



VICTORIAN SOCIETY IN AMERICA SUMMER SCHOOLS ALUMNI ASSOCIATION

Winter 2005

Dear Fellow Alumni,

It is again a pleasure to bring you up to date on alumni activities since our last newsletter made its way to your door. This year's annual summer schools in London and Newport were a great success with our respective directors, Ian Cox and Richard Guy Wilson, commenting on the diverse and excellent pools of students. Kudos to the great work done by our all-volunteer Summer Schools Committee. Look for more details about the students and their experiences inside these pages.

The London program was augmented with specially planned activities to help celebrate its thirtieth anniversary. The festivities got off to a great start with a gala garden party on Sunday July 25, 2004 at Old Battersea House in London. A special thanks to Christopher (Kip) Forbes for graciously allowing alumni and guests, including current and former summer school directors and lecturers, to enjoy this wonderful residence and splendid art collection. Additional thanks go to Kathleen Bennett, chair of the Summer Schools Committee, and Susan McCallum, summer schools administrator, for making all of the detailed arrangements. Those of us who had the distinct pleasure of attending this event will long remember it!

Following the party, there were four days of tours out of London for alumni and their guests. We provided an à la carte menu so that alumni could pick and choose those days that suited their schedules.

On Monday the 26th we enjoyed a day in the Cotswolds with Alan Crawford. This included a walking tour and lunch in the picturesque town of Chipping Campden, and we ended the day at Cheltenham Art Gallery and Museum, with its superlative Arts and Crafts collection.

Tuesday the 27th saw us in Cambridge with former London program director Gavin Stamp as our guide. Cambridge has not been part of the regular London itinerary, so this was new territory for most alumni. Gavin has not lost his great stride, so we were able to experience a wide variety of building types and styles, including Gilbert Scott's St. John's College Chapel, G. F. Bodley's All Saints Church (with decorations by Morris and his circle), Basil Champney's Newham College, C. R. Cockerell's University Library, and much, much more. The day ended with a wine reception at the Fellows Common Rooms of Caius College.

Wednesday the 28th saw the group in Brighton with Ian Cox as our guide. Although Ian had just completed a similar day in Brighton only a few days earlier for the summer school, his enthusiasm was still on high register! A highlight of the day for me personally was the chance to visit Peter Rose and enjoy his extraordinary decorative arts collection. The day included a great fish and chips lunch, drinks at Ian's new

MARTINE *continued on Page 4*

ALUMNI ASSOCIATION

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Victorian Society in America
Summer Schools Alumni Association
Newsletter

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2004 SUMMER SCHOOL SCHOLARSHIPS

Donations for the 2004 summer schools totaled \$67,200, a record!

The Alumni Association donated \$12,725, which enabled three students to attend the London Summer School, and two students to attend the Newport Summer School. Further information about the Alumni Scholars is found on page 5. A portion of your Alumni Association annual dues helps to fund these scholarships, without which many students would not be able to attend the summer schools.

The Victorian Society Scholarship Fund generously donated \$35,000. We were pleased to be able to provide full and partial scholarships to 21 of the 27 London students (78%) and to 16 of the 28 Newport students (57%).

A special thank you to the following donors who so generously supported the 2004 Summer Schools!

Anonymous

Mary Anne Hunting Foundation, Inc.
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VSA Alumni Association

VSA Metropolitan Chapter

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Victorian Society Scholarship Fund

ALUMNI ASSOCIATION DONATIONS

The Victorian Society in America Summer Schools Alumni Association is extremely grateful to the following alumni who made donations in addition to their Alumni Chapter dues. Their contributions enabled the Alumni to award scholarships to five distinguished scholars in 2004, and to help fund other Alumni Association events and activities including this newsletter. Thank you!

James Elliott Benjamin

James Buttrick

Bruce Davies

Richard Evans

Gene Forsheim

Giraud and Carolyn Foster

Robert Furhoff

Nancy Golden

William Grasse

Jo Hormuth

Paula Jones

John Karel

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John Martine

Christine O'Malley

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25TH ANNIVERSARY CELEBRATION NEWPORT, RHODE ISLAND

June 23-26, 2005

The 25th Anniversary of the American Summer School will be held in Newport, from June 23–26 and organized by Richard Guy Wilson. Festivities will include lectures, receptions (including an opening party at Richard Morris Hunt's Ochre Court), and tours of Newport and environs. To help us in our planning, please let summers schools administrator Susan McCallum know if you intend to join us by calling (908) 522-0656 or e-mail: vsasummerschool@att.net. Susan would also welcome your suggestions on buildings and gardens to be included in the program.

VSA 2005 ANNUAL MEETING PUERTO RICO

May 4–8, 2005

Highlights include: tours of restored Old San Juan, the Capitol building, Casa de Espana, the old Casino, the Athenaeum, the University of Puerto Rico, and the Museo de Arte de Puerto Rico. There will be a day trip to Ponce and the Museo de Arte de Ponce, with its renowned collection of Victorian paintings by Lord Leighton, Burne-Jones, Rossetti, and others. There will also be a visit to San German, with its impressive nineteenth-century buildings, and a trip to the former sugar-producing region of Aguirre and Arroyo. For further information, contact the VSA at (215) 545-8340, e-mail: info@victoriansociety.org, or see: <http://www.victoriansociety.org/annualmeeting2005.html>.

VSA FALL STUDY TOUR MID-HUDSON VALLEY

October 14-16, 2005

The VSA's Fall Study Tour will be to the Mid-Hudson Valley from October 14–16. The tour will be based in Rhinebeck and include a welcoming reception at Wilderstein, a remarkably intact Queen Anne mansion overlooking the Hudson, with grounds landscaped by Calvert Vaux and interiors by Joseph Burr Tiffany. There will also be tours of Samuel B. Morse's Locust Grove and Frederick Church's Olana, and excursions to historic sites and private homes in Hudson, Kingston, and Poughkeepsie. Participants will stay at the Delameter House complex of the landmark Beekman Arms, with its A. J. Davis carpenter Gothic cottage. For further information contact the VSA at 215-545-8340, e-mail: info@victoriansociety.org or see: <http://www.victoriansociety.org/symposium2005.html>.

2005 SUMMER SCHOOL SCHEDULES

London, July 9-24, 2005

Newport, R.I., June 3-11, 2005

Alumni are always an outstanding source for summer school applicants. While applications for this year's classes are past due, it is never too early to encourage friends and colleagues to apply for next year. Contact Susan McCallum for additional copies of the summer school brochure to post or hand out: phone 908 522-0656, e-mail: vsasummerschools@att.net.

Information on the summer schools can also be found on-line at: <http://www.victoriansociety.org/summerschools.html>.

Contact: Susan McCallum

Phone: (908) 522-0656

E-mail: vsasummerschools@att.net



The Elms, Newport, R. I. (Horace Trumbauer, 1898-1901). Photo: Karri Jergens

residence, and a relaxing dinner in Hove. The final day of touring was again with Alan Crawford. We traveled to Red House and Standen, both designed by Philip Webb, with George Devey's cottages at Penshurst thrown in between. Alan read to us on the long coach rides and we all decided he could easily have a second career reading for books on tape! This year marked the twenty-fifth anniversary of my own London Summer School experience, so it was great fun to join in on all the activities although, I must admit, a bit nostalgic at times!

This year marks another watershed: the twenty-fifth anniversary of our American Summer School. Richard Guy Wilson has valiantly organized all of the schools, in Boston, Philadelphia and Newport, with the exception of our inaugural season of 1978 (see his reminiscences elsewhere in this issue). We hope alumni will join us from June 23 to 26 in Newport for our anniversary celebrations, as Richard is planning a splendid program of tours, lectures, and receptions for us. Details to follow soon.

The alumni breakfast at the VSA Annual Meeting in Santa Fe on May 1, 2004 was a great success, with the largest number attending to date. We now look forward to this year's VSA Annual Meeting in Puerto Rico from May 4-8.

We recently had three alumni gatherings and recruitment events in New York. On November 14, we met at the Dahesh Museum for a tour of the collection and their exhibition, *Facing the Other: Charles Cordier, Ethnographic Sculptor*, led by the museum's director and our alumnus Peter Trippi. On January 27, the Bard Graduate Center hosted us for a tour of their exhibition, *The Castellani and Italian Archaeological Jewelry*, led by Kate Headley. On February 17, we convened at the Forbes Magazine Galleries, where Richard Guy Wilson spoke on "Colonial Revival Houses in America and Newport." Each of these events was followed by student presentations on the summer schools and a reception. We are grateful to all our speakers and guides, as well as to Susan Soros at Bard, Christopher Forbes and Gabrielle Schickler at the Forbes Galleries, Susan McCallum, and Kathleen Bennett for all their efforts in making these events a success.

This winter we were also a co-sponsor to the Bard Graduate Center's symposium "Golden Inspiration: Revivals in Jewelry from 1800 to the Present," held at Fashion Institute of Technology in New York on January 29, that alumnus Constantine Ramantanin helped arrange.

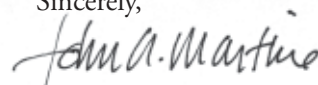
I've recently returned from Ljubljana, Slovenia, where I've been making

arrangements for the fall (September) 2005 Alumni Tour. This promises to be a fascinating trip as we pick up the trail of the architect Joze Plecnik, whose work we first experienced on our visit to Prague. Baroque and Secession buildings abound in this friendly, cosmopolitan capital city! Details to follow in a separate mailing.

This year the alumni contributed \$12,725 for two Newport and four London scholarships. You'll find further details about the alumni scholarship recipients on page 5. Please remember to send in your membership dues in the envelope conveniently provided in this newsletter, (or alternatively use the form on page 27) if you haven't already done so this year, and also consider giving something additional for our scholarship fund. Alumni scholarships quite simply enable students to attend who otherwise would be unable to participate in this wonderful experience.

