

2023 Summer Schools Recap

Attendees:

Newport – 14 (21 were enrolled but for various reasons 6 had to defer until 2024)

Chicago - 14

London - 22

Total Attendees in 2023 = 50

Number of Scholarships Awarded:

Newport - 6

Chicago - 6

London - 11

Total Scholarships = 23

Value of Scholarships Awarded:

Newport - \$14,300

Chicago - \$9,050

London - \$45,425

Total Dollar Value = \$68,775

Sources of Scholarship Money:

The VSSF

The Alumni Association of the VSA Summer Schools

The Decorative Arts Trust

Individual Donors

2023 Newport Summer

Edward R. Bosley
Assistant Director's Report

Although the 2023 Newport Summer School had fewer students (fourteen) compared with past years, and none from overseas (compared with four last year), every one of the fourteen students who participated was an eager learner and each contributed to our discussions in thoughtful, engaging and enlightening ways. Students came from around the country with professional affiliations representing art museums, house museums, history museums, history societies, state and federal preservation agencies, real estate sales and development firms, and art collecting. The professional diversity enriched our collegial discussions, which highlighted contemporary challenges that institutions face today. Several students arrived with brochures to distribute from their respective historic sites.

Each year the list of sites to visit changes slightly, and the list of speakers may not always be precisely the same, but the overall high quality and consistency of content—and especially the lectures and insights of our star Director, Prof. Richard Guy Wilson—are doubtless what drive positive word of mouth that brings new (sometimes even repeat) students each year.

The lifting of years of pandemic concerns at last may have caused increased competition for leisure (paid time off) weeks, potentially explaining the drop in numbers. Sadly, one student was called back to work unexpectedly, mid-program, and one of the scheduled lecturers tested positive for COVID, but tuned in via Zoom, with Salve Regina tech staff kindly facilitating. On the plus column regarding fewer numbers, interior visits were often more comfortable, especially where spaces were cramped in 17th and 18th c. houses, and the smaller group was easier to move along to meet the notoriously relentless schedule!

Newport's variable summer weather cooperated tolerably well this year, with only one really drenching downpour (complete with hail) as we exited the extraordinary Tilton house (a personal favorite). Throughout the program, owners were typically gracious and welcoming, many of them putting on refreshments for us, sometimes unanticipated, as at Villa Marina, but always welcome. Renovations, restorations and conservation projects provided particular interest for students, with some noting a curious (and concerning) trend towards re-purposing historic dining rooms as contemporary kitchens. Authenticity was noted and appreciated at most sites, however, and the passion of owners and administrators was universally apparent. The Preservation Society of Newport County once again put on a lovely reception at the Isaac Bell House, and CEO Trudy Cox was on hand to field sometimes pointed questions about their future plans. We learned from her of the severe staff reductions during the pandemic, and how the Society's eleven different sites are in rotation

for public access due to insufficient staffing/funding. Thankfully, we were still able to tour sites closed to the public at the time of our visit, and PSNC staff went out of their way to accommodate us.

The annual evening reception offered by the VSA Alumni Association, and the ever-gracious Pauline Metcalf at her family's "Philmoney" estate in Exeter, was lovely and relaxing as always, this year featuring the lively Nancy Golden's irresistible pitch to students for continuing membership support as VSA Alumni into the future. All in all, in my view the 2023 Newport Summer School can be notched as a particular success.

2023 Scholarships awarded:

Three full scholarships - \$8,100

Two three-quarter scholarships — \$4,650

One half scholarship - \$1,550

Total scholarship funds awarded for Newport: \$14,300

2023 VSA London Summer School Report

Anne Mallek, Interim Assistant Director

The 47th London Summer School is in the books! This year's 22 students, while diverse in age and experience (20-80 years old, including curators, retired and current professors, magazine editors, undergraduate and graduate students, collectors, enthusiasts, alumni of other SS programs, etc), came to form an extremely cohesive and friendly group – nearly always on time, prompt with supplying COVID tests when asked, curious, constructive, and generally good-natured, even in the face of a variety of challenges including illness (one COVID case), minor injury, and of course, weather. Veteran London director Kit Wedd, returning to the role after a 15-year hiatus, was a witty and extremely well-informed leader and instructor, taking the group on fascinating walking tours of Albertopolis and London's East End, as well as lecturing on the Victorian Building Industry, navigating our routes on the Trip North, and generally inspiring the group by her example and experience in documenting and preserving works of English architecture.

