

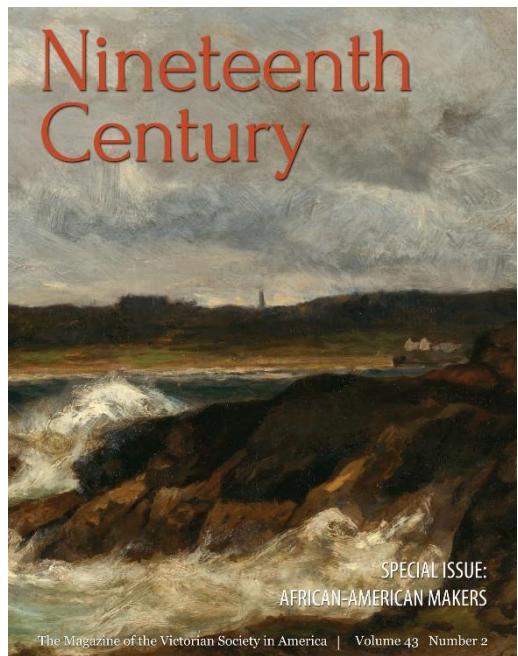
ALUMNI eNEWSLETTER

No. 56

April 2024



Dr. Charles Brownell (London 2008), Professor Emeritus of Architectural History and a long-time supporter of the VSA, will be speaking on monsters and fantasy motifs found in architectural details of aesthetic movement houses in Richmond, Virginia. The lecture will take place at James Cabell Library at Virginia Commonwealth University on **Saturday, April 6 from 2-3:30 PM (Eastern time)**. The lecture is available on Zoom. The details for registration can be found [HERE](#)



Nineteenth Century Magazine is looking for a new book review editor.

We are seeking someone who loves books to be *Nineteenth Century*'s next book review editor, as our dedicated **Kathleen Eagen Johnson** is retiring from the position.

The book review editor works with the magazine's editor to develop a list of new books that might be suitable for reviews. That person then engages diverse reviewers, acquires review copies, and forwards those to the reviewers. The book review editor then collects the reviews, edits them and forwards them to the magazine editor. The magazine is published twice a year and there are generally four reviews per issue.

If this volunteer position sounds interesting, or if you know someone who might find it engaging, please send a note to Warren Ashworth, editor at www.NineteenthCenturyMagazine@gmail.com



The terms of office for the Alumni Association Officers and Directors expire on 12/31/2024. We will have an election for new officers for a three year term beginning on 1/1/2025 and expiring on 12/31/2027 in the fall of 2024. If you have an interest in serving on our Board as an officer and/or Director, please contact David Lamdin at DALAMDIN@gmail.com



Pre-Raphaelites
A Modern Renaissance

San Domenico Museum, Forli, Italy
24 February - 30 June 2024



Encompassing more than 300 artworks, the exhibition will trace the profound impact of historical Italian art on Britain's Pre-Raphaelite movement from the 1840s through the 1920s.

Information and booking
+39.0543.36217 - mostroforli@civita.art - www.mostremuseisandomenico.it

Dante Gabriel Rossetti, *The Bower Window* (detail), 1852, oil on canvas, Museo di Arte de Puerto Rico, The Luis A. Ferré Foundation, Inc.

Our 2024 Study Tour will be an escorted tour to Northern Italy from April 23 to April 29, 2024. We will be headquartered in Bologna known as the Fat City for its rich cuisine! We will stay in Bologna at the 4-star Royal Hotel Carlton in the center of Bologna, near the train station.

There will be day trips to Forli where Peter Trippi will offer us a guided tour of the exhibit he co-curated (Pre-Raphaelites: A Modern Renaissance). There will also be a day trip to Ravenna (a World Heritage site known as the capital of mosaics), and other places of interest as shown on the itinerary. The itinerary also includes information on costs, single supplements, meals, transportation, what's included and what is not, etc. Airfare is not included. The Travel Agent will assist those who need help in arranging flights, etc. Some are considering a pre-tour trip to Milan and the Lake District. The Travel Agent can help with that as well if requested.

Complete details are in the Alumni's

eNewsletter No 46. Contact Alumni President David Lamdin at DALAMDIN@gmail.com (703-243-2350) for further info. **Time is of the essence as final plans are now being made with the variuos venders.**

The Alumni Associations organizes these Study Tours not only as an educational experience for our members, but also as a fund raiser for Summer School student scholarships. We sincerely request a tax-deductible donation of \$400 per traveler payable to the Alumni Association.



The Alumni Association donated \$24,000 for scholarships for 2024 Summer School scholarships! We did the same in 2023. Your membership and donations are crucial to our ability to continue to provide support to students who otherwise would not be able to afford to attend a summer school. **Please renew your membership now to enable the Alumni Association to fulfill its mission by supporting the summer schools and the next generation of scholars in the field.**

This is membership renewal season for the Alumni Association. If you have not yet done so, please remember to renew your support of the Alumni Association now. For info on how to sign-up or renew your membership online, please visit and scroll down on the Alumni page on the VSA website at:

[Alumni Membership - Victorian Society](#)

Click on an amount that corresponds to the membership level and proceed to enter your credit card info. If you wish to contribute to a scholarship fund in addition to your membership level, click on CUSTOM AMOUNT, enter the total amount of your contribution plus the membership level, and then indicate to which scholarship fund you wish to donate.