Finally, we'd like to hear from you and include your news in our next newsletter. Please send us your updates; see contact information on page 2 of this newsletter.

Sincerely,



John A. Martine, President, Alumni Association of the VSA Summer Schools



INTRODUCING THE ALUMNI SCHOLARS

The following students were the fortunate recipients of Alumni Scholarships in 2004. As you can see from their brief descriptions of their experiences, they were filled with enthusiasm for the programs, and extremely grateful for their awards.

LONDON SUMMER SCHOOL

Karolina Grobelska
Warsaw, Poland. Art historian/museum assistant, Museum of the Warsaw University of Technology



Participating in London Summer School for me, as a young art historian, was priceless. I greatly appreciate receiving the Alumni Scholarship because it allowed me to further my knowledge about British Arts and Crafts under the eye of the experts.

Lars Kokkonen
Brooklyn, N. Y. Graduate student, Art History, City University of New York
The VSA's London Summer School is a once-in-a-lifetime opportunity. I



cannot recommend the summer school highly enough to anyone who wants to learn more than they ever imagined about Victorian England.

Piotr Kopszak, Ph.D.
Warsaw, Poland. Art historian, Polish Art Gallery, National Museum, Warsaw
The Victorian Society plays an invaluable role in helping the art historians' community fulfill their most important

duty; that means to study works of art and architecture "in situ" and verify textbook knowledge on their own. What seems a most remarkable achievement of the London Summer School to me is the balance struck between the study of architecture and visual arts, especially important for students of 19th century art. The possibility to visit many of the most important collections of Pre-Raphaelite painting in England was one of the greatest merits of the tour. A must, not just for architectural historians.

Kristen Oehlich
New York, N. Y. Graduate student, Art History, City University of New York

As a scholarship recipient for the VSA's London program this past summer, I am most grateful for the complete immersion that the program allowed me to have. Attending lectures, visiting architectural sites, and meeting with scholars in the field gave me the opportunity to understand this time period in a very unique way. What I learned this summer continues to inform my academic work and has provided me with amazing first-hand knowledge and experiences which I can now share with my students. I am sincerely grateful for my scholarship and for the incredible experiences it allowed me to have. Thank you.



NEWPORT SUMMER SCHOOL

Magdalena Bojes
Krakow, Poland. Architect
The Newport Summer School was



truly one of the most enriching educational experiences of my life. I feel especially fortunate for the access the program offered to not only an informed and engaging professor (Richard Wilson) but the actual buildings we studied in the classroom (not to mention their extremely interesting inhabitants). Although it lasted just ten days, I feel I learned as much as the best of my full term courses.

I value not only what I learned at the summer school, but the friendships I made. Never before have I met such a diverse group of people with interests similar to mine. I look forward to maintaining these friendships for at least as long as the buildings we studied have stood.

Charles DeLisio
Pittsburgh, Pa. Architect

I am an architect and most of my work is highly detailed residential projects so I enjoyed seeing and walking through the buildings. I have seen many of the Newport buildings in books but you really can not understand architecture until you are there, as much of the work does not come through in photographs. There are two great challenges in architecture, first to design well and then to construct well. Newport was a chance to look at some very good projects and understand how they came to be.

TWENTY-SOMETHING YEARS OF THE AMERICAN SUMMER SCHOOLS

Richard Guy Wilson, Director, VSA Newport Summer School



Richard Guy Wilson

Undoubtedly if anybody can remember, they would be shocked that a letter written by Joan Wells in the fall of 1978 still reverberates today. Joan, who was executive director of the Victorian Society in America, wrote on behalf of the education committee to ask if I would take over and run the American Summer School. I was surprised, humbled, and filled with self-puffery. Me, a lowly assistant professor with very little to my credit was being offered a plum position!

In the summer of 1976 I attended the second English/London Summer School. It was run by Geoffrey Tyack and we had as lectures and tour guides a number of the luminaries future summer schools have come to expect: Peter Howell, Sir Nikolaus Pevsner, Gavin Stamp, Robert Thorne, Alan Crawford, and many more. To put it

mildly, it was wonderful and I still think one of the best educational experiences I ever encountered: the more you know, the more it means to you! On the summer school I made a number of acquaintances both in England and fellow students who to this day I still stay in contact. I did not realize at the time but two people were very important, the late Ruth Emery who had founded the summer school the year prior, and Gwen Koch, who has remained a stalwart in the VSA and especially with the summer schools. We had tea together and casually discussed the possibility of an American summer school.

I came back to the US to teach at the University of Virginia (I had been at Iowa State University since 1972). In 1977 I was invited to a VSA board of director's meeting in Williamsburg, where it was announced that the Boston Chapter headed by Polly Harrell offered to host an American summer school for the summer of 1978. The idea was that various scholars would come and give lectures on topics of their choosing. These included as I remember Margaret Supple Smith, Carl Condit, Robert Rettig, Paul Sprague, and others. I contributed lectures on McKim, Mead & White and the American Renaissance, and also gave a tour of McKim's work in the Back Bay. This first American summer school went well, though there was some disorganization with nobody really in charge, and several students commented that we heard about the filling in of the Back Bay at least ten times. Joan Wells and the education committee were asking me to take it over and develop a program.

The Boston program for 1979 and 1980 went for three weeks (how I ever did that I don't know!) and it was successful, with lectures by leading experts (only five mentions of the Back Bay's filling in '79; I got it cut to three in 1980), tours to the textile mills, several days in Newport and Providence, and of course Boston and all its riches. We established then a link with the English Vic Soc and also their National Trust which has continued to this day. I also changed several things from the London model such as having a maximum of two lectures per day (not five or six as in London), trying to pair when possible lectures with tours, and asking students to come prepared to give a brief introduction on their interests.

Problems erupted in 1981 with a change in the VSA. A board member told me "educational programs such as your summer school are not a priority," and the society would focus on other things and not academics. What that was I am not sure, but with no advertising hardly anybody expressed an interest in the summer school, and only eight people even applied. I was told: "you can do it and drive the bus but you will not be paid." The summer school was canceled.

But of course there is a comeback, things changed again with the VSA board, Guy Schless came on as president in 1984 and a dedicated group from the New York Metropolitan Chapter petitioned the national to let them try and revive the summer school. The major figures in this resuscitation were Katharine Baetjer, Billie Britz, Sibyl Groff, Pauline

Metcalf, the late David Pettigrew, and of course the indomitable Gwen Koch and Ruth Emery. I was asked to organize a two-week summer school in Philadelphia.

The summer school of 1984, 1985, and 1986 followed the same format as Boston, but focused on the Philadelphia region with lectures, tours of Germantown, the Mainline, Cape May, the Hagley Museum, and elsewhere. It went very well, though I did notice that some students who came from towns and cities not used to buses, subways, and mass transportation were a bit nervous (this had been true in Boston as well). My philosophy that to know a place you need to experience it by walking and taking public transport and not just through the tinted windshield of a bus made some people uncomfortable. Many of you know: we still walk the town!

We decided after the 1986 summer school to move it again, and while a number of places were suggested, Newport seemed right. While in the Navy in the 1960s my ship had been home ported out of there, and indeed I developed my interest in McKim, Mead & White and Richard Morris Hunt back then and I had stayed in touch. In 1987 and 1988 we operated the summer school for two weeks, but in 1989 cut it to ten days. This has proved popular and indicates an interesting (and perhaps a disturbing?) trend; people no longer have the time they did have in the 1970s. Of course, I am not sure I would want to try and lead a three-week summer school with the same intensity as then, but also, we as a society are much more rushed today.

Although some have suggested moving the summer school elsewhere

(Chicago, San Francisco, or Boise!), Newport continues to prove popular since it combines a sense of being on vacation (especially with the Salve mattresses) with learning, and I really don't think we could find anyplace with such a wealth of material within the proverbial twenty-minute march. Also Newport's location provides easy access to places such as New Bedford, Fairhaven, Providence, Fall River, and North Easton, which can not be duplicated anywhere. For several years I would take the summer school to Boston but I have decided that nobody except a crazy Victorian would understand New Bedford, and since it is not a tourist destination (yet), let's go there.

One of the reasons the summer school has been such a success is due to the

TWENTY-SOMETHING *Cont'd on page 26*

RICHARD GUY WILSON NEWPORT SUMMER SCHOOL DIRECTOR

Richard Guy Wilson is the Commonwealth Professor of Architectural History at the University of Virginia, where he has been on the faculty since 1976. He has also taught at the University of Michigan and Iowa State University.

He is the author of *The Colonial Revival House* (Abrams, 2004), *The AIA Gold Medal* (1984), and *McKim, Mead & White Architects* (Rizzoli; 1983); and the principal author and editor of *Buildings of Virginia: Tidewater and Piedmont* (2002). He served as curator and editor/contributor to the exhibition and catalogue *Thomas*

Jefferson's Academical Village: The Creation of an Architectural Masterpiece (Bayly Art Museum, 1993).

Richard is a co-author of *Richmond's Monument Avenue* (2001) and *The Campus Guide: University of Virginia* (1999, with Sara A. Butler, a Newport '96 and London '97 alumnus). He served as a co-curator and co-author of the exhibition and catalogue *The Making of Virginia Architecture* (Virginia Museum of Fine Arts, 1992). For The Brooklyn Museum, he co-organized and co-authored (with Dianne Pilgrim, London '75) two landmark exhibitions and catalogues:

The Machine Age in America, 1918-1941 (1986, assisted by Christopher Wilk, London '87); and *The American Renaissance 1876-1917* (1979).

