first edition was expanded in 2008, and the authoritative work has been consulted and referenced by generations of scholars and enjoyed by many thousands of readers.

William Seale lived what he wrote about, and nowhere was his approach to history more influential than in the restoration projects he guided. In cooperation with the architects in charge, Seale oversaw the historical aspects of the restoration of ten state capitol buildings and governor's mansions: Alabama State Capitol, Montgomery; Georgia State Capitol, Atlanta; Kansas Statehouse, Topeka; Kentucky Governor's Mansion, Frankfort; Louisiana Governor's Mansion, Baton Rouge; Michigan State Capitol, Lansing; Minnesota State Capitol, St. Paul; Mississippi State Capitol, Jackson; Ohio Statehouse, Columbus; and the Old Florida Capitol, Tallahassee. "No one has had more influence on the way our state houses and executive mansions look today than William Seale," states Joseph Opperman, an architect who collaborated with Seale on many restoration projects.

The complete obituary can be found at:

<https://www.whitehousehistory.org/william-seale-in-memoriam-1939-2019>

<https://www.legacy.com/obituaries/washingtonpost/obituary.aspx?pid=194548075>

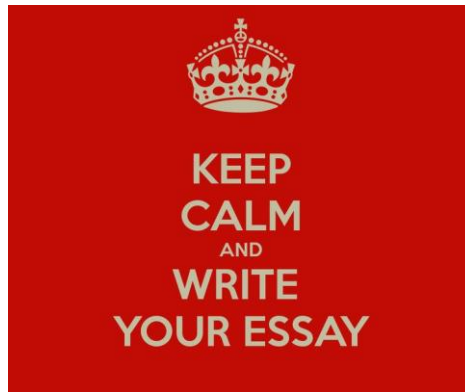


### **Dr. James Moore Goode**

Jim Goode was an eminent author, Washington, DC. historian, and supporter of the Summer Schools. He passed away Thursday, December 12, 2019 after a brief illness. Born in Statesville, North Carolina in 1939, he began his Washington career in 1968 at the Library of Congress and the Smithsonian Institution. His humor, intelligence, and friendship will be missed by all who knew him. Interment will be private. *Published in The Washington Post on Dec. 29, 2019*

The complete obituary can be found at:

[https://www.washingtonpost.com/local/obituaries/james-goode-historian-of-washington-statues-and-architecture-dies-at-80/2020/01/07/97c3a16e-30c8-11ea-91fd-82d4e04a3fac\\_story.html](https://www.washingtonpost.com/local/obituaries/james-goode-historian-of-washington-statues-and-architecture-dies-at-80/2020/01/07/97c3a16e-30c8-11ea-91fd-82d4e04a3fac_story.html)



**A Short Essay on 19<sup>th</sup> Century British Wallpaper as Observed During the 2019 Victorian Society London Summer School by Catherine Azimi (London 2019)**

If you knew my history, you would not be surprised by my decision to focus this short essay on the topic of wallpaper. Of all materials, I love paper the most and have kept a studio art practice in mixed media collage for almost two decades. I am also a fan of forms which challenge the notion of low versus high art and my taste often holds sympathy with the common and the ephemeral. The Summer School experience has given me a framework for understanding the complexity of my subject via almost total immersion—we visited up to seven historic sites a day for fourteen days straight. Rather than an analytical account, this essay is an effort to recount some of the big ideas about Victorian wallpaper which have taken hold of my imagination.

Luckily for me, Program Director Joanna Banham is an expert on the subject and former curator of wallpapers for the Whitworth Art Gallery. During our visits to the Whitworth and the Victoria & Albert Museum, Banham gave lectures on the cultural and technological history of wallpaper production. Our visit to the V&A was especially notable for her lesson on design reform which she delivered against the backdrop of a small recreation of Henry Cole's display on the 'False Principles of Design', also charmingly known as the Chamber of Horrors.

