

If you have not yet renewed your Alumni membership for 2023, now is an excellent time to do so. We currently have 180 members down from 214 just last November. We will try to increase our renewals, but the more that can renew now will lessen the extra burdens on our Membership Secretary. Since the Alumni Assoc is an all-volunteer effort to primarily raise money for scholarships to the VSA Summer Schools, except for some required administrative expenses, all of your membership fees and donations goes to student scholarships.

These scholarships mean so much to the students. We recently received these notes from students about the scholarship:

***“I have no words to describe how happy I am, I never thought this could happen in my life, this is one of the best things that is happening in my life, it's a blessing for me. I'm very emotional. Thank you for everything.”***

***“I would like to end by expressing my immense gratitude to the Victorian Society in America for their generous scholarship program. While I have been extraordinarily blessed in my academic and professional experiences, these endeavours have also contributed to financial hardship, and I would not have been able to participate in this program without the scholarship I received.”***

In 2023, the Alumni Assoc donated \$24,000 for scholarships. **THANK YOU for your continued support.** For info on how to sign-up or renew your membership, please visit the Alumni website at: [VSA Alumni](#)

**NOTE: There is a special membership rate of \$30 per year for those age 35 or younger.**

**It is now easier than ever to renew your Alumni membership. Visit the Victorian Society website at : [Home - Victorian Society](#) Move the cursor over the MEMBERSHIP dropdown menu at the top of the home page and click on JOIN the ALUMNI ASSOCIATION. Scroll down slightly and complete the form indicating the frequency of the donation, the amount/membership level desired, and other information as required to complete the donation.**

# Reception

The **Victorian Society's Chicago Summer School and the Alumni Association** invite alumni of the summer schools and members of the local chapter to a lecture to be given by **Professor Richard Guy Wilson**.

**Prof. Wilson** will be speaking on the architect, Bertram Grosvenor Goodhue, who has two outstanding buildings in Chicago.

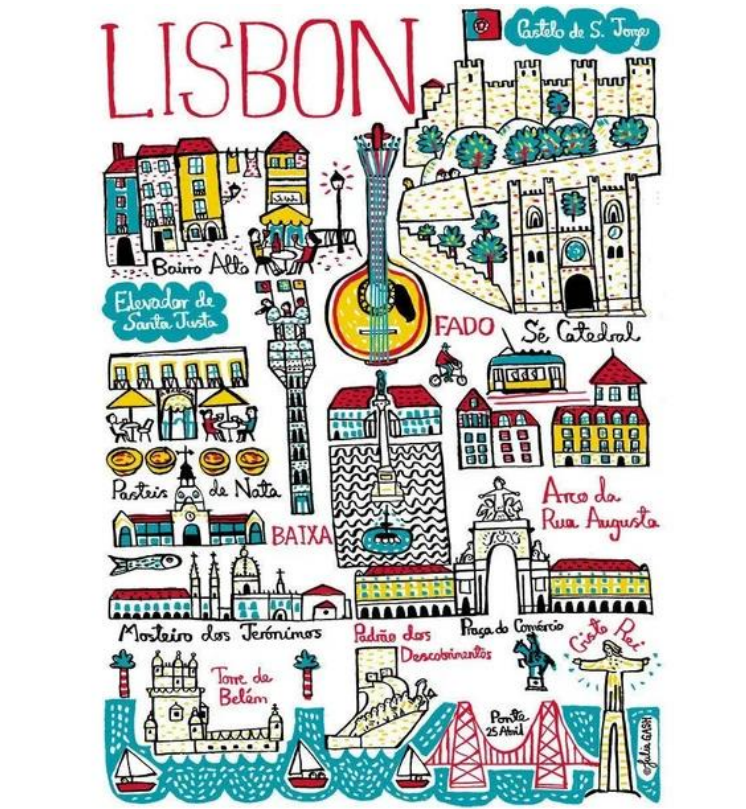


Rockefeller Chapel

The lecture will take place on **Saturday, June 17 at 6:00 pm** in the seminar room of the **Congress Hotel**.

Light refreshments will be served.

**This is a free event.** Any questions and to RSVP, please email Tina Strauss at [th Strauss@aol.com](mailto:th Strauss@aol.com).



## Alumni Study Tour of Lisbon, Portugal

March 8-19, 2023

**Mary Ellen Rigby** (Chicago 2018 and London 2019) - Author  
**Fred Golden** - Photographer

After three years of waiting out the covid pandemic, twenty-nine intrepid hill walkers arrived in the lively, colorful capital of Lisbon, Portugal for 12 days of journeying through the blend of medieval, gothic, baroque, renaissance, neo-classical and 20<sup>th</sup> century structures some built on Roman foundations. Lisbon's architectural landscape is a fascinating blend of styles that reflects its long and varied history. We toured and lunched in perfect weather. Our two, energetic guides were **John Martine** (London 1979 and 2013, and Chicago 2016 and 2019), the VSA volunteer trip designer, and **Hannah Sigur** (Newport 2008), Researcher at the IHA/Instituto de História da Arte at Universidade Nova de Lisboa.