He was a contributor to the exhibition catalogues *David Adler, Architect: the Elements of Style* (Art Institute of Chicago, 2002); *The Architecture of R. M. Schindler* (Museum of Contemporary Art, Los Angeles, 2001); *The Arts and Crafts Movement in California: Living the Good Life* (The Oakland Museum, 1993, organized by Kenneth R. Trapp, London '82); *Paris*

WILSON *Continued on page 26*



ALUMNI NEWS

Peter Rose (London '79), whose architecture firm is based in Cambridge, Mass., is currently working on the Science Building for Milton Academy in Milton, Mass., and the Kripalu Center for Yoga and Health in Lenox, Mass. He is also an adjunct professor of architecture at the Graduate School of Design at Harvard. Peter spoke at Cooper Union in New York on May 1, 2004 on his 1995-96 renovation and expansion of Brookside School on the Cranbrook campus in a symposium, "Creating Cranbrook: The New Architecture" co-sponsored by the Architectural League, Cooper-Hewitt, and Cranbrook.

Lauren Bricker (London '81), assistant professor in the Department of Architecture at California State Polytechnic University (Cal Poly), Pomona, spoke at Columbia University on April 3, 2004 on historic preservation in California for the James Marston Fitch Colloquium 2004, sponsored by Columbia's Masters Program in Historic Preservation.

Justin Ferate (London '82, Philadelphia '86, Newport '94) was featured in a profile by the graduate student Portfolio Program of NYU's Department of Journalism as a "VIP" ("the Very Important People who keep New York City going"). The article, "Pied Piper of the Tour Guides" appeared in the department's on-line Publishing Zone in 2004; see: <<http://journalism.nyu.edu/pubzone/vip/001218.html>>. For Justin and his Tours of the City's upcoming activities, see his new web site: <<http://www.justinsnewyork.com>>.

Anne Woodhouse (London '83) spoke on October 9, 2004 on French

colonial furniture in the Mississippi Valley at the Museum of Early Southern Decorative Arts (MESDA) in Winston-Salem, N. C., for their biennial Gordon Conference on Southern material culture. She also lectured January 11, 2005 on E.G. Lewis, founder of University City in St. Louis, at the Legion of Honor, The Fine Arts Museums of San Francisco, for the American Decorative Arts Forum of Northern California.

Milo Naeve's (London '84) reviews of recent books on Christopher Dresser, George Jensen, Newcomb Pottery, and a number of other publications appear in *Sack Heritage Group: An Electronic Magazine Devoted to the Arts*. See www.sackheritagegroup.com

Paul Kruty (London '85) contributed an essay, "The Charnley House in Its Architectural Context" to *Charnley House: Louis Sullivan, Frank Lloyd Wright, and the Making of Chicago's Gold Coast* (University of Chicago Press, 2004), edited by Richard Longstreth.

Matilda McQuaid (London '85), exhibitions curator and head of the Textiles Department at Cooper-Hewitt, National Design Museum, is curator of the museum's upcoming exhibition *Extreme Textiles: Designing for High Performance* to be held April 8–January 15, 2005, and editor and contributor to the accompanying catalogue (Cooper-Hewitt; Princeton Architectural Press, 2005). She also served as co-curator of the museum's recent exhibition *Josef and Anni Albers: Designs for Living*. Matilda co-organized *Envisioning Architecture: Drawings from The Museum of Modern Art* and edited the accompanying catalogue (MOMA; Abrams, 2002). From

2002–4 the show traveled to the Royal Academy of Arts in London, the Schirn Kunsthalle in Frankfurt, the Museu de Arte Contemporanea de Serralves in Porto, Portugal, and the National Building Museum in Washington, D. C. Maltida also recently published *Shigeru Ban* (Phaidon, 2003), profiling the Japanese architect.

David Gallager (London '86), an independent appraiser, is now president of the Appraisers Association of America.

Karen Zukowski (Philadelphia '86) spoke on "Love in the Garden: The Language of Flowers" for the VSA Metropolitan Chapter on April 13, 2004. Karen is currently an instructor in the Cooper-Hewitt/Parsons Masters Program in the History of Decorative Arts.

Christopher Wilk (London '87), keeper of Furniture, Textiles and Fashion at the Victoria and Albert Museum, is organizing the V&A's exhibition *Modernism: Designing a New World*, slated for April–July 2006.

Mary Anne Hunting's (London '87) article, "From Craft to Industry: Furniture Designed by Edward Durrell Stone for Senator Fulbright," appeared in the May 2004 issue of *Antiques*.

Cynthia Brandimarte (Newport '87), senior advisor for Historic Sites in the Texas Parks and Wildlife Department, spoke on November 13, 2004 on Texas interiors between 1875 and 1900 as part of "The Early Texas Built Environment: A Material Culture Symposium," sponsored by the Gillespie County Historical Society Center in Fredericksburg, Texas.

Gray Brechin (Newport '87), a research associate in the Department of Geography at UC Berkeley, is working on a sequel to his 1999 book, *Imperial*

San Francisco: Urban Power, Earthly Ruin. He spoke on "The Great Endarkment" at the International 9/11 Inquiry, San Francisco (Phase One) on March 26, 2004. The text of the talk and more news about Gray can be found on his website: <<http://www.graybrechin.com>>.

Philip Hayden (Newport '87) spoke on Henry Davis Sleeper on October 14, 2004 for the Trustees of Reservations at the Crane Estate in Ipswich, Mass.

Catherine Croft (Newport '88), director of the Twentieth Century Society in London, published *Concrete Architecture* (Gibbs Smith, 2004). Her article on Patrick Gwynne's The Homewood (1938), now a National Trust property, appeared in the September 2004 issue of *World of Interiors*, and in their February 2004 issue she wrote on Donald Judd's New York home and studio. Catherine's review of the June 2004 symposium, "Sir John Summerson and Henry-Russell Hitchcock: Aspects of Architectural Historiography in the Twentieth Century" at the Paul Mellon Centre for Studies in British Art in London, co-sponsored by the Society of Architectural Historians (SAH), appeared in *Building Design* (18 June 2004); the event featured talks by **Mosette Broderick** (London '75), **Alan Powers**, **Margaret Richardson**, **Andrew Saint**, and **Gavin Stamp**. A frequent contributor to *Building Design*, her recent articles include "Portraits of American Spaces" (4 June 2004), covering the Edward Hopper show at Tate Modern and the use of architecture in the artist's work (a subject also addressed by **Alan Powers** in *County Life*, June 24, 2004); and "Hackney's Curtain Call" (24 September 2004) on the renovation of the Hackney Empire. See: www.bdonline.co.uk. Catherine will speak on Greenside (1937), the recently demolished Connell, Ward and Lucas house, on April 7 at the

upcoming SAH Annual Meeting in Vancouver, B. C.

Amy S. Weisser (Newport '88), previously assistant director of Dia: Beacon, is now associate arts program specialist in capital projects at New York City's Department of Cultural Affairs.

Elain Harwood (Newport '89)'s article on Patrick Gwynne's The Homewood appeared in the April 1, 2004 issue of *The Architect's Journal*. Elain spoke on "Places of Worship and Urban Development 1945–1970" on November 25, 2004 for the Religion and Place Conference in London, sponsored by English Heritage.

Amy Fumiko Ogata (London '90), associate professor at Bard Graduate Center, held a research fellowship in 2003–4 at the Canadian Centre for Architecture in Montreal to work on a forthcoming book, *Object Lessons: Design, Creativity, and the Material Culture of Postwar Childhood*. Her review of the Cooper-Hewitt exhibition "Shock of the Old: Christopher Dresser" appeared in the Autumn 2004 edition of the on-line journal, *Nineteenth-Century Art Worldwide*. See: www.19thc-artworldwide.org.

Jason Rosenfeld (London '91) contributed a chapter on Millais to the exhibition catalogue *Pre-Raphaelite and Other Masters: The Andrew Lloyd Webber Collection* (Royal Academy, 2003). He is currently writing a monograph on Millais to be published by Phaidon. Jason spoke at Tate Britain on March 19, 2004 on "Architecture as Landscape: The Oxford University Museum and Pre-Raphaelitism in the 1850s" for a symposium on Pre-Raphaelitism and Science; and also on June 18 on "Nature and Painting: The Pre-Raphaelites and Natural History Collections in the 1850s" for the museum's "Art of the Garden" symposium; both events were co-sponsored

by the Paul Mellon Centre for Studies in British Art.

Paul Duchscherer (Newport '91) has been a frequent guest over the past five years on Home and Garden Television (HGTV's) show *Curb Appeal*. His facade restoration of an 1880s rowhouse in San Francisco's Noe Valley was featured in the fall of 2004 (episode CRB-306). Further information on past and future episodes can be found by searching under Paul's name at: www.hgtv.com. He has also appeared on HGTV's series *Restore America* and *Dream Drives*, and his tour of San Francisco's Alamo Square will next appear on *Dream Drives* on March 25, 2005 (12pm ET/PT, episode DRD-106). Paul's forthcoming book, *Beyond the Bungalow: America's Larger Arts and Crafts Homes*, is due for publication by Gibbs Smith in the fall of 2005, and another project, tentatively titled *Along Bungalow Lines: Old and New Arts & Crafts Homes*, is scheduled by Gibbs Smith for a spring 2006 release.

Gareth Williams (London '92), currently in the Research Department of the Victoria and Albert Museum, was co-curator of the V&A's new Architecture Gallery. (The gallery was formed in partnership with the RIBA, and the RIBA Drawings Collection is now housed at the V&A, along with museum's own architectural collections, in a new Study Room in the Henry Cole wing). Gareth also contributed a section on Trafalger Square to the publication that accompanied the gallery's opening, *Exploring Architecture: Buildings, Meaning and Making* (V&A Publications; RIBA, 2004).

