



VICTORIAN SOCIETY IN AMERICA SUMMER SCHOOLS ALUMNI ASSOCIATION

November 2009

Dear Fellow Alumni,

I am pleased to report that the Alumni Association had a great year thanks to your generosity and to the dedication of our hard working, volunteer board. Special thanks to Bob Chapman for his work on the renewal program, Jill Marie Lord for sending lots of e-blasts, Mary Miller for her financial expertise, Sibyl Groff for talking up the Summer Schools, John Martine for organizing the upcoming study tour to Argentina, Jerry Peters for helping to organize a recruitment event in Washington, D.C., and Tom McGhee for his ongoing support of Alumni Association activities.

We are fortunate that renewals remained strong despite the economy. A total of 205 households renewed their memberships in 2009, only a slight drop from the 213 renewals in 2008. The Alumni Association raised a total of \$16,745, \$10,715 from dues and \$6,030 from scholarship contributions.

In 2009, the Association was obligated to provide only one scholarship to each Summer School. Because of the many superbly qualified students who required financial aid and because of the extra money in the till, we were pleased to be able to award two scholarships totaling \$13,200. The generosity of Sallie Wadsworth and of those alumni who contributed to the Sibyl Groff Scholarship Fund enabled us to provide an additional \$5,635 in scholarships for a grand total of \$18,835.

The Alumni Association co-hosted events at both the Newport and London Summer Schools. Special thanks go to Pauline Metcalf for sharing her house in Exeter, Rhode Island, and to Kit Wedd, who organized the London event at Bedford House.

An exclusive private tour of the Loeb House in New York, which owners Margie and Michael Loeb have restored to its 1880's appearance, was held on February 25. Alumna Mimi Findlay arranged the tour and gave a special talk about the restoration project, which she spearheaded. A reception followed at Pauline Metcalf's apartment. The event raised \$1,412.88 for scholarships.

The 2009 Alumni Association Annual Meeting and Dinner, hosted by Summer Schools alumni Chris Szczesny-Adams and Christopher Adams in their charming Queen Anne house in Milwaukee, was greatly enjoyed by all. Because the hosts so generously donated the wine and fabulous food, the event raised \$1,375 for scholarships.

My goal to have our Annual Meeting and Dinner in an alumnus' private home has again been successful for the 2010 meeting. Sylvie and Bob Briber have graciously offered their 1820s house in the Stockade area in Schenectady, New York, where alumni will be able see a progression of modifications made in the 1840s, 1860s, and 1890s. **Save the date: Saturday, May 29, 2010.**

ALUMNI ASSOCIATION CHAPTER

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2010 SUMMER SCHOOLS ALUMNI ASSOCIATION ANNUAL MEETING SCHENECTADY, NEW YORK

May 29, 2010

The 2010 Annual Meeting and Dinner of the Victorian Society Summer Schools Alumni Association is scheduled for May 29, 2010, during the Annual Meeting of the Victorian Society in America in Albany and Troy, New York. Alumnus Bob Briber and his wife Sylvie are graciously hosting the event in their 1820s house in Schenectady's amazing historic Stockade area, which in 1962 became the first neighborhood to be designated a New York State Historic District. Modifications were made to the house in the 1840s, 1860s, and 1890s, and today visitors can follow the progression of changes. Proceeds from the event will benefit the Alumni Association Scholarship Fund.

Bus transportation will be provided from the VSA Annual Meeting headquarters hotel to the dinner. Look for more information about this event in the VSA Annual Meeting registration materials.

Alumni, please save the date!

2009 SUMMER SCHOOLS ALUMNI ASSOCIATION ANNUAL MEETING MILWAUKEE, WISCONSIN

Many thanks to Summer School alumni Chris Szczesny-Adams and Christopher Adams for hosting the 2009 Annual Meeting and Dinner of the Victorian Society Summer Schools Alumni Association this past May during the VSA Annual Meeting in Milwaukee, Wisconsin. Chris and Christopher served a delicious and elegant buffet and allowed the more than thirty alumni attending the event to wander through their beautiful 1899 home, the Frederick R. Buell Residence, a unique blend of the Queen Anne style with elements of the Arts and Crafts movement. Because of Chris and Christopher's generosity in providing not only the venue for the dinner but also the food and libations, all proceeds raised by the event will be used to fund scholarships for Summer Schools attendees.

ALUMNI ASSOCIATION OF THE VICTORIAN SOCIETY SUMMER SCHOOLS
2008 PROFIT & LOSS STATEMENT

1/1/08-12/31/08

INCOME

Dues	\$ 11,658
Scholarship donations	7,583
Programs/Events	
2007 Alumni Association Dinner, Napa, CA	1,400
Other	
CD Sales	540
Interest	173
TOTAL INCOME	\$ 21,354

EXPENSES

VSA dues	\$ 100
Newsletter	3,932
Operating	143
Membership renewal	1,235
Website	100
Insurance	255
Gifts	306
Entertainment	297
Summer Schools scholarships	
Alumni Association	11,000
Sibyl McCormac Groff	2,170
Other	3,250
Summer Schools	
Recruitment events	250
Newport Summer School reception	376
Tours	
Buenos Aires	2,500
Barcelona	14,602 ¹
Programs/Events	
Alumni Association Dinner, Napa, CA	50
TOTAL EXPENSE	\$ 40,565
NET INCOME/LOSS	- \$ 19,211

¹ The Alumni Association had outstanding bills related to the 2007 Barcelona Study Tour totaling \$13,260 as of 12/31/07, which were paid in fiscal year 2008.

2010 SUMMER SCHOOLS

Newport, R.I., – June 4 - 13, 2010 • London – July 10-25, 2010

VSA Summer Schools alumni are among the best recruiters of Summer Schools applicants. Please encourage your colleagues, friends, students, or fellow classmates to apply for the 2010 sessions and consider posting Summer Schools brochures at your institution, speaking about the Summer Schools at local universities, or hosting a recruitment event.

For additional copies of brochures and applications, please contact:

Susan McCallum
 Phone: (908) 522-0656
 e-mail: vsasummerschools@comcast.net

**2009
 SUMMER
 SCHOOLS
 SCHOLARSHIPS**

In 2009, 41 Victorian Society Summer Schools scholars, including 17 attending the London school and 24 enrolled in the Newport program, received a total of \$105,050 in scholarships. The Alumni Association extends its sincere thanks to the following donors for their generous contributions:

- In memory of Thomas Bennett
- William Dane
- Felicia Scholarship
- Mary Anne Hunting Foundation Inc.
- Keepers Preservation Education Fund
- In memory of Nancy Stevens McAleer
- Roger Redden Bequest
- John Simonelli
- VSA Alumni Association
- VSA Alumni Association/ Sibyl Groff Scholarship
- VSA Alumni Association/ Sallie Wadsworth
- Victorian Society Scholarship Fund Fidelity Charitable Fund
- VSA Metropolitan Chapter
- VSA Northern New Jersey Chapter
- VSA Ohio River Valley Chapter
- VSA Philadelphia Chapter
- VSA Washington DC Chapter
- Victorian Society Summer Schools Scholarship

SAVE THE DATES!

