

DECEMBER 2012



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FACEBOOK

THE ALUMNI ASSOCIATION IS ON FACEBOOK. POST YOUR SUMMER SCHOOL EXPERIENCES AND PICTURES NOW. KEEP UP WITH FELLOW STUDENTS. GO TO FACEBOOK AND TYPE "ALUMNI" IN THE SEARCH PANEL.



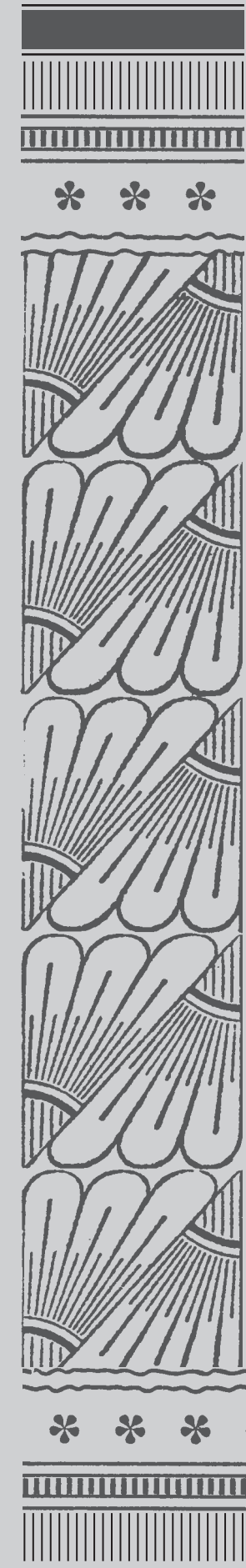
A Member of the Edith Wharton Cult

Richard Guy Wilson

Anybody who has attended any of the Victorian Society's American Summer Schools knows of my interest in Edith Wharton, which has just been expanded with the book published by Monacelli Press, *Edith Wharton at Home: Life at the Mount* (introduction by Pauline Metcalf). In spite of the title (which was chosen to help with the Mount's fundraising) the book also contains substantial information about her Newport years. Behind all of this and the question I want to address is how did I become part of the Edith Wharton cult?

In high school, as was common with many English classes I first encountered her through the required reading of *Ethan Frome* (1911). I have always loved fiction and I recall it (I have since reread it several times) as a chilly (pun intended) tale of the "down and outers" in an area I had never heard of (I being a Californian), a hill town in Western Massachusetts. That was the end of my acquaintance with Edith for about 11 years until after my undergraduate career and three and a half years in the Navy, when I took a graduate American studies

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**Alumni Association of
The Victorian Society Summer Schools
A Chapter of The Victorian Society
in America**

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Letter from the President

November 2012

I'm delighted to report that thanks to you, the Alumni Association again provided \$20,400 for 2012 scholarships, representing 23 percent of all scholarship donations received. The Summer School Committee is extremely grateful for receiving this consistent amount each year, as it greatly helps their planning.

The Alumni Association is successful because of the dedication of the volunteer board. I'm pleased to welcome our newest board members: Corresponding Secretary Jeanne Solensky, who has sent many e-blasts and mailings in a responsive manner; and Board Member Jennifer Adams, who has kindly agreed to take over the Treasurer duties in January from Keith MacKay. Fortunately, Keith will remain on the board as a director.

We're fortunate to have Sandy Jenkins continuing to edit this newsletter, and Angela Voulangas, providing the graphic design. Please send your 2013 news to Sandy at bbjenks08@gmail.com.

The Alumni Association now has its own web site, which has a link to the Victorian Society in America (VSA) site (www.vsaalumni.org). Be sure to check out the Alumni Facebook site and post often.

The Alumni recruitment events co-sponsored by the Washington, DC and Chicago Chapters and in San Francisco, CA, were well attended by prospective students with several actually attending the Schools.

A gala fundraiser co-sponsored by the Alumni, The Victorian Society in America, and its Summer School Committee honoring Kip Forbes for his many contributions to the Victorian Society in America and the Summer Schools was held at Bonhams, the New York auction house, in November 2011. This event raised over \$17,000 for the Victorian Society Scholarship Fund (See page 10).

Over 35 alumni attended the 2012 Annual Meeting and Dinner held in architect, Michael Guarino's splendid home in the historic King William district in San Antonio. Many thanks to the co-hosts Jane Karotkin, who sent a fundraising letter to alumni in Texas to help underwrite the costs, and Anna Nau, who paid for the catering and whose parents paid for the wine (See page 6).

The Alumni again sponsored receptions for the Newport and London Summer Schools. Many thanks go to Pauline Metcalf for hosting the Newport reception at her family's home in Exeter, RI, and to Liz Leckie, for organizing the London reception at the Chelsea studio of artist Julian Barrow (See page 9).

John Martine is hard at work on the Alumni's next study tour to Cuba, scheduled for fall 2013. We expect this exceptional trip will sell out quickly. If you are interested, contact John at jmartine@stradallc.com.

Thank you again for your continuing support of the Summer Schools. Please take your ambassador duties seriously by sharing your Summer Schools experiences with your friends and colleagues.

All best wishes for 2013.

NANCY MCALEER GOLDEN

President

2012 Alumni Association Summer School Scholarship Donations

The Alumni Association funded an unprecedented \$20,400 in scholarships in 2012 for London and Newport students. We are extremely grateful to the following Alumni who made contributions of \$100 or more to the Alumni Summer School Scholarship Fund.

Jennifer Adams	Giovanna Jackson	Charles Robertson
Susan Appel	Thomas Jayne	Roger Scharmer
Imaculada Arzamendi & Javier Egaña	Sally Kinsey	Marlyn Scott
Jennifer Baughn	Gwen Koch	Jeff Sholeen
Ian Berke	Elizabeth Leckie	John Simonelli
David Blackburn	Darrell Lemke & Maryellen Trautman	Max Sinstenden
Christopher Broadwell	Lamar Lentz	Donald Soeffing
Sara Butler	Jill Marie Lord	Raymond Tatum
Glenn Carter	John Martine	Fredi Vidal
Frederick Cawley	Thomas McGehee	Sallie Wadsworth
Robert & Carole Chapman	Elena Mickelson	Marjorie White
Amy Coes	Shelley Miller & Joel Hoffman	Richard Guy Wilson
Sandra D'Andrea	Lisa Moore	Victoria Young
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Mimi Findlay	Dianne Pilgrim	
Robert Furhoff	Gretchen Redden	
Nancy Golden	Richard Reutlinger	
Sibyl Groff	Elizabeth & Donald Roberts	
Nancy Hays		

2012 Summer Schools Committee Scholarships

2012 Summer Schools scholarships totaling \$65,800 were provided by:

Felica Fund
Mary Anne Hunting Foundation Inc.
John Simonelli
Alumni Association of the Victorian Society Summer Schools
Victorian Society in America Chicago Metropolitan Chapter
Victorian Society in America New York Chapter
Victorian Society in America Northern New Jersey Chapter
Victorian Society in America Ohio River Valley Chapter
Victorian Society in America Philadelphia Chapter
Victorian Society in America Savannah Chapter
Victorian Society in America Washington DC Chapter
Victorian Society Scholarship Fund/Fidelity Charitable Fund
Victorian Society in America Summer Schools Committee

2011 FINANCIAL STATEMENT

Alumni Association of
The Victorian Society Summer
Schools

OPENING BALANCE

January 1, 2011 \$48,598

INCOME

Membership Dues 12,004
 Scholarship Donations 15,680
 Alumni Dinner 1,350
 Portland CD Sales 410
 Springfield CD Sales 180
 Hungarian Lecture 44
Total Income \$29,668

EXPENSES

VSA Dues 100
 Scholarships 20,400
 Alice Cox Memorial Donation 250
 Summer School Receptions 1,000
 Portland Alumni Event 1,184
 Newsletter 1,616
 Membership Renewal Program 1,075
 Recruiting Events 486
 Travel Insurance 1,510
 Miscellaneous Expenses 357
Total Expenses \$27,978

Net Income/Loss \$1,690

CLOSING BALANCE

December 31, 2010 \$50,288



Above,
THE MOUNT.
Courtesy
Richard Guy Wilson



photo by Ellie Wilson

Wharton Cult, continued from front page

course at the University of Michigan on turn-of-the-century architecture. The course's professor, Leonard K. Eaton (later my PhD. advisor and mentor), met with me concerning my term paper, and when I mentioned that my Navy ship had been home ported in Newport, RI and that I was interested in the architecture of McKim, Mead & White, he told me, "Well do it," and my fate was sealed. For the course, Professor Eaton assigned Wharton's *The House of Mirth* (1905) and I was hooked. The role architecture played amazed me and over the years I have discovered interesting links. For example, the house, Bellemont, which figures prominently in Lily Barth's downward spiral, is a McKim, Mead & White-designed house for Ogden Mills at Staatsburg on the Hudson River. I started to do some research on Edith Wharton, and while she was known, her reputation was as a female writer about "high society."

