

2018 Alumni Study Tour of Northern Ireland



The Alumni Association is pleased to announce the long awaited Alumni Study Tour to Northern Ireland. We will be guided by architect, John Redmill who organized a great tour for us in Ireland in 1997, a mere 20 years ago!

The dates are from *2 October to 10 October 2018*. We will begin in Dublin on the 2nd and then proceed to Belfast on the 3rd and returning to Dublin on the 10th.

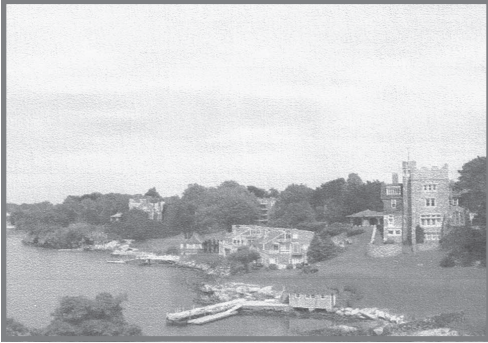
Belfast is one of the great 19th century industrial cities of Great Britain, based on shipbuilding, and the cotton and linen industries that grew up as part of the Industrial Revolution. Belfast's Harland & Wolff built the RMS Titanic, which was launched in 1911 but sank on her maiden voyage to New York in April 1912. We will visit many of Belfast's spectacular Victorian buildings, including the City Hall, St Anne's and St Peter's Cathedrals, the Grand Opera House, the Linen Hall Library, the Albert Memorial, Stormont Castle, Crumlin Road Prison, The Ulster Museum, Queen's University, the Titanic Centre, etc, other commercial and residential buildings, and meeting some of those responsible for their repairs including the Ulster Architectural Heritage Society. We will also see buildings outside Belfast, including Ballywalter Park, Clondeboye, Castle Upton, Mount Stewart, Glenarm Castle, the Antrim coast, Hillsborough Castle, Gosford Castle, and the city of Armagh. Participants will have at least a half-day free for to enjoy Belfast on their own.



We will also have 2 days based just outside the historic town of Enniskillen, 85 miles west of Belfast, to visit Baronscourt, Castle Coole, Florence Court, Crom Castle, and the town of Sligo, with its 19th century cathedral and commercial buildings, and the nearby Markree Castle.

Cost is \$2,950 Double Occupancy and \$3,550 Single Occupancy. We have had an overwhelming interest in this tour and space is limited. To reserve your space, a deposit of \$750 is due by March 15 with final payment due May 15, 2018. Since space is limited, no one should book any flights until your place on this tour has been confirmed. Any questions, please email John A. Martine at jmartine@stradallc.com or reach him at 412.303.3710

Victorian Society in America 2018 Summer Schools



Newport *June 1–10*

Join renowned architectural historian Richard Guy Wilson to experience four centuries of architecture, art, and landscape at the acclaimed Newport Summer School. This ten-day program is based in Newport, Rhode Island, the "Queen" of American resorts. You will enjoy lectures by leading scholars, and opportunities to get behind the scenes at some of American's grandest mansions.

Tuition: \$2,700

Includes lectures, entrance fees, 9 night shared accommodation, and some meals.



Chicago *June 14–19*

The Chicago Summer School focuses on the American Roots of Modernism. After 1871's Great Fire, progressive architects and patrons moved the city to the forefront of technological and aesthetic experimentation. Through expert lectures and tours, course directors Tina Strauss and John Waters lead a survey of 19th- and early 20th-century architecture, art, design, landscape and preservation.

Tuition: \$2,100

Includes lectures, entrance fees, 7 night shared accommodation, and some meals.



London *June 30–July 15*

With a new emphasis on the Arts and Crafts Movement as well as High Victorian design, the London Summer School is a leading study program for Victorian England. Join course director Joanna Banham and a distinguished roster of experts to explore the architecture, landscape, decorative and industrial arts of London, the Midlands, the Cotswolds and other key locations.

Tuition: \$4,500

Includes lectures, entrance fees, 15 night shared accommodation, and some meals.

**Full and Partial Scholarships are available
for US and non-US students for all courses.**

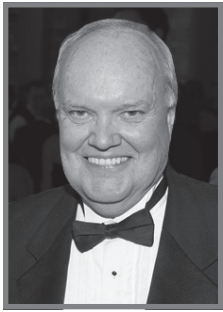
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Or go to our website at:

www.vsasummerschool.org



Letter from the President

January 2018

The good news for 2017 is that the Alumni Association was able to provide \$25,000 in scholarship funds to the VSA for 2017 Summer School students. Please see the Financial Report for further details and please let me know if you have any questions or concerns about our financial status.

The even better news, as you can tell by reading the Administrator and Director's Reports as well as the Student reports in the Newsletter, is that these scholarship funds have made a significant difference in the lives of the recipients, positively influencing the careers of our future leaders in the field.

Thanks to all those who prepared reports, articles, and submitted pictures for inclusion in this year's edition of the Newsletter. Thanks also to Heather Fearnbach for her pics of Leighton House and the London students group pic. There would be no Newsletter without their contributions.

The Newsletter provides a mechanism to keep up with the friends we made in the Summer Schools and to read interesting articles which remind of our our own time at one of the schools. We welcome your comments and suggestions.

The primary mission of this organization, a non-regional chapter of VSA for past participants of the VSA Summer Schools, is to support the national VSA and its three Summer Schools, including the provision of scholarships to help students attend the schools.

We look forward to seeing many of you next May in Madison, WI at the VSA Annual Meeting and Study Tour. Details to follow. Also, please see the information on our planned October 2018 trip to Northern Ireland. The Alumni Association Study Tours further the continuing educations of Alumni Association members and provide significant funds to support our mission.

There would be no Alumni Association without the generous contributions of so many of you. All of the Officers and Board members of the Alumni Association serve with dedication and without compensation. Membership dues more than covers the administrative expenses, but it is your donations over and above the basic membership dues which are crucial to fulfill our mission.

I ask for your renewed membership and continued generous financial support of the Alumni Association.

David Lamdin
President

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Report from the VSA Summer Schools Administrator

by Anne Mallek

Greetings to all summer school alumni! My first year as administrator was a challenging one, but made the smoother by the efforts of previous administrators, and co-chairs and members of our wonderful summer schools committee!

Attending this year's summer school programs in Newport, Chicago, and London, were a total of 45 students (out of 49 applications), representing thirteen states, as well as Turkey and Canada. Overall, 21 students attended the Newport summer school, 8 attended Chicago, and 17 attended London. One ambitious student even attended both the Newport and London programs! Although there was a smaller pool of applicants this year, all were well-qualified, and their reviews of the three programs ultimately reflected positively on the diversity of age and profession and how these contributed to their overall experiences.



Regarding scholarships, funding included donations from five VSA chapters as well as \$25,000 from the Alumni Association. Additionally, the Emerging Scholars program of the Decorative Arts Trust in Pennsylvania made a donation of \$1,000 to sponsor a student in the Chicago program.

There were 24 scholarship recipients (at final count), representing a total of \$67,725 in scholarship funds.

2 for Chicago (1 full, 1 half = \$2,800)

10 for London (7 full, 1 half, 2 three-quarters = \$38,050)

12 for Newport (10 full, 1 half, 1 three-quarters = \$26,875)

As with 2016, an online application process was used, and all students, save one, sent applications through the online portal.

Reviews by students of all three programs were extremely high for content, praise for fellow students, private site visits, etc. It is always difficult to organize these programs to maximize what students are able to see while maintaining a pace that all can feel comfortable with. As always, there was great praise for all directors, including the newest director of the London program, Joanna Banham (and the program's indefatigable assistant director, Elizabeth Leckie). Some who had also attended Newport compared Jo with Richard Guy Wilson for both the breadth and detail of her expertise. Overall, although it was a year with somewhat fewer students, this by no means diminished, and by many accounts it enhanced the quality of the program and cohesiveness of the classes. Thank you again to everyone who makes these programs possible – your donations, promotion, and continued support are so very much appreciated!

“Whatever you do think firstly of your walls” – William Morris Wallpapers

by Jo Banham, Director of the VSA London Summer School

A highlight of the 2017 Victorian Society Summer School was a new emphasis on the work of William Morris and the Arts and Crafts Movement. Morris, in particular, was the most innovative and original designer in Britain in the second half of the 19th century. A man of prodigious energy, talent, and versatility, he was a designer, a craftsman, a manufacturer, a writer, a conservationist and a revolutionary socialist. His creative work included designs for flat patterns, embroideries, stained glass, mural decoration, books and tapestries, and his firm, Morris & Co., was the foremost decorating company of its time. He is probably best-known today for his wallpapers and this article reviews the history and development of these products, which, more than any other area of Morris's work, helped fulfill his ambition of bringing art and beauty into the home.



