

ALUMNI eNEWSLETTER

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SUNDAY, February 5, 2023 at 3:00 pm
Frank Furness and the Architecture of Motion, by Michael Lewis



Frank Furness, that Civil War cavalry hero and Victorian prodigy, designed more railroad buildings than any other American architect. He worked in turn for the Reading Railroad, B&O Railroad, and the mighty Pennsylvania Railroad – three of the railroads

on the Monopoly game board. But besides depots and terminals, he designed railroad cars, ferryboats, and even the interior of luxury ocean liners, all of which are objects that move and vibrate. This talk looks at the imaginative way that he reconciled the various physical and symbolic issues in creating what might be called an architecture of motion. Michael J. Lewis is a professor of art at Williams College and the architecture critic of the *Wall Street Journal*.

To register: [Lectures 3 - Victorian Society](#)

“Architects of the Gilded Age”

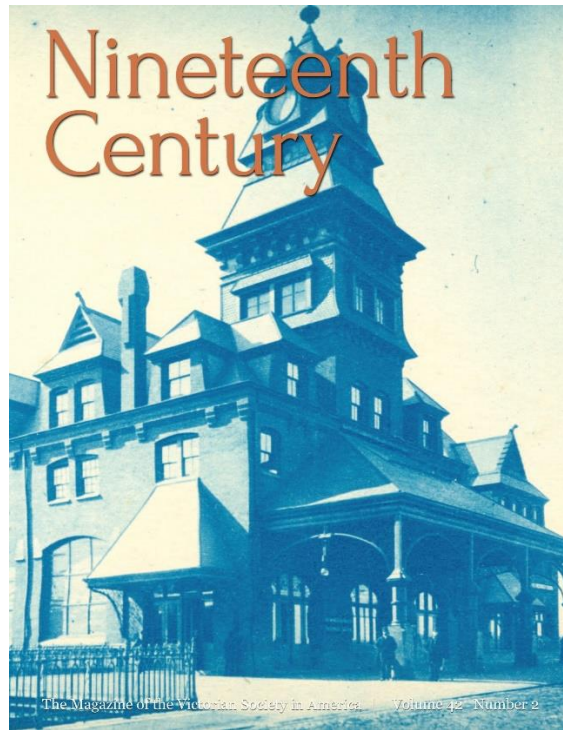


École Nationale Supérieure Des Beaux-Arts in Paris, where many of the great American architects of the Gilded Age studied

Want to learn everything you can about the great architects of the Gilded Age? The Flagler Museum in Palm Beach, Florida is hosting a fantastic seven-week lecture series highlighting the work of Horace Trumbauer, Stanford White, Julia Morgan, Charles Follen McKim, Daniel Burnham, and Carrère & Hastings. The former director of Museum Affairs at the Flagler, Dr. Laurie Ossman, is giving two of the lectures, including the opening presentation on “The Influence of the École des Beaux-Arts in America.” Dr. Richard Guy Wilson, Director of the Newport Summer School, will present a lecture on Charles McKim on March 5 at 3:00pm.

The “Architects of the Gilded Age” series begins Sunday, February 5, at 3 p.m. EST and runs every Sunday through March 19.

The lectures can be watched free of charge via Livestream broadcast. To learn more, go to www.flaglERMUSEUM.US/PROGRAMS/LECTURE-SERIES.



From the Editor: This letter is broadcast to those of you who have authored articles for *Nineteenth Century* in the past. We are writing to say that we are inviting submissions for the upcoming spring issue and beyond. Perhaps you have been working on something or know someone who has. We find ourselves, editorially, with a couple of anticipated submissions that are not suitable and are thus short on content.

As a reminder, we publish articles on American material culture and design that fall within the time period 1830 to 1914. Three to six-thousand words is typical for a feature but we are also happy to read shorter pieces. We regularly consider the work of graduate and doctoral students. For more info contact: dalamdin@gmail.com



Our 2023 Newport, Chicago, and London Summer Schools will be in session this summer! Applications are due March 1, 2023. Contact Summer Schools Administrator Anne Mallek at 646-771-7170 or admin@vsasummerschools.org with any questions.

Logon to <http://victoriansociety.org/newport-summer-school/> to learn more.



