

# Alumni Newsletter

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## ANNOUNCEMENT OF VSA SUMMER SCHOOL APPOINTMENTS

On April 23, 2025, the Victorian Society in America announced the appointment of two leading architectural historians to direct its renowned Summer School programs in London, England and Newport, Rhode Island.

**The next Director of the London Summer School is Dr. Joshua Mardell**, an architectural historian who is a Research Tutor at London's Royal College of Art (RCA) and teaches courses in its Ph.D. and M.Res. programs. Dr. Mardell will build upon the London Summer School's extraordinary legacy. This year, the 49th annual London program (June 28–July 13) is the last to be led by Kit Wedd, with whom the VSA has collaborated for more than 15 years. Dr. Mardell will observe the 2025 edition and then begin leading it himself in the summer of 2026.



Having participated as a student in the 2015 edition of the London Summer School, **Joshua Mardell** notes that he is “dedicated to promoting and protecting Victorian architecture for posterity, and demonstrating how the Victorian period can continually speak to present-day issues.” Before arriving at the RCA, he held academic posts at the University of York and Queen Mary, University of London. He holds a Doctor of Sciences from ETH Zurich (Institute for the History and Theory of Architecture), where he completed a dissertation on the Buckler dynasty—three generations of late Georgian and Victorian architects, antiquaries, and topographical artists. Previously, Dr. Mardell had earned a M.Phil. in Architecture from the University of Cambridge and a B.A. (Hons.) in Historical Archaeology from the University of York. He has held fellowships at the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art.

Dr. Mardell's forthcoming article for the journal *British Art Studies* will highlight Dr. Gavin Stamp (1948–2017), who directed the VSA's London Summer School for many years. Dr. Mardell is now developing a collective biography of unsung Anglo-American activists of 20th-century buildings preservation, a key protagonist of whom is Margot Gayle (1908–2008), who co-founded the VSA.

Dr. Mardell is a Fellow of the Society of Antiquaries of London, co-editor of the *Journal of Architecture* (Royal Institute of British Architects), and a member of the Publications Committee of the Victorian Society (UK). In the latter capacity, he has edited the next volume of the journal *Studies in Victorian Architecture and Design* on “Victorian Architecture and Dynasticism,” which comes out in June.

**The next Director of the VSA's Newport Summer School is Dr. David W. ("Willie") Granston III**, an architectural historian devoted—in his own words—"to contextualizing buildings in order to more fully understand them as works of architecture and as products of their time." Dr. Granston will build upon the Newport Summer School's extraordinary legacy. This year, the 43rd annual Newport program (May 30–June 8) is the last to be led by its founder, the renowned architectural historian Prof. Richard Guy Wilson. Dr. Granston will observe the 2025 edition and then begin leading it himself in the summer of 2026.



Having participated as a student in the 2017 edition of the Newport Summer School, **Dr. Granston** holds a Ph.D. in the History of Art and Architecture from Boston University, as well as a M.A. from the Winterthur Program in American Material Culture (University of Delaware) and a B.A. in Art History and French (with a minor in Architectural Studies) from Trinity College, Hartford.

Dr. Granston is currently a Visiting Assistant Professor of Fine Arts at Trinity College, Hartford. This semester he is teaching a seminar titled *The Architecture of Leisure*, which draws from the research he undertook for his own Ph.D. dissertation, *"As if it had Grown There": Resort Architecture and the New England Landscape, 1875–1915*. That project investigated many examples from Newport that are also covered during the Summer School there. In a 2020 issue of the VSA's scholarly journal, *Nineteenth Century*, Dr. Granston published an article titled "Memory, Materiality, and Meaning in Hartford's Church of the Good Shepherd."

In addition to a fellowship with Historic New England focusing on the architect W. R. Emerson, Dr. Granston has organized and led tours for members of the Institute of Classical Architecture & Art and the Decorative Arts Trust. He is an active member of the Society of Architectural Historians, Vernacular Architecture Forum, and Association of Historians of American Art.

**The VSA congratulates Dr. Mardell and Dr. Granston on their appointments, and conveys its deepest gratitude to Prof. Richard Guy Wilson and Kit Wedd for their outstanding service to the Summer Schools over many years.** For more information, please email [info@victoriansociety.org](mailto:info@victoriansociety.org).

## SEND IN YOUR NEWS!

We like to keep in touch with all our alumni and to share your news with fellow alumni. If you have news about your current position, academic studies, or research project; an upcoming publication, lecture, or organizational event; a recent award or recognition; or other related news items, please e-mail it to Lori Thursby, the Alumni Newsletter editor, at [news@vsaalumni.org](mailto:news@vsaalumni.org).

## ANNOUNCEMENT

The British Victorian Society is sponsoring an online and in-person lecture on June 3rd devoted to the founder of the Victorian Society in America, **Margot Gayle**. The lecturer is **Joshua Mardell** (London '15), an architectural historian and lecturer at the Royal College of Art—and **the newly appointed director of the Society's London Summer School beginning in 2026**.

