

FALL 2015

ALUMNI ASSOCIATION

OF THE
VICTORIAN
SOCIETY
SUMMER SCHOOLS

Chicago
School
Debuts!

see page 7



Above, The dome of
The Royal Albert Hall



The Royal Albert Hall —Another First for London Summer School

IAN COX Director, London Summer School

Going to a concert is a favorite London pastime and if the event is at The Royal Albert Hall on Kensington Gore—well, that's a bonus; for this building is a unique and historically significant venue where I've seen everything from massed choirs to opera companies; it's always a special experience.

The origins and ensuing history of Albert Hall are entirely intertwined with Prince Albert's vision for a great arts and sciences complex in Kensington close to the site of the 1851 Great Exhibition. It follows that a visit to this Grade 1 listed building would be the perfect addition to the London Summer School program, but the hall's busy schedule makes it very difficult to arrange

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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

Fall 2015

This is a bittersweet time for me. I'll soon step down as president after serving since January 2006. After ten years it's time for a new person to take over, with fresh ideas and renewed energy. The Nominating Committee of Sibyl Groff (New York), Hank Dunlop (San Francisco)

and Anna Nau (San Antonio) is hard at work coming up with a slate of officers for the November 2016 elections.

Thanks to all of you for your support of the Alumni Association. I'm especially proud of the fact that together we raised increasing amounts for scholarships for deserving students who would not have been able to attend without the financial aid we provided. In the past ten years, the Alumni gave a total of \$190,530 for scholarships. This year we provided an unprecedented \$26,500.

The Alumni Association's continuing success is due in no small measure to the dedication and hard work of an all-volunteer board. My gratitude to one and all. In particular, my thanks to John Martine for leading our always successful biennial Study Tours, which have made major contributions to the Alumni Association Scholarship Fund. A special bow, too, to Bob Chapman, who spent untold hours converting the Alumni Association database to new membership software.

This past year Alumni Association recruitment events were co-sponsored by friends and chapters of the VSA in Chicago, Boston (New England Chapter), New York (NY Chapter), Savannah (Georgia Chapter), and San Francisco. I hope these generous supporters will again hold recruitment events, though somewhat earlier than the usual winter dates to give potential applicants more time to apply by the March 1st deadline. Please contact me if you're able to host a recruitment event.

The Alumni again co-sponsored a reception for the Newport Summer School. Many thanks go to Pauline Metcalf for graciously hosting it at her family's lovely home in Exeter, R.I. Unfortunately, Liz Leckie was unable to schedule a London reception this year.

It's been a singular honor for me to serve as your Alumni Association president and to profit from your help and friendship. I don't plan to totally disappear, however. I'll continue to spread the good word about our extraordinary VSA Summer Schools, work on the annual newsletter and enjoy our always informative Study Tours—the next one slated for incomparable Vienna next fall.

With much gratitude,

A handwritten signature in black ink that reads "Nancy McAleer Golden". The signature is fluid and cursive.

NANCY MCALEER GOLDEN

President

2015 Alumni Association Summer School Scholarship Donations

The officers and board members of the Alumni Association are extremely grateful to all alumni who help support us. Listed below are those who contributed \$100 or more to the Association, or to the Gwen Koch Memorial Scholarship Fund (indicted by *) and/or the Sibyl McCormac Groff Scholarship Fund (‡). The Koch Fund received a total of \$5,845; The Groff Fund, \$1,980.

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2014 FINANCIAL STATEMENT

Alumni Association
of The Victorian Society
Summer Schools

OPENING BALANCE

January 1, 2014 \$39,250

INCOME

Membership Dues \$10,757
Scholarship Donations. \$7,564
Events \$12,710
Investment \$2
Merchandise Sales \$900
Study Tours \$54,666
Total Income \$86,599

EXPENSES

Donations \$10,750
Scholarships. \$22,500
Events \$3,276
Member Communications. . . \$2,856
Miscellaneous. \$225
Advertising. \$78
Recruitment Events \$500
Insurance. \$344
Study Tours \$25,811
VSA Reimbursement \$556

TOTAL EXPENSES \$66,896

NET INCOME \$19,703

CLOSING BALANCE

December 31, 2014 \$58,953

Below, The Royal Albert Hall

Far right, a terra cotta detail from
the facade.





The Royal Albert Hall *continued from front page*

a visit and we are usually restricted to seeing it from the outside. This year, however, thanks to Tim Jones, who many London alumni will remember for his memorable tours of London clubs, we were able to arrange a proper site visit to this world famous Victorian building. Not only was the London Summer School welcomed by Chris Cotton, chief executive of the hall, but he'd also arranged for us to tour the building with two of his senior staff, the events manager and the special projects manager, and our tour with the archivist to see examples of memorabilia related to the hall's 144-year history. What a treat!

Convinced of his aim to create a Great Exhibition legacy of arts and sciences, Prince Albert persuaded the exhibition's commissioners to purchase Gore House and its estate of 50 acres opposite the Hyde Park site using £150,000 of profit and a government grant of £177,500. One of the buildings envisaged was a Central Hall for the Arts and Sciences. Initially the northern half of the estate was rented out to the Royal Horticultural Society for the establishment of a formal garden and the construction of a conservatory designed by Captain Francis Fowke of the Royal Engineers, but sadly the Prince would not see all his plans come to fruition as he died in 1861, aged 41, from typhoid.

Albert's old associate Henry Cole and Captain Fowke drew up plans for a memorial to be built on a site across the road from the Gore estate with a concert hall opposite and these were approved by Queen Victoria in 1865. The great memorial to Prince Albert was designed by competition winner Sir George Gilbert Scott and unveiled in 1872. Plans for the concert hall would prove more difficult to realize as funding proved a major issue and the estimated seating was reduced from a projected 30,000 to 7,000. An ingenious solution, however, was drawn up. Seats were sold on 999-year leases for £100 each and today there are 345 owners and 1,266 privately held seats. Queen Victoria herself purchased 20 seats on the planned Grand Tier and these are still in use as the Royal Box by the present Queen and her family. Annual contributions made by these owners still help with building maintenance today, but seats can also be sold privately and fetch many thousands of pounds when they become available. I know one couple that purchased two seats a number of years ago and would expect to get between £300,000 and £400,000 for them if they sold them right now!

The Royal Charter for the concert hall, originally to be called The Central Hall of Arts and Sciences, was granted in April 1867 and the hall was to be built on Gore estate land rented from the Commissioners of the Great Exhibition at 1 shilling a year for 999 years. That figure has never been increased. Inspiration for the design of the building came from observation of Roman arenas at Arles and Nimes in Provence, which Cole and Fowke visited in 1864. Fowke died, however, before the plans were finally approved, but his work was continued by Major H. D. Scott, also of the Royal Engineers. The foundation stone was laid by Queen Victoria on May 20, 1867 when in her address she attached the words "Royal Albert" to the Hall for the Arts and Sciences and it has been known by that name since.

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Frank Lloyd Wright's Unity Temple.
Courtesy John Waters

The VSA's New Chicago Summer School, an Auspicious Debut

JOHN H. WATERS

Co-director of the
Chicago Summer School



Tina Strauss & John Waters.
Courtesy John Waters

The first annual Victorian Society in America Chicago Summer School got off to a rousing start on Thursday, June 11, as 19 participants joined co-director Tina Strauss and me for six days of exploration of this city's astonishing history, architecture, art and decorative arts. The class was diversely talented and included designers, museum professionals, preservation advocates and history enthusiasts. It was a delight to show them "our" city, and for them to share their expertise with each other.

The Chicago Summer School's debut was the culmination of over a year's planning. With only six days to work with, and so much to see, we had to decide what to leave in and what to leave out. Right off, we knew there were a number of "must sees": Louis Sullivan and Dankmar Adler's tour-de-force Auditorium Building, the Art Institute of Chicago's jaw-dropping collection, H.H. Richardson's Glessner House Museum and the Richard H. Driehaus Museum. Less well known were Pleasant Home in Oak Park, designed by Prairie School architect George Maher; the Lily Pond in Lincoln Park, a masterpiece of Prairie School landscape architecture by designer Alfred Caldwell; and Schmidt and Garden's Madlener House, now home to the Graham Foundation for Advanced Studies in the Fine Arts. Visits to all these sites (and many others!) gave the Summer School participants a well-rounded view of 19th- and early 20th-century Chicago and its important role in the history of design in Victorian America.

We felt anyone interested in design could not visit Chicago without seeing Frank Lloyd Wright's landmark Robie House in the South Side Chicago neighborhood of Hyde Park, or, even more important, the Chicago suburb Oak Park, where Wright lived and worked. Our day in Oak Park included a tour of Wright's home and studio and a walking tour of the surrounding neighborhood, which is filled with his creations. The day was capped by a tour of Unity Temple, a building Wright considered one of his most important. As he later put it, "When I finished Unity Temple, I had it. I knew I had the beginning of a great thing, a great truth in architecture." In building Unity Temple (1906–09), its Unitarian-Universalist congregation rejected the period's traditional church forms in favor of a design that it felt more accurately represented its progressive, egalitarian theology.

Now wrapped in scaffolding and tarp, Unity Temple is undergoing a massive restoration. Called "The Christo" locally, it is receiving a thorough going over, from a new geothermal heating and cooling system, to restoration of the

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CENTRAL ARCADE

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RAJALA

Arts & Crafts in the North of England

WILLIAM AYRES VSA board member and former editor
of *Nineteenth Century*

A Study Tour Celebrating the 40th Anniversary of the VSA London Summer School

From September 15 through 20, 2014, some 20 of us gathered in the north of England for a cross-country jaunt celebrating the 40th anniversary of the VSA London Summer School. The focus was architecture of the Arts and Crafts period, although both earlier and later sites were visited if we had the time and if our leader had the inclination. Many thanks to John Martine, who organized the trip; to Gavin Stamp, the tour leader, and to all the other good people who fell into place to make it happen.

Many of us flew into Manchester airport, a surprisingly modern and large international facility, with a rail station built into it. Jump off the plane and onto a train without ever stepping onto British soil (O.K., you do have to deal with passport control and baggage.) An hour and a half later, you could alight at the Newcastle-upon-Tyne rail station, our starting point. Just next door, we found our aptly named Royal Station Hotel, dedicated by Queen Victoria herself. From here, many took a short train ride to Durham to tour its beautifully preserved minster and partially reconstructed castle. For centuries Durham was the area's center of power and culture before Newcastle's ascendancy during the Industrial Revolution.

Of course, we know there is no point in taking coal to Newcastle, but who knew that the city holds the distinction of being "the only major city in England with a planned centre" (according to the venerable Nikolaus Pevsner)? Its major thoroughfares, particularly Grey Street, most of whose buildings date from the 1830s, rival London's Regent Street and Edinburgh's New Town in their sweeping classical/neoclassical grandeur. But at the same time the area is remarkably alive with working businesses and offices and two spectacular market arcades, one utilitarian (organ meats anyone?) and the other upscale with perfumeries, fine stationers and such. Another arcade nearby fell to the wrecking ball in the dark days of the 1960s, although as a sap a replica was built into the building that replaced it. (To add insult to injury, even the sap has now been incorporated into the huge, successful, and irreverently named Fat Buddha restaurant complex.)

That afternoon, we hopped (well, those of us who can still hop) on our bus, a beautiful mid-size Mercedes with comfortable seats, working toilet, and a driver who stocked chilled water, soft drinks, and wine at reasonable prices (we liked him). The destination was the village of Roker to see St. Andrew's Church by Edward Prior, a protégé of Richard Norman Shaw, said to be "one of the architecturally most interesting and successful churches of its date in England"

Left, Central Arcade, Newcastle.
Courtesy Bob Chapman

(Pevsner again). Built in 1905–1907, it is composed of rough and irregular stones, both walls and details, but it seems almost as if these might have been poured into a gigantic church-size mold, such is their perfect overall alignment perpendicular to the ground, playing on the contrast of crooked and straight. Inside, a reredos tapestry by Edward Burne-Jones, a carpet by Morris & Co., altar rails by Ernest Gimson, and font by Randall Wells, made this our first Arts and Crafts showplace. Afterward, some of us climbed to the top of a steep and muddy hill to see the ruins of The Monument, a full-scale “Athenian” temple, copied after one in Greece and dedicated to “Radical Jack” Lambton, the first Earl of Durham. Then back to Newcastle, with splendid views of the many remarkable bridges across the River Tyne, both old and new, arranged harmoniously for us.

