

THE 2023 CHICAGO SUMMER SCHOOL

Tina Strauss (Newport 2005 and London 2006)
Director

The Chicago Summer School program took place from June 15 through June 20 this year. Fourteen students attended from across the country, spanning the ages of 19 to 81. Despite potential age gaps and differences, this was a particularly cohesive, courteous, warm and friendly group throughout the program.

The first two days of the program began promptly at 8:15. The group met daily in the lobby of the Congress Plaza Hotel and walked with the Director and Assistant Director to the Cliff Dwellers Club. The lectures, tours and receptions on the first two days of the program took place here. This is the second year that the Cliff Dwellers Club has provided the classroom for the lectures. It is a convenient location, with gracious staff, interested members and a spectacular view. The program will be held there again in 2024.

The next four days of the program were spent exploring various artistic and historic sites, public and private, throughout the Chicago area. Saturday, the students traveled to the far northern suburbs of Lake Bluff and Lake Forest, returning via the north side of the city. That evening was devoted to an intriguing lecture by Richard Guy Wilson on Bertram Goodhue. (Goodhue designed two significant buildings in Chicago—Rockefeller Chapel and the St. Andrew's Chapel— that are destinations for the summer school program.) Sunday, the students went to the south side of Chicago to the site of the World's Columbian Exposition. Following a tour of nearby Robie House, the group continued traveling south to the factory town of Pullman.

The next day was devoted to Frank Lloyd Wright in Oak Park, as well as exploring other local architects. The final day involved touring the near north side of Chicago, as well as visiting Prairie Avenue, Glessner House and Second Presbyterian Church. The day concluded with the Chicago Architecture Center's River Cruise and a farewell Chicago-style pizza dinner.

The Chicago Summer School ran especially well this year. The students were extremely attentive and always on time. There were exceptionally creative bus drivers that saved

time on roads under construction or that were completely closed due to a NASCAR track through downtown Chicago.

In addition, the weather was perfect for mid-June. The Chicago Summer School excels due to the incredibly knowledgeable and dedicated speakers who keep the topics interesting and thought-provoking every year. These speakers include seasoned presenters, architects, tour guides, curators, directors of house museums, docents and professors. The speakers are Diane Dillon, John Waters, Andrew Elders, Sally Kalmbach, Anne Sullivan, Gunny Harboe, Jen Masengarb, Jennifer Carlquist, Tom Gleason, CAC docents Pris Mims, Jeff Mercer and Gayle McKeen, David DuPre, William Tyre, Heidi Ruhle and Richard Guy Wilson.

Also, special thanks to the private homeowners who graciously opened their homes—Andy Mead, who owns the Wright-designed Laura Gale house, and Laura Luce, who owns the David Adler-designed Clow house. Special thanks to former Associate Director, John Waters, who is a Frank Lloyd Wright and Chicago history expert, who always manages to surprise the class with his knowledge of both.

Many thanks to Assistant Director Andrew Elders. This was Andrew's last year as Assistant Director, since he has accepted a full-time job involving real estate, tax incentives and historic properties. He will, however, remain involved with the program especially during the first two days at the Cliff Dwellers Club. In 2024 the new Assistant Director will be Diane Dillon. Diane is a Scholar-in-Residence at the Newberry Library. She has been a frequent lecturer at several historic sites around Chicago and has been involved with the Chicago Summer School since 2015. Her specialty is Chicago history, particularly the World's Columbian Exposition.

We are looking forward to another great Chicago Summer School program in 2024.

Report from the 2023 London Summer School

7/26/2023

Dear Mr. Lamdin,

I am writing to thank you for the wonderful and warm reception at the Victorian Society Alumni Center. As an MA candidate in the HDCS program at Parsons The New School, I had the opportunity to learn about the organization and become a member. I was thrilled to have been chosen as one of this summer course's participants.

I was so impressed with the lectures by such renowned speakers as **Rosemary Hill** and **Joanna Banham**. Participating in the Victorian Society in London this summer was a stimulating and deeply inspirational and educational experience and I plan to become involved in the New York Chapter. This two week course has only emboldened my pursuit in my studies and I have already encouraged other students to participate.