Here are the details of Joshua's presentation:

***"The Magnetic Margot Gayle" by Joshua Mardell—Tuesday, June 3rd, 7:00 pm LONDON time. In the US: 2 pm ET, 1 pm CT, 12 noon MT, 11 am PT.***

This lecture will (re-)introduce the American metallurgist, politician, and preservationist Margot Gayle (1908–2008), who co-founded the Victorian Society in America on the advice of Nikolaus Pevsner in 1966, and established the Friends of Cast-Iron Architecture in 1970.

Joshua will assess Gayle's own magnetism considering how her advocacy manifested itself through journalism, 19th-century iron foundry catalogue facsimiles, photography, and materials science. Joshua Mardell is an architectural historian with broad specialisms, mostly in British architectural

history of the 19th and 20th centuries, conservation, and the historiography of British architectural history. He is a member of the Victorian Society Publications Committee.

Here is the link to buy tickets:

<https://www.eventbrite.co.uk/e/the-magnetic-margot-gayle-by-joshua-mardell-tickets-1266953454889?aff=Website>

### The Magnetic Margot Gayle



Online and In-person Talk by Joshua Mardell

**Tue 3rd June, 7:00 pm – 8:30 pm**

£6

Image: Margot Gayle with an enlarged photograph of the Jefferson Market Courthouse building. Fields, H.J. - New York Public Library Digital Collections

## NEWS OF NOTE

### New Exhibition on Pre-Raphaelite Artist Evelyn De Morgan

"Evelyn De Morgan: The Modern Painter in Victorian London" is a major exhibition at the Guildhall Art Gallery, London, on the pioneering work of the Pre-Raphaelite artist. The richly colored paintings on display, including many rarely seen works, showcase Evelyn De Morgan's use of allegory to present very personal messages of

spiritualism, feminism, the denunciation of war and materialism, and the conflict between good and evil. The Guildhall Art Gallery presents "Evelyn De Morgan: The Modern Painter in Victorian London" in partnership with the [De Morgan Foundation](#), which provided the artworks. The exhibition opened on April 4th of this year, and will be on view until January 4, 2026. For more information, check out the [exhibition website](#)

or read the article "[The overlooked masterpiece full of coded messages about World War One](#)," which was recently published by the BBC and is available on its website.

### **New Exhibition on Architect Richard Morris Hunt**

The [Preservation Society of Newport County](#) will present the exhibition "Richard Morris Hunt: In a New Light" at Rosecliff in Newport, Rhode Island from May 30 to November 2, 2025. The Preservation Society indicates that the exhibition "will examine Hunt's achievements in a new light, presenting his lived experience and how it is reflected in his life's work: a pursuit of national pride in art and architecture." The Gilded Age architect's architectural and interior drawings and renderings, sketchbooks, personal scrapbooks and objects, and other family collections and materials are in the exhibition. The exhibition is included with admission to Rosecliff. For more information, please go to:

<https://www.newportmansions.org/events/richard-morris-hunt-in-a-new-light/>.



*Interior of The Breakers.  
—Photo by Michaela Hojdysz (Newport '22,  
London '23)*

### **PBS Documentary on Architect David Adler to Stream for Free on YouTube**

Independent filmmaker Kristin Smith created the documentary "David Adler: Great House Architect," which aired nationally on PBS in 2022. After three years, the PBS broadcast rights have returned to Kristin Smith, who is making all four episodes of the documentary available to stream for free on her YouTube channel [Artful Aims](#).

The docuseries celebrates the remarkable legacy of David Adler (1882–1949), one of America's great residential architects, who transformed classical traditions into something uniquely his—and unmistakably American. Also to note, David Adler was the great-uncle of Alumni Association President **David Lamdin** (Newport '15, London '17, and Chicago '18). "David Adler: Great House Architect, was honored with a Superior Achievement Award at the Illinois State Historical Society's "Best of Illinois History" Awards in April 2023, in recognition of the docuseries' contribution to preserving and sharing history.

Each episode of "David Adler: Great House Architect" is approximately 27 minutes long and releases weekly on Tuesdays at 5 PM CST.

Ep. 1 –Apr. 22: <https://youtu.be/2n9dQz4XVzg>

Ep. 2 –Apr. 29: [https://youtu.be/Mtz6u0b\\_XX4](https://youtu.be/Mtz6u0b_XX4)

Ep. 3 –May 6: <https://youtu.be/RWv3Va4GjJI>

Ep. 4 –May 13: [https://youtu.be/4MiVO33Kj\\_w](https://youtu.be/4MiVO33Kj_w)

You also may access the docuseries and learn more about its creator Kristin Smith at her website [Artful Aims](#).