As noted above, we did have one student test positive for COVID in the first week, but thankfully they did not become too ill and were able to find alternative hotel accommodation in London to isolate while the group continued on the Trip North. After several consecutive tests, they rejoined us in Cheltenham to much applause from their classmates. The group was chased by rain throughout the Trip North, but it always seemed to hold off or let up when we needed it to – allowing for relatively dry walking tours of Liverpool and Manchester, though one thoroughly wet day in Oxford (redeemed by a very atmospheric tour of Highgate Cemetery by Ian Dungavell at the day's end). Guides and lecturers, as always, were of a high caliber, with Rosemary Hill's lecture on

Pugin and tour of the Palace of Westminster and Crossness Pumping Station singled out by many as particular highlights. On July 13th, the group spent the second half of the day in Bedford Park, at the Victorian Society headquarters, where we heard excellent lectures on Victorian gardens, fashions, and the Victorian building industry. We were then treated to a walking tour of the garden suburb, and the day ended on a high note with the Alumni Association Reception back at the Victorian Society at 1 Priory Gardens – a perfect end to another full and fulfilling day!

Student evaluations to date have expressed only enthusiasm for the program and its benefits to them personally or to their research and work. A number have cited the lectures as inspiration for their involvement with the VSA and its summer schools.

Overall, prices have gone up in the UK, and travel has become much more challenging in the summer. Hotels and coaches were more expensive than they had been pre-pandemic, and the challenge of finding experienced drivers led to some rather nerve-racking moments with one particular driver. Trina Coaches was as responsive and helpful as ever, and there were no hitches with any of our bookings. Hotels were generally comfortable if basic, with a particular favorite being the Staycity Aparthotel in Liverpool on the site of the city's original Corn Exchange – with air conditioning and in-room kitchenettes, it made for a very comfortable two-night break during the Trip North.

Addendum by London Director Kit Wedd:

It was a pleasure to resume my duties as London Summer School director in 2023. The outline of the programme was familiar and it was a joy to renew old ties with established contributors, while new elements introduced by my predecessors, Jo Banham and Ian Dungavell, were revelatory. The problem now is how to fit more into the programme for 2024. As Anne has said, this year's students were a particularly lovely bunch, and I am grateful to them for their collective embrace of the programme and all it has to offer. However, I want especially to record my thanks to Anne, an angelic collaborator. The success of London 2023 was founded on her organizational genius, patience, tact, common sense and unflagging energy, for all of which I am deeply grateful.

2023 Scholarships awarded:

7 full scholarships (1 a holdover from 2022) - \$32,950
2 three-quarter scholarships (1 a holdover from 2022) -
\$7,275 2 half scholarships - \$5,200
Total scholarship funds awarded for London: \$45,425



[25 Most Unbelievable NEWPORT MANSIONS - YouTube](#)

[\(490\) TOP 5 NEWPORT MANSIONS - THE ULTIMATE PRIVATE TOUR , NEWPORT, RHODE ISLAND - YouTube](#)

Diane Dillon, New Chicago Summer School Assistant Director

Diane was recently a Scholar in Residence at the Newberry Library in Chicago. Her research fields include American art, architecture and visual culture, world's fairs, the history of cartography and Chicago's history and culture. Diane holds a PhD in the history of art from Yale University. Diane has lectured on the World's Columbian Exposition for the VSA Chicago Summer School since 2015. In 2023, Diane also became the lecturer on early Chicago history for the Chicago program.

[Info from the VSA:](#)

Dear VSA Members and Friends,

We wanted to share with you our new brochure for the 2024 VSA Summer Schools in Newport, Chicago and London - online applications now open, with all materials due by March 1st! Please share with others you know who might be interested and help us spread the word!