The Alumni Association is currently conducting our annual membership renewal process. Please look for your membership renewal info in your email and renew promptly to lessen the workload. For additional info on membership renewals, please see: [VSA Alumni](#)



Victorian Society Summer School Newport, RI June 2022
Scholarship Essay by **Daniel Chamberlin**

The ten days of the Victorian Society’s Newport Summer School were remarkable. There is no other way to say it. The experience, while it was physically exhausting at times on Dr. Wilson’s “death march” from house to house, was something that deserves high praise. The amount of material which we were exposed to in that amount of time was astounding. The access to historic sites and collections that programs like this provide students is invaluable. Of course there are all of the visits to private residences seldom or never open to the public, but there are also visits to public

sites that give entry to direct conversations with curators, collections and site managers, and other professionals. To go on a tour of a site as a regular visitor one would no doubt come away having learned at least something. Going on site visit with the Victorian Society is another thing entirely. As a “special interest” kind of group we are a captive audience for our guides. In addition, we have the seasoned knowledge and expertise of the faculty and staff of the Summer School to supplement each house we see, tour we receive, or lecture we hear.

There is no singular site or day that compels my newfound enthusiasm for this incredible opportunity I was given. The whole is an order of magnitude greater than the sums of its parts. The faculty showed us not just the true Victoriana of Newport, but took care to place it within the larger framework of time and place. Not only this, but by extending this seminar geographically to Providence and the larger Newport area (including mentions of other east and west coast Victorians), the Summer School made sure to place everything we learned into regional, national, and social contexts.

Since coming away from that experience I have looked at the architecture in my day-to-day life with new eyes. My understanding of the Victorian period was limited before. I am far from being an expert in knowing this era, but I can say that my understanding has been greatly widened and stretched because of all that I learned and absorbed during the Summer School.

A particularly valuable aspect of the program is the thoroughness with which we traversed Newport. To understand a singular thing such as the Victorian era you have to understand not only what came before but also how time progressed after. The seminar began by introducing us to early Newport of the seventeenth and eighteenth centuries,

which was crucial to understanding its economic and architectural development for the early nineteenth century. Placing things into that framework helped to deepen our understanding of how Newport grew as a Victorian resort town and also the community that it is today. The last day or two of the seminar concluded with late Victoriana and some very early twentieth century material which illustrated the lasting impact of designers and architects from the century before.

Another aspect which was unique to this seminar was the range of building types we saw. Many of the structures were originally built as private residences, but today they are used for a number of other purposes. As someone who studies the history of design and material landscapes, it was fascinating for me to see such a diverse number of adaptive reuses. Similarly I was able to see how different museums exhibit their history and collections.

For all of these reasons, to say nothing of the friendships I made among my classmates, the Newport Summer School gave me incredible experience and innumerable memories. I gained deep insight into not only architectural history, but also the larger arc of design history, social and political histories, museum practice, collection and site management, and exposure to new and exciting scholarship in the field. I heartily look forward to not just spreading the word on this great opportunity for students like myself, but also to contributing my own research and scholarship to the Victorian Society in America in the years to come.

**Rehabilitation and the importance of Civil society:
Comparing two case studies - Manchester Town Hall, and Sé de Lisboa.
by Felipe Marisa**

In 2019, I received a scholarship from the Victorian Society in America to study Victorian architecture and arts and crafts in London, for fifteen days. But covid 19 changed the world and our lives were paused for two long years. I forgot about the scholarship because, in my head, it was impossible to postpone a scholarship for so long. I was, thankfully, wrong. The Victorian school was a true challenge every day like a good school should be. Different subjects, from fashion to railways, in an intense schedule but also the historical context it's completely different: when Victorian and Albert ruled Britain and, in some way, ruled the world too, in a time of prosperity and "industrial civilization", Portugal was facing political and economic crises. And in architectural terms, we were looking for not only gothic architecture but also Moorish and renaissance architecture. This architectural movement called the "neos" wasn't as powerful as the Victorian movement. For a historian, it's important to understand how the Victorian architects and artists influenced other countries and, in Portugal, we can identify the Victorian influence in places like Pena Palace, a gothic-Moorish-Renaissance palace, filled with arts and crafts works but without the utilitarian vision that Pugin described so well. And Monserrate, another beautiful palace in Sintra is, in some way, a Victorian house because all the carved furniture shows us the importance of the arts and crafts movement, but the palace was built as a Moorish palace. Nonetheless, filling the gaps and comparing historical periods and movements was interesting enough to a Portuguese historian but, what caught my eye was the rehabilitation process of the buildings and how civil society can play a role. And that was my biggest learning! My paper pretends to highlight the differences between rehabilitation architecture in the UK and Portugal, based on two case studies: Manchester Town Hall and Sé de Lisboa (The Lisbon Cathedral) and how both cases are obliged to respect international charters and principles.