## VSA SUMMER SCHOOL SCHOLARSHIP STUDENT ESSAYS

### *My Summer School Experience*

—Tatiana Gomes Monteiro (London '23)



My name is Tatiana Gomes Monteiro. I am 22 years old and I work as a tourism technician and museum supervisor at the Lisbon Cathedral, Portugal. Studying with the VSA

undoubtedly changed the way I see the world and the 19th century architecture in America.

In 2023, I was introduced to the VSA program giving a guided tour of Lisbon Cathedral. Some of the members informed me of the programs and the history behind the Victorian Society. I was very interested in the programs and the scholarships they offer, so I ended up applying for the London Summer School that year. I learned a lot in that program, and some of the students and teachers encouraged me to apply for the 2024 Newport Summer School.

Traveling to America was always a dream for me and having the opportunity to go with the VSA was the best decision I ever made. The Newport Summer School is very well planned, both for the theoretical part by professional speakers in the area and for the various trips to many monuments throughout Rhode Island.

Through the program, it is possible to experience the evolution of Newport from a thriving port city reliant on trans-Atlantic trade, to a depressed former economic center, to the site of urban renewal projects and historic preservation efforts, to the modern, vibrant city it is today. The staging of the program was very surprising, as we had the opportunity to discover not only urban

areas for their buildings, but also the countryside for its architectural and landscape diversity. This journey completely changed my view of America itself, especially its history and architecture in the 19th century.

The Newport Summer School was without a doubt an unforgettable experience that offers incredible access to sites and collections. I recommend the program to anyone interested in 19th-century architecture, American culture, or even history enthusiasts. For me, Richard Morris Hunt's The Breakers was the most beautiful place I have ever visited. I was very impressed with its architecture and design. I would like to spend an entire day just enjoying these magical places.

Our guide Richard Guy Wilson was astounding; he is very intelligent, with a lot of sense of humor. He knew how to guide the entire program very well. It was a pleasure to meet him.

I would like to thank Anne Mallek, Edward Bosley, and Pauline Metcalf who were also with us throughout the program. They captivated me from day one with their way of teaching.

Some people mark our lives and leave messages that are never erased from our minds, which become lessons that we take with us forever. Sometimes it is not always through words that we learn. Ethics, generosity, friendship, and humility are attitudes and qualities seen in actions and examples of inspiration. I will be forever grateful to the VSA for giving me all these amazing opportunities. Receiving this scholarship has replenished my motivation to remain focused on the course. I wish this community all the best in the world.

***VSA Newport Summer School Essay***  
**— Divya Pai**

The Victorian Society in America's Summer School experience stands out as a renowned institution in the preservation profession. My time in Newport has significantly broadened my professional horizons. As a young professional in this field, I utilized the opportunity to network with other professionals and to observe how individuals from diverse backgrounds integrate preservation into their work.

Hailing from Mississippi, where Antebellum and Federal-style architecture dominates the landscape, I have found it challenging to fully embrace the Victorian architectural period. However, my visit to Newport provided a profound opportunity to immerse myself in the intricate and grandeur of Victorian works. It was a chance to experience firsthand the preservation and intricate detailing that defines Victorian architecture.

Check out these captivating images showcasing my experiences in Newport and Pawtucket, Rhode Island, and Easton and Fall River, Massachusetts!

Kingscote, constructed in 1839 and designed by Richard Upjohn, is a classic example that is studied in preservation for the Gothic Revival style in residential architecture. This "cottage" style significantly influenced residential designs of that era.



The rich and evocative color palette used in these spaces instantly transported me to the grandeur of the Gothic Revival style. It was a striking experience that went beyond the pages of books. It is truly captivating to not only delve into the architectural mastery of Richard Upjohn, but also witness the seamless and harmonious fusion of Stanford White's works from 1880 within this site.



**Divya Pai** works at the Mississippi Department of Archives and History. She holds an MS in Historic Preservation from the School of the Art Institute of Chicago and has a background in architecture. Formerly an architecture journalist, she recently pivoted into historic preservation.

After a captivating lecture by Dr. Richard Guy Wilson, we delved into the interiors of this historic site with newfound insight. Dr. Wilson's words unveiled the architectural history of this residence and guided us to discover important details. Despite the various additions and alterations to its original design, the original décor still lingers in the unchanged details of this house.







The historical significance of the Old Slater Mill, constructed in 1793 in Pawtucket, cannot be overstated. This mill stands as a testament to Samuel Slater's pivotal role in the American Industrial Revolution. The implementation of water-powered cotton spinning technology at this site marked the inception of a new era, paving the way for the mass production of goods, the establishment of wage labor, and the development of planned communities.

The interior of the mill provided us with valuable insights into the early efforts made to enhance machinery and optimize productivity within a short timeframe. Each machine was meticulously arranged, following a floor plan that effectively implemented the principles of form-follows-function. The original section of the mill spanned six bays in length and stood two stories high.