Your prompt renewal using the Donate link is the fastest and easiest way to renew and is the easiest for our all-volunteer staff to process your renewal. If you prefer to renew by check, please print out and complete the Membership Renewal Form below, follow the instructions on the form, and mail it along with your check to the address indicated. Please make the check payable to **Victorian Society in America**.

All donations are tax-exempt as provided by law. Donations at the Supporter level and above level are recognized in our eNewsletters and donations in any amount to the individual Scholarship Funds are also recognized. Except for some required administrative expenses, all of your membership fees and donations goes to student scholarships.

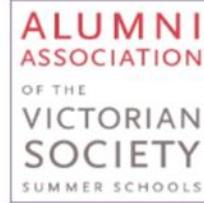
. **THANK YOU for your continued support.**

RENEWAL / ENROLLMENT FORM
Alumni Association of The Victorian Society Summer Schools

CHOOSE YOUR MEMBERSHIPS 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 _____



*Mail completed form along with your payment to:
David A Lamdin,
901 N Monroe St #607,
Arlington, VA 22201-2356
Questions Call: 703-243-2350*

ADD SCHOLARSHIP SUPPORT

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

<input type="checkbox"/> Gwen Koch Memorial Newport Scholarship	\$ _____
<input type="checkbox"/> Duchscherer Memorial Scholarship endorsed by Sibyl McCormac Groff and John Martine	\$ _____
<input type="checkbox"/> Prof. Richard Guy Wilson Newport Scholarship (\$3,500 full scholarship)	\$ _____
<input type="checkbox"/> Gavin Stamp Memorial London Scholarship Fund (\$5,500 full scholarship)	\$ _____
<input type="checkbox"/> Chicago (\$3,100 full scholarship)	\$ _____
<input type="checkbox"/> General Scholarship Fund <i>where needed most</i>	\$ _____
Total Scholarship Support	\$ _____
+ Membership Dues <i>from above</i>	\$ _____
= TOTAL ENCLOSED	\$ _____

YOUR INFORMATION I/We have included the Alumni Association in my/our estate plans. Kindly print.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

E-MAIL _____ PHONE _____

MY NEWS Email updates about new positions, licenses, degrees granted, moves, etc. to dalamdin@gmail.com

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

ONLINE www.vsaalumni.org PayPal, MasterCard, VISA, Discover, American Express accepted

CHECK payable to ALUMNI ASSOCIATION enclosed for the amount above of \$ _____ Check # _____



2023 London Summer School

Ross

Attending the Victorian Society's London Summer School, I was lucky enough to attend lectures and tour sites with those who often wrote the literal book on the subjects. We were taken to places I had never heard of and learned about things that to my mind had simply always been there. The Victorian world came alive through the obvious passion of our speakers and guides and was even more vibrant through all my colleagues with me. Our group was all deeply passionate and through them I learned of things to look at I never would have seen – the shapes of buildings showing the expected passage of people and the way rooms flow into each other. The trip was a joyous expedition of like-minded people who were happy to share what they noticed, explain what they knew, and was always at the ready to go see just one more building, one more church. And that helped us all benefit all the more.

I have been fortunate enough to go on study trips during my undergraduate career, and on such expeditions, there were always participants who came along simply to see the cities and disengaged during site visits. This trip, with such a wonderful collection of passionate people, was anything but. Once we reboarded our coach, we would chat about what we had seen, dinner conversations would reflect on what we saw – there was the sort of feeling anyone could hope for. Everyone was equally engaged and happy to talk, it really was a meeting of colleagues beyond going for the sake of being in England.

We absolutely hit the ground running, our first day starting with lectures and a walking tour and kept that pace the whole time. We went to multiple sites and did long walking tours, and as we travelled and saw things in person, it helped explain what we learned about in lectures at the start of the program, highlighting the differences between Scott and Street and Pugin that aren't quite as obvious in isolated photographs but become apparent in person. We ranged in visits from more obvious places to tour like Albertopolis to places I would never have thought to go for the Victorian world like Litchfield Cathedral for Evensong. Evensong was the most surprisingly meaningful experience, after visiting a good dozen churches we got to see one in use in a way recognizable to the Victorian world, with the choral tradition of England still alive and well.

The whole summer school was fulfilling and unparalleled, it expanded the world of art and architecture as intimately interconnected and helped solidify my interest in Gothic Revival work. I am currently halfway through my Master's Degree program, and while I consider what my thesis should be, going to places like the Houses of Parliament and St. Giles Church in Cheadle, it helped convince me that Gothic Revival art is a big part of what I want to study. The summer school helped me find more direction than I would have had on my own, and I am immensely grateful for it.