International Cultural Heritage Documents

United Kingdom and Portugal always supported international Cultural Heritage Principles and documents. The first international charter was the Athens charter (International Congress of Architects and Technicians of Historic in Monuments) in 1931 which “recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character”. In 2002, The Krakow charter defined that “The purpose of conservation of historic buildings and monuments, whether in the urban or rural context, is to maintain their authenticity and integrity, including internal spaces, furnishings and decoration according to their original appearance. Such conservation requires an appropriate “project of restoration” that defines the methods and aims. In many cases, it also requires an appropriate use, compatible with the existing space and significance. Work on historic buildings must pay full attention to all the periods that are present.”

Both countries supported international charters and guidelines and apply those principles. Also, national regulations in both countries respected the international principles defined by those charters and by UNESCO. But the approach to those principles was quite different in these two study cases.

Manchester Town Hall, The most beloved and iconic building in Manchester.



The most beloved and iconic building in Manchester, the Manchester Town Hall is a Grade One listed building in the UK. One of the finest examples of Neo-Gothic architecture, Manchester Town Hall was built between 1868-7, and the architect was Alfred Waterhouse. Design and constructed ingeniously, the building had an irregular triangle on which to be fitted a large hall. Also, the site had reception rooms, living quarters, offices for the Lord Mayor, and offices and a chamber for council meetings, combining ceremonial and workday requirements. In 2017, the city decided to rehabilitate the building for the same purposes, regardless of the 330 million needed for the work. To make such an extensive work, the architecture company Purcell designed a strategy with close partners such as Manchester city hall and experts including Mace, Structural & civil engineers Ramboll UK, Landscape Design Planit-IE, Building services & engineering – Ove Arup & Partners, Quantity surveying Faithful Gould. It takes a village and it's a once-in-a-lifetime project. Our visit was on the 5 of July and we could testify how everybody was excited and enthusiastic about the project. We had the chance to observe the marble artwork for the mosaic floor, carefully made by hand, like a gigantic puzzle. Also, the paintings on the ceiling, were restored patiently, especially the damage made by balloons. This ambitious project is, in fact, a collaborative project and the Victorian Society, as Historic England, was involved since the beginning, providing guidelines to prevent, as much as possible, the impact of change. Such extraordinary engagement, between all stakeholders, allowed for maintaining the character of the building and the many different rooms. So far, this is an example of good restoration practices and how to involve all the actors to create a project together.

Sé de Lisboa (Lisbon Cathedral), the oldest building in Lisboa.



Since 711 A.C Lisbon was a Moorish city, called Uxbuna. A place full of traders and a vivid commercial centre. The heart of the city was the mosque, built near the Moorish castle. In the XII, D. Afonso Henriques conquered the city from the Moors and built the Sé on the top of the Muslim Mosque. The original building, dedicated to the mother of God, was built in a Romanesque style but suffered numerous changes: the cloister is in gothic style, and the main chapel was furnished, in the XVIII, with gilded wood and tiles in baroque style. In 1940, Salazar, a dictator, ordered the removal of all styles in Sé, except the Romanesque style, to improve “the true identity” of the place.

In 2018, in order to preserve the archaeological sites in the cloister (Islamic, Christian and Roman) the National Heritage department (D.G.P.C) decided to build a museum in the cloister. The project was approved and the Ferrovial construction company was in charge to lead the construction. In September, another structure was identified: the walls of the mosque. Finally, archaeological proof that the mosque existed in that place. The two DGPC archaeologists applied for the total preservation of the structures but that changed the original architectural project for the museum. DGPC didn't take any formal decision and in November the engineer from the Ferrovial group asked DGPC what the company should do. DGPC answered that the project should go on as previous arrangement, but this would destroy the mosque structures, so the Ferrovial

engineers stopped the construction until everything was clarified. And then, the Archaeologist's Association, a civil archaeologist society, visited the site and wrote to DGPC to stop the museum and change the original project to save the mosque walls. Ferrovia construction company also wrote that it would be possible to preserve the Murs with another project. But, so far, DGPC didn't take any formal steps to preserve the Islamic artefacts and to change the original project. So far, no decision was taken, and the work is stopped.