It is worth noting that Samuel Slater was not just involved in designing the mill, but he also pioneered a new hiring system that gained widespread adoption across the Blackstone Valley. This system later became known as the "Rhode Island System," significantly impacting the industrial landscape of the region.



The Old Colony Railroad Station, now home to the Easton Historical Society, stands as a remarkable relic from 1881, showcasing the architectural brilliance of its designer, H.H. Richardson. This station serves as a quintessential case study for understanding the preservation of historically significant properties within burgeoning communities.

The historical site has undergone repurposing to align with the functional requirements of modern times while meticulously safeguarding the integrity of its original interiors. The substantial masonry structure, along with its outsized roofing system, is adorned with intricately carved decorative elements on the beams, representing a progressive and avant-garde design for its time.



Above the ticket counter area in the station, one can marvel at the intricate bull's eye window details, which serve as a significant architectural element. Commissioned by Frederick Lothrop Ames, the station was constructed in the same year as the Ames Gate Lodge, which was also designed by Richardson.

The Knapp House, originally built in 1910 and designed by Ralph Adam Cram for Rev. Arthur M. Knapp, gives us a delightful glimpse into the history of architectural designs. It is interesting to see how local communities and global trade influenced the creation of this



Japanese-styled house in Fall River, MA. Rev. Knapp, who was a missionary in Japan, wanted to bring a touch of Japanese living

into his own home, resulting in this charming and unique residence. Today, the house is under private ownership, and I am truly grateful to the VSA Newport Summer School for introducing me to the exceptional work designed by Cram and allowing me to explore the interior of this remarkable house.



Visiting Ralph Adam Cram's masterpiece enriched my thesis

work on architectural styles. The summer school deepened my understanding of Victorian architecture and connected me with professionals preserving historical structures. Interactions with passionate property owners inspired my commitment. I am thankful to the Victorian Society in America for enhancing my understanding of American architectural history and preservation techniques.




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### ***VSA Chicago Summer School Essay*** **–Laura Purvis (Newport '10, London '12)**



**Laura Purvis**, owner of Purvis Historic Preservation, is an historian and artist based in Virginia.

The 2024 Chicago Summer School was my third time experiencing a Victorian Society in America summer school, and each school has come at a pivotal point in my professional and personal story. First there

was Newport. Riding in on a foggy evening in a car with two friends from graduate school—yelling as each mansion appeared out of the mist—we were undeniably each other's perfect company. After all, we had only seen those buildings in photographs and now each was revealed by muted streetlights framed through the inescapable presence of the sea. We were blanketed in the experiences of school and the anticipation of experiences to come. The Cliff Walk felt like home while we were all on the edge of what might come next. We saw the full extent of the Gilded Age punctuated by Moon Gate lectures and evenings walking down corridors that we would have never seen otherwise.



In the years following Newport, I started teaching and found myself referencing those summer school experiences with a frequency that revealed their undeniable impact. There is something uniquely clarifying in facing weekly an audience of minimally enthusiastic undergraduates taking a required art history course. I spent most of my waking hours thinking about the relevance of our discipline. How do I teach the material while breaking out pieces that might resonate with reluctant students? What could I quantify and explain from my natural, innate interest that would make sense to someone who saw drudgery in projection form during each lecture? While there are multiple answers to the latter question, one important solution was outside: outside the classroom and outside the walls of the building. The very things that made Newport important.

There was a concrete pad outside our academic home that matched the average square footage of most early post-colonization housing in the Mid-Atlantic of the United States; so, I took groups of 50 students outside. There were no Moon Gates or Cliff Walks, but at least this lesson took what was accessible nearby and made it illustrative. Taking turns, students stood in groups on top of that pad to think through the average size of housing and the typical number of occupants over the years. It got them out of their seats, and that lesson seemed to be pushing the structure of my courses in the right direction. I then went back to my office and applied to the London Summer School.

My experience with the London course built on that of Newport, and opened the world of professional, post-graduate learning for me. I was now bridging the roles of both student and teacher, which honed my attention to ways in which the context of place could be infused in learning environments. I brought

back fabric samples, pigment fragments, and new ways of speaking about both art and architecture. It was my first experience taking a class outside of the United States, which had been a clear gap in my foundations as a professor. I listened to seasoned professionals and newly minted graduates exchange perspectives on what we saw. Since I was not holding the red grading pen in London, I benefitted from unfiltered conversations and the space to think creatively about course content. Somewhere in going from the Tube to Sotheby's to the pub, I set aside many of my early career insecurities. I began to call myself an architectural historian with a new level of confidence. I also let go of earlier warnings to always wear my hair in a bun to appear older so students would take me seriously. I returned home not only with more solutions for my students, but also with confidence in how I presented myself.

In the years that followed, I encouraged my coworkers and students to consider applying to the Newport and London summer schools while closely following the growth of the Chicago program. My work transitioned from teaching to both nonprofit and corporate positions. My days were often starkly divided between the hum of travel and the isolation of a tapping keyboard generating cultural resource reports. I loved the work until it no longer loved me back.

