



VICTORIAN SOCIETY IN AMERICA SUMMER SCHOOLS ALUMNI ASSOCIATION

Fall 2006

Dear Fellow Alumni,

I'm pleased to send you this newsletter, which covers the activities of the Alumni Association of the VSA Summer Schools for the past two years, 2005 and 2006.

I was deeply honored to have been elected President of the Summer Schools Alumni Association in December 2005. I want to extend my heartfelt gratitude to my predecessor, John A. Martine, who so very capably served as President from September 1993 to December 2005.

The most notable achievement of his presidency was initiating, organizing, and leading the Alumni Study Tours: Northumberland, England; Ireland; Decorative Arts in England; Amsterdam, The Netherlands; Montreal, Canada; Budapest and Hungary; Poland; Prague, Czech Republic; Slovenia; and Frank Lloyd Wright's Fallingwater and Kentuck Knob and Victorian Pittsburgh. Each Study Tour was not only a truly remarkable experience—and I speak from personal experience as I joined most of the tours—but also raised significant funds for Summer School scholarships.

The good news is that John has agreed to continue to arrange and lead the Alumni Study Tours and is already hard at work on a trip to Barcelona, Spain for Fall 2007.

Shortly after my election, the Alumni Association's operations were thoroughly reviewed by the national Victorian Society in America. The result of this process was a clear definition of the mission and goals of the Alumni Association and a more productive relationship with the national organization. We are pleased to move forward and to offer increased support of the Summer Schools through consistent funding of scholarships and expanded recruiting efforts.

Another outcome of the VSA review is that VSA board member and Summer School alumnus Charles Robertson has volunteered to take on the challenging task of revising the Alumni Association bylaws to reflect the newly agreed upon mission and goals of the chapter.

Thanks to the generosity of so many alumni, I'm delighted to report that we provided the 2006 Summer Schools with \$12,350 in scholarship aid and an additional \$2,592 toward the VSA Summer Schools Committee's recruitment efforts.

The Alumni Association board unanimously agreed to recognize Sibyl McCormack Groff's tireless and significant contributions to the Summer Schools by naming a scholarship in her honor. Contributions to the Sibyl McCormack Groff Scholarship

ALUMNI ASSOCIATION CHAPTER

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SUMMER SCHOOL SCHOLARSHIPS

Donations from the Victorian Society Scholarship Fund, the VSA Alumni Association, VSA regional chapters, foundations, and individual supporters provided \$57,800 in scholarship funding for the 2005 Newport and London Summer Schools and \$64,750 for the 2006 Summer Schools. Nineteen Newport Summer School students and 12 London Summer School attendees received full or partial scholarships in 2005, and 16 Newport and 11 London students were awarded scholarships in 2006. Three of the 2005 scholarships and 5 of the 2006 scholarships were funded by the VSA Alumni Association. Thank you to the following donors for their generous contributions to the Summer Schools:

Alumni Association
Anonymous
Esther Ames Scholarship
William Dane Scholarship
Mary Anne Hunting Foundation, Inc.
Keepers Preservation Education Fund
Ed Mohylowski Scholarship
Roger and Gretchen Redden
John Simonelli
Sallie Wadsworth
VSA Falls Church Chapter
VSA Metropolitan Chapter
VSA New England Chapter
VSA Northern New Jersey Chapter
VSA Ohio River Valley Chapter
VSA Philadelphia Chapter
VSA Washington D.C. Chapter
Victorian Society Scholarship Fund

E-MAIL CORRESPONDENCE

Please help us to maximize our funding of Summer School scholarships! To reduce the cost of mailings, the Alumni Association will communicate with members by e-mail as much as possible. To make sure that you receive our e-mails, please adjust your browser(s) so that they do not block the following addresses:

bob_chapm@msn.com
victoriansociety.alumniassoc@yahoo.com

VICTORIAN SOCIETY SCHOLARSHIP FUND TEA

November 13, 2006

Alumni Association members are invited to attend a French Tea and a private viewing of the exhibit *Masterpieces of French Jewelry* to benefit the Victorian Society Scholarship Fund on Monday, November 13, 2006, from 6:00 to 8:00 PM at The Forbes Galleries in New York City. *Masterpieces of French Jewelry* includes more than 150 exquisite pieces of French artistry spanning 125 years and celebrates the unique attributes of French jewelry and its creators, as well as its impact and influence on American culture.

For information and reservations, please contact Andrianna Campbell, (212) 620-2418, acampbell@forbes.com. And to learn more about the tea and exhibition, see Andrianna's article later in this newsletter.

ALUMNI ASSOCIATION OF
THE VICTORIAN SOCIETY SUMMER SCHOOLS

2005 FINANCIAL STATEMENT

Opening Balance, January 1, 2005	\$38,949.08
Income	
Member dues	\$ 1,830.00
Scholarship donations	7,206.35
Slovenia/Trieste Study Tour	64,495.26
Other	317.34
Total income	\$73,848.95
Expenses	
Study Tours	\$49,118.95
Summer Schools Committee recruiting	5,475.13
Summer School scholarships	4,800.00
Alumni-sponsored events	1,523.82
Other recruiting expenses and newsletter	5,176.42
Victorian Society ad and chapter dues	500.00
Miscellaneous operating expenses (postage, copies, etc.)	611.08
Total expenses	\$67,205.40
Net	\$6,643.55
Closing balance, December 31, 2005	\$45,592.63

2007 SUMMER SCHOOL SCHEDULES

Newport, R.I., June 1-10, 2007

London, July 7-22, 2007

The VSA Summer School alumni are among the best recruiters of Summer School applicants. Please encourage your colleagues, friends, or fellow students to apply for the 2007 sessions and consider posting Summer School brochures at your institution.

For additional copies of brochures and applications, please contact:

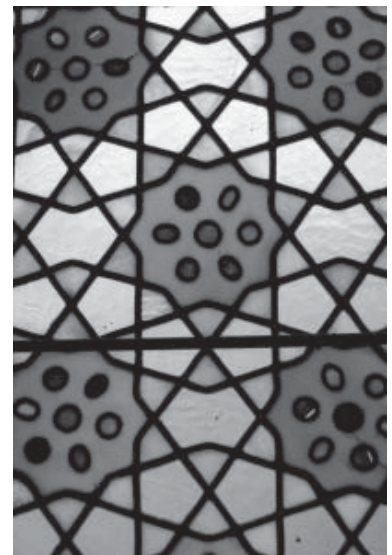
Susan McCallum

Phone: (908) 522-0656

e-mail: vsasummerschools@att.net

Information on the summer schools can also be found on-line at:

<http://www.victoriansociety.org/summerschools.html>



*Leaded glass window in the
Congregational Church, Newport,
Rhode Island. Photo: Richard
Guy Wilson*

Fund will be gratefully accepted at any time. You will also have the opportunity to contribute to this fund when you renew your Alumni Association membership in January 2007.