**Journey through time to behold the grandeur of London's Victorian buildings in the
19th century**
Tsaiying Wang

On this journey, my focus lies on exploring the distinctive Victorian architectural style that prevailed during the nineteenth century in England, alongside the captivating architecture of the Arts and Crafts Movement from that era. The Revival Gothic style emerged as the most typical architectural expression of that time. Moreover, the advent of industrial development led to the incorporation of steel and glass into many buildings, revolutionizing public constructions like The Crystal Palace in 1851 and The King's Cross station in 1852. The emergence of the arts and crafts movement also left a profound impact on British interior design and furniture. Figures like William Morris, known for his wallpaper designs, and Charles Rennie Mackintosh, renowned for his furniture creations, introduced new dimensions to the world of design. As I conclude this trip, not only have I gained deeper insights into the history of Britain, but I have also witnessed the transformative power of design in shaping architectural and artistic endeavors.



The Crystal Palace model



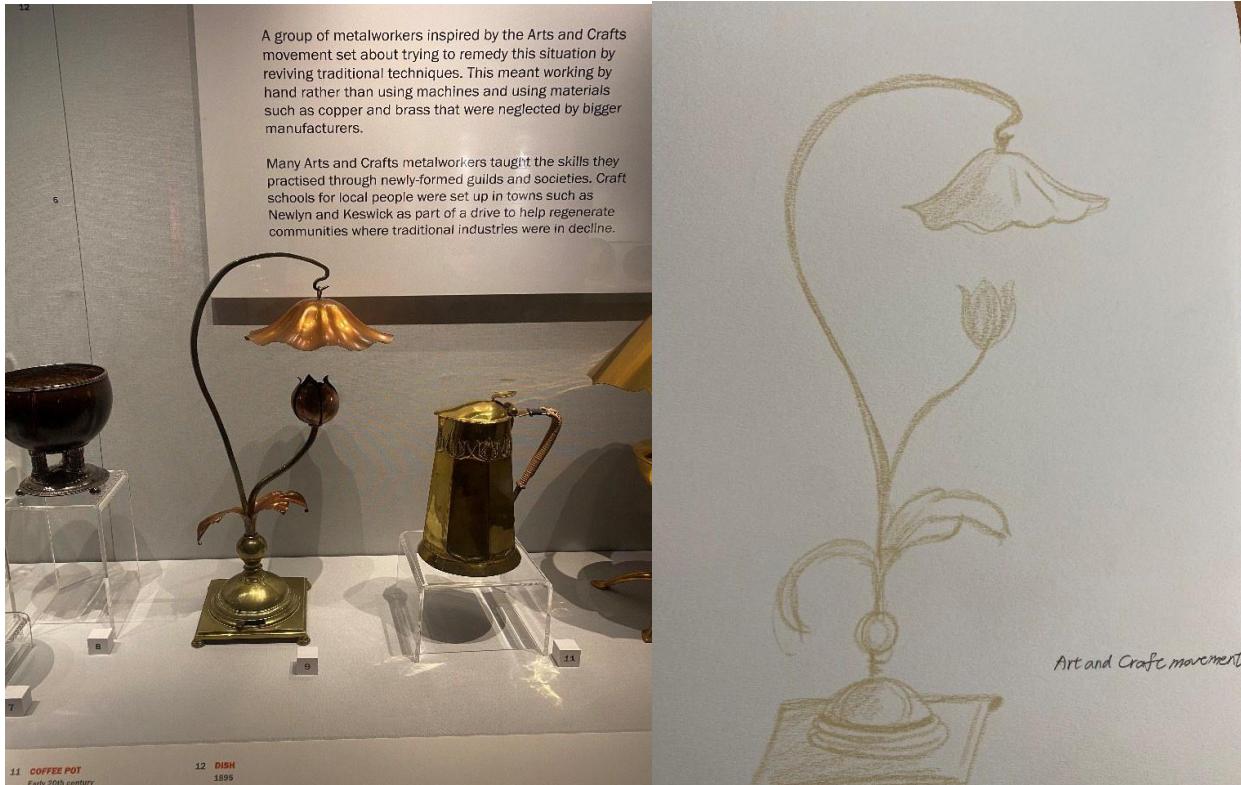
The King's Cross station with glass ceiling