R. W. B. Lewis's masterful biography did not appear until 1975 and in the later 1960s and early 1970s she was considered a second rate Henry James. The major exception and very important in keeping Edith's reputation alive was Louis Auchincloss, but since he was primarily a novelist of the New York (and Newport) social scene, she was frequently disparaged.

In my research, I was surprised to discover that her first published book was *The Decoration of Houses*, co-written with Ogden Codman Jr., and that she lived off and on in Newport between her birth in 1862 and her move to the Berkshires in 1902. Newport or thinly designed surrogates make major appearance in her other novels such as *Age of Innocence* (1920). Then in the spring of 1971 while researching my PhD. dissertation on "Charles McKim and the Renaissance in America" in his papers at the Library of Congress in Washington, D. C., I came across a mysterious letter. Bound in McKim's letter books was a carbon copy of a long memo with no name on it that clearly involved issues of architecture and house decoration. As noted, no name on it. But I looked at it several times, and one day as I was flipping the page the light of the table lamp indicated something in the corner. When I held it up, I discovered written in pencil, "For Mrs. Wharton." McKim was reviewing the manuscript for *The Decoration of Houses*! A few months later in another collection of papers at the New York Public Library, I found Edith's note to McKim asking him to look at the manuscript. *The Decoration of Houses* appeared in later 1897, a few months after these letters and memo and went on to be very important. At about the same time, I was visiting and researching McKim, Mead & White's buildings in the Berkshire Hills of Massachusetts, and I decided to visit Wharton's Mount. At this point, it was still inhabited by the Foxhollow Girl's School and was—to be blunt—a mess. Still, I was

intrigued by its plan and wonderful entry sequence and also the remains of the elaborate gardens. This was the first of many visits to The Mount.

My first publication on the subject came as a result of a symposium on "Victorian Furniture" led by Kenneth Ames in Philadelphia in 1978, sponsored by the Victorian Society in conjunction with the Decorative Arts Society. The symposium was a great success and Ken Ames edited a book published by the VSA that contained my essay on "Edith and the Decoration of Houses" in 1982. Also I met at the symposium Pauline Metcalf, who was finishing her master's thesis on Ogden Codman, Jr. at Columbia. Over the years, Pauline and I would collaborate on several projects, not the least of which was her exhibit and book *Ogden Codman and the Decoration of Houses* in 1988 and of course her lectures to the Summer School.

My point in this long ramble is that you never know what you are going to come across in your research, and a project can have a very long life. Also, and this is crucial, it isn't just Edith Wharton and her writing (though she is one of the best) but that the interaction of literature—fiction, poetry, etc.—and architecture is critical. We should pay much more attention to it. After all, it tells us what went on in the houses, offices, factories, parks, and gardens and how they were used. Read and enjoy, and also learn! ♦

Alumni Events in 2012

Alumni Association Annual Meeting & Dinner



Above, Host **MICHAEL GUARINO**. Photograph by Nancy Golden

Right, The Guarino home. Photograph courtesy Anna Nau

Far right, **TINA STRAUSS** presenting the President's Award to **PAULINE METCALF**. Photograph by Jerry Peters



The 2012 Alumni Association Annual Meeting & Dinner was held in the home of architect Michael Guarino in the historic King William District of San Antonio on May 12, 2012. Alumna Anna Nau, a local architectural historian who works with Michael's firm in San Antonio, arranged for the venue, the caterer, and the drinks. Anna generously donated the delicious "Tex-Mex" food and her parents donated the drinks, which resulted in the event raising \$1,650 for the Alumni Association Scholarship Fund.

Jane Karotkin, who helped Anna with the evening and with organizing the Victorian Society in America's Annual Meeting, thanked Michael for sharing his home with us and presented him with a set of Texian Campaigne dessert plates, which are avidly collected by Texans. Also Nancy presented Michael a copy of the book by Karen Zukowski, *Creating the Artful Home: the Aesthetic Movement*. Nancy also thanked Anna and Jane, and other Texas Alumni Fred Casteel, Catherine Olasky, and Bonnie Campbell, for responding to Jane's fundraising appeal sent to all alumni living in Texas to help underwrite the cost of the event.



At the end of the meeting VSA President Tina Strauss presented the VSA President's Award to Pauline Metcalf, ardent VSA supporter, former board member, Summer School Advisory member, author, lecturer, and consummate host of Newport Summer School receptions year after year. The citation reads,

For her long-standing commitment to the Victorian Society in America, for her continued support of the Summer Schools, for the expertise and guidance that she shares with the students and her colleagues, and for her generosity, which touches so many lives.

Pauline accepted the award saying: "The Victorian Summer Schools have done so much for me. I have met some of my best friends through the Victorian Society and learned so much. I think, just for instance, our trip right here to San Antonio is a perfect example of why we all want to come. Thank you."

Victorian Society Scholarship Fund Benefit Lecture

On January 24, 2012, Paul Miller, curator, Preservation Society of Newport County, gave a lecture, "Vanderbilt, Blenheim & Newport," at the Forbes Galleries, in New York. The lecture was co-sponsored by the Alumni Association and The Royal Oak Foundation. The proceeds benefited the Victorian Society Scholarship Fund. Thanks go to Pauline Metcalf and Jeanne McCahey for their help in organizing the lecture.

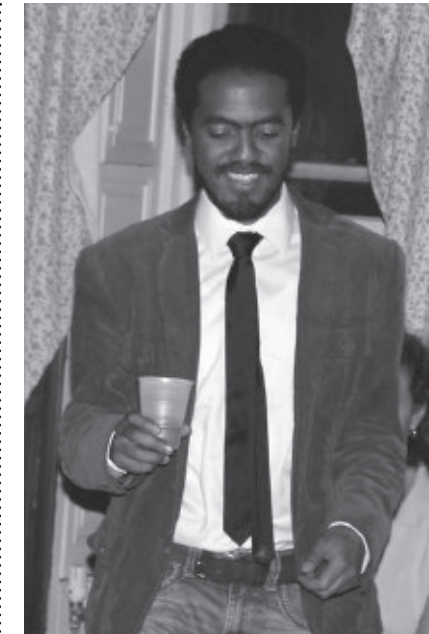
Alumni Association Cuba Study Tour Fall 2013

The Alumni Association's inveterate tour planner John Martine is working on the next bi-annual Alumni Study Tour, which will be a 10-day trip to Cuba in fall of 2013.

The proposed 10-day tour will include walking tours in Old Havana, the significant UNESCO World Heritage site, and will also involve visits to artist studios and museums; meals in private homes; a visit to CENCREM (Centro Nacional de Conservación, Restauración y Museología), the National Conservation Training Center in Old Havana; a meeting with Cuba's chief preservation officers; and excursions to historic areas outside of Havana.

This Study Tour will again provide Alumni members with exclusive behind-the-scenes access to historic Cuba with Cuba's leaders in the field of historic buildings and preservation, on hand to share their expertise with us.

We expect this trip will sell out. If you are interested in participating, please get in touch with John Martine as soon as possible at jmartine@stradallc.com or at 2122 Sarah St., Philadelphia PA 15203, (412) 303-3710 (cell).



Ethiopian Architecture Lecture

Brook Teklehaimanot Haileselassie of Addis Ababa, Ethiopia, attended the Newport Summer School as the 2012 Sibyl Groff Scholarship Fund Scholar. In grateful appreciation for the scholarship, Brook presented a lecture, "Ethiopian Architecture, A Time Capsule," for the Alumni Association and other potential Summer Schools students. The lecture was held at The Cooper-Hewitt Museum Library in New York for the benefit of the VSA Alumni Scholarship Fund.

Alumni Pittsburgh Study Tour

The Alumni Association is just embarking on a special Study Tour to Pittsburgh on December 6-9, as we go to press. The trip is in connection with two major exhibitions: the Carnegie Museum's exhibition *Inventing the Modern World: Decorative Arts at the Worlds Fairs, 1851-1939* (through

Sibyl Groff gave her impressions:

"The lecture was so informative about the history of Ethiopia's architecture and opened our eyes to an area that most of us are not that familiar with except the Queen of Sheba. In fact Brook has kindly offered to organize a study week to Ethiopia which could be very exciting!

In the meantime, I know how appreciative Brook is for his scholarship and for the opportunity to meet so many interesting people. He has offered to promote our heralded summer schools with his diverse international contacts."

Brook is an architect, lecturer, and chair of Architecture and Design at the Ethiopian Institute of Architecture, Building Construction and City Development (EiABC), Addis Ababa, Ethiopia. He is also with an architectural firm, having designed many important buildings in Ethiopia. He has a master's degree from the Swiss Federal Institute of Technology in Zurich, and his written research and lectures have resulted in many awards.

