ALUMNI ASSOCIATION OF THE VICTORIAN SOCIETY SUMMER SCHOOLS

ALUMNI eNEWSLETTER

No. 16 SPECIAL EDITION June 27, 2020

The London Summer School

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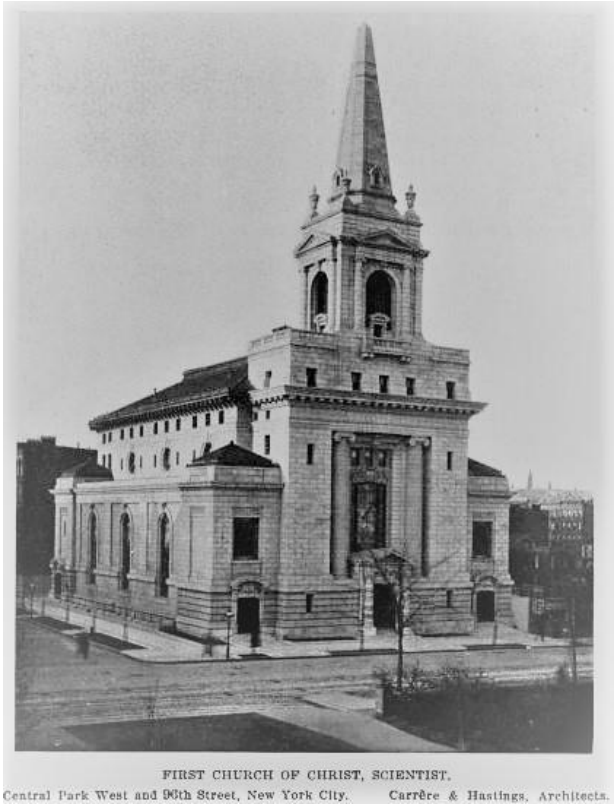
In honor of the 2020 London Class of VSA Summer Schools, with this issue we are reprinting several articles which describe some of the highlights of past London Schools.

This compilation of essays is intended to serve as an appetizer for those considering attending the London Summer School as well as a book of memories for the alumni. These and many other essays can be found in the Publications section of the Alumni Association's website: **vsaalumni.org** and on the VSA website: victoriansociety,org Please post your own memories on the Alumni Facebook page at:

Alumni Association of the Victorian Society Summer Schools 1

Alumni News

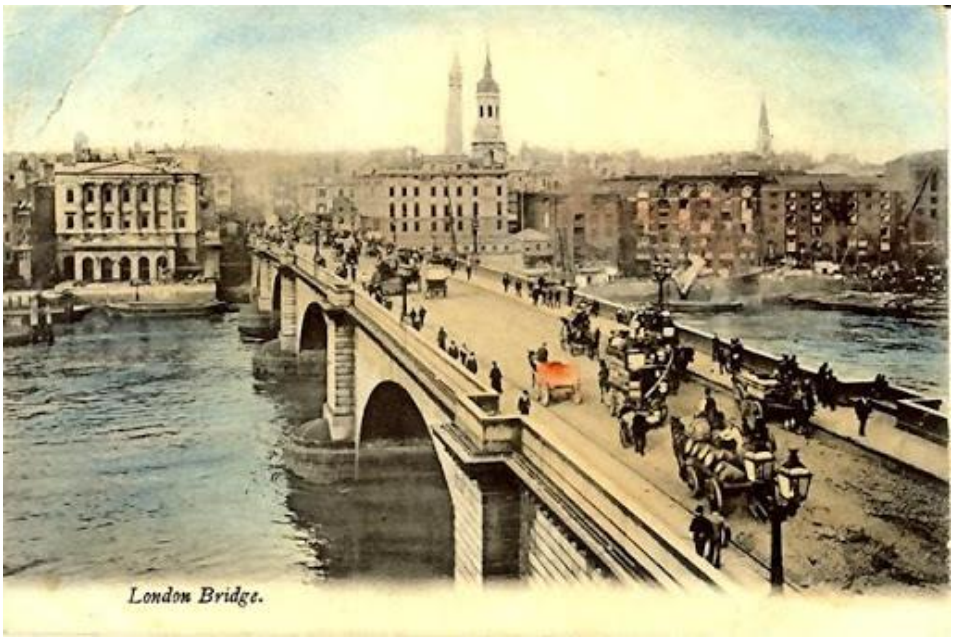
In the June 12, 2020 edition of the ***Architect's Newspaper***, New York City's Landmarks Preservation Commission (LPC) staff preservationist **James Russiello** was noted for his efforts leading to the approval by the LPC of the plan to convert the former **Carrère and Hastings'** First Church of Christ Scientist at 361 Central Park West and West 96th Street into the Children's Museum of Manhattan.



FIRST CHURCH OF CHRIST, SCIENTIST,
Central Park West and 96th Street, New York City. Carrère & Hastings, Architects.

The Victorian Society Summer Schools

THE LONDON SCHOOL



The Red House

*In the March 2017 issue of the **Alumni Newsletter**, there is a report on:*

Passing the Torch: Directors of the London Summer School, Old and New: Welcome to the New London Summer School Director: Jo Banham

The Alumni Association's annual London reception took place on July 7, 2016, at **Sotheby's Institute of Art in Bloomsbury**. Through the kind offer of **Martin Williams**, Public Programs Manager and Newport alumnus 2015, Sotheby's donated an elegant space in their Bedford Square townhouse.

Alumni, lecturers past and present, current students, and potential applicants gathered to honor outgoing director **Ian Cox**, and to thank **Alan Crawford and Gavin Stamp** who are stepping down, after many years, as leaders of the Midlands trip. Ian spoke warmly of his long association with the Summer School, beginning as a student in 1991. He noted that the things he learned on the course continue to enrich his work as an educator, and that the friendships within the Summer School 'family' of staff and students have long endured. About 40 guests were on hand to toast Ian, Alan and Gavin, and to welcome incoming Summer School director **Joanna Banham.** Many thanks to Martin and to Sotheby's director **Prof. Jos Hackforth Jones** for their generous hospitality.

Ian is stepping down to pursue other interests, including research, lectures and travel, but we know he would love to keep in touch with friends and former students. We hope he will have more speaking engagements in the United States!

Before joining the Victorian Society, **Jo Banham** was Head of the Adult, Students and Creative Industries programmes in the Learning Department at the Victoria & Albert Museum since 2006. Previously she was Head of Learning at the National Portrait Gallery, and before that Head of Public Programmes at Tate Britain. Her curatorial and research positions have included Curator at Leighton House, Kensington, Archivist at Arthur Sanderson & Sons, and Curator of historic wallpapers at the Whitworth Art Gallery, Manchester.

She has edited and written several books on art and design, including **William Morris & the Middle Ages (1986), Victorian Interior Design (2000), Encyclopedia of Interior Design – 2 vols (2002), and Dictionary of Artists Models (2006).**

She lectures regularly on V&A courses and study days and contributes to conferences and research seminars on 19th century design. She has taught at BA and MA level for **Birkbeck College and University College, both University of London, the Open University, and Manchester Metropolitan University**. She is currently curating an

exhibition on William Morris and the Arts and Crafts Movement for the **Juan March Fundacion** in Madrid and the **Museu Nacional in Barcelona.** She is also researching a book on The London Art World 1680-1980.

Jo divides her time between London and Suffolk where she likes to take advantage of visiting some of the oldest churches in England and walking in the exquisite countryside. Her London hobbies include theatre —her daughter is a director— cinema and cooking. Jo assumed directorship of the London program in September 2016.