As a part of our stepped-up recruitment efforts, we will co-host recruitment events for the 2007 Summer Schools with local VSA Chapters or alumni in several different areas of the country. The New England Chapter in Boston, the newly formed Chicago VSA Chapter, several alumni in San Francisco, and an Alumni Association board member in New York have kindly agreed to help with these events, which will serve three purposes: increase Summer School applications, provide networking opportunities for alumni, and encourage lapsed alumni to renew their memberships.

Twenty-one Summer Schools alumni attended a breakfast meeting held at the VSA 2006 Annual Meeting in St. Louis. Alumni Association board

member Tom McGhee has kindly agreed to host an alumni reception in his home during the VSA's 2007 Annual Meeting in late April in Mobile, Alabama.

Bob and Carole Chapman deserve a huge "Thank You" for mailing the alumni renewal notices in January and the follow-up notices in March. Their efforts resulted in an increase in dues-paying members from 72 in 2005 to 181 in 2006 and an increase in dues and scholarship income from \$5,516 in 2005 to \$9,066 in 2006. And I thank you for renewing your Alumni Association membership!

Annual renewal notices will now be sent to alumni every January. In order to cut costs and offer members some tangible benefits, the board decided to send the newsletter and invitations to selected events to active alumni only.

Bob, the Alumni Association's resident

computer genius, has also assumed responsibility for the alumni database and is doing an awesome job. We hope to save trees and postage by using e-mail to communicate with members as much as possible. Bob was also appointed by VSA President Bruce Davies to represent the Alumni Association on the VSA Summer Schools Committee.

Thank you again for your generous support of the Alumni Association! I look forward to seeing you at our planned recruitment events and in Barcelona! Do keep in touch and let me know of recent professional and personal achievements!

Sincerely,



Nancy Golden
President
Alumni Association of the
VSA Summer Schools



John Martine, AIA, Past President and current Corresponding Secretary of the VSA Summer Schools Alumni Association.

Photo: David Aschkenas



VSA 2006 ANNUAL MEETING ST. LOUIS

Mary Miller

Many Newport and London Summer School alumni were in attendance at the 2006 Annual Meeting of The Victorian Society in America held May 17-20 in St. Louis, Missouri. The meeting was headquartered at the St. Louis Union Station Hyatt Hotel, a National Historic Landmark that opened in 1894 at a time when train stations were at the height of their (never to be renewed) popularity and importance.

Highlights of the meeting included a visit to Tower Grove Park, a 2003 VSA Preservation Award recipient, and the Missouri Botanical Gardens. St. Louis owes both sites to the generosity of Henry Shaw, a nineteenth century visionary in terms of open space and public gardens. Henry Shaw's commitment to open land, public education, and gardenesque principles was influenced by his travels and contacts in England and was prescient to other forward-looking landscape designs in America. The Annual Meeting also featured a tour and reception of the Campbell House Museum, which received a VSA Preservation Award at the closing banquet.

Twenty-one Summer Schools alumni attending the Annual Meeting gathered for a VSA Alumni Association breakfast meeting on Saturday, May 20. At that time, Membership Secretary Bob Chapman previewed his CD-ROM of 280 digital images from the St. Louis meeting. The CD-ROM is available for a \$40 donation to the Victorian Society Scholarship Fund, which will be used exclusively to support the VSA Summer Schools. To order, please contact:

Bob Chapman
111 Mountain Ave.
Montclair, NJ 07042
Telephone: (973) 746-0965 E-mail: bob_chapm@msn.com



(Left) Cupples House, exterior; (right) St. Louis Arch (Photos by Bob Chapman)

ALUMNI STUDY TOUR OF BARCELONA

The next Alumni Study Tour will be to Barcelona, Spain in October or November 2007, with specific dates yet to be determined. Active Alumni Association members who pay their annual dues in January 2007 and have attended one or both Summer Schools are eligible to travel with their spouse or traveling companion and will have first priority for reservations. Other interested parties will be put on a wait list and accepted if there is space. Space will be limited.

If you are interested in joining the Barcelona trip, please contact John Martine at: jmartine@stradallc.com or (412) 263-3800. Only those who express interest in the trip will receive the detailed invitation and reservation form.

VSA 2007 ANNUAL MEETING SLATED FOR MOBILE

April 26-28, 2007
Mobile, Alabama

The 2007 Annual Meeting of the VSA is scheduled to take place April 26-28 in charming Mobile, Alabama. Plans are underway for an Alumni Association reception at that time.

THE CONTINUING ALLURE OF NEWPORT

Richard Guy Wilson, Director, VSA Newport Summer School



Richard Guy Wilson

Richard Guy Wilson, Commonwealth Professor of Architectural History at the University of Virginia, has been sharing his extensive knowledge of Newport from its colonial beginnings to the Gilded Age of the Newport cottages with VSA Summer School scholars for more than 20 years. In this essay, Richard explains what keeps him coming back.

Why do you do it?" and "Don't you get tired?" are two questions I receive almost every year during the VSA Newport Summer School. Sometimes they come at the end of a long day at a reception when students are unwinding with a drink, a nibble, and a chat. My response—which as usual is probably too long winded—can be boiled down to two words: "enjoyment" and "learning." I always add that if I had to do it year round, "No way!" Directing the Summer School

always renews my respect for tour guides, whether they lead visitors through individual properties or plan and carry out multi-week excursions to Prague or Des Moines. It can wear you down and the constant repetition can lead to mind and body burnout. But a 10-day summer school once a year can be fun and can also have real paybacks.

One reason I enjoy the Summer School is because it gives me a chance to meet new people and to renew friendships with individuals interested in the Victorian period and its arts. I learn a lot from the students, who come from all over the country and all over the world. The real paybacks come when individuals tell me, "You know, you opened my eyes to stained glass and I am going to look much more closely at the stained glass windows in my hometown," or "That sideboard in the Lippet house looks very similar to one in the mansion and I am going to check it out," or "Did you know that Davenport has a house very similar to Hunt's!" Equally rewarding are the expressions on students' faces when they step into the front hall of the Tilton House or walk onto the upstairs loggia at the Breakers (still in my mind one of the great architectural frames of a view of all time [and I wouldn't mind trying to live there as well]) or hear the collective gasp, "My gosh, this is really it!" when we pull up to the Ames Gate Lodge in North Easton.