The Alumni Association is extremely grateful to alumni Elizabeth Broman (London 2011), art reference librarian at the Smithsonian Cooper-Hewitt, National Design Museum, for the use of the Cooper-Hewitt Library. Special thanks also go to Sibyl Groff for helping to organize the event.

BROOK TEKLEHAIMANOT HAILESELISSIE in Newport. Photo by James Russiello

February 24, 2013) and the Frick Art Museum's exhibition, *Impressions of Interiors: Gilded Age Paintings by Walter Gay* (through January 6, 2013).

We hope to have details and photos next issue.

Newport Summer School Reception 2012

Pauline Metcalf graciously hosted the annual Newport Summer School Reception that's co-sponsored by the Alumni Association. The reception is held in her family's home, Philmoney, in Exeter, outside of Newport. Pauline welcomed the students and gave a brief talk about the history of the house. **Nancy Golden** spoke on behalf of the Alumni Association. Victorian Society in America President **Tina Strauss** and Executive Vice President **John Simonelli** also welcomed the students on behalf of the VSA. Although rain threatened, the sun broke through the clouds and everyone could enjoy being on the terrace overlooking the garden.



Right, **LIZ LECKIE**, Host **JULIAN BARROW**, **JESSEE WILSON-GRAINGER**, **MEAGEN MULHERIN**, **LAUREL MCEUEN**.

Below, **DUANE MYERS**, **RUSSELL CLAPSHAW** of **NORNEY GRANGE**, **RACHEL ROBINSON**.
Photos by Liz Leckie

Annual London Summer School Reception

The Alumni Association London reception was hosted again by **Julian and Serena Barrow**, in their Chelsea studio home, on Friday, July 13, 2012. Summer Schools alumni, students, lecturers, hosts, and prospective students were invited. The party began at 6:00 pm, following an afternoon at Kensington Palace where Summer School participants viewed the exhibition on the Diamond Jubilee of Queen Victoria. White wine, elderflower cordial, and canapés provided delicious refreshment. Introductions were made, and the class of 2012 was soon engaged in lively conversation with the other guests. The party broke up about 8:00pm, when we returned to the hotel to prepare for our final day's excursion into Surrey.

The Barrow's studio, where they have made their home for many years, was once the home and studio of John Singer Sargent. He lived there from 1886 until his death in 1925. Julian spoke about Sargent's life in London, and gave us a brief history of the building, erected in 1880, a time when residential studios were going up all over Chelsea. James McNeill Whistler also lived in the building for a brief period after giving up the White House, built for him next door by architect E.W. Godwin.



Julian Barrow is himself a noted artist and travels widely for his landscape work. The studio, with its high ceilings, beautiful paintings and furnishings, and a stunning prospect northeast over Christopher Wren's Royal Hospital Chelsea made the perfect setting to welcome the class of 2012 into the Alumni Association.

The annual reception was a memorable celebration of another successful Summer School. The students always

enjoy themselves and greatly appreciate the opportunity to become better acquainted with their lecturers and hosts. London and Newport alumni in Great Britain have a chance to see one another and to remain in touch with the program.

Ian Cox and I wish to thank the Alumni Association and our gracious hosts, Julian and Serena Barrow, for a delightful evening enjoyed by all.

-Liz Leckie

Right, VSA Executive Vice President JOHN SIMONELLI and KIP FORBES.

Below, DUDLEY BROWN, NANCY GOLDEN, DIANNE PILGRIM, PAULINE METCALF. Photos by FREDERIC GOLDEN

Honoring Christopher "Kip" Forbes

A gala fundraising event honoring Christopher "Kip" Forbes for his many years of dedicated support of the Victorian Society, its Summer Schools, and publications was held on November 15, 2011, at Bonhams, the New York auction house. The event was co-sponsored by the Alumni Association of the Victorian Society Summer Schools, The Victorian Society in America, and its Summer Schools Committee.

Peter Trippi helped make it all possible with his contacts at Bonhams, who generously donated the use of their fabulous exhibition space. Over 90 people attended and enjoyed flowing wine, delicious passed hors d'oeuvres and lots of sparkling conversations.

The Forbes bagpiper greeted guests as they descended the stairs to the featured exhibition, The Gentleman's Library, which contained just the curios nineteenth century gentleman would have collected for their libraries, was something that looked like Malcolm Forbes own collections.

Victorian Society President John Simonelli presented Kip with a framed citation in beautiful calligraphy that read:

The Victorian Society in America, the Victorian Society's Summer School Committee and the Alumni Association of the Victorian Society Summer Schools



present this special citation to Christopher 'Kip' Forbes in honor of his enormous commitment to the Society and its Summer Schools for almost 40 years.

Presented with our grateful appreciation and admiration this 15th day of November 2012.

John also announced that a full scholarship to the 2012 Newport Summer School for a graduate student studying fine arts would be named for Kip.

The event raised more than \$17,000 for the Victorian Society Scholarship Fund. The support of the following major donors is greatly appreciated:

PATRON

Nancy McAleer Golden
Mrs. Henry J. Heinz

SPONSOR

Joseph F. Brennan
Pauline C. Metcalf
John J. Simonelli



SUPPORTER

C. Dudley Brown
Mr. & Mrs. Robert Chapman
Derick Dreher
Mr. & Mrs. William Eldredge
Christopher Forbes
Malcolm S. Forbes, Jr.
Christian M. Frost
Gregory S. Hedberg
Robert Jetmundsen
Sally Buchanan Kinsey
Gwen Koch
Jill Marie Lord
Thomas C. McGehee
Mr. & Mrs. Richard Neel
Elizabeth Shevlin Roberts
Tina Strauss
Peter Trippi
Sallie Wadsworth
Dane Wells
Paul Yaworsk

Recruitment Events

Greater Chicago Chapter

On Saturday, February 4, 2012, the VSA Summer Schools Committee welcomed 28 people to Glessner House to learn about the 2012 Summer School programs. The Board of the Greater Chicago Chapter co-hosted the event and provided an ample buffet. Glessner House Executive Director Bill Tyre attended, as did Tina Strauss, president of the VSA Board and co-chair of the Summer Schools Committee.

The group gathered in the upstairs conservatory for presentations on the Newport and London programs. Gina Grillo (Newport 2011), professor of photography, Columbia College, Chicago, spoke passionately about her Newport experience. She noted her continuing friendships with class members and her admiration for Richard Guy Wilson. Tina Strauss (Newport 2005; London 2006) spoke about the London program. An entertaining question and answer session followed. Afterwards, Tina Strauss, longtime Glessner House docent, led a tour of the house, focusing her talk on themes that would be represented in Newport and London.

The Summer Schools Committee, the Greater Chicago Chapter, and the Alumni Association look forward to hearing more from this lively group, many of whom expressed interest in applying to the programs. It was a success for all.

San Francisco Recruitment Event

Every year in San Francisco, a memorable holiday season is ensured to a group of Bay Area denizens when Dick Reutlinger, warm-hearted host par excellence, opens his wonderfully unique home to anyone even thinking about attending the VSA Summer Schools. This year's recruitment event was held on February 17, 2012, amidst a table groaning with refreshments donated by Hank Dunlop, Herter Brothers furniture, Stoke-on-Trent ceramics, silverplate, stained glass, paintings, prints, antimacassars, carpets, photos, sculpture, draperies, soaring ceilings, beautiful wallpapers, and even an antique hair curler (what did I leave out??)—in short, a love poem to the Gilded Age accompanied by the orchestra of 10 player pianos gracing his basement—it's quite an inspirational venue for alumni tasked with convincing potential students that brilliant experiences await them. And for fellow alumni, it's an opportunity to reconnect and reminisce. This is such a house! And, we're such a friendly group!

Five potential attendees watched Christopher Pollock's PowerPoint of Newport sights, and listened as I extemporized on the joys of 10 days with 35+ like-minded, talented enthusiasts from the US and abroad; outstanding daily lectures by curators and scholars; gracious evening receptions in myriad beautiful abodes; and treks through the

architecturally significant mansions, gardens, and churches of a gorgeous, historic American city and its environs, under the inspiration and tutelage of the brilliant, witty, and inexhaustible Richard Guy Wilson.

This summer we added to our alumni roster. Jesse Wilson-Granger (London 2012) is now an official Reutlinger House initiate. Heather Kearsley Wolf, architect and designer of heritage-inspired linens, missed the party, but attended the Newport Summer School. The only thing keeping her from full alumna status is an evening at Dick Reutlinger's. We hope that will be rectified this year. —**Hannah Sigur**

Summer School Reception in Washington, DC

The VSA Washington Metropolitan Chapter and the Alumni Association of the VSA Summer Schools hosted a reception on January 24, 2012, for prospective students to attend the 2012 VSA Newport and London Summer Schools. The event was held at the Smithsonian's S. Dillon Ripley Center, which houses the Smithsonian-Mason MA in the History of Decorative Arts program.