I have attached some pictures I took during this trip. I am truly grateful to have been a part of this event. Thank you once again.

Sincerely,
Heather Cicek (London 2023)







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: [VSAAlumni](#)**

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.

Membership Secretary Position

With **Sara Durkacs'** (Newport 2016) resignation, the Alumni Association is seeking help in filling this crucial role. Sara will continue to serve the Alumni Association as the Membership Secretary, *Emeritus*, helping us locate and train a new Membership Secretary. If you might be interested in volunteering to serve the Alumni Association as Membership Secretary, please contact our president, David Lamdin, at dalamdin@gmail.com or call him at 703-243-2350.

Membership Secretary Position Description

- Managing the database; updating records w/new address, deceased members....
- Processing membership/scholarship gifts.
- Acknowledging membership/scholarship gifts.
- Generating donor lists for newsletters.
- Creating/querying email lists to communicate with the members.
- Preparing deposits and depositing checks at the Alumni bank
- Processing free memberships for new students.
- Processing gifts in Gnosis that are received and deposited by others.
- Crafting/Writing/sending renewal notices and appeals.
- Crafting/Writing/Sending Acknowledgement letters.
- Corresponding with members via email, phone.
- Corresponding with Sue at VSA national about those who have confused one alumni membership with VSA membership.
- Tech support.
- Process the PayPal payments.
- Update online renewal/enrollment forms.
- Communicate about website updates.

Alumni Study Tour Program Director



After over 30 years of extraordinary effort and service to the Alumni Association as the volunteer director of the Alumni Study Tour Program probably raising approximately a quarter of a million dollars to fund Alumni Scholarships, **John Martine** (London 1979 and 2013, Newport 2007, and Chicago 2016 and 2019) has decided to step back from that role but will continue to serve the Alumni as the Study Tour Director, *Emeritus*, providing the Alumni with his expert advice and assistance on future trips.

The Alumni was able to raise funds by requesting a donation from the travelers. Also, John only requested that the Alumni cover his expenses directly related to **“exploratory” trips** to engage guides, hotels, restaurant venues, etc. When the actual study tour took place, he paid for the study tour like everyone else, including airfare and any personal expenses. John’s generosity of time, talent, and treasure made sure the Alumni met the goals for scholarship donations, etc.

If you have a passion for education and travel exploring the built environment, and would be interested in serving as the Director of the Alumni Study Tour program with duties including the planning, organizing, and execution of Alumni Study Tours every other year or so with expenses covered as noted above, please contact our president, David Lamdin, at dalamdin@gmail.com

History of Events/Tours

2023: Lisbon, Portugal
2018: (October 2-10) Northern Ireland
2016: (September) Vienna and Budapest
2014 (September 15-20): North of England/London School 40th Anniversary
2013 (November 8-16): Havana/Trinidad/Cuba
2012 (December 6-9): Pittsburgh, PA (weekend)
2011 (June 10-20): Rome/Como/Milan, Italy
2009 (October 31-November 8): Buenos Aires, Argentina
2007 (October 24-31): Barcelona, Spain
2005 (September 13-22): Slovenia & Trieste, Italy
2004 (July 25-29): London, England
2003 (October 2-12): Warsaw/Krakow, Poland
2002 (September 22-28): The Netherlands
2002 (December 7-8): New York, NY (Holiday Weekend)
2001 (August 16-20): Montreal, Canada (Long Weekend)
2000 (October 16-23): Prague/Brno, Czech Republic
1999 (June 17-21): Pittsburgh, PA [long weekend]
1998 (September 22-29): Budapest, Hungary
1997 (September 18-25): Ireland
1996 (July 7-13): Decorative Arts/London, England
1994 (September 8-19): Northumberland, England
1992 (August 22-29): Glasgow, Scotland
1991 (June 23-30): Glasgow, Scotland