John James Oddy (London '93) and Jane McNamara are the proud parents of James Brooks Oddy, born on June 21, 2004.

Heidi Nasstrom Evans (Newport '93) was guest curator of *Jane Byrd McCall*

Whitehead's Idealized Visions about Simple Living and the Arts and Crafts at the Georgia Museum of Art at the University of Georgia in Athens, Ga. from October 9–December 5, 2004. (Whitehead was the wife of Byrdcliffe founder Ralph Radcliffe Whitehead). In the fall of 2004, Heidi also taught a class on the Arts and Crafts Movement for the Masters Program in the History of Decorative Arts at the Smithsonian Associates in Washington, D.C., which included guest lectures by **James Elliott Benjamin** (London '83, Newport '94), **Shawn P. Brennan** (VSA Metropolitan Chapter president), **Angela George** (London '98, Newport '01), and **Cheryl Robertson** (London '94).

Cheryl Robertson (London '94) gave numerous lectures across the country in 2004; among them "Upholstered Parlors in American Homes, 1840–1920" for Winterthur's Annual Furniture Forum; "Consuming Technology: Industrial Art and Household Furnishings, 1850–1900" for the American Decorative Arts Forum, Legion of Honor, The Fine Arts Museums of San Francisco; "Rustic Resorts: Bungalows, Camps, and Cottages" for the International Festival-Institute, Round Top, Texas; "Crazy for Japan in America: Fashioning the Victorian Home" for the Carnegie Museum of Art; and a full-day seminar, "At Home With the Arts and Crafts Movement" for the Smithsonian Resident Associate Program in Washington. She also spoke on various aspects of Byrdcliffe at the Milwaukee Art Museum, the Herbert F. Johnson Museum of Art, and the VSA Metropolitan Chapter. On March 17, 2005 Cheryl gave a talk in New York on "Christopher Dresser: An Anglo-Japanese Cultural Broker," for a symposium on International Japonisme sponsored by NYU's School of Continuing and Professional Studies.

Barbara Christen (Newport '94) serves as senior advisor for the Survey of Historic Architecture and Design on the Independent College and University Campus, coordinated by The Council of Independent Colleges (CIC) in Washington, D.C. and funded by the Getty Grant Program. She resides in Baltimore.

Constantine Ramantanin (London '96), adjunct professor of the History of Jewelry and Metallurgy at Fashion Institute of Technology in New York, co-organized and spoke at a study day on January 7, 2005 at the Bard Graduate Center on "Ancient Jewelry Arts: Lost and Found."

Marie Mzykova (Newport '99) spoke at the Czech Center in New York on September 22, 2004 on "Czech Art from American Collections," and is planning a future exhibition on the subject.

Sarah Lichtman (London '01) and Rachel Kueny affirmed their partnership on August 29, 2004 in New York. Sarah and Rachel own Astro-Turf, an antiques shop in Brooklyn specializing in 1950s and 1960s furniture and objects. Sarah is now assistant director of the Cooper-Hewitt/Parsons Masters Program in the History of Decorative Arts and Design, as well as an instructor in the program. She is also a student in the Ph.D. program at Bard Graduate Center.

Caroline Hannah (London '02) has returned to Bard Graduate Center as a student in the Ph.D. program. She contributed an essay and catalogue entries on the British decorative arts in *Waking Dreams: The Art of the Pre-Raphaelites from the Delaware Art Museum* (Delaware Art Museum, 2005). The exhibition will be held at the Portland Museum of Art in Oregon (March 19–May 29), Nottingham Castle in Nottingham, England (June

25–September 4), Marion Koogler McNay Art Museum in San Antonio (October 1–January 1, 2006), Ringling Museum of Art in Sarasota (January 28–April 2, 2006), Philbrook Museum of Art in Tulsa (April 22–July 2, 2006), Frick Art and Historical Center in Pittsburgh (July 29–October 8, 2006), the Cincinnati Art Museum (Oct 28, 2006–January 7, 2007), Saint Louis Art Museum (February 3–April 15, 2006), and the San Diego Museum of Art (May 5–July 15, 2007).

Leslie Klingner (London '02, Newport '03) is now academic programs coordinator at the Brooklyn Museum.

Katherine Reed Basham (Newport '02), previously head of grants in the Development Department of the Victoria and Albert Museum, has returned to Bard Graduate Center as a student in their Ph.D. program.

Ezra Shales (Newport '03, London '04) is a visiting assistant professor in art history at the New York State School of Ceramics at Alfred University in Alfred, N. Y. He is also a Ph.D. candidate at Bard Graduate Center, where his dissertation is entitled "Applied Art at the Newark Public Library and Museum, 1902–1929: Commerce and Citizenship in a 'Engine of Culture.'" Ezra spoke on "Branding the American Museum circa 1900–1920: Fashioning a Graphic Identity for The Metropolitan Museum of Art," for the Thirteenth Annual Symposium on the Decorative Arts:

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Renaissance Through Modern on April 1, 2004, sponsored by the Cooper Hewitt/Parsons masters program. Ezra was one of two hundred Brooklyn artists featured in the exhibit *Open House: Working in Brooklyn* at the Brooklyn Museum in the spring of 2004, which coincided with the opening of the museum's new entrance pavillion. His submission, entitled, "Histree Forgotten," documented a series of memorial plaques for World War I soldiers from Brooklyn's Crown Heights, which were installed along Eastern Parkway but are now deteriorating.

Katherine Wheeler Borum (London '04), a graduate student at MIT, received a junior fellowship from the Paul Mellon Centre for Studies in British Art to conduct research in the U. K. for her doctoral dissertation on the study of Renaissance architectural history during the rise of modernism in Britain.

Gretchen Townsend Buggeln (London '04), formerly director of the Research Fellowship Program at Winterthur, is now associate professor of Humanities and American Studies at Christ College, the Honors College of Valparaiso University in Valparaiso, Indiana. She recently published *Temples of Grace: The Transformation of Connecticut's Churches, 1790-1840* (University Press of New England, 2003).

Meisha Hunter (London '04) spoke in Berlin at Berliner Denkmaltag, the annual conference sponsored by

Landesdenkmalamt, the city's office of monument preservation. This year's theme was water and monuments, and her presentation was on "Croton Waters: The Manhattan Landmarks." The paper can be viewed on line at: http://www.stadtentwicklung.berlin.de/denkmalberliner_denkmaltage/vortraege2004/croton_water_works.pdf. Copies will be on file with the New York Public Library U. S. History, Local History and Genealogy Division, and the New York City Department of Environmental Protection. Meisha is also involved with a coalition organized by the New York City Department of Parks and Recreation working to reopen the High Bridge aqueduct over the Harlem River.

Lars Kokkonen (London '04) published an article, "Apocalypse Now (Nächtliche Ergüsse): John Martin's Profanität im England des 19. Jahrhunderts," in *Zeitschrift für Bildende Kunst* 9, no.1 (2003). He lectured on March 6, 2004 at the Dahesh Museum of Art in New York on "So Perfect an Illusion?: The Regent's Park Diorama."

Amy Finstein (Newport '04) presented a paper entitled, "Before the Big Dig: Boston's Central Artery as a Construct of Mid-Century Modernism," at the Southeast Chapter of the Society of Architectural Historians Annual Meeting in Knoxville, Tenn. on October 29, 2004. She is currently serving as an instructor in architectural history at the Boston Architectural Center, while completing her dissertation for the University of Virginia on the elevated highway in mid-century America.

Roberta Lane (Newport 2004) contributed articles to Clem Labine's *Period Homes* on the history and maintenance of fences (Summer 2004) and shutters (Winter 2004/5).

NEWS OF FACULTY, LECTURERS, GUIDES, AND HOSTS

Neil Bingham (London) was a co-curator of *Fantasy Architecture 1500-2036*, organized by The Hayward Gallery and the RIBA, which was held at the Northern Gallery for Contemporary Art in Sunderland, The Lowry in Salford, and the New Art Gallery in Walsall, and is on view at the Harris Museum and Art Gallery in Preston until April 9, 2005. He also wrote an essay, "On the Brink of a Tumultuous Abyss: Images of Fantasy in Visionary Architecture" for the accompanying catalogue (Haywood Gallery; RIBA, 2004). Neil's book on *The New Boutique: Fashion and Design* (Merrell, 2005) is forthcoming.

Jane Brown (London) has published *The Garden at Buckingham Palace: An Illustrated History* (The Royal Collection, 2004).

Alan Crawford's (London) *C. R. Ashbee: Architect, Designer, and Romantic Socialist* (Yale, 1985), long out of print, will be re-issued in a paperback edition by Yale in 2005. Alan will speak at a study day at Leighton House Museum on June 10, 2005 entitled "Two Artistic Victorians—The Domestic Interiors of Emery Walker and Edward Linley Sambourne."

Alan Powers (London) published *The Twentieth Century House in Britain: From the Archives of Country Life* (Aurum Press, 2004). The book was reviewed by **David Watkin** in the January 2005 issue of *Apollo*.

Margaret Richardson (London) will retire this spring as curator of Sir John Soane's Museum, where she has been on staff for twenty years. She was

recently made a member of the Order of the British Empire (OBE).

Andrew Saint (London) served as an editor and among forty-two contributors, including **Teresa Sladen** (London), to the monumental *St. Paul's: The Cathedral Church of London, 604-2004* (Yale, 2004). **Gavin Stamp** reviewed the publication in the Twentieth Century Society's Newsletter for Winter 2004/5.