"Whatever you do, think firstly of your walls" – William Morris Wallpapers

*by **Jo Banham**, Director of the VSA London Summer School*

A highlight of the 2017 Victorian Society Summer School was a new emphasis on the work of **William Morris and the Arts and Crafts Movement**. Morris, in particular, was the most innovative and original designer in Britain in the second half of the 19th century. A man of prodigious energy, talent, and versatility, he was a designer, a craftsman, a manufacturer, a writer, a conservationist and a revolutionary socialist. His creative work included designs for flat patterns, embroideries, stained glass, mural decoration, books and tapestries, and his firm, **Morris & Co.**, was the foremost decorating company of its time. He is probably best-known today for his wallpapers and this article reviews the history and development of these products, which, more than any other area of Morris's work, helped fulfill his ambition of bringing art and beauty into the home.

Morris designed over 50 wallpapers and his firm produced a further 49 by other designers including his daughter May, and his assistant John Henry Dearle. While all his patterns express his abiding love of nature, his first designs made in 1862 also reflect his interest in Medieval sources at the time. **Daisy**, for example featured a simple pattern of naively-drawn meadow flowers that was derived from an embroidered hanging illustrated in a 15th century version of Froissart's Chronicles. **Trellis** was inspired by the rose-trellis in the garden at **Red House**, as well as by the Medieval gardens depicted in illuminated manuscripts. Perhaps more significantly, both patterns marked a radical departure from the highly naturalistic, brightly-coloured floral patterns, and the more geometric and stylized Gothic Revival patterns that dominated commercial wallpaper design.

Morris originally intended for the company's wallpapers to be printed at their workshops in Red Lion Square, using a new technique involving etched zinc plates and oil-based inks. The results proved unsatisfactory, however, so the work was outsourced to Jeffrey & Co., a wallpaper manufacturer with an established reputation for high-quality work based in Essex Road, Islington.

Eschewing the new, steam-powered machines that were beginning to make wallpaper widely available, Morris opted for his patterns to be printed by hand using traditional techniques that had remained virtually unchanged since their inception in the early 17th century.

The design was engraved onto the surface of a rectangular wooden block, leaving the areas that were to print standing in relief. The block was then inked with pigment and placed face down on the paper for printing. Each colour was printed separately along the whole length of the roll and then hung up to dry before the next colour was applied. Multi-coloured patterns required many different blocks and could take several days to print. The work was time-consuming and labour-intensive but Morris admired the density of colour and the slight irregularities in printing that gave his wallpapers a richness and character that was entirely lacking in their machine-printed counterparts.

All of Morris's patterns were drawn from nature and contained stylized flowers, fruit and foliage. But in place of the exotic, hothouse blooms favoured by commercial manufacturers, most of his patterns used commonplace plants that grew wild in meadows and the countryside. As his skills developed his patterns became more sophisticated incorporating a distinctive structure whereby a foreground pattern of scrolling stems was overlaid on a background foliage design. Patterns like **Jasmine** (1872) and **Vine** (1873) also show an increasing intricacy that helped to disguise the regularity of the repeats, while **Willow Bough** (1887) – inspired by the willow trees growing near Morris's country home, **Kelmscott Manor** – revealed his continuing love of natural forms.

Kelmscott Manor

Yet, Morris's close observation of nature was always supplemented by his study of historical sources and patterns like **Acanthus** (1875) demonstrate an increased interest in the vigorous

curves of foliage and flowers that were derived from Renaissance ornament. His late wallpapers, like **Triple Net** (1891) and **Hammersmith** (1890), show a new formality, and intertwining and curving forms are replaced by diagonally meandering stems inspired by 16th and 17th century textiles.

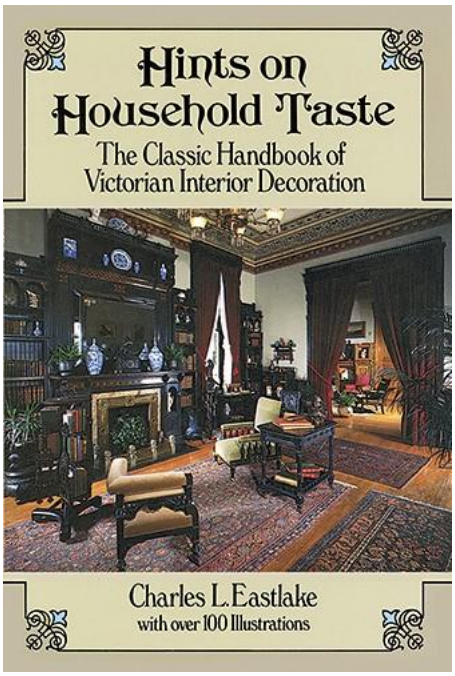
Extensive holdings of Morris wallpapers survive in several public collections including the **Victoria & Albert Museum, the William Morris Gallery, Walthamstow, and the Whitworth Art Gallery, Manchester**. However, individual samples tell us little about how Morris patterns were sold, and where and how they were used; for answers to these questions there is no substitute for visiting a range of Morris interiors as we did on the Summer School this year.

Acanthus

Morris & Co was a relatively small business whose reputation far exceeded their size and they employed several innovative marketing strategies to increase the volume of their sales. The earliest customers were artists and wealthy friends who purchased wallpapers directly from Morris often as part of a larger decorative scheme. **Edward Burne-Jones**, who was one of the partners in the company, took 55 rolls of Morris papers in lieu of payment for design work when he moved into his new house, the **Grange**, in 1875, and George and Rosalind Howard who commissioned stained glass and painted decorations for their London and country homes ordered large quantities of wallpaper for **Naworth and Castle Howard** in Yorkshire. The architect, **Philip Webb**, another founding partner, frequently used Morris & Co. products in his buildings and **Standen**, in Sussex, which was designed for James and Margaret Beale was decorated throughout with a variety of Morris wallpapers and textiles.

From 1877, less wealthy customers could select wallpapers in the company's new **Oxford Street** showrooms where they were displayed alongside other products including textiles and furnishings to suggest how a range of Morris items might be combined. They were also available in the company's Manchester shop from 1884, from regional outlets and from agents

across Europe and in the United States. Morris & Co. also published catalogues including photographs to show how their wallpapers might be used and the Mander family, who decorated **Wightwick Manor** near Wolverhampton with numerous Morris patterns in the 1890s, were typical of many “country” clients who sent to London for their designs.



The firm’s hand-printed wallpapers were inevitably more expensive than machine-produced work but their standard three-to-five colour patterns, which sold for 3s (20 cents) to 16s (95 cents) a roll, cost no more than comparable products produced by rival companies like Arthur Sanderson & Sons and were well within the reach of a well-to-do middle-class clientele. They were often recommended in books like **Charles Eastlake’s *Hints on Household Taste*** (1868) and other manuals devoted to the decoration of the interior, and by the 1880s Morris wallpapers had become a staple in many artistic, professional homes in fashionable new suburbs like Bedford Park.

According to the **Daily Telegraph**, “university dons” were typical of Morris & Co’s clientele, and “when married tutors dawned upon the academic world, all their wives religiously clothed their walls in Norham Gardens and Bradmore Road (Oxford) with Morris designs of clustering pomegranates”.

Ironically, Morris himself described wallpaper as a “makeshift” decoration, a cheap substitute for the richer embroidered hangings, tapestries and woven textiles that he preferred for his own homes. Equally, some critics found his patterns too large and assertive for general use. A writer in the **Journal of Decorative Arts** of 1892 warned that “The patterns are palatial in scale, and whilst their colouring is very beautiful and soft, the magnitude of the designs exclude them from ordinary work”.