The objective of the Victorian Society's Nineteenth Century Newport Summer School has always been to bring together a diverse group of people who have a genuine interest in

the Victorian period, especially the arts—architecture, landscape design, interiors, furniture, and painting. All we really ask is an interest and some knowledge; background, age, and occupation are not critical. Of course, the Summer School has always attracted graduate students and professionals in the fields of art and architectural history, architecture, design, and preservation. But also of tremendous importance are those employed in fields like business, travel, law, and politics who have an interest in the Victorian era. One of the problems of academia—where I spend most of my time—is that we spend too much time talking among ourselves. Without a broader interest group out there, we will fail in our mission and our Victorian heritage will disappear. We want to communicate, spread the message, and help preserve Victorian buildings and artifacts from Gopher Prairie to Budapest.

Another question I'm sometimes asked is, "Don't you get tired of seeing the same thing year after year?" My response is, "No!" First, one does see an evolution. Take, for example, the Isaac Bell house. Over the years, this house has evolved from a rather pathetic structure to the remarkable restoration undertaken by the Newport Preservation Society. Or the evolution of the "downstairs tours" at the Elms and the change in preservation emphasis. Other houses, such as the Breakers or Chateau-sur-Mer, always bear repeat visits. A house tour—which is the way most of us experience historical architecture—is usually a hurried one-hour excursion. Yes, you gain an impression, but as with a great painting by Rembrandt or Church,

you can come back again and again and learn and see something new. And, well, houses are just that more complicated. Every summer I see something I didn't notice before or realize another way of looking at a house. To walk on the lawn in early dawn or twilight or at night at Ochre Court gives an entirely different aspect to the "cottage," its setting, and how it is experienced.

I should also note that, while there are some sites I include in the Summer School itinerary every year, such as the Breakers and Marble House (after all, this is Newport!), the program is not always the same. Each year we replace some houses we've visited in the past with at least two new sites. The eighteenth century buildings on the program also change, although I think everyone will agree that the chance to see the Chinoiserie wall paintings in the Vernon House that were hidden for nearly 200 years has to be one of the great Summer School experiences. What other delights await our discovery? The out-of-town tours vary too. We may add new buildings in New Bedford and Providence or visit new towns like Bristol and Jamestown. There is a heck of a lot out there and even I have not seen it all! The lecture topics also change. I continue to learn and revise my lectures to emphasize different themes, such as servants, decoration, Arts and Crafts, mills, and/or landscape. And over the years a very impressive and diverse list of leading scholars has spoken at the Summer School.

Of course, the Summer School in the United States would not be possible if I didn't have the help of many committed individuals. The VSA Summer Schools Committee, headed by Sibyl Groff for many years and now under the able leadership of Kathleen Bennett, has been very important. Administrative assistants such as

Susan McCallum are also essential for handling applications and other administrative matters. And the assistance of others, such as the Alumni Association and Nancy Golden, Bill Dane, Gwen Koch, Guy Schless, Billie Britz, and Pauline Metcalf, has been vital.

The American Summer School is an offshoot of the English Summer School founded back in 1975 by the late Ruth Emery, a distinguished historian. Some friends of mine were at the 1975 school and told me about it, so I applied and attended the 1976 London school, which was three weeks long and led by Geoffrey Tyack. Thirty years later I still look back on it as one of my best educational experiences. While in London the idea of an American school arose and I was named to a committee to establish one. The first American school was held in 1978 in Boston, where I spoke and led a tour. The school went well, but the program was repetitive and lacked coordination. Filling in Boston's Back Bay was mentioned 10 times! Joan Wells, the Executive

Director of the VSA at that time, asked me to take over the 1979 Summer School, which I agreed to do. Since that time, except for a hiatus in 1981-83, I have served as its Director. The Summer School was held in Philadelphia for three years, but since 1987 it has been based in Newport.

Newport has proved to be an excellent location. Sure, there have been problems with the weather. This year we had only one day of sunshine and a record rainfall was posted on the day of our visit to Providence. We were wet, but everyone got along, we persevered, and we saw it all. Although I wouldn't mind trying to set up a summer school in another place—Chicago, San Francisco, and the Berkshires have all been mentioned—the number of great buildings, interiors, landscapes and stories available in Newport and environs makes it especially appealing. Sure, Newport doesn't have everything (no Frank Lloyd Wright!), but per square inch, there are probably more great architectural sites and interiors in Newport than anyplace else in the United States.



William Watts Sherman house, Newport, Rhode Island. (Henry Hobson Richardson with Stanford White, 1874-76, remodeling, McKim, Mead & White, 1880-81, c. 1900 addition by Dudley Newton). Photo: Richard Guy Wilson.

A GUIDE TO THE 2006 VICTORIAN SOCIETY NEWPORT SUMMER SCHOOL

(À LA JAMES YARNALL'S TOUR OF NEWPORT CONGREGATIONAL CHURCH)

Sarah Whittingham, Newport 2006

1. Read *The Age of Innocence*, *The House of Mirth*, *Theophilus North*, *An International Episode* and *Newport Through its Architecture* in three weeks before the Summer School.
2. Arrive at the dorm — the splendid Ochre Lodge (Dudley Newton, c. 1890).
3. Wonder why there is a rubber mattress on your bed.
4. Try and work out just how many people will be sharing your bathroom.
5. Meet a great group of people.
6. Admire Professor Richard Guy Wilson's encyclopaedic knowledge of architectural history.
7. Enjoy the finest pizza in Newport.
8. Learn that there are 1,200 eighteenth-century buildings in Newport (and feel as if you see about half of them).
9. Gasp in amazement at the stair hall of the Sanford Covell House.
10. Experience your first Newport reception.
11. Study the W. W. Sherman House, one of the most important houses in America.
12. Visit the unforgettable interiors of Rockry Hall.
13. Wonder how Elizabeth Varner is going to get through the week with a broken foot.
14. See the amazing Aesthetic interiors of the Isaac Bell House.
15. Wonder if the sun is ever going to come out.
16. See Gordon Frey and Charles Glenn drive off to the Newport Creamery for breakfast every morning.
17. Eat at Flo's Clam Shack (Est. 1936. Closed hurricanes).
18. Learn from Kathryn Ferry why beach huts are important.
19. Feel privileged to be allowed to take photographs in the mansions.
20. See where suffragettes had tea parties using "Votes for Women" china.
21. Walk the Cliff Walk.
22. Learn about McKim, Mead and White 'and so forth.'
23. Have a Victorian tea courtesy of Helena and Jerry Peters.
24. Sit in a theatre where Oscar Wilde spoke on his lecture tour of America.
25. Walk around most of Newport.
26. Decide to move to Newport and live in the Samuel Tilton House.
27. Get soaked to the skin during record-breaking rainstorms in Providence.
28. Visit the oldest shopping mall in America.
29. Wish you were having lunch in Providence Art Club.
30. See the filming of *Underdog* in Providence City Hall.
31. Look in disbelief at the faux wood inlays at the Henry Lippert House.
32. Enjoy the hospitality and erudition of Pauline Metcalf.
33. Finally hear about the servants of the Gilded Age.
34. Realize that the Summer School is nearly over.
35. Wonder just how two camels were part of the deal when Doris Duke bought a Boeing 737.
36. Enjoy the high life at Beacon Rock.
37. Drive around Ocean Drive in a yellow school bus.
38. Stand on the roof of The Elms.
39. Attend an interesting performance of *The Importance of Being Earnest*.
40. Feel your jaw drop when seeing the Ames Gate Lodge for the first time.
41. Delight in the H. H. Richardson buildings of North Easton.
42. Have an excellent bowl of chowder in New Bedford.
43. Have a glass of wine (and admire the architecture) at Greenvale Farm.
44. Love Christina and Lauren for making coffee every morning.
45. Wonder if the sun is ever going to come out.
46. Realize that you've taken 850 photographs.
47. Try and get all your new books, leaflets, and notes in your suitcase.
48. See Angelique Bamberg practice for her new career as a television games host.
49. Experience Newport under blue skies for a couple of hours the morning you leave.
50. Remember all this and much, much more forever.