Morris designed over 50 wallpapers and his firm produced a further 49 by other designers including his daughter May, and his assistant John Henry Dearle. While all his patterns express his abiding love of nature, his first designs made in 1862 also reflect his interest in Medieval sources at the time. Daisy, for example featured a simple pattern of naively-drawn meadow flowers that was derived from an embroidered hanging illustrated in a 15th century version of Froissart's Chronicles. Trellis was inspired by the rose-trellis in the garden at Red House, as well as by the Medi-

eval gardens depicted in illuminated manuscripts. Perhaps more significantly, both patterns marked a radical departure from the highly naturalistic, brightly-coloured floral patterns, and the more geometric and stylized Gothic Revival patterns that dominated commercial wallpaper design.

Morris originally intended for the company's wallpapers to be printed at their workshops in Red Lion Square, using a new technique involving etched zinc plates and oil-based inks. The results proved unsatisfactory, however, so the work was outsourced to Jeffrey & Co., a wallpaper manufacturer with an established reputation for high-quality work based in Essex Road, Islington. Eschewing the new, steam-powered machines that were beginning to make wallpaper widely available, Morris opted for his patterns to be printed by hand using traditional techniques that had remained virtually unchanged since their inception in the early 17th century. The design was engraved onto the surface of a rectangular wooden block, leaving the areas that were to print standing in relief. The block was then inked with pigment and placed face down on the paper for printing. Each colour was printed separately along the whole length of the roll and then hung up to dry before the next colour was applied. Multi-coloured patterns required many different blocks and could take several days to print. The work was time-consuming and labour-intensive but Morris admired the density of colour and the slight irregularities in printing that gave his wallpapers a richness and character that was entirely lacking in their machine-printed counterparts.

All of Morris's patterns were drawn from nature and contained stylized flowers, fruit and foliage. But in place of the exotic, hothouse blooms favoured by commercial manufacturers, most of his patterns used commonplace plants that grew wild in meadows and the countryside. As his skills developed his patterns became more sophisticated incorporating a distinctive structure whereby a foreground pattern of scrolling stems was overlaid on a background foliage design. Patterns like Jasmine (1872) and Vine (1873) also show an increasing intricacy that helped to disguise the regularity of the repeats,



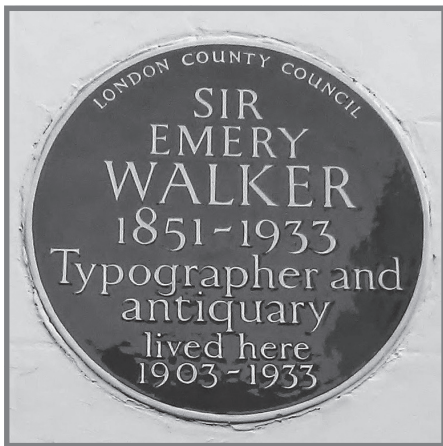
while Willow Bough (1887) – inspired by the willow trees growing near Morris's country home, Kelmscott Manor – revealed his continuing love of natural forms. Yet, Morris's close observation of nature was always supplemented by his study of historical sources and patterns like Acanthus (1875) demonstrate an increased interest in the vigorous curves of foliage and flowers that were derived from Renaissance ornament. His late wallpapers, like Triple Net (1891) and Hammersmith (1890), show a new formality, and intertwining and curving forms are replaced by diagonally meandering stems inspired by 16th and 17th century textiles.

Extensive holdings of Morris wallpapers survive in several public collections including the Victoria & Albert Museum, the William Morris Gallery, Walthamstow, and the Whitworth Art Gallery, Manchester. However, individual samples tell us little about how Morris patterns were sold, and where and how they were used; for answers to these questions there is no substitute for visiting a range of Morris interiors as we did on the Summer School this year.

Morris & Co was a relatively small business whose reputation far exceeded their size and they employed several innovative marketing strategies to increase the volume of their sales.

The earliest customers were artists and wealthy friends who purchased wallpapers directly from Morris often as part of a larger decorative scheme. Edward Burne-Jones, who was one of the partners in the company, took 55 rolls of Morris papers in lieu of payment for design work

when he moved into his new house, the Grange, in 1875, and George and Rosalind Howard who commissioned stained glass and painted decorations for their London and country homes ordered large quantities of wallpaper for Naworth and Castle Howard in Yorkshire. The architect, Philip Webb, another founding partner, frequently used Morris & Co. products in his buildings and Standen, in Sussex, which was designed for James and Margaret Beale was decorated throughout with a variety of Morris wallpapers and textiles. From 1877, less wealthy customers could select wallpapers in the company's new Oxford Street showrooms where they were displayed alongside other products including textiles and furnishings to suggest how a range of Morris items might be combined. They were also available in the company's Manchester shop from 1884, from regional outlets and from agents across Europe and in the United States. Morris & Co. also published catalogues including photographs to show how their wallpapers might be used and the Mander family, who decorated Wightwick Manor near Wolverhampton with numerous Morris patterns in the 1890s, were typical of many "country" clients who sent to London for their designs.



The firm's hand-printed wallpapers were inevitably more expensive than machine-produced work but their standard three- to five-colour patterns, which sold for 3s (20 cents) to 16s (95 cents) a roll, cost no more than comparable products produced by rival companies like Arthur Sanderson & Sons and were well within the reach of a well-to-do middle-class clientele. They were often recommended in books like Charles Eastlake's Hints on

Household Taste (1868) and other manuals devoted to the decoration of the interior, and by the 1880s Morris wallpapers had become a staple in many artistic, professional homes in fashionable new suburbs like Bedford Park. According to the Daily Telegraph, "university dons" were typical of Morris & Co's clientele, and "when married tutors dawned upon the academic world, all their wives religiously clothed their walls in Norham Gardens and Bradmore Road (Oxford) with Morris designs of clustering pomegranates". Ironically, Morris himself described wallpaper as a "makeshift" decoration, a cheap substitute for the richer embroidered hangings, tapestries and woven textiles that he preferred for his own homes. Equally, some critics found his patterns too large and assertive for general use. A writer in the Journal of Decorative Arts of 1892 warned that "The patterns are palatial in scale, and whilst their colouring is very beautiful and soft, the magnitude of the designs exclude them from ordinary work". Yet, the combination of complementary blues and reds and greens, together with their distinctive scrolling foliage designs, meant that Morris wallpapers were rarely overpowering. Perhaps the best example of a typical "ordinary" Morris interior can be seen in the recently restored Emery Walker house on Chiswick Mall where the decoration includes the subtle layering of different patterns in wallpapers, curtains and upholstery that was so characteristic of the Morris look. The lasting influence of Morris's work is evident not only in the many Arts and Crafts' imitations of his stylized natural forms but also in the way that he transformed attitudes to decoration, encouraging a new generation of middle-class consumers to desire art and beauty in their homes.

For further information, see: Linda Parry (ed), William Morris, Victoria & Albert Museum, London, 1995

Jo Banham is Director of the Victorian Society in America London Summer School, and co-curator of "William Morris and the Arts and Crafts Movement in Britain", Juan March Fundacion, Madrid, 2017

From Turkey With Love

by Işılay Tiarnagh Sheridan

I attended the Victorian Society London Summer School as a PhD student working on the industrial architecture of İzmir, a city that was an important port during the Ottoman Empire with a multi-cultural cosmopolitan life, during the course of 19th century. Many of the initiatives in this city were held by foreign investors, accelerated by the industrial revolution led by Britain, and today there is a significant amount of architectural heritage to be examined in this regard. Therefore, for my PhD study I am focusing on the industrial architecture of the city and its relations with foreign investors that shaped the period between 1839 and 1939.

In this regard, since the participants' were to have the chance to explore the sites that made England the centre of industry, commerce, politics, culture and Empire eventually affecting the Ottoman lands in the tours of London, Liverpool and Manchester in particular, the summer school was very beneficial to provide an essential background for my thesis. I wanted to attend this summer school so as to understand the effect of England's domination over the history of industrialization and the urban development of its cities' architecture thereof.



During the summer school's 14 hours of lectures on Arts & Crafts movement, the emergence and widespread use of iron and steel, the construction of the first railways, the emergence of the first industrial factories and ports and guided tours of the Standen House, the Red House, the 2 Temple Place, the Midland Grand

Hotel and the St. Pancras Train Station, the Victoria & Albert Museum, the Palace of Westminster, the Foreign and Commonwealth Office, the Crossness Pumping Station, the Leighton House, the University Museum Oxford, the Liverpool city centre, the Albert Dock, the Albert Dock Mills, Manchester's other industrial buildings, and Manchester Town Hall enabled us to understand the period and architecture of the 19th century England in relation to industrialization.

In this context, all the information given during the summer school provided us the unique opportunity to grasp this vibrant era of technical innovation, art and architecture. A number of written sources have been obtained in the light of these excursions and lectures. Moreover, many educational associations have been established that can support my thesis study. To sum up, the overall professional experience of the summer school was beyond comparison for me.