Yet, the combination of complementary blues and reds and greens, together with their distinctive scrolling foliage designs, meant that Morris wallpapers were rarely overpowering. Perhaps the best example of a typical “ordinary” Morris interior can be seen in the recently restored **Emery Walker House** on Chiswick Mall where the decoration includes the subtle layering of different patterns in wallpapers, curtains and upholstery that was so characteristic of the Morris look.

The lasting influence of Morris’s work is evident not only in the many Arts and Crafts’ imitations of his stylized natural forms but also in the way that he transformed attitudes to decoration, encouraging a new generation of middle-class consumers to desire art and beauty in their homes.

For further information, see Linda Parry (ed), **William Morris, Victoria & Albert Museum**, London, 1995

*In the Winter 2005 issue of the **Alumni Newsletter**,* **Deb Mayfield**, London 2006, *reports on:*

The London Experience

This July I had the extraordinary opportunity to attend the Victorian Society of America's (VSA) Summer School in London. The experience was one of the best things that I have ever done for myself. I applied for the program with the goal of learning about the art and architecture of the Victorian period in England so that I might in turn be more informed when giving tours at the Crook House here in Omaha.

The study tour exceeded my expectations in every way imaginable. The distinguished faculty members were truly experts in their respective fields. Their lectures were insightful and interesting and provided a unique view on the topics at hand.

In the Tate Museum, **Patrick Bade** brought the incredible paintings to life through his detailed descriptions.

As I was going through our yellow guidebook, which was our bible for the trip, I noticed that most tour descriptions included the phrase "led by **Kit Wedd**." "Leading" can only begin to describe how she managed our tours. She was our leader and guide, and she set a rigorous and exhilarating pace so that we could see as much as possible in the little time that we had. When Kit would say "we must be going; we don't want to be late for our next appointment; you will really enjoy it," she was always right. Even though each place was hard to leave, we always enjoyed the next place just as much.

The VSA arranged for us to see many buildings that we would never have been authorized to see on our own. In thinking about this special privilege, the **Debenham House** comes to mind immediately, as does **Norney Grange** with the delightful **Mr. Clapshaw**, and **Munstead Wood**, the home of the forthright **Lady Clark**. How many opportunities does one get in life to "meet at the top of **Duke of York** steps"? Our group did just that when our destination was the London club tour and our guide was **Timothy Jones**. Several people at the end of our trip said they liked that tour the best.

When I got home people would always ask what my favorite place was. That is a difficult question to answer, but **Oxford** always comes to mind first. It was everything I thought it would be and more. **Peter Howell** was our guide in Oxford, and he was able to arrange for us to see the attics in the **Oxford University Museum**. When Peter asked if we would care to see the attics, we were polite enough not to run him down in our excitement. We couldn't get to the attics fast

enough. Only a group of architecture students would get excited at the opportunity to see every square inch of a building. I doubt if the Queen's jewels would have elicited the same response.

Our visit to England coincided with a record heat wave, and we Pampered Yanks tried our best not to be too whiney. Larry, the lone Texan in our group, announced the first day that we should all get fans and told us where to purchase them. My immediate thought was "This is England how hot can it get"? I think Larry knew how hot it could get, and he was quite right. I don't remember the heat now as much as all of the wonderful streetscapes and pubs. Indeed, we did manage to hit a few pubs, but it was a purely academic endeavor.

My fellow classmates on the study tour were a diverse group of people who shared the common bond of wanting to learn more about Victorian England. We chose a great way to do it. There was always something to do and someone to do it with. We managed to see some plays in the West End of London, notably **Noel Coward's "Hay Fever"** staring **Dame Judi Dench**. The end of each day also found us attending concerts or sitting in the common room in the **Methodist International Centre** where we would chat about our adventures. We were a group of varied ages and experience.

There were students finishing or furthering coursework, young intrepid travelers, academics taking advantage of an outstanding program to broaden their expertise, or someone like me with a deep interest in architecture and the Victorian era, but not a lot of travel experience under my belt. I was delighted to find that each of our varied backgrounds meshed together well, and we each had a valuable way to contribute.

I am tremendously glad I followed my interests and did not let my initial fears of leaving my family for several weeks hold me back. My husband and son managed to survive just fine, and I had the experience of a lifetime. I learned more about Victorian architecture and English history than I could have ever imagined, made lifelong friendships that I treasure, and found out about strengths and abilities I never knew I had.

I would encourage anyone of any stripe who shares these interests to apply for this program. It is simply an experience that should not be missed.

*In the November 2009 issue of the **Alumni Newsletter**, **Erica Morawski**, London, 2009 reports on the:*

Victorian Immersion: The 2009 London School

As we gathered together on the first day of the thirty-fifth Victorian Society in American London Summer School, most of us jet-lagged and disoriented from travel, I don't think any of us were fully prepared for the adventure and excitement that lay ahead. The next two weeks would prove to be action-packed and unforgettable as we dined, roomed, traveled, learned, and discovered together.

Some of us knew we would encounter familiar faces on the trip, most of us found we were connected to others through shared acquaintances and experiences, and all of us made new friends and connections that will continue.

That first trip from our home base, the Methodist International Centre (MIC), to the **Art Workers Guild**, led by the patient and charming **Liz Leckie**, proved to be symbolic of the many forays into London we would take together. After receiving our program schedules, listening to a few introductory lectures, and meeting our intrepid leader, **Kit Wedd**, over Pimm's cups, we returned for a night's rest at the MIC, eager for the adventure to come.

Our first full day of the program was typical of the trip overall—busy from start to finish, with a well-organized schedule that took us all over the city and beyond! That morning, like many others, started over coffee, tea, and the expansive breakfast spread at the MIC cafeteria. We spent the time getting to know one another better and trying to wrap our heads around all of the activities planned for the day.

Oyster cards in hand, we braved the tube to meet Kit for a tour of Liverpool Street Station, followed by visits to the Columbia Road flower market, the Boundary Street Estate, and the Geffrye Museum. After a picnic lunch, we were whisked onto the coach (our home away from our MIC home) for a much-anticipated trip to **Red House, Philip Webb**'s residential design for **William Morris**.

Days spent in London were fast-paced and lively, punctuated by picnic lunches and lectures with tea at the Art Workers Guild. Presented by expert scholars, the lectures addressed such topics as "The Garden City Movement," "London Clubs," and "The Arts and Crafts Movement."

Highlights of our time in London included a trip on the London Eye, a special access tour of Westminster Palace (courtesy of **Rosemary Hill**), a walking tour of Albertopolis, the exhibition J. W. Waterhouse: The Modern Pre-Raphaelite at the **Royal Academy** (with a wonderful introduction by **Peter Trippi**), and **Sir John Soane's Museum**. No matter how late these jam-packed days went, the amenable kitchen staff at the MIC, and Liz's foresight to call ahead, meant we always had a selection of hot food waiting for us at the end of the day.

Our time in London was interspersed with various day excursions outside of the city. Day trips took us to such locations as **Brighton** and **Hove**, where we were awed by the opulence of the **Royal Pavilion** and treated to a tour of a **Regency Townhouse**. That day also included a stop at Philip Webb's charming **Standen**, which immediately won the hearts of many. Another day involved a trip to the bustling academic mecca of **Oxford**, where we were treated to a tour of the colleges and city sights and learned the hard way what happens if you step on the grass!

