



ALUMNI ASSOCIATION OF THE VICTORIAN SOCIETY SUMMER SCHOOLS

LETTER FROM THE PRESIDENT

MARCH 2017

Greetings, fellow alumni. Salutations from your new Alumni Association president, David Blackburn. First, a hearty thank you to Nancy Golden for her dedication to this organization. We would not be where we are without her dedication and leadership. Thank you, Nancy!

In 1998 I was accepted into the Newport Summer School. Little did I know how much that program, and the Victorian Society in America, would change the course of my professional life. I've had a fascination with architecture and material culture for many years, as a youth funneling that interest into a BA in Anthropology. I landed a summer position at Mesa Verde National Park in 1985 and I was hooked with the National Park Service. In my position, I was able to bridge my desire to connect people to other things, other cultures, and facilitate a meaningful experience in my work as a ranger.

Over a decade later, as a manager, I wanted to connect to other interests while staying with the agency. Lo and behold, I was introduced to the Victorian Society in America. Those ten days in Newport, with the inimitable Richard Guy Wilson, opened my eyes and my mind to the places, people, intellectual connections and curiosities I was craving. The next year, I was accepted into the VSA's London Summer School. That experience sealed the deal and I was hooked.

Exploring the 19th C built environment with a group of like-minded souls, within the structure of the summer school, opened my eyes to a bigger goal—graduate school. I matriculated in 2000 and graduated in 2004 with a MA. Two years later I moved into an upper level management position as curator and director of exhibitions and public engagement at Lowell National Historical Park. In 2015, I moved into the position of Site Manager for Hopewell Furnace National Historic Site.

2016 was an excellent year for the summer schools. Thanks to all of you that donated time, talent, and treasure to these magnificent programs. We cannot run this endeavor without you! As you'll see in the pages ahead, the past year offered adventures in Europe, immersion into the wonders of Newport, and a new director to the summer school. We look forward to 2017 being another banner year.

DIRECTOR'S LETTER *Continued on page 2*

ALUMNI ASSOCIATION
OF THE VICTORIAN
SOCIETY SUMMER
SCHOOLS,
A CHAPTER
OF THE VICTORIAN
SOCIETY IN AMERICA

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DIRECTOR'S LETTER *Continued from page 1*

As an alum of the VSA Summer Schools, I deeply appreciate the pivotal role the programs played in where I am today. Did the summer school affect change in your life or career? I'd love to hear from you and share your stories in future editions of the newsletter.

This is your organization! Share your stories, share your ideas...what does the Alumni Association mean to you? What can we do for you? Please let me know at Burnreit@gmail.com.

Cheers!



David Blackburn

ALUMNI ASSOCIATION OF THE
VICTORIAN SOCIETY SUMMER SCHOOLS

2015 FINANCIAL STATEMENT

1/1/15-12/31/15

Opening Balance, January 1, 2015 **\$58,952**

INCOME

Membership Dues	\$16,668
Donations	\$5,579
Study Tours	0
Events	\$1,330
Merchandise Sales	4820
Investment	\$2
TOTAL INCOME	\$24,399

EXPENSES

VSA Dues	\$100
Donation	\$26,500
Events	\$1,598
Member communications	\$7,517
Miscellaneous	\$151
Advertising	\$125
SS Recruitment	\$1,750
Insurance	0
Study tours	\$3,229
VSA Reimbursement	0
TOTAL EXPENSES	\$40,870

NET INCOME/LOSS (\$16,471)

CLOSING BALANCE

December 31, 2015 **\$42,481**

ALUMNI ASSOCIATION SUMMER SCHOOLS SCHOLARSHIP DONORS

The Officers and board members of the Alumni Association are extremely grateful to all alumni who help support us. Listed below are those who made donations to the Alumni Association Scholarship Fund.

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2016 ALUMNI ASSOCIATION SCHOLARS

The Alumni Association provided \$21,250 for scholarships to the following thanks to the generous support of so many loyal alumni.

CHICAGO SCHOOL

Cecilia Hernández Aguirre,
Montevideo, URUGUAY

LONDON SCHOOL

Craig Lee, Chicago, IL, a PhD student at University of Delaware

Farrah Varga, San Antonio, TX, Museum Director at the Edward Steves Homestead House Museum

Shannon Grayson, Evansville, IN, the Gwen Koch Memorial Scholar

Eszter Máthé, Budapest, Hungary, the Sibyl McCormac Groff Scholar

NEWPORT SCHOOL

Roger Reid, San Francisco, CA, president of the Victorian Alliance in San Francisco

Erin Que, St. Louis, MO, completed a summer job with the Newport Restoration Foundation and a recent MA graduate from the University of Virginia, the Gretchen Redden Scholar

Emily Daniel is a graduate student at Smithsonian-George Mason University, the Mary Anne Hunting Scholar

2017 SUMMER SCHOOLS

37TH ANNUAL
NEWPORT SUMMER
SCHOOL, Rhode Island
June 2-11, 2017

3RD ANNUAL
CHICAGO SUMMER
SCHOOL
June 15-20, 2017

42ND ANNUAL
LONDON SUMMER
SCHOOL
July 7-15, 2017

Applications are accepted
now through March 2017.

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

Summer School alumni
are the best recruiters of
applications. 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,
please contact:
Anne Mallek, Administrator
admin@vsasummerschools.org
(646) 771-7170



PASSING THE TORCH: DIRECTORS OF THE LONDON SUMMER SCHOOL, OLD AND NEW

The Alumni Association's annual London reception took place on July 7, 2016, at Sotheby's Institute of Art in Bloomsbury. Through the kind offer of Martin Williams, Public Programs Manager and Newport alumnus 2015, Sotheby's donated an elegant space in their Bedford Square townhouse.

Alumni, lecturers past and present, current students, and potential applicants gathered to honor outgoing director Ian Cox, and to thank Alan Crawford and Gavin Stamp who are stepping down, after many years, as leaders of the Midlands trip. Ian spoke warmly of his long association with the Summer School, beginning as a student in 1991. He noted that the things he learned on the course continue to enrich his work as an educator, and that the friendships within the Summer School 'family' of staff and students have long endured. About 40 guests were on hand to toast Ian, Alan and Gavin, and to welcome incoming Summer School director Joanna Banham. Many thanks to Martin and to Sotheby's director Prof. Jos Hackforth-Jones for their generous hospitality.

Ian is stepping down to pursue other interests, including research, lectures and travel, but we know he would love to keep in touch with friends and former students. We hope he will have more speaking engagements in the United States!

WELCOME TO THE
NEW LONDON SUMMER
SCHOOL DIRECTOR:
JO BANHAM

Before joining the Victorian Society, Jo Banham was Head of the Adult, Students and Creative Industries programmes in the Learning Department at the Victoria & Albert Museum since 2006. Previously she was Head of Learning at the National Portrait Gallery, and before that Head of Public Programmes at Tate Britain. Her curatorial and research positions have included Curator at Leighton House, Kensington, Archivist at Arthur Sanderson & Sons, and Curator of historic wallpapers at the Whitworth Art Gallery, Manchester.

She has edited and written several books on art and design, including *William Morris & the Middle Ages* (1986), *Victorian Interior Design* (2000), *Encyclopedia of Interior Design – 2 vols* (2002), and *Dictionary of Artists Models* (2006).