Tour of the Luce Center at the
New-York Historical Society
January 20, 2010

2010 Victorian Society in
America Annual Meeting, Al-
bany/Troy, New York
May 27-31, 2010

Alumni Association Annual
Meeting and Dinner
May 29, 2010

STAYING IN TOUCH

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

The Alumni Association again co-hosted successful recruitment events in Boston, thanks to the efforts of Ed Gordon, President of the New England Chapter, and in San Francisco, thanks to alumni Dick Reutlinger, who hosted the event in his amazing Burne/Reutlinger Mansion, and Hank Dunlop, who donated the food and drinks. This year, the Washington Metropolitan Chapter also hosted a recruitment event at Bruce Johnson's Summerville Mansion. Chicago alumni continued their efforts to distribute Summer Schools information to local universities and cultural institutions. Interested candidates were invited to a reception at the home of alumna Kathleen Murphy Skolnik.

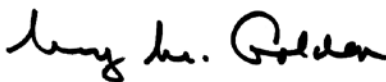
The need continues for alumni to spread the word about the Summer Schools. While applications remain steady, too many qualified students just are not getting the message. One of your responsibilities as an alumnus is to serve as an ambassador for the Summer Schools and promote the programs among your friends and colleagues. Please let me know if you are willing to pass out or post 2010 brochures and I'll arrange to send you a supply.

The Alumni Association will again help underwrite recruitment events planned for early 2010. If you are willing to host such a gathering, contact me at goldendirect@aol.com. And remember, the Alumni will provide \$250 to help defray the costs of these events and will send you a list of alumni in your area for the invitation.

Thank you again for renewing your 2009 Alumni Association membership and for making this year so successful. I hope you'll once again pledge your support as soon as you receive your 2010 renewal notice this January. Quick action on your part will save the expense of sending reminder notices, which means more dollars for scholarships.

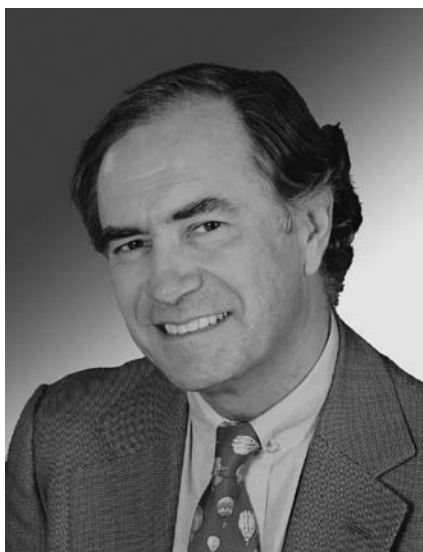
I wish you and yours a glorious holiday season and a happy, healthy 2010. I look forward to seeing you at the Annual Meeting and Dinner in Schenectady on May 29, 2010 and other events being planned for the year ahead!

All best,



Nancy McAleer Golden
President

CHRISTOPHER “KIP” FORBES



Christopher “Kip” Forbes

Christopher “Kip” Forbes, Vice Chairman of Forbes Magazine, was one of the moving forces behind the creation of the Victorian Society Scholarship Fund (VSSF). He served as President of the VSSF for thirty-four years, from its inception in 1974 to its transition to a Donor Advised Fund in 2008. Mr. Forbes’ enthusiasm for Victorian art and architecture, combined with his generous philanthropic spirit, guided the VSSF in raising substantial funds through its annual Teas. The monies raised have provided scholarships to the Victorian Society Summer Schools in Newport, Rhode Island, and London to hundreds of deserving graduate students and professionals in preservation and related fields. Recently, Mr. Forbes took time out of his busy schedule to reflect on his over thirty-year involvement with the VSSF and the Victorian Society in America.

How did you become involved with the Victorian Society in America and the Victorian Society Scholarship Fund?

I became interested in Victorian art when I was an undergraduate at Princeton. Because of my interest in the period, one day at lunch at a restaurant called La Côte Basque, Ben Sonnenberg, Helen Tucker’s father and the man who invented public relations, beckoned me over much to the surprise of my father, who was very impressed that this distinguished eminence, who had known my grandfather, was beckoning *me* over. “Young Forbes, I have something for you to get involved with. Prince Richard of Gloucester (he had not yet succeeded as Duke) and Nikolaus Pevsner are coming over to launch the Victorian Society in the United States.” As it was the *English* Victorian Society, it ruffled some feathers of the American Victorian Society. In the end we created the Victorian Society Scholarship Fund as a way of benefiting both the Victorian Society in the U.K. and The Victorian Society in the U.S., something they could work on jointly and set up as a separate corporation.

When Sir Nikolaus and Richard Gloucester came, we gave a Tea at the University Club on West Fifty-Fourth Street, the first in a long series of Teas. We decided Teas were appropriate for things Victorian *and* we were not competing head-to-head with the normal big charity balls. We could charge an affordable price and over the years we finally succeeded in raising the current substantial endowment.

Why did you become interested in Victorian art while studying at Princeton?

There were two seminal books that inspired me: Graham Reynolds’ *Victorian Painting* and Jeremy Maas’ *Victorian Painters* (one of them I bought in a bookstore in Bermuda when we were sailing the *Highlander III* across the Atlantic in 1967). I was blown away by the books’ fabulous images. I liked them because you didn’t need a psychologist to tell you what you should be feeling when you looked at them.

At that time, only part of one lecture in “Art 101” was devoted to the nineteenth-century. After Turner they mentioned a couple of other artists and that was about it. I became fascinated with the period and got permission to take Allen Staley’s course at Columbia University. I persuaded my father that for the price of one Monet, we could have the best Victorian painting collection in North America—which promptly moved back to the U.K. once we bought Old Battersea House in 1975.

What are your hopes for the Victorian Society and the Summer Schools Program?

My main hope for the organization has already been fulfilled. The original effort of the Victorian Society was to teach people to appreciate Victorian architecture and understand its aesthetic. When we started in the seventies, the mindset was “Oh God, that’s so ghastly, who cares if it’s torn down?” To a large degree that battle

FORBES (continued on page 17)

LOEB HOUSE TOUR BENEFITS VSA SUMMER SCHOOLS

Members of the Summer Schools Alumni Association joined fellow alum and interiors historian Mimi Findlay this past February for a tour of the Aesthetic Movement (1865-1885) interior of the Loeb House, a private townhouse on New York's Upper East Side. Mimi's firm, Mimi Findlay Antiques/Design, was part of a team commissioned by the owners of the townhouse to recreate a period Aesthetic interior. Other members included David Scott Parker and John Wasilewski, project manager, of David Scott Parker, Architects, and contractors Jim Boorstein and Anthony Lefebre of Traditional Line.

The house was one of nine row houses constructed on an Upper East Side block by architect and developer Robert B. Lynd and his brother and was completed in 1882, almost twenty years before most other single-family homes appeared in that area. The first residents, Francis W. and Laura Williams, may have been responsible for commissioning the unusually extensive Aesthetic carved woodwork of the interiors. Although subsequent owners introduced changes in the décor, much was preserved, and the house remains one of the most exceptionally intact examples of the Aesthetic Style of architecture and interior design in the United States.

The renovation project began approximately ten years ago. The first year was spent planning, acquiring building and Landmark approvals,

and assembling the vast team of craftsmen and artisans—woodcarvers, metal workers, period historians, paint researchers, stained and etched glass makers—required for the restoration. Through extensive research and clues from walls and moldings carefully stripped to reveal their secrets, the interior decoration—wall fabrics, papers, and stenciling—was faithfully recreated to its 1882-1889 appearance, with further embellishments. Researchers discovered that many of the original interior architectural features appeared to have been influenced by the work of Bruce Talbert, English architect and designer, whose books of interiors were published in Boston in the 1870s.