The Washington Metropolitan Chapter provides scholarship funds to the VSA Summer Schools. Prospective applicants hailed from The Catholic University of America School of Architecture and Planning, the University of Maryland Historic Preservation Program, and the Smithsonian-Mason program.

Numerous VSA Summer Schools alumni also attended. Jennifer Adams (Newport 2011; London 2007) and David Hathcock (London 2011) described their Summer School experiences and showed photos of sites visited during the schools. ♦

Artistic Pots and a New Destination for the London Summer School in Birkenhead



HAROLD RATHBONE
Courtesy Ian Cox

Below, a **DELLA ROBBIA VASE**
Photo by Ian Cox

Opposite, **IAN COX lectures to students**
in the **WILLIAMSON ART GALLERY**
Courtesy Ian Cox



IAN COX
Director, London Summer School

Finding new stopping points for the London Summer School itinerary is a difficult task given the general reluctance on the part of the directors to shed anything from the packed program of “must sees.”

This is especially true on the ‘trip to the north’ where Gavin Stamp has, over many years, ensured an action-packed schedule of visits on each of the five days. Three years ago, however, I came across a small museum in Birkenhead, which the Summer School hadn’t previously visited, and I was even more excited to find it contained, perhaps not surprisingly, one of the best collections of the locally made Della Robbia art pottery to be found anywhere. The museum is now a regular stop-off point on our trip from Liverpool to the Lady Lever Art Gallery.



The Williamson Art Gallery has a somewhat obscure location on the edge of Birkenhead and first opened to the public in a purpose-built building in 1928. It was named after John and Patrick Williamson, father and son, who had each bequeathed substantial sums of money for its foundation. The museum boasts it has the largest single display of ship models in the area, focussing on the local Cammell Laird shipbuilders and their contribution to maritime history, and there is also an important collection of over 6,000 paintings, drawings, and prints. It is the wonderful collection of Della Robbia pottery though that has endeared the museum to the Summer School directors.

The Della Robbia Art Pottery was started in 1894 in Birkenhead by Harold Rathbone, painter, designer,



and poet and the son of a wealthy local businessman, and Gustave Dressler, a sculptor and potter. It was named after the Italian Renaissance family who had developed ceramic sculpture as a revered art form in the fifteenth century. Though the enterprise was to last only 12 years, the output was distinctive and founded on clear arts and craft principles involving use of locally sourced raw materials and a community based workforce. Much emphasis was placed on the use of skilled craft techniques to create highly individual and distinctive pots and ceramic sculptures. Though Rathbone used coloured lead glazes rather than the tin-glazes of the early Italian potters, distinguishing features of the pottery are the employment of Mediterranean-inspired blue-green, yellow, and brown colourways, and the use of ‘sgraffito’ incised decoration.

A hand-marked incised galleon can usually be found on the base of pieces and sometimes the initials of employed designers and decorators too.

Though the production of sculptural panels and the like was the least successful aspect of the business, the making of presentation wares, chargers, albarello-like vases, ceramic clock cases, and gift wares was much more commercially viable in the early years of production. The pottery had its own retail outlet in Liverpool supplying the local market, but outlets were also established in association with Morris and Co. and Liberty in London, and overseas in Paris and New York. Archival sources reveal many famous artists of the period supported Rathbone’s endeavours. In a letter to Rathbone Lord Leighton wrote, “you have grasped the vital principle that

the chief object of a manufacture like that you have set on foot must be, if it is to thrive, the application of artistic qualities to objects of ordinary domestic use.” Sadly, despite Rathbone’s attempt to introduce Art Nouveau-inspired decoration to the pottery and even the use of commercially made glazes in the early years of the twentieth century, the costs of making pots exceeded what could be charged for them and the works closed in 1906. Today there is a thriving market for surviving pieces and even a small item can command significant sums. ♦

An International Perspective on Historic Preservation

DAN HOLLAND

The Victorian Society in America's London Summer School provides an excellent opportunity to gain an international perspective on historic preservation and develop creative responses to many of the same challenges historic post-industrial cities, such as my hometown of Pittsburgh, face. For fans of cities, it's also a fabulous opportunity to learn about architecture, design, and urban planning.

Much of my historic preservation knowledge is shaped from the American point of view, which has a relatively short history. But in Europe, and particularly England, preservation has been a source of national pride and a symbol of steadfastness for more than a century. England pioneered the field of preservation, evolving from antiquarian interests in the 1700s through the establishment of the Ancient Monuments Protection Act (1882) and the Town and Country Planning Act (1947).

The London Summer School is an excellent opportunity to see England's preservation efforts on full display. We visited dozens of churches, houses, museums, and other sites that are marvelous examples of post-industrial preservation. It's a lesson that should be steadfastly reinforced in the United States.

At the same time, my hometown of Pittsburgh has garnered international attention for its rebound from the collapse of the steel industry. The city's grassroots preservation movement, begun in the early 1960s, caught the attention of Prince Charles, who came to Pittsburgh in 1988 for the Remaking Cities Conference. I saw similar examples in the former industrial centers of Liverpool, Birmingham, and Manchester, proof that Prince Charles' vision is alive and well in the UK.

Most importantly, I learned that our experience here in southwestern Pennsylvania—an aging population amidst an aging building stock—is shared by many cities in the US and abroad. In fact, a fellow from London visited me in 2004 to learn more about how to involve young people in historic preservation. It turns out, this “fellow” was none other than Ian Dungavell of the Victorian Society in England, who spoke to us toward the end of our tour. It was a happy reunion that came full circle for me. He had employed some of the same preservation strategies for his organization as I had.

In particular, this tour fueled my long-standing fascination with London. It is as ancient as it is modern. This global capital was in the throes of construction for the Summer Olympics, and at the same time its Christopher



Wren-designed churches and resilience during the Blitz of 1940 gives this city a mythic status. The London Summer School revealed many of the obvious sites (such as the Parliament building) as well as happy surprises for me, such as St. Pancras Station, Columbia Road, and the meticulously clean, small streets of central London.

Through architecture, we can get a better sense of a people, their resourcefulness, creativity, and perseverance. London is an ideal place to study architectural history. The city's built environment dates to the 1600s, and although today there are a number of modern buildings and skyscrapers, it remains a dense, walkable, Victorian city. The Victorian Society in America's London Summer School was a once-in-a-lifetime opportunity to study in the country where the preservation movement began and continues robustly today. ♦



NEAR REGENT'S PARK, LONDON

Opposite, DOWNTOWN LIVERPOOL
photos by Dan Holland

To Visit England Again and Again

RACHEL ROBINSON

Last winter, I began looking for an excuse to visit England once again, a place where I was fortunate to study years ago as an undergraduate. Also, I needed a break from my work routine and an opportunity to flex the academic muscles in the brain so that I could return to the field of historic preservation revived and refreshed. Once I discovered the Victorian Society of America Summer School in London and spoke with colleagues who are alumni, I was confident this was the trip for me! I knew this would be an incredible, life-changing experience, however, I could not have known how truly remarkable it would be and the impact it would have. There is no doubt that I will continue to process all that I experienced for weeks and months and remember the trip fondly for years to come.

Prior to the Summer School, I imagined what it would mean to me and how I would be affected. I thought I would make contacts in the preservation field, visit sites and cities in England that I had not seen previously, and learn better to understand nineteenth-century design in the context of the Victorian Era. Had only one of these been realized, I would consider myself lucky, but all three of them came true—and in spades.

For two weeks, led by two amazing guides in Ian Cox and Liz Leckie and surrounded by a group of thirteen new friends, I was on a fast-paced tour of Victorian London, Birmingham, Liverpool, Manchester, Oxford, Brighton, and several points in between. Together as we discovered new sites and learned about unfamiliar nineteenth-century designers, the background, specialty, and taste of each student enriched the experience of the group. There were those from house museums in the United States and United Kingdom, graduate students in decorative arts and architectural history, and preservation planners; all of the disciplines represented were grounded in a deep appreciation for the historic.

Despite the rainy, cool weather (for which locals kept apologizing, yet which I found to be a delightful reprieve from the heat of New Orleans), we could not have been more fortunate to visit England between the Queen's Jubilee and the London Olympics. These events, like other experiences during the Summer School, harkened back to earlier times in British history within and just after the time period of our study. For example, I formed a greater understanding for the significance of Queen Elizabeth's Diamond Jubilee when visiting the exhibit of Queen Victoria's Jubilee at Kensington Palace. Having studied the Middle Ages and Renaissance during my college semester abroad, I felt that the Summer School gave me a stronger sense of connection to the not so distant past: the nineteenth century, the Industrial Revolution, the reign of Queen Victoria, and the emergence of the Arts and Crafts Movement.