We learned that Cole, founding director of the V&A, originally exhibited the Chamber at the Museum of Ornamental Art in 1853 in reaction to Great Britain's showing during The Great Exhibition of 1851, also his work. The Exhibition was the world's first showcase of manufactured products and authorities on style were quick to point out that the host country's prowess as an industrial powerhouse was not matched by its design acumen. Most considered the decline in the country's design standards to be a direct result of the massive increase in mechanized production. The five hundred wallpapers on display stood out as a conspicuously bad example of contemporary taste. This feeling was also directed towards the commemorative paper commissioned to promote the Exhibition; an illusionistic design featuring the Crystal Palace rendered in atmospheric perspective behind an idyllic Serpentine and bordered by rustic architecture interlaced with greenery.

In addition to these museum visits, we saw many examples of wallpapers in spaces decorated by people with drastically different tastes and critical perspectives. For example, it was illuminating to see William Morris' designs hanging on the walls of the nonconformist Beale family home at Standen as well as inside Stafford Terrace, home to the bourgeois Linley family. It was another experience entirely to see Morris's work in situ at his own legendary Cotswolds home, Kelmscott Manor. The public space with the most memorable wallpapers were the Palaces of Westminster which feature Pugin's infinite variations of Gothic revival ornament.

Taken together, these visits serve to illustrate one of the crucial questions surrounding the design of Victorian wallpaper. That is, whether or not patterns should be allowed to imitate. I enjoy the paradoxical nature of this debate, especially given that reproducibility is one of the medium's defining attributes. Imitation certainly characterized early paper designs which appropriated pattern from tapestry, embroidery, embossed leather hangings and letterpress printing.

The pre-industrial block printing process of manufacturing wallpaper was superseded by the machine in 1839. This manual process did not disappear but rather, was embraced by many of the higher-minded designers of the 19<sup>th</sup> century, most notably William Morris. On the other end of the spectrum, variety rather than quality was foremost in manufacturer's minds, especially once production was mechanized. One million rolls of wallpaper were produced in 1834, a number which, by 1860, had increased by nearly a power of ten. The sheer variety in pattern available by the 1860s must have been overwhelming. While not entirely sympathetic to the dismissal of mass market styles, especially commemorative designs, I do not find it difficult to understand the logic behind the concerns voiced by big-name tastemakers like Cole, Jones, Pugin, Morris and critic John Ruskin.

As we have seen, Cole reacted to the perceived lack of general design constraint by establishing true and false design principles. Among other rules, his guidelines stated that ornament should be appropriate to function and that only flat designs should be used on flat surfaces. He advocated for eradication of realism in papers in favor of two-dimensional ornament and sadly (to me), designs like the Crystal Palace wallpaper were flagged as emulating false principles and banished to the Chamber of Horrors.



Pugin's ornament and Jones' geometric patterns satisfy the "true principles", though Pugin's reform is deeply rooted in an idealized Gothic past while Jones relies heavily on geometric decoration appropriated from Islam, Egypt and other exotic locales in his search for a style appropriate to 19<sup>th</sup> century Britain. Morris' stylistic reaction to industrialization occupies yet a slightly different position as a designer seeking to reconnect with local craft and to reunite design with production. His response to the design challenge presented by wallpaper also results in an abstract solution but a more naturalistic one which draws inspiration directly from the indigenous flora of the English countryside. While I understand the importance of setting restraints to any design problem, what I like

most about Victorian wallpapers are not necessarily these examples of high art. Rather, the sheer variety appeals, as well as the medium's ability to complicate notions of high and low, prevalent and perishable. To me, the exciting thing about the boom in production is precisely that rules are bound to be broken.

A second paradox innate to the nature of wallpaper emerges in hindsight. In spite of its prevalence, the material itself doesn't last. In a lecture to the Society of Wallpaper Manufacturers in 1961, industry expert E. A. Entwisle urges his colleagues to consider the urgency of preserving old wallpaper and cites the disappearance of valuable material from the historical record as manufacturers were "preoccupied with the products of an industry that was expanding so fast and so successfully in their own time." The V&A Museum, Whitworth Gallery and others showed great foresight when they began to collect and preserve historical examples. This mission also gives meaning to the work of the Victorian Society and deep value to the experiences offered during their Summer School expeditions. To understand the past by experiential immersion goes a long way towards preserving the subtleties of an era. For me the trip has conjured an alluring gestalt, the shape of which I will continue to explore.