Gavin Stamp (London) wrote an article on Giles Gilbert Scott's endangered Battersea Power Station for the Spring, 2004 issue of *ICON*, the magazine of the World Monuments Fund. His study of Eugène Bourdon (1870-1916), Glasgow School of Art architecture professor, appeared in *Architectural Heritage: The Journal of the Architectural Heritage Society Of Scotland*, vol. 15 (2004). A regular contributor to *Apollo*, during 2004 his subjects included 19th century English prisons (August), Manchester City Art Gallery's new addition (September), and funerary sculpture (December). He also wrote "Buildings and Cityscape" for the 1914 to 1950s section of the on-line "The Glasgow Story" (2004); see www.theglasgowstory.com. Gavin served as a Paul Mellon Centre Senior Fellow in 2003-4, and gave a seminar at the centre on December 1, 2004 on "British Architecture Between the Wars."

David Watkin (London) published *The Architect King: George III and the Culture of the Enlightenment* (The Royal Collection, 2004). An excerpt appeared in the March 18, 2004 issue of *Country Life*. His article on Thomas Hope's London home appeared in the March 2004 issue of *Apollo*.

Richard Guy Wilson (Newport director and London '76) published *The Colonial Revival House* (Abrams, 2004). He spoke on Tiffany's Laurelton Hall on March 25, 2004 in Winter Park, Fla. for a program co-sponsored by the Charles Hosmer Morse Museum and Rollins College.

James F. O'Gorman (Newport) retired from Wellesley as the Grace Slack McNeil Professor of American Art in the spring of 2004, after 28 years of teaching at the college. He served as editor and a contributor to *The Makers of Trinity Church in the City of Boston* (University of Massachusetts Press, 2004).

Laurie Ossman (Newport lecturer and class of '87) is now deputy director for collections and curatorial affairs at Vizcaya Museum and Gardens in Miami.

* * * *

The Arts and Crafts Movement in Europe and America, 1880-1920: Design for the Modern World, organized by **Wendy Kaplan** (London '87), on view at the Los Angeles County Museum of Art (LACMA) through April 3, will travel to the Milwaukee Art Museum (May 19-September 5, 2005) and the Cleveland Museum of Art (October 16-January 8, 2006). The catalogue (LACMA; Thames and Hudson, 2004) for which Kaplan serves as editor, includes essays by **Alan Crawford** on England and **Amy Fumiko Ogata** (London '90) on Belgium and France. At a symposium on January 28, 2005 in conjunction with the LACMA installation, Crawford spoke on "The Arts and Crafts Movement in England:

Realism and Romanticism.” Kaplan will speak at the show’s Milwaukee opening on May 19.

International Arts and Crafts, at the Victoria and Albert Museum 17 March–24 July, is co-curated by **Karen Livingstone** (London ’99) and Linda Parry. The show will travel to the Indianapolis Museum of Art (September 27, 2005–January 22, 2006), and the de Young Museum, Fine Arts Museums of San Francisco (March 18–June 18, 2006). The catalogue (published by the V&A and Abrams, 2005), co-edited and with an introduction by Livingstone and Parry, includes two surveys by Livingstone, on British Arts and Crafts and on American art pottery; as well as essays by **Alan Crawford** on the urban scene in the United Kingdom, **Alan Powers** on British architecture and gardens; and **Cheryl Robertson** (London ’94) on Chicago, Frank Lloyd Wright, and the Prairie School. In conjunction with the exhibition, Livingstone has also published *Essential Arts and Crafts* (V&A Publications, 2005), an introduction to the movement. **Alan Powers** and **Wendy Hitchmough** (London) will be among the speakers at a related symposium at the V&A on April 22 and 23, 2005.

The Heroic Period of Conservation: Twentieth Century Architecture 7 (2004), was co-edited by **Elain Harwood** (Newport ’89) and **Alan Powers** and published by the Twentieth Century Society in London. The issue features an article by Powers on “Conservation: The Heroic Period,” **Gavin Stamp** on “Ian Nairn,” and a joint essay by Powers and Stamp on “The Twentieth Century Society: A Brief History.”

The Architecture of British Transport in the Twentieth Century, edited by Julian Holder and Steven Parissien (Yale, 2004), includes essays by London

lecturers, alumni, and affiliates **Neil Bingham** on inter-war civil airports, **Elain Harwood** on post-war British Rail architecture, and **Gavin Stamp** on early 20th century railway stations. The book was reviewed by **Catherine Croft** (Newport ’88) in *Building Design* (14 January 2005); see www.bdonline.co.uk.

From William Morris: Building Conservation and the Arts and Crafts Cult of Authenticity, 1877–1939 (Yale, forthcoming in 2005), edited by **Chris Miele** (London ’85), contains essays by Miele on “Conservation and the Enemies of Progress?” and “Morris and Conservation;” and **Alan Crawford** on “Supper at Gatti’s: The SPAB and the Arts and Crafts Movement.”

Wright to Gehry: Drawings from the Collection of Barbara Pine, curated by **Margaret Richardson**, will be held at the Sir John Soane’s Museum from April 21–August 27, 2005. The catalogue entries for the accompanying publication, published by the museum, were written by **Neil Bingham**.

The new *Oxford Dictionary of National Biography* (Oxford University Press, 2004), with approximately 50,000 biographies and 10,000 contributors, includes entries by London program alumni, faculty, and affiliates **Jane Brown**, **Alan Cox**, **Alan Crawford**, **J. Mordaunt Crook**, **Ian Dungavell** (London ’95, Newport ’98, and Victorian Society director), **Rosemary Hill**, **Wendy Hitchmough**, **Peter Howell**, **Roderick O’Donnell**, **Alan Powers**, **Jacqueline Riding** (London ’95), **Jason Rosenfeld** (London ’91), **Andrew Sanders**, **Joseph Sharples** (London lecturer and Newport ’93), **Gavin Stamp**, **Robert Thorne**, **Peter Trippi** (London ’92), **Geoffery Tyack**, **Clive Wainwright**, **David Watkin**, and others. **Chris Brooks** (1949–2002) and **Clive Wainwright** (1942–1999) were also

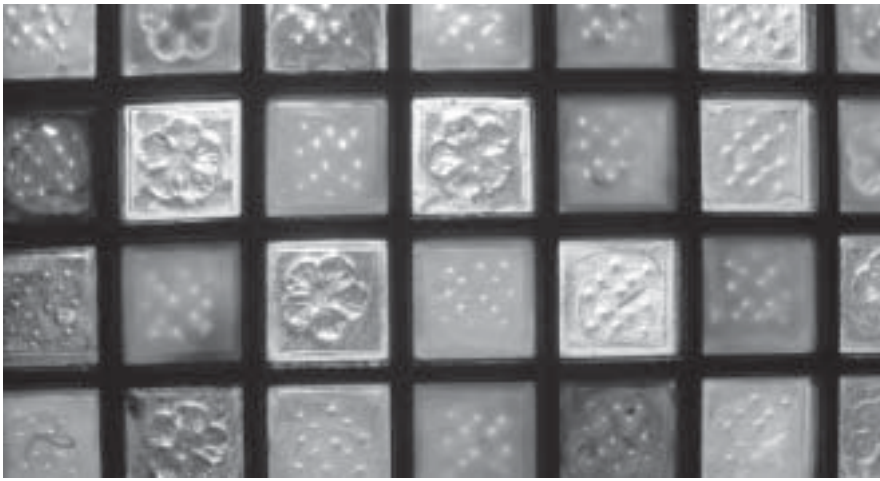
contributors. **Roderick Gradidge** (1929–2000) is included in the biographies, in an entry written by Gavin Stamp.

* * * *

“Meet Me at the Fair: Louisiana Purchase Exposition and the Arts and Crafts Movement on Display,” a conference in St. Louis in June 2004 sponsored by New York University’s School of Continuing and Professional Studies, featured talks by **Richard Guy Wilson** on Sullivan and Wright, and **Anne Woodhouse** (London ’83) on E. G. Lewis. During the post-conference seminar on St. Louis’s architecture, Wilson spoke on the City Beautiful Movement and led tours.

“The Interior Decorator in America: From Amateur to Professional, 1850–1970” the Eighth Annual Salve Regina University Conference on Cultural and Historic Preservation, was held in Newport, R.I. September 23–25, 2004. Organized by **Richard Guy Wilson**, the conference featured an overview lecture by Wilson, as well as talks by Newport Summer School lecturers and alumni **Katherine Reed Basham** (Newport ’02) on “The Golden Age: American Decorators in the Movies;” **Pauline Metcalf** (London ’80) on “The Ladies’ Eye: Synthesizing Traditional Styles with Moderne, 1920–50;” **Paul Miller** on “Jules Allard & Sons: Paris Interiors for America, 1880–1907;” and **James Yarnall** on “John La Farge and the Iridescent Interior, 1875–1885.” The next Salve Regina conference, “The Gilded Age: Domesticity and Design in the Home,” will be held September 29–October 1, 2005. See: www.salve.edu/heritage/annualconferences/2005/index.cfm.

“Import/Export: Postwar Modernism in an Expanding World, 1945–1975, the VIIIth International DOCOMOMO



Tiffany glass brick at Kingscote in Newport, Rhode Island. Photo: Astrid Liverman

(DOcumentation and COnservation of buildings, sites and neighborhoods of the MOdern MOvement) Conference, was held September 26–28, 2004 at Columbia University, and featured talks by **Joan Berkowitz** (London '85) on “The Use of Color by Architect William Lescaze: Uncovering a Modern Color Palette at the Edward A. Norman House in New York City, 1940–41;” **Barbara Christen** (Newport '94) on “Campus Modern: Research Issues in Database Development for the Council of Independent Colleges (CIC) Survey of Historic Architecture and Design;” and **Victoria Sanger** (London '93) on “The Impact of Real Estate Developers on Mid-Twentieth Century New York: The Case of the Uris Brothers.” Tours following the sessions included Upper East Side modern houses led by **Michael Gotkin** (London '88) and a Hudson Valley tour which included a visit to Dia: Beacon led by **Amy Weisser** (Newport '88).