She lectures regularly on V&A courses and study days and contributes to conferences and research seminars on 19th century design. She has taught at BA and MA level for Birkbeck College and University College, both University of London, the Open University, and Manchester Metropolitan



Interior, Royal Court of Justice

University. She is currently curating an exhibition on William Morris and the Arts and Crafts Movement for the Juan March Fundacion in Madrid and the Museu Nacional in Barcelona. She is also researching a book on The London Art World 1680-1980.

Jo divides her time between London and Suffolk where she likes to take advantage of visiting some of the oldest churches in England and walking in the exquisite countryside. Her London hobbies include theatre—her daughter is a director—cinema and cooking. Jo assumed directorship of the London program in September, 2016.

THE VICTORIAN SOCIETY SUMMER SCHOOLS ADMINISTRATOR'S REPORT ON THE 2016 SUMMER SCHOOLS

Abridged from James Russiello, former VSA Summer School Administrator



James Russiello

Students attending the Newport, Chicago, and London programs were residents in 20 states, the District of Columbia, and Ireland. In addition, Australian, Canadian, Dutch, Indian, Hungarian, and Uruguayan natives also attended. Responding to various schedule conflicts, a few students who were unable to attend have expressed strong desires to attend in 2017. There were 69 students in total: 44 full paying, and 25 recipients of \$63,375 in scholarship funding that came from \$68,553 donations that were pledged by the March 19, 2016 date of the Selection Committee Meeting, which included donations from six chapters.

Another first this year was the VSA Summer Schools website's online application (www.VSASummerSchools.org) that was offered alongside the PDF application. This made receiving attachments and organizing data into various spreadsheets much easier, and was to insure the accuracy of information that students input themselves. However, approximately 50% of the students took advantage of the service. The remainder PDF and paper applications received were entered into the system by the administrator. Those who did take advantage later made corrections to information supplied. The evaluation form responses were mostly positive regarding the applications; however, a few of the older students did express frustration with the online system (although it was unclear if they were referring to the PDF). More than one commenter explained that a family member had to complete their application. This frustration may correlate to the increased average age of the student body this year.

The trend of couples attending a program together that was noticed last year was very pronounced this year, particularly with the London program. One coupled member this year even attended an additional program in the same year, which is believed to be the first time that a student attended two courses the same year. A related trend this year was with the increase in full paying students and an increase in the age

of students, there was a corresponding increase in special requests: primarily in lodging, which despite a number of improvements for the London and Newport programs was the least well ranked item on the evaluation forms for London and Newport.

Responses from participants of the 41st London Summer School praised Ian Cox, Gavin Stamp, and Elizabeth Leckie, and were interested in the changes that Joanna Barnham would propose.

The 36th Newport Summer School has a good chance for being considered the most cohesive and friendly group that has ever attended. On the whole, the class was remarkably friendly and cooperative. Many declared their intention to attend more VSA programs and volunteer with local chapters. In all, it is safe to say that a number of future long-term VSA members started with this year's Newport Summer School.

Newport alumni fondly remember Prof. Wilson's interactive game of "Spot Tricky Dick" during Newport site visits to find artistic depictions of architect Richard Morris Hunt (RMH) in his building designs. With Prof. Wilson's permission, we continued a competition launched last year where students who found a hidden RMH depiction would post their photographs to Instagram with the hashtag #Hunt4RMHunt (a change following last year's

#Hunt4Hunt tag that was co-opted by big game hunters). This became a much talked about competition and resulted in multiple tags. I was able to photograph and Photoshop a group photo in front of the Isaac Bell House and get it to Dr. Laurie Ossman for the Preservation Society of Newport County's "Wow of the Day," an email that is sent out of and to the Preservation Society's 10,000 followers. While the resulting email did not include the VSA's website, it did mention the program by name and praise the course, resulting in some well deserved positive press.

We similarly had an uptick in likes to the VSA's Facebook page, finally breaking 1,000 during the Newport course. This is significant because it ties summer school participants and importantly their friends to not only the activities of the summer schools but to the greater VSA. From reviews, the Newport course again overwhelmingly exceeded expectations in terms of scope, planning, and selection of fellow participants, with just under half of respondents expressing frustration that the course schedule was too intense. Singled out for particular praise were, as usual, the scheduling and

content of Richard Guy Wilson's lectures and tours and the access to private properties.

The three RGW student assistants this year are singled out for particular praise: Erin Que, Mical Tawney, and D. Neal Wright. All were excellent and incredibly helpful to me. They assisted with the usual operations, shepherded the large group between sites, and Erin even conducted interviews with students and posted these and some photos to Facebook each night.

REPORT *Continued on page 12*

CALL *for* PAPERS

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

Guidelines for Submissions

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

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

LONDON SUMMER SCHOOL, 2016

A GOLDEN TICKET TO VICTORIAN ENGLAND

By Christopher J. McGeorge



Author Christopher J. McGeorge in front of Exeter College Chapel, Oxford

It's Sunday, July 10. For the past eight days I've been with nineteen other students in England, swooping through museums, clambering through historic houses and palaces, and furiously filling notebooks with information. Ian Cox sets a punishing pace; the number of things I have seen are already beginning to blur and I keep returning to my notes and the alarming number of photos I've taken to recall all of the places I've seen. We are in Liverpool, speed walking to keep up with Gavin Stamp, a veritable Willy Wonka of Victorian architecture, as one of my colleagues has quietly observed. I can't help but agree, feeling as though we've all won a golden ticket on this pilgrimage to Victorian architecture and design.

I'm a Ph.D. student in Art History at the University of Southern California and I've been intellectually

invested in Victorian art and literature since I first began taking college courses at North Central Michigan College in 2003. The rich itinerary of the Victorian Society London Summer School synthesized many of the materials, objects, and ideas I've encountered in my thirteen years of study while also exposing me to new places, historical figures, and interesting works of art and architecture I had either not encountered or not paid enough attention to in the past.

The summer school provides engaging instructors and lively, productive discussion with other invested students, but the real value of the course of study lies in the number of places you collectively visit, particularly places outside of London. This geographic diversity allowed me to walk away with a much less London-centric perception of Victorian art, architecture, and design. We gained insight on different religious practices as we discussed how local communities, politics, and religious concerns affected the architecture, decoration, and design of the leading Christian sects. From Methodist Halls to Unitarian mural motifs, we were able to compare these decorative and architectural programs with those of Catholicism and the Church of England. The program provided a crucial geography of all of these visual practices—a geography that has to be travelled to be fully understood. It emphasized and articulated the way art, architecture, design, and location are all tied to local and national political movements and religious beliefs. This is no mean feat for two short weeks.

I initially found myself perplexed by the amount of Gothic architecture and the number of churches we examined. Weeks after the program ended, while in the archives researching for my dissertation, I came across a paper by J. P. Seddon, read in October 1872 to the Leeds Mechanics' Institution. Seddon provided the perfect justification for the number of churches we had toured along with the amount of pointed arches we saw. Seddon not only argued that church architecture had driven all Victorian civic architecture, but also that the Gothic style provided the most complete language available for articulating ideas through architecture. He asserted that it was church architecture that was responsible for keeping the art of architecture alive at all. He even claimed it was impossible to communicate in a new style: "literary men might as well ask for a new alphabet... We have, in fact, learned to read and spell in it [the Gothic]; and the question now is, how, as authors, we ought to say that which is to be said in each particular case." As I sat thinking through the various Gothic revival buildings we had toured, from the Houses of Parliament and to St. Chad's, I appreciated Seddon's view.