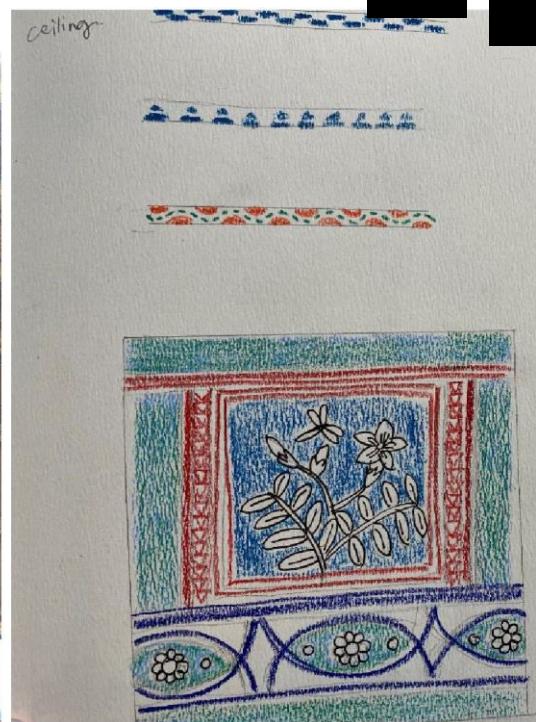
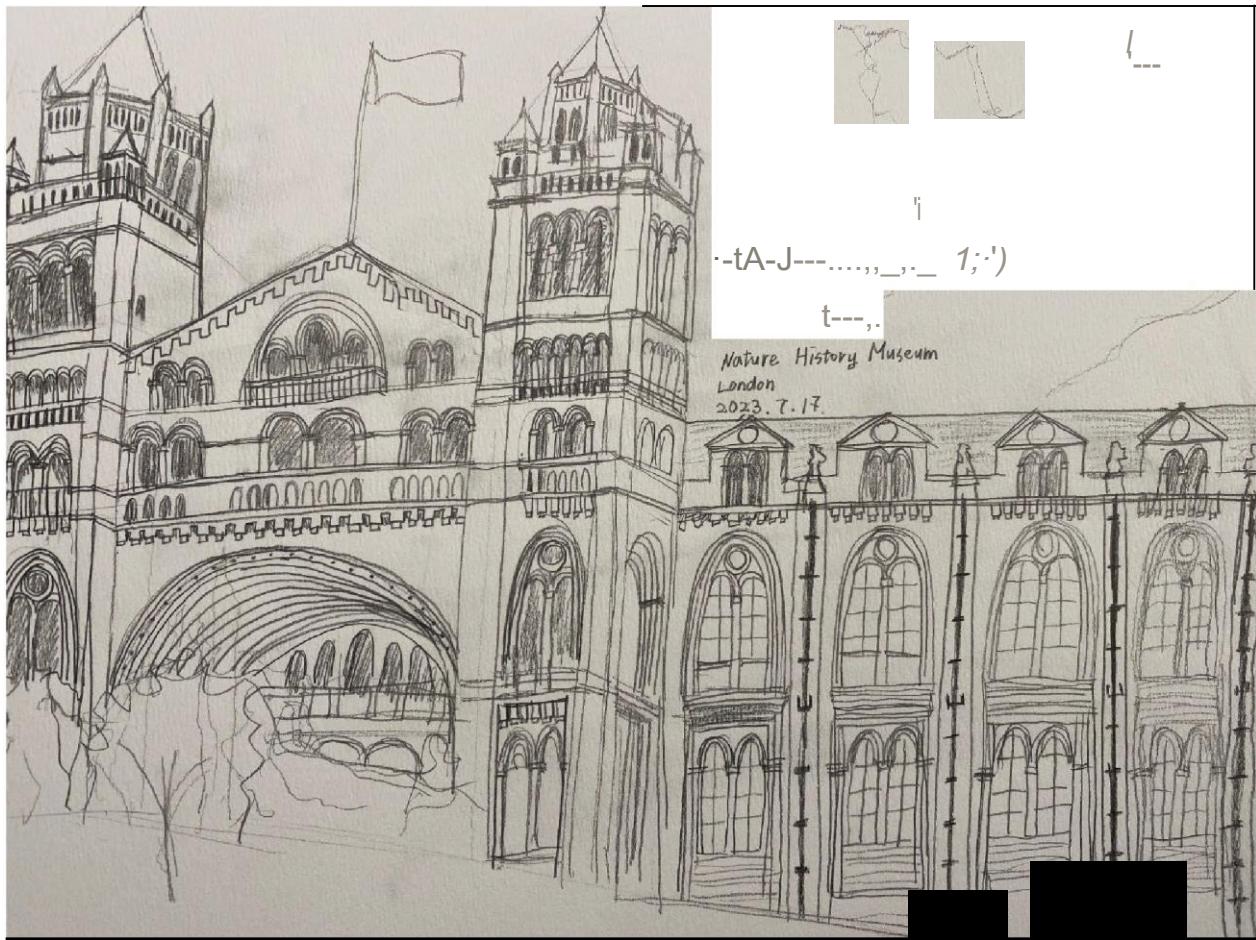
The King's Cross station interior with steel structures