Throughout the tour, we found ourselves playing the "what's your favorite thing so far?" game. Out of the gate, I realized that this would become increasingly difficult as we visited St. Pancras train station and hotel on our second and third days, respectively. The tour of the newly reopened hotel was surely a highlight for all, as were Standen, Brighton, Bedford Park, Port



Sunlight, Watts Chapel, and the list goes on and on! As we whisked through London and the countryside, I hastened to note all the places that I would like to visit again, for after this experience, there will have to be an again.

Reflecting upon the Summer School, I am grateful that my knowledge and understanding of the Victorian Era and nineteenth-century design have been greatly expanded. I think that as an American, one can very easily form a narrow definition of what "Victorian" means. Though during the tour, I must admit, my fellow travelers and I felt we were becoming more confused by the sometimes disparate examples of style, invention, and influence, I

realize in retrospect that the feeling was due to the space in my brain marked "Victorian" being blown wide open. While time will be needed to recalibrate, I know that my appreciation for nineteenth-century architecture—and decorative and fine arts—in the context of America, the South, and New Orleans is much richer as a result. I am certain, also, that the Summer School experience will forever influence my own design aesthetic in ways unimagined.

I am indebted to the Victorian Society of America Alumni Association for this experience of a lifetime. Thank you one and all for the opportunity to participate. ♦

RACHEL ROBINSON, JESSEE WILSON-GRAINGER, EMMA JONES, Director IAN COX, SARAH MUENSTER-BLAKLEY, HORATIO JOYCE, JEANNE SOLENSKY flying the London Eye over the Thames. Photo by Liz Leckie

Isaac Bell House: The Romance and Grandeur of a Bygone Era

MAUREEN CRILLY

Falling in love with a house can lead to a Newport experience like none other as the romance and grandeur of a past era springs to life and sparks the imagination to visit this special place.

I am an interior designer, and my passion for interiors and architecture over the years has created a natural path to teach architectural and interior design history at the Fashion Institute of Technology and School of Visual Arts in New York City. My lectures have covered design subjects from antiquity to modern movements, highlighting academic facts, aesthetic developments, and noteworthy figures throughout history. My research for presentations on the “Aesthetic Movement and Shingle Style” led the way to the Isaac Bell house in Newport. My affection for and attraction to this historical house greatly inspired me to participate in the Victorian Society’s Newport Summer School.

As a summer 2012 student, I saw Newport and its rich architectural history for the first time. I visited the Isaac Bell house, which I had previously cherished only via library research tools, architectural history books, and in my power-point presentations, as a splendid silhouette covered in dark brown shingles set among mature trees.

An early project for the firm of McKim, Mead & White, the Isaac Bell house is an example of the Shingle Style. The introduction of the Shingle Style was a gentle move toward an atmosphere of change and modernity in 1883. Isaac Bell, cotton broker, investor, and the company’s client, bought the property and selected its location along the developing Bellevue Avenue in Newport.

I arrived at the Isaac Bell house feeling enormous anticipation and eagerly moved toward its modern, sculptural form. The reductive nature of the exterior details made me realize that I was entering an environment that had left the Victorian past. I was enticed by the contrast between the dark, shingled exterior and the quiet lightness of the interior color. The rambling flow of rooms offered the chance to wander freely. The house exuded a quiet elegance, and the rounded, sleeping porches seemed to be awaiting my afternoon arrival.

Walking into the interior, I was immediately drawn to the Breton, carved woodwork, and the large hearth in the living hall—all handcrafted and harmonious. Dark, rich, wood interiors opened into light, painted rooms; basketweave details decorated the walls; and long, sashed windows gave way to the exotic, bamboo-styled columns on the rounded porches. Small fireplaces with decorative glazed tiles graced the rooms, and cream latticework introduced fanciful, crisscross textures as one approached the airy sitting area in the Queen Anne turret.

As I wandered through the rooms, my thoughts meandered. I began imagining a modern-day family living in the house. The natural light was inviting both morning and afternoon. The rooms were interconnected, and family activities would flow from room to room. Intimate spaces would afford quiet moments to read, to play, and to sleep on different floors. Contemporary, sculptural furniture would float and be centered in the rooms, encircled by the Oriental wall detailing and a variety of small-paned glass windows. And from the playful turret bench, a young, energetic family would once again be able to view the parade of residents and visitors walking the length of Bellevue Avenue! ♦



TURRET BENCH in the
ISAAC BELL HOUSE
Photo by Maureen Crilly

Newport: Making Connections

BRIAN COFRANCESCO

When I began my undergraduate career at the University of Virginia, I planned to focus my education and later career on the study of early American architecture. My path was diverted, however, when a certain professor, donning his iconic bowtie and round glasses, introduced me to the Victorian Era. In Richard Guy Wilson's *Nineteenth Century American Architecture* course, I developed a deep fascination with Victorian architecture and society and have longed to attend the Newport Summer School. I was overjoyed when offered a spot in this summer's program and learned far more than I had expected. I found that the Summer School is very much about making connections—not just in the sense of professional networking, but in developing and discovering relationships with each other and across various topics. These connections developed my overall understanding of the period, my professional career, and my independent research.

Our first day of summer school was as I had envisioned: an opening lecture in the Wilsonian style, introducing Newport's "White Elephants" and the history of this Rhode Island community, through not only history but humor, wit, and amusement. The lecture energized us for the days ahead and prepared us for what we would see and study. We learned our class was exceptionally diverse—composed of architectural historians, architects, museum professionals, interior designers, historians, textile designers, graduate students, preservationists, professors, tour guides, librarians, and even a medical doctor and an economist!—which greatly enriched our program. The varied backgrounds, knowledge, and approaches to history that each of us brought to the school encouraged other discussions, making connections that influenced our understanding of and response to the architecture we experienced.

These discussions and connections became integral to our experience in Newport. One student, for example, was very interested in H.H. Richardson and shared his knowledge and research with the group. We had many conversations about Richardson's designs walking between sites or lingering for those last-minute photographs. Likewise, another student owned a home designed by William Ralph Emerson. After our visit to the Sanford-Covell house, we talked about the similarities between the two homes, Emerson's style and technique, and how his work fit into the periods

While the importance of these discussions was evident during site visits, it became most apparent during a side trip to Belcourt Castle—a privately owned and still-occupied estate designed by Richard Morris Hunt. Twelve of us opted for the Castle's ghost tour. The tour, led by the owner and occupant, was exciting and spooky, and spurred many conversations. Not only did we discuss our ghostly experiences, we used the tour to connect the buildings we had seen and studied across Newport and Belcourt. The visit spurred ongoing conversations about preservation, interpretation, historic accuracy, and the value of ever-evolving buildings in the Newport landscape. While we all knew how to interact with others in analytical discussions, there was that air of "the fish swimming on their own"—we took what we had learned in the classroom and applied it in a related Newport context. To further the conversations and connections, we planned a special dinner with Richard, during which we noted our reactions and observations. Although not an official summer school visit, our excursion was perhaps the most important, as it served as a platform for synthesizing our understanding of the Newport architectural tradition and engaging each other in a meaningful dialogue and analysis... while experiencing one of Newport's finest private nineteenth-century residences.

I also discovered many connections in Newport that advanced my professional

career. As a Museum Assistant and Educator at the Harriet Beecher Stowe Center, a house museum that interprets Stowe's Victorian life and Hartford home, the Newport Summer School allowed me to better understand Stowe. The tours of homes and estates showcased the evolution of style and taste during the mid to late nineteenth century, and revealed how Stowe as an interior designer was both a woman of her time and an innovator developing truly revolutionary ideas. Pauline Metcalf's lecture on female designers and interior decorators made me feel "at home" with her focus on Stowe and her sister Catharine—authors of *The American Woman's Home*—and their influence on American interiors. As she linked the sisters and other female decorators, I developed a new appreciation for them as they were studied alongside Edith Wharton, another famous authoress and designer. A fellow student, an employee of Wharton's *The Mount*, and I discussed the two women and their lifestyles, contributions, and legacies. Only this Summer School could bring together two Victorian

enthusiasts, employed at the homes of America's most famous authoresses and designers, and foster discussions that have since led to sharing of information and hopeful collaboration.

My independent research was also enlightened by Newport Summer School connections. As a local history buff, I have spent the past several years studying the Jedediah Wilcox mansion, an 1870 French Second Empire estate, which once stood in my hometown of Meriden, CT. Because the building was demolished in the 1970s, it has been difficult to imagine the scale and elegance of the house. However, Chateau Sur Mer was significant in helping me visualize the space. Although slightly larger than the Wilcox mansion, the Chateau allowed me to comprehend the grandeur of similar rooms and gain insight into the mindset of interior designers of the period. In studying pre-demolition photographs of the Wilcox interior, I found that a majority of the furnishings were in the Eastlake style, similar to many of the pieces exhibited in Chateau Sur Mer. While I knew very

little about Eastlake, I connected with a fellow student—an interior designer—who explained the style and its prominence in the Victorian Era. We also discussed the evolution of spaces over time and by the end of our conversation were considering the debates of recreating historic interiors in nineteenth-century homes. When I left Newport, I had a new perspective on the Second Empire style in America and period interiors that has already impacted my independent research.