While Seddon would only give his attention to the Gothic, it is unfair to think the same of the Summer School. Ian Cox, along with a host of amazing lecturers and guides, brought into focus the way styles and tastes were not isolated in discrete movements, but mixed throughout private collections (as we saw in Sudley House), public buildings (such

as the Northampton Guild Hall or St. George's Hall, Liverpool), and new exhibition spaces (like the rise of the art museums and galleries of Birmingham, Manchester, and Liverpool). From artists' houses, private collections, country estates and poor housing to public buildings, government offices, and various churches, we explored the full range of Victorian art, architecture, and design. Seeing this variety of styles and tastes manifested in an array of private and public spaces was precisely why I pursued the Victorian Society London Summer School. I knew this exposure would broaden my perspective on Victorian visual culture and strengthen my research.

My dissertation is on Victorian art for the public. I'm interested in debates about what form art should take when intended for mass audiences. Is the public for art a commercial one, or should art for the masses be free? What is the difference between art for the public and public art? Is it monumental, or small, in black and white or in color? How was art positioned as a form of communication in a modern, industrialized England? These are all questions about the role of art as



All Saints' Margaret Street

it became increasingly popularized, a movement G. F. Watts credited Benjamin Robert Haydon for championing. The massive increase in the construction of public buildings and churches, along with the redecoration of churches spurred on by the Cambridge Society and Oxford Movement, were central to these debates about art and its publics. Key buildings where these ideas were first visually articulated and tested, such as the Palace of Westminster, and key writers and artists who supported them, such as G. F. Watts, were also featured in the summer school.

On the first day, Ian Cox lectured on new technologies for making sculpture miniature, such as Benjamin Cheverton's reducing machine that could reproduce sculptures to one third their original size. I couldn't help but see a correlation between my own interest in monumental pictorial works and the reproduction of art works in print. Size played a central role in many Victorian arguments about art for the public. From Benjamin Robert Haydon and G. F. Watts to Prince Albert and the Fine Arts Committee for the redecoration of the Houses of Parliament, monumental pictorial art was frequently cited as critical for educating the masses. It was also seen as a sure way of increasing the national quality of art and design. I have come across many of these theories about size and its appropriateness for conveying grand messages about history, chivalry, justice, and other morals, values, and virtues central to an enlightened empire. But it is a very different thing to read it than to see it, particularly when seeing it involves being confronted by that same idea played out across multiple media. The itinerary of the Victorian Society London Summer School continually put these types of work before us, presenting not



St. Pancras Station

only large scale pictures in the forms of murals and stained glass, but also tiles, mosaics, and sculpture. It was a testament to the power of visual instruction; it proved to be an invaluable experience that contextualized my objects of study in a way reading had not.

In addition to the lessons learned by seeing so much, I greatly benefitted by discussing my interests as we toured throughout England. Buildings where ideas about public art were articulated and tested, as well as the people who championed particular forms, such as murals, fueled many of the conversations I had with classmates and instructors as we progressed through the program. Indeed, I owe great thanks to Joanna Banham for making me look closer at Watts and his writings about murals, and to Clare Hartwell for encouraging me to look more closely at Rochdale Town Hall. Both Watts and Rochdale are now central to a conference paper I am presenting in late October this year.

Half way through the program the aches started to set in, vanquished

GOLDEN TICKET *Continued on page 12*

NEWPORT SUMMER SCHOOL, 2016

A NUTSHELL: PEOPLE,
PEDIMENTS, AND PINEAPPLES
by Erin Que

It is incredibly hard not to fall in love with Newport and what better way to experience this architectural mecca than with the Victorian Society in America's Summer School program? As a graduate student at the University of Virginia studying architectural history, I knew that my educational experience would have been incomplete without attending the Summer School program with Richard Guy Wilson. I was thrilled to join the Class of 2016 and, after about 74,000 steps in nine days, live to tell the tale.

The American Institute of Architects started a public awareness campaign some time ago in which it encouraged people to look up.

While I marveled at many things while looking up during the Summer School, from patterned ceilings to cavernous atria, I found equally compelling reasons to look down. For example, from the upper floor in Trinity Church, you can see the patchwork design made by the pew boxes, which are upholstered and decorated according to the tastes of the family who sits there. Or, the view of the harbor from the rooftop of the Elms and the rear patio at Beacon Rock, which reminds you of the city's longtime maritime history and its reliance on the sea for many industries. Or, a simple view peering down at your new colleagues from atop the Moon Gate at Chateau-sur-Mer. Newport is full of so many stories, and nine days is really not enough to capture them all (although it certainly makes a good dent!).

The People

While the itinerary is exceptional, the experience would not be the same without the people. From the guides and gracious homeowners to friends you make along the way, the program attracts a wonderful diversity of participants with a mutual love for design that is unbeatable. Our class included a lawyer-turned-lighting expert, a silver specialist at Sotheby's, historic site administrators, an interior designer, and a façade restoration professional, to name a few. During lectures, chats over meals, and on-site, it was incredible to learn from each other's questions and see a house or an object from different classmates' perspectives. On Day 1, we were at the Wanton-Lyman-Hazard House and my roommate for the week, Emily, pulled out her textile magnifying glass to examine the stitching on the quilt on the bed upstairs. If someone had a lighting question, we knew we could go to Keith. For the graduate students in the group, it was rewarding to see sites in person that we had previously only seen on slides in class, whether of the Shingle Style Isaac Bell House (my personal favorite!) or Jules Allard's interiors.

Walking around Newport today, it is hard to imagine it 70 years ago before Katherine Warren and Doris Duke inspired the effort to turn things around. They changed the culture and nurtured an attitude that this place matters and the community must be a good steward of its built resources. The work is never-ending and often met with



Pediment and Flags at Hunter House, Newport, RI

contention, but the end result makes it worth it. This spirit continues today and we were fortunate to be able to view the Newport Congregational Church, currently undergoing restoration. Although it has a long way to go, that the intricately painted ceilings and north wall as well as the Tiffany lamp have remained intact is amazing. This spot was the biggest surprise of the trip and a reminder that the city has numerous other hidden gems up its sleeve.

The Pediments (and other motifs)

A favorite tidbit from Newport lore is the infamous story of Charles McKim cavalierly ripping the pediment off of the Hunter House and moving it to the Dennis House. Walking around the Point, I loved seeing the different styles of pediments as well as entrance details. From a fish-shaped mail slot and shell-shaped doorknockers to the rusticated wood of the Vernon House and Redwood Library and the Red House-esque sunflower windows in the William Watts Sherman House, it's all about the details.

Lectures reinforced tours and each day would build on the next. More often than not, something would pop up that reminded you of another site you had seen on a previous day. In some cases, it was because the same architect or designer had worked on both locations. In other cases, it was because this treatment or this object was fashionable and the elite classes were choosing to participate in this particular expression of their wealth and status. The Villa Marina/Sanford-Covell House was an absolute highlight of the trip. In part, this is because of the spectacular view and Coquette, the resident poodle. But also, the gilded and painted ceiling details are stunning with their rich colors and varied geometries. Fast forward to our

day in Providence and I was mesmerized yet again with the painted ceilings and walls at the Governor Henry Lippitt House Museum. Another example is the Samuel Tilton House, which features a main staircase and entry similar to, but also different from, the Isaac Bell House. The Victorian era in Newport was a time of experimentation as well as master craftsmanship.