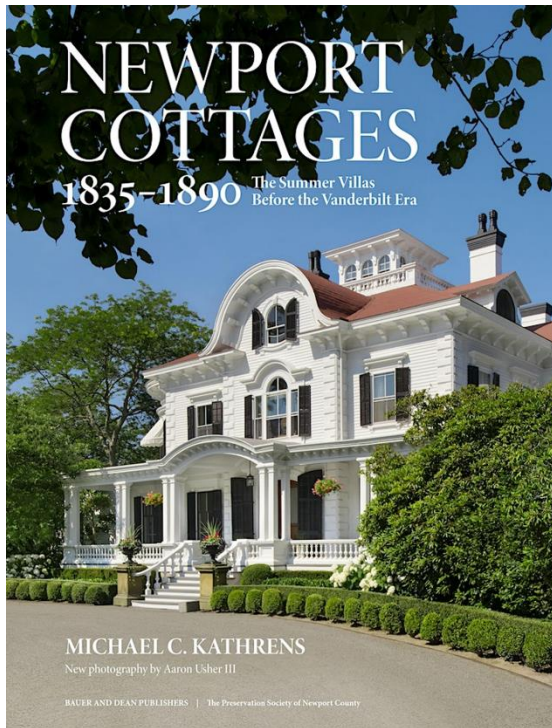
2024 Summer Schools

These are the dates for the 2024 programs, which include travel dates:

Newport—May 31 through June 9

Chicago—June 12 through June 19

London—June 29 through July 14



Newport Cottages 1835-1890: The Summer Villas Before the Vanderbilt Era

Step back in time and explore the Newport Cottages from 1835-1890, before the Vanderbilt Era, in this **in-person** event & book signing.

Date and time

Wednesday, September 20 • 6:30 - 8pm EDT

Location

Montauk Club

25 8th Avenue Brooklyn, NY 11217

About this **FREE, In-Person** event

- 1 hour 30 minutes

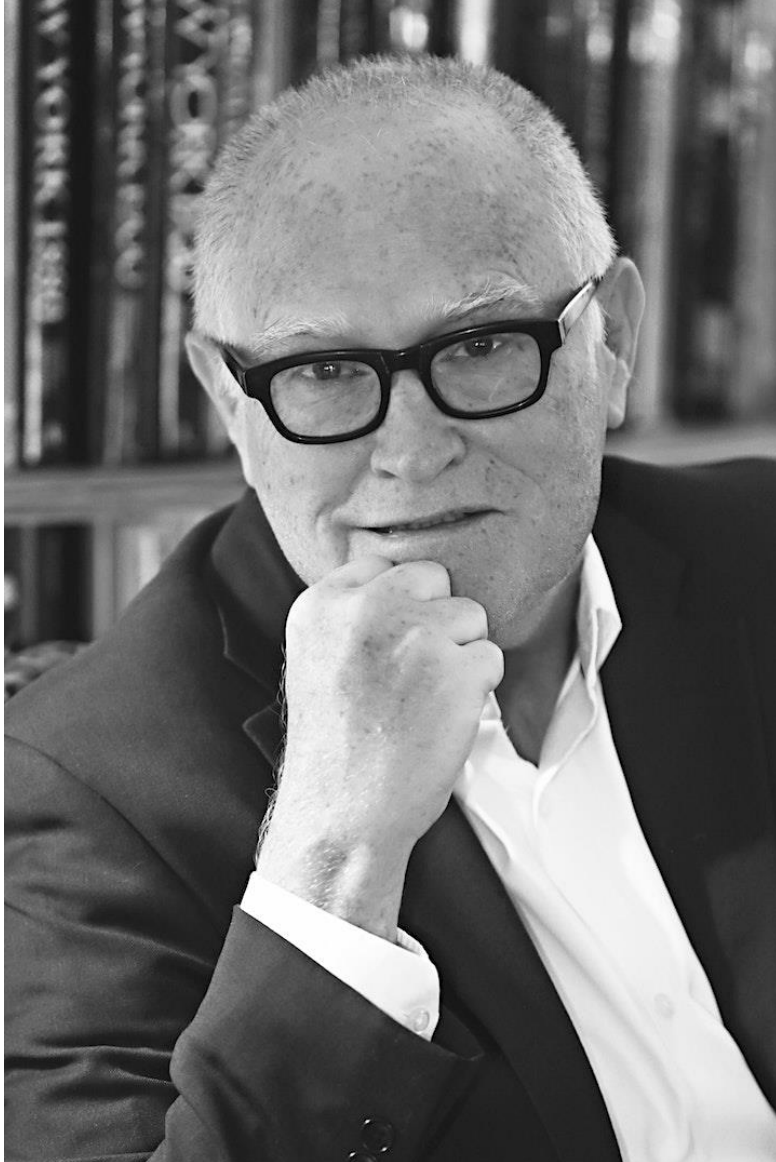
The Victorian Society of New York along with the Victorian Society In America and the Alumni Association of the Victorian Society Summer Schools is pleased to present author **Michael Kathrens'** lecture on the luxury and splendor of Newport's nineteenth-century summer "cottages," the subject of his [most recent book](#).