### Bibliography

Entwisle, E. A. "Wallpaper and its History." *Journal of the Royal Society of Arts*, vol. 109, no. 5058, 1961, pp. 450–467. JSTOR, [www.jstor.org/stable/41366905](http://www.jstor.org/stable/41366905).

"A Brief History of Wallpaper." Victoria and Albert Museum, <https://www.vam.ac.uk/articles/a-brief-history-of-wallpaper>.

"Wallpaper Design Reform." Victoria and Albert Museum, <https://www.vam.ac.uk/articles/wallpaper-design-reform>



**Foundations** by Alicia Jaramillo (London 2019)

*“Yes, friend, this is what I came out for to see; this many-gabled old house built by the simple country-folk of the long-past times, regardless of all the turmoil that was going on in cities and courts, is lovely still amidst all the beauty which these latter days have created”*

Excerpt From: William Morris. “News from Nowhere; Or, An Epoch of Rest / Being Some Chapters from a Utopian Romance.” iBooks.

The Victorian Society London Summer School exceeded all my expectations and even more. What a wonderful experience and opportunity it was to meet and be in the company of so many astounding scholars and their respective fields of Victorian studies, both as participants and lecturers.

The most beneficial part of the trip for me was experiencing William Morris’s textiles within their context. As a scholar of textile history and design, his textiles were something that I only came across in books or museum collections, not ornamenting a wall or adorned to a chair cushion in a historical house, no less, Morris’ actual living accommodations themselves. Standen, Redhouse, Kelmscott and Wightwick Manor are all astonishing examples of Morris’s contribution to the Arts and Crafts movement and I never imagined I would get to experience them.



Wightwick Manor

One special moment for me was walking through Kelmscott Manor. As a student of conservation, my eyes immediately focused on the nuances of interpreting and a ring for the collection within a historical house. As I entered the room, the expansive display of Morris curtains adorned not only the windows but also extended to the walls, a display feature Morris encouraged his clients to participate in as well. "Kennet" as the furnishing fabric is titled, once a vibrant indigo discharge block print has now faded to a faint reminiscent of the original due to the array of full sunlight that encompasses the room. Upon closer inspection I can see the original colors in the folds of fabric exhibited on the wall. Original wooden print blocks used to make the Kennet fabric laid displayed on a table in front of its counterpart fabric, adding further context to the room.



A little walk further down the village brings you to the small church dating from the twelfth century where Morris was laid to rest in the churchyard. The assemblages of architectural period styles of St George's Kelmscott overwhelm you. This quaint church is full of character including the thirteenth century painted scenes in the transept and Morris's Strawberry Thief that adorns the back wall of the chancel.

In this tiny village there is no portion untouched by Morris's influential hand.

What a great opportunity to experience the nineteenth-century England that William Morris helped to form and to see the various lectures, site visits and tours from the rest of the London Summer School come together. I especially appreciate the great pride our many guides and scholars took in providing us with their knowledge and spirit of their countries vast history. The Victorian Society provided the framework for all the beautiful textiles, architecture and craftsmanship I researched throughout my studies, an experience I will hold dearly.



**Meghan Page** (Newport 2019)

During this past June, I had to most exciting time while in the Victorian Society in America Summer School in Newport, Rhode Island. I went on this trip as a way to further expand my own knowledge of American Architecture and its decorative arts. As a recent graduate of the University of Virginia's Master of Architectural History program, I have a deep love for all things to do with buildings and their histories.

In my studies at the University of Virginia, most of my work had tended to focus on early nineteenth-century Southern American architecture. The Newport Summer School program gave me the opportunity to expand my horizons and study in more depth New England architecture of the same period! Of the many buildings, we visited with Richard Guy Wilson my top three had to be Hunter House, Chateau-sur-Mer, and Marble House. Each of these buildings fall within a different period of Newport's long history and tell an important part of the city's evolving story.

This expansive period of study is what makes the Newport Summer School so special and important as a program in my personal opinion. Unlike other architecture programs that simply look at one type of architecture or architect at a time, the Newport School ensures that all of those who take part are able to find something from their field of study to focus on while visiting the city. Although I consider myself an early Americanist, I found that most of my favorite architecture came from the later stages of Newport's history! Since returning home from the trip I have spent time researching this period and hope to learn more in the future and return for a second visit.