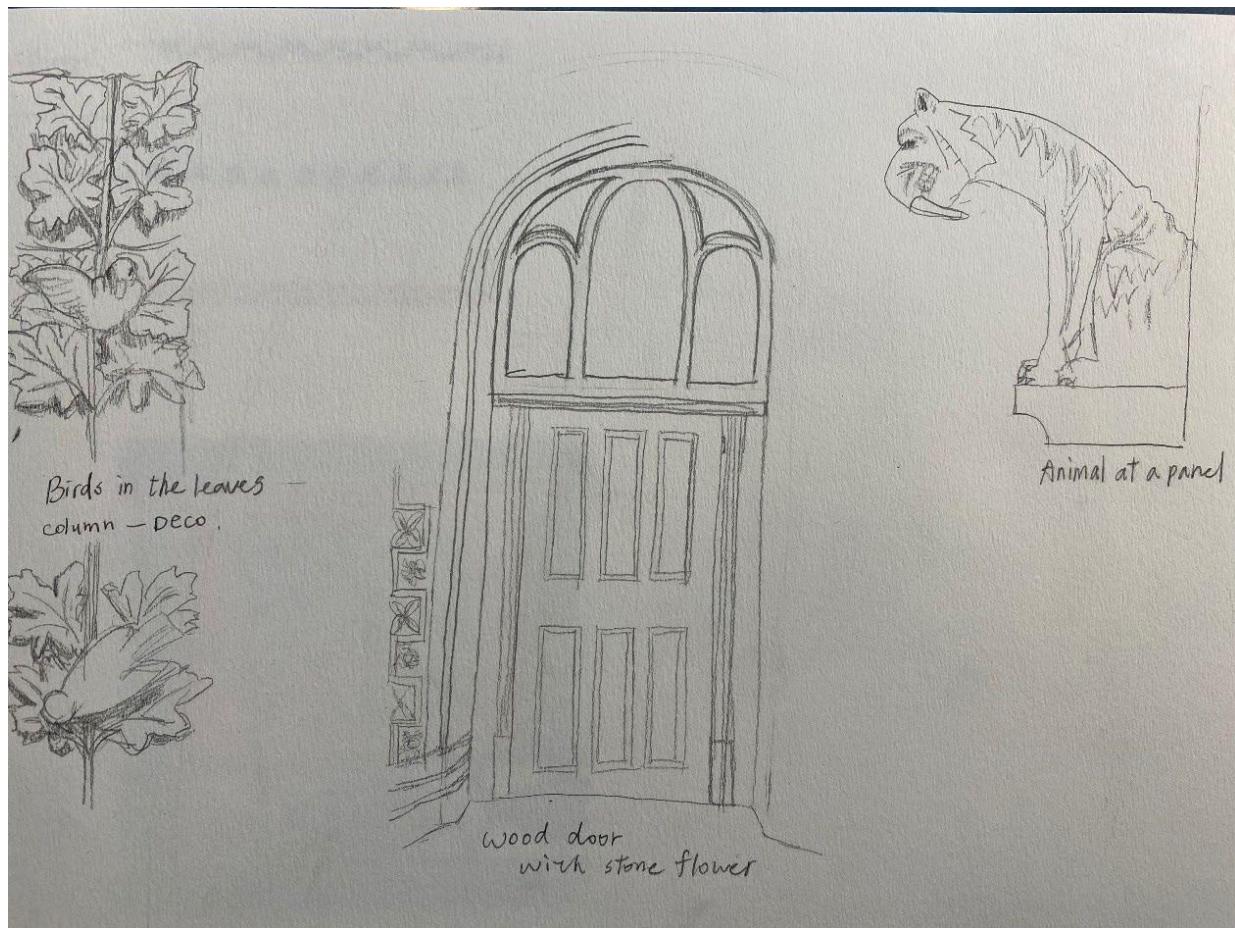
Throughout the trip, a question lingered in my mind - despite the conveniences brought by the industrial revolution, why are some people still fascinated by handicrafts? I sought answers to this question as I compared the 19th-century craftsmanship with modern technology's relentless progress. In an age where AI may surpass human capabilities, the essence of human design lies in the persistence of beauty and the warmth of craftsmanship, qualities that machines cannot replicate. I vividly recall being captivated by a gas lamp exhibited at The Crystal Palace, designed in the shape of a flower, which brought vitality and beauty to its surroundings. This experience inspired me to value the intricacies of design and embrace uniqueness and storytelling in my future interior design endeavors.



Besides, one of my favorite attractions during this journey was the London Natural History Museum. Designed by the Victorian British architect Alfred Waterhouse and completed in 1881, this museum left me in awe. What captivated me the most was the intricate attention to detail throughout the building. Upon closer inspection, one can discover fascinating animal and plant figures adorning the ceilings, corners of the stairs, and arches. These thoughtfully crafted decorations serve as constant reminders to visitors that they are in a museum dedicated to the wonders of nature. The animal and plant motifs were designed by Waterhouse and exquisitely modeled by Dujardin for Farmer and Brindley, adding a captivating touch to the museum's overall theme.