Wednesday was for many the highlight of the trip, with three five-star attractions with Arts and Crafts connections. Wallington Hall is a combination of 17th- and 18th-century architectural features; but the major draw for us was the central hall, with its magnificent set of mural paintings done in the 1850s and 1860s by the pre-Raphaelite artist William Bell Scott, a pupil of Dante Rossetti. They depict “the history and worthies of Northumbria,” from the building of Hadrian’s Wall by the Romans to the Industrial Revolution. Most memorable perhaps is “Iron and Coal,” with gritty and realistic—but aesthetically rendered—details. Interspersed on the pilasters between the paintings are charming Ruskinian depictions of local flowers by Pauline Trevelyan, a member of the progressive aristocratic family who owned the house for generations.

Now a picturesque drive across hills and dales and moors and fells led us to Cragside, the immense cliff-top mansion designed in stages (1869–1884) by Richard Norman Shaw for William Armstrong, the inventor, engineer, and arms manufacturer. To me, the additive process resulted in a somewhat dizzying jumble of façades and smallish rooms filled with bric-a-brac, if of high quality. The view of the cliff-top house from the surrounding gardens, and the gardens themselves, however, were undeniably first-rate.

More moseying through beautiful scenery, alternating between the bucolic and the bleak, toward the sea, which at first could not be seen for fog. But as we got closer, out of the gloom loomed an indistinct form that eventually resolved itself into an island topped by a dramatic structure—*Wuthering Heights* meets *Brigadoon*. This turned out to be our last stop of the day, Landisfarne Castle, a former island bastion repurposed by Edwin Lutyens in 1902 into a small holiday retreat for Edward Hudson, publisher of *Country Life*. Never really a castle, it still isn’t but rather a brilliant patching together of an Elizabethan military watchtower, barracks, and guard post into a sort of picturesque conversation piece, an “expensive amusement,” as Hudson called it. Here one could rough it, comparatively speaking, with family and a few well-chosen guests (and servants) ready to endure splashing surf and stiff winds and prepared for a steep climb up a long, rough, wall-less entry ramp. Cut off from the mainland for hours twice a day by tides that flood the causeway there, it terrified King George V when he visited; he couldn’t wait to leave. For the effect, Lutyens had

walls taken down, added others, and punched in rows of unobtrusive windows. His inglenooks and fireplaces, the focuses of the main rooms, are minimally detailed but have subtle modern touches melding almost seamlessly with the original fabric—rustic chic. To top it all off, on a slight rise in the flats that skirt the island is a charming walled garden designed by the celebrated Gertrude Jekyll, Lutyens's much older longtime collaborator (he designed her own house—and called her “Bumps”).

On Thursday, our third day, the scenery and the built environment competed and conspired to great effect. We were accompanied for a good part of the day by Hadrian's Wall, or what is left of it—originally erected to denote the boundary between Civilization and the Barbarians and to keep the latter out of the former. (Many thanks to our trip planners for choosing this picturesque but slower route, even though it has no major Victorian sites of interest.)

For the next three featured stops, one name predominates: Howard—yes, the same family of Castle Howard fame (think *Brideshead Revisited*), but the western branch of it. Philip Webb's commission for the 1877-1878 rebuilding of St. Martin's Church in Brampton, Cumberland, emanated from his friendship with the local grandee, George Howard (a member of the Pre-Raphaelite circle, he would later become the 9th Earl of Carlisle) and his teetotaler/suffragette wife Rosalind. Bowing to what remained of the old church—and seemingly making some of it up for his own amusement—it is “full of quirks and clever awkwardnesses,” in Gavin Stamp's words. The highlights were the windows, fourteen of them, by Morris & Co. and the large east window by Burne-Jones.

Afterwards we were (paying) guests at Naworth Castle, a seat of the local branch of the Howards. Our host was the plump and jolly Hon. Philip Howard (“My brother got the title, but I got the castle”), who turned out to be the chief attraction. He said “Gosh!” (but in the nicest way) as he looked all of us over, dressed as Americans will in jeans and sneakers and hoodies and whatnot. In the courtyard he proudly announced that he was the fortieth owner in his family of the stately pile, which dates from the 12th century or earlier, but was reconstructed and modernized as a country house for the aforesaid George and Rosalind Howard by Anthony Salvin in 1844–1851. In the 1870s, Philip Webb altered the structure further by adding bookcases, fireplaces, and staircases, as well as converting a “bote house” bordering the moat (now dry and a gorgeous garden) into a studio for George Howard and adding a “bower” for Rosalind in a Salvin tower. As we left Naworth, another tour bus was coming up the lane and the owner girding himself for another onslaught allowed as how this kind of commercial undertaking was regrettably necessary in these days of high death duties and such: “You can't be expected to keep up a place like this on just the income from five hundred acres, can you?”

The prize attraction of the day, for me, was A. W. N. Pugin's 1840–1841 Church of Our Lady and St. Wilfrid at Warwick Bridge, near Carlisle, for yet another branch of the Howard family who had remained Roman Catholic. The details harmonize perfectly and augment one another in the creation of a modest and

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Business & Southern Hospitality: 2015 Annual Meeting & Dinner

The Alumni Association Annual Meeting & Dinner was a moveable feast featuring two of Savannah's finest, private Victorian homes within walking distance to the VSA conference hotel. Many thanks go to Ron Melander of the VSA Savannah Chapter for making the introductions to our gracious hosts.

VSA President John Simonelli presided at the Alumni Association's Annual Meeting in the absence of Alumni President Nancy Golden at the 1890 Queen Anne/Eastlake home of Hugh Golson.

John read Nancy's report, highlighting:

- Bob and Carole Chapman's hard work on the renewal program.
 - Gretchen Redden helped to provide \$26,500 for scholarships in 2015.
 - John Martine's successful 40th Anniversary of the London Summer School Tour to the North of England.
 - Bob Chapman's work on selecting new membership software and converting the Alumni and VSA databases to the new software. The Alumni Association paid half of the cost of the new software and will pay half of the yearly maintenance.
 - Sandy Jenkins' outstanding job editing the 2014 Alumni newsletter.
 - Elections in November of a full slate of officers to serve three-year terms.
- Encouraging new board members by contacting the nominating committee members Sibyl Groff, Hank Dunlop and Anna Nau.

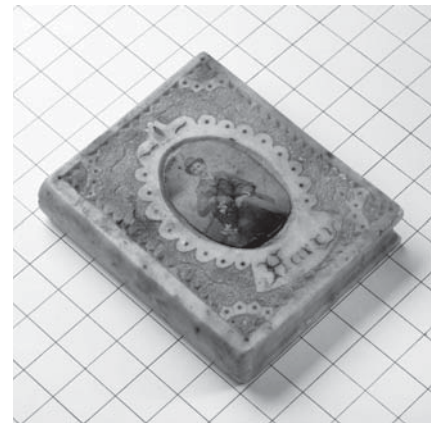
Bob Chapman reported that Alumni household members increased from 205 in 2014 to 210 in 2015 and income increased more than \$2,000 over the previous year. In addition, almost \$6,000 was donated to the Gwen Koch Memorial Scholarship Fund for a Newport School scholar.

A buffet dinner of special Southern fare followed the meeting. After dinner the attendees enjoyed dessert and more wine hosted by Pamela and David Young at their charming Victorian home, The Chestnut House.

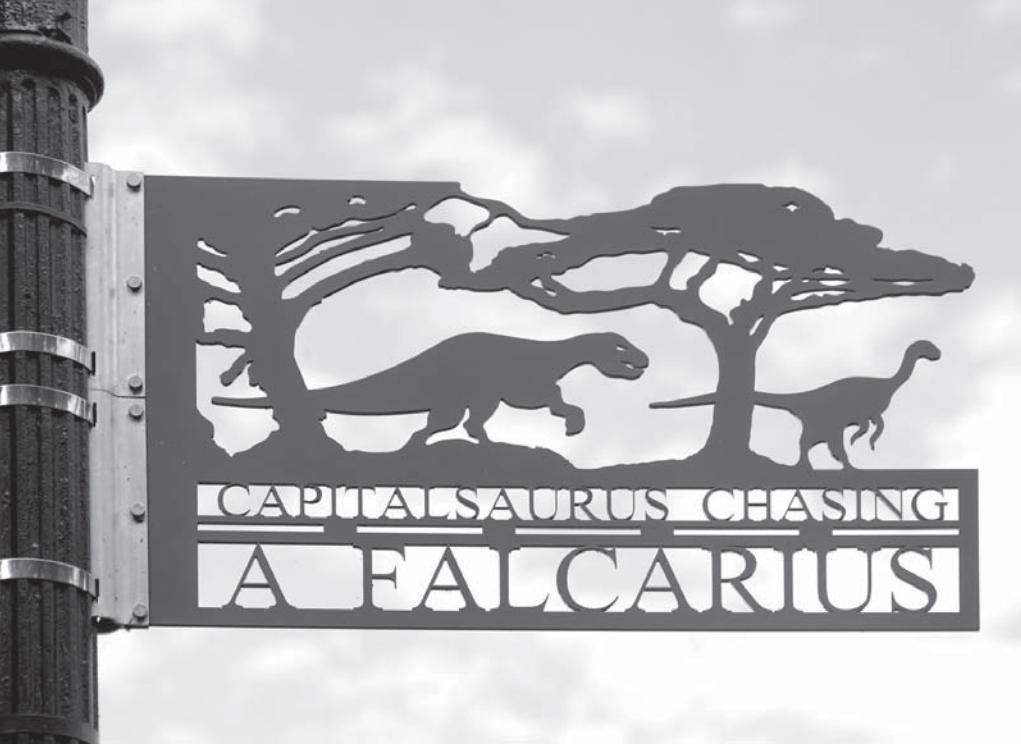
Alumni News

Kristin Barry (Newport 2010) completed her Ph.D. in 2014 from Penn State where she now teaches architecture and art history. While arranging slides of Newport for her graduate seminar lecture in historic architecture, she was once again reminded just how valuable the course was. She writes: "I wanted to thank you again for the wonderful experience, which allows me to show my students the details of these exquisite homes and buildings."

Ian Berke (Newport 1997) for many years has collected American Renaissance Revival furniture and folk art, especially carved stone folk art, including carved stone books. These small books (typically 4 x 3 inches), carved in a closed position, often of white marble, were given as tokens of affection and remembrance, and often feature beautiful inscriptions and carving of such as "Remember Me," "To Mother" and "Good Luck" and often names of the recipient (usually female). The books are sometimes dated, mostly from 1870 to 1900, but books as early as 1860 are seen. Religious motifs are common, ranging from inscriptions of "Holy Bible" to carvings of lambs, crosses and anchors (symbolizing hope). Few curators have



Stone Book, courtesy Ian Berke



“Capitalsaurus Chasing a Falcarius,”
a metal sculpture in Washington, D.C.
Courtesy Charles Bergen

ever seen them. After nine years of collecting, Ian’s collection of 360 books has just been put up on a website, *americanstonebooks.com*, with multiple photos of each book and text. The collection is astonishing and reveals heretofore little known objects of affection.

Charles Bergen (London 1990) attended the London Summer School while in architecture school but has since taken up sculpture and public art. One of his metal pieces, “Capitalsaurus Chasing a Falcarius,” is on a lamppost near the U.S. Capitol, Washington, D.C. Based on dinosaur fossils unearthed near Capitol Hill in 1898, it portrays the carnivorous beast known informally as Capitalsaurus chasing a flightless plant-eating dinosaur called Falcarius, a metaphor perhaps for the contemporary shenanigans that occur at the site.

David Blackburn (Newport 1998, London 1999, VSA board member, Summer Schools committee member) has been named site manager of the Hopewell Furnace National Historic Site in Elverson, Pa. A unit of the National Park Service located at the edge of Philadelphia’s far western suburbs, it preserves the most intact iron-making community in the United States, which operated from 1771 to 1885.

Hopewell includes an unparalleled collection of industrial structures, workers’ residences, support buildings, company store and the iron master’s house. After eight years as chief of cultural resources at Lowell (Mass.) National Historical Park, David is thrilled to be leading this unique site’s preservation and programming into the future.

Elizabeth Broman (London 2011, Newport 2010) was recently elected to the board of trustees of the Association for Gravestone Studies and serves on its archives committee. She has been a member since 1997 when she started working on her research thesis *Egyptian Revival Funerary Art and Architecture in Green-Wood Cemetery, Brooklyn* while a student at Pratt Institute. Her publications include: 2001, “Egyptian revival funerary art in Green-wood Cemetery,” *Markers*, 18: 30-67, and “The Hartsdale Pet Cemetery,” *AGS Quarterly*, Vol. 34, no. 3, Summer 2010, pp. 8-12. www.gravestonestudies.org

Laura Camerlengo (London 2008) joined the staff of the Fine Arts Museums of San Francisco as the assistant curator of costume and textile arts in June.