Applying to the Chicago Summer School marked not only a desire to return to the joy of the Newport school, but also to re-ground the clarity of intention I experienced in London. I needed to be in an environment that was both simultaneously new and familiar. In 2022, I started my own architectural history business while recognizing that I had spent too much time always saying yes to writing and research instead of art and interpretation. Once again,

I found myself balancing multiple jobs. That is the thing about starting, sometimes the hours are short and the days are shorter.

The Chicago school was still an experience I had missed. It was the plan that dangled unfulfilled. It was time to make the time, and I was deeply grateful to learn that I was going to be part of the 2024 class. I cannot overstate the importance of these courses in my path and the impact scholarships have had for me. The Chicago school brought me directly to the art and architectural legacies that both inspired my interest in the field as well as my artistic practice, a practice that I have always minimized. I was ready to focus

on the outside again, but in the way that nature informed the art and architectural expression of people like Sullivan, Adler, and Wright. The day I arrived, I took the 'L' to the Loop and then proceeded to walk along Lake Michigan to the Gold Coast. My work stopped (mostly) for ten days and I was a student. I followed Richard Guy Wilson again and learned from other students. We met scholars that shared their time and knowledge. We discovered the joys of deep dish, stained glass, and applied patterns. Each school has helped me decide what comes next. There is so much poetry in being with the right people at the right time, and that is the summer school program's greatest strength.

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### ***VSA Chicago Summer School Essay***

**— Sam Wigglesworth**

Attending the Victorian Society in America Chicago Summer School was an extraordinary experience that far exceeded my expectations. Coming from Mississippi, the idea of spending a week in a metropolis

such as Chicago was quite intimidating, yet, from the moment I arrived, I was immersed in a vibrant and intellectually stimulating environment, surrounded by fellow preservationists and enthusiasts of architecture and history.

The curriculum was meticulously designed, offering an in-depth exploration of Chicago's architectural landscape through lectures and fieldtrips. Having the opportunity to learn from Dr. Richard Guy Wilson, Tina Stauss, Diane Dillon, and all the other lecturers was a highlight that was both informative and thought provoking. The faculty members were not only experts in their fields but also educators who made complex historical and architectural concepts accessible and engaging. Their enthusiasm was contagious and inspired me to delve deeper into the nuances of Chicago's architecture and design.

Moreover, the people involved were what made the Chicago Summer School truly special. The summer school attracted people from all over the world with different cultural backgrounds. Our shared passion for architecture fostered a real sense of community among students. The community atmosphere encouraged passionate discussions and allowed for meaningful connections with like-minded individuals. I made lasting friendships and professional relationships that I know I will carry with me throughout my professional career.



**Sam Wigglesworth** is an architectural historian with the Mississippi Department of Archives and History. He received a BA in History from Jackson State University, which is where he first cultivated his love for old buildings and preservation.

The best part of the VSA Summer School program, however, was getting the chance to explore Chicago's rich variety of architecture firsthand. The guided tours provided invaluable insights into the city's historic neighborhoods and buildings, exposing the intricate details and historical significance of many Chicago landmarks. While the two other VSA Summer Schools, understandably, focus on the Victorian Era, the Chicago Summer School stretched beyond the Victorian Era, into the modern era. Architects like Frank Lloyd Wright and Mies Van Der Rohe, while children of the Victorians, took what they learned from the Victorian Era and flipped that knowledge on its head. Like many children, these architects rebelled and in doing so became the pioneers of the Modern Movement.

One of my favorite buildings was Frank Lloyd Wright's Unity Temple, in Oak Park. Built c. 1908 for the Unitarian Church, the cube-like structure of reinforced concrete is massive in scale, and is reminiscent of a fortress. Wright's design broke away from the traditional church architecture of the time. Rather than spires and verticality, Wright emphasized the flat and horizontal, characteristic of his trademark Prairie style.

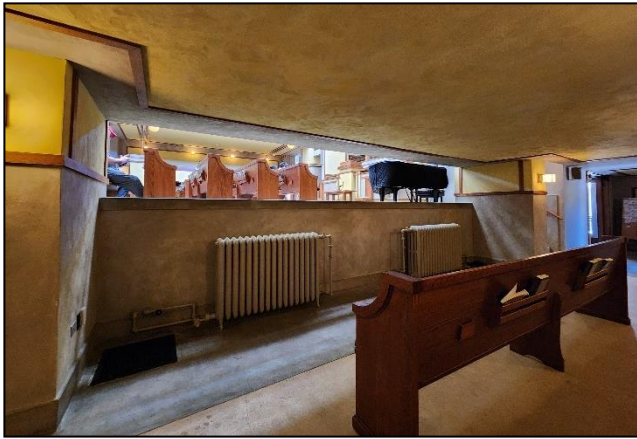


As I entered the sanctuary, I felt a sense of being transported to another world. The space is filled with intricate geometric shapes and a vast open expanse that creates a sense of awe. The ceiling, adorned with leaded glass and geometrically designed windows, bathes the sanctuary in a soft glow. It is as if the light of heaven itself is pouring down upon the congregants, enveloping them in a feeling of divine presence.