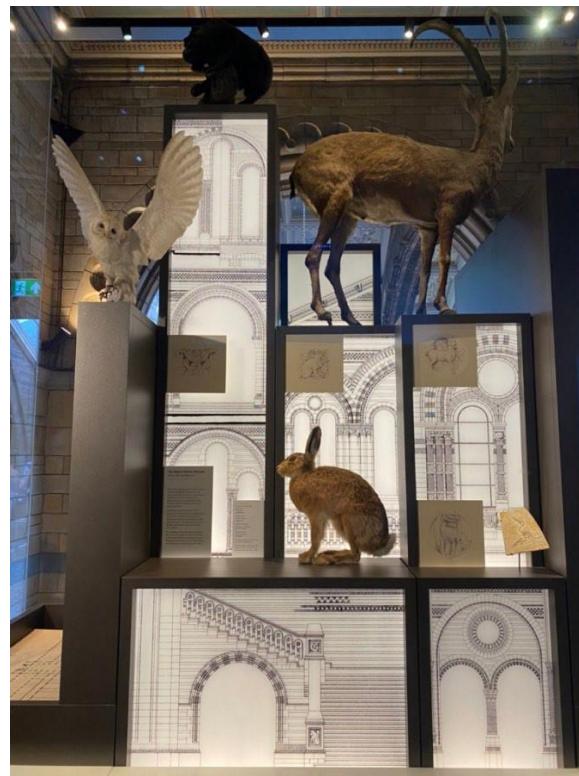
Ceiling with plants

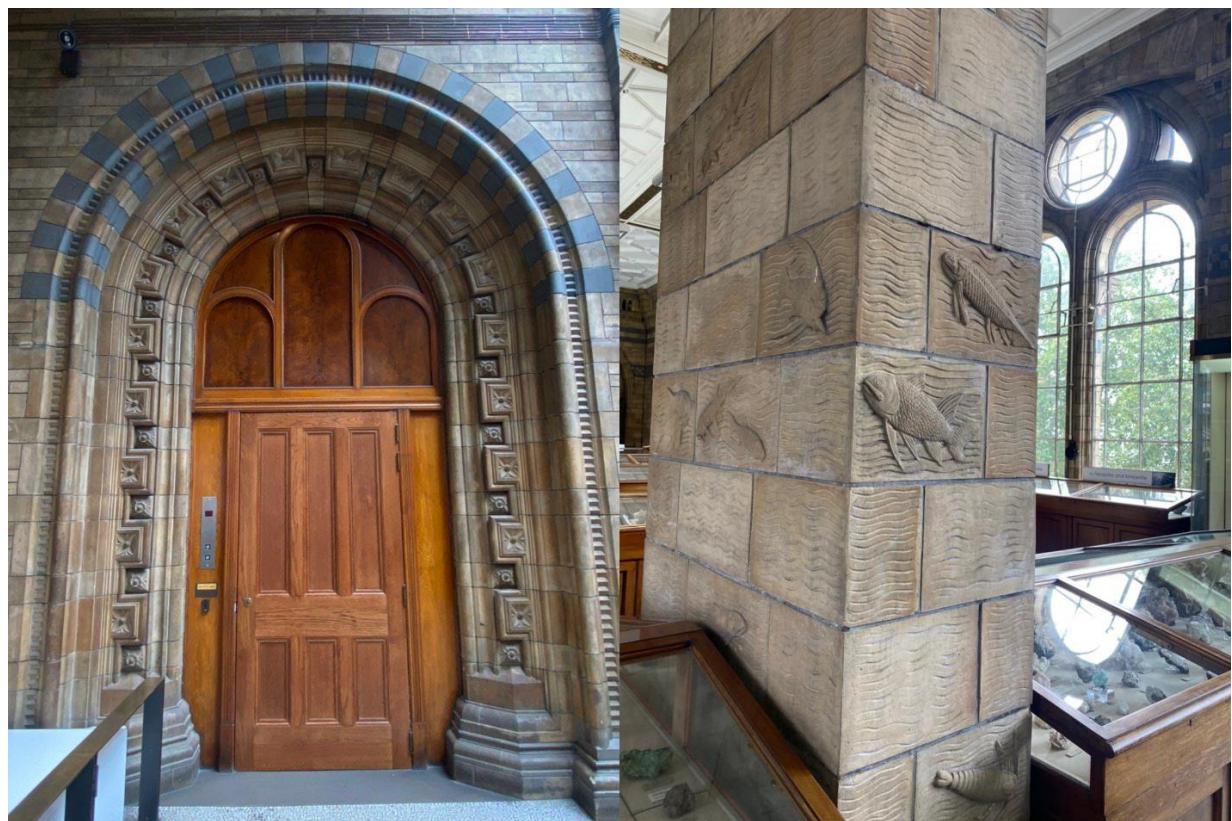
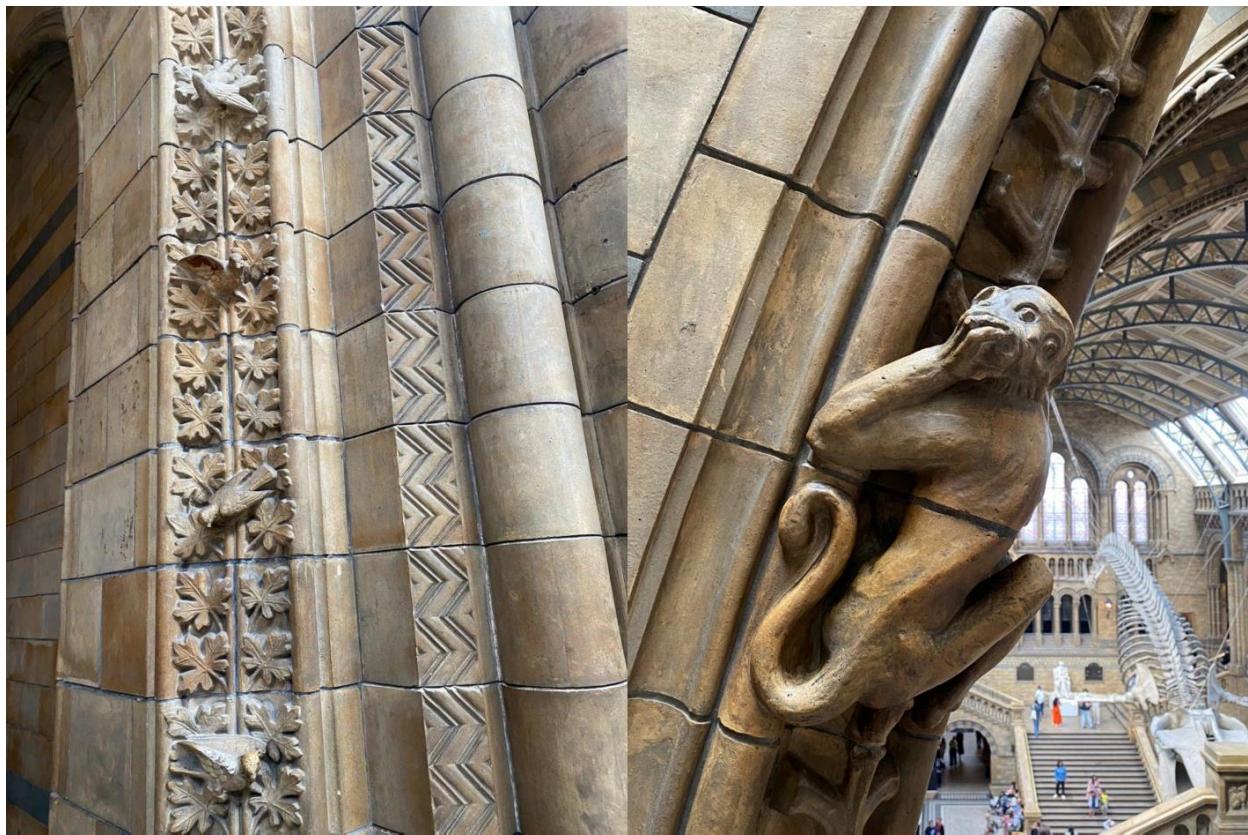


