

The Annual VSA and Alumni Membership Meetings which were scheduled for Nov. 13 have been postponed. The meetings are now scheduled for Wednesday, December 18, at 6:00pm EST on Zoom. We will provide additional information ASAP.

Isaac Bell House in Spotlight



Isaac Bell House, its architectural significance and recent restoration will be the topic of discussion by a prestigious panel at the National Arts Club in New York on November 12.

The panel will include two members of the Preservation Society's International Council
– **Morrison**

Heckscher, Curator Emeritus of the American Wing at the Metropolitan Museum of Art, and **Richard Guy Wilson**, Professor Emeritus of Architectural History at the University of Virginia – as well as **David Scott Parker**, FAIA, principal of David Scott Parker Architects. The panel will be moderated by **Leslie Jones**, our Director of Museum Affairs and Chief Curator.

The program is free and open to the public. Registration is available through the [event webpage](#).



From: **András Jeney** (London 2018)

I hope that everyone is feeling okay.

I make organizing work for the leaders of an American born international website (metaport.ai). They request stories about buildings, written in English. These articles do not have to necessarily be architectural-historical. If you know any stories on other topics with interesting, even personal character and which are unknown by others and you would like to preserve it for posterity it also fits into the world of Metaport. On a google-like world map, you can magnify on cities, streets and houses.

Hitherto, I have written shorter or longer stories about 80 buildings in Budapest and London. For example, here:

<https://metaport.ai/stories/St-Pancras-the-Cathedral-of-the-Railways-d8b95faf3889a06c/>

or here:

<https://metaport.ai/stories/Hungarian-Parliament-Budapest-6332e984cf4175da/>

If you would like to call the foreigners' attention to important or interesting buildings anywhere in the world, upload your articles, please. If you have stories about several neighbouring buildings, you will also be able to build virtual sightseeing tours and you will be able to earn money too. If someone subscribes to your tour, that person will be able to read your additional texts and check your additional photos about the buildings of the tour. However, the tour builder function is still not available on the home page, at first, we have to enlarge the number of the introduced buildings in a large amount.

Furthermore, the operators of the site are planning to make another opportunity too. If a reader will like your story about a building very much, he or she will be able to transfer money for you.

To sum up, Metaport can play an **important role to flourish the tourism** of the world. If foreign people read your stories on the site they can be lured on an effective visit to your country or city. Moreover, people in wheelchairs also could admire the architectural beauties of the other parts of the world or read their exciting stories.

If you are interested in this opportunity, don't hesitate to register on the home page and upload your stories and photos. The pictures can be your own ones or you can find Creative Commons photos on the net. If you have any questions you can ask me (bruegelfan.bp@gmail.com) or write to the even more prepared Raffi Berberian who is a leader of Metaport (raffi@metaport.ai).

The Alumni Association very much appreciates and is pleased to acknowledge the following members whose contributions over and above the basic membership amount enable us to continue to make significant contributions for scholarships for deserving students

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This listing covers the period October 1, 2023, through October 1, 2024. If you see any errors, please let me know. DALAMDIN@gmail.com



David Garrard Lowe, a celebrated author, passionate cultural historian, and much sought-after lecturer, passed away peacefully on September 21 in New York City. He was 91. Born in Baltimore in 1933, David was raised largely in Kentucky and Chicago. His parents separated when he was very young, and his mother died of complications from an operation when he was six. He attended boarding school at Millersburg Academy, a military school in

Kentucky, for most of his childhood. But he spent summers with his father and father's siblings in Chicago, where he roamed the city and developed a love for it. He graduated from Oberlin College in Ohio and earned a master's degree from the University of Michigan. After college, he moved to New York. David landed a position with American Heritage magazine, which was then overseen by Bruce Catton. He then moved on to an editorial spot at McCall's magazine. David regularly contributed articles and essays on history, literature, art, and architecture to various publications. He went on to write several books on architectural history.

It was his love affair with Chicago that gave rise to his best-selling book, ***Lost Chicago***, in 1975. Chronicling the demise of many of Chicago's major architectural treasures, the book surprised even its publisher with its wide popularity. Author Kurt Vonnegut told him, "This is for me the most moving and important American ghost story ever told." ***Lost Chicago*** would go on to become one of Chicago's most important histories and has gone through several editions. Once in New York, David embraced the culture and architecture of his adopted city. He wrote several well-received books on New York architecture: ***Beaux Arts New York, Art Deco New York, and Stanford White's New York***. The last of these was edited by Jacqueline Onassis.