As mentioned previously the Hunter House, located in the oldest part of town, was one of the first places we visited during our trip to Newport. It also quickly became one of my favorite locations from the trip. Due to its smaller size, the group was split into two so not to overcrowd the home. I found this very helpful

as viewing the smaller darker interiors was much easier this way. The dark wooden interiors were beautiful, and my absolute favorite part was the decorated staircase. Hunter House being a Georgian styled mansion was one of the closest buildings to my own period of study. My favorite story about the house was it moving exterior pediment and how even today it is placed on the incorrect side of the house. As a preservationist, I find the change over time for individual homes fascinating! Overall, this home was beautifully decorated, and I hope to learn more about the building and its interior going into the future.

My next favorite location to visit during the trip was the Chateau-Sur-Mer. Having two major periods of significance gave this home some added layers of interest. It first in the 1850s and second in the height of Newport in the 1880s gave this Italian and now French Chateau a different appeal from the large overdone houses of the later Gilded Age.



Finally, the Marble House is the embodiment of the Gilded Age’s “more is more” values. How every inch of the homes drips an overly lavish appearance which was so appealing to the mega-rich of the period.



Each of these three locations made my trip to Newport one of the best experiences I have had during my time in Graduate school. Working with Richard, I was able to see and learn about the histories of these mansions. What I want future attendees to know about this experience is that they should go into it with an open mind. Even if a building is not your period of study there is so much to learn that you may find a new favorite. Also, during this trip, you will meet some of the most wonderful people. Thanks to the Victorian Society in American and Richard Guy Wilson I was able to meet some of the most brilliant minds on the history of Newport. The lecture series accompanying the daily trip and receptions taught me so much on not just the big house but also those who helped run the house. Overall, I hope to return in the future as well as to join the Victorian Society in America on other summer schools in the future!



**Fuad Khazam** (Newport 2019)

The Newport Summer School is one of the highlights of my 2019 summer for many reasons. The learning experience not only taught me about the rich architectural history of Newport, but also learning skills. Through Richard Guy Wilson, I learned how to be observant to my

surroundings in any city or town, and to learn about most buildings around me that most take for granted.

During my 10 days in Newport, I learned about many interesting people and facts in American architecture which I never realized before. Through visiting all the different manor houses in Newport, I slowly started to understand the great influence a small colonial town could have on the American nation. Whether or not many Americans know it, I've learned through the trip that many major American artists and architects considered Rhode Island, and especially Newport, their home. Thus, Newport had a great influence on the American culture as a whole through the architects and artists' works.



During my visit to the Breakers, I noticed the great influence Ogden Codman's kids bedroom design had on the interiors of modern American furniture companies like Pottery Barn Kids. Codman's Wedgewood style bedroom which was for the daughters of the Vanderbilt family,

had almost identical furniture to the Blyth bedroom collection for Pottery Barn Kids. This made me wonder where the average American consumer looked for guidance in their choice of furniture. The Vanderbilt family had an artistic and cultural influence on the American taste.

As an interior design major, history is still a very important influence on the work I do. Through architects work no matter what time period, we could learn techniques and concepts that