[2024 Summer Schools Brochure](#)

[Moe Info from the VSA:](#)

Dear VSA Members and Friends,

We are excited to announce our new season of FREE online lectures, with topics ranging from the work of Edith Wharton and Lewis Carroll, to stained glass, Gilded Age fashion and upcoming exhibitions on the Pre-Raphaelites and Women Artists. Visit <https://victoriansociety.org/lectures-4/> for more details. The first lecture, “Edith Wharton and the Decoration of Houses” by Richard Guy Wilson, was held on Saturday, October 14th, but may still be available - take a seat, and join us!

[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



2023 Chicago Summer School

Carley C. Altenburger

[Arts and Crafts in Chicago: Exploring Stickley, Herter Brothers, and More | The Decorative Arts Trust Bulletin](#)

VSA Chicago Summer School 2023 Report

Alexandra Anderson

I came to the summer school hoping to understand how Chicago’s redevelopment after the Great Fire of 1871 reflected American Modernism, fueled by industrial wealth of the late nineteenth and early twentieth centuries. The array of examples from across the city that the summer school provided allowed me to begin to form a picture of how art and artists led the way to a progressive new world.

During the course, I made discoveries that both informed and delighted me. The enthusiasm and thoughtfulness of the lecturers and guides was evident at the start of day 1, from Diane Dillon’s extensive knowledge of Chicago’s history and the 1893 World’s Columbian Exposition to John Waters’ commanding descriptions of The Loop’s significant buildings, and later to Andrew Elder’s adroit accounts of the lives—past and present—of The Loop’s architecture, Anne Water’s expert delineations of the engineering marvels lurking within the Chicago infrastructure, Gunny Harboe’s masterful account of The Rookery restoration, Tina Strauss’ sublime amble through the early work of Frank Lloyd Wright in Oak Park, Sally Kalmbach’s unforgettable “We’re walking!” tour of the Gold Coast, and Bill Tyre’s tour de force interpretations of both the Pullman neighborhood and Glessner House.

The organizers are to be congratulated on the depth of talent and expertise that the summer school brings to attendees. Other site visits, such as Crab Tree Farm, Ragdale,



Ragdale

Clow House, and Graceland Cemetery, were especially notable for their wide array of type, style, scale, and degree of splendor. I was particularly impressed with the generosity of experts like Richard Guy Wilson, Jennifer Carlquist, Diane Dillon, and John Waters, who not only gave presentations, but also generously accompanied the group on some of our tours and made themselves available for further discussion.

When I was in graduate school at Columbia, I was lucky enough to take Ken Jackson's renowned History of New York City class. As coincidence would have it, it was also the semester of the 9/11 attacks. The experience left me with an especially acute awareness of how

catastrophe marks the identity of a city. Now, as a decades-long New Yorker, it is impossible not to compare the development of Chicago with that of New York. I am most struck by how each city grappled with space and scale. In the case of Chicago, I saw how the relative abundance of space led to an unfettered exuberance, for example, in the grand buildings that still stand on Michigan Avenue.



New York, however, had to accommodate the limitations of being an island and expressing its exuberance in more constrained—but nevertheless splendid—ways, for instance, in monumental infrastructure projects such as the Brooklyn Bridge and the Highbridge Tower, alongside the literal heights the city reached.

The summer school gave me an excellent foundation for my own research. In particular, I benefitted from the advice of Diane Dillon regarding where I might find answers to some of my research questions. Indeed, I was able to spend many fruitful days in the archives of several Chicago institutions afterward and came away with some surprising discoveries that will enrich the book that I am currently researching.

To be deeply immersed in Chicago and its history also allowed me to render in my mind's eye how the Chicago of the 1890s looked, sounded, and smelled. It is only through direct experiences such as the summer school that this could have been possible. I am grateful to the Victorian Society in America for the scholarship support that brought me this understanding.