And last, but not least, the Pineapples

Pineapples — a symbol of wealth and hospitality — can be found all over Newport. They are not as ubiquitous as the sea waves and other sea creatures, but they are memorable nonetheless. I first spotted one on an entryway in which the doorbell was a pineapple and the door itself featured a large pineapple. It only takes one sighting and you start to see them everywhere, atop columns flanking a driveway or embroidered into the curtains at the C.H. Baldwin House, for instance. That famed pediment at the Hunter House? It has a pineapple between the broken sides.

The Victorian Society in America Summer School offered me an excellent crash course in nineteenth century architecture, which has been undoubtedly helpful in my work as a historic preservation consultant in Minneapolis/Saint Paul. Our famed Summit Avenue is similar to Bellevue Avenue and also a product of the Victorian age and my experiences in Newport have expanded my understanding the Victorian age elsewhere in the country. The historical context, the exposure to so many designers' work, and the thoughtful conversations among new colleagues-turned-friends were invaluable and unforgettable. Until next time, Newport!



REFLECTIONS ON THE VSA 2016 NEWPORT SUMMER SCHOOL

By Anna Rasche

In summary: what people, what places, what fun!

When my graduate school advisor first suggested I apply to the VSA Newport Summer School, I couldn't believe I had never heard about it before. Hanging out with a bunch of other nineteenth-century nerds in a classic New England resort town? Sign me up! "Finally," I thought, "a group of peers whose eyes won't glaze over as I excitedly discuss the minutia of the Etruscan revival demi-parures." I awaited June 2nd with anticipation. When the day finally arrived, I pondered how my transportation from New York City to Newport (a tortuously traffic-y trek up 95 North) was significantly less glamorous than the steamships and yachts of the Victorian elite. But, I did my best to get into a Gilded Age state of mind by listening to Edith Wharton's *Age of Innocence* on tape. Upon arrival at the VSA's Newport home base—a big, lovely old summer cottage built in the shadow of *The Breakers*—I immediately knew I belonged (and not just because a pizza party was happening). Between mouthfuls of

REFLECTIONS *Continued on page 12*

REFLECTIONS *Continued from page 11*

Newport's finest pies, I learned that my two-dozen-or-so new comrades all seemed to come to the Summer School from totally unique and fascinating backgrounds. Our group consisted of architects, archivists, artists, and everyone in between. There were curators and enthusiasts, designers and graduate students, and a paper conservationist who once spent a decade removing erroneous Scotch tape from the records of Massachusetts Bay Colony. There were specialists of lighting fixtures, fine silver, textiles and photography. People who had travelled to Rhode Island from their jobs at house museums, historic graveyards and even a castle in Holland. It was a swell crowd. The jovial mood apparent on that first night remained for the rest of the trip, as our fearless leader, historic preservationist Richard Guy Wilson, brought

us through a seemingly endless string of fantastic Victorian buildings. Everyday we battled sore feet as we marched through a slew of important American interiors. Every night we feasted at wine and cheese receptions. It was basically Valhalla for decorative arts historians.

But, life's not all wine and cheese, and as a jewelry historian in the midst of an MA thesis, I came to Newport with some serious academic objectives. What I was really hoping to gain was more nuanced understanding of the lifestyle of those elite Victorian patrons who bought diamonds by the dozens from fancy 5th Avenue firms. The rigid social structures in which these jewels were given and received, and the backdrops against which they were worn slowly revealed themselves as I studied the ballroom at Marble House and the gardens at the Elms.

Coming in with my jewelry-specific background, it was quite enlightening to find motifs I was used to seeing rendered in platinum and pearls being produced on a far grander scale as architecture and interiors by people like McKim, Mead & White and Ogden Codman. The onsite observations were complimented by wonderful lectures that, though the topics centered around our activities in Newport, ended up contributing greatly to my understanding of the current landscape of good old New York City. "Did you know," I now tell my friends as I walk past The Met, "that this was designed by Richard Morris Hunt?" "Yes," they say patiently, "you told us last that time we were here." And you know what, however much it may annoy other people, I don't think I'll stop talking about the Newport Summer School for a long time to come.

GOLDEN TICKET *Continued from page 9*

only by the next Victorian delight we encountered or, failing that, a pint, a cup of coffee, or a spot of tea. Even after extended travel and packed schedules, by the end we still gathered in hotel lobbies in the early morning, eager to take optional walking tours along canals and past the Ancoats Mill of Manchester with Gavin Stamp or to see the magnificent interiors of All Saints', Margaret Street near Oxford Circus with Ian Cox. As we capped off the experience, flying high above the city in the London Eye, all we'd learned began to settle in. The panoptic, elevated view, turned golden by sunset, brings to mind the Willy Wonka comment from earlier in the course. I may not have won a chocolate empire, but encased in a pod of the great glass elevator with a new understanding of all of London that lay before me, I may as well have.



Interior, All Saints' Margaret Street

CHICAGO SUMMER SCHOOL, 2016

ROOMS FOR REST IN THE VICTORIAN COMMERCIAL LANDSCAPE

By Noël Harris

Have you ever pondered why public toilets are referred to as “rest rooms?” Some people mistakenly call them “bath” rooms, but if intended literally, such a space must include a bathtub. Water closets were created and named so in the mid-eighteenth century precisely for the purpose of privately answering the “call of nature.” To the Victorians however, restrooms, a term coined in 1856, indicate a space for semi-private repose. Talks given by scholars Jen Masengarb and Jennifer Carlquist at the Victorian Society in America’s Chicago Summer School provided illuminating histories of the restroom. Most remarkably these scholars unraveled how restrooms transformed the way women navigated the commercial landscape of the late nineteenth century.

Jen Masengarb, Director of Interpretation and Research at the Chicago Architecture Foundation, looked for ways to learn more about the experience of Victorian women in Chicago, specifically women working in office environments. When she examined floor plans for buildings like the Masonic Temple, she saw workspaces for draftsmen, couriers, cleaners, and executives, roles that employed men. Each floor had small closets containing toilets for the male employees; wall-mounted sinks hung outside the closets. The 1891 Ashland Block included a large “Gent’s Toilet” located off the Barber Shop, but no spaces for women. Within the plans Masengarb also saw lunchrooms, smoking rooms,

and private offices. These were highly gendered spaces, none of which were noted as being intended particularly for the use of women.

During Chicago’s skyscraper building boom following the Great Fire, women entered the workforce in unprecedented numbers. By the 1880s women attended steno-schools, learning to operate typewriters, flooding Chicago’s office buildings as stenographer-typists. However, architects who designed office buildings did not originally anticipate female workers when conceiving their designs. Because early office buildings did not accommodate women, entrepreneurs opened private rooms in rented apartment space in the Loop offering them to female workers at a fee. These apartments provided private restrooms, spaces that invited women to relax, eat, take a bit of tea, and retreat from the male arena. Once the work accomplished by women increased in value, female rest areas were considered a necessity. Office building designs then sought to accommodate female workers, with ladies toilets and lunchrooms added.

Similarly, Jennifer Carlquist’s research explained the evolution of department stores, and the impact female shoppers made on commercial spaces. While Carlquist, who is Curator at Boscobel House and Gardens, focused largely on commercial behemoths like Marshall Field’s Department Store, Carlquist also examined the small town department store experience. Stores like Marshall Field’s revolutionized the

consumer world by inventing the activity of “shopping.” For the first time patrons of retail establishments could mingle amongst the goods, rather than relying on sales clerks to remove items from high shelves, and secret drawers for discrimination.