LEARNING FROM NEWPORT

Adrienne Sharpe, Newport 2005

I was raised in New Haven, Connecticut, in a great Victorian house in Morris Cove, just a few blocks from the water. My mother, very interested in Victorian architecture and interior design, brought me to the Wadsworth Atheneum, a great example of mid-nineteenth century Gothic Revival in New England, and to the elegant Mark Twain House, both in Hartford, Connecticut. One afternoon, the Twain House sponsored a bookbinding workshop for elementary schoolchildren. Not only did I come away with a deep and abiding appreciation for old books and book collecting, but I also came away with an interest in historic houses and, most specifically, a lifelong fascination with Victorian architecture.

In the summer of 2005, as one of 32 students enrolled in the Victorian Society's Newport Summer School

program, I had the privilege of attending lectures on numerous aspects of Victorian art, architecture, and design. Our lectures—always informative and enlivened—enabled us to more intelligently interpret each and every house we visited. I came to the summer school as one of three graduate students from the Bard Graduate Center, and my particular focus is British Victorian art and design. Nine days in Newport completely opened my eyes to American architectural history and provided me with a firm grounding in nineteenth-century American interiors. We studied an array of wonderfully varied architectural styles and motifs. I can now approach my master's thesis on Morris and Co.'s contributions to American architectural projects with a much more concrete grounding in this country's architectural history.



Photos (top to bottom): Ames Gate Lodge, North Easton, Massachusetts (Henry Hobson Richardson, 1880-82); Ochre Lodge, Newport, Rhode Island (Dudley Newton, 1882-83); The Waves, Newport, Rhode Island (John Russell Pope, 1928). Photos: Sarah Whittingham. The 2006 Newport scholars with Richard Guy Wilson. Photo courtesy of Richard Guy Wilson.



*Photos (top to bottom):
Richard Guy Wilson holds
forth; Richard Guy Wilson
atop the Moon Gate at
Chateau-sur-Mer; Detail of
the gateway to the Breakers
on the Cliff Walk. Photos:
Sarah Whittingham*

NEWPORT DITTY

Newport 2005 Summer School Class

To the Tune of the Battle Hymn of the Republic by Julia Ward Howe

1 We have marched throughout the houses
And examined all the trim
From the Breakers to New Bedford
There's no spot we haven't been.
If they made the dough we had to go
And see the goods therein.
The Victorians go marching on!

Glory, Glory Hallelujah

2 We've even found religion – it's the Unitarian!
Getting on the bus and off the bus and
On the bus again.
McKim and Mead and White and then of course
There's Richardson.
The Victorians go marching on!

Reprise

3 With straw chapeau and calls "Let's go"
Our leader quickly led
To the private and public piles of Newport's
Better bred
From Chicago to the Baltic to the UK
To DC
The Victorians go marching on!

Reprise

4 We've braved and freed the Gilded Age from
Alva's fearsome grasp
With parties, teas and touring all while
Walking mighty fast.
Now Vic Soc troops put on your boots
To spread the news worldwide
The Victorians go marching on!

Reprise

SUMMER SCHOOL SCHOLARS

NEWPORT SUMMER SCHOOL SCHOLARS 2005

George Born
Key West, FL
Historic Preservationist
Historic Florida Keys Foundation

Betsy Butler
Worthington, OH
Special Collections Librarian
Ohio Historical Society

Andrianna Campbell
Brooklyn, NY
Curatorial Assistant
The Forbes Galleries

Marissa Cato
Charlottesville, VA
Graduate Student, Architectural
History
University of Virginia

Kimberly Chrisman-Campbell
S. Pasadena, CA
Curatorial Fellow
The Huntington Library, Art
Collections & Botanical Gardens

Donna Climenhage
Winter Park, FL
Curator
Charles Hosmer Morse Museum of
American Art

Virginia Davidson
Lakeville, CT
Intern
Litchfield Historical Society

Patricia Eldredge
Hudson, OH
Retired Archivist/Historic Color
Consultant

Robert Fitzgerald
Wilmette, IL
Architectural Conservator/Paint
Analyst

Elaine Flint
Bloomfield, NJ
Professor
Montclair State University

Robbyn Gordon
Victoria, British Columbia
Canada
Photographer/Curatorial Assistant

Karolina Grobelska
Warsaw, Poland
Art Historian

Brandon Hintze
Lexington, VA
Curatorial Assistant
Monticello

Joel Hoffman
Clarkston, MI
Advertising Specialties Attorney

Katherine Irwin
Washington, DC
Architect

Kirsten Jensen
Stamford, CT
Art Consultant, Doctoral
Candidate, Art History
City University of New York

Emily Koller
St. Paul, MN
Graduate Student, Art History
University of St. Thomas

Sarah Lichtman
Brooklyn, NY
Assistant Director, Cooper-Hewitt
Doctoral Candidate, Bard Graduate
Center

Jean Longest
Richmond, VA
Managing Real Estate Broker

Cynthia Shaw McLaughlin
Golden, CO
Director
Boettcher Mansion

Shelley Miller
Clarkston, MI
Attorney

Emily Morash
Charlottesville, VA
Graduate Student, Architectural
History
University of Virginia

