

## TOURING NORTHERN IRELAND IN GRAND STYLE

By **Cindy Casey**, (Newport 2015, Chicago 2016) VSA Board Member, Alumni Association Member

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“I have the simplest tastes.  
I am always satisfied with  
the best!” — Oscar Wilde

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This seems the perfect quip to open what was a trip to Northern Ireland, exquisitely planned and executed by Alumni Association board member John Martine and Dublin-based architect John Redmill. It was John's personal contacts that opened the doors of so many of the houses, many of which are not open to the public.

We began in Dublin for a peek into some of the more interesting and offbeat buildings, including the Architectural Archives and the Freemasons' Hall, topped by a welcoming dinner. In the morning we boarded a bus to Belfast.

Belfast, the capitol of Northern Ireland, is the home of Titanic Belfast, a glorious recreation of the nautical tragedy, but, oh, so much more.

On our trip we would flawlessly travel between Northern Ireland

and the Republic of Ireland, always confused as to whether we were spending euros or pounds sterling. To date, there are no borders between the Republic and the soon to be exiting Great Britain, thus John Redmill sometimes parenthesized our tour as North(ern).

It is rather difficult to study Victorian Architecture in Ireland without a hat tip to Georgian Architecture, as the Victorian is built upon the shoulders of the Georgian, and many

times completed with Contemporary Architecture, as we saw in Ormiston House. A guided tour of this Scottish Baronial home by the owner was a glimpse into the complete restoration of an 1860s home complemented by a collection of Modern and Contemporary art and furniture.

At Ballywalter Park, Lord and Lady Dunleath treated us to not only a champagne-accompanied tour, but

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*Clandeboye. Photo by Cindy Casey*

## LETTER FROM THE PRESIDENT

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Please send news and articles to:  
David Lamdin  
[dalamdin@aol.com](mailto:dalamdin@aol.com)



Welcome to the first issue of the Alumni Association's (AA) Journal, a new name for the annual newsletter that was changed to reflect the high quality of essays by our contributors.

The new AA Board, which will take office on January 1, was elected at the AA annual meeting in May in Madison WI. Many thanks to those who are currently serving on our Board and to those who will begin their service in January.

The AA provided \$24,250 in scholarships for this year. Thanks to all our members and generous donors. Your contributions continue to support the Summer Schools and provide a means for alumni to keep in touch.

After ten years at the same dues level, the Board decided to modestly increase the membership dues effective January. Please consider renewing now to take advantage of the 2018 rate.

The AA launched the Heritage Society for those who include the Alumni Association in their estate plans. Please contact me with any questions about or interest in joining the Heritage Society.

On behalf of the AA, many thanks to our Membership Secretary Sara Durkacs for her tireless efforts processing our renewals and managing our membership database; our Corresponding Secretary Jeanne Solensky for keeping us informed; and to Bob Chapman for his wise guidance. And special thanks to Nancy Golden and Elizabeth Leckie, who worked diligently to put this issue of the Journal together. Without the volunteer contributions of all these very dedicated folks and others, the AA would not be able to continue its valuable work.

I strongly urge you to become a friend of the Alumni Association on Facebook and share your news at <https://www.facebook.com/vsaalumni/>.

Cheers!

A handwritten signature in dark ink that reads "David H. Lamdin". The signature is written in a cursive, slightly slanted style.

David Lamdin (Newport 2015, London 2017, Chicago 2018)



*Temple of the Winds.* Photo by Fred Golden

a lovely lunch in the dining room of their 1820s Italianate Palazzo Style home. They then gave us a brisk walk around their famous walled garden, and explained their plans for ecologically sound development to yield more fruits and vegetables to help the estate become self-sustaining.

We were entertained uproariously in the museum-like home of the Marchioness of Dufferin and Ava; she is the last in line on the property originally built in 1801 for Sir James Blackwood, the 2nd Baron of Dufferin. It has been said of the house, “There is no other house in Britain like Clondeboye—a monument to a man whose life was like a Victorian fairy tale of adventure, and a monument to the golden age of the largest and most far-flung empire the world has ever seen...but, unlike the empire, it endures still, a vignette of an almost-forgotten age and little altered since the death of its creator.”

We were shown around Mount Stewart by the elegant Lady Rose Lauritzen, a member of the Stewart family, and her American-born husband Peter Lauritzen, an art historian, expert on Venice, and tour guide for trips several of our group had previously taken. This National Trust property was started in the 1820s and completed by a

different architect in the 1830s. After being served cocktails and nibbles, Mr. Lauritzen gave us a tour of one of the more spectacular follies of Ireland, the Temple of the Winds, found in the demesne and considered one of the finest small buildings in all of Ireland.

Food and drink were always at hand. We were served champagne at the house of one of the more important people in Irish preservation and the founder of the Follies Trust, Primrose Williams, along with her husband Edward, but we also ate and drank royally at both the Victorian Crown Liquor Saloon and Castle Coole, while on our own we found wonderful Irish meals around town while sharing tales, listening to music, and rehashing our very, very full days. We were treated to a tour of Lissadell by the grandchild of household help; his knowledge knew no bounds, making the tour

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*Victorian Travelers at Clondeboye, the home of the Marchioness of Dufferin and Ava, fourth from the left in the first row.* Photo by Fred Golden

# THE LONDON SUMMER SCHOOL: VIEWING SITES OLD AND NEW

By Elizabeth B. Leckie, Assistant Director, London Summer School

**T**he London Summer School always springs surprises on its participants. Consider the case of one of this year's 14 students: András Jeney, who came from Budapest as the first recipient of the Gavin Stamp Memorial Scholarship. As a licensed cultural tour guide in his hometown and a Ph.D. candidate in Architectural History at Peter Pazmany Catholic University there, what could have been

more delightful for him than to be introduced to Gavin's widow Rosemary Hill? He told her he had already read and enjoyed Gavin's monograph on Gothic Revival architect George Gilbert Scott. Rosemary was pleased and surprised, and said that the new scholarship in Gavin's name was the most fitting tribute to him.

When Jo Banham became the summer school's course director in

2017, she suggested certain changes to the itinerary. New sites in London included 2 Temple Place, the opulent home and office of William Backhouse Astor, designed in Elizabethan Renaissance style, and the Gothic Revival Church of St. James the Less in Pimlico. This year, we spent an extra night out of London on the coach trip to allow a day in the Cotswolds

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*London School 2018 at William Morris's Red House: (front row) Jo Banham, Marlieke Damstra, Daniela Addamo, Hannah Winiker, Christine Speare, William Aultman, Elizabeth Leckie, Sharon Twickler, Liz Rybka, Kate Fisher; (back row) Chris Mathias, Laura Roscam Abbing, Estée O'Connor, Kim Sels, Ted Sawruk, András Jeney. Photo © Elizabeth Rybka.*

and an expanded focus on William Morris and the Arts & Crafts Movement. Last year's new sites included Kelmscott Manor and Rodmarton Manor. This year we added Buscot Park, where Burne-Jones' famous series of paintings *The Legend of the Briar Rose* is hung in the dining room. We also added the Higgins Gallery in Bedford, the Wilson Gallery in Cheltenham, and the Whitworth Gallery in Manchester to explore Arts and Crafts furniture, decorative arts, and wallpaper. Since Manchester Town Hall is closed for renovation, we visited the splendid Rochdale Town Hall instead. Birmingham has been eliminated for the time being, because of the reconstruction of Chamberlain Square in the heart of the city.

In Liverpool, we were met by Joseph Sharples, our city guide and an old friend of the Summer School. He added a visit to the Stanley Dock, a vast complex on the Mersey in the area north of the city. Restoration and development there have stirred up controversy with UNESCO over Liverpool's World Heritage Site designation. We explored partially-restored buildings and docks and saw the newly-opened Titanic Hotel in one of the large warehouses.

Ian Dungavell led the trip north again this year. He is a former Director of the Summer School, and was coaxed back by Jo after Gavin Stamp retired in 2016. Ian is the chief executive at Friends of Highgate Cemetery in north London, and invited us for an optional visit to the cemetery on Friday evening, July 13, where we had a fascinating look at headstones, monuments, even the inside of mausoleums. The only



*Rochdale Town Hall.* Photo by Elizabeth Leckie.

thunderstorm in two weeks began as we set out on our walk under large cemetery umbrellas. The rain did not dampen our spirits and added to the atmosphere of our visit.

The Alumni reception was graciously hosted once again by Martin Levy and his wife Patricia at their home and gallery in Mount Street, Mayfair. Martin is the owner of H. Blairman & Son, a fourth-generation firm specializing in Aesthetic and Arts & Crafts furniture and decorative objects. About 20 people attended. We had fewer local alumni than usual, but hot weather may have drawn people out of London. Since Mr. Levy will not accept anything

for the reception, the Alumni Association again made a donation in his name to the restoration appeal at Kelmscott Manor. The Alumni also sponsored after-dinner drinks at The Philharmonic Dining Rooms in Liverpool, a magnificent Edwardian pub with Art Nouveau interiors. Joseph Sharples led us afterward on a twilight walk around the exterior of the Roman Catholic Liverpool Metropolitan Cathedral, built in the 1960s on foundations begun by Edwin Lutyens before World War II.

It has become a tradition to spend the final day of the Summer School

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extremely special. He greeted us at the bus and announced forthwith that we were about to see the ugliest house in Ireland. The reason for this was a dispute between the owner of the house and noted English architect Francis Goodwin. The owner insisted on a budget lower than the architect created, so materials and ornamentation were minimized, leaving a stark Grecian Revival house.

There were more houses and far more memories, including uproariously funny tales by our guide John Redmill, as he attempted to explain Irish aristocracy and how you properly greet each and everyone with a title, and there were jokes from our extremely competent bus driver Niles.

We learned so much about the “Troubles” and how they effected the architecture and overall “feel” of Belfast, and we were given a small glimpse of Ireland’s difficult history through the churches that we visited.

In the end, everyone walked away with a pearl of wisdom, a photo of indescribable beauty, new friends, and a desire to go back as soon as possible. ❖



*(Top) Lady Rose Lauritzen, Stephen Haigh, Janie Petkus, Peter Lauritzen at Mount Stewart House; (Center) Lunch at Markee Castle, Ormiston House; (Bottom) Lissadell, Ballywater House. Photos by Cindy Casey*

OLD AND NEW *Continued from page 5*

in Surrey, visiting the Watts Gallery and Chapel, having a picnic lunch in Gail Naughton’s garden The Quadrangle (once Gertrude

Jekyll’s test garden), and tea and presentation of certificates and quiz prizes in the garden of Norney Grange after a tour of the house with owner Russell Clapshaw. We had as lovely a day for the visits

and celebration as we could have wished. We were back in London that evening for a delightful farewell dinner at The Black Friar, the Arts & Crafts-inspired pub at Blackfriars Bridge. ❖

# BEHIND THE BOOK

By Karen Zukowski, Philadelphia Summer School (1986), London Summer School (1989)

When I chanced to meet the indomitable Nancy Golden a few weeks ago, she insisted that I explain how *Frederic Church's Olana on the Hudson – Art, Landscape, Architecture* came to be. I co-edited and contributed an essay to this book, recently published by Rizzoli. Many of you might know that I was the curator at Olana, and now serve on the board of The Olana Partnership (TOP). Olana, the home and studio of the Hudson River School painter Frederic Edwin Church, is an abiding interest of all Victorianists.

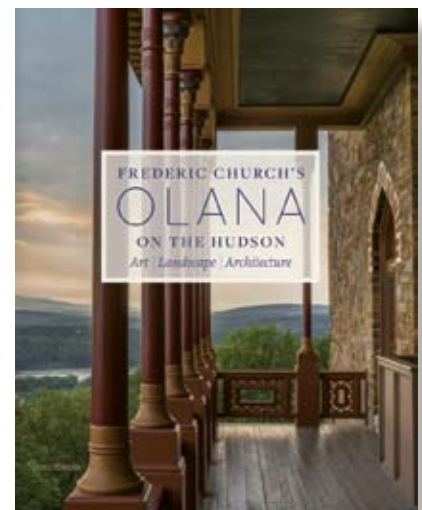
*Frederic Church's Olana on the Hudson* is a beautiful coffee table book, with some serious content. The modern photography of Olana was a labor of love by Larry Lederman, who has spent years following in Church's footsteps, camera in hand. The landscape at Olana, and the Persian-style mansion at its summit, have never been shown in such breadth and loveliness. Amid these images are three scholarly essays. Julia Rosenbaum discusses Church's shift from two-dimensional oils to his work in three-dimensional: the landscape and architecture of Olana. Eleanor Jones Harvey compares Church and Alexander von Humboldt; both used reams of empirical data to portray the underlying patterns of the cosmos. And I explain that the house at Olana, packed with references to ancient cultures and biblical themes, is a New Jerusalem in

the New World. Perspectives on the preservation, restoration, and interpretation of Olana and Church's art are provided by essays by Hudson River historian David Schuyler, Central Park expert Elizabeth Barlow Rogers, landscape architect and restorer Thomas Woltz, contemporary painter Stephen Hannock, and Larry Lederman.