The Newport Summer School has had a profound impact on my understanding of the nineteenth century. The effect of seeing many of the era's most significant and defining buildings in person, after years of studying them, was truly transformative and gave greater context to the overall themes of the Victorian period. From lectures, to building tours, to discussions with fellow students, to dynamic conversations, it was all about the connections—tying one topic to another, tying a concept to a physical building, tying an idea to personal careers or research, tying the past to the present. ♦



RICHARD GUY WILSON discusses the life and influence of Edith Wharton outside LAND'S END, her Newport residence. Photo by Brian Cofrancesco

Newport Mind, Body, Spirit: Preparing for Summer School

LIZ HOLBROOK

Preparing for Summer School requires more than packing a bag and making it to class on time. Like any graduate-level course, there is prep work to be done. It's never too early to start. You will be grateful that you did the work when the course is complete.

"The program is designed to allow students to see and do as much as possible. There is little free time during the programs, the pace is physically demanding, and there are many walking tours."—Victorian Society in America Summer School

You may have skimmed this statement on the VSA Summer School website. While it accurately outlines what you can expect, it isn't the complete picture. A more direct interpretation reads:

This program is designed to cover a semester's worth of information in a mere 10 days. The classroom, located at numerous historic sites in two states, will change hourly. This 200-year journey through Newport's past requires a strong back and comfortable footwear. Attendance of all tours is mandatory (you'd be crazy to miss any). Please be on time!

Add dozens of expert guides and lecturers and you have Summer School. You will be awed, overwhelmed, and oh-so happy. In order to get the most out of Summer School, consider the following to prepare your mind, body, and spirit.

Start reading now. There is no time to read during the program, and you'll be glad to have some familiarity with the subjects you are studying. Start with the architects—McKim, Mead & White; Richard Morris Hunt; H.H. Richardson; and others. Spend time learning about the other artisans who contributed to Newport's fame. John La Farge not only lived in Newport, his stained glass windows are visible throughout the town. The Parisian design house of Jules Allard & Sons worked on interiors at The Breakers, Marble House, The Elms, and other Newport mansions. You'll visit them all.

There are many books about Newport. James Yarnall's *Newport Through Its Architecture* gives an historical overview, featuring many buildings visited during the program. Ogden Codman, Jr. and Edith Wharton's *The Decoration of Houses* highlights the importance of simple décor and architectural balance, a principle not usually found in late-nineteenth-century mansions, but visible in one of Newport's most famous homes.

Also consider reading about Newport's history. The area has a long, varied economic past that spans 400 years, and its nineteenth-century characters are as eclectic as the décor. Names like Vanderbilt, Wetmore, Goelet, and others are responsible for the infusion of money into Newport. Henry James, Edith Wharton, Thornton Wilder, and a host of literary talents documented social customs of the era. Their fictional works were often inspired by actual accounts of Newport's rich and famous. For a taste of true Victorian social-culture, it doesn't get any better than Wharton's *The Age of Innocence*.

The days are long and your downtime minimal—so pack a lunch! You'll experience your first hunger pangs on day one around 4 p.m., when that craving for an afternoon coffee kicks in. Forget it, no time to stop. You may be laughing now, but this is serious stuff. Try to eat healthy. Pick up supplies on the first day, and don't expect to linger at lunch—there's no time. Most evenings you will have free time, and dinner can be as long as you like, if you can stay awake.

Everyone in the program is here because they have a passion for history, so try to connect with all participants. Eat lunch with someone different every day or chat with someone new while walking from site to site. You never know what opportunities may transpire or what future collaborations are possible. Keep your mind open and converse with everyone.

Taking time now to research the subjects you will be studying will make your experience much more enjoyable and beneficial. Doing the prep work also gets you excited for the course itself. Start now by reading all you can on the history, architecture, culture, and social customs of the time period. Then, make a plan for eating healthy, while enjoying conversations with everyone involved. And above all, smile—it's going to be a great day. ♦



BROOK outside the Samuel McIntyre-inspired folly in the BELLEVUE HOUSE GARDENS. Photo by James Russiello

Newport The Victorian Experience

BROOK TEKLEHAIMANOT HAILESELASSIE

My acceptance to the 2012 Newport Summer School was an important chapter in both my academic and professional careers. It made me experience a very vibrant and dynamic era within the nineteenth century period in the history of the United States.

I am an Ethiopian by birth and by citizenship. I learned, worked, and lived most of my life in Ethiopia. A completely different context compared to that of my experience in the United States. Being an architect and a professor at my home university, I have an in-depth knowledge of world history of architecture and history of art. Contrary to my earlier "general" perspective, The Victorian Experience, as I like to call it, gave me an insider's perspective of what really happened during that special period. It made me analyze and connect many historical events of architecture and arts that were an outcome of this era.

The most special experience I had was the tour into the private houses. This was a "time travel escapade." It was a practical digging through the layers of history. I very much appreciated the amount of labor and organization shown from the side of the organizing team and our professor Prof. Richard Guy Wilson. Also, knowing that there is no other city in the United States better known for its amazing and wonderful nineteenth-century Victorian pieces made me feel very lucky and fortunate.

I would like to forward my deepest gratitude and appreciation to all of you who helped me to be physically present in this place and time in order to grasp this important happening in the history of architecture, art and decorative arts.

Thank you very much and hope to be in contact with all of you! ♦

Alumni Association Scholars 2012

While the Alumni Association provided three full scholarships to each School, totaling \$20,400, the VSA's Summer School Committee wisely offered partial scholarships when at all possible to help make the funds go as far as possible. The need for scholarships has never been greater, especially for London: 72 percent of all applicants requested and received scholarships – 86 percent of those attending London and 52 percent of those attending Newport received scholarships.

Here is the roster of those students who received Alumni Association Scholarships.

NEWPORT

Chelcey Berryhill
Special Events and Board Coordinator
New York, NY

Holly Burrow
Interior Designer
Birmingham, AL

Brian Cofrancesco
Museum Educator and Lead Asst
Harriet Beecher Stowe Center
Meriden, CT

Dina Ivanova
Graduate Student
Parsons/New-School/Cooper-Hewitt
Brooklyn, NY

Brook Teklehaimanot
Architect
Addis Ababa, Ethiopia
Sibyl Groff Scholarship Fund Scholar

LONDON

H. Horatio Joyce
PhD Candidate
Boston University
Brookline, MA

Sarah Muenster-Blakely
Graduate Student
St. Thomas University
Saint Paul, MN

Rachel Robinson
Non-profit Preservationist
New Orleans, LA

Jessee Wilson-Grainger
Documentation Assistant
Alameda, CA



STAY IN TOUCH

Please help the Alumni Association maximize our funding for Summer Schools scholarships while saving trees and postage. The Alumni Association will communicate with members by e-mail as much as possible to reduce the cost of mailings.

Also, please be sure Membership Secretary Bob Chapman (bob_chapm@msn.com) has your current e-mail address.

Left, Newport Alumni Association Scholars: BROOK TEKLEHAIMANOT, ALUMNI PRESIDENT NANCY GOLDEN, DINA IVANOVA, HOLLY BURROW, CHELCEY BERRYHILL, BRIAN COFRANCESCO
Photograph by Kevin Rose

Right, Newport site visit 2012
Photograph by Brian Cofrancesco

Save the Dates!

Summer Schools Applications. Deadline is March 31, 2013. Contact Jennifer Carlquist, Summer Schools Administrator at vsasummerschools@gmail.com for further information.

Application forms are available at www.victoriansociety.org.

The Victorian Society in America 2013 Annual Meeting and the Alumni Association Annual Meeting and Dinner will be held in ST. AUGUSTINE, FLORIDA Friday, April 26, 2013.

The 33rd Annual American Summer School in NEWPORT, Rhode Island will take place from Friday, May 31 to Sunday June 9, 2013.

The 39th Annual LONDON Summer School will take place from Saturday, June 29 to Sunday, July 14, 2013.

The Alumni Association Fall 2013 Study Tour to CUBA will take place in the fall. Contact John Martine at jmartine@stradallc.com or (412)303-3710 (cell) for further information.



Alumni News

Jennifer Adams (London 2007; Newport 2011) has left her previous position as director of member and alumni relations at the Corcoran Gallery of Art and taken a new position as the director of membership at the American Council on Education.

In addition to serving as production manager, books and special projects for the White House Historical Association, **Nenette Arroyo** (Newport 2007) has been working with the Smithsonian-Mason MA in the History of Decorative Arts program to update the program website, as well maintaining its social networking outlets. See hda.gmu.edu, [facebook.com/decartshistory](https://www.facebook.com/decartshistory), and twitter.com/decartshistory.