Apart from the professional enrichment of the summer school, there was a unique connection among the participants. I believe we all cherished the experience together. Under the guidance and precious support of our hosts, Joanna Banham and Elizabeth Leckie, it was immensely nourishing to be in a multi-disciplinary environment with many professionals that can reveal different sides of the history that I was interested in. It would be impossible to reach out that kind of cooperation and lore in an individual trip if one planned to do it on his/her own.

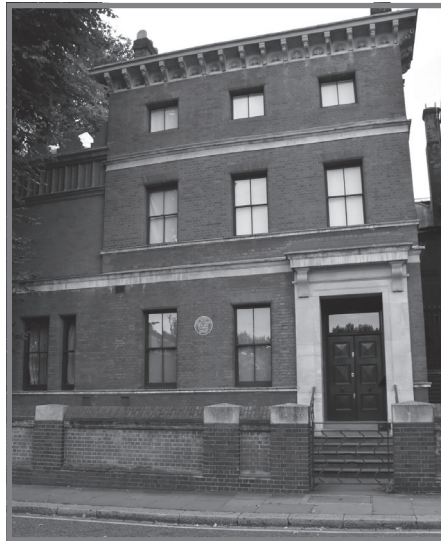
Thus, I believe, this summer school was a once-in-a-lifetime experience and I am grateful to the Victorian Society for giving me this valuable insight into my profession.

Memories of Leighton House

by Michele Carlson

As I stood in the portrait wing of the Watts Gallery's temporary exhibition on England's Michelangelo, everything I had learned during my summer school with the Victorian Society coalesced into

something beautiful and light. I finally understood the information I had spent the last fourteen days learning, which left me feeling an incredible sense of calm and awareness after two weeks of working hard to piece together the puzzle.



Although I am a high school history teacher, I knew very little about the material world of the Victorian period prior to my departure for England. For much of the first week, I sat in lectures which became lists of names of people and places and materials that rolled in, and out, of my brain like a Victorian ticker tape that could have been better used if thrown at a parade than helping me make sense of the material. The lectures – and lecturers – were brilliant but I had no structure, no past history, on which to connect all of this new information. While it was very interesting it was also incredibly intimidating, and I needed the symbiotic relationship of the lectures and study tours; I needed the study tours to help me make sense of the lectures, but, I needed the lectures to provide meaning for the symbolism and the materials I saw on the study tours. By the second week, I was remembering information, but I still could not make the necessary connections.

On this, the last day of our summer school, the proverbial click occurred. I looked at George Frederic Watts's works in awe as I listened to the curator discuss them. I was finally able to comprehend the paintings and to make connections with the information and images from earlier activities

in the program. References to Lord Leighton brought forth memories of seeing the tiles in the Arab Hall at Leighton House, some from the Middle East and some from the English studio of William De Morgan, whose work was also in exhibition at the Watts Gallery. The connection to the tiles brought to mind the beautiful paintings by Lawrence Alma-Tadema which were curated by Peter Trippi for an exhibition at Leighton House when we visited. One picture in particular, *The Roses of Heliogabalus*, was meaningful because of the passion that it inspired in one of my summer school colleagues. She was the first person I met at the Tavistock Hotel on the first day of the summer school and at the initial meeting she told me of her fascination with this painting and the research she had completed in order to make it the focus of her masters' thesis. Seeing her joy at the Leighton House exhibit was priceless. Everything I learned over the two weeks seemed to build upon itself like a series of concentric circles continually growing outward until it was harnessed at the Watts Gallery.

It wasn't Watts' majestic paintings that appealed to me, though I can understand how Hope would inspire President Obama and his messages of change. Nor was I enthralled by Watts's parabolic paintings, like *The Minotaur*, though I could imagine the emotions these works would evoke in a public that was tottering between its adherence to science or religion. Instead, it was Watts's portraits of women that resonated with me. I understood why a man like Watts might have viewed it as his duty to care for a young woman of the theater by marrying her, and then continue to paint her picture even after their divorce. I saw the lines of the pre-Raphaelites in *Choosing*, the portrait of Ellen Terry among flowers, but also in the effort to create a beautiful world filled with things of delight. His portrait of Jane Senior, at ease in her domestic responsibilities and painted in sumptuous colors was reminiscent of the Arts & Crafts aesthetic of layering patterns upon patterns and filling the domestic space with charm and pleasure.

As we left Norney Grange late that afternoon, headed back for London, I was delighted at how much I had learned. I

finally understood the material and was ready for the next day's lecture. I felt a measure of sadness as I realized that for this tour, on this, the last day, there would be no more lectures.

Reflection on the 2017 London Summer School

by *Kristen Matulewicz*

The Victorian Society in America's London Summer School provided the opportunity for me to not only gain new insight into British Victorian culture, but did so in an impactful and immersive way. Approaching this trip from a strictly academic background and primarily conducting independent research, the program provided vital information on the wider spheres that influenced the narrow scope of my work. This allowed me to obtain a better understanding of the many facets influencing my topic.



The program included many distinctive talks by top scholars in the field. These presentations were paired with experiencing the information firsthand in order to solidify the copious amounts of information garnered. This style of program coordination helped support the topics discussed as well as assisted in draw-

ing new connections between different lecture topics. I found that this framework allowed me to draw deeper interconnections within my own research that were previously overlooked or unclear.

The London program also provided time to meet with predominant scholars and specialists independently in an easily approachable setting. While limited in time, these interactions were vital to me. The abundance of lectures was one of the main reasons I chose to participate in this specific program. Coming from a primarily independent-lead research background, the opportunity to gain information from the scholars I've been relying on was any academic fangirl's dream. These brief interactions allowed me to gather information and references specific to my research that I could not easily obtain elsewhere. Furthermore, meeting with these specialists more often than not, opened lines of communication that continue beyond the scope of the program; building strong professional connections that has furthered both my research and career.

The programming was an insightful experience that provided the opportunity to explore Victorian England through both specialized talks and with in-situ relics. Our walks around the greater London area, Manchester, Liverpool, Oxford, Birmingham, Port Sunlight, and Chipping Camden allowed all those who participated to not only see the Victorian architecture and materials but also consider how the modern cityscape has been built around the Victorian buildings. This also provided the opportunity to explore how Victorian styles were influenced and made use, particularly in the Arts and Craft homes, of older architecture or architectural elements.

I found the reoccurring discussions about how Victorians were inspired by and interested in recreating previous time periods of the British Empire and how they went about doing that, extremely useful as escapism is a major element of my research. By having this topic addressed through multiple lenses throughout the course assisted in solidifying and validating my current work.

However, what I believe was the true gem

of this program was that no two participants in the program came from the same field of specialty or careers, yet the program was so finely executed that no one appeared to be bored due to their own pre-existing knowledge or overwhelmed from a lack of experience. The program as a whole was crafted in a way that people whose age spanned over forty years difference and education levels ranged from Secondary School through Post-Doctorial were all able to be actively engaged and reap the benefits of both hearing about and experiencing Victorian culture firsthand.

Two Weeks with Victoria and Albert

by *Elyse Werling*

50 sites, 17 students, 2 directors, 5 hotels, and 1 bus driver. These numbers describe the 2017 London Summer School, but if I can sum up my personal experience in three short words they would be: inspirational, educational, and enjoyable. I felt excited by many of the museums and fine homes we visited and it instilled in me an appreciation for art that I had never experienced before. Aside from the beauty of the sites themselves, I appreciated the diversity I saw in both the historic sites we visited and in the methods of interpretation we experienced.

Perhaps the most unexpected high point of the trip—and a perfect example of site diversity—was our visit to Crossness Pumping Station, a Victorian era sewage pumping plant. It was absolutely fascinating to learn the history of modern plumbing and sewage removal, something that we now take for granted but owe so much of our pleasant and clean 21st century lives to. The level of detail and style that went into the design of such a utilitarian building was mind boggling. Although the building was created to deal with the most unpleasant of substances, it was still designed to impress and bring art and joy to the people in it; the colors, designs, and shapes that went into both the exterior architecture and the interior color scheme were brilliant and detailed. Red, green, and gold-yellow painted ironwork

accented with yellow and red brick patterns were the most prevalent details, and were found on the floors, walls, and machinery housed inside.

The most predominant type of site we visited were house museums, and for good reason. Houses comprise the vast majority of museums in both the US and UK, and, it can be argued, are the most relatable type of museum. However, as someone who works in a house museum, these homes, preserved as the most beautiful, artistic, and attractive of their time, often cause me to think, "Is relying on 'relate-ability' a lasting, sustainable strategy for a museum's future?" Some argue that these incredible sites are far from relatable to the average visitor; how many people can say their own homes represent a haven for artistic expression and high style? Hardly any. As a museum professional I often gauge a historic site based on how entertained my father would be; as someone who is not a history professional, his interest is a good way to measure a site's like ability for the average visitor. Crossness was the first place I thought of when I told him about our trip. In fact, I am pretty sure I sent him a text at the end of the day stating something like, "We went to a historic sewage plant, and it was AWESOME!" Who knew?