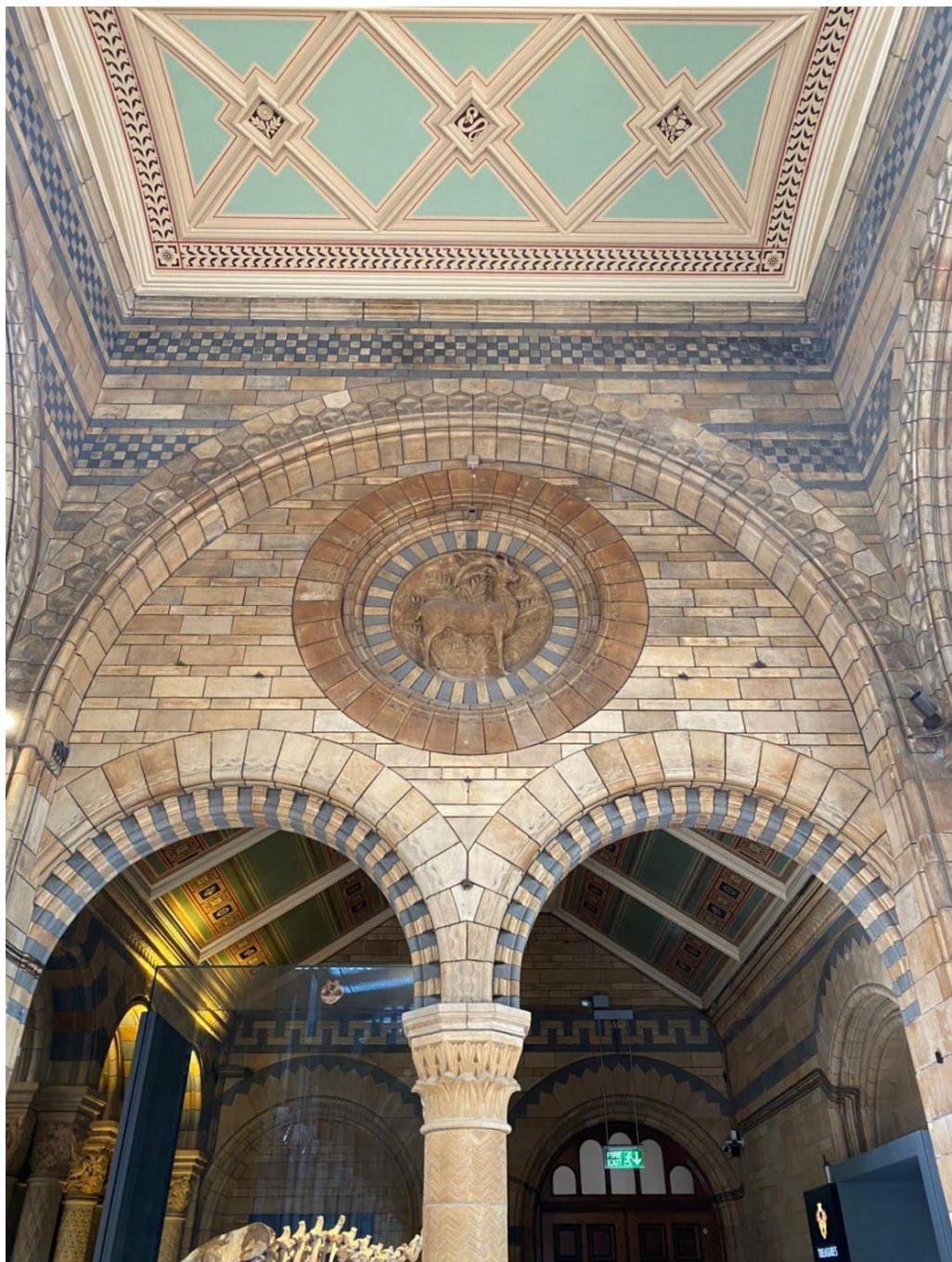
Design interior decoration with the theme of animals and plants.