In the decades since 1835, when the first private house was built exclusively for seasonal use, scores of magnificent homes were commissioned by a burgeoning summer colony whose members were among America's wealthiest and most prominent families, including the Schermerhorns, Lorillards, Goelets, and Joneses. They built their summer residences in neighborhoods known today as Kay-Catherine-Old Beach Road, Bellevue Avenue, Ochre Point, and Ocean Drive, commissioning local talents such as George Champlin Mason Sr., Seth C. Bradford, and Dudley Newton as well as nationally renowned architects such as Richard Morris Hunt, McKim, Mead & White, and Peabody & Stearns.

These opulent private houses often rivaled the sumptuousness of the later "Gilded Age" mansions, the subject of Kathrens's earlier publication *Newport Villas: The Revival Styles, 1885-1935*. Kathrens will discuss in detail some of the ownership histories of the thirty-six exceptional houses profiled in his new book, including Cannon Hill, Chateau-sur-Mer, Elm Court, Beaulieu, Land's End, the original Breakers, Ochre Point, and Chastellux,

while sharing visual documentation not only of the original structures but also of later renovations, including newly commissioned photography.

- Book signing to follow.



- **Michael C. Kathrens** is an independent scholar specializing in American residential architecture and interior decoration of the mid-19th through the early 20th centuries. His previous publications include *American Splendor: The Residential Architecture of Horace Trumbauer*, *The Great Houses of New York: 1880-1930*, *Newport Villas: 1885-1935*, *The Revival Styles*, and *Kansas City Houses 1885-1938*. Kathrens is currently working on three projects: The Houses of Ogden Codman Jr., New York Penthouses and Maisonettes, and a comprehensive study of prominent historical Kansas City stores.

To attend this **in person**, free event, please register at:

[Newport Cottages 1835-1890: The Summer Villas Before the Vanderbilt Era Tickets, Wed, Sep 20, 2023 at 6:30 PM | Eventbrite](#)



Alumni News



On August 3, 2023, Gonick Family Professor Frank Matero (London 1982) took the oath of office to join the Advisory Council on Historic Preservation as a new Expert Member. Matero, who also chairs the Department of Historic Preservation, was appointed by President Joe Biden to the ACHP for a term ending June 2027.

The ACHP is an independent federal agency comprised of 24 statutorily designated members from federal agencies, preservation organizations, Indian tribes, and expert private citizens.

“It has long been the responsibility of the Advisory Council on Historic Preservation to guide federal policy on heritage matters, yet rapidly evolving contemporary heritage concerns will require even greater reflection on these fundamental questions.” Matero said. “I am very honored to be a part of that discussion.”



Emily Campbell (Newport 2015) : “I have worked in preservation at Colonial Williamsburg for eight years, and I can say, without a doubt, that my favorite part of the job is the people. As preservationists, we have the benefit of working at the crossroads of several disciplines which affords us opportunities to learn from a variety of professions. I’ve met skilled craftspeople, learned about fascinating scientific techniques, witnessed the discovery of eighteenth-century artifacts, and met hundreds of people who love our history and our built environment as much as I do.

I came to this job by way of an Architectural History degree, so I would be remiss if I didn’t share just a piece of the lessons that got me hooked. John Ruskin, a writer and art theorist, states in *The Seven Lamps of Architecture* that, ‘...when we build, let us think that we build forever. Let it not be for present delight, nor for present use alone; let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them. ... For, indeed, the greatest glory of a building, is not in its stones, or its gold. Its glory is in its Age.’