“At Home with the Past: Innovations in Historic House Museums” held at the Boston Athenaeum on October 1, 2004 and co-sponsored by the Nichols House Museum and Boston University’s Art History Department and Preservation Studies Program, featured talks by **Margaret Richardson** (London) on Sir John Soane’s Mu-

seum and **Edward Diestelkamp** (Newport '92) on the National Trust’s houses and properties.

“The Arts & Crafts Movement: A World Tour,” The Sidney D. Gamble Lecture Series 2004–2005 sponsored by Friends of The Gamble House in Pasadena, Calif., featured a talk on October 19, 2004 by **Alan Crawford** on “Radical but Reserved: The Englishness of English Arts & Crafts,” and a lecture on January 18, 2005 by **Paul Kruty** (London '85) on “Building for Nature: The Architecture of Walter Burley Griffin.”

“Rethinking Decorative Arts and Design 1850–1920” a conference at Winterthur on October 29–30, 2004 co-sponsored by the VSA, featured a talk by **Ezra Shales** (Newport '03, London '04) on “From ‘Good Handwriting’ and Japanese Prints to Commercial Posters and Modern Advertisements: Arts and Crafts Influences and Progressive Politics at the Newark Museum and Newark Library, 1901–1920.” **Cheryl Roberston** (London '94) served on a panel on “Exhibiting Scholarship in the Museum.” **Gretchen Buggen** (London '04) served as coordinator of the conference.

“Mid-Century Classic: Classical Design in Europe in the Time of

Modernism,” sponsored by the Twentieth Century Society (C20), was held at the Courtauld Institute on November 26–27, 2004 and featured talks by **Elain Harwood** (Newport '89), **Alan Powers**, and **Gavin Stamp**. **Margaret Richardson** chaired one of the sessions. For the C20’s fall 2004 lecture series, Stamp spoke on Lutyens and Powers on Raymond McGrath. **Robert Drake** (Newport '87) and Mark Aldbrook led a tour of Lille and environs in France and Belgium for the society in March 2004, while Stamp led a tour of Lisbon in October 2004.

The College Art Association 2005 Annual Conference, held in Atlanta from February 16–19, included a session by **Barbara Christen** on the Council of Independent College’s Survey of Architecture and Design; and papers by **Ezra Shales** on “The 1909 Hudson-Fulton Catalogues: Codifying Americana by Type and Typography;” and **Peter Trippi** on “J. W. Waterhouse’s Rape of Persephone.”

The 18th Annual Arts and Crafts Conference at Grove Park Inn in Asheville, N. C. from February 18-20, 2005 featured presentations by **Wendy Hitchmough** on “Room for Improvement: A Guide to Good and Bad Behavior in the Arts & Crafts Interior;” and **Paul Duchscherer** (Newport '91) on “Setting the Scene: Taking the Arts and Crafts Style Outdoors.”

“The Fourth Savannah Symposium: Architecture and Regionalism,” sponsored by the Savannah College of Art and Design’s Department of Architectural History on February 24–26, 2005, featured talks by **Burak Erdim** (Newport '03) on “Bruno Taut’s Transnational Details in the Early Turkish Republic from 1936-1938;” and **Karen Mulder** (Newport '04) on “A German Tale of ‘Provincial Garden Gnomes’ vs. the Cultural Cognoscenti:

Clashing Iterations of Identity and Architecturally Inspired Window Designs.” (Burak and Karen are both graduate students in architectural history at the University of Virginia). **Jeffrey S. Eley** (London ’84), the college’s vice president for academic services, gave opening remarks.

Byrdcliffe: An American Arts and Crafts Colony (Cornell University Press, 2004) contains essays by **Heidi Nasstrom** (Newport ’93) on Jane Byrd McCall Whitehead and **Cheryl Robertson** (London ’94) on Byrdcliffe architecture. The show, organized by Cornell’s Herbert F. Johnson Museum of Art, was held at the Milwaukee Art Museum, the Johnson Museum and the Albany Institute of History and Art, and is now on view at the New-York Historical Society through May 15; it will then travel to the Winterthur Museum from June 11–September 5. On April 10 the Woodstock Guild will sponsor a related symposium at the New-York Historical Society Society, including talks by Heidi and Cheryl. See www.woodstockguild.org.

“Curators at the Crossroads: Old and New Priorities,” exploring the conflict between scholarly and economic objectives in museums, will be held at the American Association of Museums Annual Meeting on May 1, 2005 in Indianapolis. **Karen Zukowski**

(Philadelphia ’86) is among the presenters and **Cheryl Roberston** serves as session chair. See: www.aam-us.org/am05.

“Crafting Community: Exploring Complexity and Contradiction,” a conference in Buffalo and upstate New York sponsored by New York University’s School of Continuing and Professional Studies, will take place June 16–19, 2005, with talks by **Cheryl Robertson**, **Richard Guy Wilson**, and others planned. See: www.scps.nyu.edu/crafts.

“The Aesthetic Interior: Neo-Gothic, Aesthetic, Arts and Crafts,” an interdisciplinary conference sponsored by the University of London’s Institute of English Studies School of Advanced Study, in conjunction with the Paul Mellon Centre for Studies in British Art, is scheduled for 28–29 October 2005. **Karen Livingstone** is among the scheduled speakers. See: www.sas.ac.uk/ics/Conferences/Aesthetic_Interior.htm.

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The Dr. **Catherine Hoover Voorsanger** Fellowship in American Art History with Emphasis on Decorative Arts, established by the City University of New York’s Graduate Center Ph.D. Program in Art History, was awarded to Kimberly A. Orcutt for the 2004–5 academic year. The Catherine Hoover Voorsanger Keynote Address,

at the Thirteenth Annual Symposium on the Decorative Arts: Renaissance Through Modern, sponsored by the Cooper Hewitt/Parsons masters program, was given on April 1, 2004 by Columbia professor Kenneth T. Jackson on “High Culture, The Decorative Arts, and Urban Development: The Case of New York City” at The Cosmopolitan Club in New York. Catherine (1950–2001) was a member of Newport’s Class of ’94 and guest lecturer in subsequent years.

William H. Jordy (1918–1997) was a lecturer in the Newport program. One of his final projects, *Buildings of Rhode Island*, the ninth volume in the Society of Architectural Historians’ Buildings of the United States series, was published by Oxford in 2004, edited and updated by contributors Ronald J. Onorato and William McKenzie Woodward. Another publication, *Symbolic Essence’ and Other Writings on Modern Architecture, Art, and American Culture* by **William H. Jordy** (Yale University Press, in association with the Temple Hoyne Buell Center for the Study of American Architecture, Columbia University, 2005) was edited by **Mardges Bacon** (London ’83). The book will be launched at the Buell Center on April 18, 2005 in “A Tribute to William Jordy,” for which Mardges will serve as a moderator and **James F. O’Gorman** as one of the speakers.

Alumni News compiled by James Elliott Benjamin.

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2004 LONDON SUMMER SCHOOL

Meisha Leanne Hunter



Summer school participants in the London Eye. Photo: David Buchta

The thirtieth London Summer School began on Saturday, July 10th and ended with the thirtieth anniversary celebration at Battersea House on Sunday, July 26th, 2004. Ian Cox, the school's diplomatic director, accompanied by the resourceful and meticulous Kit Wedd, deftly orchestrated twenty-five souls through a two-week tour of all things Victorian: architecture, painting, interior design, economic and social history, religious movements, artistic movements, cultural spectacles, and engineering achievements. Behind-the-scenes preparation and on-site coordination was courtesy of Susan McCallum and Kathleen Bennett, respectively. Distinguished guest lecturers and guides, who sometimes treated us to repeat appearances, included Patrick Bade, Alan Crawford (who read excerpts from *A Room with a View* aloud on the bus), Rosemary Hill, Peter Howell, Tim Jones, Andrew Saint, Andrew Sanders, Joseph Sharples, Gavin Stamp, Patrick Sweeney, and Robert Thorne. And of course our trusted bus driver, John Cook, ferried us safely through countless miles of English countryside.

Students comprised a diverse range of disciplinary backgrounds (preservationists, architectural historians, teachers, interior designer, architects, artists, art historians, and curators), professional and/or academic occupations, and countries of origin (United States, United Kingdom, Australia, Canada, and Poland). Coincidentally, several of the attendees were alumni of last year's Newport Summer School. The "chemistry" of the group was evidenced from the beginning in a feeling of genial communality. And, as is often the case when intelligent and enthusiastic minds of diverse stripe gather together for a finite period and focus on similar subject matter, we contributed to the group learning experience as much as we took from it.

This year's "home-base" in London was the centrally-located Methodist International Centre (MIC) on Euston Street, a residence and conference centre which caters to students of all nationalities and religions. When in London, students enjoyed classes at nearby Christie's Education, and had ample opportunities for site visits to museums (such as Patrick Bade's tour of Tate Britain's Victorian paintings), private homes (especially artists' homes and workers' housing, care of Kit Wedd), government institutions (such as Kate Crowe's tour of the Foreign and Commonwealth Office), behind the plywood barricade tours of active projects (including the adaptive reuse and expansion of St. Pancras Chambers led by Robert Thorne), and private clubs (being ushered into the Sanctum Sanctorum of London's private clubs is an experience few of us will soon forget).

Day trips were organized to Oxford (with Peter Howell), Bristol (with Andrew Foyle), Surrey (with Alan Crawford), and Brighton, where we visited Peter Rose's wonderful collection. Of particular note was a visit to Tyntesfield, a formerly private estate recently acquired by the National Trust, which although in state of transition left us eager to return.