Monica Obniski
New York, NY
Graduate Student, History of
Decorative Arts
Bard Graduate Center

Ed Rice
Ann Arbor, MI
Adjunct History & Geography
Professor
Macomb Community College

Sandra Rogers
Williamsburg, VA
Volunteer
Colonial Williamsburg



*Chateau-Sur-Mer, the Wetmore house.
(Seth Bradford, 1854, remodeling
Richard Morris Hunt, 1870-80).
Photo: Richard Guy Wilson.*

Adrienne Sharpe
New York, NY
Graduate Student, History of
Decorative Arts
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Don Soeffing
New York, NY
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Tina Strauss
Deerfield, IL
Rider/Trainer, Docent

Peter Trippi
New York, NY
Director
Daresh Museum of Art

Justyna Tucholska
Kracow, Poland
Architect

Simon Wartnaby
London, United Kingdom
Administrator
English Heritage

NEWPORT SUMMER SCHOOL SCHOLARS 2006

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Graduate Student, American
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Bard Graduate Center

Angelique Bamberg
Pittsburgh, PA
Historic Preservation Planner

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Charlottesville, VA
Graduate Student, Architectural
History
University of Virginia

Kathryn Ferry
London, United Kingdom
Southern and Welsh Architectural
Adviser
The Victorian Society

Gordon Frey
Montclair, NJ
College Instructor
Fashion Institute of Technology

Katherine Garrett-Cox
Richmond, VA
Manager of Historical Collections
Maymont Foundation

Charles Glenn
Derby, United Kingdom
Building Surveyor
National Trust, UK

Carrie Ho
New York, NY
Management Consultant

Morton Kaplan
New York, NY
Retired

Jacquellann Killian
Bronx, NY
Architectural Preservation
Researcher

Lauren Miller
Charlottesville, VA
Graduate Student, Architectural
History
University of Virginia

Patricia Murphy
Council Bluffs, IA
Real Estate Investor,
Antiques Dealer

Danae Peckler
Lexington, KY
Graduate Student, Historic
Preservation
University of Kentucky

Valerie Perry
Charleston, SC
Director of Museums
Historic Charleston Foundation

Helena Peters
Silver Spring, MD
Retired Teacher

Jerry Peters
Silver Spring, MD
Retired Physicist

Paula Phipps
Washington, DC
Graduate Student, Decorative Arts
Smithsonian Institution with
Parsons School of Design

Magdalena Pilat
Siedlec, Poland
Architect Engineer

Mary Roberts
Wausau, WI
Economic Developer

Elizabeth Varner
Spencer, NC
Graduate Student, Decorative Art
History
Smithsonian/Corcoran College of
Art & Design

Elizabeth Wheeler
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Consultant, Historic Preservation
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Sarah Whittingham
Bristol, United Kingdom
Architectural Historian

Leanne Zalewski
Boston, MA
Graduate Student, Art History
City University of New York

LONDON SUMMER SCHOOL SCHOLARS 2005

Ayesha Abdur-Rahman
New York, NY
Decorative Arts Historian

Jhennifer Amundson
St. Charles, IL
Associate Professor of Architecture
University of Delaware

Kathleen Bennett
Upper Montclair, NJ
Chair, Summer Schools Committee

Magdalena Bojes
N. Yorkshire, United Kingdom
Architect

Sara Danger
Valparaiso, IN
Postdoctoral Fellow
Valparaiso University

Julia Dudkiewicz
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Scott Thompson
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Preservation Designer

LONDON SUMMER SCHOOL SCHOLARS 2006

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Designer

Kathleen Bennett
Upper Montclair, NJ
Chair, Summer Schools Committee

Larry Brunner
Abilene, TX
English Professor

Louis Cellauo
Saint-Fons, France
Research Scholar

Bruce Davies
Victoria, British Columbia, Canada
Museum Curator

Judith Demetriou
Evanston, IL
Real Estate Broker

David Desmith
Kinnelon, NJ
Clergy

Pamela Hartwell
Bonita, CA
Community Volunteer and Independent Writer

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Margaret Laster
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Graduate Student, Art History
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House Administrator
General Crook House

Mary Miller
Evanston, IL
Retired CPA

Josephine Moore
Somerset, United Kingdom
Collections Manager, Wessex
National Trust

Hannah Phillip
Nuriootpa, S.Australia, Australia
Historic House Manager and
Curatorial Heritage Manager
Ayers House Museum, National
Trust of S. Australia

Meredith Pollack
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Penobscot, ME
Retired

John Simonelli
Paterson, NJ
Executive

Quentin Smith
New York, NY
Graduate Student, Decorative
Arts and Design
Parsons Cooper-Hewitt Museum

“The London Summer School was an unparalleled opportunity to see countless museums and Victorian sites, many of which I never dreamed I would get to in my lifetime. Many of the sites were difficult to reach or only accessible because of Victorian Society entrée. The London experience is immeasurably enriched by the knowledgeable teachers, guides, and participants.”

— *Bobbye Tigerman, London 2006*

Tina Strauss
Deerfield, IL
Rider/Trainer, Docent

Joseph Svehlak
Brooklyn, NY
NYC Licensed Tour Guide

Bobbye Tigerman
New York, NY
Curatorial Intern in American
Decorative Arts
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Consultant, Historic Preservation
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Peggy Wiles
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2005 ALUMNI ASSOCIATION STUDY TOUR TO SLOVENIA

Bob Chapman

Among the benefits of membership in the Summer Schools Alumni Association is the opportunity to participate in Alumni Study Tours, which are scheduled every 2 years. In this article, Bob Chapman relates the experiences of the alumni travelers as they explored Slovenia in 2005

In September 2005, John Martine led another of his wonderful trips, this time to Slovenia, and particularly to Ljubljana (Loo' blee yana), its capital city. The organizing principle of the trip was the work of Slovenia's chief architect, Jozef Plecnik ("Pleshnick"). Although we were based in the fine Union Hotel in Ljubljana, we had the opportunity to see much of this small country on day trips, traveling by bus to Plecnik's projects. And, of course, we had free time to visit restaurants and see the non-Plecnik sights.

Jozef Plecnik (born January 23, 1872 in Ljubljana, Austro-Hungary, now Slovenia, died January 7, 1957 in Ljubljana) was a famous Slovene



Hilltop view of Ljubljana (Photo: Bob Chapman)

architect who practiced in Vienna, Belgrade, Prague, and Ljubljana. From 1894 to 1897, Plecnik studied with noted Viennese architect and educator Otto Wagner and worked in Wagner's architecture office until 1900. While in Wagner's office, Plecnik was affiliated with the Viennese Secession, noted for its rejection of the decorative motifs of historic architecture in favor of a new, organic mode of ornament.