Elise Madeleine Ciregna (Newport 1995) graduated from the University of Delaware in May with a doctorate in history. Her major areas of specialty are American 19th-century material culture, decorative arts and the history of rural cemeteries, including funerary monuments and sculpture and memorial landscapes. She hopes to turn her dissertation into a book about the use of white marble in outdoor environments, primarily cemeteries, as well as domestic and commercial interiors. She is the editor of *Markers*, the scholarly journal of the Association for Gravestone Studies.

Amanda Davis (Newport 2015) is project manager of the New York City Lesbian, Gay, Bisexual, and Transgender (NYC LGBT) Historic Sites Project, which launched in August. Co-founded by project directors **Jay Shockley** (Newport 1993), Ken Lustbader and Andrew Dolkart, the project will for the first time comprehensively survey, document and evaluate historic and cultural sites associated with the LGBT community throughout New York City’s five boroughs. The project will nominate at least five sites to the National Register of Historic Places and create a publicly accessible online map with accompanying photos and text. More information can be found at www.nyclgbtsites.org or by contacting Amanda at amanda@nyclgbtsites.org

David Fogle (London 1983) published an article on Kiplin Hall, Lord Baltimore’s ancestral home in western Yorkshire, in the January 2015 issue of *What’s Up!* magazine (www.whatsupmag.com). Kiplin Hall is now a University of Maryland study center thanks to the efforts of David, who retired as head of the architecture and preservation program at the University of Maryland. It was during

the London School that David met Hermione Hobhouse (see In Memorium on page 19), who gave him guidance on how to stabilize Kiplin Hall, which was falling apart, and how to deal with the U.K.'s rules and regulations.

Robert Furhoff (London 2007), Newport 1988) received an award for "Excellence in Architectural Conservation" from The Society of Architectural Historians in November 2014.

Yosvanis Fornaris Garcel (Newport 2014) was awarded a full scholarship by the Chinese government to study porcelains in China for the next four years. Based in Jingdezhen, China's historic porcelain capital on the southern end of the Yangtze River, where ceramics have been produced for more than a millennium, he is studying with one of China's leading porcelain scholars how best to identify these ancient works. Yosvanis reports a lot of very good art is still being produced in Jingdezhen and says that painting now being done on ceramic plaques and on three-dimensional objects (bowls, plates, jars) is at a very high artistic level. He hopes to curate exhibitions in his native Cuba as well as in Mexico and the United States.

Sibyl McCormac Groff (London 1982), architectural historian and indomitable tour guide, treated enthralled members of the Newport Summer School Class of 2015 on her peerless tour of Rockefeller Center on steamy July 8. She gave a similar tour to visiting London author and historian Jules Stewart, who is writing a book on 1930s New York. He reciprocated with a copy of his book *Albert* (I.B. Taurus, 2012), which she strongly recommends. Tracing Prince Albert's life from his birth in Coburg, Germany to his marriage to Queen Victoria, *Albert* examines how he modernized British higher education as chancellor of the University of Cambridge, organized the Great Exhibition of 1851, created museums,

campaigns for the worldwide abolition of slavery and built better housing for the poor. The book, says Sibyl, gave her renewed admiration for Victoria's consort.

David Hathcock (London 2011) is now with David M. Schwarz Architects in Washington, D.C. He continues to serve on the board of directors of the Washington Mid-Atlantic Chapter of the International Institute of Classical Architecture & Art, and is chairman of the chapter's inaugural John Russell Pope Awards, which took place in April

Kay Culbreath Heller (London 1983) runs the Rare Prints Gallery in Franklin, Tenn. For her the gallery's beautiful antique works bring back memories of a wonderful Victorian English summer in 1983. Her book *The Gilded Age Norfolk: Wealth, Industry and Propriety*, was published in May.

Kate Hughes (London 2014) completed her master's degree in American fine & decorative arts at Sotheby's Institute of Art, New York. She has since moved from her position at Ralph Harvard Interior Design in New York City to Charleston, S.C., where she is now curatorial research assistant at Historic Charleston Foundation.

Arianna Kalian (London 2010), a Victoriana-loving oboist with the chamber group L'Amore della Musica, was thrilled to receive a significant donation for the woodwind quintet from independent curator Libby De Rosa, a member of the adjunct faculty at Cooper-Hewitt National Design Museum and former administrator of the American Friends of Attingham. Libby's passion for helping improve the mental health of the elderly, says Arianna, inspired her to support L'Amore della Musica. The chamber group gives more than three-fourths of its performances at senior residences.

Sarah Lichtman (Newport 2005, London 2001, VSA Summer Schools committee member) received the New School's 2015 New School Distinguished Teaching Award at this year's graduation ceremonies "in recognition of the outstanding contributions" she made to teaching and learning at the university. In tribute, graduating student **Carolina Valdes-Lora** (see below) spoke glowingly of having Sarah as a professor. Sarah continues to direct the MA program in the history of design and curatorial studies offered by Parsons and the Cooper-Hewitt. Several of their master's students attended the Newport and London Schools this summer.

Laura A. Macaluso (Newport 1999) curated the exhibit "An Artist at War: Deane Keller, New Haven's Monuments Man" at the New Haven (Conn.) Museum. The exhibit was covered in the *New York Times*, *Humanities* (the magazine of the National Endowment for the Humanities) and *Connecticut Explored*. The American Association of State & Local History/Rowman & Littlefield will publish her new book, *Art of the Amistad & the Portrait of Cinque*, in January 2016. Earlier in the year she also presented at the Deerfield-Wellesley symposium "Outside the Gallery: Public Sculpture in New England." She is a Ph.D. candidate in the humanities at Salve Regina University in Newport, R.I.

Charles Robertson (London 2002) has a new book *American Louvre: A History of the Renwick Gallery Building* coming out in November. Designed in 1858 by James Renwick Jr. as a public art museum—Washington, D.C.'s first—for banker William Wilson Corcoran's private art collection, the building was created in the new Second Empire Style following Renwick's visit to Paris where he viewed the Louvre's new Tuileries wing, then nearing completion. Because of its sophisticated architectural details and prominent location on Pennsylvania Avenue near the White

House, it helped launch a new style that soon spread across the country. The building served as the U.S. Court of Claims for more than a half century after the Corcoran Gallery of Art moved out. Narrowly escaping demolition, thanks largely to First Lady Jacqueline Kennedy, it was turned over to the Smithsonian, renovated and opened as the Renwick Gallery in 1972.

Rachael Robinson (London 2012) is in London for the school year pursuing a master of arts at New York University's new historical and sustainable architecture program. Her inspiration, she insists, was her participation in the London Summer School.

Kerri Rubman (London 2011), a freelance writer-editor-researcher, is editing books for the University of Calgary Press. Recent topics have included Canadian ranching history and the involvement of Albertans in World War I. She continues to serve as the assistant editor of the National Trust for Historic Preservation's quarterly *Forum Journal* and as a heritage consultant for the city of Calgary, producing reports on the history and the architecture of buildings under consideration for inclusion on the city's heritage inventory.

James Russiello (Newport 2012, London 2013) is now a landmarks preservationist at New York City's Landmarks Preservation Commission.

Kathleen Skolnick (Newport 2001, London 2002) served as editor of the English-language entries in a new book titled *Havana Art Deco: Architectural Guide* by Maria Elena Martin Zaqueira.

Jaclyn Spainhour (Newport 2013) has joined the board of the VSA. Her first book, *Gilded Age Norfolk, Virginia: Tidewater Wealth, Industry, and Propriety* was published in May by the History Press. She was recently appointed director of the Hunter House Victorian Museum in Norfolk, Va., beginning in January 2016. She is expecting her first child in February.

Carolina Valdes-Lora (Newport 2014) is at The Wolfsonian Museum-FIU in Miami Beach, Fla., assisting curator Christian Larsen on a new exhibition, "Paradise Found: Cuban Allure, American Seduction," opening in May 2016. She is also working on special events, fundraising and membership. She recently graduated with departmental honors with a master's of arts degree in the history of design and curatorial studies at Parsons School of Design and the Cooper Hewitt, Smithsonian Design Museum. Her studies successfully concluded for now, she became engaged to Karol Ecker, a registered nurse in Miami. They plan to marry in 2017.

Richard Guy Wilson, director of the Newport Summer School, had an active year, as always. In addition to leading the Summer School and assisting with the opening of its new Chicago offspring, he taught in Historic New England's PINES Summer program and ran a short course in Oxford, England. He published several articles and essays dealing with Garden City, Long Island; Iowa State University's historic campus, and other architectural subjects. On the lecture circuit, he gave some 30 guest talks across the U.S. and abroad.

Victoria Judith Yetter moved to Austin, Tex. and is volunteering at the Women & Their Work Galley.

Karen Zukowski (London 1989, Philadelphia 1986, VSA board member) is chair of the VSA's book awards committee and editor of *Nineteenth Century's* book review section. She is always on the lookout for notable books on Victorian visual and material culture. If you would like to nominate a book for an award, drop her an email at karenzuk@aol.com.

In Memoriam ++++++

Hermione Hobhouse, an architectural historian and conservationist, who ran the VSA London School, along with Joseph Mordaunt Crook, in 1983 and 1984, died at age 80. Noted for an acclaimed biography of Thomas Cubitt, London's leading master builder in the early 19th century and architect of Osborne House on the Isle of Wight, she also wrote a pioneering study of the destruction wreaked by modern architects and bureaucrats on London's architectural heritage and, as general editor of the century-old Survey of London, shifted its focus from the smarter boroughs of central London to their less prosperous eastern neighbors.

Her *Lost London*, published in 1972, was a heart-rending pictorial survey of architectural violence against the city, from the loss of Sir John Soane's original Bank of England to the destruction, in 1961, of the Euston Arch, built in 1837. As the first mainline terminus in any capital city, Euston and its arch had historical significance. Yet such considerations cut no ice with the British Transport Commission, the London County Council or the Macmillan government, which was determined to demolish the arch as part of a modernization program. In 1994 the historian Dan Cruickshank discovered much of the arch had been dumped in the River Lea.

Rita O'Hara (London 2010) died in Virginia on December 21, 2013, age 52. She worked at the Hirshhorn Art Library of the Smithsonian Institution after receiving a MA from the Corcoran-Smithsonian program in the history of decorative arts, a MA degree in psychology from the University of Santa Monica and a BA in philosophy from the University of Virginia. She made a \$4,500 bequest to the Alumni Scholarship Fund for a full scholarship to the 2016 London School.

Recruitment Events

New England

Edward Gordon, President,
New England VSA Chapter

On November 23, 2014 the annual promotional event for the Victorian Summer Schools hosted by the New England Chapter took place at the residence of David R. Hocker in Boston's South End. David graciously opened his 1859 Chester Square row house, which he has been restoring since the 1980s when he was still an undergraduate at the Rhode Island School of Design. Many thanks go to David for showing us his remarkable collections of 19th-century furniture, glassware, lighting fixtures and textiles. Twenty people, including librarians, archivists, architects, museum staff members and Victorian Society Summer School alumni, enjoyed a reception arranged by Ed Gordon, president of the New England Chapter and long-time local chapter member, and alumna Sheila Donohue (London 1998).

After copious food and libations, the group heard a lively talk on the Newport Summer School by Martha Vicinus (Newport 2014), a retired University of Michigan English professor and active Boston By Foot docent. Martha showcased highlights of her busy Newport Summer School week on the shores of Narragansett Bay. With its access to erudite academics and numerous notable private residences, as well as the opportunity to network with attendees from all

over the United States and beyond, her week turned into an unforgettable experience. She was unequivocal in recommending the Newport Summer School to academics and non-academics alike.

Chicago

John Waters, Co-director of the Victorian Society in America Chicago Summer School

Despite single-digit temperatures and several inches of snow, some 20 hardy souls turned up at the Glessner House Museum on January 8, 2015 for a recruitment event for the new Chicago Summer School, better than half of those that had signed up. Almost as a reward for their bravery, Bill Tyre, Glessner House Museum Executive Director and Curator, treated them to an excellent talk that provided historical context for the building of Chicago's celebrated Auditorium Theatre, completed in 1889 by Dankmar Adler and Louis Sullivan. The architect John Waters (London 2013, Newport 2007), co-director of the Chicago Summer School and VSA Summer Schools Committee member, followed with a discussion and photos of VSA's three existing summer schools.

Impressed with the new Summer Schools brochure and Alumni Newsletter, several people indicated they planned to apply for the schools, including Bill Tyre (Newport), and a Glessner House intern (either Newport or London). Two Chicago Architecture Foundation docents were very interested in Newport and Chicago as well.

Also attending were several alumni, including Terry Tatum (Newport 2007, London 1997), who was one of our speakers for the Chicago Summer School, Larry Lesperance (London 2008, Newport 2007), who is past president of the local Victorian Society Chapter, and Joan Stinton, chair of the Glessner House and Collections Committee, who did Newport last year.