The house is now completely furnished with electrified 1880s American gasoliers and sconces and a developing collection of American paintings. All formal spaces contain American furniture and accessories from the Aesthetic Movement, including many examples crafted by the Herter Brothers of New York. Antique oriental and needlepoint carpets, electrified period table lamps, and a collection of nineteenth century English and American ceramics accent the furniture and walls and create a magical return to the past.

Following the tour, Pauline Metcalf hosted a reception at her Upper East Side home, where alumni had the opportunity to renew acquaintances with other Summer Schools attendees. Among the guests was Argentine

architect and preservation specialist Fabio Grementieri, who has been working with John Martine on the itinerary for this year's Alumni Association Study Tour to Buenos Aires. Fabio gave the group a preview of this exciting trip.

All proceeds from the tour and reception went to fund Summer Schools scholarships. Thanks to the townhouse owners for allowing Alumni Association members to view their beautiful home, Mimi Findlay and Anthony Lefebre for their expert commentary, and Pauline Metcalf for her gracious hospitality.



Contractor Anthony Lefebre of Traditional Line and interiors historian and Summer Schools alumna Mimi Findlay at the Loeb House.

SUMMER SCHOOLS ALUM OFFERS TOURS OF NEW YORK FOR BENEFIT OF SCHOLARSHIP FUND: BEAUTIFUL BROOKLYN HEIGHTS TOUR

Saturday, May 15, 2010

In appreciation for the scholarship alumnus Joe Svehlak received to attend the London Summer School, he has generously offered to lead a special tour of Brooklyn Heights to benefit the Alumni Association Scholarship Fund on Saturday, May 15, 2010 from 10:00 AM to approximately 12:30 PM.

Starting in Brooklyn's Civic Center, the tour will sample some of the glory of old Brooklyn, as we stroll the lovely tree-lined streets of New York City's first suburb and first landmarked district. More than half of its 1,100 landmarked buildings predate 1860. View some great civic, commercial, and religious landmarks and enjoy spectacular vistas of New York City and harbor from the Promenade. Hear about many famous people, merchants, preachers, writers, and artists who have made Brooklyn Heights their home. The tour will end on Montague Street where you'll be on your own for lunch at a variety of international restaurants.

Fee: \$25 per person donation to the Alumni Association of the Victorian Society Scholarship Fund.

RSVP: Nancy Golden, goldendirect@aol.com, phone 805 563-2315

PRIVATE TOURS OF NEW YORK

Joe Svehlak has also offered to lead private tours of Brooklyn, Manhattan, Harlem, Coney Island, or any other area of interest for groups of four or more Summer Schools alumni and their guests visiting New York. Joe will generously donate the \$25 per person fee to the Alumni Association Scholarship Fund. Contact Joe at 718 855-7354 to make arrangements for your special tour.



2009 ALUMNI ASSOCIATION STUDY TOUR BUENOS AIRES, ARGENTINA

The 2009 Alumni Association Study Tour headed to the Southern hemisphere this year to visit captivating Buenos Aires, Argentina. Assisted by local guide Fabio Gremetieri, an architect and historic preservation specialist, Study Tour Director John Martine prepared a full and exciting itinerary focusing on a wide variety of Argentine architecture and culture. In addition to visiting the Argentine capital, tour participants also traveled to the outlying cities of La Plata and Rosario. See next year's Alumni Association newsletter for a report on this exceptional trip.

THE TEACHER AND THE SUMMER SCHOOL

Richard Guy Wilson, Director, VSA Newport Summer School



Richard Guy Wilson

Richard Guy Wilson, Commonwealth Professor of Architectural History and Chair of the Department of Architectural History at the University of Virginia, has been directing the Newport Summer School for more than two decades. The opportunity to listen to Richard's superb lectures and to accompany him as he guides students through the charming streets of Newport is one of the primary attractions of the Newport program. In this issue of the newsletter, Richard addresses the multidimensional nature of the Newport experience.

Over the years I have been asked many times, What is the purpose of the Victorian Society's American Summer School? The following answer lies hopefully somewhere in between a short quick response and the long-winded, professorial dissertation.

The short answer, but the essence, is to teach or to create an awareness of the special character of the arts of the Victorian period, with an emphasis on the architecture, landscape, furniture, interiors, and other elements of the city in which we are located—Boston, Philadelphia, and for the past twenty-three years, Newport, Rhode Island. In many ways, the major theme of the course, and also the big draw, is the architecture, the impressive houses, cottages, and mansions designed by Richard Upjohn, McKim, Mead & White, Richard Morris Hunt, and other leading nineteenth century architects. The architecture, along with the landscapes and gardens designed by Frederick Law Olmsted and Nathan Barrett and the interiors and furniture of Jules Allard, Ogden Codman, and others, is a major focus of the Newport program. Newport has more great architecture and associated elements per square foot than any other American city!! But behind this quick overview lies a host of other perspectives and themes.

One issue is the term Victorian. Strictly speaking, it refers to the time of Queen Victoria's reign, 1837-1901, but for most Americans it is associated with the period from after the Civil War to the start of World War

I, or from 1865 to 1914. This period has also accumulated a host of other names, such as the Gilded Age, the White, Brown, and Mauve decades, the American Renaissance, and the age of Energy, Opulence, and Conspicuous Consumption. However, the Newport Summer School is not limited to this period. It extensively addresses the early decades of the nineteenth century and even earlier eras as well as designs from the 1920s and even beyond.

Background is important to understanding, and Newport's prominence in design and the arts came much earlier than the nineteenth century. It is sometimes surprising for students to learn that Newport was the third or fourth largest trading port in the British Empire. It was also a hub of



Samuel Tilton house. Photo by Warren Ashworth.

revolutionary activity in the 1770s. The remains from this time period are impressive. Newport boasts one of the largest collections of Colonial American buildings and major monuments, such as the Old Colony House and Trinity Church by Richard Munday and the Redwood Library, Touro Synagogue, and Brick Market by Peter Harrison. The city also produced some of the finest furniture of the eighteenth century, and the chance to see Townsend and Goddard desks and chairs up close along with what are probably the earliest surviving examples of interior wood graining and wall painting from the seventeenth century helps to put the later—Victorian—period in perspective. Perhaps the finest examples of sculpture from this time, i.e., gravestones, were also made in Newport.

Literature is an important perspective in trying to understand any historical period and for the Victorian period in Newport, it is essential. Students are asked to read a novel by Edith Wharton and a novella by Henry James. Because both authors lived in Newport and Edith Wharton wrote *The Decoration of Houses* with Ogden Codman during her time there, these readings help to provide context. In addition, James's work from this time contains the beginning of themes that will preoccupy him for the rest of his life. Newport was a major literary center with many of the leading figures of the nineteenth century either living there or spending time there during the summers. You can see the stage where Oscar Wilde addressed a summer audience, look at the rock on which Bishop George Berkeley sat and composed one of the earliest poems written in America, and, if you wish, even sit in Julia Ward Howe's pew in the Channing Memorial Church.

Newport was also a center for American painting, both in the eighteenth

and the nineteenth centuries, and works by Gilbert Stuart (a local boy from across the bay who trained in town), John Kensett, and William Trost Richards are well represented in many American museums. Most American artists visited the city, but it also produced some painters not as well known but very significant, such as Jane Stuart, Gilbert's daughter, who was one of the earliest women to succeed in the field. Between the Newport Art Museum housed in Hunt's Griswold house, other collections, and William Varieka's wonderful art gallery, students have the opportunity to study some gems of American art.