Warren Ashworth (Newport 2009) finished his MA in Art History at Hunter College in May 2012 and will be applying to The Graduate Center, NYC, to pursue his PhD in Art History, studying with Kevin Murphy.

Gray Brechin (Newport 1987) is currently the project scholar of the Living New Deal project, Department of Geography at UC Berkeley. The project documents and maps the public works legacy of the New Deal (livingnewdeal.berkeley.edu/). Gray is particularly interested in the ties between the New Deal and the Arts & Crafts Movement.

IN MEMORIAM: **Lorenzo Burrows** (June 9, 1932–August 18, 2012) of New York City. He graduated from Cranbrook School and the University of Michigan. Mr. Burrows was involved with the New York Chapter of the Victorian Society in America and served as treasurer for

the Alumni Association in the early 1990s.

Laura Camerlengo (London 2008) announces the publication of her e-book, *The Miser's Purse*, by DAP Press/Smithsonian Institution. Available soon for Nook, iPad, and Kindle at www.artbook.com/ebook-misers-purse.html. Additionally, as a curatorial fellow with the Philadelphia Museum of Art's Costumes and Textiles department, Laura recently organized *Embroidered Exemplars: Scottish Samplers* from the Whitman Sampler Collection, showcasing the museum's collection of eighteenth- and nineteenth-century Scottish samplers. For more information, go to www.facebook.com/notes/philadelphia-museum-of-art/q-a-scottish-samplers-from-the-whitman-sampler-collection/448973501791966.

Bill Dane (London 1982; Philadelphia 1984) was the subject of the article, "The People's Collector," by John McIntyre, in the Summer 2012 issue of *Fine Books & Collections*. Lots of photos are included in this magnificent tribute! Back issues can be ordered at www.fine-booksmagazine.com/.

Mary Anne Hunting's (London 1987; Newport 1988; president, VSSS Alumni Association, 1989-1993) book, *Edward Durell Stone: Modernism's Populist Architect* (W.W. Norton) was launched on November 7, 2012, at Steelcase on Columbus Circle. Richard Guy Wilson was a guest speaker.

IN MEMORIAM: **John Larsen** (London 1990) Dr. Larsen held a PhD in Library Science from the University of Michigan, served as professor of library science at both Northern Illinois University and Columbia University (NYC), and authored numerous books and articles on the subject. He was also an accomplished harpist, lover of fine arts and the theatre, and a prolific reader. When he retired, he moved to Baltimore, but continued to visit New York to attend the opera. Sibyl Groff, who knew him, writes, "He was a very caring person and contributed a lot to the Victorian Society through the years."

Our very talented **John Martine** (London 1979; Newport 2007) received the National Trust's Preservation Award at its Annual Preservation Conference in Spokane, WA in November 2012, for his noteworthy design of Pittsburgh's Market Place Square, comprising seven historic buildings from the 1870s to the 1930s.

Keith MacKay (Newport 2007) curated the Ten Chimneys Foundation's annual exhibit, *Stagecraft: The Interior Designs of Claggett Wilson*, held May 26 to November 1, 2012. Images and objects showed Claggett Wilson's contribution to the creation of Ten Chimneys. Examples of other commissions placed his work within the larger stylistic context of the 1920s and 1930s. Ten Chimneys, the estate created by theatre legends Alfred Lunt and Lynn Fontanne, is a world-class house museum and national resource for theatre, arts, and arts education,



Top, CLAGGETT WILSON at his paint table
Courtesy Keith MacKay, Ten Chimney's
Foundation

Above, MARY ANNE HUNTING's book,
*Edward Durell Stone: Modernism's Populist
Architect* Courtesy Mary Anne Hunting

located in Genesee Depot, WI (www.tenchimneys.org/). A Smithsonian-Corcoran graduate, Keith MacKay has served as director of historic preservation since 2009. Keith is also teaching a course, *History of Interior Design: The 19th-Century*, through the University of Wisconsin Continuing Education program.

"Celebrate the past, venture forth into the future" is the theme for the upstart chocolatier, Bixby & Co., launched by **Kate McAleer** (Newport 2009) in December 2011. Kate has created the "Bixby Bar," handmade dark, milk, and white chocolate bars, made of premium organic chocolate, fruits, nuts, and spices. Bixby Bars are organic, free of genetically modified organisms (GMOs), gluten-free, preservative-free and, additionally, the dark bars are vegan. The Bixby & Co. "Atelier" (workshop) is located in Warwick, NY. Bars are found in local health food and specialty shops. Go to www.bixbyco.com or contact Kate McAleer at (845) 546-6591 or kate@bixbyco.com for more info.

Emily Morris (Newport 2011) has been appointed curator of Gunston Hall, an eighteenth-century Georgian mansion and historic home of founding father George Mason. Gunston Hall is located near the Potomac River in Mason Neck, VA. Emily graduated from the Smithsonian-Corcoran MA in the History of Decorative Arts program in 2012.

Anne O'Donnell (Newport 2010) has received a 2012 Craft Research Fund Project Research Grant from The Center for Craft, Creativity & Design, supporting Anne's research toward a book on the many ties between the American Arts and Crafts Movement and the rise of the greeting card industry (1900–1939).

Lindsay Parrot (Newport 2001), director/curator, The Neustadt Collection of Tiffany Glass, Queens, NY, developed two traveling glass exhibitions in summer 2012. The first, *Tiffany Lamps: Articles of Utility, Objects of Art*, was shown at the D'Amour Museum of Fine Arts, Springfield, MA, then traveled to the Memphis Brooks Museum of Art, Memphis, TN. The second, *Tiffany Glass: Painting with Color and Light*, was part of the "Summer of Light," at The Hyde Collection, Glens Falls, NY. Lindsay and Diane Wright (Newport 2003) co-curated the exhibition, *Louis C. Tiffany and the Art of Devotion*, organized by the Museum of Biblical Art (MOBIA), NYC, and both contributed essays to the catalog. For more info and links, see "A Celestial Show from a Tiffany Window," at www.nytimes.com.

Mary Jane Penzo (Newport 2011) traveled with her husband Paul this past summer, as well as attending a study week with Historic New England. In fall 2012, she continues her study in the Smithsonian-Mason MA in the History of Decorative Arts program with the course, "American Victorian Furniture."



Barcelona Architectural Tours for Interested Victorians



Above, German Pavilion for the 1929 Barcelona International Exhibition designed by Ludwig Mies van der Rohe.

Top, The main façade of Gaudí's Casa Batlló, built in 1906.

Alumni FREDI VIDAL (Newport 2011) has developed a series of tours of Barcelona architecture for members of the VSA and friends. These are provided in English and are led by local professionals versed in architecture, building engineering, and town history. The tours include not only the most popular Barcelona's spots—like Gaudí's architectural marvels—but also areas of the city and other sites that are often overlooked. See highlights of the architectural movement that has driven changes in the city in the last 20 years.

In addition to providing information on Barcelona's history and architecture, the tours give participants a "slice of life" of Barcelona's local culture. Tour guides seek to exchange knowledge and experiences with the participants, making each tour a unique and interactive experience.

Tour #1
Gaudí vs Catalan Modernism
At the same time that Gaudí created his masterpiece, "La Pedrera," an outstanding icon of Modernism, the concert hall in Barcelona's old town, had just been finished. Through study of key Gaudí and Modernist works, the tour highlights the difference between two responses to the Catalan society's requirements to have its cultural wealth reflected in its architecture.

Tour #2
From 22@ to "Creation Factories"
In the early 2000's, a former industrial area was transformed into a Tech District called 22@. This area has expanded over the southern part of Sant Martí District, attracting leaders in technology, education, and the arts housed in new headquarters designed by international and well-known local architects. The area also includes a former textile mill with studio space for artists and creators. The area is one of the most interesting architectural proposals realized in the last 10 years.

Tour #3
Rationalist Architecture - GATCPAC
Architects from Barcelona joined other Spanish professionals to establish GATCPAC (Group of Catalan Architects and Technicians for the Progress of Contemporary Architecture). That architectural movement followed statements made by the masters of European architecture such as Le Corbusier, Mies van der Rohe and Walter Gropius during the first half of the 20th century. The day trip heads towards the main examples designed by Josep Lluís Sert, Torres Clavé and Antoni Bonet.

Note: A web site is under construction. contact fredividual@gmail.com

Charles Robertson (London 2003) curated the exhibition, *Inventing a Better Mousetrap: Patent Model* from the Rothschild Collection, at the Smithsonian American Art Museum until November 3, 2013. For an online slide show and more info, go to americanart.si.edu/exhibitions/archive/2011/rothschild/. Previous exhibitions Charles has curated at the museum include, *Temple of Invention: History of a National Landmark*, with accompanying book by the same title, and *The Honor of Your Company Is Requested: President Lincoln's Inaugural Ball*.