Our journey north, led by the erudite and accomplished **Gavin Stamp**, was the highlight of the program for many. The five-day jaunt took us to **Birmingham, Liverpool, Manchester**, and everything in between!

In Northampton we toured **Macintosh's** incomparable 78 Derngate, followed by our arrival in Birmingham where some enjoyed a walking tour with **Alan Crawford** while others took a tour of the back-to-backs. We had a delicious Thai buffet dinner at the **Barton Arms**, where Alan lectured us on pub history, and we got to use the snob screens when ordering our pints.

Our trip included visits to a remarkable variety of churches, from the delightful country church of All Saints, **Denstone**, to the massive **Liverpool Cathedral**, to **St. Giles, Pugin's masterpiece in Cheadle**. Walking tours of the various cities we visited were also complemented by a ferry ride across the Mersey and visits to the **Lady Lever Art Gallery** in Port Sunlight, the **Manchester City Art Gallery**, and a tour of **Manchester Town Hall**.

Evenings on our trip north often included optional trips to some of England's finest Victorian pubs, where we soaked up the atmosphere over a Pimm's and lemonade. Thanks to Liz and **Kathleen Bennett**'s tireless counting to make sure everyone was accounted for, and our fearless coach driver John (who refused to let mechanical problems affect our schedule), we stayed on schedule and no man or woman was left behind!

Our final day of the program took us on a day trip to **Surrey**, where we visited the enchanting gardens of **Munstead Wood** and took in our last specimen of **Edward Burne-Jones** windows and **George Gilbert Scott** architecture in the church of Saint John the Baptist in **Busbridge**. Followed by a hard hat tour of the renovation efforts at the **Watts Gallery** and a visit to the unparalleled **Watts Memorial Chapel**, we finished our day with a stop at **C. F. A. Voysey's Norney Grange**. Thanks to the gracious hospitality of **Mr. and Mrs. Russell Clapshaw**, we enjoyed an unforgettable tour of the house and celebrated the completion of our trip with a tea on the grounds. Kit adroitly rectified the shipment of nappies we received instead of our picnic supplies, and we were soon enjoying a full spread while we received our diplomas.

As we rode the coach back to London for our last night at the MIC I contemplated what savvy travelers we had become and how much we had seen in the last two weeks. But what made the trip memorable wasn't just how much we had seen, but how we had seen it and who we had seen it with—eager to experience everything up close and discuss it all with each other, we truly were a group of compatriots tireless in our love for all things Victorian!

*In the December 2012 issue of the **Alumni Newsletter**, **Dan Holland** reports on:*

An International Perspective on Historic Preservation

The London Summer School is an excellent opportunity to see England's preservation efforts on full display. We visited dozens of churches, houses, museums, and other sites that are marvelous examples of post-industrial preservation. It's a lesson that should be steadfastly reinforced in the United States. At the same time, my hometown of Pittsburgh has garnered international attention for its rebound from the collapse of the steel industry. The city's grass-roots preservation movement, begun in the early 1960s, caught the attention of **Prince Charles**, who came to Pittsburgh in 1988 for the Remaking Cities Conference. I saw similar examples in the former industrial centers of Liverpool, Birmingham, and Manchester, proof that Prince Charles' vision is alive and well in the UK.

The Victorian Society in America's London Summer School provides an excellent opportunity to gain an international perspective on historic preservation and develop creative responses to many of the same challenges historic post-industrial cities, such as my hometown of Pittsburgh, face. For fans of cities, it's also a fabulous opportunity to learn about architecture, design, and urban planning.

Much of my historic preservation knowledge is shaped from the American point of view, which has a relatively short history. But in Europe, and particularly England, preservation has been a source of national pride and a symbol of steadfastness for more than a century. England pioneered the field of preservation, evolving from antiquarian interests in the 1700s through the establishment of the **Ancient Monuments Protection Act (1882) and the Town and Country Planning Act (1947).**

Most importantly, I learned that our experience here in southwestern Pennsylvania—an aging population amidst an aging building stock—is shared by many cities in the US and abroad. In fact, a fellow from London visited me in 2004 to learn more about how to involve young people in historic preservation. It turns out, this "fellow" was none other than **Ian Dungavell** of the Victorian Society in England, who spoke to us toward the end of our tour. It was a happy reunion that came full circle for me. He had employed some of the same preservation strategies for his organization as I had.

In particular, this tour fueled my longstanding fascination with London. It is as ancient as it is modern. This global capital was in the throes of construction for the Summer Olympics, and at the same time its **Christopher Wren**-designed churches and resilience during the Blitz of 1940 gives this city a mythic status.

The London Summer School revealed many of the obvious sites (such as the **Parliament Building**) as well as happy surprises for me, such as St. Pancras Station, Columbia Road, and the meticulously clean, small streets of central London.

Through architecture, we can get a better sense of a people, their resourcefulness, creativity, and perseverance. London is an ideal place to study architectural history. The city's built environment dates to the 1600s, and although today there are a number of modern buildings and skyscrapers, it remains a dense, walkable, Victorian city. The Victorian Society in America's London Summer School was a once-in-a-lifetime opportunity to study in the country where the preservation movement began and continues robustly today.

Also in the December 2012 issue of the **Alumni Newsletter, Rachel Robinson** wants:

To Visit England Again and Again

Last winter, I began looking for an excuse to visit England once again, a place where I was fortunate to study years ago as an undergraduate. Also, I needed a break from my work routine and an opportunity to flex the academic muscles in the brain so that I could return to the field of historic preservation revived and refreshed.

Once I discovered the Victorian Society of America Summer School in London and spoke with colleagues who are alumni, I was confident this was the trip for me! I knew this would be an incredible, life-changing experience, however, I could not have known how truly remarkable it would be and the impact it would have. There is no doubt that I will continue to process all that I experienced for weeks and months and remember the trip fondly for years to come.

Prior to the Summer School, I imagined what it would mean to me and how I would be affected. I thought I would make contacts in the preservation field, visit sites and cities in England that I had not seen previously, and learn better to understand nineteenth-century design in the context of the Victorian Era. Had only one of these been realized, I would consider myself lucky, but all three of them came true—and in spades.

For two weeks, led by two amazing guides in **Ian Cox and Liz Leckie** and surrounded by a group of thirteen new friends, I was on a fast-paced tour of Victorian London, Birmingham, Liverpool, Manchester, Oxford, Brighton, and several points in between. Together as we discovered new sites and learned about unfamiliar nineteenth-century designers, the background, specialty, and taste of each student enriched the experience of the group. There were those from house museums in the United States and United Kingdom, graduate students in decorative arts and architectural history, and preservation planners; all of the disciplines represented were grounded in a deep appreciation for the historic.

Despite the rainy, cool weather (for which locals kept apologizing, yet which I found to be a delightful reprieve from the heat of New Orleans), we could not have been more fortunate to visit England between the Queen's Jubilee and the London Olympics. These events, like other experiences during the Summer School, harkened back to earlier times in British history within and just after the time period of our study.

For example, I formed a greater understanding for the significance of Queen Elizabeth's Diamond Jubilee when visiting the exhibit of **Queen Victoria's Jubilee at Kensington Palace**. Having studied the Middle Ages and Renaissance during my college semester abroad, I felt that the Summer School gave me a stronger sense of connection to the not so distant past: the nineteenth century, the Industrial Revolution, the reign of Queen Victoria, and the emergence of the Arts and Crafts Movement.

Throughout the tour, we found ourselves playing the "what's your favorite thing so far?" game. Out of the gate, I realized that this would become increasingly difficult as we visited **St. Pancras train station and hotel** on our second and third days, respectively.