The female patrons of department stores came in droves. Shopping was a very public, and potentially social activity, but provided a respectable environment for women to interact with the outside world. One might meet friends to shop, or arrive in a group. Female shoppers found the activity exhausting. The many floors of stores like Marshall Field’s meant many miles of wandering to enjoy all of the housewares, textiles, and foodstuffs on offer. Once in need of refreshment tearooms, restaurants, and “rest rooms” provided a break from commerce. Both men and women patronized dining rooms, but other spaces like rest rooms were intended for women only.

Female descendants of these shoppers and stenographers went on to make the female’s presence in America felt in far more obvious ways. The historical weight of running for public office, starting business enterprises, and lobbying for sweeping social reforms certainly bears more heft than retail spending and secretarial work. But as Masengarb and Carlquist detailed, the impact of early stenographers and shoppers transformed the modern material world, the way buildings were conceived, maneuvered, and used, simply by publicly participating in the world of commerce.



Vienna Military History Museum

ALUMNI ASSOCIATION OF THE VSSS STUDY TOUR TO VIENNA, 2016

By David Lamdin

More than two dozen alumni of the Victorian Society Summer Schools traveled from all around the country to meet in Vienna, Austria on Sept. 21 for the start of a week long study tour. Our accommodations at the Hotel Motel One were very good, especially since it is located about a block from the Opera House and great for walking around the old inner city.

The Opera House was the first major building on the Ring, the former location of the old city walls. Work commenced on the house in 1861 and was completed in 1869, following plans drawn up by architects August Sicard von Sicardsburg and Eduard van der Nüll. It was built in the Neo-Renaissance style by the renowned Czech architect and contractor Josef Hlávka.

A short walk through the old city took us to Griechenbeisi, a great

local restaurant where we had our first night dinner of Wiener Schnitzel. We met our local tour leader, Christian Witt-Dorring, a fellow VSA SS alumnus, who discussed the cultural history of Vienna. He discussed the philosophy and works of Otto Wagner (1841-1918) who was an Austro-Hungarian architect and urban planner, known for his lasting impact on the appearance of his home town Vienna, to which he contributed many landmarks which we subsequently had the honor of visiting.

Otto Wagner, “artist of building”, urban planning theorist and academy professor, was one of the great pioneers of the Viennese modern movement. He left the “Gründerzeit” (the period of industrial and cultural expansion in the late nineteenth century) and its mask-like historicism behind him to propagate a new form of architecture, more in keeping with the life and times of

modern people. Wagner’s designs combined technical and constructional functionality with high aesthetic criteria.

Despite his many adversaries and disappointments, Otto Wagner was one of Vienna’s most successful architects. His Post Office Savings Bank and the Church in Steinhof are key buildings of European architecture around 1900. As the general planner of the Vienna Stadtbahn (the light urban railway), he designed a Gesamtkunstwerk of constructional technology, a synthesis of the arts that added new accents to the cityscape.

Wagner was also an incisive and polemic author. Although advanced in age, in his study “The Expanding City” he continued to develop radical ideas for a future mega-city, regulated and laid out according to practical requirements.

The next several days included walking tours of the many significant buildings within the Vienna Inner Ring including an exclusive guided tour of the Liechtenstein Palace, a special presentation at the Lobmeyr glass shop, the Secession Building, the Parliament Building, the Albertine Museum, the Austrian Museum of Applied Arts (MAK), and many significant churches. We were fortunate to find the works of Gustav Klimt in many locations throughout Vienna.

The architect chosen for the Secession Building was Josef Olbrich, a young pupil of Otto Wagner and one of only three architects (Josef Hoffmann, and Mayreder) who had joined the Secession. His design, a white windowless facade, foreshadows Bauhaus. Originally nicknamed ‘Mahdi’s Tomb’ or the ‘Assyrian convenience, it was not

VIENNA Continued on page 17

2016 Alumni Study tour of Vienna BUDAPEST REDUX!

After completing our successful Alumni Study tour of Vienna, five of us took a quick side trip to Budapest before returning stateside. Sibyl Groff, Jeff Sholeen and myself had attended the Alumni Study Tour to Hungary in 1998 so for the three of us, it was a nostalgic return to that great city. Nancy Kent and David Lamdin had never been to Budapest, so it was exciting to share the few days with them.

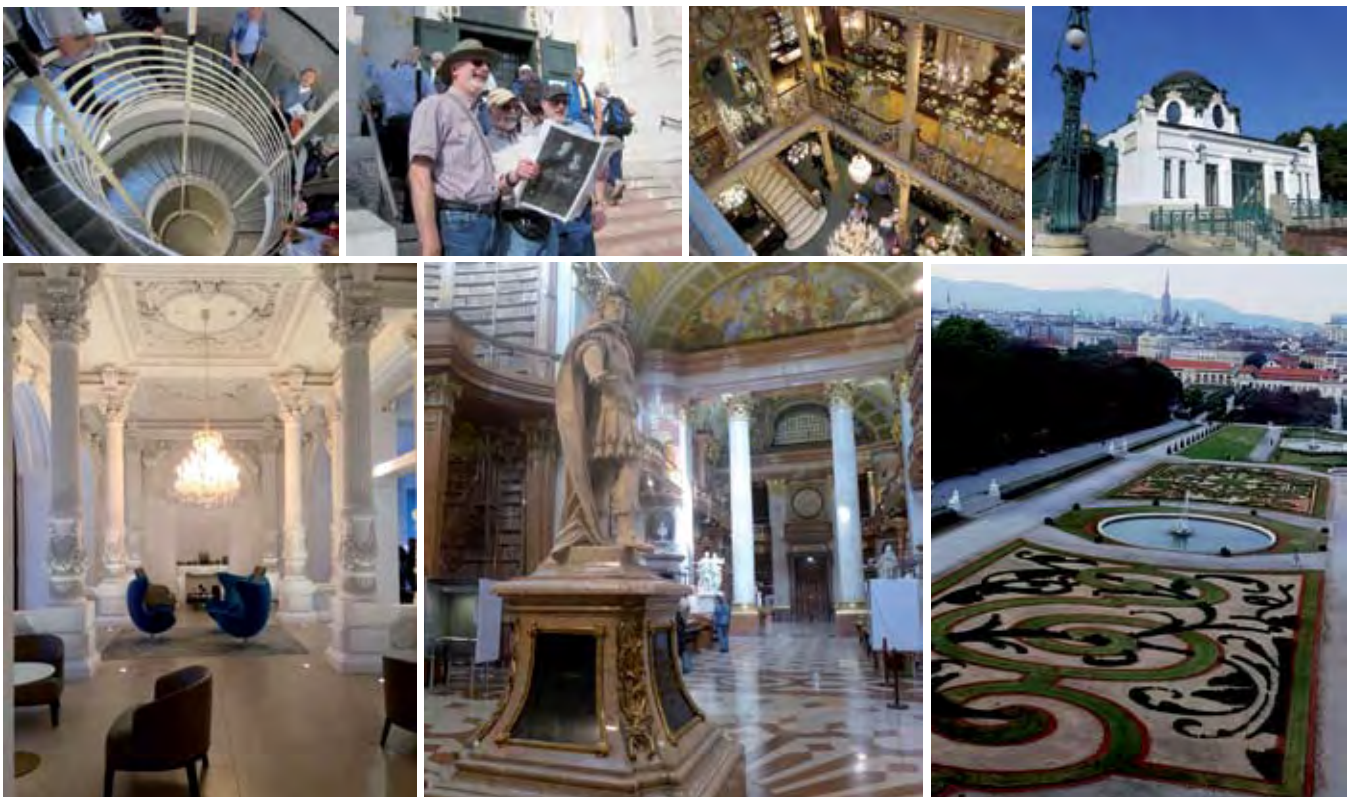
The best part of our brief visit, however, was the very warm and welcoming reception we received from our Hungarian Alumni. Of the five that joined us for a dinner one evening, three of them, Ferenc Bor, Jozsef Siza and Pal Ritook, were

instrumental in organizing our 1998 Alumni Tour, so it was especially exciting to see them once again. In addition, they organized two days of tours for us during our brief stay so it was a great treat to revisit a few of the highlights from our 1998 study tour.