Plecnik's next stop was in Prague, where he was commissioned by the President to rehab the Castle. Much of the work on Prague Castle was completed while Plecnik was in his hometown of Ljubljana where he moved to teach at the fledgling University of Ljubljana in 1921. Plecnik would remain in Ljubljana until his death, and it is there that his influence as an architect is most noticeable. Working tirelessly throughout the 1920s and 1930s, Plecnik transformed Ljubljana through works such as the Church of St. Francis; civic improvements including new bridges, waterfront, banks, and sluices along the River Ljubljanica; new market buildings, kiosks, monuments, plazas, and parks; a new cemetery, the Zale; and major buildings such as the Vzajemna Insurance Company Offices and the monumental University Library.

Ljubljana is a very cosmopolitan city, with very good restaurants and many



Zale Cemetery on the outskirts of Ljubljana (Photo: Bob Chapman)

SLOVENIA continued on Page 22

THE LONDON EXPERIENCE

Deb Mayfield, London 2006

This July I had the extraordinary opportunity to attend the Victorian Society of America's (VSA) Summer School in London. The experience was one of the best things that I have ever done for myself. I applied for the program with the goal of learning about the art and architecture of the Victorian period in England so that I might in turn be more informed when giving tours at the Crook House here in Omaha.

The study tour exceeded my expectations in every way imaginable. The distinguished faculty members were truly experts in their respective fields. Their lectures were insightful and interesting and provided a unique view



The Albert Memorial. The restoration of this nineteenth century monument to the German-born consort of Queen Victoria is indebted to the Victorian Society and its "Save Albert" campaign. Photo: Bruce Davies

on the topics at hand. In the Tate Museum, Patrick Bade brought the incredible paintings to life through his detailed descriptions. As I was going through our yellow guide book, which was our bible for the trip, I noticed that most tour descriptions included the phrase "led by Kit Wedd." "Leading" can only begin to describe how she managed our tours. She was our leader and guide, and she set a rigorous and exhilarating pace so that we could see as much as possible in the little time that we had. When Kit would say "we must be going; we don't want to be late for our next appointment; you will really enjoy it," she was always right. Even though each place was hard to leave, we always enjoyed the next place just as much.

The VSA arranged for us to see many buildings that we would never have been authorized to see on our own. In thinking about this special privilege, the Debenham House comes to mind immediately, as does Norney Grange with the delightful Mr. Clapshaw, and Munstead Wood, the home of the forthright Lady Clark. How many opportunities does one get in life to "meet at the top of Duke of York steps"? Our group did just that when our destination was the London club tour and our guide was Timothy Jones. Several people at the end of our trip said they liked that tour the best.

When I got home people would always ask what my favorite place was. That is a difficult question to answer, but Oxford always comes to mind first. It was everything I thought it would be and more. Peter Howell was our guide in Oxford, and he was able



Albert Dock, Liverpool (Jesse Hartley with Philip Hardwick, 1841-46).

Photo: Bruce Davies

to arrange for us to see the attics in the Oxford University Museum. When Peter asked if we would care to see the attics, we were polite enough not to run him down in our excitement. We couldn't get to the attics fast enough. Only a group of architecture students would get excited at the opportunity to see every square inch of a building. I doubt if the Queen's jewels would have elicited the same response.

Our visit to England coincided with a record heat wave, and we *Pampered Yanks* tried our best not to be too whiney. Larry, the lone Texan in our group, announced the first day that we should all get fans and told us where to purchase them. My immediate thought was "This is England how hot can it get"? I think Larry knew how hot it could get, and he was quite right. I don't remember the heat now as much as all of the wonderful streetscapes and pubs. Indeed, we did manage to hit a few pubs, but it was a purely academic endeavor.

My fellow classmates on the study tour were a diverse group of people who shared the common bond of wanting to learn more about Victorian England. We chose a great way to do it. There was always something to do and

KIT WEDD, ACTING DIRECTOR 2006 LONDON SUMMER SCHOOL

Kit Wedd, the Acting Director of the VSA London Summer School, has a long history with the Victorian Society. Kit was the first Education Officer for the Victorian Society in London and held the position of Deputy Director of the Society from 1993 to 1995. She also served as chairman of the committee responsible for the care of the former home of *Punch* cartoonist Linley Sambourne and now leads London Summer School



Kit Wedd

attendees through the perfectly preserved late nineteenth century interiors of this Kensington house museum—one of more than 70 sites and monuments visited during the two-week residential course.

After 10 years as a freelance writer and editor specializing in architectural conservation and historic interior decoration, Kit has recently returned to full-time employment as a planning consultant in London. One of her special interests, the design and decoration of modest Victorian houses, is the focus of her 2002 book *The Victorian Society Book of the Victorian*

House, which addresses the architecture, design, maintenance, and preservation of Victorian and Edwardian houses.

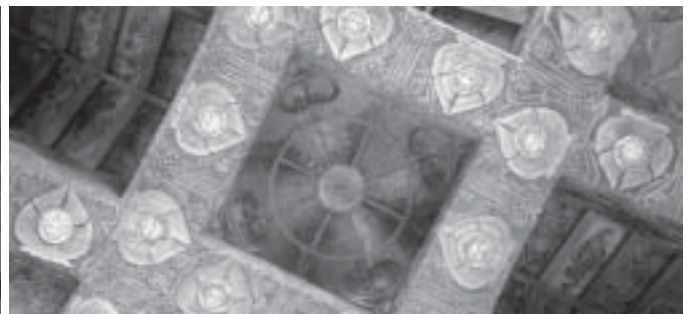
Kit is pleased to pass along the news that Ian Cox, whose sudden heart attack this past spring prevented his participation in the 2006 Summer School, is making a good recovery and is planning to return to his lecturing activities for Christie's Education this fall. Ian is a past Director of the VSA London Summer School and, like Kit, attended the Summer School in 1992. Kit and Ian will serve as Co-Directors for the 2007 London Summer School.

LONDON EXPERIENCE *Cont'd from page 16*
someone to do it with. We managed to see some plays in the West End of London, notably Noel Coward's *Hay Fever* starring Dame Judi Dench. The end of each day also found us attending concerts or sitting in the common room in the Methodist International Centre where we would chat about our adventures. We were a group of varied ages and experience. There were students finishing or furthering coursework, young intrepid travelers,

academics taking advantage of an outstanding program to broaden their expertise, or someone like me with a deep interest in architecture and the Victorian era, but not a lot of travel experience under my belt. I was delighted to find that each of our varied backgrounds meshed together well, and we each had a valuable way to contribute.