The tour began at the Aurea Museum Hotel where Marisa Filipe, Ph.D. Candidate at ISCTE, (University Institute of Lisbon), introduced us to Roman ruins excavated on the hotel site. A partial Roman home and cistern were painstakingly preserved by the hotel. The Romans arrived in Lisbon around 200 BC and stayed for 700 years.

We found excavated Islamic ruins at Castelo Sao Jorge, an extensive historic castle ruin on the hill district of Alfama and one of the best places to take in the view of the red tiled roofs of Lisbon.



We visited the Mosteiro dos Jeronimos, guided by Dr. Nuno Senos, Associate Professor of Art History, Universidade Nova de Lisboa. Built by King Manuel I in 1500 with money collected by taxing spices imported from India, this monastery, in Belem, just outside of central Lisbon, was meant as a final resting place for the royal dynasty of Aviz and was where Vasco da Gama prayed the night before his first voyage to India. On the cusp of the Renaissance, this building is gothic but overlaid with Portugal's unique addition to gothic called Manueline. It combines gothic elements with maritime motifs, celebrating Portugal's mastery of the sea. The density of decoration is restricted to windows and doors, leaving



smooth and plain facades. In the balcony buttresses, the architect created a constructional device to carry the load bearing weight. This engineering ingenuity resulted in visual lightness to the supports. Workers from France brought elements from Romanesque and Renaissance structures to this stylistically complex place.

Up next on the tour: Baroque architecture. This style flourished during the 17<sup>th</sup> and 18<sup>th</sup> centuries and can be seen outside of Sintra at the Palacio Nacional de Queluz, a royal summer residence. Surrounded by formal gardens, fountains and an azulejo (ceramic tile) lined canal where the royals went boating in an above-ground waterway only 330 feet long.



Important for the economic development of the city, an aque-

duct was built by King João V in the 18<sup>th</sup> century. The source of the water was 18 km outside the city and had no purification, just water from a stream running over stones that travelled 58 km through the network to the reservoir in Lisbon. The Baroque architecture of the indoor reservoir was the setting for a magical, cavern of still water.

Residing among the serpentine streets was the Jesuit Church of Sao Roque, the patron saint protector from the plague. The church has an unornamented façade which belies all the gold and precious stones to be found inside. In the second half of the 16<sup>th</sup> century, Portugal was one of the richest countries in Europe. Gold was found in Africa. The discovery of Brazil and a route to India were two major paths to wealth. Not even the Vatican could pre-empt the King of Portugal in the employment of Italian artists to embroider the church garments. Flemish artists were employed to paint a trompe l'oeil wood ceiling to look like a dome. The most notable chapel was constructed in Rome of precious stones, disassembled, shipped and reconstructed at Sao Roque. In the museum that accompanied this church, the reliquary objects illustrate the religious passion that accompanied the Age of Discovery.

In 1755, two-thirds of Lisbon was leveled in an earthquake. It occurred on November 1, a holy day when people were in church lighting candles. As the candles fell, fire ensued, followed by a tidal wave - three disasters in the space of minutes.

The Marques de Pombal started to rebuild the city at once. After two years, downtown Lisbon was reborn. We toured this neighborhood, called Baixa, with Dr. Joana Cunha-Leal, Professor of Art History at Universidade Nova de Lisboa, who introduced Pombaline architecture to the group. This style is characterized by its use of anti-seismic techniques and regular street plans, broad avenues and generous squares in the downtown area. This era gave rise to symmetry, building standards and prefabrication. The construction professions were organized into guilds. The residential buildings that fill a block were occupied on the ground floor by nobles. The rest of the population lived on the upper floors, the topmost floor was outfitted with dormers. The top level being the dormitory level, which housed the lower income population. The Pombaline strategy was that everyone was welcome.



Limestone cobblestone mosaics carpet the city and beyond. These are hand cut square blocks defining the sidewalks. These pavements were inspired by Roman mosaics and built after the earthquake. Basalt blocks are added to create patterns in strategic places. Not only do they cover the ground but they provide a grounding, an organic, uniform monumentality to the city.



Outside the city, in Mafra, an ambitious plan to build a baroque church/monastery/palace/school/hospital/library built in the 18<sup>th</sup> century on the order of King João V. We walked through an infirmary, an antler strewn hunting room and a small fraction of the 1200 rooms until we got to the barrel-vaulted library containing 36,000 books, many hand-bound by the monks that lived there.



The library is actively managed today by our tour guide, Dr. Teresa Amaral. The French invaded Portugal in 1807, which led to King João to exile, sailing to Brazil with the palace contents in 186 boats.





Back in Lisbon, the Museum of Decorative Arts is situated in a corner of a 17<sup>th</sup> century palace with original floors, painted ceilings, emblematic panels of blue and white tiles and filled with furniture and tapestries. We toured some of the accompanying eighteen workshops which reproduce and practice traditional crafts like woodcarving, gilding, bookbinding, and weaving on a jacquard loom.