And that brings me to the main point I wish to make. Thinking about this recent trip to Budapest I thought it would be a great idea to bring a few of these architectural historians to the states for a bit of an old fashioned “whirlwind” lecture tour to a few of our American cities. Hungarian architecture, especially of our period of interest, is so unique and so completely unknown, for the most part by many of us, that

it seems a natural possibility. This would take a lot of work on the part of the Alumni Association but I believe it could generate a great deal of interest and excitement. In a nutshell, each “host city” would need to come up with financial resources to cover the costs. I believe the end result would be well worth the effort in promoting the Summer Schools and the special Alumni Study Tours that are so important in raising the much needed scholarship funds.

I will be happy to coordinate this effort, so if there are any alumni interested in pursuing this with me, please contact me at my email address: jmartine@stradallc.com or call me on my cell phone at 412.303.3710.



Top row, left to right: Wagner Postparkasse; group on the steps of the Secession Building; Lobmeyer shop; Otto Wagner tube stop. Bottom row: unidentified, the Prunksaal in the Hofburg; The Belvedere

SUMMER SCHOOL SCHOLARS 2016

NEWPORT SUMMER SCHOOL

Mrs. Catherine Acosta, Brooklyn, NY
 Dr. Cristina Ashjian, Moultonborough, NH
 Mr. John Blazer, Columbus, OH
 Mr. Bert Boer, Muiden, The Netherlands
 Mr. William Canup, Brooklyn, NY
 Mr. Atiyah Curmally, Washington, DC
 Ms. Emily Daniel, Arlington, VA
 Ms. Sara Durkacs, Brooklyn, NY
 Mrs. Jill Gabriele, New York City, NY
 Mrs. Dona Gibbs, West Palm Beach, FL,
 & Middletown, RI (*Commuting Student*)
 Ms. Laurel Goetzinger, Indianapolis, IN
 Mr. James Gonzalez, Redwood City, CA
 Ms. Barbara Gordon, Oak Park, IL
 Ms. Christine Hauck, Hartland, Vt
 Mr. Keith Letsche, West Chicago, IL
 Mr. Joseph Logan, Winston-Salem, NC
 Ms. Joan Lombardi, Powell, OH
 Mr. Chris Mathias, Nahant, MA
 Ms. Alessandra Merrill, Brooklyn, NY
 Ms. Sarah Mezzino, Lawrenceville, NJ
 Mr. John Mitchell, Savannah, GA
 Ms. Branwen (Brandy) Norris,
 Washington, DC
 Mr. Stephen Parnes, Frederick, MD
 Ms. Erin Que, Charlottesville, VA
 Miss. Anna Rasche, New York, NY
 Mr. Roger Reid, San Francisco, CA
 Mr. Roger Smith, Savannah, GA
 Ms. Mical Tawney, Charlottesville, VA
 Mr. Kenneth Turino, Nahant, MA



2016 Chicaco Summer School Scholars

Mrs. Nancy Welcher, Savannah, GA
 Mr. Davey Wright, Palmyra, VA
 Ms. Marsha Zeagler, Guyton, GA

CHICAGO SUMMER SCHOOL

Ms. Cindy Casey, San Francisco, CA
 Ms. Maureen Crilly, Astoria, NY
 Mrs. Krisanne Crosby, Richmond, VA
 Ms. Heather Fearnbach,
 Winston-Salem, NC
 Miss Sunni Goodson, Blackrock, Co.
 Dublin, Ireland
 Ms. Noel Harris, Nashville, TN
 Mrs. Susan Hellman, Alexandria, VA
 Ms. Cecilia Hernandez Aguirre,
 Montevideo, Uruguay

Ms. Emily Larson, East Troy, WI
 Mr. John Martine, Pittsburgh, PA
 Mr. Duane Myers, Evansville, IN
 Ms. Laura Parrish, Wilmington, DE
 Ms. Hana Thomson, Long Island City, NY
 Mr. Richard Tuck, San Francisco, CA
 Mrs. Jane Villa, Chicago, IL (*Commuting Student*)
 Ms. Linda Weld, Milton, MA
 Mr. Stephen Wohleber, Britt,
 Ontario, Canada

LONDON SUMMER SCHOOL

Dr. Carmel Black, Mount Nebo,
 Queensland, Australia
 Ms. Heidi Cassells, Wyckoff, NJ
 Mr. Murray Baxter Craven,
 Charlottesville, VA
 Miss Shannon Grayson, Evansville, IN
 Ms. Nancy Kilpatrick, Arlington, VA
 Ms. Ariel Kline, Williamstown, MA
 Mr. Craig Lee, Chicago, IL
 Miss Eszter Mathe, Budapest, Hungary
 Ms. Purnima McCutcheon, Honolulu, HI
 Mr. Christopher McGeorge, Los Angeles, CA
 Mr. John McHugh, Cincinnati, OH
 Miss Alexis Mucha, New York, NY
 Ms. Hilda Regier, New York, NY
 Ms. Janet Self, Cincinnati, OH
 Mr. Marc Speroni, Worcester, MA
 Ms. Farrah Varga, San Antonio, TX
 Mr. David Vespa, Arlington, VA
 Mr. Charles Villa, Madison, WI
 Mrs. Jane Villa, Madison, WI
 Ms. Lizabeth Wardzinski, Raleigh, NC



2016 London Summer School Scholars

VIENNA *Continued from page 14*

until the gold cupola was in place that the most famous of nicknames was coined; 'The golden cabbage.' Like Klimt, Olbrich incorporated references to classical antiquity in the owl and gorgon (medusa heads) decorative motifs. Signifying the attributes of Athena; the goddess of wisdom and victory, Olbrich makes her both a liberator and guardian of the arts.

Bus tours took us outside the Ring to visit the Villa Wagner, the Military History Museum, and the Upper Belvedere Palace, among others. Several included lunches at local beer gardens and restaurants were great providing wonderful local

cuisine and a real feel for how the locals live.

We were very fortunate to visit the private home of Dr. Ernst Ploil to view his collection of works by Josef Hoffmann, a Austrian designer who possessed an unmistakable minimal style and who was a pioneer of the arts and crafts movement in the early 1900's. As modernity began to question tradition at the end of the 1800's, so did designers like Joseph Hoffman. Along with other great artistic minds like Gustav Klimt and Koloman Moser, Hoffman led the way with the Vienna Secession, a movement that aimed to steer design away from Historicism and create a new style that was all its own.

The ideals of the Vienna Secession eventually led Hoffmann to the founding of the Wiener Werkstätte in 1903. Using Gesamtkunstwerk (meaning the total work of art) as its mission statement, the Wiener Werkstätte sought to incorporate all elements of life into one cohesive composition, unifying architecture and interior design. With the recognition of the craftsman being just as important as the artist in the creation of materials, Hoffmann turned out furniture and other home commodities that were both hand crafted and mass-produced.