London Summer School Reflection: 2023

Janey Bird

Upon returning home from the London Summer School, I opened my laptop back at work:

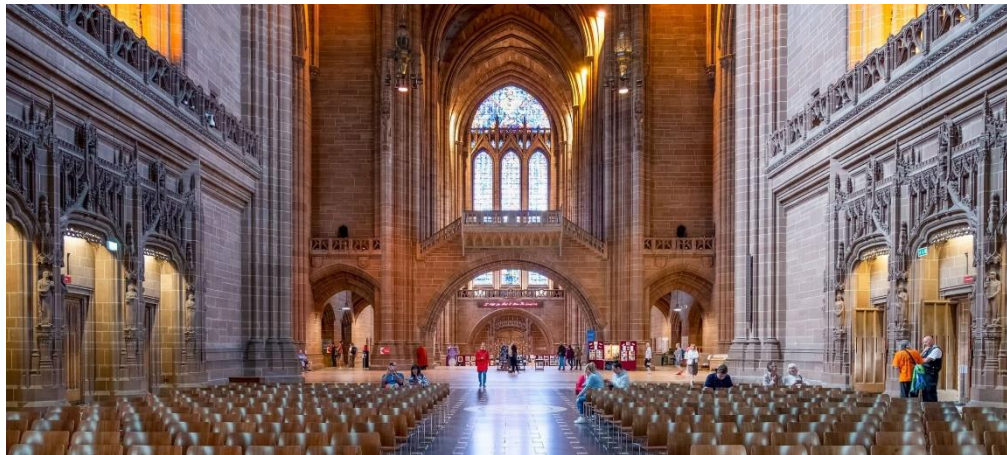
- *Check to see if new notebook fits in small daypack*
- *Throw out any dry pens in pencil case*
- *Clear space for photos – (can you take notes in photo app?)*

Thus begins a section of a lengthy “To Do Before London” list I had generated in late June, awfully reminiscent of my back-to-school days. My expectations were clear: that I would be fully stimulated academically as the ready and pliant September student anticipates, pencil sharpened and at the ready. Pour into my open mind all that is known on Victorian Architecture, please.

Nearing a month since my return, I am happily and satisfyingly informed, by instructors and lecturers that exceeded my very high expectations. Extensive notes in tow, I landed in Boston with what feels like a semester's worth of information onboard. The eager student was definitely satiated. What I hadn't expected at all, and what has affected me deeply, are the emotional responses I experienced at every turn throughout this course. It is a testament to its content and design that I barreled ahead with the attitude of a fact finder and completed it gushing and touched.

I felt moved every day of our journey. Explanations of what I was seeing – of the ingenuity, gumption, and audacity of Victorian-era schemers, of the romanticism of the period's artists, of the clarity of mind and vision of its designers - illuminated every site.

If I had tried to stay purely academic, I would have failed miserably; the stories were too good, and too compelling. Directing our attention to a tiny element in a massive structure, explaining the efforts, the influences, the expense, the methods, instilled a daily practice of looking closely and with rigor. To have intense scrutinizing and questioning from myself and my fellow students consistently rewarded with interesting and entertaining answers was beyond satisfying.



I adored the outlandish scale of Liverpool Cathedral, thought Standen to be a Zen-like balance of proportion and color, whimpered a little hearing

about the Foundling Hospital and truly lost it at Wightwick Manor, which felt so intensely perfect a backdrop to English novels I've consumed that I was wholly transported. The inclusion of Crossness Pumping Station, The Charles Rennie Mackintosh House, and of Port Sunshine felt like being privy to a conversation in the past of an imagined future. The chosen locations were unfailingly inspiring and thought-provoking.

The creation of our itinerary was clearly done with great care and the resulting structure felt like an inhalation and exhalation for the mind. In-depth lectures and walking tours were balanced elegantly with site visits, and opportunities for stillness. Classroom time could be densely packed and stimulating, but then the group was given time on-site to absorb what we had learned and observe freely and quietly. Because of this pattern, I found strolling the grounds at Buscot Park, or wandering in Hidcote Gardens even more enriching, as I was given the time to absorb, reflect, and really *feel* what I was learning each day. This pacing made for ideal opportunities to enjoy a location with enough knowledge and background to take note of recurring patterns, and to



pick up on our fresh lessons. This combination of teaching methods facilitated an actual understanding of Victorian-era design for me, and not merely an opportunity to gaze upon it.