Wilson Stiles (Philadelphia 1984) provided the introduction to the Sarasota Architectural Foundation's lecture series, "1851 London to Shanghai 2010 Modernism & World's Fairs," on October 18, 2012.

Concurrent with her solo exhibition, *Patricia Watwood: Myths and Individuals*, on view at The Forbes Galleries, NY, February 17- June 9, 2012, artist Watwood moderated a discussion panel with prominent art world figures, Nelson Shanks, Sabin Howard, and **Peter Trippi** (London 1992; Newport 2005). The panel discussion, held Monday April 30, 2012 and entitled, "Hand Head Heart," explored the integrity of craft and the search for meaning in contemporary figurative art.

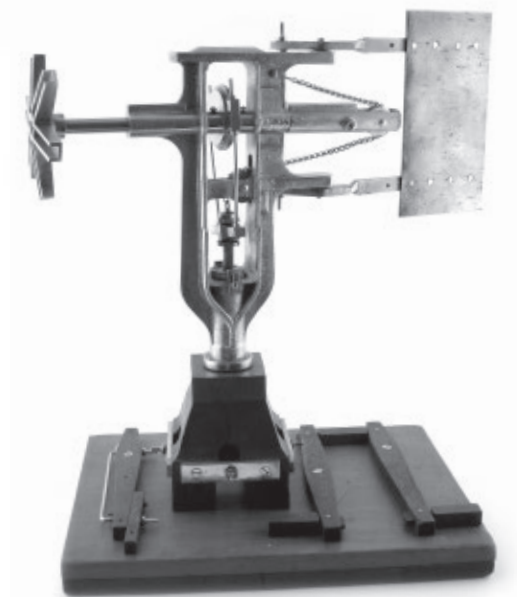


Fredi Vidal (Newport 2011) has developed a series of tours of Barcelona architecture for members of the VSA and friends. (see opposite). A web site is under construction. In the meantime, contact Fredi at fredividual@gmail.com for info.

Richard Guy Wilson (Newport School Director) lectured at this year's "Program in New England Studies," presented by Historic New England, June 2012. Also in June, he spoke at The Smithsonian Associates on "Edith Wharton and Her Visual World." In September, he spoke at the 14th Annual Arts and Crafts Conference, "The Arts & Crafts Movement in Philadelphia and Environs." Professor Wilson's new book, *Edith Wharton at Home: Life at the Mount* (Monacelli Press), with introduction by **Pauline Metcalf** (London 1980; Newport Lecturer), was published in September and has already received good reviews. See the *New York Times* article, "Appreciating Edith Wharton's Other Career," for more info. Professor Wilson was one of three speakers included in the National Building Museum's (NBM) summer lecture series, *Architecture 101*. He returned to the NBM in early November to speak on the topic, "Edith Wharton at Home."

Diane Wright (Newport 2003) has left her position as senior fellow in the American Decorative Arts Department, Yale University Art Gallery, and is now working in Marketing and Communications at Pilchuck Glass School, Seattle, WA. She is also a member of the adjunct faculty at the Rhode Island School of Design, George Mason University, and Parsons The New School for Design. With Lindsey Parrott, Diane co-curated the exhibition, *Louis C. Tiffany and the Art of Devotion*, organized by the Museum of Biblical Art (MOBIA), NYC. See also entry on Lindsey Parrott.

Below, Cotton Seed Planter, 1865, B. & N. Platt, St. Louis, MO and Windmill, 1880, Sylvester Ament, Aurora, IL. Objects from CHARLES ROBERTSON's exhibition, "Inventing a Better Mousetrap: Patent Models from the Rothschild Collection." Collection of the Smithsonian American Art Museum, Gift of Alan and Ann Rothschild.





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Natalie Zmuda
Washington DC
Graduate Student
Smithsonian-Mason Masters in the
History of the Decorative Art

LOST ALUMNI

We're eager to keep in touch with all our graduates. Unfortunately we've lost contact with these alumni. Please let us know if you're privy to their whereabouts and do let us know if you move, by contacting

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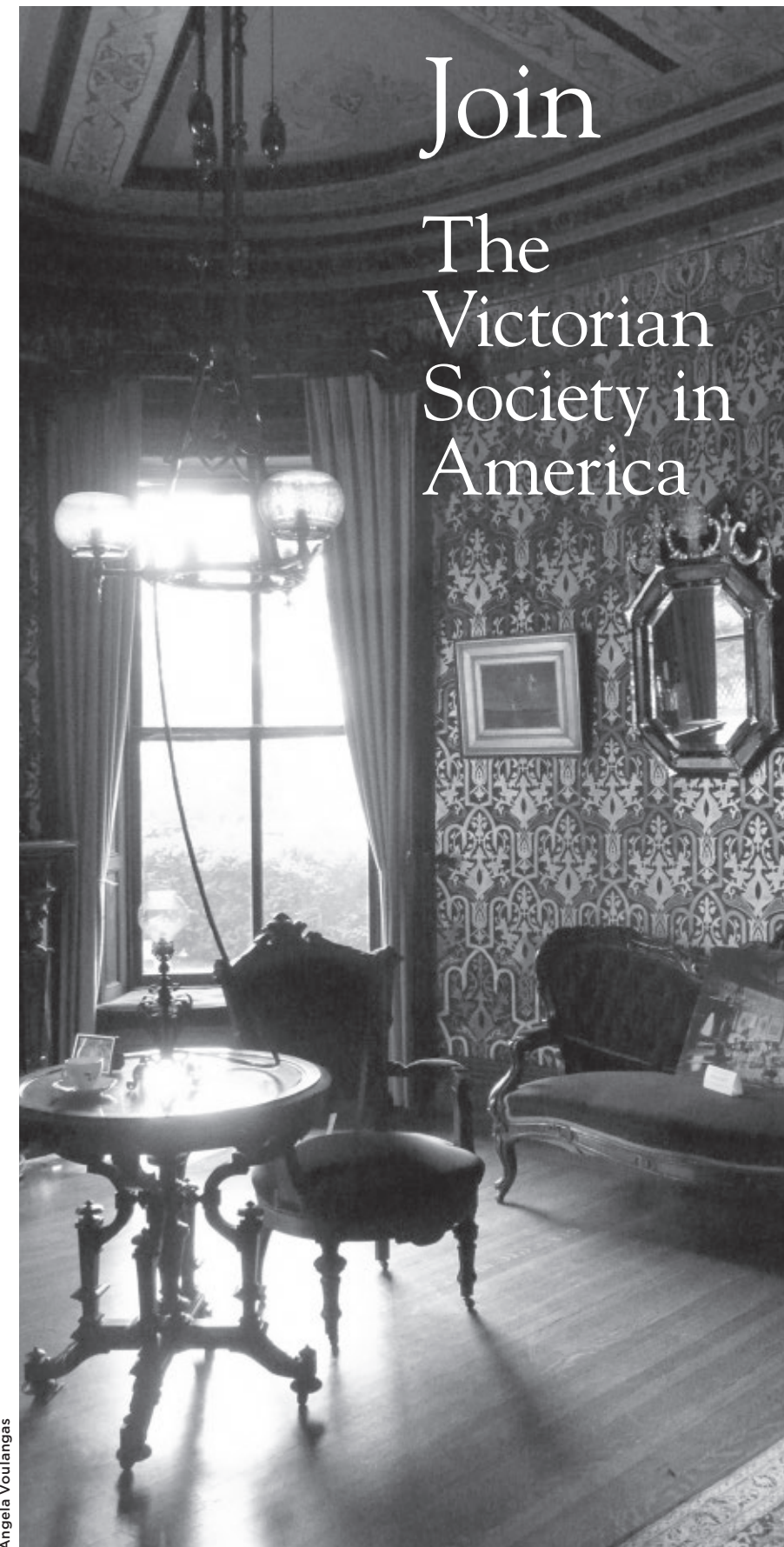
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2. Visit the redesigned Alumni web site: WWW.VSAALUMNI.ORG.
3. Manage the new REGIONAL REPRESENTATIVE program. The goal is to have at least one alumna/us in each state help recruit students and host local events. Duties also include identifying and contacting recent alumni in each state.



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Photo by Dan Holland

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Editor *Nineteenth Century*
P.O. Box 403
Stony Brook, NY
11790-0403

Nineteenth Century, the semi-annual, peer-reviewed journal of The Victorian Society in America, invites Summer Schools alumni to submit articles relevant to the social and cultural history of the United States, c. 1837–1917. The journal encourages submissions of 3,000 to 6,000 words, with illustrations and notes as necessary, in the fields of history, art and architectural history, landscape architecture, interior design, costume, photography, social issues, and biography.

Manuscripts should be prepared following the latest edition of the *Chicago Manual of Style*.



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I have included personal or professional news for the November 2013 issue of the Alumni newsletter.

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