A small detail that I think really highlights Wright's humor is the late-comers' section of seating. If anyone was unlucky enough to be late, they would have to enter through a separate door that leads to a 'dugout' section under the second-floor balcony. Seated below everyone else, the late-comers' only view is of the congregants who made it on time. Sitting in this section quite literally cuts one out of the heavenly light shining down into the open sanctuary, almost as if relegated to a purgatory-like environment.





The Victorian Society in America Chicago Summer School is an exceptional program for anyone passionate about Chicago history, architecture, or preservation. It offers a perfect blend of academic rigor and practical experience, making it a fantastic opportunity for enthusiasts, scholars, and professionals. I wholeheartedly recommend it to anyone eager to deepen their knowledge and appreciation of Chicago's history and architecture.

### ***VSA London Summer School Essay*** **— Mariana Montes-Staines**

This summer, I had the invaluable opportunity to attend the VSA summer school program in London, which greatly enhanced my understanding of the Arts and Crafts movement, the significance of the polychromic structure, and the various architectural



**Mariana Montes-Staines** is an architect with a Master's in architectural restoration and rehabilitation, and has professional experience around the world, including in Mexico, Brazil, and Spain.

styles that define our shared Victorian heritage. Although I am currently employed as an historic preservationist in the New York State, I am originally from Mexico, and I obtained my Master of Historic Preservation in Catalonia. At the State Historic Preservation Office, I provide technical advice and review restoration projects, which include a sizable number of Victorian structures. This experience broadened my knowledge and enriched my skills, allowing me to contribute more effectively to preserving and appreciating Victorian architecture.

As Christine Lalumia said in her lecture, the Arts and Crafts movement was a matter of "action and reaction." Beginning in the late nineteenth century as a reaction against the Industrial Revolution's mass production and the resulting decline in craftsmanship, the movement was spearheaded by figures such as William Morris, Charles Voysey, and Gertrude Jekyll. In this course, we had the opportunity to visit their homes, studios, and gardens, including spaces that are typically closed to the public, to fully understand the origins and philosophy of this movement. Guided by curators, managers, and members of the Victorian Society, these visits provided an in-depth look at architectural and interior design details; details I will be incorporating into my own practice in the preservation field. Having this experience lead by those who dedicated their careers to conservation was an inspiring and educational experience.

One of the key insights I gained was the importance of polychrome. The use of a wide array of colorful bricks, often in brown, cream, and red, is prevalent across many types of structures, from religious to domestic. This technique was not merely decorative, but also symbolic, reflecting the cultural, social, and technological advancements of the time. The bricks even serve as material culture themselves, with color corresponding to place of origin, e.g., cream or yellow brick from

London and red brick from North England. The use of vibrant colors in architectural elements, such as tiles and stained-glass windows, was a way to celebrate and highlight the beauty of craftsmanship, as well as the desire to return to an idealized past.

The program also showed me that there was no single dominant style during the Victorian Era, as we visited a range of Gothic Revival, Queen Anne, and Edwardian-style structures. Each of these has its distinct characteristics and historical context, making this course abundant in information.

Although English Victorian architecture and that of New York are not identical, this visit allowed me to witness some of the buildings that inspired architects in the United States, buildings which characterize part of our heritage and the built environment. This exposure to Victorian architecture, design, and history has provided me with a deeper understanding of the context shared by the buildings I work to preserve and has reinforced my confidence in identifying and interpreting Victorian architecture, a crucial element in making informed decisions at my position.

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### ***A Summer School Adventure through Victorian England***

— **Kristina Shatokhina**

When I look back on my London Summer School experience, I recall kaleidoscopes of Edward Burne-Jones' stained-glass, brick vaults of town churches and stone walls of countryside chapels, the blooms and the fragrant scents of many flowers from the private gardens, their echoes in William Morris' withered patterns, solemnity of the court halls, medievaesque pre-Raphaelite beauties... These memories bring comfort—a somewhat bittersweet happiness—but beyond this multitude of aesthetic impressions lies a deeply transformative impact of the school itself.

Our journey started off at the Art Workers Guild with a little get-to-know-each-other, leaving us positively excited about the opportunity to spend the upcoming weeks in such wholesome company. A first series of lectures followed, and previously enchanted by the Gothic Revival architecture, I was swiftly rewarded with informative talks on Victorian churches (James Hughes), A. W. Pugin (Rosemary Hill), and the Oxford and Cambridge Movements (Ayla Lepine). The information presented by our guest speakers helped me grasp the complexities of this fascinating phenomenon on the intersection of faith and aesthetics. It then opened many further discussions with my colleagues, which we never missed to entertain over a cup of Earl Grey, generously spilt.