For obvious reasons, this quote is every Preservationists' dream! We all hope that people recognize the value in holding onto buildings and that the craftsmanship and art is worth going the extra mile to preserve. Even more importantly, at the root of this quote, it goes back to the people. Old buildings memorialize all those who touched them, including those who we may not know by name. Preservation is then about more than old buildings. At the crux of it, it binds us all together, past, present, and future.

It has been an honor to leave my "mark" at Colonial Williamsburg. I hope that you will continue to follow along! This community has been some of our loudest supporters, and we are incredibly grateful for it."



Victorian Society Newport Summer School 2022

Mae Tilley

During my time in graduate school, I have tried to make the most of the opportunities provided to me by the University of Virginia Department of Architectural History as well as the professionals in the field of architectural history and organizations like the Victorian Society of America. Whether on short day trips to look at buildings in a specific region, conferences, or field schools, I am very grateful to the professionals in the field of history and architecture who provide experiences for students to grow outside of the classroom.

I decided to apply to the Newport Summer School as it is one of the few New England summer schools or programs focusing on architectural history and preservation. My studies have primarily focused on the architecture and material culture of the American South from the Colonial period through the American Civil War. As I develop more as a preservationist and historian, I have found it important to expand my knowledge of vernacular architecture and styles further north and west of my home state of Virginia.

While housed at Salve Regina University, neighboring the Breakers, I thought the lectures were a highlight of the school. Both the guest lecturers from around Rhode Island and the lectures given by **Richard Guy Wilson** are of the highest quality for a short-term field school in the USA. The lectures provided context as well as prepared the students for the architecture, architects, and others in Victorian Newport that we would encounter each day in our various tours. Setting an academic tone each day was essential in maintaining a goal of learning among the students.

Unlike any other tour of the northeast, students toured residences owned privately, by Salve Regina University, the Preservation Society, and the Newport Restoration Foundation. This range allows students to see different perspectives on the preservation, display, and publicity of structures and landscapes from Victorian and colonial Newport. The access to private homes that the Victorian Society provides is particularly phenomenal. The tours which took place in Providence, Rhode Island and Massachusetts, were opportunities to see examples from the same architects outside of the Newport bubble. Seeing the regional themes, vernacular forms, and local materials are also helpful in contextualizing how the architectural forms of the colonial and Victorian era developed in Newport the way that they did. I wish there were even more tours outside of Newport as it tells a lot about how an architect designs when considering the homeowner for whom they are designing, and the location and community they are designing within.

Overall, I felt there was enough time in-between lectures and tours for me to ask questions and do independent research into the different material cultures, architects, and people we were learning about each day in Newport. I believe the application of knowledge happens outside of the classroom, and I am grateful to the VSA to allow me to continue my education and experience in the field through the Victorian Society Summer School in Newport! Thank you,

VSA London 2022 Scholarship Essay - A William Morris Pilgrimage

Margaret Wood

I applied to the summer school with a strong interest in wallpaper and eagerly looked forward to visiting the Red House and Kelmscott Manor to see William Morris' wallpapers in situ. However, the summer school surpassed my expectations as I felt that it turned into my own mini-William Morris pilgrimage. After visiting numerous Morris-related sites, I had a deeper understanding of Morris' inspiration, the influence of his collaborators, and the ways in which Morris and other Victorian art and design can reach a wider modern audience.

One of my early highlights during the summer school, was seeing a "Marigold" woodblock in Morris' studio at the Red House, set in a room wallpapered with "Marigold" (**figs. 1 and 2**). This was a special and rare experience for me to see one of Morris' woodblocks and examine it against the wallpaper in the same room. Stepping outside of

the Brick House, our tour of the exterior architecture and gardens with Neil Jackson served as one of my first “aha” moment. Aesthetically, I adore Morris’ floral wallpapers. Walking through the garden, I felt that I could see where Morris’ derived some of his inspiration, further enriching my appreciation for his designs.