Bisecting the course was a four-day excursion to the Midlands, led by Gavin Stamp, and featuring stays in Birmingham, Liverpool, and Manchester. This "chestnut" offered a change of pace from the London setting, and opened our eyes to cast-iron architecture in churches, architectural vocabularies of ports, and Venetian influences on mercantile buildings involved with insurance and the shipping trade. We also saw that cities which embraced their heritage and tried to bridge their 19th century pasts to a 21st century future were experiencing sustained economic and cultural growth; while cities with unfortunate transportation planning and urban renewal policies, coupled with more isolated attempts at renovation and restoration, were struggling on multiple levels.

Some personal highlights of the Midlands trip included Gavin Stamp's early morning walk through a district of converted mills and factory buildings in Manchester; touring the recently-restored and renovated Mackintosh house at 78 Derngate in Northampton; and viewing stained glass windows by Burne-Jones and Morris at All Hallows Church, Allerton, whose congregation had

LONDON 2004 *Cont'd on page 23*

NEWPORT SUMMER SCHOOL 2004

Gail Ray

From across the globe (Australia, Poland, England, and all corners of the United States), from all walks of life, from student to scholar to dilettante, from the young and supple to “sages” with tired bones (the author speaks), thirty eager students gathered in Newport, Rhode Island for the twenty-fourth VSA American Summer School, directed by University of Virginia Commonwealth Professor Richard Guy Wilson.

For eighteen years Professor Wilson has developed loyal and lasting relationships with the Newport movers and shakers in the preservation and restoration scene including scholars, curators, and sometimes sixth generation heirs to some of America’s finest architecture. These relationships have opened private homes and even precipitated invitations to afternoon tea and evening cocktails in the most exquisite mansions hosted by America’s elite.



Staircase detail, Isaac Bell House (McKim, Mead and White, 1881-83). Photo: Astrid Liverman

We architects, scholars, curators, antiquarians, interior designers, artists, business men—even a token dentist, attorney, and flight attendant—brought with us our individual goals and expectations for the week. NONE of us were disappointed. We were immersed in scholarly learning, astoundingly beautiful and breathtaking architecture executed by the masters, confronted on each side by the cleverest and most expansive of details, finishes, furnishings, stained glass, and art created for the corporate royalty of the Gilded Age. Even the comparative simplicity of Newport’s colonial architecture, with rooms full of Townsend and Goddard furniture, precious native treasures pretending to be just chairs and highboys, was an experience beyond previous compare. All in the company of thirty students, sharing equally in the awe and excitement, mouths open in wonder, necks stretched, eyes consuming exquisite craftsmanship, sighing oooh and aaah repeatedly or stunned into absolute silence. And all trying desperately to commit to memory or film everything in sight.

Newport is a microcosm in time, a cross section of American architectural history created by three hundred and fifty years of cycles of economic expansion, and preserved for our time by periods of economic decline. Because of its close proximity to New York and Boston, trade connections, an amenable seaport, temperate climate, and a wide variety of intellectual, cultural and artistic influences, Newport became a germinating ground for experimental creativity in the arts, architecture, literature, philosophy, and even religion. Paired with



Richard Guy Wilson and Gail Ray.
Photo: Henry Kuehn

wealthy patrons to support those artists, Newport became a cultural center and a watering ground for the rich and famous.

Professor Wilson, along with other excellent guest lecturers each morning, exposed his students to the historical trends and cultural background of the time. He wove together an intricate web of influences and personalities that formed the Newport tapestry of the time. Pencils flew and pages were filled with rich history and intimate stories of the era.

After the lecture, Professor Wilson would raise his umbrella and give the command “march”. Youngsters of all ages had a hard time keeping up with our professor’s endless energy and enthusiasm. Those of us who could listened to great stories along the way. Towards the end of the week, tired troopers strung blocks behind, but enthusiasm never lagged.

NEWPORT 2004 *Coni'd on page 19*



Top to bottom: Newport 2004 Summer School participants on the roof of The Elms. Photo: Karri Jergens. Staircase at Isaac Bell House. Minton tile, Spring, designed by Walter Crane, at Chateau-sur-Mer. On the coach with Amy Finstein and Tina Reuwasaat. Photos: Astrid Liverman

ODE TO NEWPORT

by Henry Kuehn (Newport 2004)

Presented to Richard Guy Wilson at the Grand Masque Ball

When ten days are taken for the study of Newport
There emerges a long list of things to re-port.

From the time we students did first gather
Ourselves we found in a Victorian lather!

We learned of the many who to Newport came
And for some reason called their main street Thames.

We knew our experience would challenge our heads
But had no idea of the challenge of our beds.

Our first morning we realized the center of power
Was the person who made it first to the shower.

But our pathetic breakfasts that might have led to despair
Soon gave way to the lectures we heard at O'Hare.

We longed to be around in that great world of servants
And to have seen their dealings with Elva the serpent!

We learned of the Kingshome, the Elms and the Breakers
And couldn't quite figure how this squared with the Quakers.

They ran us ragged from dawn to midnight
But when it ended we'd all seen the light.

So as we sat puzzling and wondering why
We soon had our answers from a professor named Guy.

Richard (if we can really call him that) spun tales of wonder and awe
Such that Newport seemed driven by some greater law.

So we're sad to see the end of this near
Especially to be led by a professor so dear.

From the breadth of his classes
As he peered o'er his glasses

Thinking we might even come back next year!

NEWPORT 2004 *Cont'd from page 17*

Specials thanks to the hosts and hostesses (and all those not mentioned but contributing for the last twenty-four years to the summer school): Eileen Slocum, Jim Michael and Richard Nelson, William Vareika, Pauline Metcalf, Nancy Parker, Nancy and Bill Wilson, and Esther and Oliver Ames.

Of course, there would be those “students” who believed that the lectures and the tours were just a necessary and

prerequisite preamble to the Grand Finale Masque Ball, held the last evening. After a week of touring stunning but empty ballrooms, we decided that we should have our own ball. The ticket for entry was a mask created by the guest’s own hands, commemorative of the occasion, with a processional where each artist could present and explain their creation. Having so many creative and intelligent people in one room created great humor and stories all around. The “boss” said “this is your

party and it’s going to be as good as YOUR donations make it.” With great support from all, the food and wine (social lubricants) were copious and delicious, and the party lasted into the wee hours of the night. But the fellowship, friendships, and personalities are what made the evening and the entire experience truly memorable.

Gail Ray, AIA, is an architect in Davenport, Iowa.



Karen Mulder, Richard Guy Wilson, Astrid Liverman, and Amy Finstein at the Masque Ball on the final night of the Newport Summer School



Genevieve Swenson, Astrid Liverman, and Victoria Neel at the Masque Ball. Photos courtesy of Astrid Liverman



Entry hall windows at Seven Oaks, Bristol, R.I. (James Renwick, Jr., 1873). Photo: Astrid Liverman



Class participants at the Ames Free Library (Henry Hobson Richardson, 1877). Photo: Henry Kuehn

TOUR OF BRITISH COLUMBIA

Bruce Davies

The Victorian Society in America and VSA Summer School Alumni Study Tour of British Columbia, held September 2-11, 2004, offered forty-six participants a rich and varied experience. In Vancouver, we viewed historic and modern architecture in several districts. There were also some impressive gardens including famous Stanley Park and the Dr. Sun Yat-Sen Classical Chinese Garden. The First Nations and European ceramics collections at the University of British Columbia's Museum of Anthropology were a highlight of day two. The museum was designed by Arthur Erickson, the architect responsible for the controversial Canadian Embassy in Washington, D.C.

From Vancouver, the tour route followed the mighty Fraser River and the 1850s Cariboo Gold Rush trail as far north as Barkerville, now one of the largest uninhabited historic town sites

in Canada. Leaving this authentic rustic wooden town behind, the tour headed east to Jasper and Banff in Alberta. Along the way, our Victorians stopped at Blue River for a night at Mike Wiegele (pronounced Wiggly) Helicopter Skiing Resort. And wiggle you might if you had to pay full price! Dudley Brown dryly noted that had we been there later in the winter for one week of skiing, it would have cost each group of eight people \$219,000!

At Banff, the group unwound for two days at the historic Banff Springs Hotel, one of many luxury resorts created by the Canadian Pacific Railway in the late Nineteenth Century. At the Whyte Museum in downtown Banff, many saw a fascinating exhibit on the Vaux family of Philadelphia, including wonderful artifacts and photographs explaining the Vaux's 1886-1920 alpine explorations and their research into glacial recession. Of note



Raven and The First Men (1978-80), by Bill Reid. Museum of Anthropology. Laminated yellow cedar, approx. 7'x5'

is that a family descendant, the late George Vaux, was once Assistant Treasurer of the VSA.

The equally interesting Banff Park Museum is essentially a museum of a museum. It has not changed since 1904. Many of the natural history dioramas date to Canada's displays at the 1893 World's Columbian Exposition in Chicago.

We continued south back into British Columbia and west to see more of Vancouver.

Our tour was expertly narrated by Victoria, B.C. museologist and historian John Adams. He ably explained the development of British Columbia from 15,000 BC to c. 1910, all by showing our appreciative group exactly what he was talking about.

Bruce Davies is curator of Craigdarroch Castle Historical Museum Society in Victoria, B.C., and is on the national VSA's board of directors.