The seeds for this book were sown many years ago. Prior directors of Olana had dreamed of a large-format book showcasing Olana, but the monumental work of restoring and maintaining the property and opening it to crowds took precedence. A few years ago, David Redden, then chair of the TOP board, and Sean Sawyer, the new director of TOP, both realized that a book would help fulfill one plank of TOP's strategic plan "Make Olana Famous." The book could highlight new scholarship on Olana as Church's greatest work of art, and could foreground the innovative strategic restoration plan for the landscape. These were reasons to revive conversations with Rizzoli that had occurred a few years prior.

Larry Lederman stepped forward with a contribution of his images. New York State and its Office of Parks, Restoration and Historic Preservation, which owns and operates Olana, agreed to contribute images of items from the Olana collection, including dozens of rarely-published oil sketches and architectural drawings. Julia

Rosenbaum, Director of Collections and Research for TOP, and I were recruited as editors. Budgets and outlines were drawn up, and scholars and writers were approached. A contract was signed. Then followed an intense nine months: arranging drone and still photography at Olana, requisitioning high-resolution images of Church's artwork, writing, editing, designing, more editing, proof-reading, and finally, with a click of a button, sending a huge digital file off to be printed. The resulting volume is, we believe, beautiful *and* thought-provoking. We hope it will make Olana (more) famous, be a welcome tool in fundraising for the never-ending work of restoration, and bring new visitors to Church's great showcase on the Hudson. ❖



*Frederic Church's Olana on the Hudson – Art, Landscape, Architecture*, published by Rizzoli.

# THE CHAMBER OF HORRORS

By Jo Banham, Director, London Summer School

The 2018 London Summer School's visit to the British Galleries at the Victoria and Albert Museum included an exploration of a fascinating display that reveals much about mid-19th-century attitudes toward design.

Early Victorian Britain was one of the wealthiest and most technologically advanced nations in the world, but, increasingly, it appeared to lag behind its Continental rivals in

terms of the artistry and quality of its manufactured goods. Indeed, to many people, the advent of mass production merely seemed to have encouraged the proliferation of cheap, poorly made work and a taste for decorative excess, and the 1830s and 1840s witnessed a growing urgency in debates about standards of British design. Mounting calls for improvements led first to the establishment of Parliamentary Select Committees on Arts and Manufactures (1835 and 1836), and then to the creation of Government Schools of Design (1837 onwards). They culminated in the Great Exhibition of 1851 that was intended to show once and for all the global supremacy of British manufacturing and goods. Housed in Joseph Paxton's Crystal Palace, the success of this venture in terms of the number of visitors—6 million; the profits—£186,000 (worth roughly £17 million today), and the sheer extravagance of the spectacle which included full-size locomotives and steam-powered machines as well as smaller novelties, jewelry and furnishings, seemed incontrovertible. But, with most of the prizes going to France and Germany, the majority of goods on show also served to underline the country's continuing deficiencies in design.

A direct outcome of the Great Exhibition was the creation of the Museum of Ornamental Art, the forerunner of the South Kensington Museum, later the V&A. Opened

in Marlborough House, Piccadilly in 1852, this was the brainchild of Henry Cole, an energetic and versatile campaigner for design reform who had turned his hand to a wide range of enterprises—the Penny Post, the first Christmas Card, and the introduction of a uniform national railway gauge—before tackling the Great Exhibition. Cole's ability to get the job done in difficult circumstances earned him the reputation of a universal fixer, leading Prince Albert to declare: "If you want steam, get Cole!"

Cole was awarded a grant of £5,000 to purchase British and foreign goods for the new Museum that exemplified high standards of production and design. But in a corridor close to the entrance, he also created a display, popularly known as the "Chamber of Horrors" after the original in Madame Tussaud's Waxwork Museum, that was an ambitious attempt to teach visitors about good and bad design. It contained 87 examples of contemporary textiles, wallpapers, ceramics, fancy goods and metalwork, all readily available from commercial manufacturers, some of which illustrated "Correct," and others "False" principles of design. By displaying these goods alongside one another, accompanied by explanatory texts, Cole hoped that the public would learn to distinguish between good and bad work and develop a taste for products that incorporated Correct Principles.



*Gas Lamp, R. W. Wingfield, 1848  
Victoria and Albert Museum*

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*Perspective Views of a Railway Station, Wallpaper printed by Potters of Darwen, c.1853, Victoria and Albert Museum*

The idea that decoration and design should be subject to rules was not without precedent. A.W.N. Pugin's *True Principles of Pointed Architecture* (1841) had already declared that the way that objects were made should not be disguised, and that decoration should always be subservient to an object's function and construction. Owen Jones's influential *Grammar of Ornament* (1856) went even further in stating that although all ornament should derive from nature, the forms of nature should be conventionalized or abstracted and arranged in regular, symmetrical repeats.

Henry Cole not only endorsed these views but was also deeply committed to the probity of Correct Principles in art and design: "Taste," he wrote, "has its principles as well as morals, which people understand and know ... I think to act upon the principle

of 'every one to his taste', would be as mischievous as 'every one to his morals'; and I think there are certain principles of taste which all eminent artists are agreed upon in all parts of the world." Moreover, Cole's personal belief in the rational nature of design encouraged true and false principles that were dictated by fact and logic.

Cole and his associates particularly objected to the way in which many domestic goods were dressed up to look like something else—pine was grained to resemble mahogany, cotton was dyed to look like silk, and carpets were ornamented to imitate elaborate flowers and vines, and so on. Key to their definition of Correct Principles, therefore, were the decrees that objects should not disguise their function or the materials with which they were made. Ornament should also be appropriate to the object's

materials and use; illusionistic and pictorial effects were forbidden and decoration on flat surfaces should be strictly two-dimensional. Natural forms should be abstracted and formalized and never direct imitations of nature.

Examples of False Principles in the Chamber of Horrors were condemned for being inappropriately naturalistic, incorporating trompe l'oeil decoration, using extravagant ornament, or masking their function. The wallpapers, for instance, included perspective views of a railway station, views of the Crystal Palace, and realistic depictions of Gothic architecture—all of which used illusionistic, three-dimensional effects that were deemed unacceptable in the decoration of a flat and solid surface like a wall. Chintzes and carpets were likewise castigated for their garish colors and overly naturalistic motifs that tried to compete with nature. An earthenware bread plate, which incorporated a picture of Christ and the Pharisees at its center, was considered incorrect because the image would be obscured when the plate was in use, while the choice of subject itself was clearly "objectionable" in

CHAMBER *Continued on page 10*



*Bread Plate, F & R Platt & Co., 1851 Victoria and Albert Museum*



*Well-Spring Carafe, Richard Redgrave, 1847, Victoria and Albert Museum*

taste. And particular outrage was reserved for a gilt, brass and glass gas burner in the shape of a flowering convolvulus. “Gas flaming from the petal of a convolvulus!” shrieked the catalogue; it was derided as “entirely indefensible in principle” and another example of the “ignorant search after the merely novel.”

The examples of good design included several items designed

by Cole and his fellow curators. Richard Redgrave’s Wellspring glass water carafe exemplified Correct Principles in its simple form and the stylised decoration based on reeds. Two wallpapers and a design for encaustic tiles by Pugin used similarly suitable, two-dimensional ornament based on Gothic and heraldic motifs. To many observers, however, these objects were far less appealing than their False alternatives and visitors to the exhibition were frequently torn between their preference for ornate decoration and their newly acquired knowledge of good design. Dickens’ *Household Words* included a satirical article featuring the fictional Mr. Crumpet of Lump Lodge Brixton whose visit to Marlborough House revealed the shocking errors in his taste. “When I come home,” he wailed, “a dozen hideous forms glare at me in my hall. My snug parlour maddens me; the walls and floor are densely covered with the most frightful objects; a detestable thing lies spread out at full length before my fire; ... I was ashamed of the pattern of my own trowsers, for I saw a piece of them hung up there as a horror.” Predictably, manufacturers were even more outraged to see examples of their work exhibited as examples of bad design and lobbied

tirelessly to get the display closed, although not before it had gained considerable publicity.

A novel instance of an eye-catching, didactic museum display, the long-term effectiveness of Cole’s Chamber of Horrors, and indeed of the whole mid-century movement for design reform, was nevertheless open to question. Both were clearly significant expressions of a move away from elaborate, naturalistic styles of ornament towards a more restrained and “honest” approach to decoration and form that dominated progressive architecture and design in the later Victorian period. Yet, progressive taste is always in the minority, and an examination of the catalogues of commercial manufacturers suggests that naturalistic and revival styles remained popular at the top end of the market as well as for mass-produced goods, the differences often being simply those of the quality of materials, finish, and cost. Henry Cole would no doubt have been Horrified!

All quotations from *Henry Cole and the Chamber of Horrors: The Curious Origins of the Victoria and Albert Museum*, by Christopher Frayling, London, 2010 ♦

# LONDON SUMMER SCHOOL: A DUTCH TAKE ON HERITAGE CONSERVATION

By Marlieke Damstra, Cultural Heritage Consultant in the Netherlands



*View of Stanley Dock from the Titanic Hotel terrace. Photo © Elizabeth Rybka.*

I attended the Victorian Society London Summer School as a junior cultural heritage consultant. I work for *Het Gelders Genootschap*, a Dutch heritage management organization in Gelderland in the eastern part of the Netherlands, with a focus on consultancy. Our main goal is to strengthen the spatial quality of our environment. My colleagues are specialists with various backgrounds in, for example, urban development, landscape architecture, infrastructure, historic estates, and historic farmsteads. The work of the team of cultural heritage consultants can be roughly divided into two categories. We take part in city council heritage advisory committees and independent monuments committees where listed building permits are assessed.

In addition, we do a lot of project work commissioned by the local government or private individuals. Projects vary from the creation of local heritage lists to viability studies for re-development of abandoned buildings and its relation to sustainability.

The VSA London Summer School provided the perfect opportunity for me to not only immerse myself in beautiful Victorian art and architecture, but also learn about the cultural-heritage field of the country itself. I was looking forward to the lectures and excursions given by the professionals from the field. One of my goals was to collect case studies of monuments that were being given new life in the form of additions or complete redevelopments, so that I could take these examples back to the Netherlands as an inspiration for future projects. The excursions provided some great examples and

inspired lots of discussions among the participants over coffee and in the pub. For me, one of the most exciting excursions was our visit to Stanley Dock in Liverpool. Our guide, World Heritage officer and independent heritage professional John Hinchliffe, gave an in-depth tour of the redevelopment of the complex. He told us about the difficulties and opportunities that arose from the conversion of this complex into its new use as an apartment building, for example, the problem of limited floor height and light exposure and the interesting solutions that they came up with.

The redevelopment of the tobacco warehouses reminded me of a similar project in Gelderland, called the DRU, a former iron foundry. The complex had been unoccupied for a long time before the local

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*Albert Dock, warehouse interior. Photo © Elizabeth Rybka.*

government of Oude IJsselstreek decided to transform it into an attractive area to work, live and meet other people. During the process of restoration and redevelopment of the DRU similar problems came to light. For example, as with Stanley Dock in Liverpool, the cast-iron window frames were in extremely poor condition. Yet, at the DRU a different approach was used. Instead of replacing

almost all of the window frames with newly produced ones, nearly all frames were carefully removed, cleaned, and restored before being reinstalled. The approach was of special importance because the iron window frames remind us of the former function (iron foundry) of the complex. Many of the cast-iron parts of the structure had to be preserved.

We were able to experience another surprising example of a radical

intervention when we took a coffee break in the café in the Sackler courtyard of the Victoria & Albert Museum. This new courtyard showed the struggle of the museum to find balance between historic values, on the one hand, and rapidly increasing visitor numbers on the other. In order to meet these changing needs, sometimes risks must be taken, which in this case meant the removal of the listed stone screen, designed by Aston Webb in 1909, to open up the closed side entrance into a new one. The result is a refreshingly light and welcoming courtyard and café that are tiled with handmade porcelain tiles produced by the Dutch ceramics factory Royal Tichelaar.

The summer course was a dream come true. The opportunity to explore a wide variety of 19th-century applied arts and building types together with professionals is unique. Such intensive courses, in which participants can immerse themselves in the cultural, social, and economic developments of that time, are unfortunately not yet offered in the Netherlands. I had the chance to deepen my knowledge of Victorian architecture, and received a thorough introduction to topics I was less familiar with, such as Victorian dress and Pre-Raphaelite art.