Kudos to Bill Tyre for his talk, providing the venue and arranging for refreshments and to John Waters for an outstanding introduction to the Summer Schools and for help setting up an event that even had participants forgetting Chicago's nasty wintry weather.

Correction

The 2014 newsletter article about the Chicago recruitment event incorrectly described some of the restoration work of the Glessner House parlor. A major part of this effort was the recreation of an original hand-stenciled burlap wall covering by the noted 19th-century English designer William Pretyman. It was done by Denver-based firm The Grammar of Ornament.

San Francisco

Stephen Haigh, Newport 2007

The San Francisco recruitment event was held on February 13, 2015 at the historic home of Gail Baugh and Jim Warshell. Built in 1884 for Asa Fish, a New England-born moneylender, the mansion features an eclectic domed-tower with a Second Empire mansard roof, Italianate windows, ballroom, conservatory and seven fireplaces designed and built by architect Edward Hatherton for \$20,000. The 30 attendees enjoyed seeing the impressive collection of interior and decorative furnishings. Kyle McGuire (Newport 2014) and J.B. Alegiani (Newport 2014) shared their experiences and slides of the Newport school and Adam Klafter (Newport 2015, London 2014) presented a show



Hank Dunlop talking up the Summer Schools at the San Francisco home of Gail Baugh & Jim Warshell. Courtesy Kyle McGuire

on the London school. Alumni talked up the schools and enjoyed catching up with one another. Thanks go to Hank Dunlop (Newport 1988, London 1981) for donating the drinks and hors d'oeuvres and to Stephen Haigh (Newport 2007) for helping to organize the event and to all the alumni who encouraged applicants to attend.

Savannah

Ron Melander,
President, Savannah VSA Chapter

On January 26, 2015 Karl Klein (Newport 2014) presented a well-received lecture on "Networking at Newport: Learning How the Gilded Age 'Upstairs, Downstairs' World Applies to Developing Your 21st Century Career" at Cramer Hall at St. John's Episcopal Church in Savannah. Several students from the Savannah College of Art and Design (SCAD) attended and expressed interest in applying for the Summer Schools. Karl is a M.F.A. candidate in historic preservation at SCAD. He attended the London School in 2015. The proceeds from the lecture went to the Victorian Society in America Summer School Scholarship Fund.

New York

Co-sponsored by the
Alumni Association of the
Victorian Society Summer
Schools and the Victorian
Society in America

James Russiello,
VSA Summer Schools Administrator
(London 2013, Newport 2012)

For many VSA alumni, the event, on frosty February 5, was filled with nostalgia: it was held at the historic Jefferson Market Branch of the New York Public Library. Erected in 1874–1877 as a courthouse to designs by Frederick Clarke Withers, the Greenwich Village landmark was saved from demolition during New York City's 1960s building frenzy, thanks to dedicated preservationists like the late Margot Gayle, co-founder of The Victorian Society in America. Hosted by the library's branch manager Frank Collierius, the very successful event was arranged by John Simonelli, VSA president and co-chair of its Summer Schools committee, Jennifer Carlquist (Newport 2008) and James Russiello.

Rewarded for turning out in the arctic cold, attendees heard Richard Guy Wilson, director of the Newport Summer School, provide a fascinating rationale for the new Chicago Summer School. In a lecture titled "Newport-Chicago Architectural Connections," he recalled the important, if indirect, Newport influences on the emerging Chicago skyline. Turn of the 19th century Chicago architecture, of course, changed the world, but less well known was how several East Coast architects who did some of that work perfected their craft with major efforts in Newport. In one notable example, Professor Wilson examined the career of Frederick Philip Dinkleberg (1858-1935), who helped design New York's Flatiron Building (1902) and was architect for D.H. Burnham & Co. of Chicago's Santa Fe Building (1904), but much earlier honed his craft with Newport's Romanesque Revival William H. Osgood Mansion (1888), now headquarters of the Newport Preservation Society.

Two recent Summer Schools scholars described how their experiences influenced their work. Timothy Wroten (Newport 2014), director of communications at services & advocacy for GLBT Elders (SAGE), has a bachelor of arts in 19th-century social and intellectual history from The New School. William Cullum (London 2014), interior designer and project manager at Thomas Jayne Design Studio, graduated from the College of Charleston, Charleston, S.C., in 2011 with a double major in art history and historic preservation.

exterior concrete and interior plaster, woodwork, and art glass. Though the building had been officially closed to tours only the week before, thanks to the graciousness of restoration architect Gunny Harboe and restoration contractors Berglund Construction, our group could experience the building before major work began. Despite the exterior's veiled walls, which portended a dark interior, our group saw the Temple's bright and open worship space as Wright intended it.

Our last day focused on decorative arts in Chicago, and included visits to the Driehaus and Glessner House Museums. But the day's unexpected pleasure turned out to be a visit to Second Presbyterian Church on South Michigan Avenue, a gem of Arts and Crafts design just a few blocks from Glessner House. Contrasting with Wright's progressiveness, Second Presbyterian's Gothic Revival exterior, completed in 1874, was designed by James Renwick, best known as architect of the Smithsonian's original "Castle" on the Washington D.C., Mall, and St. Patrick's Cathedral in New York City. Members of the church's elite congregation included residents of nearby Prairie Avenue, among them George Pullman and George Armour. Robert Todd Lincoln was a trustee.

But it was the church's interior that was such a revelation for our group. In 1900 it was gutted by fire, setting the stage for its transformation into what is now one of the best preserved Arts and Crafts church spaces in the country. The rebuilding was done by Howard Van Doren Shaw, an architect particularly noted for his houses for the wealthy of Chicago's North Shore. The interior is a coordinated environment of woodwork, ornamental plasterwork and murals by Frederic Clay Bartlett. And, as if that weren't enough, the church contains nine spectacular stained glass windows by Tiffany dating from 1892 to 1917. Topping it all off are two exquisite small



windows in the narthex designed by Edward Burne-Jones and fabricated by Morris & Co.

Second Presbyterian Church by Gregory Dowell. Courtesy John Waters

Also in contrast with Unity Temple and its world-class restoration work, today Second Presbyterian's small congregation struggles to preserve this National Historic Landmark. Areas of cleaned art glass and wall mural give a hint to the glories that future restoration will hopefully unveil.

Tina and I are now eagerly looking forward to 2016 and the opportunity to meet another enthusiastic group of participants. Already we have begun programming for the next class, which is scheduled for June 16–21, 2016. Valuable input from this year's class, as well as new opportunities that arise over the course of the year, will make 2016 a new and exciting experience for all of us. ♦



Chicago 2015

Chicago Summer School Scholars

Warren Ashworth

New York, N.Y.
Architect, architectural historian, design teacher & housewright
VSA board member

David Blackburn

Chelmsford, Mass.
Chief of cultural resources, Lowell National Historic Park
VSA board member

Anne-Taylor Cahill

Norfolk, Va.
VSA board member

Carole Chapman

Montclair, N.J.

Bob Chapman

Treasurer, VSA
Membership secretary, Alumni Association of the Victorian Society Summer Schools
Renovating Victorian home since 1978

William Cullum

New York, N.Y.
Decorator & project manager at Thomas Jayne Design Studio

Gregory Dowell

Chicago, Il.
Preservation architect, Wiss, Janney, Elstner Associates, Inc.

Patricia Eldredge

Hudson, Ohio
Preservationist, paint color historian
VSA board member

Sarina Forbes

Seattle, Wash.
Architectural historian

Jill Eldredge Gabriele

Arlington, Va.
VSA board member.

Joy Gutierrez

New York, N.Y.
Architect, New York City Parks & Recreation

Sylvia Johnson

New Franklin, Ohio
VSA board member

Heide Olson

Grayslake, Il.
Instructor, College of Lake County

Av Posner, Ph.D.

Charlottesville, Va.

Janet Posner

Charlottesville, Va.

Barbara Powers

Columbus, Ohio
Deputy State Historic Preservation Officer for Inventory & Registration

Gretchen Redden

Baltimore, Md.
VSA member

John Simonelli

Paterson, N.J.
Executive, ASP, Totowa, N.J.
President, VSA

Kristine Steensma

Berkeley, Calif.
Retired physician

Peter Trippi

New York, N.Y.
Editor-in-Chief, *Fine Art Connoisseur* magazine

London Summer School Scholars

Catherine Acosta

Chicago, Il.
Volunteer, Glessner House Museum,
historic Second Presbyterian Church
Graduate Student at Parsons School of
Design/Cooper Hewitt, Smithsonian
Design Museum

Jessica Baldwin

Brooklyn, N.Y.
Preservation consultant,
Naizat + Ham Architects

Stephanie Bradley

Astoria, N.Y.
Graduate Student at Parsons School of
Design/Cooper Hewitt, Smithsonian
Design Museum

Will Canup

Richmond, Va.
Recent graduate of the architectural
history & historic preservation programs
at the University of Virginia

Matthew Coody

Brooklyn, N.Y.
Executive director, New York Preservation
Archive

Michael Diaz-Griffith

Brooklyn, N.Y.
Assistant director at Winter Antiques
Show, student of American & British
decorative arts, Sotheby's Institute of Art,
New York

Radney Fisher

San Diego, Calif.
Retired accountant

Carol Fox

San Francisco, Calif.
Docent, Fine Arts Museums of San
Francisco

Tham Kannalikhham

New York, N.Y.
Interior decorator, Kannalikhham Designs

Irina Klyagin

Boston, Mass.
Harvard Theatre Collection, Houghton
Library

Carl Klein

Evanston, Il.
M.F.A. candidate in historic preserva-
tion, School of Building Arts, Savannah
College of Art & Design



Joshua Mardell

Zurich, Switzerland
Doctoral research fellow at the Institute
for The History & Theory of Architecture,
Swiss Federal Institute of Technology, Zurich

Richard Merrill

Phoenix, Ariz.
Art history instructor,
Glendale Community College

Julia Pelkofsky

Astoria, N.Y.
Graduate student at Parsons School of
Design/Cooper Hewitt, Smithsonian Design
Museum

Marissa Stokes

New York, N.Y.
Senior project manager, Jayne Design Studio

Sieger Vreeling

Buitenpost, The Netherlands
Ph.D. student in architectural history,
University of Groningen

Claire Waugh

Boulder, Colo.
Graduate student at Parsons School of
Design/Cooper Hewitt,
Smithsonian Design Museum

Samantha Wiley

Brooklyn, N.Y.
Recent graduate of Parsons School of
Design/Cooper Hewitt,
Smithsonian Design Museum

Newport Summer School Scholars

Morgan Albahary

New York, N.Y.
Collections assistant, The Neustadt
Collection of Tiffany Glass

Jason Allen-Rouman

Washington, D.C.
Design professional
Former president of the Victorian Alliance
of San Francisco

Terry Allen-Rouman

Washington, D.C.
Entrepreneur

Carley Altenburger

Oakmont, Pa.
MA candidate, Smithsonian Institute-
George Mason University program in the
history of decorative arts

John S. Arbuckle

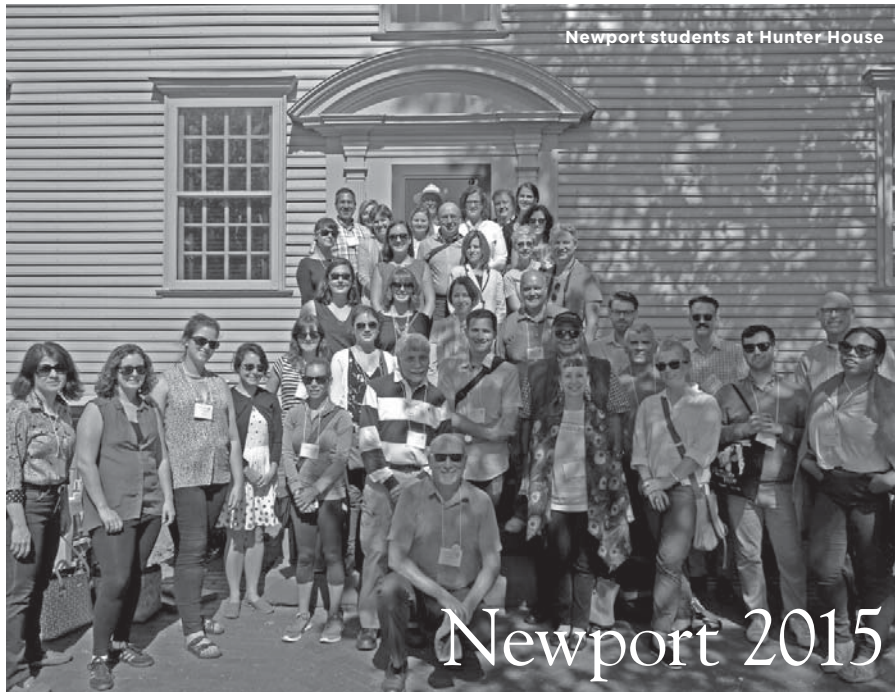
New York, N.Y.
Arbuckle Architecture Tours, LLC
President of DOCOMOMO NY/Tri-State

Olivia Black

Brooklyn, NY
Project manager & assistant decorator at
Thomas Jayne Design Studio

Newport students at Hunter House

PHOTOGRAPH BY JAMES RUSSELLLO



Emily Campbell

Richmond, Va.
Graduate Student, Virginia
Commonwealth University

Krisanne Crosby

Richmond, Va.
Maymont Mansion docent, Richmond, Va.