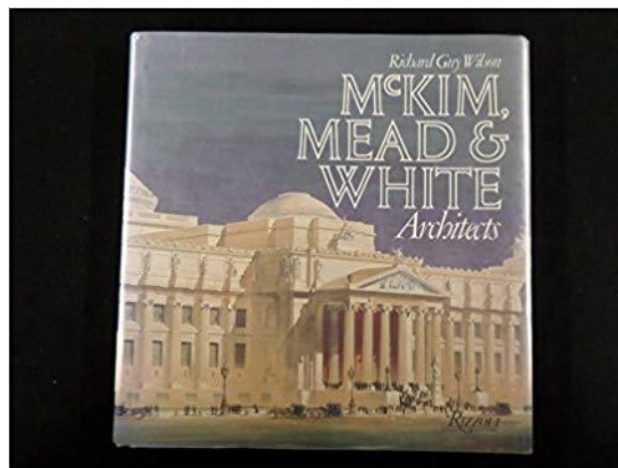
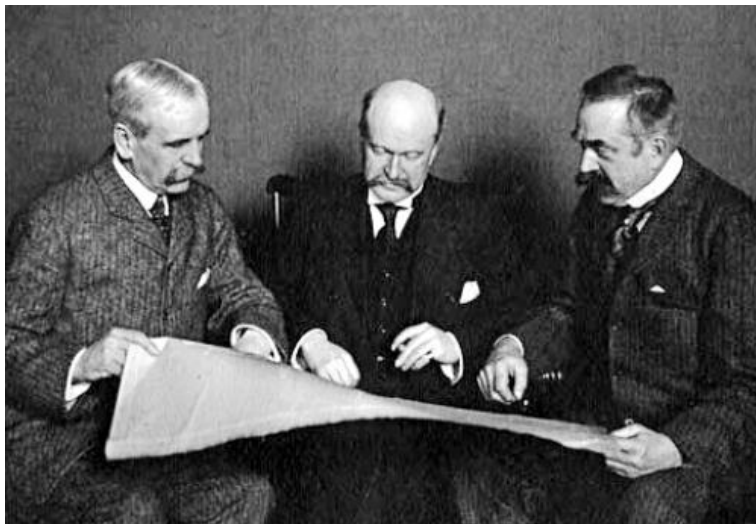
could be used in modern architecture. A big example is the architecture of Chateau sur Mer after the upgrade by Richard Morris Hunt. The three-story high wing is an example of that influence on design. Richard Morris Hunt created in the center of the house an optical illusion that plays a trick on the visitors. Looking up makes them feel that the structure is higher than it's actually is by making the second and third stories shorter than the first story. As well as making the third-floor balcony reach closer to the center contributing to the optical illusion. This trick used by Hunt is pretty affective to people who do not know much about architecture and could still be used in interiors in modern buildings.



Probably my favorite house that I found extraordinary is the Isaac Bell House. This house in particular I found unique amongst Newport houses which I've visited during the summer school. The Isaac Bell House unlike many others showed big open spaces and a detailed study in the making which shows different architectural characteristics used in its style. Most contemporary houses of the Isaac Bell House in Newport, are that of the revivals, meaning their design looked upon older architectural styles and built

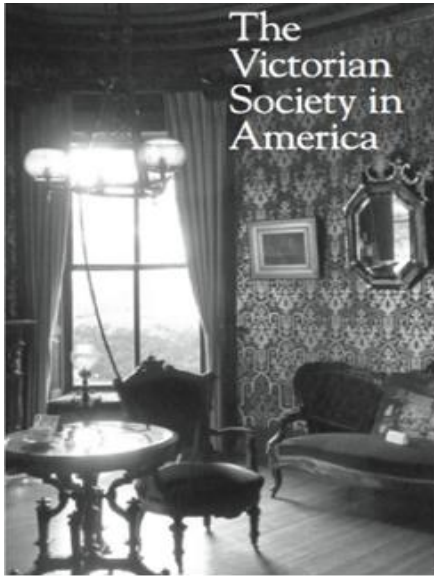
on it although Isaac Bell House's design is unmistakably shingling style.

McKim, Mead, and White looked upon many architectural elements from different architectural styles and movements such as Japanese architecture and the aesthetic movement. With a big foyer or reception room opened to the stairs and dining room, big windows that make the space more lit compared to the houses of that time period, this house is easily the earliest example of inventing a modern house in the United States. The open plan and inspiration of the Japanese floorplan which McKim, Mead, and White bring to life in the Isaac Bell House was later adapted by Frank Lloyd Wright in making his prairie house which also shows opened spaces that connect through a great room in the center.



[https://www.amazon.com/gp/product/0847804917/ref=dbs\\_a\\_def\\_rwt\\_bibl\\_vppi\\_i5](https://www.amazon.com/gp/product/0847804917/ref=dbs_a_def_rwt_bibl_vppi_i5)

## **AN INVITATION TO JOIN**



Since 1966, the **Victorian Society in America** has fostered an appreciation of this country's 19th century heritage through its preservation efforts, publications, and its Summer Schools in London, Newport, and Chicago. There are many outstanding benefits of a Victorian Society membership including supporting the Summer Schools, attending symposia, study weekends, and the annual meeting and tour in a location with a distinguished Victorian heritage, helping preserve historic structures, and receiving its scholarly publication ***Nineteenth Century*** and ***The Victorian Quarterly*** newsletter.