The tour of the newly reopened hotel was surely a highlight for all, as were **Standen, Brighton, Bedford Park, Port Sunlight, Watts Chapel**, and the list goes on and on! As we whisked through London and the countryside, I hastened to note all the places that I would like to visit again, for after this experience, there will have to be an again.

Watts Chapel

Reflecting upon the Summer School, I am grateful that my knowledge and understanding of the Victorian Era and nineteenth-century design have been greatly expanded. I think that as an American, one can very easily form a narrow definition of what “Victorian” means. Though during the tour, I must admit, my fellow travelers and I felt we were becoming more confused by the sometimes-disparate examples of style, invention, and influence, I realize in retrospect that the feeling was due to the space in my brain marked “Victorian” being blown wide open.

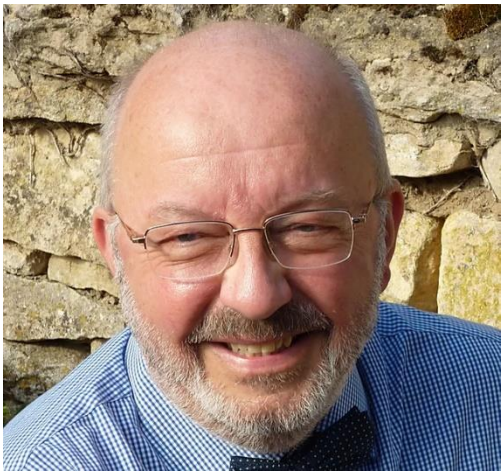
While time will be needed to recalibrate, I know that my appreciation for nineteenth-century architecture— and decorative and fine arts—in the context of America, the South, and New Orleans is much richer as a result.

I am certain, also, that the Summer School experience will forever influence my own design aesthetic in ways unimagined. I am indebted to the Victorian Society of America Alumni Association for this experience of a lifetime. Thank you one and all for the opportunity to participate.

*In the Fall 2015 issue of the **Alumni Newsletter**, **Ian Cox**, Immediate past Director of the London Summer School reports on:*

The Royal Albert Hall

Another First for London Summer School



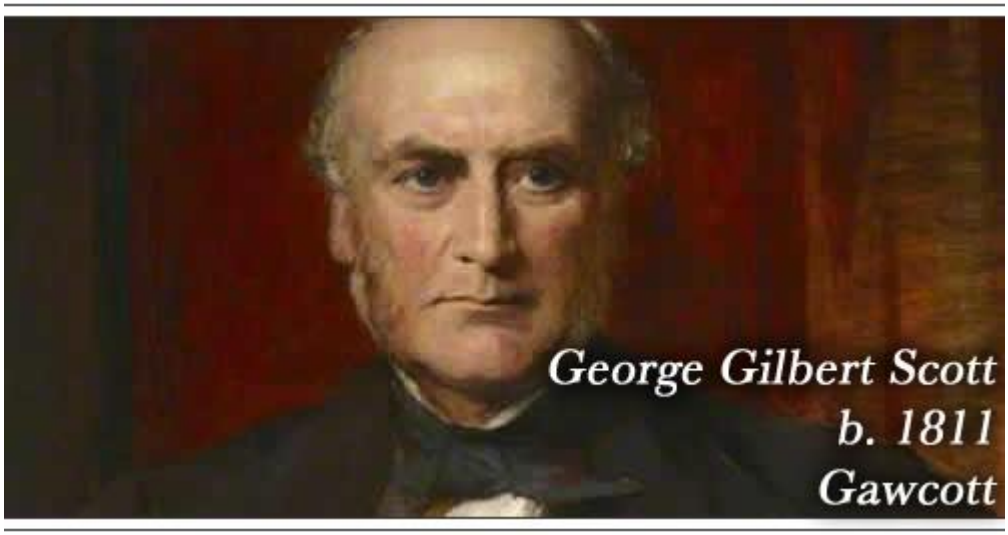
Going to a concert is a favorite London pastime and if the event is at The Royal Albert Hall on Kensington Gore—well, that's a bonus; for this building is a unique and historically significant venue where I've seen everything from massed choirs to opera companies; it's always a special experience.

The origins and ensuing history of Albert Hall are entirely intertwined with Prince Albert's vision for a great arts and sciences complex in Kensington close to the site of the 1851 Great Exhibition. It follows that a visit to this Grade 1 listed building would be the perfect addition to the London Summer School program, but the hall's busy schedule makes it very difficult to arrange a visit and we are usually restricted to seeing it from the outside. This year, however, thanks to **Tim Jones**, who many London alumni will remember for his memorable tours of London clubs, we were able to arrange a proper site visit to this world-famous Victorian building. Not only was the London Summer School welcomed by **Chris Cotton**, chief executive of the hall, but he'd also arranged for us to tour the building with two of his senior staff, the events manager and the special projects manager, and our tour with the archivist to see examples of memorabilia related to the hall's 144-year history. What a treat!

Convinced of his aim to create a Great Exhibition legacy of arts and sciences, **Prince Albert** persuaded the exhibition's commissioners to purchase Gore House and its estate of 50 acres opposite the Hyde Park site using £150,000 of profit and a government grant of £177,500. One of the buildings envisaged was a Central Hall for the Arts and Sciences. Initially the northern half of the estate was rented out to the Royal Horticultural Society for

the establishment of a formal garden and the construction of a conservatory designed by Captain Francis Fowke of the Royal Engineers, but sadly the Prince would not see all his plans come to fruition as he died in 1861, aged 41, from typhoid.

Albert's old associate Henry Cole and Captain Fowke drew up plans for a memorial to be built on a site across the road from the Gore estate with a concert hall opposite and these were approved by Queen Victoria in 1865. The great memorial to Prince Albert was designed by competition winner **Sir George Gilbert Scott** and unveiled in 1872.



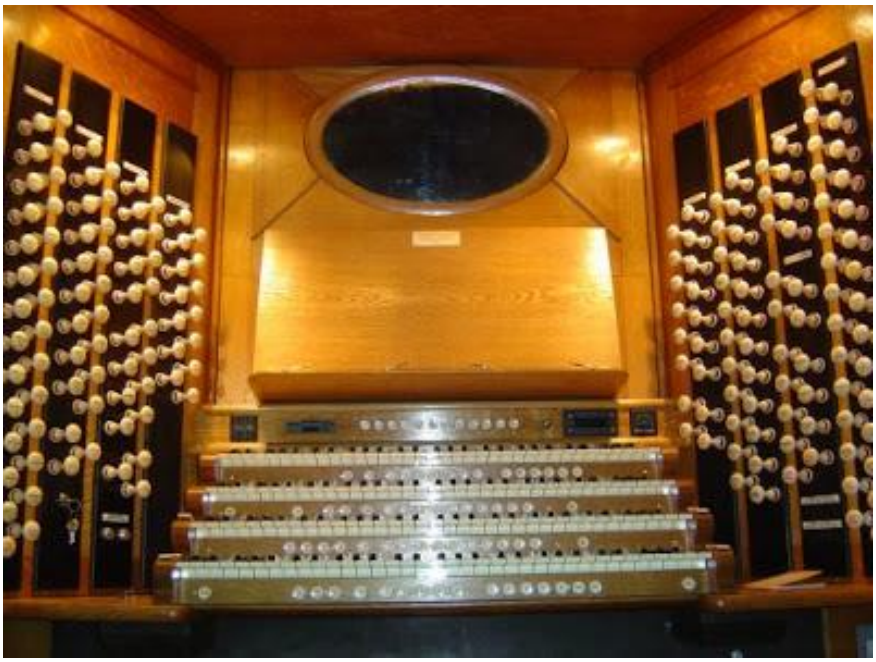
Plans for the concert hall would prove more difficult to realize as funding proved a major issue and the estimated seating was reduced from a projected 30,000 to 7,000. An ingenious solution, however, was drawn up. Seats were sold on 999-year leases for £100 each and today there are 345 owners and 1,266 privately held seats. Queen Victoria herself purchased 20 seats on the planned Grand Tier and these are still in use as the Royal Box by the present Queen and her family. Annual contributions made by these owners still help with building maintenance today, but seats can also be sold privately and fetch many thousands of pounds when they become available. I know one couple that purchased two seats a number of years ago and would expect to get between £300,000 and £400,000 for them if they sold them right now!