Amanda Davis

Astoria, N.Y.
Project manager at NYC LGBT Historic
Sites Project, former director of research,
Greenwich Village Society for Historic
Preservation

Carolyn Eletto

Cold Spring Harbor, N.Y.
Master's candidate at Parsons The New
School for Design's history of design and
curatorial studies program

Stephanie Frost

Glassboro, N.J.
MA candidate, Smithsonian Institute-
George Mason University program in
the history of decorative arts

Stephanie Gray

Kirtland, Ohio
Ph.D. candidate in American history at
the University of South Carolina

Michael S. Hall

Long Island City, N.Y.
Architectural historian and Ph.D.
candidate in architectural studies,
University of Kent, former preservation
associate, Friends of the Upper East
Side Historic District

Franklin Headley

New York, N.Y.
Co-founder and principal, VOICE
Charter School

Joseph Heaney

Lurgan, Craigavon County Armagh,
Northern Ireland
Lead building surveyor, National Trust,
Northern Ireland

Susan Hellman

Alexandria, Va.
Director, Carlyle House Historic Park

Olivia Houck

McLean, Va.
Graduate student, architectural history,
University of Virginia

Adam Klafter

San Francisco, Calif.
Amateur historian

David Lamdin

Arlington, Va.
Treasurer, VSA DC Metro Chapter

Debra N. Mancoff, Ph.D.

Chicago, Il.
Writer, independent scholar

Leah Moebis

Midlothian, Va.
Museum tour coordinator, Maymont,
Richmond, Va.

Richard Moschella

New York, N.Y.
Architect

Alexandra Ruggiero

Corning, N.Y.
Curatorial assistant,
The Corning Museum of Glass

Kelly Wood Schantz

Charlottesville, Va.
Ph.D. candidate in architectural history,
University of Virginia

Karina Serna

San Antonio, Tex.
Villa Finale National Trust Museum &
Gardens

Peggy Singlemann

Henrico, Va.
Director of horticulture, Maymont
Foundation, Richmond, Va.
Co-host of Virginia Home Grown, WCVE
Community Idea Station

Carrie Taylor

Providence, R.I.
Director, Lippitt House Museum,
Providence, R.I.

Allan Vagner

Chicago, Il.
Glessner House Museum docent emeritus

Dave Vespa

Arlington, Va.
VSA Member

Katherine Wallace

Reston, Va.
Student, University of Virginia

Liz Wardzinsky

Raleigh, N.C.
Ph.D. candidate, North Carolina State
University

Martin Williams

London, U.K.
Public programs manager, Sotheby's
Institute of Art, London

Alumni Scholars' Postcards from the Field

The Alumni Association provided an unprecedented \$26,500 in scholarships for the 2015 Schools, thanks to generous support of so many of our loyal alumni. Here are comments from the field about their "life changing experiences."

“It is amazing to reflect on the past few days and realize how much I’ve seen and what I’ve learned.”
—**Morgan Albahary**,
Collections assistant, The Neustadt Collection of Tiffany Glass

“The program has been so thorough and really intensive (in a good way!).”
—**Amanda Davis**
Director of preservation & research
Greenwich Village Society for Historic Preservation

“As an interior designer, this trip has been exceptional, eye-opening and educational.”
—**Olivia Black**
Project manager & assistant decorator, Jayne Design Studio

“The Newport program has been an unbelievably inspiring experience!... I look forward to thinking of Newport fondly as I continue in my professional career.”
—**Stephanie Gray**
Ph.D. candidate in American History, University of South Carolina

“I had a smashing time in Newport. It was a brilliant introduction to the American Gilded Age. I’m ready to move here!”
—**Martin Williams**
Public programs manager,
Sotheby’s Institute of Art, London,
Gretchen Redden Scholar

“What a week we’ve had in Newport! As the director of a historic house museum it has been impactful and enjoyable to explore the beautiful homes and museums in Newport.”
—**Carrie Taylor**
Director, Lippitt House Museum,
Providence, R.I., Esther Ames Scholar

“What a week I’ve had. This program has been absolutely incredible.”
—**Karina Serna**
Visitor services coordinator Villa Finale, National Trust Property, San Antonio, Tex., Gwen Koch Memorial Fund Scholar

“I had a smashing time in Newport. It was a brilliant introduction to the American Gilded Age. I’m ready to move here!”
—**Martin Williams**
Public programs manager,
Sotheby’s Institute of Art, London,
Gretchen Redden Scholar

“The trip exceeded my expectations. As an interior designer, this experience has helped further enrich my work in a way that I wouldn’t be able to do so otherwise.”

—Melissa Stokes
Interior designer,
Thomas Jayne Design,
Sibyl McCormac Groff Scholar

“It’s been splendid days since the Summer School started – intense, informative and delightful. Today we have gone through the hottest July ever in England with the same vigor and interest – a testimony to the excellence of this program.”

—Ina Klyagin
Houghton Library at Harvard
University

“I have loved both the ecclesiastical and domestic works and their design crafts. The speakers, Ian Cox especially, were very erudite. The trip has instilled in me a renewed love for Victorian Art & Architecture.”

—Joshua Mardell
Doctoral research fellow,
ETH, Zurich

“We visited the William Morris Red House the other day. It was fun to imagine him at work in his light filled studio, and entertaining his many guests.”

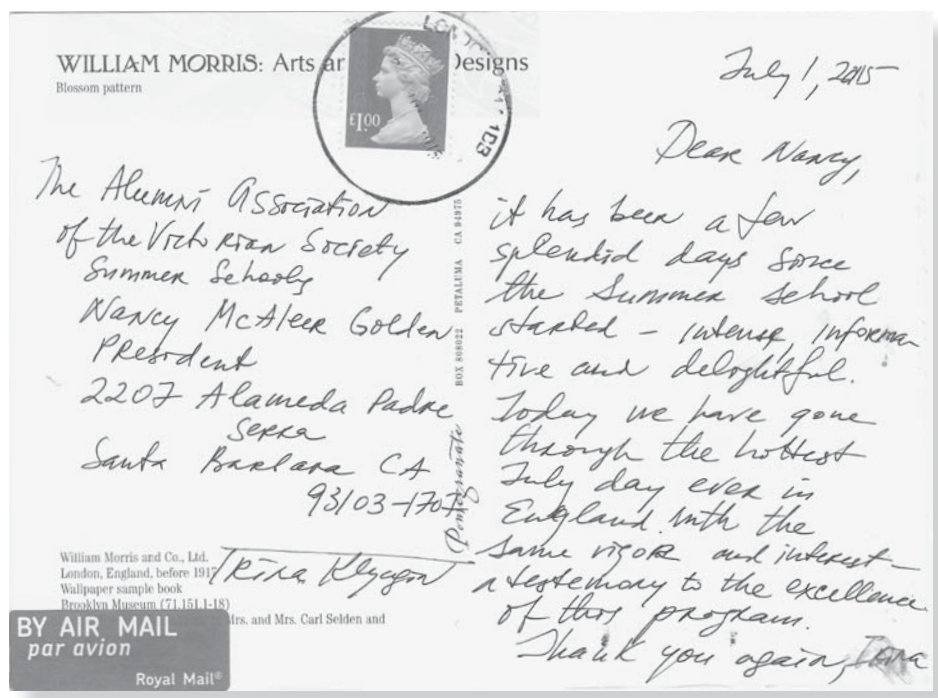
—Claire Waugh
Graduate student, Parsons

“The visits to St. Pancras Station and the Houses of Parliament will really help my research. The guides showing us these places are fantastic.”

—Sieger Vreeling
PhD candidate, University of
Groningen, The Netherlands

“Having a blast on the London Summer School. Every day is full of so many wonderful treats.”

—Carl Klein
MFA candidate, historic
preservation, Savannah College
of Art & Design, Sibyl McCormac
Groff Scholar



William Morris Hunt and his Newport Studio

RICHARD GUY WILSON Director, Newport Summer School



PHOTOGRAPH BY ELLIE WILSON

Anybody who has attended the Victorian Society Summer School, or spent time (more than a day trip!) in Newport, knows, it offers a lot, much to see and experience. Although the scenery, the landscape, and the architecture capture much of our attention, there is something else, which sometimes comes as a surprise: Newport's central role in the development of painting and art in the United States.

In past essays I focused on the earlier periods and the importance of John Smibert, Robert Feke, Gilbert

Stuart, Jane Stuart, the Kings, and the way that almost all major American artists such as Winslow Homer, Martin Johnson Heade, and others visited and painted Newport scenes. Another event of extreme importance was William Morris Hunt's establishment of a teaching studio in town in 1857 and his attraction of a group of aspiring young artists such as John La Farge, William and Henry James, and others. William Morris Hunt (1824–1879), the elder brother of the architect Richard Morris Hunt (1827–1895), was born in Brattleboro, Vt. into a wealthy family. Hunt, always aspiring to be an artist, was frustrated by the lack of training at Harvard, and after his father died, his mother Jane Marie Leavitt Hunt took her five children abroad to experience real culture and art that she felt was missing in the United States. The family traveled extensively and settled in Geneva, Switzerland and then William and his brother moved to Paris. Richard studied architecture at the *École des Beaux-Arts* while William studied with Thomas Couture and later Jean-François Millet and the newly formed Barbizon School, which helped to transform French painting. He learned to paint "plein air" out in nature. He became very accomplished.

Feeling that America needed the artistic spirit of Paris, the two brothers returned to the U.S. and Richard in 1857 set up a studio/atelier in New York City to train aspiring architects, and William set one up in Newport. William purchased a house to which he added a studio located at the head of Bellevue Avenue, across from the Touro Cemetery and on the site of the present-day Viking Inn's swimming pool. He painted many pictures of Newport, some of which contained French peasant women common to Barbizon scenes, but also views of "Bishop Berkeley's Rock" and "Paradise Valley."

Hunt's teaching studio opened shortly after; he took in as students La Farge, the James boys, and others who came and went over the next four years, including several women, Sarah Whitman, Sarah Gibbs, and apparently during the summer of 1860 Richard Morris Hunt brought up his young student, Frank Furness.

John La Farge (1835–1910) was born into a wealthy Catholic New York family and had studied very briefly with Couture in Paris. Reportedly, La Farge and Hunt did not get along well and tensions were common in the studio.

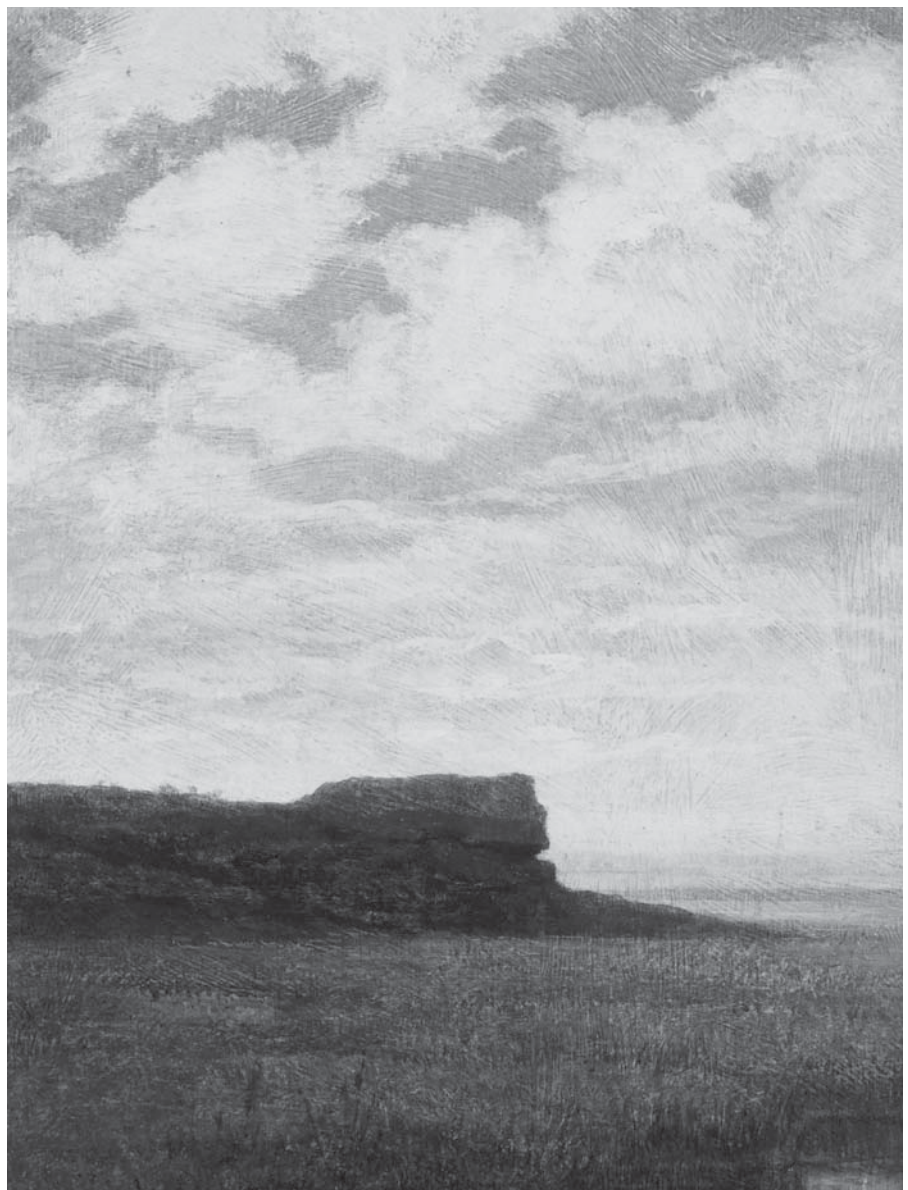
Among the other students were the young William James (1842–1910) and Henry James (1843–1916), both of whom aspired to be artists. Their father Henry James Sr. had taken them and their siblings abroad as youths to experience real culture and art, but