Free time allowed us to visit some of the numerous museums in Vienna and several dinners "on our own" allowed us to sample some of the wonderful restaurants that Vienna has to offer. We were blessed by incredibly beautiful weather during our stay in Vienna.

At the farewell dinner, kudos were given to our tour leader who worked so hard to not only show us the sights, but to explain the buildings in context of architectural history in Vienna and the Secession movement. Many thanks were also expressed to John Martine who organized this tour. His tireless efforts ensured an excellent experience for those on the tour and ensured that needed funds for the Alumni Association's scholarship funds were obtained.



Tube Station in Vienna by Otto Wagner

REPORT *Continued from page 7*

Architecture and preservation buffs were pleasantly surprised by how much they learned about the decorative arts; while conversely decorative art and social historians likewise appreciated

the architecture, design, and preservation history on display. Again, there was a great deal of dissatisfaction by the general interest and mature students with the visit to Cloud Hill, whereas that site visit was highly

recommended by preservation and history students. Decorative arts students appeared to be split on the admittedly cluttered site. Lectures and access to private sites remained at the top of the list of value added to the program.

ALUMNI NEWS

Kathryn Burton (London, '13)

Accepted the position of Site Manager at the Frank Lloyd Wright designed Gordon House in Silverton, OR. The Gordon House is the only FLW designed building in Oregon and the only FLW structure open to the public for tours in the Pacific Northwest. thegordonhouse.org.

Margaret Denny (London 2009)

published an essay "Mrs. Albert Broom's Interesting "Snapshot" Postcards" in *Soldiers & Suffragettes: The Photography of Christina Broom*, London: Philip Winston Publishers/Exhibition Catalogue – Museum of London 2015.

Craig Gibson (London '08) My current project is acting as a project manager for a major renovation and facade restoration of the Woolworth Building. We are converting floors the Sun Cellar and the 29th through 58th floors from office space the high end condominiums. The work includes raising set back roofs and as part of the facade restoration we are replacing over 3,500 terra-cotta stones along with repairing countless others.

Beth Krase Greene (London 2013) has retired from as the Senior Environmental Planner/ Architectural Historian with the California Department of Transportation with the California Department of Transportation. She is looking forward to having more time to study historic buildings and interiors.

Laura A. Macaluso published *Art of the Amistad and the Portrait of Cinqué*, a monograph for the American Association of State and Local History Series published by Rowman & Littlefield (March 2016). She received a PhD from the Humanities/Cultural and Historic Preservation departments at Salve Regina University (May 2016).

Keith Letsche (Newport, '16)

Published an article, "A Genteel Preference? Moderator Lamps in Edith Wharton's *The Age of Innocence*," in the December 2016 issue of *The Rushlight*, based upon an assigned reading and the interiors of the residences toured.

Laura A. Macaluso published *Art of the Amistad and the Portrait of Cinqué*, a monograph for the American Association of State and Local History Series published by Rowman & Littlefield (March 2016). She received a PhD from the Humanities/Cultural and Historic Preservation departments at Salve Regina University (May 2016).

John A. Martine AIA (London '79, Newport '07: In addition to organizing the very successful Fall [2016] Alumni Study Tour to Vienna, Austria, John has been very busy at his architectural firm, Strada. The firm has recently completed three hotels utilizing historic tax credits, two in Pittsburgh and one in Winston-Salem, North Carolina. A Kimpton Hotel in Pittsburgh was the former Duquesne Light Company headquarters and received a Preservation Honor award from AIA Pittsburgh. The

other Pittsburgh project is the Drury Hotel in the former Art Deco Federal Reserve Building. The newly completed Kimpton in North Carolina was the former headquarters of the R.J. Reynolds Tobacco Company Headquarters in another Art Deco building by the architects of the Empire State Building. William F. Lamb from the architectural firm Shreve, Lamb and Harmon was the principal designer. This building was the basis of design for the more famous New York Landmark.

Sarah Mezzino (London 07', Newport 16') I have an article on an LC Tiffany Memorial Window that's slated to be published this spring 2017 in The Lawrenceville School's alumni magazine, *The Lawrentian*. At present, the article is titled, "Whither the 'Missing' Window? After a pair of century-old clues, a search for a missing Tiffany memorial yields an unexpected result."

Christopher Pollock (Newport '05, and London '11) Christopher has been appointed by the Recreation and Park Department of the City and County of San Francisco to be their Historian in Residence. Chris' duties will include researching and writing histories of the city's entire 227 recreation grounds, which include parks, playgrounds, mini-parks, and open spaces. In 2020 San Francisco will celebrate the 150th anniversary of the inception of Golden Gate Park and Chris will be consulting with local museums and historical associations on exhibitions and education. Pollock authored the book *San Francisco's Golden Gate Park: A Thousand and Seventeen Acres of Stories* (2001, Westwinds), a history of the park and all its many attractions.

Charles Robertson (London '03) *American Louvre: A History of the Renwick Gallery Building* by Charles J. Robertson published in November 2016 on the occasion of the re-opening of the building after a 3-year \$30 million restoration. The building was the original Corcoran Gallery of Art designed by James Renwick, Jr. in 1859 and is now a branch of the Smithsonian American Art Museum. The book is available on Amazon.

Terry Tatum (Newport 2007, London 1997) retired in 2014 as the Director of Research and Senior Historian for the Historic Preservation Division, City of Chicago. Since then, he has worked as a preservation consultant while continuing as adjunct faculty at the School of The Art Institute of Chicago and Columbia College Chicago.

Sarah Thomas (Newport '16) accepted as a Winterthur Research Fellow to facilitate research for her College of William and Mary History degree dissertation.

Hana Thomson (Chicago'16) I have made the move from NYC to Chicago. I now work in the Art History department at Northwestern University and love attending lectures at the AIA and seeing Chicago Summer School directors regularly. I left my job in the jewelry industry in NYC and am still looking for a way to get involved in antique jewelry and decorative arts in Chicago.

Peter Trippi (London '92, Newport '05, Chicago '15) Peter curated the exhibition *Lawrence Alma-Tadema: At Home in Antiquity* which explores the fascination of the artist Lawrence Alma-Tadema (1836–1912) with the representation of domestic life

in antiquity and how this interest was expressed through the two remarkable studio houses he created in the London neighborhood of St. John's Wood together with his wife Laura and his two daughters. Born in the north of the Netherlands, Alma-Tadema was trained in Belgium and moved in 1870 to London, where he established a highly successful career at the heart of the artistic establishment, producing work that did much to fix ideas in the popular imagination of what life in the ancient past 'looked like'—images that were taken up on stage and in film and that remain with us today. The exhibition and its international tour have been organized by the Fries Museum in Leeuwarden (Friesland), where Alma-Tadema lived as a boy.

Co-edited by co-curators Peter Trippi and Elizabeth Prettejohn, the accompanying publication contains contributions by 17 authors and has published by Prestel of Munich. The English-language hardcover edition can be ordered via Amazon.

Here's where you can see it: Belvedere, Vienna, Austria (24 February – 18 June 2017); Leighton House Museum, London, England (7 July – 29 October 2017).

Stephen Wohleber (Newport '07, Chicago '16) Stephen recently received the "Lieutenant Governor's Ontario Heritage Award for Lifetime Achievement."