I would like to thank my fellow participants and the wonderful hosts Jo, Liz, and Ian for our exciting time. The two weeks flew by, and for me the course could have lasted at least another week. I especially appreciated the open and welcoming character of our class. The enthusiasm of the group was infectious. I loved all the discussions, sparked by the different perspectives that the participants brought. I hope to meet you all again! ❖



*Albert Dock; warehouses with bridges; doorways.* Photos © Elizabeth Rybka

# A VIEW OF GEORGE GILBERT SCOTT'S LONDON

By András Jeney, Art Historian, Ph.D. candidate, Budapest, Hungary

I was very flattered to be the first recipient of the Gavin Stamp Memorial Scholarship to the London Summer School, established after his death in December, 2017. Stamp's significance as a British architectural historian was already well-known to me. His monograph on the Victorian architect, George Gilbert Scott, has influenced my study of Scott's works. He was a prolific architect, with 879 buildings to his credit.

Scott was accused of being more interested in success than in creating original works of art. Stamp agreed that he delegated much of his design work to assistants, but he always checked their progress, and he devoted himself to the plans of



*Albert Memorial.* Photo by András Jeney

his major buildings. Scott was also criticized for his church restorations, but these medieval structures were in serious disrepair and restorations were inevitable. In retrospect, it's acknowledged that his work was respectful to the original. In the first half of the 20th century, Victorian revival styles were out of favor, another reason Scott was not appreciated. Now as my summer school experiences have convinced me, these attitudes deserve revision.

Scott submitted Neo-Gothic plans to the design competition for the Royal Courts of Justice. The winning applicant was G.E. Street. In my opinion, Scott's plan for the front facade (with accentuated middle block, two tall towers and large windows) has character more appropriate for a public building than the executed Street elevation.

The first of his buildings we visited was the St. Pancras Station and Hotel (modern building type in medieval style), his most popular work. It has elements of a German fairy tale castle, and the roof gables are Flemish style. The clock tower shows the influence of Pugin's Big Ben tower on the Houses of Parliament. Glass and iron construction were used on the roof of the train sheds. The entrance to the main staircase hall completely amazed me.

Another major work we visited was the Albert Memorial, which brought Scott a knighthood. It commemorates the sudden death in

1861 of Prince Albert, the popular husband of Queen Victoria. Scott's entry in the competition was the only Neo-Gothic design, influenced by medieval Eleanor crosses, and it was chosen by Victoria. It is a vast, resplendent monument with adornments inspired by medieval jewelry traditions. Gold, mosaic, enamel, marble, and polished granite were used. When Scott was urged to include his own portrait in the sculptural reliefs around the base, he hesitated out of modesty. He solved the problem in the end by adding simply his profile behind the figures of his eminent predecessors, Pugin and Cockerell. Initially, Scott hoped for the commission for the neighboring Royal Albert Hall, too.

The construction of the Foreign Office has an exciting history, due to changes in government and the public controversy called the Battle of the Styles (Gothic vs. Classical). Scott and Matthew Digby Wyatt were chosen to build the complex in Neo-Gothic style. However, Palmerston unexpectedly became the PM, and he was a strong opponent of Gothic. After a heated public debate, Scott agreed to an Italian Neo-Renaissance design. He then tried to trick Palmerston with plans for an early Renaissance-Venetian-Byzantine palace. Palmerston was not fooled, so Scott was resigned to designing the present Neo-Renaissance building. Many feel the interior is more impressive than the exterior. A contemporary opinion

SCOTT'S LONDON *Continued on page 14*

was that although Scott's heart nearly broke over this project, it was the finest building he ever did. In my view, the picturesque exterior on the St James's Park side gives this magnificent palace a unique character known throughout the world.

We also visited the handsome city of Lichfield to see the cathedral restored by James Wyatt and later, much more sympathetically, by

Scott. In Oxford we visited Exeter College Chapel by Scott, which was influenced by Sainte-Chapelle in Paris. I loved it, partly because a chapel of the Matthias Church in my own city, Budapest, was also influenced by Sainte-Chapelle.

After the Summer School, I continued my study of George Gilbert Scott sites. I went to West Yorkshire to see the Leeds General Infirmary, one of the first hospitals in Britain using the American low pavilion system. Returning to

London, I saw the unrivaled and beautiful St Giles's, considered by Scott to be his best church. After that, I looked at the facade of Fishmongers' Hall. Although its architect was Henry Roberts, his assistant was the young Scott, at the start of his career.

During the Summer School, we visited a great number of Victorian buildings, in the Arts & Crafts, as well as in historicist revival styles, all of which provided an unforgettable experience for me. ❖



*Exeter College Chapel, Oxford.* Photo by András Jeney

# THE CHICAGO SUMMER SCHOOL: REFLECTIONS ON THE FIRST FOUR YEARS

By Tina Strauss, Co-Director of the Chicago Summer School



*Tina Strauss and John Waters, Co-Directors of VSA Chicago Summer School.*  
Photo by Tina Strauss

The Chicago program recently completed its fourth year. It was an amazing experience, as William Canup describes in his essay (page 19). For the Co-Directors, it is the culmination of a year of preparation. It all miraculously comes together for the incoming students, one hopes, with a minimum of unpleasant surprises. Our first step following the program, beyond breathing a sigh of relief and catching up on sleep, is to conduct a serious “postmortem.” It is a useful, cathartic, sometimes painful, and, ultimately, a very productive process. It can lead to fundamental revisions (as we

did in the first couple of years) or validation that the program is working well.

Of course, we have to acknowledge that there are things that are out of our control. In Chicago, this includes traffic, construction, concerts and festivals, baseball schedules, hordes of tourists, and, inevitably, the weather. That will dictate whether the group walks or shuttles to sites, and how much time can be spent outdoors. This year there were several days that topped 100° F. Our intrepid summer school class rallied each day and dealt with the heat. In our first year, rather than heat, we had record-

setting thunderstorms forcing the group to remain on the bus at several sites. This was particularly difficult in the drenching rain at Graceland Cemetery, where buses are not allowed. We managed to convince security to allow us to do it anyway. Several brave souls in the group walked to various grave sites, including those of Louis Sullivan, Daniel Burnham, George Pullman, and the Getty Tomb. It required wading through six inches of standing water. Conversely, there were lovely early morning walks through Jackson Park to Wooded Isle to see the site of the World’s Columbian Exposition. We enjoyed the cool shade on the expansive lawn of the William Clow house designed by David Adler in Lake Forest, and got to know each other at an outdoor reception on the deck of the Cliff Dwellers Club, overlooking Michigan Avenue, Millennium Park, Grant Park, and Lake Michigan.

Regarding course options, John Waters and I begrudgingly admit that even though we find a topic fascinating, it may not resonate with the group. Sometimes we will try again the following year or we may drop it, providing us with the opportunity to plan something new. In our first year, we attempted to show the incredible scope of the Chicago Park District. It proved to be poor timing (the hump day in the middle of the program) and too enormous for the group to grasp. The next year, instead of

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touring parks, we used the afternoon to explore the town of Pullman. Subsequently, we have scheduled a day in the far northern suburbs of Lake Forest and Lake Bluff. The trip features an entire morning at Crab Tree Farm that has become a highlight for the class.

Going forward, as we've done from the beginning of the program, our criteria include a must-see list of what Chicago has to offer, that falls (mostly) into the time frame of 1837-1914, and that we can navigate on foot or by bus. That's a challenge to schedule, but great fun. Our hosts and lecturers seem to enjoy it as much as we do. The students have been very receptive to everything we can show them in our six action-packed days. We're already looking forward to next year. ❖



*Above: Chicago class in the Library of The Rookery: (front row) David Vespa, Phyllis Quinn, Richard Guy Wilson, Tina Strauss, John Waters, Gunny Harboe, Julie Cantwell; (back row) Tom Larsen, Meg Starr, David Lamdin, Carla St. Romain, David Desimone, Kerri Rubman, Mary Ellen Rigby, William Canup, Raven Hudson. Photo by John H. Waters*



*Right: St. Andrew's Chapel (Bertram Goodhue), St. James Episcopal Cathedral. Altar designed by Phoebe Traquair. Photo by John H. Waters*



# CHICAGO'S FINE ARTS NEXUS

By John Waters, Chicago Summer School Co-Director

Among the new sites Tina Strauss and I added to the 2018 Chicago Summer School itinerary was the Fine Arts Building on South Michigan Avenue, in the Loop, Chicago's downtown business area. Because we were concerned about overloading the class, we made this an optional visit. We need not have worried; this class was a game group and eagerly joined in the walk down Michigan from our classroom. What greeted them was a time capsule. A building largely preserved rather than restored, the Fine Arts Building allows its history to be read and experienced, while it continues to carry on the same business as it has for the last 120 years.

That business is sheltering activities connected with the fine arts: artists' studios, designers' and architects' offices. There is an excellent bookstore, but it's on the second floor, so you have to look for it. Enterprises related to music abound, including one of the last sheet music stores in the Loop. There are shops for the fabrication of instruments, and endless music classrooms. At the right time, being in the building is not just a treat for the eyes, but a joy for the ears, as one moves from a piano lesson, to a voice lesson, to an ensemble rehearsal.

The Fine Arts began its life as the Studebaker Building, the Midwest sales and repair center for carriages and wagons of the Studebaker Corporation. It was designed in 1885 by Solon Beman, the Chicago

architect best known for industrialist George Pullman's company town south of the city. Opened in April 1887, the building originally rose eight stories above Michigan Avenue. It has a hybrid structure, with both its interior metal framing and exterior walls carrying portions of its weight. This makes the large windows of the first five floors of its load-bearing Michigan Avenue façade particularly impressive. The lower floors were used as showrooms



*Fine Arts Building, Solon Beman, 1885-87 and 1897-98, east elevation.*  
Photo by John H. Waters

for Studebaker's equipment, while the upper floors, with their smaller but more numerous windows, were used for equipment repair.

By 1897 Studebaker's needs changed and, working with music publisher and real estate developer Charles Curtiss, it redeveloped the building and changed its name to the Fine Arts. Beman was again hired to

renovate the structure. By the end of 1898 he had added two theaters on the first floor, and two additional stories at the top. The skylighted tenth story was particularly important to the building's new use, as it was specifically intended to house artists' studios.

Interspersed among the studios, classrooms, and offices were numerous shops and galleries. These included three designed by Frank Lloyd Wright, who had a studio on the tenth floor himself for a period of time. The first of Wright's spaces, designed in 1908 for bookseller Francis Browne, was on the building's fifth floor. The shop overlooked Lake Michigan on one end, and the building's central light well, known as the "Venetian Court," on the other. The long space, divided into bookshelf-lined alcoves, was decorated with Wright's characteristic dark, linear woodwork. Wright likely met Browne as a fellow member of the Caxton Club, a meeting place for bibliophiles. The club's headquarters was also on the building's tenth floor. It may have been on the strength of the Browne shop that Wright secured the design of two other spaces in the building, the Thurber Art Gallery in 1909 and the Mori Oriental Art Studio around 1914 or 1915. The Thurber gallery was located on the top floor of a five-story annex to the north of the main portion of the Fine Arts. It therefore not only

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*Fine Arts Building, tenth-floor lobby, looking north.* Photos by John H. Waters

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had windows out to the lake on the east, but skylighted galleries to the west. The Mori Gallery was on the eighth floor. Wright's designs for these spaces survive only in drawings and photographs, but this evidence shows environments that have much in common with the work of his Prairie period. After the Browne shop moved in 1911 and the Thurber gallery in 1917, it is assumed that those interiors were dismantled shortly thereafter. Mori is known to have stayed in the building much longer, selling items to Wright from the Fine Arts as late as 1944, but by that time Mori had moved to the sixth floor. Some of the furniture Wright designed for Mori has survived and is now in the collection of the University of Illinois in Chicago.

Taking the elevator (still run by a real live operator!) to the tenth floor gives access to one of the unanticipated pleasures in the Loop. The operator opens the elevator's gate with a clang to reveal a series of murals that wrap the tenth-floor lobby walls. These murals are a striking, tangible

reminder of when the building was home base to many of Chicago's most prominent artists, including Charles Francis Browne, Ralph Clarkson, Berthe Menzler Peyton, Frederick Clay Bartlett, Oliver Grover, Martha Susan Baker, and Frank X. Leyendecker. They are largely forgotten today, even in Chicago, but in the early 20th century they were part of a thriving community—much of it centered in the Fine Arts Building. This

was a time when artists' studios were not just work places, but showplaces. Clarkson's studio at the north end of the tenth-floor lobby was a perfect example of this. Its fine carpets and books, as well as a prominently-displayed copy of Velasquez's *Las Meninas*, all marked the artist's knowledge of the finer things. They were carefully displayed to appeal to his potential portrait clients. Clarkson's success at the time becomes evident as soon as one starts looking at the name plates on portraits hung in universities, clubs, and other institutions throughout Chicago.