Another theme in Newport is the development of opalescent (or luminescent) stained glass, or what became known internationally as "American glass." Opalescent glass is one of America's major contributions to nineteenth century art and Newport was a center for this art. John La Farge, who created it, spent much of his time in town, living with his wife and other partners. Stained glass is, of course, not that well known or studied, but it was a major art form and Newport provides the opportunity to see a wide variety. In addition to the work of La Farge, masterpieces by D. Maitland Armstrong can be seen at St. Columba's Chapel in Middletown, which has perhaps the best jeweled glass anywhere, and Fairhaven has an amazing set of Tiffany windows that will take your breath away.

Newport, of course, does not exist in isolation, and another theme over the years has been the exploration of the surroundings—farmlands, country estates, or the mill towns that provided the source of the area's wealth. Great examples of Egyptian Revival smoking rooms for the men exist, along with music rooms for the women, and the earliest surviving shopping arcade in the United States can be



Samuel Tilton house. Photo by Warren Ashworth.

found in Providence. Another theme explored during past summer schools is the impact upon a town of a family, such as the Ames of North Easton, who commissioned great works of architecture. Much less well known, but equally significant, is the work in Fairhaven made possible by the wealth of Henry Huttleston Rogers and the architectural talent of Charles Brigham. The Vanderbilts were not the only people who commissioned architecture!!!

Of course, there are other themes I've just touched upon that could be expanded, but the real point is that the intention of the Summer School is not just big rich people's "white elephants" as Henry James labeled them, but the multidimensional nature of the arts and the context of the place and its many periods.

NERD CAMP, BEFORE AND AFTER

Warren Ashworth, *Newport, 2009*

In 1893 Edith Wharton expressed the idea that a woman might be compared to a house full of rooms. Writing in the short story “The Fullness of Life,” she imagined the compartments of a woman such as a front hall for greeting people, a drawing room for entertaining, a nursery for nurturing children, a kitchen for preparing nourishment, and so on. And far away, she wrote, “in the innermost room, the holy of holies, the soul sits alone and waits for a footstep that never comes.”

This salient note came in Richard Guy Wilson’s very last lecture on the final day of the Victorian Society Newport Summer School. Salient because it helped clarify something that had bewildered me. Just the night before I had finished Wharton’s *The Age of Innocence*, published in 1920 (belatedly alas, since it was assigned reading and we were to have finished *before* we got to the program). I was left devastated and completely confused. At the end of this exquisite book, Madame Olenska, the great love of our protagonist Newland Archer, waits upstairs in her Paris apartment while he sits on a park bench outside debating whether to go up and consummate the love that once so inflamed them both. But after a long while he gets up, turns away, and goes back to his hotel. Why didn’t he go up? It would have been so easy, so right, so natural.

That morning Professor Wilson’s reference, in his elegant fashion, to



Griswold House, Richard Morris Hunt. Photo by Warren Ashworth.

an obscure 1891 essay led me to understand how Wharton’s Pulitzer Prize winning novel, published some 30 years later, ends with the heroine “waiting for the footsteps that never come.” At that moment of the lecture it became clear to me that she wrote the book to work out that very idea. This was just one of many moments over the ten days of the summer school program when clarity suddenly dispelled clouds of confusion.

Coincidentally, 30 years is about how long it has been since the acorn of what is now the oak of my passion for architectural history sprouted. It was in 1978, the year I graduated from architecture school, that I started making a record of the rampant

diversity of American house forms. As I drove around the country looking for the perfect job, I began taking photographs and making sketches of houses I admired. I was drawn to them for their elegant proportions, fine details, or just because the personality of the house spoke to me. I put these in a series of notebooks, not even knowing why. My kids and architectural career left little time to wonder about it. I rarely even had time to paste the pictures in, and they would gather between the bindings. But during vacations over the years, the family got quite used to my pulling the car over on some country road, backing up 50 feet, and hopping out to take a picture of a house, which I would add to the notebooks.



*Casino, McKim, Mead and White.
Photo by Warren Ashworth.*

I came late to scholarship. I realized four years ago that I should try to fathom why I had hundreds of photographs and sketches of houses. So I took up the study of architectural history, focusing on the invention of balloon framing and its subsequent influence on house forms.

Before going to the Victorian Society Newport Summer School, which my grown children dubbed Nerd Camp, I had been gathering disparate facts about the evolution of American domestic architecture. I had done some research and some writing, had attended a conference, and had applied to graduate school to pursue a Masters degree part-time. Having heard Richard Guy Wilson lecture twice, I had a hint of the treats in store. Furthermore, the Historic House Preservation conference I had attended was held on the Salve Regina campus, so I was familiar with its glories. But I was not prepared for the innumerable connections I was to make with people, architecture, and ideas.

During our ten days I met many people pursuing the same interests

as mine. How extraordinary to walk into a (never open to the public) classic nineteenth century house with 33 other people and find a group of them next to me *also* photographing the cast Aesthetic Movement silver plated butt hinges. This is just not the stuff that makes most people vibrate with excitement. But our group was palpating regularly.

The before and after of my architectural knowledge is night and day. I knew, I thought, a good deal about American domestic architecture. But I was delighted at how much more there was to learn. I had, for instance, seen photographs of the F. L. Ames Gatehouse in Easton, Massachusetts, designed by Henry Hobson Richardson, in various texts. So, as we drove up to it, I was not expecting to be stunned almost to tears by the real thing. And since only one view is ever published, I was astonished to discover exquisite details around the back and within the house. In addition, standing on the lawn chatting with the direct descendant of the owner about her

grandfather's remarkable working relationship with Mr. Richardson is incomparable in terms of a learning experience.

The lectures, however, really brought everything into focus. Learning the details of Charles Follen McKim's life, having stood in front of his nascent work the day before, makes an indelible impression about the man. Then, hearing the details about the partnerships (and concluding that it is probably a bad idea to marry your partner's sister), based on primary source material such as letters, invoices, and client correspondence, from the author of the definitive book on McKim, Mead and White is pretty good stuff.

After 30 years of vague interest in architectural history, these ten days with the Victorian Society in America Summer School have helped make palpable the scope and range of my future in architectural history like no other course could have. I recommend it to nerds everywhere.



Newport House, McKim, Mead and Bigelow. Photo by Warren Ashworth.

VICTORIAN IMMERSION: THE 2009 LONDON SUMMER SCHOOL

Erica Morawski, *London, 2009*

As we gathered together on the first day of the thirty-fifth Victorian Society in American London Summer School, most of us jet-lagged and disoriented from travel, I don't think any of us were fully prepared for the adventure and excitement that lay ahead. The next two weeks would prove to be action-packed and unforgettable as we dined, roomed, traveled, learned, and discovered together. Some of us knew we would encounter familiar faces on the trip, most of us found we were connected to others through shared acquaintances and experiences, and all of us made new friends and connections that will continue. That first trip from our home base, the Methodist International Centre (MIC), to the Art Workers Guild, led by the patient and charming Liz Leckie, proved to be symbolic of the many forays into London we would take together. After receiving our program schedules, listening to a few introductory lectures, and meeting our intrepid leader, Kit Wedd, over Pimm's cups, we returned for a night's rest at the MIC, eager for the adventure to come.