Just a short trip outside the city, we travelled back to Sintra, a small UNESCO world heritage site. The National Palace of Sintra was built originally for the queen in a mix of Moorish and Manueline styles, but later became the center for the king as well. This is a whimsical, intimate, brightly constructed place with swans and magpies painted on the ceilings. Characteristic, pictorial blue and white tiles adorned the interior walls. The palace had 3 functions: 1) it was where the king greeted vassals, 2) justice was handed out in the courts and 3) food was prepared here. Displaying splendor was part of the function.





Uphill from the palace, lies Quinta da Regaleira, a Neo-Manueline mansion of the late-19-early 20<sup>th</sup> century, extravagant in its decorative fireplaces, mosaic floors and garden. The hilly landscape inside this walled property included a well, used for Masonic initiation rites, never contained water, and led to underground caverns, all experienced by the adventurous among the group.





Three exceptional museums rounded out the tour. The Gulbenkian Foundation is a gift to Portugal from Calouste Gulbenkian, an Armenian oil tycoon and called the richest man in the world at the end of his life (1955). His collection spans 5000 years of Egyptian, Islamic, European and Asian Art. There are only a few select works from each era. Mr. Gulbenkian chose exquisite, intact artifacts only and displayed them in spacious, sleek galleries. His collection of Persian carpets was his special pride. A charming gallery of Lalique jewelry was extraordinary.



The Museu Nacional de Arte Antiga contains Portugal's finest collection of artworks from the time when Portugal ruled the seas and carried treasures back home. It's vast collection of paintings, sculpture, furniture, embroidery, silks and ceramics were again beautifully lit with polished displays. Originally, a 17<sup>th</sup> century palace, it houses an important collection of gold and silver ware made for the Portuguese royal family.



Finally, the Museu Nacional do Azulejo presents the history of Portuguese tiles. Azulejo are mostly blue, owing to its namesake, azul. Ceramic tiles are traditional art forms in Portugal and there are beautiful ones adorning buildings on every corner. The tiles are not just decorative. They tell stories and can chronicle Portuguese historical events, like navigations and voyages. Tiles were first brought to Portugal from Spain by King Manuel I. The museum is set in a convent built in 1509. Part of the museum is the Madre de Deus church, decorated in full Portuguese baroque splendor, with gilded and carved wood paintings and iconic tile panels.



Lisbon is home to a large number of friendly people. We found English to be commonly spoken. The hill walks were tempered by enough flat ground that our outings were not too difficult. And, of course, we were walking always on the unique cobblestones. Our group members were great, cheerful traveling companions. And no one lost their passport.

In addition to our daytime adventures, an evening opera performance and fado night club visit were some extracurriculars. The pastel de nata (custard tart) must be mentioned since they are the beloved national pastry of Portugal and were offered at breakfast at the hotel. These were originally created and mass produced at the monastery in Belem.

Sadly, one of our fellow travelers fell and was well cared for in the Lisbon municipal hospital before returning home for a successful hip operation.

Our guide, Hannah, never tired of our questions. She was a non-stop smiler and giver of advice. Her vitality and organization were really important to keeping a big group intact and on schedule. And bottomless thanks to John Martine, who spent 32 years being Mr. Wonderful, as he master-minded his many Victorian Society Alumni trips and this, to Lisbon, his last.



The VSA continues its third season of free online Zoom lectures series for 2022/2023. Please visit the VSA website for info on viewing these lectures:

[Lectures 3 - Victorian Society](#)

For some interesting little tidbits on Victorian Era history, see:

[Victorian Era – 5-Minute History \(fiveminutehistory.com\)](https://www.fiveminutehistory.com/)

## “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 Flafler, 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, presented a lecture on Charles McKim on March 5.

The “Architects of the Gilded Age” series lectures can still be watched free of charge. To learn more, go to:

[www.flaglERMuseum.us/programs/lecture-series](http://www.flaglERMuseum.us/programs/lecture-series).

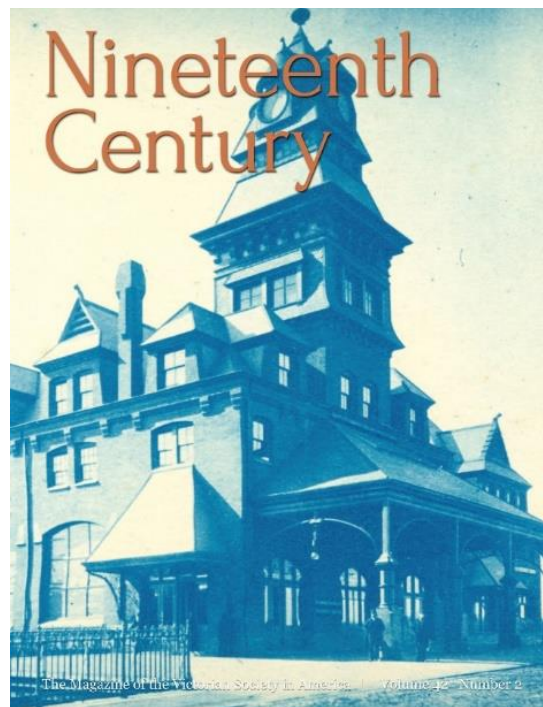
Dr. Michael Patrick Cullinane of Dickinson State University explores the widest range of topics in his "Gilded Age and Progressive Era" podcast, from child labor, union busting and the Chinese Exclusion Act to the glories of Gilded Age food and “The Politics of Trash.” Check it out at:

[www.michaelpatrickcullinane.com/podcast](http://www.michaelpatrickcullinane.com/podcast).



The Preservation Society of Newport County's Spring 2023 lecture series continues with in person and \$10 Zoom lectures. In this series at The Breakers – a place that epitomizes the Gilded Age – journey through an era that gave shape to the country we know today. Distinguished guest speakers will illuminate the period between the Civil War and the dawn of the 20th century, examining the people, events and inventions that forever shaped our nation's cultural fabric. **Prof Richard Guy Wilson** presents *Creating a New American Image: Architecture, 1870 - 1910* on June 1. The last scheduled lecture is on June 15, 2023. For more information and to purchase in-person tickets or Zoom registration, go to:

[www.newportmansions.org/events/the-gilded-age-years-transforming-america](http://www.newportmansions.org/events/the-gilded-age-years-transforming-america).



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.





In an April 12, 2023, Press release, Preservation Connecticut announced that **Jared I Edwards**, FAIA, a long-time friend of the Victorian Society, was presented the Harlan H. Griswold Award for Historic Preservation. Presented jointly by Preservation Connecticut and the State Historic Preservation Office, the Harlan Griswold Award honors outstanding contributions to the preservation and revitalization of Connecticut's historic places. Through his professional accomplishments as an architect and his personal leadership with organizations at the local, state, regional, and national levels, Jared I. Edwards has devoted much of his life to infusing communities he engages, with a lasting preservation ethic. From architectural projects that proved historic buildings could be not only repurposed, but also reimagined with more dynamic spaces; to gentle redirection of local and municipal boards; and serendipitous meetings resulting in lists of Hartford's ten most important buildings, Jared finds a way to convince people that preservation is worthwhile. Following retirement from his architectural practice, Jared has continued to serve in volunteer capacity, shaping the way preservation is done in Connecticut and giving us all a good history lesson. The award was presented on May 4, 2023, at the New Haven Country Club.

London 2022  
**Sandra Joseph**

From my first visit as a tourist two years ago, London and its history enchanted me. I discovered an energetic, enigmatic urban city containing centuries of living history. Returning to London to attend the Victorian Society London Summer School felt like a full circle, as I recently graduated in American decorative art, where most of its movement started in England and eventually made its way to the Americas.

Since the Victorian Society's founding, the capacity for historic preservation and education of 19th-century heritage has become its hallmark. This year the London Summer School brought together sixteen attendees from numerous disciplines and countries. Their eagerness to study Victorian art and its history helped me clarify how I can further develop my research skills, making these two weeks valuable and enlightening.

I appreciated the fluidity of the various format engagements and teachings the school took to best suit how everyone learned and absorbed information. Some days, it would be a private tour of a historical site, an exhibition at a museum or class lectures, or even a few dinner parties. For example, our lecture with **Rosemary Hill** focused on A.W.N Pugin (1812-1852), a medieval enthusiast, architect, and writer who was the first prominent advocate of the Gothic Revival. Pugin not only admired the aesthetic and religious values of the Middle Ages but also saw the true essence of architecture in its structural principles and logical ornaments.



The following day, we toured the Palace of Westminster, led by Ms. Hill, which felt like a continuation of her lecture in three-dimensional form. During this tour, we witnessed Pugin's reinterpretations of the medieval Gothic style, employing dramatic outlines and textural ornaments, columns, arches, asymmetry towers, and spires. The Gothic Revival style was also applied to its interior decoration, with gilt bronze furniture, finely sculpted panels, and large mirrors.

We also toured St Pancras, a Victorian-age iron and glass railway station symbolic of the experiment of new building materials of the late Victorian era.

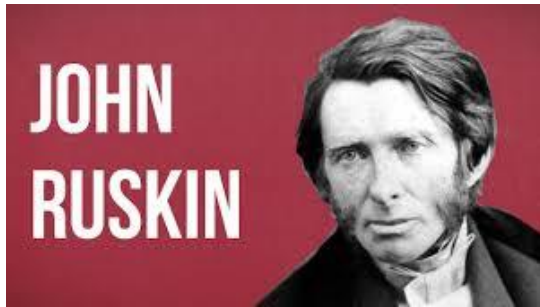


After spending a few weeks viewing various Victorian architecture, upon my return to Harlem, New York, while strolling by The Cathedral Church of St. John the Divine—a church I have passed by countless times—I noticed the Gothic style elements in its architecture. It was reminiscent of St. Paul's Cathedral in Lon-

don or the St Pancras Church in London and emblematic of how Pugin's influence spread across the Atlantic Ocean to the Americas. Moments like these reinforced that England remains the best place to study Gothic-style buildings, with some of the most renowned architecture of the nineteenth century.