While the Fine Arts Building may not be the cultural center it once was, it is still a vibrant hive of activity. Along with the expected stops of the Chicago Summer School like Unity Temple, the Auditorium, and Glessner House, the Fine Arts is a wonderful example of sites that are often among the most exciting of the VSA summer schools, where the unexpected brings to life the past in a whole new way. ❖



*Fine Arts Building, tenth-floor lobby, looking northwest (from left) murals (1900-1906) by Frederick Clay Bartlett, Oliver Dennett Grover, Martha Susan Baker.*

# CHICAGO SUMMER SCHOOL: MODERNISM ON LAKE MICHIGAN

By William Canup, Façade Restoration Specialist

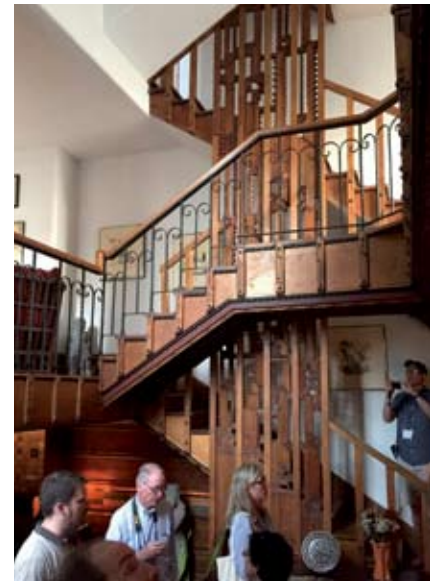
As an alumnus of both the Victorian Society's Newport and London Summer Schools, I had high expectations coming into the 2018 Chicago program. I am pleased to say that the Chicago program did not disappoint. Our gifted guides, Richard Guy Wilson, Tina Strauss, and John Waters, led us on a well-crafted and highly enjoyable odyssey covering the Windy City's most historic and influential works of architecture and design. As in the Newport and London programs, the underlying academic rigor of the Chicago Summer School made the program as informative as it was entertaining.

I hadn't spent much time in Chicago before, so I was delighted

when I found out that the program's housing accommodations were downtown right in the Loop, just two blocks away from Grant Park. This proved an excellent home base, not only for our tours of nearby historic landmarks, but also for going out in the evenings and getting to know the current character of the city. We hit the ground running on the first day with a walking tour of the Loop and a visit to the Art Institute of Chicago. Our introduction to the city was capped off with a welcome reception at the Cliff Dwellers, a private club founded in 1907 for artists, architects, and other creative professionals. While sipping chardonnay on the rooftop terrace, I didn't know whether to be more impressed by the view of



*View from hotel dormitory at University Center in the Loop.* Photo by William Canup



*Staircase of the Glasner Studio (1928-32) by Edgar Miller.* Photo by William Canup

Lake Michigan or the names of notable members on the walls that included Daniel Burnham and Louis Sullivan.

The rest of the program flowed in similar fashion with an agenda full of exceptional sites, several of which are not open to the general public. One of my personal favorites was the Glasner Studio, with its intimate jewel box interior designed by Edgar Miller. Perhaps the 20th century's most under-celebrated Renaissance man, Miller embellished almost every surface of the studio with carved or applied detail in a variety of media with inspired originality. I was also blown away by our trip out to Crab Tree Farm, a private estate designed by Chicago architect Solon Beman,

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where we had the privilege of touring an exceptional collection of Arts & Crafts ceramics and furniture.

The Chicago Summer School had a multidisciplinary approach to learning about each of the historic sites we visited, and the tours and lectures touched on everything from decorative arts, to 19th-century engineering, to the history of retail. Apart from the diversity of sites and subject matter, one of the program's strengths was the variety of participants it drew. Everyone on the trip had wide-ranging backgrounds and interests. It was wonderful to learn from the other attendees and gain new insights because of their unique perspectives.

As a battle-hardened veteran of the two other summer schools, I knew firsthand that the Victorian Society programs offer invaluable educational opportunities for preservation professionals. So much of what I have learned during past summer schools has been directly applicable to my work. The theme of the 2018 Chicago Summer School, the American roots of Modernism, dovetailed perfectly with my professional interests. I work as a façade inspector for an architecture firm in New York City that specializes in restoring the exteriors of historic buildings. For this job, I often examine the sides of tall buildings from a suspended window-washing scaffold. It was terrific to visit the birthplace of the skyscraper and learn about its development by seeing many early incarnations in person. Studying the Chicago School of Architecture and touring works like the Rookery and the Monadnock Building by Burnham & Root have provided me a point of comparison for

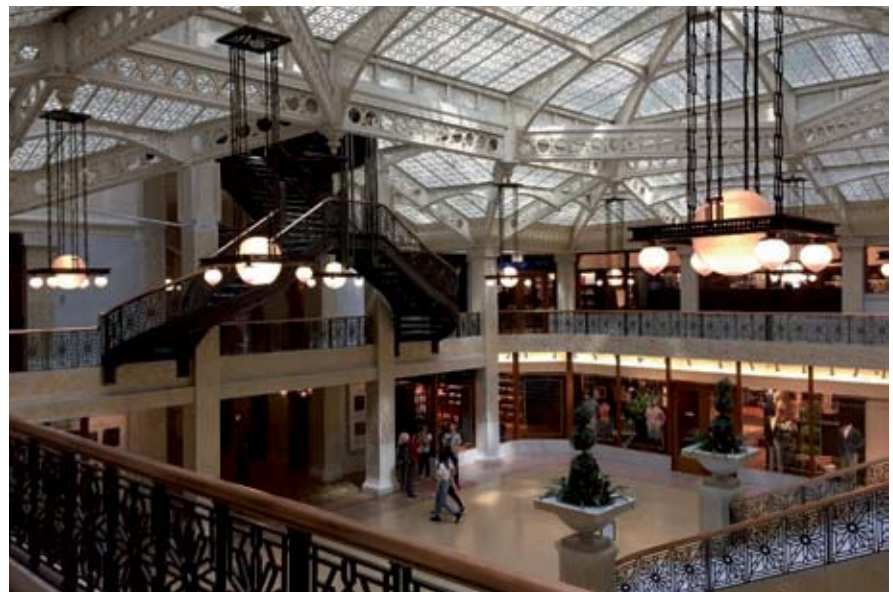
early skyscrapers in New York and enriched my understanding of the evolution of 19th-century building technology.

Apart from professional development, one of the greatest takeaways I have from the trip is the inspiration gained from seeing such an array of extraordinary landmarks. Sitting down in front of the fireplace in Burnham & Root's studio or

exploring the interior volumes of Frank Lloyd Wright's Unity Temple are experiences that are difficult to adequately capture in words. My feelings of excitement and wonder while visiting these exceptional spaces are the some of my best memories from Chicago Summer School. They are memories to last a lifetime, which is exactly how long I plan to continue studying architecture. ♦



*Professor Richard Guy Wilson and William Canup play acting Burnham & Root (Left) in their studio in the Rookery Building.*



*Lobby of the Rookery Building (1888), redesigned by Frank Lloyd Wright in 1905. Photos by William Canup*

# NEWPORT: THE CENTER OF MODERN ARCHITECTURE IN THE 19TH CENTURY

Richard Guy Wilson, Director, Newport Summer School



Richard Guy Wilson. Photo by Merrily Gumpel

“Wilson, you have to be kidding! Newport as Modern? Why, it was the center of Gilded Age excess!” This is a paraphrase of what several individuals have yelled at me when I assert that some of the architecture built in Newport during the 19th century was very innovative and might be considered “modern.” One must be careful with the term since in the 19th century, “modern” without a capital M meant design that was new, up to date. It also meant buildings that employed new technology. Today of course, it is “Modern” (with a capital M) and means a style (or styles) that rejects history and usually rejects ornament. Depending on the Modern style one is discussing, it can be minimalist, has flat or low roofs, and lots of glass. There are many Modern styles. However, the capital letter “Modern” doesn’t come into

usage until the 1920s and reflects the new designs emerging in Paris, Berlin, Dessau, and Weimar. This usage of Modern was picked up in the United States with institutions such as the Museum of Modern Art in New York, founded in 1929, and has become the ruling interpretation. But as noted, lower case “modern” meant new ideas, not a style, and much of the architecture produced in Newport was innovative.

Richard Upjohn’s Kingscote, originally built 1839-41 for George Noble Jones, a planter and cotton merchant from Savannah, is one of the first Gothic Revival cottages

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“Wilson, you have to be kidding! Newport as Modern? Why, it was the center of Gilded Age excess!”

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in the United States. He took the idea from English sources (Upjohn emigrated from England) and converted it into the standard American building material, wood. Upjohn’s design for Jones caught the attention of Andrew Jackson Downing, who adopted it and published numerous iterations in his books: *Cottage Residences* (1842), and *The Architecture of Country Houses* (1850). Jones’s Newport house passed into the hands of the King family, who in 1880 hired McKim, Mead & White to make a major addition

which was innovative for the day in its open space.

Today, we interpret architects whose buildings appeared in Newport, such as Richard Morris Hunt, McKim, Mead & White, Peabody and Sterns as bound by tradition, tied to the historical past. But their work could be very innovative such as that of Richard Morris Hunt (1827-95), whose work was constantly praised and appeared with great regularity in the most influential architectural publications. Hunt’s Breakers (1892-95), frequently seen as the crown jewel of excess, was historical in the sense that its outer form was derived from Italian palazzi. But underneath the Hunt palazzo were very progressive elements, such as a steel frame, which was very new for the time, Guastavino vaulting, which was both fireproof and created large spans, electricity (very new), multiple water systems, and fire suppression. Technologically, it was one of the most advanced buildings in the United States, if not the world.

Richard Morris Hunt, who frequently receives the label “the King of Excess” with the Breakers, Marble House, and Ochre Court, had a very experimentalist earlier career. Hunt, the first American to study at the École des Beaux-Arts in Paris, 1848-1853, came under the influence of the leading architectural theorist, Eugene-Emmanuel Viollet-le-Duc. Viollet-le-Duc, who was a

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medievalist, argued in his various treatises that buildings should directly express their structure, it should not be hidden. Hunt's Griswold House, 1861-1864 (now the Newport Art Museum), was his first major work in town and demonstrates its structure with the heavy exposed timbers on the exterior. This was the first of a totally new design in America. The Griswold House was also revolutionary with the vast and tall interior staircase hall and the different levels and balconies. Hunt designed several other similar houses in Newport (a few of which still exist) before he fell into his "mansion" or Breakers mode.

Many years ago, the great American architectural historian Vincent Scully put Newport back on the map with his book, *The Shingle Style* (1955), with the sub-title: *Architectural Theory and Design from Downing to the Origins of Wright*. Scully also coined the term "Stick Style," and both were the outcome of his Ph.D. dissertation at Yale, titled "The Cottage Style." Scully argued that a new architecture appeared in the houses by McKim, Mead & White,

and others, from the later 1870s and 1880s that were covered in shingles and also contained open floor plans. Of McKim, Mead & White's various Newport houses, the Isaac Bell, 1882-83, is perhaps the best example of the free-flowing space that connects the hall, the parlor, the dining room, and then windows from floor to ceiling that open on the porch. On the exterior, the shingled gables and forms were derived from 18th-century houses that McKim had closely studied and commissioned photos of them. In the 1880s, the Bell House was described in a publication as "modernized Colonial." The impact of the Bell's open space can easily be seen in the Chicago suburban houses that Frank Lloyd Wright began to design in the late 1880s and would continue for the rest of his life. And to be noted, Wright copied many of the forms of the Newport shingled houses in his own work, such as his "Home and Studio" (1889), in Oak Park.

While Wright deserves the title of "Father of American Modern" (spelled with a capital M), he was eclectic in his early days. In addition to cribbing on the Shingle Style, he also did full-fledged "Colonial/



*The Breakers, loggia with Guastavino vaulting; Richard Morris Hunt, 1882-95. Photo by Richard Guy Wilson*

Georgian Revival." His Blossom House (1892), located in the south side of Chicago, is a direct copy of McKim, Mead & White's H.A.C. Taylor House, 1882-84, in Newport. McKim, Mead & White had very carefully studied the grand American houses of the so-called Georgian period, c.1700-1800, and created one of the most magnificent, with Palladian windows on the first floor. For its time the Taylor House was one of the most radical and modern in the United States. Unfortunately, it was destroyed in the 1950s, but with the VSA's Summer School, we can drive by and bow.