I sensed that Victorians had a discomfort with their own age, or at the very least, an interest in other eras that rivaled our own cohort's. Everything seemed to speak to the distant, re-imagined past or sought to better define a dream of the future. The era, marked by rapid change demanded alacrity and flexibility of every class and manner of Victorian, but then confusingly rewarded rigidity and stalwart resoluteness as well. Where to bend, where to leap into the future, where to resist, where to simplify – I felt such clear connections to our collective present troubles. Interpreting Victorian history for visitors to Lippitt House Museum, it's a key for my work to find relatable connections to the past and demonstrate them well, and with the right examples.

Sharing a historical site each day, I feel at odds with a world increasingly interested in quantification. Shocking facts bandied about can certainly electrify and mobilize people, but I'm convinced that interpretation of place stimulates wholly different pathways in our minds. I think that using visual and spatial elements to demonstrate an idea lights up a sense of collective storytelling, as the looking is shared. I feel very privileged to have been on the receiving end of such fantastic storytelling this summer.

The London Summer School gave me such a complete and organized story that I understand far better where Lippitt House's little chapter sits, and what it has to say. I've already written a piece for the museum on a detail in stained glass, one that I overlooked every day en route up to my office, but an exact copy of one I spotted at Keble College.

Upon returning to Lippitt House, I've guided visitors through, asking what they notice. I'm far better equipped to connect their observations to an art movement, Victorian ideology, changing sensibilities of the time. We talk about romanticism or fears of moral decay, families seeking to reinvent themselves, or demonstrate their place in society. I find the lessons I learned at the London Summer School have let me tap into a great swirl of ideas about Victorian change. I see entrances into that swirl all over my workplace now, and I find points of contact easier than ever. Visitors to our museum are undoubtedly encountering a more knowledgeable and thoughtful guide.

With immense gratitude to the Victorian Society of America, to Kit Wedd and to Anne Mallek, and to all of our skilled guides, lecturers, teachers, and docents, I issue my report on the London Summer School as a renewed and vocal champion of all things Victorian.

I will do my best to continue to inspire interest and impart knowledge of the era with gusto.

The VSA London Summer School 2023

Julienne Dela Cruz

The 2023 London Summer School has been such a cathartic experience for me. Visiting the best practices of architectural preservation reminded me of why studying this field is important not only for myself but for future generations. It is not only about conserving physical structures; it is a means of safeguarding the collective memory of a society. Among the myriad architectural styles that have shaped our world, Victorian design stands out as a significant movement. Studying Victorian design, architecture, art, and history is essential for gaining insights into the socio-cultural dynamics of the 19th century and understanding the evolution of architectural practices.

One of the most compelling reasons for architectural preservation lies in its ability to serve as a source of inspiration for contemporary architects and designers. By studying the best practices of architectural preservation and delving into Victorian design, architects can gain insights into the artistry and innovation of the past. Victorian architecture often combined historical references with innovative approaches, resulting in structures that were both rooted in tradition and forward-looking.

These insights can inform modern design principles, fostering a deeper appreciation for the integration of history and innovation in architectural projects. In addition to its aesthetic and cultural significance, Victorian architecture also has practical lessons to offer in terms of sustainable design and construction. The use of durable materials and careful craftsmanship in Victorian buildings has contributed to their longevity. Many Victorian structures have weathered the test of time, standing as a testament to the value of quality construction. Learning from these practices can inform contemporary efforts to create sustainable and enduring architecture.

Furthermore, architectural preservation contributes to a sense of place and cultural identity. Buildings from the Victorian era are often landmarks that shape the character of a city or neighborhood. These structures embody the collective memory of a community, serving as tangible reminders of its past. Preserving and learning about Victorian architecture helps maintain a connection to the roots of a locality and allows residents and visitors to experience the ambiance of a bygone era. The aesthetic and historical value of well-preserved Victorian buildings often becomes a source of community pride and a reflection of cultural heritage.