Following our morning at the Red House, the group set off to **Standen**, a home designed by one of Morris’ collaborators, Phillip Webb. The wallpaper installations at Standen particularly excited me as museum showed modern audiences the relevance of

Morris’ wallpapers and designs today. The *Flower Power* 1970s-inspired installations throughout the house showed Morris’ wallpapers in a modern light. I particularly enjoyed one bedroom filled with Morris wallpaper and textiles reproduced in new colorways (**fig. 3**). It was both refreshing and exciting to see wallpapers presented to audiences in new ways. While at Standen, I considered the importance of making Victorian art and design accessible to a wider audience. I was thrilled to hear other visitors' commentary on the 1970s and relate the Morris prints to their own lives, thereby furthering the life of the designs.

Finally, at All Saints, Selsey, I found a wallpaper connection in an unexpected place—stained glass windows. We were looking at the windows designed by Webb however, our guide pointed out one set of windows which Morris also contributed too. My eyes instantly fixed on the trellis in the background of these windows and connected it to Morris’ popular “trellis” pattern, which we saw multiple examples of in the various historic homes visited during the summer school (**fig. 4**). Throughout the school, I began to pick up on instances of Morris repeating designs or iconography across various mediums, of which this was a stand-out example. Identifying connections and similarities in various works of Morris’ enabled me to better understand not just the scope of his work, but also Morris’ design principles.

By the end of the trip, I learned more than I had even anticipated. The summer school offered me countless opportunities to expand my knowledge and understanding of William Morris’ work through lectures, visiting historical sites, and speaking with my fellow students. I am most grateful to the Victorian Society of America for the opportunity to attend the London Summer School.



Figure 1. "Marigold" Woodblock displayed in William Morris' studio in the Red House.
Author's Image.



Figure 2. "Marigold" wallpaper hung in William Morris' studio at the Red House. Author's Image.



Figure 3. "Flower Power" exhibit in bedroom of Standen, featuring reproduction William Morris wallpaper and textiles. Author's Image.



Chicago Summer School 2022

Zhilina

The sun rose from behind the surface of Lake Michigan in an orange glowing ball. Ringing joy was pouring into the air of the still cool June morning. The day was already a success, judging by the mood that the spectacle of sunrise gave me on my first day of summer school in Chicago. After not having seen the sunrise for fifteen years, I got to experience this magical feeling every day around 5:15 am. I was grateful that we were not only placed in a historic hotel but also that we were given the best view.

As an art and architectural historian, I learned about Chicago and its architecture during my years at the Russian Academy of Arts in St. Petersburg, Russia. Upon establishing my life in the US, I took it upon myself to get to know New England and American history and worked on a dissertation about the work and life of H. H. Richardson. Although I was enthralled by the texts I had read, nothing can be compared to experiencing the city as a student of the Chicago Summer School. For the last two years, I spent preparing myself for this experience by rereading significant literature like Lewis Mumford's "The Brown Decades" and others, many of which I later found on the bibliography list that was provided for us. Expecting long days of walking and standing, I did much training to prepare after recovering from COVID-19 in January of 2021.

The stage for the most exceptional week in my life was set right away the Cliff Dwellers Club with its terrace view. **Tim Wittman's** presentation on the history of Chicago was almost wizard-like, the way it reconstructed the city from the lake marshes it was built on to the robust industrial center it became with its wealth, ambitions, tragedy and dreams. I especially appreciated Tim's comparisons of Chicago policy making after the Great Fire of 1871 to Boston with its post-fire regulations and law.

"6 days, 8 lectures, 28 tours, and countless sites," which were promised in my brochure, were filled with new visual experiences. Seeing the Oak Park studio and other houses designed by Frank Lloyd Wright allowed me to see an architect shaping the human-built world and doing it well. The **Robie House** shook me with its geometric forms, long lines, and fine proportions, and it gave an absolutely new sense of my own body in such a space. The plans, elevations, materials, and details were well known to me from publications, photographs, and books, but being inside the house offered new spatial awareness both physically and mentally. I returned to the Robie House with my husband after our program was over, and I had a chance to re-trace my steps by sharing with him what I'd learned and loved during the Chicago Summer School.