Newport contains many other buildings by those that have been mentioned, and others such as the leading San Diego architect, Irving Gill, who is sometimes credited with creating the International Style before the Europeans. The point is, Newport is a treasure trove of great designs and buildings that date across the spectrum. It represents many different approaches and styles, and they need to be understood as very innovative and modern for their time. ❖



*Blossom House; Frank Lloyd Wright. 1892. Photo by Richard Guy Wilson*

# NEWPORT SUMMER SCHOOL: FOLLOW THE LEADER!

By Nancy Carlisle, Senior Curator of Collections, Historic New England

Having lived in New England for most of my adult life, I believed I had a pretty good sense of what Newport was all about—interesting colonial history, followed by a long sleepy period, followed by the Vanderbilts and the Gilded Age. As well, I had already attended a number of lectures by Richard Guy Wilson, and thought that, there too, I knew what to expect. Depth and insight, of course. And plenty of context for whatever the topic was.

I'm not certain how quickly I realized that the program was going to eclipse my expectations. Was it that first evening when Richard presented an overview of Newport's history, adding flesh to

my oversimplified outline? Perhaps not. Certainly, the first full day when a lecture, walking tour, lunch with classmates, more walking, and going in and out of buildings not normally open to the public made it clear that we'd be learning, exploring, sharing, and seeing far more than I had expected. And by the morning of day two, when we walked a few hundred yards from our dorm at Salve Regina University to see H. H. Richardson's 1874-76 Watts Sherman House with Stanford White's later addition and exquisite Peacock Room-esque library, I realized just what a privilege this was going to be. It was to be an elaborate treasure hunt, with the master sleuth RGW showing us where all the best goodies were hidden.

Generally, each day included both tours and lectures. While Richard provided the lion's share of the lectures, there were also some terrific ones by other experts. We learned about Newport's lesser known architects from Ronald Onorato, about servants from John Tschirch, about the French interior design firm Allard and Sons from Paul Miller, and about women designers from Pauline Metcalf. Richard's lectures (accompanied by exhaustive bibliographies) focused on the major architects and designers whose work we would see—Richard Morris Hunt; McKim, Mead & White; Edith Wharton and Ogden Codman, among others, and then off we'd go to visit their buildings.

I'd be hard pressed to comment on the high point of the program. There are too many. I'm a sucker for all things Richardson, so of course I loved North Easton. But also, the 1880-82 McKim, Mead & White Tilton House with its glistening glass fragments on the exterior and extraordinary carved woodwork inside; the stained-glass windows by La Farge, Tiffany, and McPherson; the amazing Japanese style house in Fall River designed in 1894 by Ralph Adams Cram, of all people. And Richard's insider view of the characters behind these buildings—the dipsomania of one, the twerpiness of another.

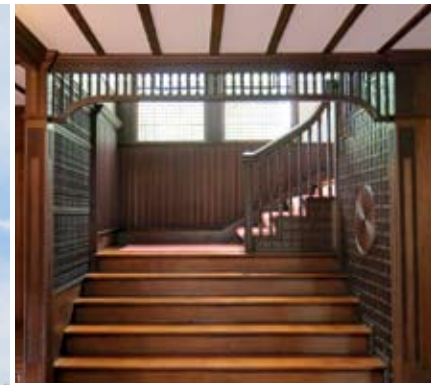
There were wonderful receptions. The Newport Preservation Society



*Embedded Glass on the Tilton House, McKim, Mead & White (1880-82).*

Photo by Nancy Carlisle

LEADER *Continued on page 24*



*Clockwise: Tilton House Exterior, Tilton House Stairway, detail of Tilton House Stairway, McKim, Mead & White (1880-82). Photos by Nancy Carlisle*

LEADER *Continued from page 23*

treated us to beer and wine in the Bell House; Bill and Alison Vareika, after opening their house



*Bacon Rock, McKim, Mead & White. Photo by Courtney Long*

to us earlier in the week, hosted a reception in their gallery filled with 19th-century paintings by artists with ties to Newport; Pauline Metcalf welcomed us to her family's wonderful property outside Newport with its refreshingly airy 1930s house, Philmoney, by George Locke Howe. These and others made us feel welcome and fed our tired but satisfied souls.

And can I mention my classmates? From graduate students to retirees, this was a great bunch of people. When you're thrown together with a like-minded group who are willing to spend ten and more hours a day looking at and learning about buildings, you know you're going to have fun.

For nine days I saw fantastic architecture, learned acres more

about the second half of the 19th century than I could have imagined, and spent time with wonderful people. But my takeaway is something else. Richard Guy Wilson is a force unto himself. Over the course of the week I lost count of how many private homes were opened for us. At each one the owners either knew and cared for Richard or they didn't know him but couldn't wait to. We could see that he has been cultivating relationships in Newport for decades. And not just by glad-handing. We soon learned that Richard has been in the forefront of the fight to preserve and protect Newport's architecture for longer than anyone can remember. That dedication made our visits possible and made the program so much more than I had expected. Thanks Richard. I'm truly grateful. ❖



# NEWPORT 2018: TEN DAYS TO SHAKE THE WORLD

By Ted Bosley Director, The Gamble House, Pasadena CA

For the better part of 30 years I have listened to colleagues rhapsodize about the VSA's Newport Summer School, famously led for more than three decades by Professor Richard Guy Wilson. I have routinely exhorted others to attend, and I've written letters of recommendation for my own staff and earnest volunteers, all the while wondering how I could carve out time to participate myself. For a raft of reasons that probably seemed excellent at the time, I couldn't join the legendary *de rigueur* march through the dense sweep of America's architectural heritage that is Newport, Rhode Island. Until 2018.

With apologies to John Reed and his classic account of the Bolshevik Revolution, ten days in Newport with Richard Guy Wilson shook my world, and entirely for the better. Please understand: as an unreconstructed California-centric bungalow enthusiast, far removed



*William Watts Sherman House.* Photo by Ted Bosley

from the fame and grandeur of Newport, I may have been a little slow to grasp references to New York society doyennes of the 1880s, or the maze of Vanderbilts that inhabited Newport, and the architectural allegories that characterized them. By about Day 3, however, I found myself nodding knowingly (with our tremendously collegial and knowledgeable cohort of students) to tales of Marble House Alva's swipes at her sister-in-law's exuberant entertainments at the Breakers, and the smug pride of less flush wealth whose servants were occasionally hired ad hoc at the more prestigious estates for special occasions. By then, too, I had gotten the drift of pots calling the kettles black.

These were not only ten days that shook my view of this particular world, they shook the dust off my appreciation for the vast sweep of American architectural design. To my delight, the Victorian Society's Newport summer program covered the Victorian era and reacquainted us with the rich legacy of Colonial, Revolutionary, and post-Revolutionary architecture. This made the anticipated focus on the late 19th and early 20th centuries all the more meaningful. Newport enjoys one of the densest concentrations of comparative American housing stock of every era (Salem has more 17th-century examples), showing the full range of American design from the 1600s to the early 20th century. With its rich legacy of each era (the city had never been burned, and then the first fire

hydrants in America appeared here), it is possible in this highly walkable community to appreciate one of the best immersive experiences in American architecture.

Personal highlights from the program are simply too numerous to list. I'll note only a few. I learned from Professor Wilson (respectfully "RGW") how the iconic William Watts Sherman House (H.H. Richardson, 1874-76) had exuberant flourishes added to the south elevation—Aesthetic-movement carvings of sunflowers on the barge boards—potentially without HHR's full knowledge, by young associates Stanford White and Charles Follen McKim.

The La Farge-decorated Newport Congregational Church—a comprehensive and important conservation work-in-progress—was a standout visit for understanding how a small congregation could dedicate itself to such a huge task; an inspiring story unfolding over years.

Among the turn-of-the-century "cottages" along the Bellevue corridor I confess that Marble House was my favorite, for its scholarly approach to historical references and decorative allegory. While not as big as the Breakers, its owner, Alma Vanderbilt, was justly proud of its standing in the day.

Who knew that San Diego architect Irving Gill designed three houses in

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SHAKE *Continued from page 25*

Newport, including the magnificent shingle-style Wildacre (1900-01)? We had the privilege of touring the spectacular house, and waterside site, with its owner, who fully grasped its aesthetic connection to Arts & Crafts architecture in California.

The wonderfully Japonesque Rev. Knapp House in Fall River (Ralph Adams Cram, 1894) was opened to us, bottom to top, by its gracious owners, who also have a finely-tuned understanding of its significance, this time as one of the finest architectural examples of the Japan craze in Victorian America.

It was striking to witness the affection that these homeowners feel for RGW. I'll just note here that the privileged access we routinely enjoyed at so many private residences, along with lovely evening receptions put on by enthusiastic owners and supporters, is clearly thanks to RGW's respectful and attentive care shown to all of the property stewards, who have become his friends, over many years. It was therefore a pleasure to write letters of thanks to the owners and caretakers of the properties, especially knowing that it may help pay forward the goodwill.

I cringe to recall the many, many, excellent moments along the Newport program's path that I have not mentioned here. Suffice to say that I will always cherish the people and places that made up the 2018 Newport Summer School. Thank you, RGW, and thank you to everyone who participated, for ten days that shook my world. ❖

*(Above) Irving Gill; (right) Knapp House. Photo by Ted Bosley*



# NEWPORT SUMMER SCHOOL: UNDERSTANDING A DICHOTOMY IN TASTE

By Courtney Skipton Long, Ph.D., Postdoctoral Research Associate, Art Collections, Yale Center for British Art

As I drove across the Newport Bridge and into town, the view instantly struck me as both humble and majestic. In some ways those two words describe Newport's changing architecture over time—what was once majestic is now humble, and what was once humble is now majestic.

Three structures in particular helped me to reflect on this changing dichotomy of taste.

The first building to captivate me was the mid-18th-century Nichols-Wanton-Hunter House. The original home, belonging to Jonathan Nichols, Jr., was expanded to its current Georgian colonial plan by Colonel Joseph Wanton, Jr., and



*Nichols-Wanton-Hunter House interior.* Photo by Courtney Long

then later purchased by U.S. Senator William Hunter of Rhode Island after the American Revolutionary War. The house's lineage reflects Newport's importance as a city of financial exchange, political neutrality, and social mobility. Upon entering, I was impressed by the central hall and symmetrical rooms, as well as the beautifully carved woodwork. This specimen of the 18th century stands out as one of the key structures from the Summer School. As a home, it helped narrate Newport's history, capturing the story of its inhabitants' status and wealth; and as a piece of architecture, it helped contextualize the development of Newport's built and decorative environment.

Kingscote was the second house to receive my full attention. Designed for the wealthy Georgia landowner, George Noble Jones, by the British cabinetmaker and American immigrant, Richard Upjohn in 1839, this summer "cottage" is considered one of the first Gothic Revival homes in New England. The structure contains many features associated with medieval ecclesiastical architecture and takes its inspiration from 18th-century reinterpretations of Gothic designs by the novelist and antiquarian Horace Walpole (1717-1797). Pitched roofs, square drip molds, decorative crenulations, finials, and chimney pots all work together to make this English-inspired country home the epitome of the new American cottage orné style. When the Joneses moved back

to Savannah in 1863, the house was sold to William Henry King and became known as Kingscote. It was under David H. King III (nephew to William) that the house was renovated. Upjohn's original design had become humble in the Kings' eyes, and to give the house new majesty George Champlin Mason and the New York-based firm McKim, Mead & White were enlisted to enlarge the west wing. Already known for The Casino (1879-1881) on Bellevue Avenue, McKim, Mead & White (but mostly White) went to work at Kingscote in 1880 to design a dining room that would meet the Kings' entertainment needs. Combining Colonial American and Japanese-inspired designs and textures, the dining room encapsulates many of the themes associated with late 19th-century Gesamtkunstwerk architecture—mahogany wainscoting, ceiling tiles made of cork, and opalescent green and blue glass tiles made by Louis Comfort Tiffany. As a scholar of 19th-century British art and architectural history, I was mesmerized by this house. And, I think I may have been one of the last to leave—which wasn't considered good form as Richard Guy Wilson's voice could be heard echoing up the staircase, down the corridors, and into the dining room, "Come on!"

Besides the countless Queen Anne Style houses, the plethora of Shingle Style homes, and the multitude of

NEWPORT *Continued on page 30*



*Newport Class at Beacon Rock, from left to right (first row): Elsa Catarina Rodrigues, Yorkman Lowe, Janet Self, Nancy Connors, Kelsey Dootson, Sibyl McCormac Groff; (second row): Emily Banas, Alexis Mucha, Susan Robertson, John Ward, Amelia Hughes, Danielle Ulrich; (third row): Emily Fearnbach, Kristen Patzer, Robert Harper, Don Merrill; (back row): Teddy Styles, Pamela Larsen, Sarah Nichols, Edward Bosley, Courtney Long, John McHugh, Richard Guy Wilson, Nancy Carlisle, Merrily Gumpel, Victor Badami. Photo by Richard Guy Wilson*

## BATTLE HYMN OF NEWPORT CLASS OF 2018

**By John Ward with a nod to Julia Ward Howe**

Mine eyes have seen the glory of the coming of the Guy;  
He is trampling through buildings with a twinkle in his eye;  
He is gazing at the barge boards with his head up to the sky;  
His troops go marching on.