Our first full day of the program was typical of the trip overall—busy from start to finish, with a well-organized schedule that took us all over the city and beyond! That morning, like many others, started over coffee, tea, and the expansive breakfast spread at the MIC cafeteria. We spent the time getting to



Liverpool Street Station. Photo by Erica Morawski.

know one another better and trying to wrap our heads around all of the activities planned for the day. Oyster cards in hand, we braved the tube to meet Kit for a tour of Liverpool Street Station, followed by visits to the Columbia Road flower market, the Boundary Street Estate, and the Gelfrye Museum. After a picnic lunch, we were whisked onto the coach (our home away from our MIC home) for a much-anticipated trip to Red House, Philip Webb's residential design for William Morris.

Days spent in London were fast-paced and lively, punctuated by picnic lunches and lectures with tea at the Art Workers Guild. Presented by expert scholars, the lectures addressed such

topics as "The Garden City Movement," "London Clubs," and "The Arts and Crafts Movement." Highlights of our time in London included a trip on the London Eye, a special access tour of Westminster Palace (courtesy of Rosemary Hill), a walking tour of Albertopolis, the exhibition *J. W. Waterhouse: The Modern Pre-Raphaelite* at the Royal Academy (with a wonderful introduction by Peter Trippi), and Sir John Soane's Museum. No matter how late these jam-packed days went, the amenable kitchen staff at the MIC, and Liz's foresight to call ahead, meant we always had a selection of hot food waiting for us at the end of the day.

Our time in London was interspersed with various day excursions outside

of the city. Day trips took us to such locations as Brighton and Hove, where we were awed by the opulence of the Royal Pavilion and treated to a tour of a Regency Townhouse. That day also included a stop at Philip Webb's charming Standen, which immediately won the hearts of many. Another day involved a trip to the bustling academic mecca of Oxford, where we were treated to a tour of the colleges and city sights and learned the hard way what happens if you step on the grass!

Our journey north, led by the erudite and accomplished Gavin Stamp, was the highlight of the program for many. The five-day jaunt took us to Birmingham, Liverpool, Manchester, and everything in between! In Northampton we toured Macintosh's incomparable 78 Derngate, followed by our arrival in Birmingham where some enjoyed a walking tour with Alan Crawford while others took a tour of the back-to-backs. We had a delicious Thai buffet dinner at the Barton Arms, where Alan lectured us on pub history

and we got to use the snob screens when ordering our pints. Our trip included visits to a remarkable variety of churches, from the delightful country church of All Saints, Denstone, to the massive Liverpool Cathedral, to St. Giles, Pugin's masterpiece in Cheadle. Walking tours of the various cities we visited were also complemented by a ferry ride across the Mersey and visits to the Lady Lever Art Gallery in Port Sunlight, the Manchester City Art Gallery, and a tour of Manchester Town Hall. Evenings on our trip north often included optional trips to some of England's finest Victorian pubs, where we soaked up the atmosphere over a Pimm's and lemonade. Thanks to Liz and Kathleen Bennett's tireless counting to make sure everyone was accounted for, and our fearless coach driver John (who refused to let mechanical problems affect our schedule), we stayed on schedule and no man or woman was left behind!

Our final day of the program took us on a day trip to Surrey, where we visited the enchanting gardens of



Port Sunlight. Photo by Erica Morawski.

Munstead Wood and took in our last specimen of Edward Burne-Jones windows and George Gilbert Scott architecture in the church of Saint John the Baptist in Busbridge. Followed by a hard hat tour of the renovation efforts at the Watts Gallery and a visit to the unparalleled Watts Memorial Chapel, we finished our day with a stop at C. F. A. Voysey's Norney Grange. Thanks to the gracious hospitality of Mr. and Mrs. Russell Clapshaw, we enjoyed an unforgettable tour of the house and celebrated the completion of our trip with a tea on the grounds. Kit adroitly rectified the shipment of nappies we received instead of our picnic supplies, and we were soon enjoying a full spread while we received our diplomas. As we rode the coach back to London for our last night at the MIC I contemplated what savvy travelers we had become and how much we had seen in the last two weeks. But what made the trip memorable wasn't just how much we had seen, but how we had seen it and who we had seen it with—eager to experience everything up close and discuss it all with each other, we truly were a group of compatriots tireless in our love for all things Victorian!



Munstead Wood. Photo by Kathleen Bennett.

NINE DAYS OF NEWPORT

Anne Mallek, *Newport, 2009*

This past summer, from late May to early June, thirty-three students and professionals from a diversity of fields and organizations, including education, preservation, museums, architecture, and law, gathered in that most rarefied of Gilded Age outposts, Newport Rhode, Island, to convene the 29th Annual American Summer School of the Victorian Society in America. When we picked up our schedules that first day, I'm not sure that any of us would have imagined that so much information and experience could be packed into nine days. Ah, we of little faith! Between early morning bus departures and evening lectures and receptions, as well as the unflagging energy of our erudite and bowtie-clad leader Professor Richard Guy Wilson (or "Richard"

as he insisted we call him), we viewed no fewer than eighty buildings in ten towns and cities!

Early days of the course were spent familiarizing ourselves with the lay of the land—from the fascinating collection of historic buildings on the Salve Regina University campus and homes on nearby Bellevue Avenue like The Breakers, Cornelius Vanderbilt's seventy-room, four-storey "cottage," and the breathtaking Cliff Walk, to the markets and shops in town (for food staples and the occasional Newport sweatshirt purchase for those who had packed for warmer weather). Our first morning began in O'Hare Hall, a 1960s structure built in the shadow of the magnificent red sandstone Vinland estate with its

formerly Nordic-themed interiors, much of which has been removed and sold, including stained glass windows by the English Arts and Crafts firm of Morris & Company and murals by English illustrator Walter Crane. Here we would meet on a nearly daily basis for a fascinating array of lectures that introduced us to Newport's colonial history (its golden age), the rise of its social and architectural "Gilded Age," the histories of its most prominent architects and decorators, such as Morris Hunt, Ogden Codman, and Edith Wharton, as well as the influence of Japanese design and a fascinating discussion of the "architecture of servitude," detailing the extensive research and documentation in recent years of servant perspectives and spaces by the Preservation Society of Newport County (PSNC). While Richard was our primary guide and lecturer (and we were all quick to comprehend why his students at the University of Virginia will sign up for every one of his courses, required or not), we also benefited from the expertise of other local scholars, authors, and the curators and staff of the PSNC.

Our minds teeming with new ideas and images, off we went to tour Newport's rich architectural history, beginning with the eighteenth century Trinity Church (1725) and Redwood Library (1747-50) to Hunter House (ca. 1748), where the PSNC had its beginnings, successfully saving this important harborfront home in 1945. The preservation of this early history, largely from benign neglect in the



Ames Gate Lodge, Henry Hobson Richardson. Photo by Caroline Hannah.

late eighteenth and early nineteenth centuries, would provide significant inspiration for later architects, especially Charles Follen McKim of the New York-based firm of McKim, Mead and White.

Newport also bears the imprint of one of America's greatest architects, Henry Hobson Richardson, with whom both McKim and White trained. The William Watts Sherman house (1875-76) is a beautiful example of the work of all three men, both in its remaining interior decoration and the stone and shingle-clad exterior which marks the beginning of the Shingle Style. We covered a great deal of ground in these early days – largely on foot – which quickly proved the point that Newport is an amazingly well-preserved microcosm of American domestic architecture. We were also treated to curator-led tours of The Breakers as well as the Isaac Bell and Kingscote houses (the latter two designed/enlarged in the early 1880s by McKim, Mead and White). The successful preservation and operation of many of the great estates in Newport is a testament to the work of the curators, staff, and membership of the PSNC, with whom we were given the opportunity to mix and mingle at a beautiful reception at The Breakers one evening.