Another high point of the trip was without a doubt the Princes Road Synagogue in Liverpool. Driving up to the building it appeared to be a typical Victorian era house of worship with a brick exterior and rosette windows. But when our guide threw open the double doors into the main room of the Synagogue, it took my breath away. Brilliant jewel tone colors, exquisite gold gilding, and delicate and graceful arches soaring into the ceiling greeted us as we walked through. I was so grateful that this building was on our schedule, not only because of its incredible interiors, but also because it is important to be shown public spaces that are not city halls or Christian houses of worship. It was also interesting to learn the history of the synagogue, which has faced both highs and lows over the course of its existence.

To put it simply, I learned SO MUCH on this trip. The guidance given by Jo,

combined with the wealth of knowledge passed on to us by speakers and guides, allowed me to situate my previous knowledge of the Victorian era in a much wider context. From June 2015 through July 2017 I had the opportunity work for Historic New England on the development and opening of the Eustis Estate Museum in Milton, MA. The museum is an 1878 Queen Anne stone mansion that had been built and owned by the same family for three successive generations. Throughout this trip I sourced many of the Victorian design movements seen in the Eustis Estate to a place, time, and purpose that allowed me to further

that brought new perspectives on art, education, and curatorial knowledge into every conversation we had. Furthermore, our directors were responsive, thought provoking, and extremely warm and inviting.

The memories, knowledge, and friendships that I gained from this trip are priceless and will stay with me for a lifetime. I am so grateful to the Victorian Society, our fearless leaders (Jo, Liz, and Ian), and my fellow students for making this trip so memorable. Cheers to a wonderful journey, I hope for another one with the VSA in the near future!



ground my knowledge of that design style. By the end of the trip, I was able to recognize decorative works by specific artists such as William De Morgan and date them with the time period they stemmed from. I also gained an obsession with William Morris designed rugs, and will now base the decorating scheme of my future home around his designs. Pleasing to the eye, bad for the wallet.

This trip would not have been as meaningful if I had not had the opportunity to share it with such wonderful tour-mates and compatriots. The variety in professional backgrounds created diversity

The London Alumni Reception

by Liz Leckie, Administrator of the London Summer School

Was held on Friday, July 14, at H. Blairman & Sons, compliments of Martin Levy. Thanks to Jennifer Carlquist, who made his acquaintance at the Winter Antiques Show in New York City last January, he invited us to have our reception at his home and gallery in Mayfair. The firm deals in fine furniture and decorative arts, with an emphasis on Arts & Crafts and Aesthetic Period. Mr. Levy welcomed everyone and spoke briefly about his fourth-generation family business. He is a friend of Jo Banham and has graciously offered to host us again.

The annual reception offers students an informal opportunity to socialize with local and visiting alumni and with course lecturers. Alumni from both London and Newport were present including Kit Wedd, alumna, former London director and current lecturer. Several guests were there with alumni to learn more about the schools.

Mr. Levy would not accept any reimbursement for refreshments, so we made a donation to the restoration underway by the Society of Antiquaries at Kelmscott Manor, a fund-raising effort he currently heads. The Alumni Association also hosted after-dinner drinks at the Philharmonic Hotel in Liverpool, a grand pub with Arts & Crafts interiors which is always on the itinerary.



*Kit Wedd and Simon Wartnaby
(Newport)*



London, 17 attended

*Michele Carlson, Oak Park, IL
Susan Chitwood, St. Petersburg, FL
Krisanne Crosby, Richmond, VA
Emily Fearnbach, Winston-Salem, NC
Heather Fearnbach, Winston-Salem, NC
Travis Kennedy, New York, NY
David Lamdin, Arlington, VA
Keith Letsche, West Chicago, IL
Laura Macaluso, Lynchburg, VA
Kristen Matulewicz, Victoria, BC
Abigail McCoy, Newport, NH
Gerald Mercer, Moscow, OH
Avigail Moss, Los Angeles, CA
İşilay Tiarnagh Sheridan, Izmir, TURKEY
Elyse Werling, Medford, MA
Armon White, New York, NY*

New Discoveries: “Give me your tired, your poor, / Your huddled masses yearning to breathe free ...”

by Richard Guy Wilson, Director of the VSA Newport Summer School



Very frequently I am asked: “Don’t you get tired of teaching the Newport Summer School? Why do you keep going?” My reply is frequently, “well, if I had to do it every week, I would be a much heavier consumer of wine, but the reality is, that there is always something new that I learn which shows the incredible richness of Newport.”

These new discoveries come from different sources such as students on the program asking questions I had never thought of, or pointing out elements on buildings I had ignored. Also, there are always changes such as with the Newport Preservation Society which recently opened up the Breakers downstairs. Under the leadership of Abby Stewart, a summer school attendee some years ago, one now understands how the Breakers was powered and run. The Breakers was

very advanced technologically for its time and had some amazing generators, lighting, and also structure. This tour is now part of our summer school program.

Newport contains some of the greatest architectural treasures in the United States and as I like to say, “per square foot, more great architecture than any other place,” but also it is very important for other reasons. Newport was the center for American art, especially painting from the early 18th century through the 19th and into the early 20th with virtually every important painter visiting and creating works that range from seascapes and landscapes to tennis matches.

Newport was also a major intellectual center with a variety of individuals ranging from Louis Agassiz, the scientist, to Henry Wadsworth Longfellow, the poet, and (of course as all know), Edith Wharton, the great novelist, who wrote her first book, **The Decoration of Houses** in 1897 (co-authored with Ogden Codman, Jr, but Edith was the major author), while living in town. And there were many, many more writers and intellectuals which I could go on listing for some time.

Recently I discovered another rather amazing “factoid” about Newport that shows the richness of the so-called “Gilded Age” and its diversity. On Bellevue Avenue, rather far down and near the end stands a substantial wooden Mansard roofed house, the Beeches with a large porch on several sides which was designed by the local architect, George Champlin Mason. Today it is overpowered by Bellevue Avenue’s



The Beeches

“white elephants” as Henry James labeled Marble House and the Elms in 1904, but the Beeches was very impressive and indeed a landmark when erected in 1870.

The Beeches stood as the summer home of Esther and Moses Lazarus of New York City. The Lazarus’s were a very prominent Jewish family and Moses was an extremely prosperous sugar merchant. They had seven children who spent their summers in Newport. One of the children, Emma Lazarus (1849-1887), whose mentor was Ralph Waldo Emerson, became a prominent poet and writer.

Her publications were many and one book in 1871 included “In the Jewish Synagogue at Newport.” which of course was about the Touro Synagogue, designed by Peter Harrison in 1763, the second synagogue in the colonies, and the oldest one surviving today. She traveled in Europe and wrote “**A Day in Surrey with William Morris,**” which was published in the **Century Magazine** in 1886 and is very important for us Arts & Crafts fans.

Emma Lazarus’s most famous poem “**The New Colossus**” was written as part of a fund raiser for the pedestal of the soon to be erected Statue of Liberty in New York Harbor. The pedestal of the Statute of Liberty was designed by another frequent Newport residence, Richard Morris Hunt. His drawings for it are in the Library of Congress. Inscribed on the pedestal’s base are lines from Emma Lazarus:

"Give me your tired, your poor,
Your huddled masses yearning to breathe free..."

I think that most of us know those lines, but how many of us knew who wrote them? And the Newport connections? Emma Lazarus was apparently very involved in the artistic life in New York and also Newport. One wonders, did she know Richard Morris Hunt? I don’t know, but suspect yes. And then the Jewish element since we usually think of elite Newport as white protestant. Obviously this is wrong and points to all the new research and rethinking we should engage in with period and Newport and the Avenue.

Newport has so much to offer in many different areas, from literature, to art and architecture; and the new discoveries keep me coming back for more!

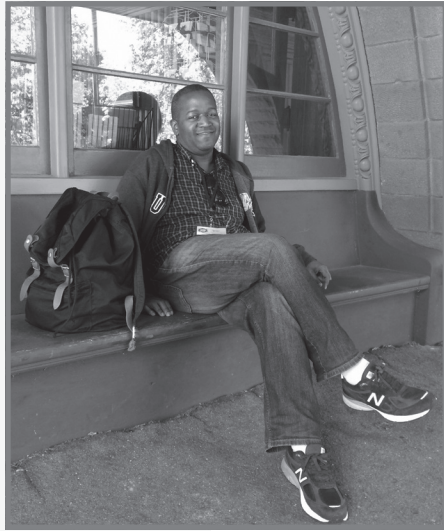


The Beeches

Richard Guy Wilson is a noted architectural historian and Commonwealth Professor in Architectural History at the University of Virginia. He was born and raised in Los Angeles (residing in a house designed by Rudolph Schindler). He received his B.A. at the University of Colorado and his M.A. and Ph.D. at the University of Michigan. he taught at Michigan and Iowa State University before moving to the University of Virginia in 1976. He received the outstanding professor award at Virginia in 2001. He has directed the Victorian Society’s Nineteenth Century Newport Summer School since 1979. His research and writing has focused on American architecture from the 18th to the 20th centuries. He has authored, co-authored or edited over a dozen books. He has served as an advisor and commentator for a number of television programs on PBS, C-SPAN, History Channel and A&E; he frequently appeared on the program America’s Castles.