Glory! What a lot of houses we are seeing!  
Glory! What a lot of houses we are seeing!  
Glory! What a lot of houses we are seeing!  
His troops go marching on.

We have seen him on the porches as we all go 'round his picks;  
We are squinting in the corners as we look for "Tricky Dicks;"  
We are taking in the info and we'll try to make it stick;  
His troops go marching on.

Glory! What a lot of churches we are seeing!  
Glory! What a lot of churches we are seeing!  
Glory! What a lot of churches we are seeing!  
His troops go marching on.

Bear with us of a moment as we go out on a limb;  
And suggest he's got a fondness for White, Mead & C. McKim;  
Since his days back in the Navy, he has tried to talk to them.  
His troops go marching on.

Glory! What a lot of walking we are doing!  
Glory! What a lot of walking we are doing!  
Glory! What a lot of walking we are doing!  
We troops go marching on!

# THE SIX CITIES OF NEWPORT

By Merrily Gumpel, Retired Museum Advisor



*Artist studio.* Photo by Merrily Gumpel

Indelible, that is my takeaway from VSA's Newport Summer School experience. While scrolling through Instagram the other day, slogging through a session on the LifeCycle, I suddenly began thinking of shingles, and I immediately recalled the houses we examined and studied with shingles such as the enchanting Bell House. While this is just one moment, I feel like there have been many of these moments since Summer School ended, and I also feel like there will continue to be more of them in the future. Why? Because the subject matter is great in so many ways. Anyone with an eye for design, decoration, architecture, history, sociology, and urban development would agree that VSA's Summer School covered

these topics intensely, interestingly, and indelibly. Sort of like the "Cities of Newport" mentioned in the novels *Theophilus North* and *The Maze of Windermere*, so let's imagine VSA's Newport Summer School as Six Cities. These "City" categories are the lectures, the itinerary, the architecture, the administration, the student body, and the leader.

The *lectures*, City 1, were excellent and were delivered by lecturers who are experts in their fields. They lectured on interesting and pertinent material to the syllabus. They were enriching. I particularly enjoyed how the lectures mostly came in the morning before the tours in the afternoon, when the subject matter was still fresh in our minds. Delivered in this way, they broke up the subject matter in digestible pieces, and then applicable visuals followed to form the indelible impressions I speak of.

The *itinerary*, City 2, was chock full of not just the excellent lectures and tours of the buildings, but a pleasant mix of lectures, lecturers, tours of buildings, tours of landscapes, meet-and-greets at cocktail hour, walking tours, and bus rides. Nothing was really the same from day to day, so it was always fresh and fun, even on the dreaded big walking day—the day we composed the Class of 2018 anthem sung to the tune of "The Battle Hymn of the Republic."

As expected, the *architecture*, City 3, was exceptional. The different

historical periods, the different styles, the different purposes, the different architects...and their personalities...and the patron's personalities. No one should be fooled into thinking the Summer School is an aggrandized version of taking a tour of the Bellevue mansions. It is so much more than that! And what it did for me was to pull all these architectural details together and sort them into the wider category of Victorian, and helped me to understand why they are Victorian.

The *administration*, City 4, was better than I expected. Not fair, but when I showed up the first day and was greeted with a paper folder in this electronic, app-infested time of ours, I was skeptical about the week to come. I was wrong. The Summer School was scheduled to perfection. We met all timelines, places, houses, and buses. Summer School Administrator Anne Mallek did a wonderful job communicating and organizing and worrying that everyone was comfortable and satisfied. So, an A+ on administration!

Our *student body*, City 5, was diverse, which made for interesting discussions, thoughtful analysis, and differing points of view. It is really difficult to corral 25 people, all unknown to each other, from all over, in tight quarters, throughout long days; and, then leave them affable, friendly, and polite. I loved

SIX CITIES *Continued on page 30*

SIX CITIES *Continued from page 29*

that there was a mix of ages, the very young—oh, my gosh—to the retired but energetic. The brew of people was terrific. Maybe a bit of magic went into the pot? Richard Guy Wilson, the *leader*, City 6, is a Merlin and he is full of spunk! If we all came for an immersive program in Victorian architecture, we sure as heck got it. RGW has a knack to keep things rolling, keep things interesting, and convey SO MUCH information. I cannot

say I was bored, ever, during my time at Summer School. He knows what to say, how quickly to say it, how deeply to study it, and how to keep the mood of the course uplifted and his students' curiosity satisfied.

Combined, all six Cities of the VSA Newport Summer School made for an indelible experience. I cannot say enough positive about it, but I can say all of us in the Class of 2018 are the better for understanding what we came to learn. ❖



*Bell House.* Photo by Merrily Gumpel

NEWPORT *Continued from page 27*

stately Colonial Revival structures—not to mention the boastful rivalry of grand Beaux-Arts mansions—the final building that captures the majesty of Newport, for me anyway, is the Edwin Dennison Morgan III home, Beacon Rock.

Situated high above the Narragansett Bay, the liquid epicenter of Newport's shipping wealth, McKim, Mead & White's Beacon Rock emerges from a mountain-like outcrop, morphing into a hybrid structure somewhere between a Greek temple and an Italian villa. While the Vanderbilts

had their new Versailles across town, the great-grandson of a New York governor had a veritable "modern Acropolis" overlooking the harbor. While both structures took their inspiration from historic and mythic figures related to ancient sun gods, the structures could not be more different. Yet, both homes testify to Newport's rise as a significant resort town, and contribute to the city's gleaming second Golden Age.



*Kingscote; Richard Upjohn, 1839-41.* Photo by Courtney Long

From that vantage, high above the bay, watching military planes dart in formation between distant clouds, and with the wharf in front of the Nichols-Wanton-Hunter House just visible up the coast... that is when I fully appreciated Newport in all of its glory—its humility and its majesty. For me, the greatest part of the Summer School was the sense that I got to know a place in a short amount of time, and that I could see the history of Newport unfold through the experienced, insightful, and knowledgeable eyes of our fearless leader, Richard.... "Come on!" ❖

# WILLIAM MORRIS' BELOVED KELMSCOTT MANOR SAVED BY THE HERITAGE LOTTERY FUND

By Jo Banham, Director, London Summer School

A highlight of recent London Summer Schools are visits to Kelmscott Manor, the 16th century Oxfordshire farmhouse that William Morris leased as his country retreat from 1871 until his death in 1896. Described by Morris as “heaven on earth,” the beautiful stone building is located in an idyllic English setting close to the source of the Thames. The house, landscape, and surrounding countryside were a rich source of inspiration for some of Morris’s most important designs and ideas. His vision of a socialist

utopia, memorably described in *News from Nowhere*, is clearly based on Kelmscott, and the house is a mecca for lovers of Arts & Crafts and 19th-century architecture and design.

Kelmscott Manor remained in the Morris family until 1962, when it was taken over by The Society of Antiquaries of London, which saved it from dereliction and opened it to the public. In 2017 the Society launched a major campaign to carry out urgent repairs and renovations

to the house, gardens, and a new education visitor facilities. Martin Levy, host of the annual Alumni Association reception for the London Summer School students, is the chairman of the Kelmscott Campaign Group. In October, the Society announced a grant of £4.3 million from the Heritage Lottery Fund to carry out this plan. Said Levy, “I am delighted that the Heritage Lottery Fund has endorsed our passion for this project and enabled it to proceed for the benefit of future generations.” ❖



(Left) Jo Banham and students examining Morris wallpapers, Whitworth Gallery, Manchester. Photo by Elizabeth Leckie  
(Right) Kelmscott Manor. Photo by The Society of Antiquaries of London

# IN MEMORIAM

**C. Dudley Brown** (London 1977), a widely known and honored interior designer and historic preservationist, based in Washington DC, and founder of the Victorian Society in America's Washington chapter, died April 19 at the home of a relative in Nashville TN following a long battle with lung cancer. He was 88 years old.

Known to his many VSA friends for his wit and charm, not to mention his skill at the piano, Dudley was born in Cleveland OH, obtained a bachelor's degree in interior design at the University of Cincinnati, and expanded his interest in historic preservation with graduate studies at Cornell.

Moving to the Washington area in 1952, Dudley—he never used his first name Clinton—was soon providing much needed help to the U.S. Navy in refurbishing and improving its dreary residential quarters. By 1962 he had established the interior design program of the General Service Administration's federal supply service, which oversees government housing across the country.



Much in demand, he found himself designing the interiors of the official residences of leading officials, including the Joint Chiefs of Staff as well as the interiors of many historic buildings, including the West Wing of the White House, and the military academies at West Point and Colorado Springs.

Operating his own interior design firm, C. Dudley Brown & Associates, from 1964 to 2014, he traveled widely, overseeing or advising on the restoration of many varied historic sites, including George Washington's River Farm at Mount Vernon, the Governor's Mansion in Annapolis MD, and the Samuel Roberts House in Key West FL, a traditional "conch cottage" built by sailors, spongers and fishermen.

During his long association with VSA, he was a man for all seasons. In addition to founding the Washington chapter, he chaired a preservation workshop in Philadelphia in 1973, served variously as a member of the Decorative Arts Advisory Committee, VSA Secretary and Historian, was a vigorous auctioneer often selling auction items from his clients at the VSA annual meetings, and was on the Board of Directors from 1974 until his death.

"Dudley was a key figure in the history of the Victorian Society and historic preservation," said John Simonelli, VSA Executive Vice President, "and he will be sorely missed by all who knew him."





**Carole Chapman**, a loyal participant in many VSA activities, died in her home in Montclair NJ, on May 17, of complications from a brain tumor. Carole was born in 1940 in Pittsburgh PA. She worked for Westinghouse in Pittsburgh, then moved with the company to Los Angeles, where she met her husband Robert Chapman. After a couple of years, the Chapmans moved East for business reasons, settling first in Manhattan and then in Montclair for the past 40 years. Carole worked for American Scandinavian Bank and its successors in Manhattan for 15 years.

With her husband Bob, she spent many years renovating their historic home in Montclair and in furnishing it through antique shows and sales, yard sales, and lots of hard work. They enjoyed traveling together around the world.

Carole attended the London Summer School in 1999 and the Chicago Summer School in 2014. She was very active in both the VSA and the AA. She and Bob were fixtures on our trips,

regularly attending the Annual Meetings and Study Tours of the Alumni Association.

Carole was such a gentle soul. Her grace and kindness elevated the quality of every event she attended. Her faithful commitment and devotion to the mission of the Alumni Association and the VSA will be dearly missed, as will the friendship she provided. She is survived by her husband and ten nieces and nephews. A memorial service was held on June 17 at St. Cassian's Church in Montclair.



**John C. Freed**, 87, longtime Victorian Society member and friend of the VSA Summer Schools, died peacefully on May 30, at his home in San Francisco. John was born on December 29, 1930, in Oklahoma, and lived in Oklahoma City, Paris, Denver, and San Francisco. He was predeceased by his spouse, Paul Duchscherer, another longtime Victorian Society member, author, and historical, architectural, and design consultant.

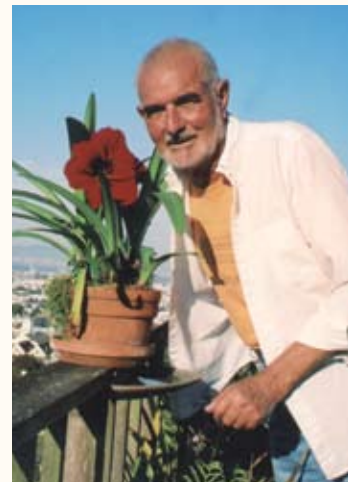
John assisted his partner as the initial editor on all of the books written by him. These books include *The Bungalow*, *Inside the Bungalow*, *Outside the Bungalow*, *Victorian Glory* (two editions), *Along Bungalow Lines*, *Beyond the Bungalow*, *Bungalows* (a collection of postcards), and the Pomegranate series of eight books on various bungalow rooms and elements. Paul Duchscherer's work as a popularizer of both

bungalows and Victorian buildings was enhanced by John's deft editorial hand and contributions.

John graduated from the University of Oklahoma with a Bachelor of Fine Arts in 1952 and a Masters of Fine Arts in 1957. He received a Letzeiser Gold award and was the recipient of two Fulbright fellowships, which allowed him to continue his graduate studies in Paris. He principally worked in an Abstract Expressionist style. His paintings were widely exhibited in the 1950s. John enjoyed a long retirement following his career at Chevron. Throughout his lifetime, he was an avid reader of literature, biographies, and art history. John accompanied Paul Duchscherer on many Victorian Society alumni trips and thoroughly enjoyed each one of them.