Fortified by our extensive survey of Newport, ensuing days were given over to canvassing areas around and beyond Rhode Island—this time by bus—including Bristol, Providence, and Middletown, where we visited the privately owned and preserved Seven Oaks (1873), the impressive Providence City Hall (1874-78), and the Henry Lippett house (1863) with its phenomenal examples of faux-grained paneling. Then on to Massachusetts and the cities of New Bedford, Fairhaven, and the wealth of Richardsonian buildings in North



Griswold House, Richard Morris Hunt. Photo by Warren Ashworth.

Easton, including the imposing Ames Gate Lodge (1879-81) with its dramatic stone arch and red-tiled roof, its Olmsted-designed landscape, and carvings by sculptor Augustus Saint-Gaudens.

Another essential and unforgettable aspect of our tour was the ecclesiastical buildings – we visited at least one a day, our “dose of religion,” as Richard called them. As astonishing as the array of domestic architecture in the areas we visited was the variety of sacred buildings, from the Minton tile work in St John’s Church (1891-4) to the La Farge windows and interior design of Newport’s United Congregational Church (1857; decorated 1880); from the towering Gothic Revival Unity Church (1875) in North Easton to the more intimate but no less breathtaking interiors of St Colomba’s Chapel in Middletown, Rhode Island (my personal favorite for

its eight small but stunning opalescent windows designed by David Maitland Armstrong for Tiffany Studios).

No less important than the architecture were the many guides, caretakers, homeowners, librarians, and local historians, who met us at these sites, giving us special access to buildings, sharing their passion, knowledge, and time, and leaving us with the unique insights and experience that makes these summer schools so valuable. Equally enjoyable were the many evening receptions, often in private historic homes, and, of course, our final party, where the thirty-three of us were divided into teams representing prominent Newport families or architects to play a round of Family Feud, our host being none other than Richard himself. I know we are all grateful to him and to the VSA for proving to us just how enlightening and entertaining nine days could be!

VSA CHAPTERS AND SUMMER SCHOOL ALUMNI EXPAND RECRUITMENT EFFORTS FROM COAST TO COAST

This winter, Victorian Society in America chapters in New England and Washington, D.C. and Summer Schools alumni in Chicago and San Francisco joined with the Victorian Society Summer Schools Alumni Association to sponsor recruitment events aimed at attracting candidates for the London and Newport Summer Schools.

Boston Alum Opens Back Bay Home for New England Chapter Recruitment Event

Edward Gordon

On Sunday evening, January 11, the New England Chapter of the VSA hosted an event showcasing the Society's Summer Schools in London and Newport. The site of the recruitment event was the Back Bay residence of New England Chapter board member Ellen Marie Demeter. Ellen is an interior designer and award winning creator of Victorian style porcelain dolls. She generously welcomed chapter members and potential Summer Schools students on the parlor floor of her 1869 Beacon Street row house in rooms brimming with European and American antiques and spectacularly decorated for the holidays. Seventy-five guests enjoyed hors d'oeuvres followed by a buffet dinner in a dining room overlooking the Charles River esplanade.

Among those singing the praises of the London and Newport VSA Summer Schools were architectural historian Jim Buttrick, Newton Historical Society board member Sheila Donohue,

and curator Cheryl Robertson. Compelling reasons set forth for applying for these programs included access to historic properties under private ownership, the opportunity to meet learned individuals from all over the world, and the extraordinary educational aspect of the program thanks to lectures provided by Professor Richard Guy Wilson and others drawn from a variety of academic disciplines.

The event was a wonderful way to end the holiday party season in Boston while raising awareness about the VSA Summer Schools and helping to increase enrollment in these fabulous programs.

Chicago Alums Host Prospective Summer Schools Students

Kathleen Murphy Skolnik

During late 2008 and early 2009, Chicago alumni continued their outreach efforts by distributing information

about the Summer Schools to local universities and cultural institutions and offering to speak about the Summer Schools to classes and informal student gatherings. On February 11, candidates who expressed an interest in the Summer Schools were invited to the home (decidedly non-Victorian but a great view of the city and Lake Michigan) of alumna Kathleen Murphy Skolnik to learn more about the programs from past attendees.

Prospective students sipped wine and munched hors d'oeuvres while listening to a presentation that highlighted Summer Schools sites in London and Newport. VSA alums Mary Miller and Monica Obniski shared their experiences in Newport and London and answered questions about logistics and practical issues like food and lodging. The Chicago area alums are delighted to learn that two of their guests that evening, Margaret Denny and Erica



Prospective summer schools candidates from Chicago with alumna Kathleen Murphy Skolnik (second from right). Photo by Mary Miller.

Morawski, attended the 2009 London Summer School.

Burne/Reutlinger Mansion Once Again Opens its Doors to Bay Area Summer Schools Candidates

Nancy Golden

On January 16, Dick Reutlinger and Hank Dunlop co-hosted a reception in San Francisco at Dick's historic Burne/Reutlinger Mansion, which was featured in the August 2005 issue of *Antiques Magazine*. Over twenty-five alumni and prospective Summer Schools students had a grand time connecting, exploring Dick's amazing house, and listening to Merle Easton's talk about her experiences at the Newport Summer School in 2008. Paul Duchscherer and Roger Scharmer also added wonderful details about the Newport Summer School and the Alumni Study Tours, and Hank Dunlop related his "life-changing" experiences at the London Summer

School. Stephen Haigh's revolving slide show displayed photos he had taken during the 2007 Newport Summer School. All prospective students left armed with brochures and copies of the alumni newsletter, and many of them indicated they would apply. Many thanks to Dick for sharing his wonderful house and to Hank for providing the wine and food for the third year in a row!

Washington Metropolitan Chapter Holds Recruitment Event at Turn-of-the-Century Mansion

Jerry Peters

The Summerville Mansion was the location of a VSA Summer Schools recruitment reception hosted by the Washington Metropolitan Chapter this past January. The Summerville Mansion is a 1900 brownstone and brick townhouse built for Thomas Summerville of Summerville Plumbing Supply and now owned by Bruce

Johnson, an architect and member of the chapter. Its elegant features include custom woodwork, a carved fireplace in the main stair hall, Gothic tracery, and inlaid Italian mosaic floors.

The chapter's 2008 Newport scholarship awardees, Marissa Hershon and Natillie Rauch, both from the Corcoran College of Art + Design / Smithsonian Associates Masters Program in the History of Decorative Arts, spoke to the attendees and showed slides from the Summer School. Their comments provided two very complementary viewpoints of the program. In response to the questions that followed, Jennifer Adams described her experience at the 2007 London Summer School. Many of the other attendees were alumni of previous schools who took the opportunity to compare notes and provide personal details about their Summer Schools.

FORBES (continued from page 5)

has been won. Economic imperative still means that nineteenth-century buildings will be lost but not because people think they're ugly. If anything, I think the architecture most at risk is that of the fifties and sixties which is carelessly being torn down. We are losing some great buildings and we will likely lose more, including Albert Ledner's National Maritime Union Headquarters, part of St. Vincent's Hospital. It is one of the great whimsical buildings of that period. The other, already lost, is the façade of Edward Durrell Stone's 2 Columbus Circle that housed the Huntington Hartford Museum. I find it sad that another museum was behind that change.