2017 VSA Newport Summer School

by Armon M. White (Newport 2017; London 2017)



My time at the Newport Summer School was ultimately a broadening experience both personally and intellectually. My preceding interest in Newport and its architecture in particular, began many years ago. Newport was indeed a part of why I entered into the architectural field at the onset. As a high school freshman, exposure to traditional architecture in the school library for the first time, whet my appetite for classical design.

This was my initial exposure to the names and work of Richard Morris Hunt and McKim, Mead, and White. Many of the buildings we visited in Newport were the very same buildings which were the subjects of my attention and investigation at that time.

Black and white images of the Isaac Bell house, Watts-Sherman, and of course the Elms and the Breakers, informed my early aesthetic sense and appetites toward classical architectural principles and proportion.

However, I'm not one hundred percent certain if these buildings happened to coincide with my predisposed, innate aesthetic sense, or if they were instrumental in forming it. Regardless of how the evolution took place, exposure to these particular buildings at Newport, were undeniably instrumental in the development of my aesthetic approach as a designer and ultimately planted the seed that resulted in my entering the discipline of architecture.

The value of the opportunity to have behind-the-scenes access to these treasures cannot be overstated. I visited Newport on one prior occasion. Prior to visiting, the experience of being exposed to these buildings in person had been an item on my bucket list. The experience of the VSA Newport Summer School along with the wealth of background knowledge gained about the financial and social conditions that both enabled and drove their conception, design and construction, was the culmination of a lifelong endeavor.

Additionally, and unbelievably, the summer school was actually instructed by none other than, Prof. Richard Guy Wilson. As a child in Texas, I spent many Saturday afternoons watching architectural programs such as **America's Castles**. As you know, Prof. Wilson had a recurring commentary on many of the buildings featured on the series. It was an unexpected and incredible boon to have the opportunity not only to meet, but to interact with, and learn from Prof. Wilson. He has been an authority and a role model of mine since those days. I will forever be grateful for the opportunity to have met him. Additionally, the fact that he was and is, a genuinely kind and thoughtful person, made the experience all the better. I cannot thank you enough for enabling me to experience the full circle that the Newport Summer School has represented for me both personally and professionally.

Further, the quality and depth of instruction and information shared during the Summer School will enable me to move forward in my career as a professional practitioner in architecture and preservation with a new wealth of knowledge at my disposal.

One thing I did not anticipate when applying to the Summer School, was that it would help me crystallize my career goal. It was during a visit to the former factories where this became clear for me. While touring those expansive structures and realizing their potential for redevelopment, the opportunity to be involved in the decision-making

process of how these buildings could be utilized, preserved and restored was very appealing indeed. This notion of re-development as a career path had occurred to me before, but in experiencing these buildings, I made the decision that my particular set of skills and experience, including the Summer School, could enable me to play a valuable role in the redevelopment process.

The Summer School represented a culmination of my personal interest in Newport. The experiences of the Newport Summer School have and will continue to inform my life and career into the future. Thank you again for the opportunity.



Newport, 21 attended

Jan Butterfield, Anthony, FL
Deb Carey, Chicago, IL
Suzanne Cavazos, Columbus, OH
Andrew Elders, Oak Park, IL
Amy Endres, Chicago, IL
Ana Estrades, Queens, NY
Manya Fox, Los Angeles, CA
Moirra Gallagher, New York, NY
Robert Glisson, Congers, NY
Willie Granston, Brighton, MA

Diane Kane, La Jolla, CA
Elise Kelly, Ambler, PA
Grant Quertermous, Arlington, VA
Jim Schnobrich, New York, NY
Dylan Spivey, Charlottesville, VA
Susan Teichman, West Orange, NJ
Jennifer Trotoux, South Pasadena, CA
Jane Villa, Madison, WI
Katie Watts, Charlottesville, VA
Armon White, New York, NY

Report on the 2017 Chicago Summer School

by Tina Strauss, Co-Director

The 2017 Chicago Summer School program took place from June 15th to June 20th, following the Newport program. As in previous years, this allows for Richard Guy Wilson to have a brief break before coming to Chicago to lecture. Richard's lectures and his participation in the class is an important part of the program.

The group this year was comprised of 8 outstanding students. There were curators, decorative arts specialists, historians, docents and an urban planner. After the adjustment to the low enrollment, we all decided that the small class size was a gift. We had great discussions as a group, could walk down the streets in the Loop together and had wonderful dinners at the same (large) table.

Two students received scholarships from the VSA. Both expressed their gratitude and willingness to help with recruitment. In addition, a third local student was funded by a scholarship from an anonymous donor. This is the second consecutive year that this donor provided for a student on the Chicago program.

The schedule worked extremely well this year. As in previous years, the Auditorium Theater and the Rookery were favorites of the class. There were two particular highlights this year. First was the visit to Crab Tree Farm in the northern suburb of Lake Bluff. The farm contains the private American and British Arts and Crafts collection of John Bryan, housed in restored farm buildings. Curator Tom Gleason was our guide for the two+ hour tour, followed by box lunches in the "Summer House". Much to our surprise, we were joined for lunch by John Bryan! It was a very memorable day. The second highlight was viewing the recently restored Unity Temple in Oak Park. We were taken through the building by Unity Temple Restoration Foundation Executive Director, Heather Hutchison. She gave us a fascinating and lengthy visit throughout the building, allowing for great photo opportunities. The restoration is beautiful, thanks to the work of Gunny Harboe. We were the first group (outside of donors, staff and the Unity Temple congregation) to be allowed to tour the building. Our entry was due to the perseverance of UTRF board member, Anne Sullivan. Anne is our host for the classroom space at the School of the Art Institute Historic Preservation program and director of that program. Anne also lectured for the class on Building Technology. We certainly owe Anne our thanks.

The housing for the program was once again at the University Center/Summer Conference Center. As in previous years, this worked very well. It is well-located, comfortable, secure and close to many restaurant options. The staff has been very accommodating to work with.



Crab Tree Farm, CHICAGO

by Emily Banas

Before embarking on my curatorial career, and even before post-graduate study, my introduction to the world of decorative arts and design occurred by way of my studies in architectural history. Courses in American architecture focused largely on the city of Chicago; the advances in building technology, development of new, distinct American styles, and the architects who shaped the landscape of the rapidly growing city. In many ways, the Chicago summer program with the Victorian Society in America brought me back to the start of my love for American architecture, decorative arts, and design history. Lectures on the history of Chicago, including the development of the city and its infrastructure, helped lay the groundwork for our week-long study. Touring a mixture of commercial, residential, and religious buildings provided a great overview of the breadth of work being produced at all levels in the city. Visiting neighborhoods such as the Gold Coast, Oak Park, and Hyde Park was particularly interesting for me, as I enjoyed seeing styles of homes design by Louis Sullivan and Frank Lloyd Wright in comparison to their commercial buildings. Exploring the architect-altered landscapes of Graceland



Cemetery and Caldwell Lily Pond were equally fascinating, and Market Square in Lake Forest was excellent example of small-town commercial building design.

Although this may not always be the case, I thoroughly enjoyed sharing this experience with a small group of people who brought a diverse range of knowledge and expertise to the program. This greatly enhanced our group discussions, as each of us brought a unique perspective to each

and the property. The expertise of the property's curator/collections manager, Tom Gleason, cannot be overstated.

I will, without a doubt, be able to utilize the knowledge I have gained during the Chicago summer school in my work. Gaining a better understanding of the history of the city has already aided in my interpretation of objects in our collection produced during the Victorian era in Chicago. Lectures on the 1893 World's



topic we covered. Having a small group also allowed us to move quickly and efficiently through the city, and miraculously afforded us extra time in some locations.

Of course, for me the undeniable highlight of the program was visiting the arts and crafts collections at Crab Tree Farm. It was truly special to be up close to these seldom seen collections of British and American decorative arts, in the context of period-appropriate interiors. It is a unique and interesting way to present a collection, and at the same time pay homage to the history of the buildings

Columbian Exposition in Chicago have also sparked my interest in learning more about the subject, particularly through the lens of the Gorham Manufacturing Company, one of the RISD Museum's most significant collections, who had a significant presence at the fair. I look forward to discovering additional Chicago connections within the scope of my work, and further delving into the vast and wonderful history of architecture, art, and design in the city of Chicago.

Thank you for supporting my attendance to this incredible program!