The Royal Charter for the concert hall, originally to be called The Central Hall of Arts and Sciences, was granted in April 1867 and the hall was to be built on Gore estate land rented from the Commissioners of the Great Exhibition at 1 shilling a year for 999 years. That figure has never been increased. Inspiration for the design of the building came from observation of Roman arenas at Arles and Nimes in Provence, which Cole and Fowke visited in 1864. Fowke died, however, before the plans were finally approved, but his work was continued by Major H. D. Scott, also of the Royal Engineers. The foundation stone was laid by Queen Victoria on May 20, 1867 when in her address she attached the words "Royal Albert" to the Hall for the Arts and Sciences and it has been known by that name since.

The hall was built from six million Fareham red bricks and 80,000 cream-colored terra-cotta blocks made by Gibbs and Canning of Tamworth, construction being carried out by the Lucas Brothers. Following the amphitheater inspiration, it had an elliptical shape with axes of 219 and 185 feet. The domed 400-ton roof was designed by **Rowland Mason Ordish** and constructed in wrought iron with half an acre of glass and made in Manchester by Fairburn Engineering of Ardwick. The company carried out a trial construction of the roof before it was disassembled and taken to London. When it was finally placed on top of the building, all except volunteer workers were evacuated and it was dropped into position–only moving 5/16 inches in the final placement. There is much ornamental detail in the terra cotta, but one aspect which really stands out is the 800-foot long frieze encircling the building 65 feet above the ground. It took two years to make and involved seven artists in the design of historical scenes and figures, among them Michelangelo and James Watt. An inscription reads:

THIS HALL WAS ERECTED FOR THE ADVANCEMENT OF THE ARTS AND SCIENCE AND WORKS OF INDUSTRY OF ALL NATIONS IN FULFILMENT OF THE INTENTION OF ALBERT, PRINCE CONSORT.

Inside the focal point is the altarlike 150-ton organ by **Henry Willis**, which overlooks the stage platform and auditorium, which has three tiers of boxes, balcony seats and a gallery for standing. It was this level we were first taken to by our guides on our visit so we could overlook the whole from above.



Initially the building was lit by 11,000 gas burners, which could all be illuminated in ten seconds, and there was an elaborate ventilation system to keep the air fresh; electric lighting would be installed in 1888. Amazingly, the building was completed on schedule in 1871—£252 under the budget set at £200,000.

The opening concert took place on Wednesday March 29, 1871. The scene was one of dazzling color and splendor and eau de cologne was pumped out through the ventilation system to add another dimension to the experience for the audience of 7,000. Many attendees used the new underground system station at South Kensington to get there and grandee guests included Prime Minister Gladstone and Tory opposition leader Benjamin Disraeli. An 11-carriage procession brought the Queen from Buckingham Palace; she was dressed in black and evidently looked tired and unwell. After an introduction by Henry Cole, the Prince of Wales performed the official opening ceremony. Sir Michael Costa then conducted a 500-member orchestra and a choir of 1,200—the opening number a piece composed by Prince Albert. The Queen wrote in her diary that evening “Good Mr Cole was quite crying with enthusiasm and delight.”

By 1901 the original aim of the hall of presenting “popular music performances for as many as possible to enjoy” had been achieved, despite fears it might become a white elephant. Performances involving military bands, massed choirs and orchestras had all been popular, and in Edward VII’s reign spectacular balls, charity events, sporting occasions and even political meetings were all staged in the hall. That eclectic mix has been maintained right through to the present day and in the eyes of the British public the two most notable events are the BBC promenade concerts held every summer in the hall since 1941 and the annual Festival of Remembrance staged there each November.

A fascinating aspect of our tour inside the building was seeing the results of projects designed to maintain the hall's prominence as a modern performance venue. One of the earliest problems that had to be solved was the acoustics as a distinct echo was noticed soon after opening. In the 19th century this was partially solved with the addition of a stretched canvas roof beneath the glass, but this was replaced first by fluted aluminum panels in 1949 and then with the addition of fiberglass diffusing discs in 1969–the so-called Albert Hall mushrooms; we were able to get a good look at these from the gallery. We also saw the results of a major restoration program carried out between 1996 and 2004, which involved a £20-million grant from the Heritage Lottery fund, and 30 projects all carried out without disruption to performances. These included the new south porch, an amazing underground loading bay able to receive large moving trucks, new bars and better facilities for performers. Interestingly, the project manager told us one of the current issues to be addressed is the seating, which is increasingly under strain from an increasing number of heftier audience members.

The visit to the hall's archivist was a high point of our tour. Not only did we see early photographs relating to the construction of the hall, programs and advertising posters, but strange things like a wax sculpture under glass of Prince Albert and Queen Victoria, an original seat and interesting pieces of ceramic with decorative subjects related to the hall. At my Victorian Society in America lecture given in New York last November, when I spoke about Great Exhibition ceramics, I illustrated a piece of pottery commemorating the life of Prince Albert made after his death. I'd never seen an example and only had a black-and-white image to show the audience. To my amazement such a piece was on a shelf in the archivist's office and I'm grateful to **Tham Kannalikham**, one of this year's students, for taking a photograph of it for me for future use. Thanks are also due to **Jessica Baldwin**, another summer school student, for taking photographs inside the hall which I've used in this article.

All in all, this was a splendid visit, perfectly illustrating the issues involved in using a Victorian building in the modern world without compromising its historical value. Here it's been done so well; and Royal Albert Hall, which receives no government funding and stages more than 300 events every year, is all set for a secure future as one of London's best performance venues. Go and experience a performance there if you can and enjoy the building as well—it will not disappoint!

30th Anniversary Party Old Battersea House

Victorian enthusiasts convened on July 25, 2004 to celebrate the thirtieth anniversary of the Victorian Society Summer Schools London program. Gathering at **Old Battersea House** in London, alumni past and present, lecturers, students of the 2004 school and committee members raised a champagne toast to the continued success of the course.

Our host, **Christopher Forbes**, graciously allowed the group access to all areas of the house. A sumptuous tea was served in the formal dining room and guests wandered the mansion, enjoying the extensive collection of artworks that lined the walls of every room. The English sun even managed to make an appearance in time for our guests to enjoy their drinks in the garden.

Simon Edsor, a director of the Fine Arts Society and curator of the collection at Old Battersea House, introduced the house and the artworks. **Old Battersea House** was built in the late Seventeenth Century and there is speculation that **Sir Christopher Wren** designed it. At the time, it was surrounded by lavender fields and watercress beds and had a prime location on the Thames. **Malcolm Forbes** acquired the house in 1970. In spite of the dry rot pervading the mansion, Forbes was taken by its handsome proportions and riverside location and negotiated a 99-year lease with the local Borough.