So you feel like the Victorian Society has raised awareness about the architecture of the period?

I think they have done a really great job, in the U.K. and here, about getting people to reassess Victorian architecture. Continuing that educational process is essential, but now it isn't at the same degree of risk as it once was.

Did you ever have the opportunity to attend the Summer Schools?

I've never been to the Summer Schools but I have been fortunate to welcome the students at Old Battersea House in London.

Do any of the Teas stand out in your memory?

One year, when the Gloucesters both came, we had a lot of people dress up in period costumes, which was fun. And then one year, just the Committee dressed up in Victorian attire provided by one of the Tea sponsors. A professional photographer

took a wonderful photograph of us all decked out—the ladies all in lace—in a field at the Forbes family estate in New Jersey.

Is there anything else you would like to mention about your many years with the Victorian Society Scholarship Fund?

I think part of the battle is won. We wisely knew when to wind down. Happily both Victorian Societies seem to be established and for the foreseeable future the Scholarship Fund will be able to continue helping with the Summer Schools. We started a job and saw it to a satisfying degree of completion. Interestingly, I think it is a sign of how far the world has come that the younger generation did not feel the urgency that we did to save Victorian architecture because they already grew up appreciating it.

NEWPORT SUMMER SCHOOL SCHOLARS 2009

Gay Acompanado

Richmond, VA
Archival Assistant
MA Candidate, Art History
Virginia Commonwealth University

Warren Ashworth

New York, NY
Architect

Tania Batley

Brooklyn, NY
MA Candidate
Decorative Arts & Design
Parsons/Cooper-Hewitt

John Blew

Chicago, IL
Lawyer

Rachel Bradshaw

West Palm Beach, FL
Registrar, The Flagler Museum

Richard Brandi

San Francisco, CA
Architectural Historian

Ashley Darland

Lexington, KY
MA Candidate
Historic Preservation
University of Kentucky

Gloria Dunlap

Alexandria, VA
MA Candidate
History of Decorative Arts
Smithsonian/Corcoran

Alicia Paresi Friedman

Melrose, MA
Museum Curator
Northeast Museum Services Center

Nicholas Genau

Charlottesville, VA
MA Candidate
History of Decorative Arts
University of Virginia

Caroline Hannah

New York, NY
PhD Candidate
History of Decorative Arts
The Bard Graduate Center

Joanna Harmon

Minneapolis, MN
BFA Student
University of Minnesota

Edward Heimiller

Kingsville, MD
MA Candidate
Decorative Arts
Smithsonian/Corcoran

Katherine Householder

Potomac, MD
MA Candidate
History of Decorative Arts
Corcoran

Elsie Klumpner

Silver Spring, MD
Decorative Arts Historian/Teacher
Smithsonian/Corcoran

John Lancaster

Franklin, TN
Registrar of Collections
Belmont Mansion

Erin Leary

Jackson Heights, NY
PhD Candidate
Visual & Cultural Studies
University of Rochester

Anne Mallek

South Pasadena, CA
Curator
The Gamble House

Kate McAleer

Goshen, NY
MA Candidate
Parsons

Sarah McIlvaine

Richmond, VA
MA Candidate, Architectural History
Virginia Commonwealth University

Lauren McQuiston

Richmond, VA
Architectural History Student
University of Virginia

Katherine Miller

Charlottesville, VA
MA Candidate, Architectural History
University of Virginia

Mandy Nicoli

Crofton, MD
MA Candidate
History of Decorative Arts
Corcoran

Megan Parker

Lexington, KY
MA Candidate
Historic Preservation
University of Kentucky

Charles Pugh

High Wycombe, Buckinghamshire
United Kingdom
Curator/Historic Properties Adviser
The National Trust

Sarah Reynolds

Lexington, KY
MA Candidate
Historic Preservation
University of Kentucky

April Riegler

New York, NY
MA Candidate
History of Decorative Arts
Parsons

Rebecca Robinson
Washington, DC
MA Candidate
History of Decorative Arts
Corcoran

Frampton Tolbert
Brooklyn, NY
Deputy Director
Historic Districts Council

Laura Voisin George
Charlottesville, VA
MA Candidate
Architectural History
University of Virginia

Ann Walton
Chattanooga, TN
MA Candidate
Architectural History
University of Virginia

Elizabeth Williams
Leawood, KS
PhD Candidate
Art History
University of Kansas
Assistant Curator
Nelson-Atkins Museum of Art

Kelly Williams
Vienna, VA
MA Candidate
History of Decorative Arts
Smithsonian/Corcoran

LONDON SUMMER SCHOOL SCHOLARS 2009

Alexandra Anderson
New York, NY
MA Candidate
Decorative Arts & Design
Cooper-Hewitt

Melanie Clifton-Harvey
New York, NY
MA Candidate
History of Decorative Arts
The Bard Graduate Center
Research Assistant
Lincoln Center, Inc.

Margaret Denny
Chicago, IL
PhD Candidate, Art History
University of Illinois at Chicago

Caitlin Emery
Shrewsbury, MA
MA Candidate
Winterthur Program
University of Delaware

Justin Ferate
New York, NY
Director, Tours of the City

Margaret Grubiak
Bryn Mawr, PA
Assistant Professor
Villanova University

Marissa Hershon
Washington, DC
MA Candidate
History of Decorative Arts
Smithsonian/Corcoran

Helena Kaberg
Stockholm, Sweden
Curator
National Museum, Stockholm

Katy Kiick
New York, NY
MA Candidate
History of Decorative Arts
Cooper-Hewitt

Jennifer Markas
New York, NY
MA Candidate
History of Decorative Arts
Cooper-Hewitt

Jennie McCahey
New York, NY
Program Director
The Royal Oak Foundation

Erica Morawski
Chicago, IL
PhD Candidate, Art History
University of Illinois at Chicago

Natillie Rauch
Washington, DC
MA Candidate
History of Decorative Arts
Smithsonian/Corcoran

Gina Santucci
New York, NY
Director of Environmental Review
New York City Landmarks Preservation

Misha'el Shabrami
Brooklyn, NY
Landmarks Preservationist
New York

Dane Spencer
Tulsa, OK
PhD Candidate
English Literature
Tulsa University

Freya Van Saun
New York, NY
Adjunct Faculty
New York School of Interior Design

Neil Walters
Westerham, Kent, United Kingdom
Assistant Curator
The National Trust



ALUMNI NEWS

Following this year's London Summer School, **Margaret Denny** (London '09) headed to Venice where she presented a paper entitled "Nature/Nurture: Portraits of Ecological Change" at the 4th International Conference on the Arts in Society sponsored by Common Ground Publishing. The theme of the conference was Art and Transnationalism. Margaret's presentation focused on three contemporary American women photographers, Terry Evans, Karen Glaser, and Colleen Plumb, whose work addresses man's relationship to nature.

Caroline Hannah (London '02, Newport '09, Summer Schools Committee member) recently joined the board of the Metropolitan Chapter of the Victorian Society in America. In November, Caroline presented a paper, "Making Clay Modern: The Decorated Pottery of Henry Varnum Poor," at the American Ceramic Circle's annual symposium held at Colonial Williamsburg and spoke on the same subject at the Greenwich House Pottery in New York City. Last fall, she presented a paper, "The Artist's House as Type: Crow House, Home and Studio of Henry Varnum Poor," at the 12th Annual Conference on Cultural and Historic Preservation at Salve Regina University. Caroline received a grant from the Bard Graduate Center to write her dissertation.