We also toured domestic architecture, including the Red House (1859) in Bexleyheath southeast London built by Philip Webb (1831-1915) for William Morris (1834-1896). Morris was a protagonist of medieval Gothic and a disciple





of John Ruskin (1819-1900), one of the forefathers of the Arts and Crafts movement. Ruskin aimed to revive the medieval craft guilds to counter the rapid industrialization that had transformed the quality of life for many people, often to their detriment, with poor working conditions, overpopulation, and pollution in cities.

These pioneers of the Arts and Crafts movement regarded all things made by machines as worthless and that the traditions of making articles by hand would usher in a change in humanity. The capacity for renewal and reinvention through human touch was the hallmark of the Arts and Crafts movement. As a former decorative art student, it was amazing to finally see Morris's prints and furniture in person throughout the interior of the Red House. A picture in a book cannot fully convey elements such as an object's actual size or framing and seeing these objects firsthand—especially his arts and crafts Sussex chair—felt surreal.



Another highlight was the Museum of the Home, located at the heart of London's East End. The museum made its home in almshouses constructed in 1714 and features a temporary exhibition gallery and a series of period gardens. The latter boasts examples of period rooms, with modern furniture and textile designs that reflected the diverse local community of London in the twentieth century. One series exhibition focuses on the theme of faith and its expression in the home. Another one of my favorite series is See Red Women's Workshop (1974-1990), a theme selected to showcase how silkscreen-printing collective workshop-making was set up to

promote the Women's Liberation Movement. Using screen-printed posters combined humor while exposing the negative reality and impact of local and international women's rights as a form of expression to combat these issues. It was insightful to learn about how women of this time mobilized and utilized such crafts for activism.

Although the program was intensive and physically demanding, my experiences at the London Summer School were priceless. Through the generous support of the Victorian Society Summer School Alumni Association, I am honored to have been a recipient of the scholarship. In my application letter, I wrote that "the tour would be a great educational experience to engage with some of the greatest manifestations of the Gothic Revival and the Arts and Crafts movement, as well as get a more intimate engagement with a wide range of decorative objects." This opportunity has allowed me to continue researching 19th-century material culture and expand my creative practice as an aspiring art curator. In addition to my research and development, I look forward to continuing to be a member of the Victorian Society. In a broader sense, I will always remain a student of Victorian Society.

Newport 2022

**Nilda Lopez** (London 2019)

As a newly minted Board Member of the Metropolitan Chapter of the Victorian Society, I knew it would be in my best interest to engage in and voraciously consume every facet of the Victorian World. I thankfully had the opportunity in 2019 to attend the London Summer School, a two-week intensive course that furthered my study of Victorian art, architecture, and design for my professional knowledge. I enjoyed the opportunity to explore the many sites in London and the Midlands while meeting and engaging with like-minded scholars and students.

I applied in 2020 to the Newport Summer School, gleefully anticipating another glorious, and yet arduous, march across beautiful examples of the American Renaissance and Gilded Age rather than glorying in the beauty of London, but more at home in America. Alas, the world stopped with Covid and as the world came to a standstill so did my dream of another year of engaging with remnants of the past. Not to be deterred, I appreciate the dedicated work of the Victorian Society of America staff as they pivoted during this turbulent time not only for *the Society* but in every facet of our lives.

Thankfully, I was able to attend the 2022 Summer trip, a 10-day intensive course traversing across Rhode Island and environs, to see McKim, Mead & White Gilded Age architecture, vibrant and cascading light shone through John La Farge...



and Louis Comfort Tiffany windows and meet welcoming and charming individuals who renovate and preserve these glorious examples of Gilded America. Not to be outshone, this period known as the American Renaissance radiated with a sense of national self-confidence and a celebration of the historic ties to Greek democracy and humanism. It was an embrace of the American dream of a hard work ethic that created wealth beyond imagining. These homes, the Breakers, Marble House and other “white elephants” on Bellevue Avenue in Newport, Rhode Island not only serve as a nostalgic look at a wealth past but stand as testaments to American innovative design.

It was my honor and privilege to learn all the intricacies of this world. A world that came to life under the tutelage of Richard Guy Wilson with his helpful sidekick Ted Bosley. Lectures in an old barn brought to life the humanity of Edith Wharton, her work *Age of Innocence*, while we visited her home at Land’s End. I even snuck in a visit to see Lizzie Borden’s home (and wished I was there longer for a tour!).