Dr. Sun Yat-Sen Classical Chinese Garden (1985-86), Vancouver



Top left: Sallie Wadsworth (l) and Gwen Koch (r) pose before Lake Louise and Mount Victoria. The lake is named for Princess Louise Caroline Alberta, Queen Victoria's daughter and wife of Canada's first Governor-General. Top right: In the Banff Park Museum (founded 1895; present structure 1903). Right: Tour participants in front of the Banff Springs Hotel (built 1888, replaced 1911, with additions 1928 and 2000). Below: Museum of Anthropology, Vancouver (Arthur Erickson, 1976), whose design is based on Northwest coast post and beam structures. Photos: Bruce Davies



30TH ANNIVERSARY PARTY OLD BATTERSEA HOUSE

Kathleen Bennett, Chair, VSA Summer Schools Committee

Victorian enthusiasts convened on July 25 to celebrate the thirtieth anniversary of the Victorian Society Summer Schools London program. Gathering at Old Battersea House in London, alumni past and present, lecturers, students of the 2004 school and committee members raised a champagne toast to the continued success of the course. Our host, Christopher Forbes, graciously allowed the group access to all areas of the house. A sumptuous tea was served in the formal dining room and guests wandered the mansion, enjoying the extensive collection of artworks that lined the walls of every room. The English sun even managed to make an appearance in time for our guests to enjoy their drinks in the garden.

Simon Edsor, a director of the Fine Arts Society and curator of the collection at Old Battersea House, gave an introduction to the house and the artworks. Old Battersea House was built in the late Seventeenth Century and there is speculation that Sir Christopher Wren designed it. At the time, it was surrounded by lavender fields and watercress beds and had a prime location on the Thames. Malcolm Forbes acquired the house in 1970. In spite

of the dry rot pervading the mansion, Forbes was taken by its handsome proportions and riverside location, and negotiated a 99-year lease with the local Borough.

After almost four years of painstaking restoration and reconstruction, the house became the setting for the Forbes Magazine Collection of Victorian paintings. Most of the landmark, scholarly collection, which Christopher Forbes and Simon Edsor built up over three decades, was sold at a Christie's auction in February 2003 (to which summer school alumni were treated to a memorable New York viewing). But not to worry, the house is hardly barren. It is still studded with works by major nineteenth century British artists, and now contains even more highlights from the Forbes family's fascinating collection of Victoria and Albert memorabilia.

Ian Cox and Gavin Stamp, current and previous directors of the London program, gave short presentations on the history of the summer school. Gavin related the changes that have occurred over the years, mainly the shortening of the program from three to two weeks and the fact that he once left one student behind (by popular

demand) at Alton Towers ("You must be punctual!"). Ian stressed how the decorative arts have become a more integral part of the program, along with the architectural, cultural, and social history of the Nineteenth Century.

As one looks to the future of the London Summer School, we can feel confident in the knowledge that many old friends continue to contribute to its success. The Victorian Society in Britain still plays an important role, with many of its associates lecturing to the group. Tour leaders Ian Cox and Kit Wedd have proven for the past three years to be valuable assets, in both a professional and personal manner. The Victorian Society in America has risen to the challenge of running an international program. The Summer Schools Committee has undertaken an arduous mission in providing such a quality course.

As the sun started to set, our band of Victorian revelers raised one last toast to the successes of the school's past and to the successes of its future. Most stayed on for a series of wonderful day-trips outside London, hosted by the Alumni Association and led by Alan Crawford, Ian Cox, and Gavin Stamp, to "relive" their summer school student days once more. Truly, the celebration of the summer school's thirtieth anniversary was an inspiring event.



Left to right:
Ian Cox, director of the London program. Ian Dungavell, director of the Victorian Society (UK) and Gavin Stamp, former London program director. Photo: David Buchta



Summer School Committee members Gwen Koch, Kathleen Bennett, and Sibyl Groff, with Ian Cox in the garden at Old Battersea House



Bill Dane and Liz Leckie



Elizabeth Edwards and Bella Nussbaum



Simon Edsor and Kathleen Bennett. Photos: David Buchta



London 2004 grads Anna Wong, Kathleen Borum, Jan Lupton, Tim Hayduk, Elizabeth Edwards, and Jennifer Baughn

LONDON 2004 *Cont'd from page 16*

carefully stored the panels during WWII and later reinstalled them.

A description of my first-ever British experience wouldn't be complete without some mention of food, and so, I include some gastronomic highlights as well: eating MASSIVE meringues glued together with MOUNDS of whipped cream in a tea shop in Surrey; recalling the buzz around the table as "Spotted Richard" was a featured pudding; adapting to the English custom of enjoying a cup of tea in the afternoon; learning how hot on the Indian scale of one through ten I could manage; finding a Polish oasis in London when you need one; and discovering what Wagamama was and pondering why there isn't one in New York yet.

For me, there is often nothing so enriching as being introduced to the diverse architectural and cultural heritage of another country, with the benefit of knowledgeable and friendly local hosts and good weather. The Victorian Society London Summer School offers many opportunities to view otherwise inaccessible private homes, cultural institutions, government offices, religious properties, and private clubs. Students reap the rewards of relationships cultivated over years with homeowners, museum and gallery curators, architects, preservationists, and scholars, all happy to share their knowledge. And, the lasting friendships made during the course itself is something we will all be grateful for.

Best wishes for another successful thirty years!

Meisha Leanne Hunter is a Landmarks Preservationist with the New York City Landmarks Commission.

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LONDON SUMMER SCHOOL JULY 10-25, 2003

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Archive Research, Assistant &
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Magdalena Bojes

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Paul Holden

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Lanmhydrock House
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Greenfield Village and
Henry Ford Museum

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Genevieve Ward Swenson

(London '03)
New Canaan, CT
Graduate student
Bard Graduate Center

dedication of education committee members past and present such as Sibyl Groff, Billie Britz, Pauline Metcalf, and Kathleen Bennett; the various administrative assistants; and numerous others. The various hosts who year after year open their homes, galleries, and historic sites and supply us with goodies, such as Richard Nelson and Jim Michael, Eileen Slocum, Bill Varieka, who good naturedly answer my perennial “can we come again” with a “yes!,” all make it happen. Out at Greenvale Farm, we have watched the Parkers and Wilsons create a whole new industry as we have appreciated and consumed their wine. So many others—in Newport, New Bedford, North Easton, and Providence—have willingly shared their wonderful properties, including Anne

Culiver, Sandra Craig, Henry Wood, Jed Pearsall and Bill Doyle, Deborah Whiteway and Bart Sayles, the Ames family, and Ron Fleming. A number of institutions: Salve Regina University, the Newport Art Museum, the Redwood Library, the Newport Historical Society, and the Preservation Society of Newport County (especially John Tschirch and Paul Miller) have always given us tremendous support. And the list of lecturers we have had over the years is I think pretty amazing: I am not going to even mention any since it would take up more space than I am allotted, but when you add them up when you add them up they are a virtual role call of the major scholars of the period.

And of course there are the students, now the alumni, some of them have even repeated their Newport experience.

By my count we are somewhere over seven hundred, who have come from almost every corner in the United States, from New York to Dogpatch, well as from abroad: England, Australia, Hungary, the Czech Republic, Russia, Belgium, France, and elsewhere. The range of interests and background is what always amazes me and helps keeps me going since they demonstrate how vast and different our experiences are. That is really the fun part, getting to know the students and watching as they encounter the new, the old, the familiar, and the strange.

These are some of the reasons why I still find the summer school invigorating and also a challenge. That education committee back in 1978 didn't know what they were letting themselves in for; I am still doing it!!!

1889: *American Artists at the Universal Exposition* (Pennsylvania Academy of Fine Arts, 1989); *From Architecture to Object: Masterworks of the American Arts and Crafts Movement* (Hirschl and Adler Galleries, 1989); *Ogden Codman and the Decoration of Houses* (Boston Athenæum, 1988, organized by **Pauline C. Metcalf**, Newport lecturer and London '80); *The Long Island Country House 1870-1930* (Parrish Art Museum, 1988); and *'The Art That Is Life': The Arts and Crafts Movement in America, 1875-1920* (Museum of Fine Arts, Boston, 1987, organized by **Wendy Kaplan**, London '87). He also contributed to *American Architects and Their Books to 1848* (2001, co-edited by Newport lecturer **James F. O' Gorman**); *American Home: From Colonial Simplicity to the Modern Adventure* (2001); *Long Island*

Country Houses and Their Architects, 1860-1940 (1997); *Modern Architecture in America: Visions and Revisions* (1991, which he co-edited); and to the VSA's collections of symposium essays, *Victorian Furniture* (1983) and *Victorian Resorts and Hotels* (1982, for which he also served as editor).

His articles have appeared in *Journal of the Society of Architectural Historians*, *Winterthur Portfolio*, *Nineteenth Century*, *American Art Journal*, *Studies in the History of Art*, *Museum Studies*, *Progressive Architecture*, *Architectural Record*, *Architecture: the AIA Journal*, and other publications.

Richard has appeared on PBS's "American Experience," the History Channel, and C-Span, and on the majority of episodes of Arts and Entertainment's "America's Castles."

He has given over 350 guest lectures at universities, museums, and historical societies across the United States.

He earned his Ph.D. in American Culture, Art and Architectural History from the University of Michigan in 1972, where his dissertation was on "Charles F. McKim and the Renaissance in America."

In addition to leading our American Summer School since 1979, he has also organized the Annual Conference on Cultural and Historic Preservation at Newport's Salve Regina University since its inception in 1997. The conferences focus on various aspects of 19th- and early 20th-century American design; this year's subject is "The Gilded Age: Domesticity and Design in the Home" and will be held September 29-October 1.

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While Alumni Association annual dues are voluntary, we encourage you to join or renew your membership now. Contributions help defray the costs of the newsletter, provide much needed scholarship aid to deserving students, and fund a variety of special events. An envelope has been included in this issue for your convenience, or please use the form below. We need your support!

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