CHICAGO 2017

by Leslie Klingner

Reflecting back on my experience in this summer's Victorian Society Summer School program in Chicago, I find that it was certainly a highlight of my year and of my personal professional development. From the start, it was clear that we were in exceptional hands with Tina and John leading the tour. They were a well-matched, knowledgeable pair to lead us on this exploration and their enthusiasm for our subject matter was contagious. Even after longer days after a few aches had set in, I was excited to see all that was on the coming morning's schedule. I also felt quite lucky to have Richard Guy Wilson in attendance, and to have his insightful commentary, particularly at the Robie House, the Caldwell Lily Pond, and via

giving me a clearer sense of how influential the technology developed in Chicago was in architecture throughout the 19th and early 20th centuries. This was of particular interest to me being that I am curator of an 1890s steel-framed structure. Despite being fairly familiar with the 'typical' history of the skyscraper and its associated technologies, I had never quite thought of Biltmore in relation to the structural innovations found in Chicago's architecture. I was, of course, expecting to find much related material when putting Biltmore in context with the 1893 exposition, but was pleased to find that the program broadened my ideas and understanding in an unexpected way.

The selection of buildings and collections we visited was remarkable. Highlights for me included the Auditorium and the Rookery, the site of the Columbian Exposition, Pleasant Home, and the

and to have such a private and engaging tour of Crabtree Farm. Both are examples of world-class projects and to be able to not only gain access, but to experience them as a group led by experts was an incomparable and enchanting experience

And, while I realize that it was likely not optimal for the program overall, I believe we all benefited from the focus of a smaller, more intimate group. I felt conversations flowed easily and could go more in depth than a traditional study group. I enjoyed getting to know each member of the program and thought we were well-assembled in terms of complementary interests and work experience. Networking for me is always a key component of study experiences such as this and the program did not disappoint. I reconnected with colleagues I had lost touch with and created many friendships, which will be cherished both personally and professionally. I have, in fact, already been lucky to have had John come to visit Biltmore and look forward to meeting up with other members of the group in the near future.

Each day was packed full, but very well organized, very smoothly executed (which is no easy task) and I have found the program notes and the notes I took during lectures to be very valuable reference material that, I am sure, will continue to serve me for years to come. Attending the Chicago Summer School was an enriching educational experience and my work has certainly benefited from the exposure to such a range of interiors and ideas. I am grateful for the financial support which enabled me to attend and for the Victorian Society's investment in creating a new program, which has broadened my understanding of the history and impact of the Victorian period in America.



his presentation on lesser-known prairie school architects.

I also felt that the roster of speakers and topics was well-chosen and informative. Personally, I benefited from beginning with the broader history of Chicago. Indeed, even being from Illinois, I left that first lecture with a better understanding of how and why Chicago came to be the city that it is. The building technology lecture was equally informative to me,

Glessner House. Each were interesting to me personally, but I found many interconnections with my work in terms of examples of early electricity in domestic design, taste and methods of display of another American print collection, and a better context for other work by both Olmsted and Hunt's offices during the construction of Biltmore. However, the two very special experiences that really stand out were to be among the first to visit the newly-restored Unity Temple

Reflections on Chicago

by Leslie Klingner, Curator of Interpretation, Biltmore Estate

Reflecting back on my experience in this summer's Victorian Society Summer School program in Chicago, I find that it was a highlight of my year and certainly of my professional development. From the start, we were clearly in exceptional hands with Tina Strauss and John Waters serving as Co-Directors of the tour. A well-matched, knowledgeable pair, our leaders had boundless enthusiasm for our topic and a true love of the city that they readily shared.

Our program notes boasted 6 Days! 10 Lectures! 23 Tours! Countless Sites! and did not disappoint. The schedule was packed with a remarkable selection of buildings and collections, and featured well-chosen speakers geared to put all into context. Even upon retiring back to the room after longer days, I was excited to review the schedule to see all that awaited us the following morning. We were also quite lucky to have Richard Guy Wilson in attendance. I relished hearing his insightful commentary, particularly his remarks at the Robie House, the Caldwell Lily Pond, and via his presentation on lesser-known prairie school architects.

Our explorations began with a broad history of the growth of the city provided by Professor Virginia Stewart of Lake Forest College. Despite hailing originally from Illinois, I left that first lecture with a far better understanding of how Chicago grew to have such a global reach and why it holds a key position in the greater history of architecture. The building technology lecture was equally informative to me, providing a better sense of the sheer impact and various influences of the technologies developed in Chicago in the 19th and early 20th centuries. And although I felt fairly familiar with the 'typical' history of the skyscraper and its associated technologies, I had never quite thought of my own site (Biltmore, an 1890s steel-framed structure clad in several stories of limestone) in relation to the architectural innovations of Chicago. I was, of course, expecting to find much related material when putting Biltmore in context with the 1893 Columbian Exposition, but was pleased to find that the program broadened my ideas and understanding in an unexpected way.

Among my personal highlights were: the Auditorium, a masterful theatre design by Dankmar Adler and Louis Sullivan with a stunning interior overshadowed only by its exceptional acoustics; the skylit lobby and dramatic staircases of Rookery, as well as the private office of its architects Burnham and Root; and our visit to the site of the Columbian Exposition, where I felt as if we had been delivered back in time to find ourselves framing the same postcard views of the White City from the Midway and the Court of Honor.

Of the many houses we visited, my two favorites were George W. Maher's Pleasant Home and the fascinating Glessner House, designed by H. H. Richardson. Each of these





sites piqued my interest personally, but I found many interconnections with my work in terms of examples of early electricity in domestic design, taste and methods of display of another American print collection, and an improved contextual understanding of other work by both Olmsted and Hunt’s offices during the construction of Biltmore.

Each day was packed full, but two special occasions stood out. Our group was among the very first to visit F. L. Wright’s newly-restored Unity Temple, where we were – literally -- floored by the restoration process, taking to the ground to admire the interplay of light and dark, the original fixtures, the unique surfaces, and the sunlight flooding in from the clerestory above. We were also welcomed for an exceptional and engaging tour of the private collection of arts and crafts treasures held at Crabtree Farms. To not only have first-hand access to such world-class projects, but to tour them as a group led by experts was an incomparable and enchanting experience.

In between the visits to our “countless sites”, I greatly enjoyed our group discussions, the opportunity to reconnect with colleagues in the field, and to forge many new friendships, which I will no doubt continue to cherish personally and professionally. I am elated that the Victorian Society in America has been able to invest in creating an enriching new Summer School program and feel lucky to have benefitted from the exposure to such a range of interiors and ideas.

As always, the VSA’s thoughtful programming continues to broaden my understanding of the history and impact of the Victorian period in America.



Chicago, 8 attended

- Emily Banas, Providence, RI*
- Alexis Barr, Cold Spring Harbor, NY*
- Cynthia Heider, Baltimore, MD*
- Leslie Klingner, Asheville, NC*
- Jenna Krukowski, Oak Lawn, IL*
- Michael Rehberg, Lake Geneva, WI*
- Jeffrey Zurlinden, Chicago, IL*



Front row:
Richard Guy Wilson
Emily Banas
Tina Strauss
Catherine Miliaras
Alexis Barr
Cynthia Heider

Back row:
Jeff Zurlinden
John Waters
Michael Rehberg
Leslie Klinger
Jenna Kurkowski

In Memorium

Sallie Wadsworth

The Alumni Association was notified of the recent passing of Sallie Wadsworth, a long-time member of the Alumni Association, on November 22, 2017. Sallie attended the London Summer School in 1991 and the Newport Summer School in 1992. She was very active in both the VSA and the AA regularly attending the Annual Meetings and Study Tours of the VSA. She was a VSA Board member and long-time Treasurer of the VSA. She also served on the VSA Summer School Committee.

Notes of condolence may be sent to Sallie's husband:

Mr. Randolph Wadsworth
4099 Flinn Road
Brookville, IN 47012

The Alumni Association has received a memorial donation for a Sallie Wadsworth Scholarship Fund. If you wish to make a donation to fund a scholarship to a Summer School in memory of Sallie, checks payable to the **Alumni Association** can be sent to:

Alumni Association c/o David Lamdin
1515 N Kirkwood Rd.
Arlington, VA 22201-5233



Paul Duchscherer (1952–2017)

We remember our dear friend and long-time Alumni Association member Paul Duchscherer (Newport, 1991). Paul passed on June 20th from a brain tumor. Paul was an active member of Alumni Association of the Victorian Society Summer Schools and many other professional organizations. A San Francisco resident for over forty years, Paul was a gifted interior designer, historian, author, lecturer, and avid preservation proponent with an extensive working knowledge of historic architecture, design, decorative arts, and landscaping.

After graduating from the Rudolph Schaeffer School of Design in 1975, Paul embarked on a remarkable career that spanned designing for the renowned Bradbury & Bradbury Art Wallpapers Company to infusing authentic period-style into an array of historic buildings and private residences. Examples of Paul's work have been widely published in periodicals and books, and he was featured on such television programs as "This Old House" and "Curb Appeal".

The author of major publications, Paul was also an accomplished singer and pianist. He recorded a beautiful compilation of his favorite pieces from the American songbook, and at the end of his life he was working on a compilation of his favorites titled "Love Paul" that will be available in 2018.