I am tremendously glad I followed my interests and did not let my initial fears

of leaving my family for several weeks hold me back. My husband and son managed to survive just fine, and I had the experience of a lifetime. I learned more about Victorian architecture and English history than I could have ever imagined, made lifelong friendships that I treasure, and found out about strengths and abilities I never knew I had. I would encourage anyone of any stripe who shares these interests to apply for this program. It is simply an experience that should not be missed.



Photos (left to right): *Wightwick Manor, Wolverhampton; Debenham House, London; Ceiling of the Watts Memorial Chapel, Compton*. Photos: Bruce Davies

LOOKING BACK . . . THE BELLE EPOQUE TEA

Andrianna Campbell

Last year in the ornate halls of the French Consulate on Fifth Avenue overlooking Central Park, the Victorian Society Scholarship Fund hosted its annual tea. Convened in the Pink Room beneath its damask silk tapestries were 162 guests.

Everyone remarked on the smell of the tuber roses that filled the halls and found them evocative of Victorian rose gardens. The tea table glistened with silver and china, as cup after cup of delicate black tea was poured, served alongside cocktails, savories and sweets. As Bill Cunningham so accurately captured in the December 2 issue of the *New York Times*, the most enjoyable addition to the evening was Queen Victoria herself, as portrayed by an entertaining impersonator. The Fund, so accustomed to British venues, was happy to greet Consul-General François Delattre to celebrate the 150th anniversary of Queen Victoria's state

visit to France and to honor Ms. Pauline C. Metcalf.

Christopher Forbes, President of the Victorian Society Scholarship Fund, which is dedicated to raising scholarship monies for The Victorian Society in America Summer Schools in Newport, Rhode Island, and London, England, started this unique benefit with H.R.H. The Duke of Gloucester and the late Sir Nikolaus Pevsner, the eminent architectural historian. The three gentlemen initially held a series of lectures in October of 1974 to draw attention to the plight of the sadly neglected Victorian heritage of England and The United States. Their efforts resulted in the establishment of The Victorian Society Scholarship Fund.

As the hour approached 8:00 PM, a clinking of the glass announced Mr. Forbes' wish to speak. He introduced Ms. Metcalf, the noted art and architectural historian,

whose brilliant work was being commemorated. Ms. Metcalf, standing in front of a bevy of celebrated philanthropists, art preservationists, and the illustrious alumni of the VSA Summer Schools, spoke of her longstanding relationship with the Fund as a lecturer on Ogden Codman and a member of the VSA Metropolitan Chapter. She praised the Victorian Society Scholarship Fund for its fundraising efforts on behalf of graduate students and professionals in preservation and related fields. To date, 650 Summer School students have received support from the Fund.

As the guests departed the Consulate with Twinings gift boxes tucked under their arms, many were cheered that since the Fund's inception, the preservation of Victorian art and architecture has become a cause lauded by many and is sure to continue through the years.



Photos: (left) Christopher Forbes, Pauline C. Metcalf, and Consul-General François Delattre at the Belle Epoque Tea; (right) Pauline C. Metcalf and the special guest of the evening, young "Queen Victoria." Photos: Steven Tucker

... AND LOOKING AHEAD THE FRENCH TEA

Andrianna Campbell

This year the Victorian Society Scholarship Fund revisits the theme of French Tea at the Forbes Galleries on Monday, November 13, from 6:00 to 8:00 p.m. The Tea will feature a private viewing of the much anticipated exhibition *Masterpieces of French Jewelry*, an ongoing partnership between Forbes and the National Jewelry Institute. The exhibition spotlights the creativity and design excellence of a century of French jewelry.

The 150 pieces in the show were all manufactured in France from the late nineteenth century through the present day. Organized chronologically and stylistically, *Masterpieces* traces the history of French jewelry from Art Nouveau, Edwardian, Art Deco, and Post War to Contemporary design. Makers represented include Cartier, Boucheron, Mauboussin, Van Cleef & Arpels, Fouquet, and Vever, among others. Thematically,

the exhibit illustrates the passion American collectors have for fine French artistry and offers an enchanting lens through which to view America's rise from a frontier nation to an industrial superpower, complete with a new moneyed class hungry for recognition and status.

Signed copies of the show's companion book, *Masterpieces of French Jewelry* by Judith Price, will be made available to donors who provide full scholarships for the Victorian Society in America Summer Schools in Newport and London. Single tickets to the event are available starting at \$150 for Victorian Society in America Alumni Association members. We hope to see you there!

For information and reservations for the French Tea, please contact: Andrianna Campbell, (212) 620-2418, acampbell@forbes.com.



Winged Chimera Brooch

Georges Fouquet, 1902
18K gold, pearls, emeralds,
diamonds, enamel

Private Collection
Photographer: © David Behl



ALUMNI NEWS

John A. Martine (London '79), AIA (Alumni Association Corresponding Secretary and Past President), and Tom Price, Associate AIA, presented *Patching Pittsburgh: Stitching the Past and the Present Together to Mend the Urban Fabric* in November 2005 at Architecture Exchange East, Virginia's largest building and design conference. John, an expert in historic restoration and adaptive reuse, and Tom, a project designer with Strada, explained how Pittsburgh is breathing new life into its historic neighborhoods through contextually responsive design. In addition, Strada received a Certificate of Merit in Interior Architecture from the Pittsburgh Chapter of the American Institute of Architects for the design by **John Martine** and Tom Price of the new Ibiza Tapas and Wine Bar on East Carson Street.

Karen Zukowski's (Philadelphia '86) book, *Creating the Artful Home: The Aesthetic Movement*, was published in September 2006 by Gibbs Smith. The book charts the influence of the Aesthetic Movement on American houses and identifies modern parallels with historic style.

David A. Gallagher (London '86) is President of David A. Gallagher LLC, appraisers and consultants for the fine and decorative arts. In 2005 he began a two-year term as President of the Appraisers Association of America, the oldest non-profit association of personal property appraisers.

Robert Thomas (London '87) is now Professor Emeritus of Music, University of Illinois, Urbana, Illinois.

Robert M. Skaler (Newport '89, Scotland '92) is the author of three books

on Victorian Philadelphia published by Arcadia Publishing as part of their Images of America Series. Titles include *West Philadelphia. University City to 52nd Street*; *Philadelphia's Broad Street—South & North*; and *Society Hill and Old City*. Skaler used his extensive postcard collection for most of the books' images, and was granted permission to publish archival photographs from the collection of noted historian Charles Peterson for his Society Hill book.