The opportunity to view the eclectic nature of design, the honesty in embracing different stylizations, interiors and mix matching to either delight the senses or just make a home for a growing family in fabulous style, speaks to an experience by far, that stands for American sensibilities. I appreciate seeing a new window into a time that was just as complex as today but through the window of those who had the wealth to enjoy it. I hope we can continue to offer this experience to new scholars, continue supporting these efforts to support these homes and build a better awareness of the complex nature of the American experience.

Chicago 2022  
**Laura A. Macaluso (Newport 1999, London 2017)**

This has been a strange few years for most people around the world. Politics is as ugly as it was in the 19<sup>th</sup> century, when caning a senator wasn't unheard of; a global pandemic shut down the world, allowing nature to recover, but people perished; and climate change, war, and inflation – all strangely related – are here to challenge the 20<sup>th</sup> century belief that progress was inevitable. I was born in 1972, 50 years ago, and I have now learned that progress is not a straight-line trajectory towards a better life for all. I have learned that without nurturing and care, just about everything can crumble or fall away, including the practice of history. And, I hope I have learned to be thankful for the experiences I have had, because it all seems tenuous now. Yesterday, while watching the news and seeing London burning from hitting an all-time record high is just the latest indicator of where we are headed. The future is not very welcoming.

Moments of salvation seem tied to supporting each other. I don't know whether we, as a species, have the gumption at this point to do what needs to be done to address these massive problems, but I do know I want to be with people who share my values, who believe that education in all forms plays a role in our shared existence and future. We can find strength in each other, and in nature, and we have no choice but to keep going. Some small moments from Chicago demonstrate this:

- Being in the Auditorium Theatre with our tour guide who has loved the building and its events since he was a boy



- Singing with Andrew on the bus the theme to Sesame Street Pinball (Gen Xers know what I'm talking about) in order to count, to make sure all 12 people were there
- Sitting with a small group at night at the bar outside the hotel, when one of the group gets up to quietly pays for drinks and food for everyone
- Watching Chicagoans on the city streets, go about their lives, with children in tow
- Meeting the young Black security guard at the Rookery who needs to go on the Chicago Study Tour next year



- Having iced tea on the open-air porch of the Cliff, watching the boats on the lake, listening to people tell me their stories – health challenges, work challenges, love for art, history, nature
- Eating sandwiches on the grass of the Crab Tree Farm and sharing cookies





- Not knowing anyone on Day 1 but knowing everyone by Day 6

Chicago is an amazing city. VSA runs an amazing program. My cohort-mates are amazing people.

*We're walking, we're walking!* is the mantra of the week.

Everyone takes care of each other.

Sullivan, the White City, Burnham & Root, and "damn" FLW are our touchstones.

Chicago rules. Except for the pizza, which is dreadful. (I'm from New Haven, so, you know Sally's and Pepe's rules).



There are many architectural spaces to review, but the most meaningful for me was seeing how Chicago took a historic building and renovated it while caring for its precious heritage (the Cultural Center). Here is how to make the 19<sup>th</sup> century work for people in the 21<sup>st</sup>!

I am now a triple crown holder of the VSA study programs and basically, I'm just grateful. The first ever program I did out of undergrad was Newport. Many years later I ended up going back to Newport for my PhD. All of that was pre-Trump, pre-pandemic, and pre-climate emergency. Chicago seems like the right place to try and claw my way out/our way out, from these few past years. Chicago, a city that reinvented itself! A city full of rainbow flags! A city where I begged an Uber driver to take me back to the hotel, even though I had no reservation and no cash on hand. And he graciously did.

Thank you, VSA, for financially supporting people who would otherwise not have access to such excellent educational experiences.

London 2022  
**Ryleigh MacDonald**

As a photographer participating in the Victorian Society in America's London Summer School, subject matter never ran dry. An array of beautiful Victorian architecture, interior design, garden work, stained glass, artwork, and picturesque landscapes embody this summer school program. Exposure to locations such as these collided perfectly with the dreamy & ethereal aim in my photographs.

Initially I was drawn to the program through my growing interest in 19th century photography and Pre-Raphaelite art. The Victoria & Albert Museum, visited on Day 2, contains a large display of Victorian cameras, and the archives store thousands of photographs created via 19th century photo processes i.e wet plate collodion, tintypes, gum bichromate (processes I hope to soon learn). Among the photographs stored live the images of my favorite photographer Julia Margaret Cameron. Other museums and National Trust homes contained photographs, but within these spaces it was the artwork that flourished most. I was able to absorb Pre-Raphaelite art in large capacities and immense detail. Works by Millais, Rossetti, Burne Jones and other important names in this movement were widely displayed across the trip. A real treat was exploring Pre-Raphaelite art in private collections- if existing in a living or studio space, the pairings of wallpaper, textiles, accompanying furniture, and other design touches, completely painted the picture of Victorian taste.

During my time in England, creating a personal routine for myself was critical in the development of my skills. As the program followed an extensive itinerary throughout the day, my camera accompanied me on all of our visits. I would shoot during the day and edit at night. Creating images at such a frequent yet consistent rate helped to polish and reshape my workflow. The constant change in environment (requiring new camera settings upon each new location entered) allowed me to further my technical camera skills as well.