Recently, he embarked on a family memoir detailing the veritable Eloise-like, but not like Eloise, childhood experiences he enjoyed as the son of a hotel executive. One amusing newspaper article of which Paul was particularly fond, "Family Home in a Posh Hotel," appeared in the 6 June 1965 San Francisco Chronicle. In it, the family's life in their seven-room Hilton Hotel suite is described and a conversation with a rather precocious 13 year old Paul is recorded.

Paul's true sense of home remained centered in two locations: San Francisco and Buffalo, New York, where his father's family settled in the mid-19th century. He retained an abiding affection for Buffalo and cherished halcyon memories of the family's summer cottage on nearby Grand Island. Paul always looked forward to "going home" each year for the Arts & Crafts lectures and workshops he led at the Roycroft Inn, the

famed Elbert Hubbard complex in East Aurora. It seems appropriate that Paul will be laid to rest at his family plot in Buffalo's historic, gracious, beautifully landscaped, and art-filled Forest Lawn Cemetery.

A Memorial Service in celebration of Paul's life and talents with over 200 of his family and friends was held in the San Francisco area on October 7. The courage, optimism and fortitude he displayed throughout his last six months proved an inspiration and comfort to all. Paul is survived by his husband, John Freed, his business partner and long-term friend Don Merrill, and a legion of friends. (*generously copied from a variety of sources*)

The Alumni Association acknowledges the very generous bequest that Paul left for future scholarship as well as the many memorial scholarships donations.

Gavin Stamp

Gavin Stamp, historian, writer and broadcaster, died on December 30, 2017, at age 69, following a battle with prostate cancer. Gavin was the director of the VSA's London Summer School and most recently led the Alumni Association's Study Tour of Northern England and the Lake District in 2014. He played a major part in the success of the VSA London program and will be sorely missed by the many students who had the privilege of studying with him.

Gavin was a leading voice for British architecture, the author of several important architectural history books, and the presenter of British television series including Pevsner's *Cities* and *Gavin Stamp's Orient Express*.

He studied at Dulwich College in south London, then at Gonville and Caius College in Cambridge, completing a PhD on the career of British architect George Gilbert Scott. After graduating in 1978, he returned to London to establish himself as an architecture historian and spokesperson. He wrote the "Nooks and Corners" column in politic magazine *Private Eye*, under the pseudonym *Piloti*. He also authored a piece in the *Spectator* in 1985 celebrating the design of telephone boxes by Giles Gilbert Scott, which led to 2,500 of them being given a heritage listing.

He co-founded the Twentieth Century Society (originally called the 1930s Society), was a key figure in the Victorian Society and also worked at the RIBA Drawings Collection, where his contributions included an exhibition about war memorials from the first world war. In 1990, he was appointed professor of architectural history at the Mackintosh School of Art at the Glasgow School of Art, where he became an influential lecturer. During this period, he lived in a house built by neoclassical architect Alexander "Greek" Thomson – so he established the Greek Thomson Society.

He authored numerous books over his lifetime, including "Edwin Lutyens: Country Houses (2001)", "Temples of Power: Architecture of Electricity in London (1979)", "The Memorial to the Missing of the Somme (2006)", and "Anti-Ugly: Excursions in English Architecture and Design (2013)".

Several friend's of Gavin have inquired about making donations to the Alumni Association Scholarship Fund in his memory, checks payable to the **Alumni Association** with the notation that it is In Memory of Gavin Stamp, can be sent to:

Alumni Association c/o David Lamdin
1515 N Kirkwood Rd.
Arlington, VA 22201-5233



Alumni News

Thanks to **Chris Pollock** (Newport, 2004 and London, 2010), the Alumni Association is making extra efforts to reach out to recent Summer Schools graduates to get them to renew their Alumni Association membership.

Sara Durkacs (Newport 2016) has agreed to become the new Membership Secretary for the Alumni Association. We deeply appreciate Sara's volunteering for this crucial task.



Sibyl McCormac Groff (London, 1982) has a recently published book entitled, *A New York Christmas: Ho-Ho-Ho at Gothamtime*. The book captures all of the magic, beauty and spirit of Christmastime in New York including the histories of Christmas traditions, notable sights, unusual holiday activities, and the joys to be shared by a lover of a New York Christmas. Copies are available from Amazon at: <http://amzn.to/2z441fy>

Thomas Jayne (London, 1984) is a Design Co-chair of the NYC Winter Antiques Show. Now in its 64th year, the fundraising event is for the East Side House, one of NYC's oldest not-for-profit community service organizations. Jayne is lending his voice to advocate for the use of historic art and antiques in contemporary interiors to highlight the critical work of the East Side House.



The Alumni Association has a new president! In September, **David Lamdin** (London, 2017 and Newport, 2015) accepted the request of the Alumni Association Board of Directors to assume the duties of president.

The Preservation Alliance for Greater Philadelphia gave a 2017 James Biddle Preservation Achievement Award to **Frank G. Matero** (London, 1982), Professor of Architecture, University of Pennsylvania, for a lifetime achievement in historic preservation.

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: Sara Durkacs, , *Membership Secretary* at this email: sdurkacs@gmail.com

Lynn Alsmeyer-Johnson
Alfred Baucom
Jeffrey Bostetter
David Brady
Steven Brisson
Katherine Brooks
Sidney Brown
Ashby Crowder
Angela Dason
Barbara Ecker
Valija Evalds
Trevor Fairbrother
Laura George
Connie Going
Nancy Goodman
Gina Grillo
Carolina Grossman
Nina Harkrader
Neil Harvey
Marie-Severine Hoare
Marcelene Jeffersonn
Britt-Inger Johannson

Paula Jones
Coert Krabble
Denise Laduca
Barbara Lanctot
Lori Laqua
Catherine Lenix-Hooker
Philip Leonard
Jerry Levine
Annabel MacRae
Cheryl Miller
Kathy Moses
Julie Nicoletta
Christine O'Malley
Jennifer Markas
Jansen Matthews
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
Michelle Walker
Elaine Weiss
Amy Weisser
Sarah Woodward
Stanley Yuan
Natalie Zmuda

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 has your current email address.

Call for Papers

Nineteenth Century, the semiannual, 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.

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

and email to: NineteenthCenturyMagazine@gmail.com

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 Lamdin at dalamdin@aol.com or at (703) 243-2350 to volunteer, or for further information.

We need fellow alumni to:

- Serve a three-year term on the board (Elections in 2018).
- Spread the word about the Summer Schools among friends and colleagues.
- Like the Alumni on Facebook and to post often on the Alumni site. TYPE “Alumni Association of the Victorian Society Summer Schools 1” in the search panel..
- 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 up to \$250 to offset the costs.
- Arrange special events for alumni in connection with an exhibition or lecture at your local museums and galleries.

2017 Alumni Association Annual Meeting

In connection with the 2017 VSA Annual Meeting and Fall Study Tour in NYC in early October, 2017, the Alumni Association attempted to conduct its Annual Meeting as required by our bylaws. Eight Alumni members and one guest attended the meeting held on October 6 at the Washington Square Hotel. However, the Alumni Association bylaws require 10 members to be present in order to conduct official business.

Those present discussed several issues including the Alumni Association report to the VSA Board on Oct 5th and the Alumni Association’s current financial status. Regarding the planned October 2018 Alumni Study Tour of Northern Ireland, it was noted that John Martine was working with our contact who organized our earlier tour of Ireland.

Agreement was reached on several issue including the need to amend the Alumni Association bylaws. The meeting was adjourned until May 2018 in Madison, WI when it will be continued, and we will again attempt to conduct our formal Annual Meeting. A local Madison Alumni Association member, *Jane Villa* (Chicago and London, 2016 and Newport 2017) is working on an event for the Alumni Association during the 2018 VSA Annual Meeting and Study Tour.

VSA 2018 Summer School

To apply or for more information about the Schools, go to the Summer Schools website at: www.VSASummerSchools.org

Applications are accepted now through March 1, 2018. Thanks to the generous donations by Alumni Association members, 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: Anne Mallek, Summer Schools Administrator, at Admin@VSASummerSchools.org

Please contact David Lamdin at dalamdin@aol.com, if you are willing to host a recruitment event. The Alumni Association will provide up to \$250 for these events and will help you send out the invitations.

Alumni Scholars' Postcards from the Field

Thanks to generous support of so many of our loyal alumni, the Alumni Association provided \$25,000 in scholarships for the 2017 Summer Schools.

Here are some comments from the field about their "life changing experiences."

"Thank you for your support for making my participation possible. Without your support, I could not have conducted such a major study."

"Have seen terrific things, many very useful for my work."

"This trip with the VSA touring Victorian architecture has been the experience of a lifetime for me. Thank you so much for giving me the opportunity to afford this wonderful program."

"It is such a privilege to have a scholarship. Everything we have done has been so worthwhile."

"That you for your help in funding my participation in the VSA Summer School program. Without your help, I would not have been able to immerse myself in Victorian sites and culture. I would not have been able to partake in the experiences that have transformed vital elements of my research and made important contacts for my future work."