Victoria Young (London 1994, Newport 1995) chair of the art history department and modern architectural history professor at the University of St. Thomas, was elected Second Vice President of the Society of Architectural Historians at their annual meeting in Pasadena

on April 7, 2016. Dr. Young will be serving on the executive committee for the next six years, ultimately becoming President of the 3500-member international organization during the last two years of this time frame.

Sibyl McCormac Groff (London '82) Our favorite Spirited New Yorker, has self-published *A New York Christmas: Ho-ho-ho at Gothamside* through Amazon's Create Space.

This book was inspired through the years by many Victorian Society Summer Schools alumni, including stars like Billie Britz and Gwen Koch, together with John Martine, who did the lovely Christmas illustrations, and editors Sandi D'Andrea and Liz Leckie. The layout and design was by another alumnus, Jonathan Preece. Many other Victorians are also acknowledged. The book can be ordered through Amazon and costs \$20. A contribution will be made to Sibyl's favorite charity, the Jacob A. Riis Settlement House.

IN MEMORIAM

Nancy Naeve made a donation to the Alumni Scholarship Fund in memory of her husband Milo B. Naeve, who found the London School valuable and was always grateful for the experience.

David Findlay died in September 2015 of a massive hemorrhagic stroke. In 1982, David started his own gallery, the David Findlay Jr. Gallery, with a focus on American art. He was active in his community, New Canaan, CT and had a life long interest in art, architecture and antiques.



Sibyl Groff and Pauline Metcalf

STAYING IN TOUCH

Please help the Alumni Association to maximize our funding for Summer Schools scholarships while saving trees and postage! The Alumni Association will communicate with members by e-mail as much as possible to reduce the cost of mailings. Make sure you receive our e-mails by adjusting your browser(s) so that they do not block the following address: bob_chapm@msn.com. Also please be sure Bob Chapman, Membership Secretary, has your current e-mail address.

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 David Blackburn at burnreit@gmail.com, or at (978) 957-0252 if you are willing to help with the following:

Urgent Need:

Bob Chapman is stepping down as the Membership Secretary. The duties of the Membership Secretary are to encourage, solicit, and record Alumni Association memberships. This involves developing the cycle of three membership renewal letters sent in January, February and March, sending the notices by email or postal mail, keeping the record of the incoming dues payments, and depositing the money in the bank. The Alumni Association uses the Gnosis membership software. Other tasks: include recording members' changes of address, answering questions about members' status the status of the renewal campaign, coordinating with the Victorian Society in America's Business Manager since many Alumni members are also members of the VSA.

Other Help Needed:

- 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 which is published once a year
- 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.



The Elms, Newport, RI. Your support will help us connect our students to the architectural treasures of Newport!

LOST ALUMNI

We're eager to keep in touch with all our graduates. Unfortunately we've lost contact with the following alumni. Please let us know if you're privy to their whereabouts and do let us know if you move by contacting Bob Chapman, Membership Secretary, 111 S. Mountain Avenue, Montclair NJ 07042-1737; (973) 746-0963 • bob_chapm@msn.com

Lynn Alsmeyer-Johnson
Esther Ames
Alfred Baucom
Jeffrey Bostetter
Steven Brisson
Angela Dason
Barbara Ecker
Valija Evalds
Trevor Fairbrother
Laura George
Connie Going

Nancy Goodman
Gina Grillo
Nina Harkrader
Neil Harvey
Marcelene Jefferson
Paula Jones
Denise Laduca
Barbara Lanctot
Lori Laqua
Catherine Lenix-Hooker
Philip Leonard

Jerry and Toby Levine
Jennifer Markas
Cheryl Miller
Kathy Moses
Christine O'Malley
Lawrence Ray
Annette Reese
Judy Richards
Tom Rogers
Shannon Schaefer
Gabrielle Schikler

Brian Schultes
Joseph Sharples
Diane Shewchuk
Heather Smith
Jan Spak
Christine Spencer
Elizabeth Trach
Eve Waldron
Amy Weisser
Natalie Zmuda

ALUMNI ASSOCIATION 2016 ANNUAL MEETING

The Alumni Association's Annual Meeting & Dinner were held on Friday April 29, 2016 at the home of Martha & John Welborne in the Windsor Square section of downtown Los Angeles. Nancy met John on a hiking trip in Japan and kept up with him over the years.

The attendees were welcomed with delicious margaritas setting the tone for the evening, which featured an amazing Mexican buffet dinner.

John and Martha warmly greeted us. John talked about their "Georgian" style house in a residential neighborhood that was developed in the 1920s.

Nancy Golden presided at the Annual Meeting part of the evening sharing the good news that the Alumni Association provided

\$21,250 for scholarships to the 2016 schools. She thanked all for helping making this possible. Membership Secretary Bob Chapman provided the membership and financial reports.

This was Nancy's last Annual Meeting as president. She stepped down after 10 years. She recalled how Bill Grasse and Paul Duscherer, who hosted the Annual Meeting in connection with the VSA's Annual Meeting in Napa, inspired her to find hosts in private homes to

sponsor all Alumni Annual Meetings except for one.

On behalf of the Alumni Association, Director John Martine presented Nancy with a glass bowl from the Getty Museum and a denim tote bag from the Adamson House in Malibu in appreciation for all she did for the Alumni Association. Victorian Society in America President John Simonelli gave Nancy a Newport Preservation Society scarf also in thanks for service to the Alumni Association.

SAVE THE DATES! OCTOBER 6-8, 2017 2017 Alumni Association Annual Meeting

The Alumni Association's 2017 Annual Meeting & Dinner will be held in conjunction with the Victorian Society in America's 2017 Annual Meeting in New York City on October 6-8. The date of the Alumni Association's event is to be determined. You will be notified of the details of the event as soon as they are known.



AN INVITATION TO JOIN

THE VICTORIAN SOCIETY IN AMERICA



Photos by James Russiello

Since 1966, The Victorian Society in America has been a leader in the appreciation and preservation of this country's 19th century heritage. Founded as a companion organization to The Victorian Society in Great Britain, The Victorian Society in America brings together lovers of Victoriana—old house owners, professional historians, architects, collectors, students, museum curators, preservation organizations, college libraries, art galleries, antique shops, and restoration specialists. Interests are as varied as the era itself.



1636 Sansom Street
Philadelphia, PA 19103
(215) 636-9872
victoriansociety.org



Benefits of Membership

- **Symposia and Study Weekends**
Frequently, members gather for a weekend of special study or a symposium on a selected topic such as Victorian houses, hotels and resorts, as well as collectibles.
- **Annual Meeting and Tour**
The annual meeting is held in a locale distinguished for its Victorian heritage and includes tours, receptions, and visits to private collections.
- **Summer Schools**
These schools, based in Newport, R.I., and London, England, study facets of 19th / early 20th century architecture and culture.
- **Publications**
Nineteenth Century magazine is devoted to the cultural and social history during the Victorian era. The Victorian Quarterly newsletter covers activities and news from our local chapters.
- **Preservation**
The Victorian Society engages in efforts to ensure the preservation and/or restoration of 19th century buildings throughout the U.S.
- **Chapter Affiliations**
Members enjoy an even greater variety of activities by joining both the national and a local chapter.

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A Chapter of The Victorian Society in America*

David Blackburn, President
227 Fox Run, Exton, PA 19341

ALUMNI ASSOCIATION OF THE VICTORIAN SOCIETY SUMMER SCHOOLS



Knapp House, Ralph Adams Cram, architect, Fall River, MA

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