At the London Summer School, lectures introduced me to the concept of "paint what's in front of you", and the extremes in which artists would go to complete this- painting only segments at a time, using separate experiences and settings to create a whole image. The attention to detail and value in accuracy was quite interesting, especially to me, an artist who prefers to distort reality rather than capture it. My images present some truth, but also suggest a momentary escape to a dreamy world of my own creation.

Another value of Victorian artists and tastemakers that attracted me most was their constant rejection of modernity. Art movements were created in rebellion to popular culture and would most often return to the past. The largest Victorian example being Gothic Revival and the other strong Medieval fixations. Old aesthetics recycle themselves, and with an addition of modern touches live on in society yet again. I relate strongly- while I do appreciate modern art and the wonders of digital photography, I find myself going back in time when I want to create art.

When approaching my next semester as a photography major, I carry with me absorptions from Victorian aesthetics. I emerge with newfound interest in wallpaper, church settings and religious iconography, Victorian dress wear, and the language of flowers. I also leave with many photographic images to add to my portfolio, but also a foundation of Victorian knowledge and a desire to learn more. Participating in the Victorian Society in America's London Summer School was truly the next step in my photography development, and I am excited about where my Victorian learnings will take me next!



**The Alumni Association of the Victorian Society Summer Schools**  
**2023 Newport School Reception**

Pauline Metcalf co-hosted with the Alumni of the Victorian Society Summer Schools on June 7, 2023, her annual reception for the Newport students and alumni in the area in her family's home in Exeter, RI. It is the only non-Victorian house that is visited by the Newport students, a Colonial/Georgian revival house with eclectic furnishings built by Pauline's parents in 1930. Nancy Golden, Emeritus President of the Alumni Association congratulated the students as the newest alums on behalf of David Lamdin, the current President who was unable to attend the event.



She explained the difference between the two separate 501(c)3 organizations involved with the schools: the Victorian Society in America, which runs the summer schools, and the Alumni Association, a chapter of the VSA, which raises funds for scholarships and awarded \$24,000 this year. Both organizations are worthy of their continued support.



Nancy talked about the bi-annual Alumni Study Tours to locations including such as Buenos Aires, Barcelona, Prague, Budapest, Vienna, and the most recent March 2023 Study Tour to Lisbon. To wet the appetite, the Study Tours are a huge benefit of an Alumni Association membership.

The weather held out and the haze from the wildfires in Canada had lessened, which allowed for the students to enjoy libations and appetizers on the terrace overlooking the formal gardens and glorious peonies after the remarks in the living room.





It was a pleasure meeting the newest Newport Summer School students. Though smaller than usual with 15 students, there were several students who took the course again because they so enjoyed it the first time.

Thank you, Pauline, for your continuing and gracious hospitality.



The 2023 Class of the Newport Summer School



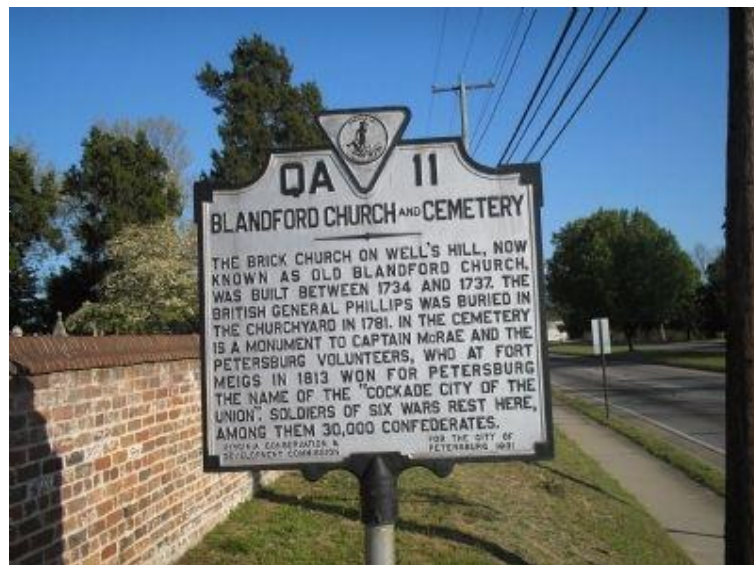
## ALUMNI IN THE NEWS

On June 6, the Jacob A. Riis Neighborhood Settlement's Spring Benefit honored **Sybil McCormac Groff** (Newport and London 1982) with its Legacy Award for her faithful service on their board. In her 35 years as a member, she has held a number of successful fundraising campaigns, led a holiday walking tour emphasizing Riis's role in the settlement house movement, and assisted with an exhibition about Riis at the Museum of the City of New York.



ironwork in  
Historic Blandford

**Sergei Troubetzkoy** (Newport 1990) will present a free lecture sponsored by the Historic Petersburg Foundation, Inc on Thursday, June 22 at 6:00pm at the Petersburg Public Library.