Mitzi March Mogul's (London '90) involvement in preservation has taken her to several exotic locales: Brazil, Argentina, South Africa, Australia, and New Zealand. She has made four trips to Cuba, where she is working with the architecture/preservation community to save that country's inventory of Art Deco structures. She recently stepped down after 15 years as President of the Art Deco Society of Los Angeles and has joined the Board of Heritage Square Museum, a living history museum made up of eight Victorian structures. As a Preservation Consultant she works on many significant Los Angeles buildings. In what passes for her spare time, she continues to work on restoring her own 1913 Japanese Craftsman home.

Patty Dean (London '91) organized a weekend tour of buildings designed by Twin Cities architects in Helena and Butte, Montana, as a fundraiser for the Montana Preservation Alliance.

Peter Trippi, (London '92, Newport '05) former director of the Dahesh Museum of Art in New York City, has been appointed editor of *Fine Art Connoisseur*. He also operates his own firm, Projects in 19th-Century Art.

Marjan Groot (London '93) is a senior lecturer in the history of Western decorative arts and design at Leiden University. Her conference paper for the Van Gogh Museum related to an exhibition on Siegfried Bing and his Salon de l'Art Nouveau was published in the American e-journal *Nineteenth-Century Art Worldwide*.

Mary Check Mills (London '96) is now School & Docent Programs Manager at the Corning Museum of Glass in Corning, New York.

Jane Karotkin (Newport '97, London '01), administrator for the Friends of the Governor's Mansion, led Austin television station KXAN viewers on a tour of the Texas Governor's Mansion this past September. The mansion, which turns 150 years old this year, is the fourth oldest continuously occupied governor's residence in the United States and one of the most historic Austin landmarks.

Piotr Kopszak (Newport '99, London '04) joined with Andrzej Szczerski to curate the exhibition *In the Footsteps of Pre-Raphaelites. Polish Artists and British Art at the Turn of the 20th Century* held Sept. 20 - Nov. 19 2006, at the

Wilanów Palace in Warsaw, Poland. The idea for the exhibition was conceived in the wake of discussions and meetings that took place during the 2003 Alumni Study Tour to Poland as well as visits of the British Decorative Arts Society and Furniture History Society to Poland and Szczerski's 2004 book *Patterns of Identity: the Reception of British Art in Central Europe c. 1900*.

Judy Demetriou (Newport '01, London '06) has been appointed to the Board of Directors of Pleasant Home, Oak Park, Illinois. The 30-room Prairie style mansion was designed by George W. Maher in 1897 for investment banker and philanthropist John W. Farson and is a National Historic Landmark.

Jill Marie Lord (Newport '02) gave birth to a daughter, Lillian May Byrd, on April 21, 2006.

Geert Palmaerts (Newport '02) successfully defended his doctoral dissertation. The dissertation was also published (in Dutch): *Eclecticisme. Over moderne architectuur in de negentiende eeuw*, 010 publishers, Rotterdam, 2005. Geert is now a researcher at the Vrije Universiteit in Amsterdam.

Charles J. Robertson (London '03) is the author of *Temple of Invention: History of a National Landmark*, an illustrated history of the Patent Office Building published by Scala Publishers Ltd. in 2006. The Patent Office Building was constructed between 1836 and 1868 to display models submitted by inventors seeking patents as well as historical documents and artifacts and is now home to the Smithsonian American Art Museum and the National Portrait Gallery.

Karen L. Mulder (Newport '04) is DuPont Fellow in Architectural History at the University of Virginia, has been Menil Scholar of Visual Arts at Yale University, and has written or spoken internationally on the value of the artistic expression since 1981. Mulder's article "Snapshots from Newport: From Washington to Wharton with the Victorian Society" appeared in *American Arts Quarterly*.

George Born (Newport '05) has been promoted to Executive Director of the Historic Florida Keys Foundation. A lively description of his experiences at the Newport Summer School was included in his column for the local newspaper.

JOIN THE VICTORIAN SOCIETY IN AMERICA

Join the Victorian Society in America and receive subscriptions to the society's semi-annual journal, *Nineteenth Century* and the newsletter, *The Victorian*; as well as invitations to educational symposia; exclusive, members-only tours; and many other benefits.

Membership in the national organization is separate from membership in the Alumni Association as well as local chapters. Your membership in each organization is greatly appreciated as it helps support a wealth of programs.

For further information on membership, publications, upcoming events, preservation resources, and local VSA chapters, contact: **Victorian Society in America** 205 South Camac Street, Philadelphia, PA 19107
Phone: 215-545-8340 • Fax: 215-545-8379 • E-mail: info@victoriansociety.org • Web: www.victoriansociety.org

STUDY TOUR TO SLOVENIA (continued from Page 15)

people who speak English, so traveling about is quite enjoyable and easy. Our hotel was adjacent to Preseren Square, the center of the old city. Under the guidance of John and Damjan Prelovsek, who has written extensively about Plecnik, we saw the major architectural works of Ljubljana. Plecnik not only designed buildings, but also the interior decoration (see photo of the light fixture in the St. Francis church).

Plecnik is famous for his design of the Zale Cemetery on the outskirts of Ljubljana. The grand entrance gate is designed to separate the world of the dead from the world of the living. Within the cemetery are many small buildings designed in a variety of interesting styles that serve as family tombs.

One damp day, our travels by bus outside of Ljubljana took us to Bogojina

to see a church that was renovated and enlarged by Plecnik. The enlargement dwarfs the original sanctuary, which was placed perpendicular to it. The interior of the old church was nicely adapted into an entrance lobby. The curious exterior has a small off-center tower.

We also visited the hilltop town of Stanjel, which is working hard to reposition itself, leaving behind an agricultural history and moving toward an artistic/touristic future.



A CD-ROM of these and other images from the Slovenia trip is available for a \$50 donation to the Summer School Scholarship Fund. Please contact Bob at: bob_chapm@msn.com or 973-746-0965.



Photos: (top left) View of Preseren Square and Franciscan Church; (left) Church of St. Francis, Ljubljana; (above) Light fixture, Church of St. Francis, Ljubljana. Photos: Bob Chapman

RENEW YOUR ALUMNI ASSOCIATION MEMBERSHIP TODAY!

While Alumni Association annual dues are voluntary, we encourage you to join or renew your membership now. Contributions help defray the costs of the newsletter, provide much needed scholarship aid to deserving students, and fund a variety of special events. We need your support!

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Dale Chihuly exhibit at the Missouri Botanical Gardens, St. Louis, Missouri (Photo: Bob Chapman)

ALUMNI ASSOCIATION OF THE VICTORIAN SOCIETY SUMMER SCHOOLS

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