After almost four years of painstaking restoration and reconstruction, the house became the setting for the Forbes Magazine Collection of Victorian paintings. Most of the landmark, scholarly collection, which Christopher Forbes and Simon Edsor built up over three decades, was sold at a Christie's auction in February 2003 (to which summer school alumni were treated to a memorable New York viewing). But not to worry, the house is hardly barren. It is still studded with works by major nineteenth century British artists, and now contains even more highlights from the Forbes family's fascinating collection of Victoria and Albert memorabilia.

Ian Cox and Gavin Stamp, current and previous directors of the London program, gave short presentations on the history of the summer school. Gavin related the changes that have occurred over the years, mainly the shortening of the program from three to two weeks and the fact that he once left one student behind (by popular demand) at Alton Towers ("You must be punctual!"). Ian stressed how the decorative arts have become a more integral part of the program, along with the architectural, cultural, and social history of the Nineteenth Century.

As one looks to the future of the London Summer School, we can feel confident in the knowledge that many old friends continue to contribute to its success. The Victorian Society in Britain still plays an important role, with many of its associates lecturing to the group. Tour leaders Ian Cox and Kit Wedd have proven for the past three years to be valuable assets, in both a professional and personal manner. The Victorian Society in America has risen to the challenge of running an international program. The Summer Schools Committee has undertaken an arduous mission in providing such a quality course.

As the sun started to set, our band of Victorian revelers raised one last toast to the successes of the school's past and to the successes of its future. Most stayed on for a series of wonderful daytrips outside London, hosted by the Alumni Association and led by **Alan Crawford, Ian Cox, and Gavin Stamp**, to "relive" their summer school student days once more.

Truly, the celebration of the summer school's thirtieth anniversary was an inspiring event.

*In Vol 34, No 2 (Fall 2014) of the **Nineteenth Century** Magazine, **Gavin Stamp** relates:*

The Victorian Society in America London Summer Schools, 1974-2014

A Short History of the London Summer School

The Victorian Society Summer school, latterly the Victorian Society in America London Summer School, took place for the fortieth time this year. Which means, rather to my horror, that I have been involved with it for some 37 years. As there is no archive – had I kept the paper generated by the school each year it would be overwhelming – I must rely on my memory and those of colleagues to try and reconstruct its history, and my memory is fallible.

I know that the Victorian Society [UK], in conjunction with the Victorian Society in America, first ran the Anglo-American summer school in 1975 with Geoffrey Tyack as the first director. It was intended primarily but not exclusively for Americans interested in British architecture and arts of the 19th century. The Victorian Society [UK] had also been holding an Anglo-American study tour each summer, and this continued for a few more years.

I was asked to run the VSA summer school in 1977, something I was able to do as I was freelance. The programme was worked out in collaboration with Andrew Saint, and the basic plan we then established – a combination of lectures and visits – essentially survives today, although the school then ran for as long as three weeks rather than two. The lectures were held in St John's Lodge in Regent's Park, a villa by John Raffield, later altered and enlarged for Lord Bute, amongst others, which was then used by Bedford College, University of London (and today is leased by the Sultan of Brunei.

Accommodation was provided in some houses in Dorset Square which then served as a Bedford College hostel (for the first two years Hanover Lodge in Regent's Park was used). Certain visits which continue, such as the tour of houses in Surrey, and a visit to Oxford (not Cambridge) always led by Peter Howell, took place in that first year, but the longer trip out of London to see something of great Victorian cities only went to Birmingham where, as ever since, our guide was Alan Crawford.

In subsequent years this tour was extended to Liverpool and Manchester. Liverpool, back in the late 1970s, seemed like a ghost city, poor, empty, pointless, but full of extraordinary buildings. At first, we used university halls of residence; later we stayed at the grand but notoriously chaotic **Hotel Adelphi**. From an early stage the driver of the coach has been the reassuringly dependable John Cook.

I wish I still had copies of the early programmes. What I now remember are the lecturers and guides who are no longer with us. In the earliest years these included such celebrities as Sir Nikolaus Pevsner (President of the British Victorian Society) and Sir John Summerson, the eminent British architectural historian. There was also Clive Wainwright of the V&A who would talk about Pugin; the architect Ian Grant who illustrated Victorian interiors in addition to conducting a tour of west end clubs; the engineer James Sutherland who discussed Victorian train sheds; the architect Roderick Gradidge, of startling appearance, who would convey his enthusiasm for the work of Lutyens; John Brandon-Jones, another architect, who seemed to be a living continuation of the Arts and Crafts movement and who would bring along original drawings to accompany his lecture on Philip Webb; and the venerable Tom Greeves, the Saviour of Bedford Park.

There was, of course, always an end-of-term party, which for a number of years was held in the semi-derelict Hoxton Hall, an east end music hall. In later years the end of the course was celebrated in the Playhouse Theatre under the arches of Charing Cross station.

And for many years a highlight on the trip north was dinner in the working grill room in the **Waterloo Public House in Smethwick**, a masterpiece of commercial ceramic architecture, something which is no longer possible because of the deliberate neglect of this (listed) building. In the early days, when we were all younger, rather less attention was paid to physical comfort on the course, partly because of the need for

economy, and in recent years the graduation from university halls of residence to staying in hotels has been welcomed.

For the record, I served as director from 1977 until 1982. the summer school was then run for a couple of years by J. Mordaunt Crook and Hermione Hobhouse, who rather changed its character. In 1985 I was invited back, and restored things. The job then became easier as an Assistant Director was appointed to handle the challenging domestic side of the programme. this was Marta Galicki, who continued in this role for a decade.

In 1994, by which time I was teaching in Glasgow, I stepped down as director for the second and final time but continued to lead the five-day trip to the north-West. Andrew Saint and Teresa Sladen then took over the running of the programme for three years, succeeded in 1998 by Ian Dungavell and David Crellin. It was at this time that the summer school was shortened from three week to two.

In 2000 it was run by David Crellin and Liz Robinson. After that, Ian Cox took over the helm and has been the director ever since except for the few years when, because of Ian's health, Kit Wedd was in charge.

From the very beginning there had been inevitable tension between the Victorian Society in America, which undertook most recruitment and produced the necessary funding, and the Victorian Society in London, where the summer school was based and organised. For many years it was not clear whether the summer school was an Anglo-American enterprise or an American operation for which those of us running it in London were merely agents. The eventual solution was the transfer the ownership of the enterprise across the Atlantic to America. This was effected at the turn of the century by Ian Dungavell, the director of the Victorian Society [UK].

From the beginning, as intended, most "students" came from North America, but there have always been a few British participants, some sponsored by the National Trust and occasionally by English Heritage. The Victorian Society was always keen to recruit from elsewhere, and over the years, in addition to several participants from Australia and New Zealand, there have been people from South Africa, Holland, Belgium, Hungary, Germany, Denmark, Sweden, Poland, the Czech Republic, Russia, Italy and even Romania on the course, giving a welcome cosmopolitan character and contributing much to its success. And this year, we not only have a Croat from New Zealand on board but also, for the first time, someone from Uruguay.

I am aware that, as director, I may have acquired a reputation for ruthless timekeeping. if so, I am not sorry as I always assumed that anyone enrolling on the course would want to experience as many as possible of the great Victorian buildings of England, especially if they had travelled across the Atlantic to see them, and this can only be achieved by adhering to a well-planned, busy and comprehensive programme. Those who fail to be back on the bus in time simply inconvenience and waste the time of the majority, but, contrary to legend, only once in my time was a student deliberately left behind–at Alton towers–and that was by popular demand!