Sergi will discuss the remarkable collection of historic Petersburg's Cemetery.



## **The Heritage Society of the Alumni Association**

**The Heritage Society of the Alumni Association** supports our efforts to provide scholarships to the Summer Schools in the future. Join this special group of Alumni by making a planned gift such as a bequest in your will or beneficiary designations of IRAs or retirement plans.

**Hank Dunlop** has joined the Society with an RMD designation from his IRA. **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. These gifts and designations help ensure that current and future generations of students will be able to attend the educational opportunities presented by the VSA Summer Schools.

You can join these members of the Heritage Society of the Alumni Association and support the mission of the Alumni Association while maximizing the benefits of a deferred gift. Your gift becomes part of your estate planning to protect valuable assets from income, capital gains and/ or estate taxes. Here are some popular estate planning techniques:

### **REQUESTS BY WILL OR LIVING TRUST**

You can leave a bequest in your will or trust. You retain control of your assets during your lifetime and avoid estate taxes. GIFTS OF LIFE INSURANCE, CHARITABLE GIFT ANNUITIES, CHARITABLE LEAD TRUSTS, CHARITABLE REMAINDER ANNUITY TRUSTS, CHARITABLE REMAINDER UNITRUSTS, and a POOLED INCOME FUND are all some of the other estate planning techniques you can discuss with your financial advisor to provide funds to the Alumni Association to provide scholarships to future Summer School students.

### **Sample Bequest Language**

To include the Alumni Association in your will or trust, the following is suggested wording to take to your attorney: "After fulfilling other provisions, I give, devise and bequeath \_\_\_\_\_% of the residue and remainder of my estate (or \$\_\_\_\_\_ if a specific amount) to the Alumni Association of the Victorian Society Summer Schools, a 501 c (3) organization to benefit the Alumni Association (tax ID # 23-1710978), located at 24 Wilkins Ave Fl 1, Haddonfield, NJ 08033



## **ALUMNI ASSOCIATION MEMBERS AND DONORS MEMBERS**

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 Funds.

### **Paul Duchscherer Memorial Scholarship** **Endorsed by Sibyl McCormac Groff and John Martine**

Louis Aubert  
Sheila and Charles Donahue  
Patricia S. Eldredge  
Sibyl McCormac Groff  
John Martine, AIA  
Don Merrill  
Roger Scharmer  
Margaret Starr  
Joseph Svehlak

### **Gwen Koch Newport Memorial Scholarship**

Charles and Sheila Donahue  
Sibyl McCormac Groff  
David Lamdin  
Duane Myers  
Danae Peckler and Michael Spencer  
Charles Robertson III  
Marilyn C. Scott

### **Prof. Richard Guy Wilson Newport Scholarship**

Edward Bosle  
Constance Casey  
Mary Costabile  
Nancy and Fred Golden  
Gretchen Redden  
Dale Wheary

## **London Summer School Scholarship**

David Blackburn

## **General Scholarship**

Sibyl McCormac Groff  
Thomas Jayne and William Cullum  
Lamar Lentz  
Jan-Paul Malocsay  
Monica Neighbors  
Phyllis Quinn  
Donald and Elizabeth Roberts Jr.  
Susan Robertson  
Cynthia Sanford  
Jeanne Solensky  
Kristina Wilson and David Geist

*Scholarship Contributor list as of June 1, 2023.*

The Officers and board members of the Alumni Association also give special thanks to those members at the Household level and above. Your generosity is appreciated.

## **Benefactor (\$600)**

Thomas Jayne and William Cullum  
David Lamdin

## **Sponsors (\$300)**

Robert Chapman and Florence Sinofsky  
Hank Dunlop  
Darrell Lemke and Maryellen Trautman  
Lamar Lentz  
John Martine, AIA  
Katherine Seale

## **Supporter (\$125)**

Alexis Barr  
Ian and Margaret Berke  
David Blackburn  
Constance Casey  
Vivian B. Fisher  
Nancy and Fred Golden  
Sibyl McCormac Groff  
Elizabeth Leckie

Pauline Metcalf  
Nancy Naeve  
Samuel Olshin  
Robert Rettig  
Donald and Elizabeth Roberts Jr.  
Richard Tuck and Neale Grasham  
David Vespa  
Kristina Wilson and David Geist

**Household (\$100)**

Louis Aubert  
William Ayres and Federico Suro  
Gray Brechin  
James Buttrick  
Heidi Cassells  
Suzanne and Larry Cavazos  
Mary Findlay  
Stephen Haigh and Shelley Meagher  
Nancy Hays  
Sally Kinsey  
John McHugh and Janet Self  
Don Merrill  
John Mitchell  
Duane Myers  
Susan Robertson  
Alan Ruscoe and Roger Castellani  
Kenneth Snodgrass  
Kenneth Turino and Christopher Mathias

*Household Members and above list as of June 1, 2023.*