Sé de Lisboa: What went wrong?

Comparing the two case studies, Manchester Town Hall and Sé de Lisboa, we can observe that the methods used were completely different. In Manchester Town Hall, the building restoration project was transparent and reliable, with all the stakeholders involved, including designers, historians, architects, the city council, and the civic associations. The Victorian Society was involved from the beginning, and we could visit the town hall with the engineers and testify about the work that has been done. All the questions that we made were answered and all the stakeholders are comfortable and proud of their achievements.

In Sé de Lisboa, the National Heritage Department (D.G.P.C), probably to spend less money and time, decided to maintain the project smaller, using fewer resources. But, as we can realize, without involving all the stakeholders and asking for advice and reports from the associations and other stakeholders, the rehabilitation project stops when something extraordinary appears, like an old Muslim Mosque. If all the stakeholders were involved from the start, the answers to new challenges would be given faster and with more knowledge. Without this holistic vision, it's impossible to rehabilitate Grade One Listed buildings and the Manchester Town Hall project it's the perfect example that if a community comes together, a good rehabilitation can be done and embraced by everyone. The work of the Victorian society, the importance of this civil society not only as historians or architects but also as advisers, was recognised by all the stakeholders in this project and we were received not as guests but as partners, as supporters, as members of this rehabilitation project. And that's the main secret in rehabilitation projects: get everyone involved, **especially the civil society.**

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2022 Chicago Summer School
Rebecca Hagen



As the registrar at Frank Lloyd Wright's masterpiece, Fallingwater, I spend most of my time surrounded by incredible art and architecture. All twelve years of my career have been spent studying objects and material culture at historic homes (including UNESCO World Heritage sites Fallingwater and Monticello as well as James Madison's Montpelier), informally learning architectural history along the way when I was able to.

Through my experience during the 2022 Victorian Society in America's Chicago Summer School, I was able to expand my understanding of Fallingwater by learning about the architects and designers that paved the way for modernism as well as to learn more about Frank Lloyd Wright, his "Lieber Meister" Louis Sullivan, and his contemporaries. Meeting colleagues and visiting other Wright sites were very rewarding experiences which allowed me to put Fallingwater's design into context within not only Wright's career, but also within the time period and movements. Being an art historian, I loved to see Kaufmann collection art, sculpture, and objects represented in the buildings we visited. I very much enjoyed how much Louis Comfort Tiffany we were able to see, having Tiffany Studios pieces in almost every room in Fallingwater.

Our opening lecture on Chicago into context perfectly set the scene for the days to come and gave me a broad yet detailed understanding of the city from its founding into the Victorian era. As a non-architecture expert, I found learning about building technology particularly fascinating and I find that I now have a better grasp of the fundamentals of architectural design in general.

Beyond the clear benefits to my career by attending this program, I found the Summer School to be not only inspiring and fulfilling but also cathartic. Time spent with like-minded peers was enriching personally and professionally. Despite the long days touring and attending lectures, we often gathered together in the evening over dinner and drinks to discuss what we learned that day, sharing observations and insights. After an isolating two years due to the COVID-19 pandemic, it was unbelievably meaningful to be able to have a chance to stretch my mental muscles and wholly dedicate my time to learning and experiencing; stepping outside of the office and away from the computer.

I am extremely grateful that the Victorian Society in America and the Decorative Arts Trust gave me this rewarding opportunity to attend the Chicago Summer School. Thank you for your support and encouragement as I continue to grow in the field. I look forward to being able to attend similar programs in the future.



The Heritage Society of the Alumni Association

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** made provisions for a bequest to the Alumni Association

The Officers and board members of the Alumni Association are extremely grateful to all alumni who help support our mission. We offer our special thanks to those listed below who made additional contributions—above and beyond their membership dues—to the Alumni Association Scholarship Fund.

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