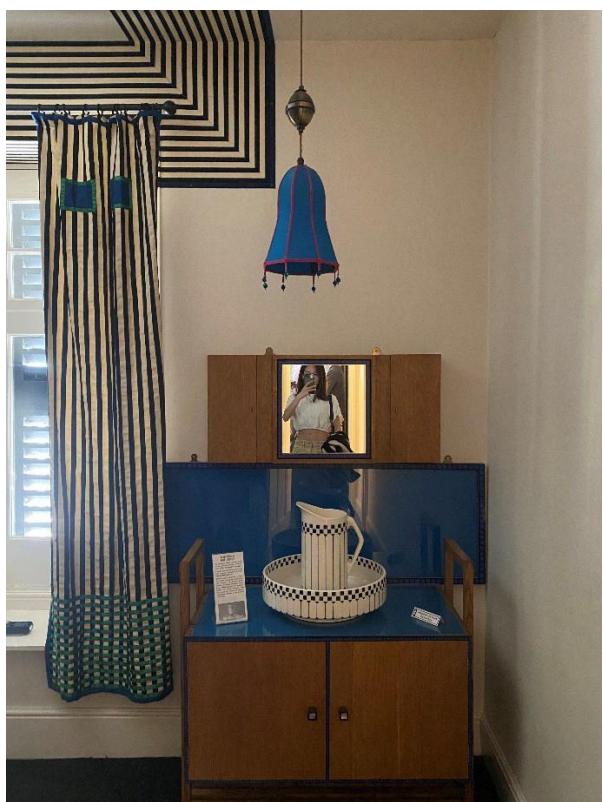
The exterior buildings are also decorated with animal themes







Decorate the entire interior space with natural totems and animals



the furniture designed by Charles Rennie Mackintosh

Being inspired by these experiences has greatly benefited me as I pursue a future in interior design. With a multitude of interior design students graduating every year, I pondered on how to stand out from the crowd. For my designs, I plan to place greater emphasis on intricate details in the future. For instance, if time permits, I will design certain pieces myself to ensure they perfectly complement the space and provide optimal convenience for users. In situations where time is limited, I will actively seek out distinctive and non-conventional options, rather than opting for mainstream choices. This approach will infuse my designs with uniqueness and imbue my works with a sense of soul, effectively narrating compelling stories through each creation.

This idea was inspired during my visit to The Temple Place, where a seafaring American settled in England. Witnessing a streetlamp adorned with a sailboat design, I recognized the power of adding distinctive elements to create meaningful and standout designs.



Temple Place Street Lamp with boat deco

Lastly, this journey has opened my eyes to the diverse forms of beauty that evolve from different regions. Having lived in Asia for over twenty years, I used to be solely fascinated by Eastern designs or found them aesthetically pleasing. However, this time, I had the opportunity to explore numerous British interior designs, and I noticed that almost all homes from that era featured William Morris wallpapers and incorporated some Oriental decorations or furniture.

Despite the evident contrast between these two distinct styles, they harmoniously coexisted, blending seamlessly. As I embark on a future in interior design, I aspire to cultivate such a refined taste. I do not wish for my designs to be easily labeled as "Asian." Instead, I aim for a design language that defies regional categorization and fosters a style uniquely my own—one that transcends the boundaries of region and race.

In other words, I hope my designs can transcend my geographical origins and not be limited by the aesthetic perspectives of Eastern culture. My ambition is to nurture a design identity that goes beyond borders, presenting a style that speaks to people from all walks of life, regardless of their cultural background.



The William Morris wallpaper with Eastern painting