Afterwards followed the city walks and museum and grand house visits, with picnics in between. Through this cascade of immersive experiences, we learned to what great extent the Victorian Era shaped England and its cities. Reading local urban fabric without the insights gained in such training would be impossible; for anyone



**Kristina Shatokhina** is originally from Ukraine.

After the Russian invasion, she fled the war in March 2022. Kristina recently graduated with a Master in Architecture from the University of Luxembourg. She aspires to work in the field of architectural research and policy-making to help promote community engagement in the preservation and reuse of our built heritage.

interested in architecture or history, the London Summer School program would be a great feast for the mind and the eyes (though the legs might suffer if not sufficiently trained, as there are usually many miles to walk).

As a freshly graduated architecture student who just defended her thesis about architectural ruins, my major interest lies in the built heritage and its significance for local communities' identity and resilience. As expected, the school's program resonated with me deeply. While there is still a lot of work to be done in urban policies and social awareness, one is astounded by the immense efforts made already: those of the Victorian Arts and Crafts figures in resurrecting ancient building techniques and forms, as well as those of the contemporary architects and enthusiasts in preserving their legacy for the generations to come. The preservation campaign initiated by the Victorian Society is exemplary, and it made me very proud to take part in it.

I have lived in London for some time before the school started and knew my way around the city, so the real big adventure for me started when we went north, deeper into the country. We had a chance to get into unique places I would have never found myself in. Reminiscing on our road trips, I was most fond of the obscure Panacea Society Museum, where a small group of devotees prayed to a feminine aspect of God; Holy Angels Church, Hoar Cross, with a jolly deacon that allowed us a peek into his magnificent wardrobe; and a jewel-box of St Giles' Church in hospitable Cheadle.

This program for me was enhanced thousandfold by my wonderful colleagues. I

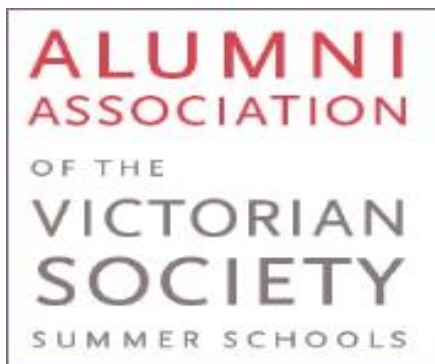
was lucky to share a room with loveliest Katelyn, a brilliant scholar writing her Ph.D. on the Pre-Raphaelites. Many hours were spent discussing things that made us passionate about art and life, and the program must be rightfully praised for giving us a chance to make great friends with like-spirited people.

Cultural exposure is most fun when you have the right company: after studying Victorian architecture during the day, one is invited to continue the exploration together at night, and richly decorated Victorian-Era pubs are the perfect place for this. Our pub crawls through those lavishly decorated establishments taught us that, while the Victorians knew how to raise the bar in architecture, they also excelled at crafting truly intoxicating atmospheres.

Finally, our time at the Victorian Summer School was made even more enriching by the exceptional leadership of director Kit Wedd and administrator Anne Malek. Incredibly knowledgeable and organized, they were, most importantly, very caring and attentive to our needs. Their support and enthusiasm created a welcoming and safe learning environment for us.

Now, reflecting on my time at the Victorian Society Summer School in London, I am so ever grateful to the Victorian Society for the rich experiences and friendships I gained. These weeks were a perfect summer adventure that has deepened my appreciation for history, inspired me both professionally and personally, and expanded my understanding of the influence of the Victorian Era on both our past and present.





**MEMBERSHIP ENROLLMENT / RENEWAL FORM**  
*Alumni Association of the Victorian Society Summer Schools*  
**CHOOSE YOUR MEMBERSHIP LEVEL**

- ☐ \$55 Individual  
☐ \$30 Student/Young Professional (35 years of age or younger)  
☐ \$100 Household ☐ \$250 Supporter ☐ \$500 Sponsor  
☐ \$1,000 Benefactor

TODAY'S DATE \_\_\_\_\_

**ADD SCHOLARSHIP SUPPORT**

☐ **YES! I am providing additional contributions to support scholarships for deserving students of architecture, design, and preservation!**

☐ Gwen Koch Memorial Newport Scholarship \$ \_\_\_\_\_.

☐ Duchscherer Memorial Scholarship \$ \_\_\_\_\_.

*(Endorsed by Sibyl McCormack Groff & John Martine)*

☐ Prof. Richard Guy Wilson Newport Scholarship \$ \_\_\_\_\_.

☐ Gavin Stamp Memorial London Scholarship Fund \$ \_\_\_\_\_.

☐ Chicago Scholarship \$ \_\_\_\_\_.