in 1860 he decided to return to the United States and choose Newport as the most sophisticated location. Both William and Henry studied with Hunt and became close friends with John La Farge. William James exhibited considerable talent as a painter and some of his work remains; however, in 1862 he decided to go to Harvard, where he ultimately studied philosophy, became a professor, wrote many books, including *The Varieties of Religious Experience* (1901–02), and is known as the father of American pragmatism. William James' connections with La Farge would remain and his face appears in paintings and numerous stained glass windows. Of particular interest is an altarpiece La Farge started in 1862 but never finished in which his wife appears on one side as the Virgin Mary and William James stands as St. John on the other with Second Beach in Newport in the background. James' face, done by La Farge in 1862, appears in stained glass windows from the 1880s.

Henry James, Jr., the younger brother, did not exhibit much talent as a painter and, reputedly, La Farge told him one day, why not become a writer? Henry went off to Harvard and in time became one of the best-known American writers of all time.

In 1860 La Farge married Margaret Mason Perry, the daughter of an old and distinguished Newport family, and he would remain connected to the city for the remainder of his life with a house outside of town, numerous city residences, and assorted mistresses. Of course, he had a studio in New York City and did extensive work as a muralist, painter, and stained glass artist across the United States. Numerous examples of his work are in Newport; in addition to paintings on display at the Newport Art Museum and William Vareika Fine Arts, he did the interior of the Congregational Church and windows in Channing Memorial Church.

William Morris Hunt left Newport in 1862 and moved around considerably before finally settling in Boston,



***Hanging Rock* by William Morris Hunt.
Courtesy William Vareika Fine Arts**

where he taught at the school of the Museum of Fine Arts and did many portraits and murals. His house and studio on Bellevue Avenue were taken over by his architect brother, Richard Morris Hunt, and would serve as his Newport office for many years; from it emerged portions of the designs of many mansions and houses, including Newport's historic Griswold House, considered a pioneering example of Stick architecture and now the home of the Newport Art Museum.

Relatively brief as it was, William Morris Hunt's time in Newport had a major impact upon American art that would be long lasting. ♦

Experiencing Chicago and the Icons of American Architecture

DAVID BLACKBURN (Newport 1998, London 1999)

VSA board member and member of its Summer Schools committee

As a child of eight, on a cross-country family vacation in our stalwart Ford Econoline Van, we had about six hours in Chicago, enough to see the Museum of Science and Industry. I remember being particularly struck by the magnificence of the building. I had seen pictures of the Porch of Caryatids in Athens; it was so cool to see caryatids in Chicago! This summer, I saw them again, this time as a student with VSA's inaugural Chicago Summer School.

Only an occasional visitor to the Windy City, I was thrilled to experience Chicago in a deep and meaningful way with a like-minded group interested in architecture, social history and urban planning. I can't imagine doing it another way.

The academic prowess of Richard Guy Wilson, combined with the passion, knowledge, experience and skill of co-directors John Waters and Tina Strauss resulted in an extraordinary overview of the architects, technology, arts and design that we associate with the Chicago School.

Having studied the works of Adler, Burnham and Root, Sullivan and Wright in graduate school, I've always had a strong desire to see their masterworks in person. This summer, I finally did. We saw the sublime exterior treatment of Sullivan's Carson, Pirie, Scott (now known as the Sullivan Center). We marveled at the massive vertical plain of dark brick at the Monadnock. We walked into Burnham & Root's Reliance building convinced we were peering into the DNA of the American skyscraper. We recognized Adler and Sullivan's Auditorium as an urban treasure.

We saw many of McCormickville's and the Gold Coast's remaining grand homes, but the jewel in the crown was Oak Park, site of Wright's home and studio and his extraordinary Unity Temple. Fascinatingly, just as Fredrick Law Olmsted incorporated features of his Brookline, Mass. home in his landscapes, Wright used his home and studio in a similar way. Even wrapped in scaffolding, Unity Temple was a treat to behold, especially the repetitive use of squares and rectangles in the ceiling, lights, wall panels and interior massing.

As a young person, I recall being enthralled by pictures of the 1893 Columbian Exposition. Its scale and grandeur sparked my imagination. It was a special treat to see the grounds (now known as Grant Park) in person. Although little survives of the exposition, enough remains to imagine sauntering through the grand buildings, great colonnades and esplanades.

Capping off the Chicago Summer School experience was a cruise along the Chicago River, courtesy of the Chicago Architectural Foundation. After days of studying Chicago from the street, the tour offered a very different perspective: how individual buildings related, or ignored, the waterway. It was a perfect ending to the first (and certainly not the last) Chicago Summer School. ♦



Frank Lloyd Wright Home and Studio.
Courtesy David Blackburn



Parapet detail,
Packard service facility.
Courtesy William Canup

Thanks for the Memories: London Summer School

WILLIAM CANUP London 2015

Only three days after returning from the Victorian Society in America's London Summer School, I moved from Richmond, Va., to New York City to start my new job with Surface Design Group, an architecture firm that specializes in façade renovations and restorations. I'd assumed the London program would be helpful to my nascent career in preservation but had no idea that what we'd learn about Victorian-era building technology would be so directly applicable to my new job.

In its restoration and renovation work, my firm encounters a great deal of architectural terra cotta, one of the predominant decorative materials for 19th- and early 20th-century buildings. One of our current projects is the old Packard service facility (Albert Kahn, 1929), in the heart of Manhattan's old Automobile Row. Located at 787 11th Avenue, it is a grand eight-story Art Deco building whose parapet features a series of enormous terra cotta Aztec and Mayan masks, each weighing 700 lbs.

In London, I'd come to appreciate that such architectural styles did not arise in isolation. Thanks to Summer School director Ian Cox, an eminent ceramics expert, I got a much deeper understanding of the history and production of materials I now work with every day. Not only did we see close up some of Victorian architecture's most splendid applications of such ceramics, from the Natural History Museum in London to the Victoria Law Courts in Birmingham; we also studied them in every aspect, chemical, historical, and societal.

My time in the U.K. made evident how Victorian styles first popularized in England had profound influences on architecture in the United States. Out of my experiences there, I am now enjoying tracing the stylistic lineage of buildings like New York's historic Jefferson Market Library.

Beyond preparing me well for my new job, the Summer School also enriched my personal interest in the built environment. Now, whenever I walk past Central Park's Bethesda Terrace and see the Minton tiles lining the ceiling of its arcade, I'll be reminded of our bus trip to Stoke-on-Trent, home of England's pottery industry, or our tour of the Palace of Westminster, home of the Houses of Parliament. Recently, I took my family to see Belmead Mansion in Virginia, not unlike some of the grand manor houses we visited during the Summer School. Designed in 1845 by Alexander Jackson Davis, an early champion of Gothic Revival, this stunning slave-built plantation building vividly shows Victorian taste taking root in America.

Visiting such an impressive swath of England's architectural patrimony, as we did during the Summer School, has provided me memories to last a lifetime, which is exactly how long I plan to continue studying architectural history. ♦

Masters of the Gothic: The Buckler Dynasty

JOSHUA MARDELL (London 2015)

You could call England's Buckler dynasty (1790–1901) three generations of antiquarian Goths. As architects, they drew inspiration from the past in a triumph of what scholars like to call historicism. If we were presenting their story as a docudrama, it could well begin with a scene in mid-19th century Oxford. On May 1, 1851, the Rev. Dr. Martin Routh, the president of Magdalen College and a patristics (early church history) scholar with decidedly antiquarian artistic interests, laid the foundation stone of the college's Choristers' Hall. The building's architect was John Chessell Buckler (1793–1894). Also attending were his father and his son, John Buckler Sr. (1770–1851) and Charles Alban Buckler (1824–1905), respectively. Thus the three main protagonists of an architectural-antiquarian dynasty spanning two *fin de siècle* were brought together at a single recorded event.

It was a landmark episode in the Buckler story, as the Summer School's visitors to Oxford can attest. In contrast to the prevailing vernacular style of the Oxford colleges, Choristers' Hall is an essay in Perpendicular Gothic—and what the Bucklers did best. To Sir John Betjeman, it was “the best Gothic Revival building in Oxford”—a tribute to its archeological authenticity. Indeed, it was at Magdalen, where our paterfamilias' dynastic saga started in the 1790s when he became college bailiff, collecting rents for Magdalen's London estates. His artistic talents and antiquarian passions, however, were soon recognized by Routh, a patronage from which the embryonic Buckler dynasty emerged. A few years later, John Chessell and Charles Alban completed their frontispiece of Jesus College (1856), an equally convincing Perpendicular essay. Summer School veteran Peter Howell aptly describes it as “representing the beau idéal of an Oxford College.”

It was an ideal John Chessell was keen to preserve. In his 90s he personally checked the progress of scion Charles Alban's masterpiece, the restoration of Arundel Castle, Sussex (1874–1901). The paterfamilias was surely pleased. Charles Alban had adopted an early Gothic vocabulary that echoed his grandfather's first church at Theale, Berkshire (1827).

Beyond perpetuating dynastic antiquarian-mindedness, such examples highlight the Bucklers' close-knit working relationships. In the words of John Sr.'s youngest son George (1811–1886), a further—if quieter—member of the dynasty, the family “worked together in perfect harmony without any confusion of labour.”

“The Precarious Archive” was the theme of a recent exhibition at my Institute in Zurich. In striking contrast, the Buckler archive is anything but precarious. The dynasty's drawings—a “forbidding bulk” as one historian described them—number tens of thousands, held largely in the British Library and the Bodleian, but also as far afield as the Yale Center for British Art. The Buckler corpus also comprises some 200 extant architectural works U.K.-wide and copious antiquarian writings. Even so, the family's standing with posterity has been shaky and only now is receiving due consideration.

Had John Chessell's runner-up design for the Houses of Parliament competition (1836) won over Barry and Pugin's, the Bucklers' architectural legacy might have been surer. Instead, it is the family's body of topographical drawings of medieval edifices that are well-known and drawn on by scholars. Nor can we omit their capacity as artists: watercolorist Francis Nicholson taught John Chessell; John's father published a book with J.M.W. Turner, and all four exhibited industriously at the Royal Academy. Revisionism,



**Magdalen College Library, formerly
Magdalen College School Choristers' Hall
(1851), John Chessell Buckler. Courtesy of
Joshua Mardell**

however, is imminent. Writing to Prof. James Stevens Curl to suggest a Buckler entry in the next edition of his *Oxford Dictionary of Architecture*, I learned he had already drafted one. Also, this fall a blue commemorative plaque is being unveiled on John Chessel's house in Holywell Street, Oxford. It reads: "artist, architect, antiquary."

The Bucklers' architectural practice was sustained by aristocratic patronage as well as by the clergy and the educational elite. Their archeological erudition, in part acquired by their topographical surveys, also helped. In the early phases of the Gothic Revival, they won important commissions for country houses. Among these: Blithfield Hall, Staffordshire, for Lord and Lady Bagot; Halkyn Castle, Clwyd, for the 2nd Earl Grosvenor; and Costessey Hall, Norfolk, for the Stafford-Jerninghams.