Victorian architecture, named after the reign of Queen Victoria (1837-1901), is characterized by its opulence, attention to detail, and diverse influences. The movement encompassed various sub-styles, such as Gothic Revival, Italianate, and Queen Anne, each reflecting the prevailing tastes and aspirations of the era. The preservation of Victorian buildings allows us to appreciate the craftsmanship, materials, and techniques employed by architects and builders of that time. The intricate ornamentation, ornate

facades, and complex rooflines tell a story of the values and aesthetics cherished by the Victorians.

Art and architecture are inseparable, and the Victorian period witnessed a flourishing of artistic creativity. The intricate ornamentation seen in Victorian buildings was often mirrored in the decorative arts, including furniture, textiles, ceramics, and stained glass. The Aesthetic Movement, a late Victorian artistic movement, emphasized beauty for its own sake and celebrated the visual arts as a form of spiritual expression. By studying the art of the Victorian era alongside its architecture, we can unravel the intricate web of influences that shaped this period and gain insights into the artistic trends and philosophies of the time.

In conclusion, the study of architectural preservation and Victorian design, architecture, art, and history offer a multifaceted and invaluable experience. It connects us with our past, illuminates the societal values of a bygone era, and provides inspiration for contemporary design. Preservation efforts ensure that the legacy of Victorian architecture continues to enrich our lives and inform our understanding of cultural heritage. By delving into the intricacies of Victorian design and architecture, we gain a deeper appreciation for the artistry, innovation, and historical contexts that have shaped our built environment. As we navigate the challenges and opportunities of the present and future, the lessons of the past remain a source of guidance and inspiration.

2023 Newport Summer School Experience Essay

Olivia Brogan

This summer I had the privilege of attending the Victorian Society's Newport Summer School. The 10-day course focused on the history of the Gilded Age in Newport, but also expanded into other periods in order to elaborate upon the story of Newport's development. The days consisted of lectures from various, and very knowledgeable, individuals and many tours of both private and public homes, museums, and other significant structures. Throughout the course, I gained so much valuable and interesting information.

I am currently a grad-student, and so having the opportunity to learn about topics not covered by my curriculum is amazing; and furthermore, being able to learn from new people outside of my university gave me a great opportunity to gain new perspectives and ask questions of people that I might not otherwise have had the opportunity to meet.

I chose to attend the Newport Summer School because I have always been fascinated by the Gilded Age period. I am from Philadelphia, and so I have a developed interest in some of the major figures of the time period from my area. However, the VSA summer school provided me with the chance to expand upon my interests by learning about how the time period played out in Newport, while also being able to see many of the buildings in person. The Newport Summer School gave me and the other students the opportunity to see many homes and buildings that we may not have otherwise have

ever had the chance to see. Being able to stand inside many of the structures and spaces that we discussed in the lectures played a key role in building upon the discussions and really allowed the information to be absorbed in a deeper way.

Furthermore, I am interested in writing my master's thesis on a topic related to the Gilded Age, and this summer school experience provided a lot of useful information for jumping off points into my research, as well as various connections to people who might be able to point in more directions or provide additional information about some of the topics we discussed in lectures or the architecture we saw on the tours.

In addition to all the wonderful lectures and tours, the other students on the trip played a crucial part in chalking up the whole experience to a great success. Everyone in the group came from different fields and professions, and different geographic locations as well. This diverse group of people ranged from myself, a recent college graduate and current graduate-student, to several people that are retired. The range in age, experience, and interests brought about vibrant discussions amongst the group during breaks, as well as during the lectures and tours. There were questions asked and conversations started that I would not have thought to bring up myself, so I am very grateful to have been at the summer school with people who brought up topics and interests that were new to me, and I would not have connected to the course content otherwise.

In all, the Newport Summer School was an amazing experience, one that I am very grateful to have been part of as a student. The program gave me the opportunity to listen to great lectures, see incredible architecture, and meet some amazing people. As a current student looking to enter into the workforce next year in a field related to historic architecture, this program provided me with a great opportunity for networking and learning from people already in related professional fields. It expanded upon my already established interest in the Gilded Age period and opened new avenues of interest within the period.

I would highly recommend this program to anyone interested in a wonderful and immersive educational experience, and I look forward to attending additional Victorian Society programs in the future.



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.

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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.

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