Visiting private houses and spaces was a privilege I never could underestimate. I was so touched by the way the **Clow House** owners have been "carrying on a tradition of dedicated stewardship," as it was worded in our paper program. Indeed, it showed through the passionate stories told by the owners and their attentiveness to experts within our group. We enjoyed every vista and detail of this beautifully kept and loved house.

My personal biggest Aha! moment came at **Crab Tree Farm** with its unique history, graceful grounds, and impeccably recreated interiors with American and British Art and Craft furniture, and fine and decorative art. Previously studying the works of William Morris and Charles Ashbee, I learned the names of many others, and now would like to make myself more familiar with American regional designers and artists. We spent much time in every dwelling at the Farm, and I found myself enormously enjoying its well-balanced, artful, easy to navigate spaces with their textiles, wood, stone, ceramics, and wall paper. I had a chance to time travel yet again to see how impactful Art and Craft aesthetics could be on the mind and soul of a person living in that period. Although New England has a deep history in the development of the Art and Craft movement, Crab Tree Farm makes a very compelling case of one of the finest examples. It is a little bit sad it is open for selective groups only.

Another institution that opened its doors to the public not so long ago was the **Driehaus Museum**. I did not know about this house and was moved by its style and the level of craftsmanship as well as by the ongoing exhibit, which was quite relevant and elegant. I chose to post my photographs on my blog on Facebook for those who come to my tours at the **Boston Museum of Fine Arts**. The post was well-received by readers and was shared to the Mansions of the Gilded Age group; Ulysses Grant Dietz even commented on importance of the house. The post was shared over a hundred times with the #VSACHicago. I'd like to share it here:

“As a full scholarship recipient of the Victorian Society in America, the ‘little sister’ of the British Victorian Society, I spent a couple of wonderful weeks in Chicago. There were dozens of lectures, tours, meetings, excursions, and visits to significant architectural structures, including those in private ownership. In addition to seeing the work of well-known and thoroughly studied **H. H. Richardson, Adler and Sullivan, and F. L. Wright**, as well as trips to the world-famous museum, there were also amazing discoveries.”



For example, I was unaware of the existence of the **Driehaus**, as the collection was only opened to the general public in 2011. For those who love the city of Newport, Rhode Island with its palaces, whose heart responds to the aesthetics of the Victorian period, and who see and appreciate the highest work in wood and stone, it is imperative not to miss this urban city '**Marble Palace**' built and owned by 19th century Chicago magnates. The last owner, **Richard Driehaus**, who died suddenly last year, was fond of

sculpture, Tiffany glass, and Art Nouveau. The legend says that he came to the auction to buy a piece of art, but as a result he bought a house, which he immediately decided to open as a museum for the general public. The restoration lasted from 2003 to 2008. At first it was only open to specialists, and now it is open to everyone.



I posted photos of the interiors, which are allowed to be taken without restrictions. Photographs, unfortunately, do not convey the feelings evoked by the shapes, textures and colors. To be in this complex, but harmonious and well-balanced space, it is a great pleasure. If you are in Chicago - do not miss this museum!"

As a lifetime scholar of H. H. Richardson with academic publications to my name, I was focused on "meeting" my beloved **Glessner House** for the first time. As always, empirical knowledge of building environment proved to be a key to research of architectural phenomena, and studying the Glessner House was confirmation of the rule. Listening to a lecture there, taking a tour, and returning



for a musical event gave me a unique approach to understanding the history of the Glessner House, as well as life in Victorian Chicago better. Inspired by my days at the Chicago Summer School filled with knowledge and new discoveries, I find myself empowered to return to work on my book on the creative life of H. H. Richardson.

Thank you, The Victorian Society in America, for the opportunity of a new dawn, both literally and creatively. I feel as though my experience with the Chicago Summer School – new friends, surroundings, and knowledge – has rekindled a desire to continue to write about American architecture.



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. The Alumni Association is humbled to have an extraordinary group of supporters who feel so strongly about our primary mission to raise funds for student scholarships that they have generously included the Alumni Association in their estate planning. You are invited to 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

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If you are interested in serving on the VSA Alumni Association board or getting involved with a committee, or to send news and articles, please contact David Lamdin at: DALMDIN@GMAIL.COM

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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

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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
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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.