John specified that memorial contributions be made to the Alumni Association in memory of Paul Duchscherer.

– Don Merrill (Newport 2018)



# ALUMNI NEWS

We like to keep in touch with all our alumni and to share your news with fellow alumni. Do send your news to David Lamdin at [dalamdin@aol.com](mailto:dalamdin@aol.com).

**Ted Bosley** (Newport 2018), Director of The Gamble House in Pasadena CA, and **Jennifer Trotoux** (Newport 2017), the house's Curator, have co-curated an exhibition of Japanese joinery with noted Japanese architect and antiquarian Yoshihiro Takishita. Mr. Takishita has affectionately interpreted remnants of architecture and skilled carpentry salvaged from Edo-period folk houses as contemporary sculpture. The timber castoffs are artfully displayed to resonate with the 1908 Arts & Crafts house by Greene & Greene.

**Lydia Brant's** (Newport 2010) book, *First in the Homes of His Countrymen: George Washington's Mount Vernon in the American Imagination* (UVA Press, 2017), received the 2018 Henry-Russell Hitchcock Award from the Victorian Society

in America. Mount Vernon also launched a website with her research that crowdsources buildings that look like Mount Vernon. Keep an eye out for Mt. Vernon activities at <https://www.mountvernon.org/library/digitalhistory/is-that-mount-vernon/>

**Melissa Buron** (London 2014), Director of the Art Division of the Fine Arts Museums in San Francisco, was the curator of a recent exhibition at the Legion of Honor, "Truth and Beauty: The Pre-Raphaelites and the Old Masters," which closed September 30. The show was the first international exhibition to juxtapose examples by Pre-Raphaelite Brotherhood artists with works that inspired them, including those of Fra Angelico and Jan Van Eyck.

**Jennifer Carlquist** (Newport 2008) was recently appointed Executive Director of Boscobel House and

Gardens (Garrison NY), having joined the staff as Curator in 2015. Ms. Carlquist lectures widely on design history and museum studies, including for the Victorian Society Summer Schools, for which she served as Administrator from 2011-2014.

**Cindy Casey** (Newport 2014, Chicago 2016), a VSA board member, will be accompanying 50 Buddhist monks from five countries on a pilgrimage of piety to holy sites in the state of Bihar, India, and in Nepal, until January 2019. The monks enter monasteries as youngsters and learn the words of Buddha, but they do not learn about Buddhist history, art, and architecture. As Cindy travels about the rural towns, she sets up a classroom on the bus to teach the monks more about Buddhist culture and history. The monks, in turn, give her a sense of peace and calmness that she finds nowhere else in the world. Follow her experiences at [www.PassportandBaggage.com](http://www.PassportandBaggage.com).

**Ian Cox** (London 1991), former Director of the London Summer School, has an interesting blog on Facebook of his travels. It's also available at <https://www.coxinthedowns.blogspot.com/>

**William Cullum** (Chicago 2015, London 2014), Senior Designer at Thomas Jayne Studio, was recently honored at a reception at The Century Association in New York



*H.A.C. Taylor House; McKim, Mead & White (1882-84), Newport.*

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Marklee Castle, Ireland. Photo by Cindy Casey

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after being listed by the editors of *House Beautiful* in their annual guide to Rising Stars in the design field. He serves on the board of the VSA Alumni Association and the Summer Schools Committee.

**Amanda Davis** (Newport 2015), was named to the National Trust for Historic Preservation's list 40 Under 40: People Saving Places, for her work as project manager for New York's LGBT Historic Sites Project.

**Margaret Denny, Ph.D.** (London, 2009) recently co-curated the exhibition "Margaret Bourke-White's Different World" at the Cornell Fine Arts Museum, Rollins College, in Winter Park FL, May 24-Aug. 26. Two of her essays appeared in the accompanying exhibition catalogue: "Photographs from the U.S.S.R: Shifting 'Eyes on Russia'" and "Woman Under Fire: Broadcasters and Photo Journalists in WWII." <https://360.rollins.edu/arts-and-culture/new-quarter-of-exhibitions-at-cornell-fine-arts-museum>

**Michael Diaz-Griffith** (London 2015) was recently promoted to Associate Executive Director of The Winter Show (formerly The Winter Antiques Show). America's longest continuously operating fair, the Show celebrates its 65th Anniversary Jubilee from January 18-27, 2019, at New York City's Park Avenue Armory. In his new role, Michael is focused on cultivating diverse audiences and making antiques accessible to a new generation of collectors and enthusiasts.

**Mimi Findlay** (London 1992, Newport 1994), trustee of the Lockwood-Mathews Mansion in Norwalk CT, was honored at the Mansion's Travel with the Victorians Gala on October 13, for her years of dedicated service.

**Yosvanis Fornaris Garcell** (Newport 2013), Curator of Asian Art at the National Museum of Decorative Arts of Havana, is completing his M.A. in the History of Chinese Porcelain at the University of Ceramics in Jingdezhen, China. The Chinese government awarded him a four-year scholarship. He was profiled

in an article, "Traces of Chinese Porcelain in Cuba," in the March 3, 2018 issue of *China Today*.

**Sibyl McCormac Groff** (London 1982, Newport 2005), "the Spirited New Yorker," author, lecturer, tour guide, and Rockefeller Center cultural historian was featured in the New York Times: <https://www.nytimes.com/2017/12/14/nyregion/the-christmas-freak-of-fifth-avenue.html> Sibyl's charming book, *A New York Christmas: Ho-Ho-Ho at Gothamite* is available at Amazon.

**Caroline Hannah** (London 2002, Newport 2009), Associate Curator at Bard Graduate Center Gallery in New York City, was part of the exhibition staff that organized the recent acclaimed show at the Gallery. "Agents of Faith: Votive Objects in Time and Place" explored the meanings behind offerings made for blessings, cures, or in memoriam, in diverse cultures and religions from ancient civilizations to the present.

**Donna Ann Harris** (London 1987) is preparing the 2<sup>nd</sup> edition of her 2007 book *New Solutions for House Museums: Ensuring the Long-Term Preservation of America's Historic Houses* for Rowman and Littlefield Publishers. It is an update on her thesis that not every historic house saved by local activists needs to be turned into a traditional house museum. The new edition will be a discussion of the successes or disappointments of the museums profiled in the original case studies. Publication is expected in 2020.

**Stephen Jerome** (London 1989, Newport 1990 & 2005) presented a lecture on September 28, on "Victorian Boston" in Provincetown MA, that included

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iconic photographs taken in 1931 by Walker Evans who joined with Lincoln Kirstein, Walker's early promoter, and architect/poet John Wheelwright to photograph Victorian architecture for a book Wheelwright was writing.



Photo by Elizabeth Leckie

With **Jo Banham** (*left above*), Director of the London Summer School, **András Jeney** was the first recipient of the Gavin Stamp Memorial Scholarship to the London Summer School.

**Horatio Joyce** (London 2012) chaired the session “Fantasies of Aristocracy: England and the American Renaissance” at the Society of Architectural Historians’ International Conference in Providence, RI, on April 24-28.

**Keith Letsche** (Newport 2016, London 2017), co-authored an article, “The Shrewsbury-Windle House: A Case Study for Mid-Nineteenth Century Gaslight Installation,” which appeared in the Spring 2018 issue of the Victorian Society magazine, *Nineteenth Century*. It was based upon a project he worked on for Historic Madison (Indiana), Inc.

**Laura Macaluso’s** (Newport 2015, London 2017) *A Guide to Thomas Jefferson’s Virginia* was published by The History Press on July 9, 2018.

**Debra N. Mancoff** (Newport 2015) gave a lecture in April, at Ruggles Hall at the Newberry Independent Research Library in Chicago on “What to Wear...to the Royal Wedding” of Prince Harry of Wales and Meghan Markle. Debra explores the interconnections of art, fashion, and culture, with a focus on Britain. She is a Scholar-in-Residence at the Newberry Library, where she regularly teaches in the Seminars Program. Her newest book, *The Face: Our Human Story*, written for the British Museum, was recently published: <https://www.thamesandhudsonusa.com/books/the-face-our-human-story-hardcover>. It is a thematic study of the face on objects and works of art from all cultures throughout history.

**Catherine Casteel Olasky** (London 2007, Newport 2011) and **Maximilian P. Sinstedden** (London 2011) were featured in an article in the *Wall Street Journal* on “Manse of a Lifetime,” a decorating project they worked on for a home on the Channel Island of Guernsey.

**Christopher Pollock** (Newport 2002, London 2010), Historian-in-Residence for the San Francisco Recreation and Parks Department, will author the upcoming publication *San Francisco’s Golden Gate Park: A Thousand and Seventeen Acres of Stories* by Norfolk Press. This is to celebrate the 150th anniversary of the park’s founding in 1870. First published in 2001, the book will be radically revised and include numerous illustrations.

**April Riegler** (Newport 2009) is the Director of Communications at FoodStories Brand, which brings



*St. Pancras Station, London.*

new food and beverage products from around the world to America’s tables. She was its founder in 2007, and continues to run the non-profit Hope Shines, which aids impoverished children in Rwanda.

**Kerri Rubman** (London 2011, Chicago 2018) continues to edit articles for the National Trust for Historic Preservation’s quarterly *Forum Journal* and serve as a heritage consultant for the city of Calgary, Canada, producing reports on the history and architecture of buildings under consideration for inclusion in the city’s heritage inventory. She is currently on a team documenting the social history and key buildings of Calgary’s Chinatown. She volunteers with the Community Heritage Roundtables, which produces public workshops, and on a committee working to establish historic districting in Calgary.

**Hannah Sigur** (Newport 2008) started a new position as Affiliate Researcher at Instituto de História da Arte, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa in Lisbon, Portugal.

**Jaclyn A. Spainhour** (Newport 2013) is one of two museum professionals chosen to be Virginia Association of Museums' first Leadership and Advocacy Fellow for 2019. She will be doing research on how museums can better accommodate people with intellectual disabilities, like autism, and promote neurodiversity. She has also published two biographies as part of the Library of Virginia's effort to create an encyclopedia commemorating the women's suffrage movement, which are available online. Her upcoming book, *Museums and Millennials: Marketing to the Coveted Patron Generation*, will be published by Rowman and Littlefield as part of the American Association of State and

Local History's museum studies series in 2019.

**Sarah E. Thomas** (Newport 2010) received a Ph.D. in History from the College of William & Mary in May. She is the administrative and archival assistant for the Lemon Project, William & Mary's multifaceted attempt to rectify wrongs perpetrated against African Americans by the college through action or inaction. She also published articles in *American Period Furniture* (December 2017) and *The Chronicle of the Early American Industries Association* (September 2017).

**Margaret Kelly Trombly** (Newport 2011) guest-curated "Faberge and the Russian Crafts Tradition"—an

exhibition at the Walters Art Museum in Baltimore. She edited the exhibition catalogue published by Thames & Hudson.

**Jeanne Solensky** (Newport 2007, London 2012) has recently been promoted at the Winterthur Library where she has worked for 20 years. Her new position is the Andrew W. Mellon Librarian for the Joseph Downs Collection of Manuscripts and Printed Ephemera, in charge of collection development and digital initiatives for the department.

**Sergei Troubetzkoy** (London 1978, Newport 1994) spoke at the 3rd

## CALL for PAPERS

*Nineteenth Century* magazine is the peer-reviewed journal of The Victorian Society in America. Scholarly submissions are encouraged in the fields of cultural and social history of the United States dating from 1837 to 1917. *Nineteenth Century* publishes regular features reflecting current research on architecture, fine arts, decorative arts, interior design, landscape architecture, biography and photography.

### Guidelines for Submissions

Submissions should be from 2,000 to 6,000 words in length, with illustrations and end notes as necessary. Submissions should be in a Microsoft Word document. Illustrations should be formatted as .jpg, .tiff, .eps or .pdf, 300 dpi or greater, and submitted by **January 1** for publication in the Spring issue, and **July 1** for publication in the Fall issue. Manuscripts shall conform to the latest edition of the *Chicago Manual of Style*. It shall be the responsibility of the author to secure the rights to publish all images. The Victorian Society in America and the editors assume no responsibility for the loss or damage of any material.

**Email submissions to:** Warren Ashworth, Editor  
NineteenthCenturyMagazine@gmail.com

International Thornton Wilder Symposium (July 2018) about his mother's 40-year friendship, which began as a student, with Thornton Wilder. In October, Troubetzkoy participated in a study tour of Palladian Villas in Italy, organized by Thomas Jefferson's Poplar Forest. He continues to present lectures dealing with 19th- and early 20th-century architecture, cemeteries, culture, and the decorative arts.