☐ General Scholarship Fund where needed most \$ \_\_\_\_\_.

Total Scholarship Support \$ \_\_\_\_\_.

+ Membership Dues from above \$ \_\_\_\_\_.

= **TOTAL ENCLOSED** \$ \_\_\_\_\_.

☐ I/We have included the Alumni Association in my/our estate plans.

**YOUR INFORMATION** *(Kindly print.)*

NAME \_\_\_\_\_.

ADDRESS \_\_\_\_\_.

CITY, STATE, ZIP \_\_\_\_\_.

E-MAIL, PHONE \_\_\_\_\_.

**PAYMENT** Contributions are tax deductible to the fullest extent permitted by law.

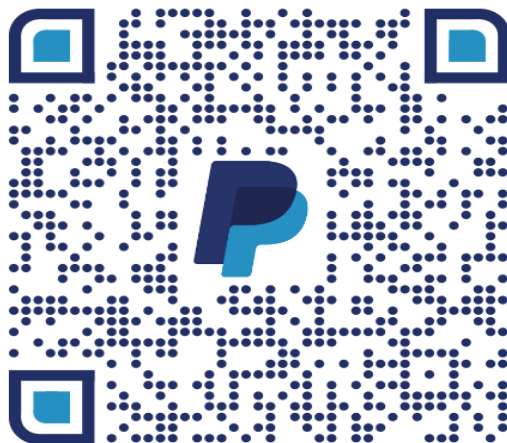
☐ ONLINE [www.vsaalumni.org](http://www.vsaalumni.org) through **PayPal**

☐ CHECK payable to "VICTORIAN SOCIETY IN AMERICA, INC.," enclosed for the amount above of \$ \_\_\_\_\_; Check # \_\_\_\_\_.

**Please include ALUMNI ASSOCIATION in the memo line.**

Mail completed form along with your payment to:

*James Russiello,  
316 East 88<sup>th</sup> Street, New York, NY 10128-4909*



## THE HERITAGE SOCIETY OF THE ALUMNI ASSOCIATION

The **Heritage Society of the Alumni Association** supports our efforts to provide scholarships for future Victorian Society Summer School students. The Alumni Association is humbled to have an extraordinary group of supporters who feel so strongly about our primary mission to raise funds for student scholarships that they have generously included the Alumni Association in their estate planning. You are invited to join this special group of Alumni by making a planned gift such as a bequest in your will or beneficiary designations of IRAs or retirement plans.

**Hank Dunlop** has joined the Heritage Society of the Alumni Association with a Required Minimum Distribution (RMD) designation from his IRA. **John C. Freed**, a longtime VSA and Alumni Association supporter, made provisions for a \$10,000 bequest to the Alumni Association in memory of his partner, **Paul Duchscherer**. **Paul Duchscherer** very thoughtfully made provisions in his trust for a \$10,000 bequest to the Alumni Association as well as designating the Alumni Association as the beneficiary of all future royalties from his many books and other publications. The **Bob and Carole Chapman Fund** very generously awarded a grant of \$10,000 to the Alumni Association Chapter in memory of **Carole Chapman**. These gifts and designations help ensure that current and future generations of students will be able to attend the educational opportunities presented by the VSA Summer Schools.

You can join these members of the **Heritage Society of the Alumni Association** and support the mission of the Alumni Association while maximizing the benefits of a deferred gift. Your gift becomes part of your estate planning to protect valuable assets from income, capital gains, and/or estate taxes.

You can leave a bequest in your WILL or LIVING TRUST. This common estate planning technique allows you to retain control of your assets during your lifetime and avoid estate taxes. GIFTS OF LIFE INSURANCE, CHARITABLE GIFT ANNUITIES, CHARITABLE LEAD TRUSTS, CHARITABLE REMAINDER ANNUITY TRUSTS, CHARITABLE REMAINDER UNITRUSTS, and a POOLED INCOME FUND are some of the other estate planning techniques you can discuss with your financial advisor to provide funds to the Alumni Association to provide scholarships to future Summer School students.

To include the **Alumni Association** in your will or trust, the following is suggested wording to take to your attorney: "After fulfilling other provisions, I give, devise and bequeath \_\_\_\_\_% of the residue and remainder of my estate (or \$\_\_\_\_\_ if a specific amount) to the **Alumni Association** of the Victorian Society Summer Schools, a 501(c)(3) organization **to benefit the Alumni Association** (tax ID # 23-1710978), located at 24 Wilkins Ave Fl 1, Haddonfield, NJ 08033.

It is crucial that the **Alumni Association** be identified as your gift will, otherwise it will go to the national VSA organization with whom we share EIN **23-1710978**.

**Please let us know about your estate plans if you decide to join the Heritage Society of the Alumni Association by contacting David Lamdin at [dalamdin@gmail.com](mailto:dalamdin@gmail.com).**