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 by your faithful membership. Listed below are those who made additional donations to the Alumni Association's London, Newport, Chicago and General Summer Schools Scholarship Funds as well as to the Koch, Martine, Duchscherer, and Groff Scholarship Funds in the past year. We strive to make this list complete and accurate. More recent donations may not be included. Please let us know if you see any errors or omissions.

*Warren Ashworth
Jennifer Baughn
David Blackburn
Elizabeth Broman
C. Dudley Brown
Laura Camerlengo
Amy Coes
Mary Costabile
Sheila & Charles Donahue
Paul E. Duchscherer
Hank Dunlop
Sara Durkacs
Patricia & William Eldredge
Robert Furhoff*

*Nancy & Fred Golden
William Grasse
Shannon Grayson
Sibyl McCormac Groff
André Hoek
Katherine Hughes
Nancy Kilpatrick
David Lamdin
Geoff & Elizabeth Leckie
Lamar Lentz
Stephen Lomicka and Bruce Muncil
John A. Martine
Duane Myers
Danae Peckler & Michael Spencer
Helena & Gerald Peters
Phyllis Quinn
Gretchen Redden
Richard Reutlinger
Charles Robertson III
The Victorian Alliance of San Francisco
Roger Scharmer
Stephen and Marilyn Scott
Jeanne Solensky
Kristine Steensma
Joseph Svehlak
Donald Whitton*

Planned Giving

The Alumni Association of the Victorian Society Summer Schools greatly appreciates those who have thoughtfully remembered the Association in their will, trust, charitable gift annuity, IRA distribution, insurance policy, or retirement plan estate documents. We encourage those who have not yet done so, to consider this form of giving to help the Association fulfill its mission to provide funds for student scholarships to the VSA Summer Schools.

Facebook

The Alumni Association is on Facebook. Post your Summer School experiences and pictures. Keep up with fellow students.

GO TO FACEBOOK AND TYPE "Alumni Association of the Victorian Society Summer Schools 1" in the search panel..

2016 FINANCIAL STATEMENT

01/01/16 – 12/31/16

OPENING BALANCE

January 1, 2016 **\$42,779**

INCOME

Membership Dues	\$17,247
Donations	\$3,080
Study Tours	\$80,455
Events	\$0
Merchandise Sales	\$0
Investment	\$2
Miscellaneous	\$75
Total Income	\$100,859

EXPENSES

VSA Chapter Dues	\$100
Scholarship Donations	\$21,250
Events	\$2,233
Member Communications	\$1,363
Membership Solicitation	\$1,066
Miscellaneous	\$291
Advertising	\$0
SS Recruitment	\$745
Insurance	\$0
Study Tours	\$49,518
VSA Reimbursement	\$5,900
Total Expenses	\$82,466

NET INCOME **\$18,394**

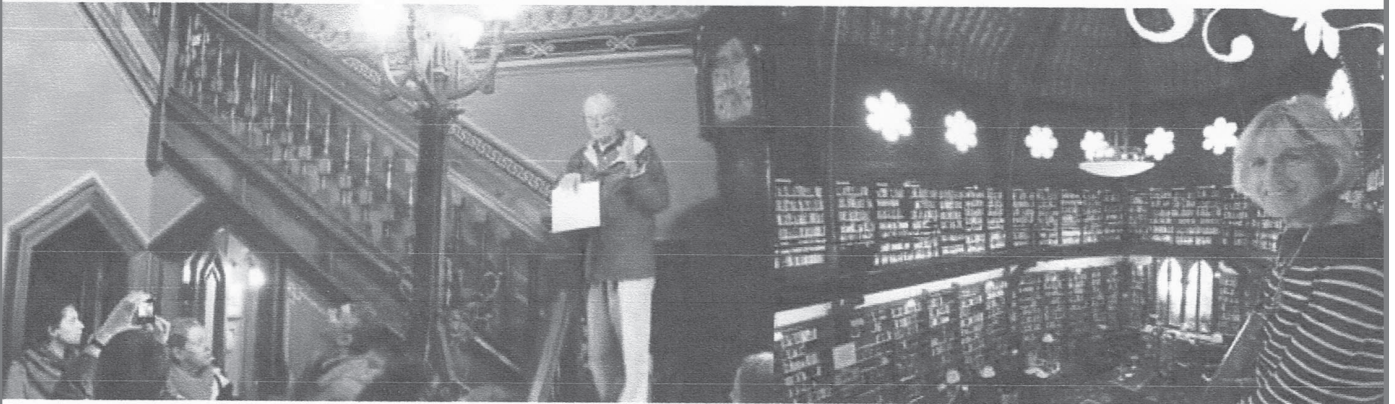
CLOSING BALANCE

December 31, 2016 **\$61,173**



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**

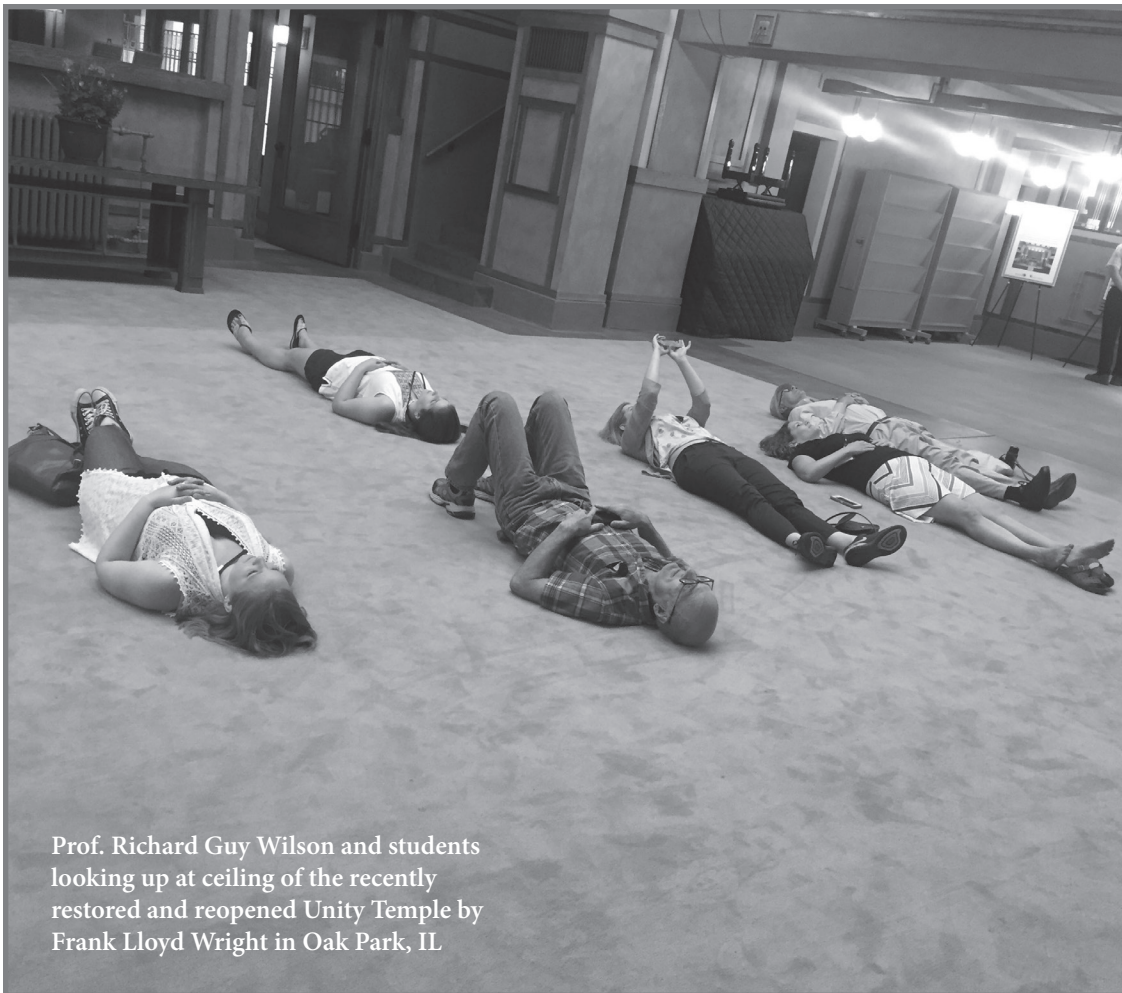
The Victorian Society engages in efforts to ensure the preservation and/or restoration of 19th century buildings throughout the U.S.

- **Chapter Affiliations**

Members enjoy an even greater variety of activities by joining both the national and a local chapter.

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

David Lamdin
President of Alumni Association
1515 N Kirkwood Rd
Arlington, VA 22201-5233



Prof. Richard Guy Wilson and students
looking up at ceiling of the recently
restored and reopened Unity Temple by
Frank Lloyd Wright in Oak Park, IL