Charles' work at Arundel, meanwhile, might be said to represent the culmination of a devout antiquarian-mindedness—though it came at a time when domestic Gothic had all but abandoned archeological correctness. The senior Bucklers' church work, too, is notable not only for its correctness but for the breadth of its Gothic vocabulary. Unashamedly Anglocentric, it ranged across medieval Gothic and pre-Conquest styles, quite contrary to the stylistic dogmatism that would arrive with the Ecclesiological Society, patron of the U.K.'s church heritage. Charles Alban, meanwhile, had converted to Catholicism in 1844 and received, on his own, commissions by many leading Catholic families, keen to commemorate the re-establishment of the church in England.

At his death, eulogists called John Chessel Buckler the patriarch of English architects. But the word patriarchal might well describe the inspirational legacy of the entire Buckler dynasty. Beyond artistic achievement and creative originality, the Bucklers not



Costessey Hall, Norfolk. 1831, John Chessel Buckler, watercolor over graphite. Yale Center for British Art, Paul Mellon Collection.

only continued an antiquarian-minded approach to architectural design, but also mastered and disseminated medieval knowledge. As Sir Charles Eastlake said of John Chessel's late great Costessey Hall, demolished in 1925: "The last rays of a declining art illumined the founders, and the earliest dawn of the Revival enlightened the restorers." ♦

Joshua Mardell, a doctoral research fellow at the Institute for The History & Theory of Architecture, Swiss Federal Institute of Technology, Zurich, and Brian Allen Visiting Fellow at the Yale Center for British Art 2016, will lead a tour of the Bucklers' country houses in Norfolk for the U.K. Victorian Society next summer.

Newport Summer School: School Days, School Days, Dear Old Gilded Rule Days

JASON ALLEN-ROUMAN Newport 2015

Familiar with San Francisco's vernacular 19th century architecture—a byproduct of being born and raised there—I'd long fancied a visit to the cottages of Newport, R.I.

Friends encouraged me: "It's like meeting your grandparents' grandparents and saying hello," they said.

With such words whetting our appetites, my husband and I decided we had to put ourselves into the venerable hands of The Victorian Society in America.

At 50, with my formal higher education sowed, rooted and gone seedy in the last century, the idea of attending summer school struck me as mildly intimidating. Nonetheless, I endured the succession of application, deposit and acceptance for the Newport Summer School.

In late May, we drove from our home in Washington, D.C., overnights in New Jersey, and set off for a midafternoon arrival at Salve Regina University.

The circuitous route provided by Google Maps wasn't encouraging. It directed us past a touristy seaside that looked like so many dreary enclaves that dotted our coastal California turf. Dread welled up in my chest. But not for long.

As it turned out, we hadn't washed ashore at a Disneylandesque copy of an ancient coastal village. We'd landed in the real thing, as we were quick to learn in our first lecture.

Sometime in the 1800s, we were informed, the eastern seaboard's Who's Who had rediscovered this little haven with its pleasant summer climate and scenic beauty. Instead of relying on the improvisations of ordinary carpenters and masons, these early rich began hiring a few avant-garde men who could design better houses and places of worship. Their descendants and nouveau riche carpetbaggers soon upped the ante. Just a few generations removed from humble Colonial dwellings, they began erecting private residences that still boggle the mind.

For the next ten days, we had close-up looks at their profligacy, touring some 72 estates and other properties, many of them private homes. We heard 12 learned lectures, invariably fascinating; attended nine private receptions; and rode off on four bus tours, some of them beyond Newport, not to mention doing some 53 ½ miles on foot (a figure RGW questions).

Plunged into this architectural stew, my mind often reeled. It wasn't just seeing grand new ways of erecting or adorning four walls and a roof; it was experiencing the vitality of these American masterpieces. You could encounter astonishment at almost every turn.

It might be tripping up a grand staircase of a private home transfixed on a Renaissance ceiling worthy of an archbishop's palace.

Or meandering through manicured grounds once primped like royal gardens in Europe.

Or marveling at gates at The Breakers so massive they dwarfed my six-foot frame five fold.

Understandably, in the midst of such grandeur, the imagination takes flight. One day it was the slightly sweet, stale air of a faded, wallpapered parlor. The next it was the thousand pinpricks of late afternoon sun shooting through moth holes of ancient velvet drapes. These experiences, magnified by fun-filled sparing with my fellow students, brought back faintly remembered school days. And, yes, like college so long ago, I'd do my Newport again in an instant. Luckily, with the VSA's other educational programs, that's now a very real option. ♦

Newport Summer School: Showers of Delight on a Rainy Day

DEBRA MANCOFF Newport 2015

At first glance, the 16-page itinerary for the 2015 Newport Summer School looked absolutely daunting. Lectures, tours, sites and events unfolded in quick succession, and one day in particular gave me pause. We were scheduled to hear two lectures, tour a church, visit three sites and then—in a scant 90 minutes—make the rounds of ten houses. To make matters worse, the weather forecast was dire: plunging temperatures, high winds and plenty of heavy rain. So would this be one of Richard Guy Wilson’s fabled “Death Marches,” testing our commitment and stamina, let alone our attention spans? As it turned out, the day was absolutely memorable, not for its inherent challenges, but for its delights and discoveries. Thinking back on that day reveals why I found the course to be a remarkable and unparalleled experience.

The morning’s lectures—Richard discussing McKim, Mead & White’s patrons as well as the firm’s contribution to the development of the Colonial Revival and Paul Miller’s introduction to the decorative work of Jules Allard et Fils—were focused and relevant, building on what we have previously heard in the classroom and preparing us for what we would see. And then we zipped up our raincoats, raised our hoods and unfurled our umbrellas, and went on to our tours, with Channing Memorial Church as our first stop. On that dim, sunless day, we were treated to the glowing opulence of windows by La Farge and the striking chancel-end window by Donald MacDonald that translated Millet’s heroic Sower into jeweled-toned glass. We moved on to the Edward King House, a beautiful Italianate villa built by Richard Upjohn, where local seniors gathered for conversation, card games and services; donated to the city, the house now serves as a senior center. The handsome Griswold House, Richard Morris Hunt’s first major commission in the city, is now home to the Newport Art Museum. The woodwork in the dining room, ranging from the complex chevron patterned floor to the whimsical guardian dogs carved into the fireplace, provided a surprisingly harmonious setting for an exhibition of seascapes. And, while new uses gave these fine old buildings new life, the Redwood Library, one of the longest-lived lending libraries in the country, presented a powerful reminder of the city’s ongoing vitality.

The rain had relented by the time we embarked on our 10-house tour in the vicinity of Old Beach Road. We gathered around Richard to view the facades of several of the buildings, including the imposing, red-brick William Cabell Rives, Jr. (now the Hambly Funeral Home) and the stately Roman brick, colonial revival house built by McKim, Mead & White for Commodore William G. Edgar. But one of the greatest privileges of the course is the access granted to private homes, and this privilege provided the highlight of my day. The house built by McKim, Mead & White for the Boston piano dealer Samuel Tilton appealed to my own personal preference for the often unorthodox taste of the Aesthetic Movement. Before we entered, Richard walked us around to point out the last-minute addition demanded by the client, a music room with a cathedral ceiling that upped the price of the commission and disturbed the symmetry of the back façade. He also drew our attention to the curious exterior decoration, incorporating shingles, half timbering and stucco panels embedded with broken glass, shells and pebbles. But none of this prepared me for the interior of the Tilton House, where the wood work—from the magnificent entry hall and serene public rooms, along the grand staircase, to even the more modest of bedrooms—was thoroughly inventive, highly varied, occasionally eccentric and absolutely beautiful.

Each member of every summer school class brings a special expertise to the program. As an arts writer, I valued the company of architects and preservationists, house museum directors and collection curators, glass and silver experts, skilled photographers, horticulturalists and several genuine enthusiasts whose knowledge on a wide variety of topics added to the intellectual mix. If you had a question, there were people who had answers. And each of us had a reason for our participation. My work explores the intersection of art, fashion and culture in the late Victorian and Edwardian eras, and I wanted to see the grand houses and walk in the gardens so that I could better understand the decorum of dress in its original context. While I enjoyed the famed cottages and their collections, it was inside the Tilton House that I could truly envision the devotees of the Aesthetic Movement in their embroidered silks, their Liberty prints and their lace. On a day that showcased the vitality of historic sites, that was, for me, the moment when history came to life. ♦



Two views of Tilton House.
Courtesy Debra Mancoff



Reflections on Newport

ALEXANDRA RUGGIERO Newport 2015

Towards the end of a whirlwind 10 days, I found myself standing in the middle of Unity Church in North Easton, Mass. While Richard Hill, organ player extraordinaire, filled the church with music, I watched as sunlight cascaded through the two glorious John La Farge windows, casting colorful shadows and pockets of illumination across the dimly lit interior. That day epitomized my Newport summer. Over the years my most memorable learning experiences have occurred away from my desk, and the Victorian Society in America's Newport Summer School was no exception.

I came to Newport eager to round out my understanding of architecture, decorative arts and design in Victorian America. But—and this comes as no surprise—as a glass historian and curatorial assistant at The Corning (N.Y.) Museum of Glass, I arrived with glass in mind. I wanted to understand how the material was incorporated into the designs of these opulent Gilded Age homes and churches. I longed to see these beautiful works of art as they were meant to be seen: in situ. The Newport Summer School did not disappoint in providing many such opportunities.

Stained and leaded glass windows have been an influential and important aspect of architecture for centuries. They provide a way to break open architectural walls and allow natural light in. These windows have another important job, though—they act as a canvas, another surface to be filled with iconography and design. In this regard, stained and leaded glass windows located within a building not only allow for illumination, but also alter the incoming light in a manner appropriate to the building.

In what can only be described as Victorian-opulence overload, I found myself constantly pausing in front of the glass: a moment of peace in front of the windows by Tiffany Studios at Trinity Church, time alone in front of the relocated John La Farge windows at Salve Regina's Our Lady of Mercy Chapel, careful inspection of a window at Chateau Sur Mer, a splash of color and light in the dim stairwell at the Governor Henry Lippett House. Time and again I found myself reflecting on how glass can act as a bridge between the interior, exterior and the architecture within. These windows and their interaction with the outside light were an inspiring break from the interior decoration and



design. One doesn't get such inspiration when researching or exploring windows in a museum collection. In the field, though, the artistry and interaction of glass and light with their architectural surroundings were, at times, simply breathtaking.

Each of us arrived at the Summer School with varied backgrounds and different approaches. While I was inevitably drawn to glass, I enjoyed watching the passions of others rise to the surface: those of the horticulture expert, for example, who shed light on how a landscape may have originally looked; the lead building surveyor who provided insight into the buildings we visited from the perspective of care and maintenance; our contextual historians who gave us insight into background of the families and eras we studied. It was this diverse group of individuals, led by the knowledgeable Dr. Richard Guy Wilson, which enriched and enhanced my experience. Since joining the decorative arts field, I've watched colleagues leave for the Newport Summer School and return as ambassadors of the program. Their recalled experiences greatly influenced my decision to apply. Now I've returned from the program not only as an ambassador of the Newport Summer School for years to come but grateful for newfound knowledge and an expanded group of remarkable colleagues. ♦



Opposite, above: Detail of John La Farge window at Salve Regina's Our Lady of Mercy Chapel. Courtesy Alexandra Ruggiero

Above: Windows at Chateau Sur Mer. Courtesy Alexandra Ruggiero



Above: Interior of The Royal Albert Hall showing the 150-ton organ and the so-called "mushrooms," a 1969 addition.

Opposite: A visit to the Albert Hall Archives.

Royal Albert Hall, continued from page 5

The hall was built from six million Fareham red bricks and 80,000 cream-colored terra cotta blocks made by Gibbs and Canning of Tamworth, construction being carried out by the Lucas Brothers. Following the amphitheater inspiration, it had an elliptical shape with axes of 219 and 185 feet. The domed 400-ton roof was designed by Rowland Mason Ordish and constructed in wrought iron with half an acre of glass and made in Manchester by Fairburn Engineering of Ardwick. The company carried out a trial construction of the roof before it was disassembled and taken to London. When it was finally placed on top of the building, all except volunteer workers were evacuated and it was dropped in to position—only moving 5/16 inches

in the final placement. There is much ornamental detail in the terra cotta, but one aspect which really stands out is the 800-foot long frieze encircling the building 65 feet above the ground. It took two years to make and involved seven artists in the design of historical scenes and figures, among them Michelangelo and James Watt. An inscription reads:

THIS HALL WAS ERECTED
FOR THE ADVANCEMENT OF
THE ARTS AND SCIENCE AND
WORKS OF INDUSTRY OF ALL
NATIONS IN FULFILMENT OF
THE INTENTION OF ALBERT,
PRINCE CONSORT.