**John Waters** (Newport 2007, London 2013, Chicago 2015) is now working full-time at the Frank Lloyd Wright Building Conservancy, which necessitated his stepping down as Co-Director of the Victorian Society in America Chicago Summer School. He will continue to be involved as Associate Director when the school is in session.

**Katie McCarthy Watts** (Newport 2017) was graduated in May with an M.A. in Architectural History from the University of Virginia.

She works as an Architectural History Field Director at Dovetail Cultural Resource Group in Fredericksburg VA.

**Elyse Werling** (London 2017) is now the Editorial and Production Manager at the White House Historical Association.

**Ashley E. Williams** (Newport 2017) recently received an M.A. in Art History from University of Massachusetts Amherst with a focus on 19th-century art, architecture, and design. She is now the John Wilmerding Intern in American Art at the National Gallery of Art, Washington, DC

**Richard Guy Wilson** (Director, Newport Summer School) was honored by the University of Virginia with the \$5,000 annual prize given in his name, starting in 2017, for Excellence in the Study of Buildings, Landscapes, and Places for UVA undergraduate and graduate students. Richard also curated the exhibition "From the Grounds Up: Thomas Jefferson's



*RGW atop Moongate, Chateau-sur-Mer. Photo by Nancy Carlisle*

Architecture & Design" at UVA from January 26 to April 29, which investigated and illuminated Jefferson's many architectural accomplishments, as well as the classical tradition to which his architecture was aligned. Richard was also the first recipient of what will be an annual award of the Initiatives in Arts & Culture, presented September 21 by Lisa Koenigsberg at the National Arts Club in New York. ❖

## MISSING ALUMNI

The Alumni Association is eager to keep in touch with all of our graduates. Unfortunately, we've lost contact with the following alumni. Please us know if you know their whereabouts by contacting Sara Durkacs, Membership Secretary, at [sdurkacs@gmail.com](mailto:sdurkacs@gmail.com)

- |                       |                    |                        |                    |                    |
|-----------------------|--------------------|------------------------|--------------------|--------------------|
| Lynn Alsmeyer-Johnson | Barbara Ecker      | Nina Harkrader         | Jennifer Markas    | Gabrielle Schikler |
| Alfred Baucom         | Trevor Fairbrother | Neil Harvey            | Cheryl Miller      | Brian Schultes     |
| Jeffrey Bostetter     | Valija Evalds      | Marcelene Jeffersonn   | Leah Moebs         | Heather Smith      |
| Alan Brainert         | Edith Forman       | Paula Jones            | Kathy Moses        | Jan Spak           |
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|                       |                    | Jerry & Toby Levine    |                    |                    |

# 2018 SUMMER SCHOOLS STUDENT ROSTER

## NEWPORT

### **Victor Badami**

Providence RI  
Graduate Student, Rhode  
Island School of Design

### **Emily Banas**

Providence RI  
Curatorial Assistant, Rhode  
Island School of Design

### **Edward Bosley**

Pasadena CA  
Director, The Gamble House

### **Nancy Carlisle**

Haverhill MA  
Senior Curator, Historic  
New England

### **Nancy Connors**

Greenwich CT  
Decorative Arts Appraiser

### **John Cooper**

Deptford NJ  
Web designer/administrator  
for VSA Alumni Association

### **Kelsey Dootson**

Springfield MO  
Graduate Student,  
University of Virginia

### **Emily Fearnbach**

Winston-Salem NC  
Interior Designer

### **Heather Fearnbach**

Winston-Salem NC  
Interior Designer

### **Merrily Gumpel**

Wapiti WY  
Retired Museum Advisor

### **Robert Harper**

Mattituck NY  
Southold Town Historic  
Commissioner

### **Amelia Hughes**

Charlottesville VA  
Graduate Student,  
University of Virginia

### **Pamela Larsen**

San Francisco CA  
Docent, Haas-Lilienthal House

### **Courtney Long**

New Haven CT  
Research Associate  
Yale Center for British Art

### **Yorkman Lowe**

Emeryville CA  
Volunteer, San Francisco  
Victorian Alliance

### **John McHugh**

Cincinnati OH  
Retired Executive

### **Don Merrill**

San Francisco CA  
Administrator, The Veen Firm

### **Alexis Mucha**

New York NY  
Manager of Rights and  
Reproductions, Bard  
Graduate Center

### **Sarah Nichols**

London, England  
Retired Chief Curator,  
Carnegie Museum of Art

### **Susan Robertson**

Chicago IL  
Glessner House & Chicago  
Architectural Foundation  
Docent  
London Summer School 2013

### **Elsa Catarina Rodrigues**

Lisbon, Portugal  
Chair International  
Committee for Historic  
House Museums

### **Janet Self**

Cincinnati OH  
Retired Attorney

### **Edward Styles**

San Diego CA  
Researcher

### **Danielle Ullrich**

Hermitage TN  
Registrar, Belmont  
Mansion

## CHICAGO

### **Julia Ann Cantwell**

Van Nuys CA  
Docent, Frank Lloyd Wright  
Hollyhock House

### **William Canup**

Brooklyn NY  
Façade Restoration  
Specialist

### **David Desimone**

Lake Geneva WI  
Director, Wisconsin  
Historical Society

### **Raven Hudson**

Chesapeake VA  
Docent, Hunter House  
Victorian Museum

### **David Lamdin**

Arlington VA  
President, Alumni  
Association of the  
Victorian Society  
Summer Schools

### **Thomas Larsen**

San Mateo CA  
Curator, Carolands Estate

### **Phyllis Quinn**

San Francisco CA  
Event Planner, Historic  
Houses

### **Mary Ellen Rigby**

Etna NH  
Retired art book editor

### **Kerri Rubman**

Calgary Alberta Canada  
Heritage Planning

### **Carla St. Romain**

Pasadena CA  
Docent, Frank Lloyd Wright  
Hollyhock House

### **Meg Starr**

San Francisco CA  
Retired Executive Director,  
Carolands Foundation

### **David Vespa**

Arlington VA  
Retired Librarian

## LONDON

### **Daniela Addamo**

Fresh Meadows NY  
PhD Student, City College  
of New York

### **William Aultman**

Macon GA  
Curator, Hay House Museum

### **Marlieke Damstra**

Nijmegen, The Netherlands  
Cultural Heritage Consultant

### **Kate Fisher**

New York NY  
Graduate Student, New York  
University

### **András Jeney**

Pecs, Hungary  
PhD Student, Peter Pazmany  
University, Budapest

### **Chris Mathias**

Nahant MA  
Paper Conservator

### **Estée O'Connor**

New York NY  
Art Historian, 19<sup>th</sup>-Century Brit-  
ish Art & Architecture

### **Laura Roscam Abbing**

Amsterdam, The Netherlands  
Cultural & Historical Researcher

### **Elizabeth Rybka**

Chicago IL  
Photography Student,  
Columbia College Chicago

### **Theodore Sawruk**

West Hartford CT  
Professor of Design, Theory, His-  
tory and Preservation  
University of Hartford

### **Kim Sels**

Baltimore MD  
Professor of Art and Design His-  
tory, Towson University

### **Christine Speare**

New York NY  
Masters Student, Fine & Decora-  
tive Art & Design, Sotheby's  
Institute of Art

### **Sharon Twickler**

New York NY  
Freelance Writer, Web Editor at  
La Vieille Russie

### **Hannah Winiker**

Oceanside NY  
Graduate Student, Parsons  
School of Design

# 2018 ALUMNI ASSOCIATION SCHOLARS

A most grateful thank you goes to the many alumni who so generously supported the Alumni Association Scholarship Fund. They made it possible to award a total of \$24,250 to the following students:

## LONDON SCHOOL

Marlieke Damstra  
Nijmegen, The Netherlands  
Cultural Heritage Consultant

András Jeney  
Pecs, Hungary  
PhD Student

Estée O'Connor  
New York NY  
Art Historian, 19th-Century  
British Art & Architecture

Kim Sels  
Baltimore MD  
Towson University Professor  
of Art & Design History

Hannah Winiker  
Oceanside NY  
Parsons Graduate Student

## NEWPORT SCHOOL

Kelsey Dootson  
Springfield MO  
Graduate Student, University of VA

Amelia Hughes  
Charlottesville VA  
Graduate Student, University of VA

Courtney Long  
New Haven CT  
Research Associate  
Yale Center for British Art

Elsa Catarina Rodrigues  
Lisbon, Portugal  
Chair International Committee  
for Historic House Museums

Edward Styles  
San Diego CA  
Researcher

## CHICAGO SCHOOL

William Canup  
Brooklyn NY  
Façade Restoration Specialist

Raven Hudson  
Chesapeake VA  
Docent, Eloise Hunter Museum

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The officers and board members of the Alumni Association give special thanks to those Alumni members at the Supporter level and above. Your generosity is appreciated!

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The Alumni Association officers and board are extremely grateful to those listed below who made additional contributions above and beyond membership dues and in support of the funds indicated. Thank you!

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in memory of Sally Wadsworth*  
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The Alumni Association is extremely grateful to the following The Victorian Society in America (VSA) donors, Victorian Society Chapters and others who so generously supported the Summer Schools through their donations to The Victorian Society specifically for the Schools, which the VSA asked to be acknowledged.

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# HERITAGE SOCIETY

We are extremely grateful to the following members who so thoughtfully and generously include the Alumni Association in their wills or trusts. Their gifts will make a lasting difference to deserving scholars for years to come.

The **Bob and Carole Chapman Fund** very generously awarded a grant of \$10,000 to the Alumni Association Chapter in memory of Carole Chapman.

**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.

*Including the Alumni Association in your estate plans is an effortless way to support the Schools. If you are interested in and require further details about including the Alumni Association in your will or trust, please contact President David Lamdin at (703) 243-2350 or at [dalamdin@aol.com](mailto:dalamdin@aol.com).*



## AN INVITATION TO JOIN

Since 1966, The Victorian Society in America has fostered an appreciation of this country's 19th century heritage through its preservation efforts, publications, and its Summer Schools in London, Newport, and Chicago.

There are many outstanding benefits of a Victorian Society membership including supporting the Summer Schools, attending symposia, study weekends, and the annual meeting and tour in a location with a distinguished Victorian heritage, helping preserve historic structures, and receiving its scholarly publication *Nineteenth Century* and *The Victorian Quarterly* newsletter.

For more information or to join go to [www.victoriansociety.org](http://www.victoriansociety.org)



# VICTORIAN SOCIETY IN AMERICA 2019 SUMMER SCHOOLS DATES & FEES

Summer School alumni are among the best recruiters of applicants. Please encourage your colleagues, friends, students, or fellow classmates to apply. You can also help by posting Summer School brochures at your institution, speaking about the schools at local universities and at local historical societies or historic house museums, or by hosting a recruitment event for which the Alumni Society will provide \$250 toward the expenses and help with emailing the invitations.



*From top: Ochre Court, Newport; The Rookery, Chicago; Wightwick Manor, Wolverhampton, England, Photos by John H. Waters*

## NEWPORT MAY 31-JUNE 9

The renowned architectural historian Richard Guy Wilson explores four centuries of architecture, art, and landscape in a ten-day program based in Newport RI. The course includes lectures by leading scholars and opportunities to get behind the scenes of some of America's grandest mansions.

\$2,700 tuition includes nine nights shared accommodation, lectures, entrance fees, some meals.

## CHICAGO JUNE 13-18

Course Director Tina Strauss and Associate Director John Waters focus on the American roots of modernism with expert lectures and tours. After the Chicago Fire of 1871, progressive architects and patrons moved the city to the forefront of technological and aesthetic experimentation.

\$2,100 tuition includes seven nights accommodation, lectures, entrance fees, some meals.

## LONDON JUNE 29-JULY 14

With an emphasis on the Arts & Crafts Movement as well as on high Victorian design, Course Director Joanna Banham and a distinguished roster of experts explore the architecture and the landscape and industrial arts of London, the Midlands, the Cotswolds, and other key locations.

\$4,500 tuition includes 15 nights shared accommodation, lectures, entrance fees, some meals.

**Applications must be received by March 1, 2019.**  
**Full and partial scholarships are available.**

For more information, to apply for the schools, request copies of the 2019 brochure or other requests, please contact Anne Mallek, Summer Schools Administrator at 636 771-7190, [vsasummerschools@gmail.com](mailto:vsasummerschools@gmail.com) or go to the website [www.vsasummerschools.org](http://www.vsasummerschools.org).

Please contact David Lamdin if you are willing to host a recruitment at [dalamdin@aol.com](mailto:dalamdin@aol.com).



*Victoria still reigns in Belfast.* Photo by Fred Golden

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