The summer school has, I think, always been fun as well as serious. The Victorian Society Annual for 1977 notes that it was “intended to provide a general but high-level background to Victorian and Edwardian architecture.” This is a worthy ambition which it has now managed to realise every July for forty years.

I find that this Annual also records that in 1977, my first year as director, “the school began with a party at the Rib A Drawings Collection thanks to the hospitality of the curator, and ended with a party at the Hoxton Music Hall, an evening memorable for the performance of Sweeney Todd: the Demon Barber, in which the secretary (Miss Hobhouse) was dispatched by Mr Wainwright, with Mr Howell looking on.” Three years later, in response to what was then an annual visit to Grims Dyke, the entertainment was The Death of Gilbert, a musical dramatization of the life and untimely death of the more intriguing half of Gilbert & Sullivan, written by Andrew Saint.

Many thanks to Ian Cox, Alan Crawford, Ian Dungavell, Andrew Saint and Geoffrey Tyack for their help in writing this brief history.

Also in the Fall 2014 Fortieth Anniversary edition of the ***Nineteenth Century*** *Magazine,*

Alan Crawford *discusses:*

The Arts and Crafts Movement in England

On 25 May 1887 a group of artists and designers met to find a title for an exhibition society that they had recently formed. They were playing around with phrases like ‘Combined Arts’ when the bookbinder T. J. Cobdens-Anderson suggested ‘Arts and Crafts’. It worked. A phrase was found that neatly expressed the mingling of fine and decorative art, and the society became the Arts and Crafts Exhibition Society.

The full phrase ‘Arts and Crafts Movement’, however, did not appear until later, and we should be careful how we understand it. The Arts and Crafts was not a social or a political movement like other movements of the time such as trade unionism or the movement for women’s suffrage, which had strong social organisations, manifestos and campaigning goals. It was made up of artists, architects and designers, who belonged only marginally in the public world, and they had only two representative organisations: the **Art Workers’ Guild**, a talking club for private members which resolutely refused to take any public action; and the Arts and Crafts Exhibition Society, which held exhibitions in the West end of London at first annually, and then once every three years.

The balance of this extensive, detailed discussion of this subject can be found at:

http://victoriansociety.org/upload/NC-34-2.pdf

William Morris' Beloved Kelmscott Manor Saved by the Heritage Lottery Fund

By Jo Banham

A highlight of recent London Summer Schools are visits to **Kelmscott Manor**, the 16th century Oxfordshire farmhouse that **William Morris** leased as his country retreat from 1871 until his death in 1896.

Described by Morris as "heaven on earth," the beautiful stone building is located in an idyllic English setting close to the source of the Thames. The house, landscape, and surrounding countryside were a rich source of inspiration for some of Morris's most important designs and ideas. His vision of a socialist utopia, memorably described in *News from Nowhere*, is clearly based on Kelmscott, and the house is a mecca for lovers of Arts & Crafts and 19th-century architecture and design.

Kelmscott Manor remained in the Morris family until 1962, when it was taken over by **The Society of Antiquaries of London**, which saved it from dereliction and opened it to the public. In 2017 the Society launched a major campaign to carry out urgent repairs and renovations to the house, gardens, and a new education visitor facilities. **Martin Levy**, host of the annual Alumni Association reception for the London Summer School students, is the chairman of the Kelmscott Campaign Group. In October, the Society announced a grant of £4.3 million from the Heritage Lottery Fund to carry out this plan. Said Levy, "I am delighted that the Heritage Lottery Fund has endorsed our passion for this project and enabled it to proceed for the benefit of future generations."

The London Alumni Reception…
by **Liz Leckie**, Administrator of the London Summer School

…was held on Friday, July 14, at H. Blairman & Sons, compliments of **Martin Levy**. Thanks to **Jennifer Carlquist**, who made his acquaintance at the Winter Antiques Show in New York City last January, he invited us to have our reception at his home and gallery in Mayfair. The firm deals in fine furniture and decorative arts, with an emphasis on Arts & Crafts and Aesthetic Period. Mr. Levy welcomed everyone and spoke briefly about his fourth-generation family business. He is a friend of Jo Banham and has graciously offered to host us again.

The annual reception offers students an informal opportunity to socialize with local and visiting alumni and with course lecturers. Alumni from both London and Newport were present including **Kit Wedd**, alumna, former London director and current lecturer. Several guests were there with alumni to learn more about the schools. Mr. Levy would not accept any reimbursement for refreshments, so we made a donation to the restoration underway by the Society of Antiquaries at Kelmscott Manor, a fund-raising effort he currently heads. **The Alumni Association** also hosted after-dinner drinks at the **Philharmonic Hotel** in Liverpool, a grand pub with Arts & Crafts interiors which is always on the itinerary.

London Summer School June 26 – July 11, 2021

The 47th annual London Summer School program provides an invaluable opportunity for graduate students, heritage professionals, and knowledgeable enthusiasts to explore the history of British architecture, design and interiors from 1837-1914.

Led by **Jo Banham and Ian Dungavell**, along with a distinguished array of expert curators, academics and historians, it features a detailed study of public monuments, private venues and the history of the built environment in London, the Midlands and the West Country. The course's unique and engaging combination of lectures, guided walks, and behind-the-scenes tours aims to reveal not only the rich variety of architecture and design encompassed by this period, but also to develop participants' awareness and understanding of its principal designers, materials and styles.

In **London**, participants will explore many of the sites and events that made the capital a vast and wealthy centre of commerce, culture and Empire. Tours include **the Palace of Westminster, the Foreign Office, St Pancras Hotel, 2 Temple Place, the Royal Courts of Justice and All Saints', Margaret Street.** Topics also cover London's railways, the East End, domestic interiors, and artists' houses, and include visits to reserve collections to examine wallpapers, textiles and stained glass.

Liverpool and Manchester embody the contradictions of England's industrial heritage – incorporating majestic civic buildings as well as factories, warehouses and terraced housing. Highlights include **Liverpool's St George's Hall, the Lady Lever Art Gallery and Port Sunlight, Manchester Town Hall, and the Gothic Revival churches of St Giles, Cheadle, and All Hallows, Allerton.**

The **Arts and Crafts Movement** is explored in visits to important buildings such as **Morris's Red House, Standen, Emery Walker's House, and Rodmarton and Wightwick Manors**. Day trips to **Oxford and Surrey** examine **Gothic Revival and Pre-Raphaelite** gems like **Keble and Worcester Colleges** and the **Ashmolean**, and country houses by **Lutyens and Voysey.**

Director: **Jo Banham**
Assistant Director: **Elizabeth Leckie**

Possible Lecturers include**: Rosemary Hill, Robert Thorne, Ayla Lepine, Wendy Hitchmough, Joseph Sharples, Julian Holder, Elain Harwood, and Stephen Brindle**

Tuition is $4500, and includes expert instruction, course materials, 15 nights shared hotel accommodation, entrance fees, full English breakfasts, teas, receptions, and all but two dinners.
Full and partial scholarships are available.

Please email Anne Mallek, Summer Schools Administrator, at
Admin@VSASummerSchools.org, with any additional questions.

"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

"*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)

Professor, Art History Department,

"*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

"An unforgettable experience that offered incredible access to sites and collections that enriched my research in numerous ways. I highly recommend the program to anyone interested in 19th century art and architecture" – **Melissa Buron**, Director, Art Division, Fine Arts Museums of San Francisco (London 2014)