For more information or to join go to [www.victoriansociety.org](http://www.victoriansociety.org)

## **THE 2020 VSA SUMMER SCHOOLS**

We invite you to study architecture, art, landscape and preservation at one of our internationally-acclaimed Summer Schools in Newport, Chicago and London. You will enjoy lectures by leading scholars, private tours of historic sites, engaging social experiences, and opportunities to get behind the scenes at museums and galleries. Open to graduate students, academics, architects and the general public.

The Summer Schools are academically rigorous and physically demanding. A typical day includes lectures and tours by leading scholars, considerable walking, periods of standing and engaging social experiences. These intensive programs are action-packed with little free time. Tuition costs include expert instruction, shared accommodation, some meals, tours, and admissions. Competitive scholarships are available for all three programs.

**Word of mouth is the best form of advertising for the Summer Schools. Please share the attached 2020 Summer Schools brochure with those who you think might benefit from attendance.**

## **ALUMNI ASSOCIATION MEMBERS AND DONORS**

The Alumni Association acknowledge those members at the Supporter level and above listed below for their generosity. We also give special thanks to those members and friends who have made donations in support of specific scholarships and to our Jim Buttrick Challenge grant. Your generosity is much appreciated!

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*Contributor list July 1, 2018 through November 3, 2019. 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](mailto:membership@vsaalumni.org) with any errors or omissions.*

## **Heritage Society**

The Heritage Society of the Alumni Association was established to allow the Alumni Association to recognize those who have made thoughtful provisions in their planned giving documents, wills, trust, and bequests. These provisions will help to ensure that the Alumni Association will continue to have the resources necessary to fulfill its missions in support of the VSA.

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

**John C. Freed**, a longtime VSA and Alumni Association supporter made provisions for a \$10,000 bequest to the Alumni Association in memory of his partner, **Paul Duchscherer**.

**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.

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

### **Darrell Lemke & Maryellen Trautman**

Including the Alumni Association in your estate plans is an effortless way to support the Schools. Please consider this sample language:

***I give and devise to the Alumni Association of the Victorian Society Summer Schools all (or state percentage) of the rest, residue, and remainder of my estate, both real and personal, to be used for its general support (or for the support of a specific fund or program).***

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](mailto:dalamdin@aol.com).

# ALUMNI ASSOCIATION of the VICTORIAN SOCIETY SUMMER SCHOOLS

## \$100,000 BUTTRICK CHALLENGE GRANT

The Alumni Association is very excited to announce the creation of an Endowment Fund to support the VSA Summer Schools. We received a very generous matching grant from Jim Buttrick (Newport 1999, London 2000). Jim will donate a total of up to \$100,000 to match dollar-for-dollar donations large or small to the Endowment Fund. These donations must be “new” money received before December 31, 2020. The Endowment Funds will be separately invested for the long term with a small percentage of the value of the fund used each year as needed for summer schools scholarships and operations.

As a supporter of the VSA, you understand the importance that the Schools have played in the lives of those fortunate enough to attend. Students consistently report on how the schools have enriched their lives with the connections made, the first-rate lecturers, and a broadened appreciation of the built environment. The Endowment Fund will provide an ongoing income stream to make the Summer Schools stronger and be our legacy for future Victorians. Please consider a generous contribution.

For additional information contact: David Lamdin 703-243-2350

[dalamdin@aol.com](mailto:dalamdin@aol.com)



*Prof. Richard Guy Wilson with students at the Newport Summer School*

Please complete and return the form below to help meet the Buttrick Challenge

I, \_\_\_\_\_, am including a check for \$\_\_\_\_\_ payable to the “**Alumni Association**”. Memo: for the Buttrick Challenge Grant. **AND/OR**

I, \_\_\_\_\_, pledge \$\_\_\_\_\_ to the Alumni Association for the Buttrick Challenge Grant to be paid before December 31, 2020.

Send to: **Alumni Association, VSA**  
**24 Wilkins Ave 1<sup>st</sup> Floor**  
**Haddonfield, NJ 08033**

*As a 501 c (3) organizations, donations to the Alumni Association are deductible as provided by law.*