Inside the focal point is the altar-like 150-ton organ by Henry Willis, which overlooks the stage platform and auditorium, which has three tiers of boxes, balcony seats and a gallery for standing. It was this level we were first taken to by our guides on our visit so we could overlook the whole from above. Initially the building was lit by 11,000 gas burners, which could all be illuminated in ten seconds, and there was an elaborate ventilation system to keep the air fresh; electric lighting would be installed in 1888. Amazingly, the building was completed on schedule in 1871—£252 under the budget set at £200,000.

The opening concert took place on Wednesday March 29, 1871. The scene was one of dazzling color and splendor and eau de cologne was pumped out through the ventilation system to add another dimension to the experience for the audience of 7,000. Many attendees used the new underground system station at South Kensington to get there and grandee guests included Prime Minister Gladstone and Tory opposition leader Benjamin Disraeli. An 11-carriage procession brought the Queen from Buckingham Palace; she was dressed in black and evidently looked tired and unwell. After an introduction by Henry Cole, the Prince of Wales performed the official opening ceremony. Sir Michael Costa then conducted a 500-member orchestra and a choir of 1,200—the opening number a piece composed by Prince Albert. The Queen wrote in her diary that evening “Good Mr Cole was quite crying with enthusiasm and delight.”

By 1901 the original aim of the hall of presenting “popular music performances for as many as possible to enjoy” had been achieved, despite fears it might become a white elephant. Performances involving military bands, massed choirs and orchestras had all been popular, and in Edward VII’s reign spectacular balls, charity events, sporting occasions and even political meetings were all staged in the hall. That eclectic mix has been maintained right through to the present day and in the eyes

of the British public the two most notable events are the BBC promenade concerts held every summer in the hall since 1941 and the annual Festival of Remembrance staged there each November.

A fascinating aspect of our tour inside the building was seeing the results of projects designed to maintain the hall’s prominence as a modern performance venue. One of the earliest problems that had to be solved was the acoustics as a distinct echo was noticed soon after opening. In the 19th century this was partially solved with the addition of a stretched canvas roof beneath the glass, but this was replaced first by fluted aluminum panels in 1949 and then with the addition of fiberglass diffusing discs in 1969—the so-called Albert Hall mushrooms; we were able to get a good look at these from the gallery. We also saw the results of a major restoration program carried out between 1996 and 2004, which involved a £20-million grant from the Heritage Lottery fund, and 30 projects all carried out without disruption to performances. These included the new south porch, an amazing underground loading bay able to receive large moving trucks, new bars and better facilities for performers. Interestingly, the project manager told us one of the current issues to be addressed is the seating, which is increasingly under strain from an increasing number of heftier audience members.

The visit to the hall’s archivist was a high point of our tour. Not only did we see early photographs relating to the construction of the hall, programs and advertising posters, but strange things like a wax sculpture under glass of Prince Albert and Queen Victoria, an original seat and interesting pieces of ceramic with decorative subjects related to the hall. At my Victorian Society in America lecture given in New York last November, when I spoke about Great Exhibition ceramics, I illustrated a piece of pottery commemorating the life of Prince Albert made after his death. I’d never seen an example and only had a black-and-white image

to show the audience. To my amazement such a piece was on a shelf in the archivist’s office and I’m grateful to Tham Kannalikhram, one of this year’s students, for taking a photograph of it for me for future use. Thanks are also due to Jessica Baldwin, another summer school student, for taking photographs inside the hall which I’ve used in this article.

All in all, this was a splendid visit, perfectly illustrating the issues involved in using a Victorian building in the modern world without compromising its historical value. Here it’s been done so well; and Royal Albert Hall, which receives no government funding and stages more than 300 events every year, is all set for a secure future as one of London’s best performance venues. Go and experience a performance there if you can and enjoy the building as well—it will not disappoint! ♦



dignified whole; the combination of triple-lancet windows, decorative tracery, a chancel screen, built-in pulpit, cast-iron alms box, and copious stenciled decoration might be expected to be jarring and busy in such a small building, but not so. In the words of Pugin scholar Rosemary Hill, the effect is “like looking into the background of an illuminated manuscript and seeing it spring into three dimensions.” Then on to Carlisle, just a few miles from the Scottish border, for dinner and the night.

Now, on our last day, to the Lake District—but first a showstopper just outside Carlisle, in the village of Wreay (pronounced “REE-uh”). This was the Church of St. Mary, by a self-taught female architect, Sara Losh. Daughter of a Newcastle-area industrialist, she had independent means that allowed her to take on independent ways. A student of world religions, as well as biology and geology, Losh decorated the church in what might be called Christian pantheism, with the latter predominating. Losh designed only a few other buildings, mostly in the same vicinity, but all with great assuredness and beauty. A funeral monument dedicated to her sister, as is the church, is an exquisitely beautiful little building housing a marble statue that seems to glow with an ethereal light, eerily and effectively illuminated by a concealed skylight.

A short stop at Lowther Castle, now a beautifully preserved ruin, created by a succession of notable architects, including George Dance the younger and Robert Smirke, is interesting mainly for its graphic illustration of the layout of a large early 19th-century country house and its gardens. In the 20th century its owners found it much too large and ungainly and it was left uninhabited for many years until requisitioned for use during World War II by the military, which trashed it. In the 1950s the then owner gutted it, but its walls were left to give an idea of what it had once been. It is now under

the care of the Lowther Castle and Gardens Trust, which is busy restoring the grounds to a semblance of their former grandeur.

From here, another beautiful drive, this time south, into the Lake District—first along Ullswater and then up over a dividing ridge to Lake Windermere and thence to Coniston Water to visit Brantwood, the country house of the great John Ruskin. According to *The Buildings of England*, “the cultural significance of the house outweighs its architectural merits.” While this is so, it is certainly a must-see for anyone interested in Ruskin, especially in his love for nature and all that goes with that. The memorabilia and works on paper displayed here are worth the trip in themselves, with the gardens an added attraction. And this is where he spent his last years, went irretrievably mad, and died.

Now back through the touristy village of Windermere, we were off for the grand finale of our tour, Blackwell, by Hugh Mackay Baillie Scott. The siting of the house on Lake Windermere is above reproach but the exterior of the building rather underwhelming. Just step inside, however, where a rather dark and low-ceilinged entryway opens into a magnificent double-height central hall with abstract fireplace surrounds that seem decades ahead of their time. Upstairs is a large lakefront room with two medium-size windows to frame and isolate what the architect thought to be the most exquisite views. Our notes quoted Baillie Scott as writing, “A house may possess that inscrutable quality of the True Romance. Not shallow, showy and pretentious as most modern mansions are, but full of a still, quiet earnestness which seems to lull and soothe the spirit with promises of peace.” Perhaps Blackwell was a bit too much that way for the Manchester brewer Sir Edward Holt and his family, for we were told that they did not use it much, and it eventually went through several institutional owners. It is now beautifully maintained and operated by the Lakeland Arts Trust as a showplace

for a collection of Arts and Crafts furnishings. I thought it was the finest of all the houses we saw—which is saying a great deal.

Before ending, perhaps it is worth stepping back and expanding on what has been alluded to earlier, musing on where, in this remotest area of a country where all roads lead to London, did the rather advanced taste exemplified in the houses we saw come from, and asking who were the type of people who commissioned and paid for the advanced design, artistry, and craftsmanship in evidence in these buildings? The answer, in many cases, is the same: people from the north of England who had become wealthy during the Industrial Revolution and because of it had the wherewithal to commission large country houses—the Northern manufacturers, railroad builders, and owners of coal fields who had profited from this great economic and societal upheaval. In many instances, this goes for even some of the toniest bluebloods—the Howards and the like—for, lo and behold, thousands of acres of their ancestral lands proved to possess coal and other exploitable natural resources in abundance—even though their less fortunate cousins might be disdainful of their exploiting these godsend. Not being able to join or impress the conservative Establishment, many of this segment of society ignored it or even thumbed their noses at it. The result was some of the most remarkable works of the great late 19th and early 20th century progressive architects allied with the Arts and Crafts movement and its like-minded predecessors and successors. ♦

2016 Summer Schools

**36TH ANNUAL
NEWPORT SUMMER SCHOOL
RHODE ISLAND
JUNE 3 - JUNE 11, 2016**

**42ND ANNUAL
LONDON SUMMER SCHOOL
JULY 2 - JULY 17, 2016**

**2ND ANNUAL
CHICAGO SUMMER SCHOOL
JUNE 16 - JUNE 21, 2016**

To apply or for more information about the Schools, go to the Summer Schools page at The Victorian Society in America's web site at www.victoriansociety.org.

Applications are accepted now through March 1, 2016.

Thanks to the generous donations by Alumni Association members and other donors and the Victorian Society Scholarship Fund, full and partial scholarships are available for qualified applicants.

Summer School alumni are among the best recruiters of applicants. Please encourage your colleagues, friends, students or fellow classmates to apply. You can also help by posting Summer School brochures at your institution, speaking about the schools at local universities or hosting a recruitment event.

For additional copies of the brochures and applications contact:

James Russiello
Administrator
russiello@victoriansociety.org
(646) 415-3248

Please contact Nancy McAleer Golden, if you are willing to host a recruitment event. The Alumni Association will provide \$250 for these events and will help you send out the invitations.

SAVE THE DATES!

MARCH 1, 2016
Application deadline for the 2016 Summer Schools

MARCH 19, 2016
2016 Summer Schools applications reviewed and students selected

APRIL 2016
2016 Summer Schools Scholars notified

MAY 2016
Victorian Society in America Annual Meeting in Pasadena, Calif.

Alumni Association Annual Meeting & Dinner in Pasadena, Calif.

JUNE 3 - 16, 2016
The 36th Annual American Summer School will take place in Newport, R.I.

JUNE 16 - 21, 2016
The 2nd Annual Chicago Summer School will take place in Chicago, Ill.

JULY 2 - 17, 2016
The 42nd Annual London Summer School will take place in London and in the Midlands

FALL 2016
Alumni Association Study Tour to Vienna, Austria organized by John Martine (jmartine@stradallc.com)

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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Trevor Fairbrother
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Gina Grillo
Nina Harkrader
Neil Harvey
David Hislop, Jr.
Marcelene Jeffersonn
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Denise Laduca
Barbara Lanctot
Lori Laqua
Philip Leonard
Jerry Levine
Jennifer Markas
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Randi Mates
Timothy McManus
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Walter G. Ritchie, Jr.
Mark Robinson
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Diane Shewchuk
Kara Sincich
Jan Spak
Christine Spencer
Genevieve Swenson
Elizabeth Trach
Eve Waldron
Amy Weisser
Natalie Zmuda

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 email 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 email address.

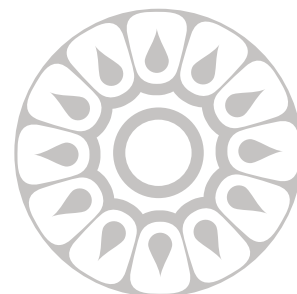
Call for Papers: *Nineteenth Century*, the journal of The Victorian Society in America

Submissions in both hard-copy and electronic form (on disk, Microsoft Word) should be mailed to:

WARREN ASHWORTH
Editor, *Nineteenth Century*
133 West 82nd Street
New York, NY 10024

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*.



Alumni Association Action List!

The Alumni Association is run entirely by volunteers. Its mission is to support The Victorian Society Summer Schools and especially to provide scholarships for deserving students.

Our continuing success depends on the dedication and special skills of those who are eager to pitch in to help with various projects and to serve on the board.

Please contact Nancy Golden at goldendirect@aol.com or at (805) 451-3362 to volunteer or for further information.

We need fellow alumni to:

- Serve a three-year term on the board.
- Spread the word about the Summer Schools among friends and colleagues.
- Like the Alumni on Facebook and to post often on the Alumni site.
- Visit the Alumni website: www.vsaAlumni.org.
- Edit the Alumni's annual newsletter.
- Update the Alumni web site.
- Host a recruitment event for which the Alumni Association will provide \$250 to offset the costs.
- Arrange special events for alumni in connection with an exhibition or lecture at your local museums and galleries.



Join!

Join The Victorian Society in America and receive many outstanding benefits including subscriptions to the society's semi-annual journal, *Nineteenth Century*, and newsletter, *The Victorian Quarterly*, as well as invitations to symposia, members-only tours, and the satisfaction that comes from being involved with the only national nonprofit organization committed to the historic preservation, protection, understanding, education, and enjoyment of our nineteenth-century heritage.

It's easy to join online at www.victoriansociety.org.

For further information on membership, publications, upcoming events, preservation resources, and local Victorian Society in America Chapters contact:

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 A Chapter of The Victorian Society in America

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Decorative border consisting of six floral symbols.

 **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.

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