Marissa Hershon (Newport '08, London '09) is writing her thesis on the interior decoration and furnishings of the Egyptian revival room of Clouds Hill Victorian House Museum (originally Cedar Hill, built 1872-77) in Warwick, Rhode Island, a house that Richard Guy Wilson introduced her to during the 2008 Newport Summer School. Marissa has also been involved in recruiting students to attend VSA Summer Schools and has been nominated to the Board of the Washington Metropolitan VSA Chapter.

Natillie Rauch (Newport '08, London '09) is writing her thesis and working as a part-time Museum Teacher at Dumbarton House, a Federal period historic house museum in Georgetown.

Laura Camerlengo (London '08) is an Intern at the Brooklyn Museum. Laura presented a paper, "Subjective Memory and the Shifting Zeitgeist: Fluctuating Wax Figures of Jackie Kennedy," at the 2009 annual conference of the Mid-Atlantic Popular/American Culture Association, held in Boston in November.

April Riegler (Newport '09) is the founder and executive director of Hope Shines, Inc., a nonprofit mentoring program that she organized in 2007 after her first trip to Rwanda. Hope Shines is

dedicated to enhancing the lives of orphaned Rwandan children through meaningful activities with strong role models, both foreign and local to their community, and offers children in need continuous opportunities for empowerment, encouragement, and education. For the past two summers, Hope Shines has held week-long camps for the boys and girls of the Rebero Orphans Centre (ROC) in Rwanda, Africa. In addition to arts and crafts, sports, dance, and an assortment of active and educational games, the program includes important discussions on personal hygiene, HIV/AIDS, and the importance of staying in school. Plans for the summer 2010 camps are underway, including expansion of the program to another orphanage. To learn more about Hope Shines, visit www.hopeshines.net.

Sarah Eissler (Newport '08) is an intern with the Thomas Jefferson Planning District Commission in Virginia.

In September 2008, artist **Meghan Gordon** (Newport '08) presented a performance at The Firehouse at Burlington City Arts, Burlington, Vermont, entitled *The Burlington Modern Period Room* that was influenced by her experience at the VSA Summer School. Meghan was also artist-in-residence at the Seven Below Arts Initiative in Burlington in August and September of 2008, received a fellowship at the Fine Arts Work Center in Provincetown, Massachusetts from October 2008 to April 2009, had a solo show, *This room used to be a studio*, at the Hudson D. Walker Gallery in April

2009, and participated in several groups shows in 2008 and 2009.

Margaret R. Laster (London '06, Newport '08, Summer Schools Committee member) is the recipient of the Dunlap Fellowship of the William Morris Society in the United States for research on the Morris & Company windows in Vinland, the Romanesque-revival cottage designed by Peabody & Stearns for Catharine Lorillard Wolfe that is now part of the Salve Regina University campus in Newport, Rhode Island. Margaret is a specialist in the history of collecting and provenance research and has served as Research Fellow for Provenance in European Art at the Museum of Fine Arts, Boston, and Junior Fellow at the Frick Art Reference Library's Center for the History of Collecting.

Historic paint specialist **Robert (Bob) Furhoff** (Newport '88, London '07) joined with the Richard Nickel Committee to sponsor at "at home" event this past June at his Chicago apartment, which is located in an 1890s Richardsonian-style limestone residence. Bob shared his experiences in researching and restoring nineteenth-century interiors and provided guests with an opportunity to examine paint layers through the microscope and to view a selection of original wallpapers, floor coverings, and other decorative material.

John A. Martine, AIA (London '79, Newport '07, Alumni Association Board Member and coordinator of Alumni Association Study

Tours) was one of seven architects, designers, and artists asked by *Pittsburgh Magazine* to create a concept for a Symbol of Pittsburgh, a monument to capture the visual identity of Pittsburgh on the 250th anniversary of the founding of the city. John's proposal for the Pittsburgh 250 Tower, a Doric column with a historical narrative wrapped around it reminiscent of Trajan's column, appears in the October 2009 issue of the magazine. John's architecture firm Strada collaborated with the Las Vegas-based firm Bergman Walls and Associates on the exterior design of The Rivers Casino, which opened August 9 on a riverfront site on Pittsburgh's North Shore that once housed a variety of industrial facilities ranging from a steel factory to railyards. Strada was also the urban planner and landscape architect for the project. The casino is the newest outcome of the city's 20-year-long plan to expand the downtown area.

Kathleen Murphy Skolnik (Newport '01, London '02) is the editor of the *Chicago Art Deco Society Magazine*. Her article on the Chicago work of Art Deco muralist and mosaicist Hildreth Meière, best known as the designer of the interiors of the Nebraska State Capitol in Lincoln and the metal roundels on the façade of Radio City Music Hall, appears in the magazine's summer issue.

Laura A. Macaluso (Newport '99) recently completed a Fulbright Fellowship at the Swaziland National Museum in Southern Africa. Laura has also visited

cultural heritage sites in Honduras and Guatemala as a Group Study Exchange participant through Rotary International.

Georganne M. Thurston (London '99) moved from the San Francisco area to Carmel, California, ten years ago and started her own personal property appraisal business, ThurstonEstate Appraisal. In 2008, she added a second business, G&S Estate Sales.

William (Bill) J. Dane (London '82, Philadelphia '84) was co-curator with Chad Leinawever of the exhibition *History of Fine Printing: with a Special Salute to the Richard C. Jenkinson Collection of Notable Books and Broad-sides*, which was on display from April 27 to July 1, 2009, at the Newark Public Library. Bill was also profiled in an article entitled "The Artistic

Librarian," which appeared in the August 2009 issue of *Fine Art Connoisseur*. The article chronicled Bill's many accomplishments during his more than six decades with the Newark Public Library, where he currently serves as Curator-at-Large and Keeper of Prints, Posters and Works of Art on Paper. The author of the article is **Ezra Shales** (London '04, Newport '03) and the editor of *Fine Art Connoisseur* is **Peter Trippi** (London '92, Newport '05).

Sue Kohler (London '82) retired in 2007 after 33 years as the architectural historian of the U.S. Commission of Fine Arts.

Richard Guy Wilson (London '76 and Newport Summer School Director) is the editor of the updated catalogue *Thomas Jefferson's Academical Village: The Creation*

of an Architectural Masterpiece, which explores Thomas Jefferson's design and the construction of the University of Virginia. The catalogue accompanies an exhibition that will be on display at the University of Virginia Art Museum thru January 3, 2010. Richard is also guest curator of the exhibition *From Village to Grounds: Architecture after Jefferson at the University of Virginia*, which will be on display in the Main Gallery of the Albert and Shirley Small Special Collections Library at the University of Virginia thru May 31, 2010. The exhibition includes more than one hundred drawings and other items by architects such as McKim, Mead and White, John R. Thomas, Louis I. Kahn, Pietro Belluschi, and W. G. Clark and traces the development of the University of Virginia from 1815 to 2009.

CALL FOR PAPERS:

NINETEENTH CENTURY, THE JOURNAL OF
THE VICTORIAN SOCIETY IN AMERICA

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

Submissions in both hard-copy and electronic form (on disk, Microsoft Word) should be mailed to William Ayres, editor, *19th Century*, PO Box 403, Stony Brook, New York 11790-0403. Manuscripts should be prepared following the latest edition of the *Chicago Manual of Style*.



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Merle Easton shares her Newport Summer School experiences at Dick Reutlinger's House in San Francisco. Photo by Fred Golden.

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