David became a much sought-after speaker and lectured around the country, the world, and on the high seas. His lectures would sell out immediately, and he built a very large fan base. David was a true cultural historian in that he could expound on almost any topic, but his favorites were the art and architecture of European cities and the artists they produced. He regularly packed the Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art, where audiences would welcome his vast storehouse of knowledge and his acerbic wit. Following a stint as Director of the Gallery of the New York School of Interior Design, David went on to establish the Beaux Arts Alliance in 1995, an organization that celebrated the cultural links between the United States and France. In 2012, David was honored by the French government with the insignia of Chevalier dans l'Ordre des Arts et des Lettres.

A traditional Anglo-Catholic church memorial service was held at the Church of the Resurrection on 119 E. 74th Street in New York City on Saturday, November 16, 2024. *Published by Legacy Remembers on Oct. 9, 2024*

The Alumni Association is saddened to report on the passing of **John Redmill** who served as our guide on two wonderful Alumni Tours to Ireland. Rest in Peace.

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IRISH GEORGIAN SOCIETY REVIEW 24

John R. Redmill Remembered

by Mary Narvell



John Redmill, RIP

It is with great sadness that I write of the death of John R. Redmill FRIAI (1945-2024) after a short illness. John was a devoted volunteer and longtime supporter and friend of the Irish Georgian Society both in Ireland and London where he shared his talents, expertise, and friendship with our members.

A renowned conservation architect, John lived in Dublin where he moved to in 1978. His work on several prominent historic buildings, notably the Casino Marino, led to his advice being sought as an authority in a multitude of high profile and standard-setting conservation and restoration projects. His vast catalogue of work and knowledge was the basis for his dedicated involvement with the Irish Georgian Society, both in Dublin, where he served as a board member from 1989 to 2008, and in London, where he was Chairman of the London Chapter for 25 years and since 2018 served as its Patron.

Actively involved as well in the oldest Rolls Royce owners' club in the world, the 20 Ghost Club, John served as its magazine editor (alongside his faithful mascot cat, Freddie) and, as such a member of the Club's managing

committee. With the late Jimmy Valentine, he was a founding organiser 45 years ago, of the annual joint Irish Georgian / 20 Ghost Club tours. He and his partner and fellow architect, Desmond Barry, drove their cherished restored 20/25 1929 Park Ward Saloon in which they widely toured. John never ceased to share his informed enthusiasm for architectural history with the many eager tour goers who benefited from his itineraries and expert commentaries. Indeed, it was on one such tour that this author first met John and, like many others, was captivated by his miraculous ability to make any architecture, pediment, quoin, or mantelpiece come alive, enhancing the enjoyment of anyone fortunate enough to attend his trips. Equally, his razor-like intelligence and rapier wit endeared him to his friends who can remember many a huddled giggle relishing John's devilish glee and zest.

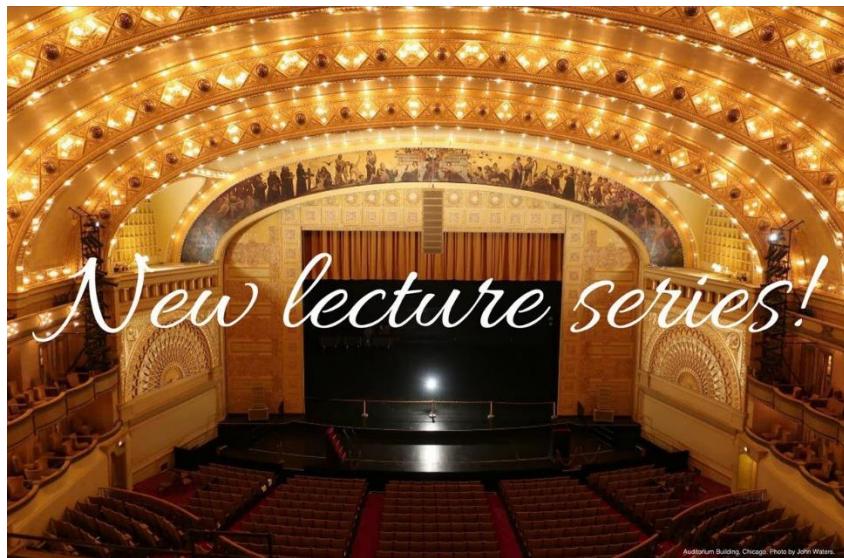
John's many interests included tutoring in the Architectural Association London's post graduate Conservation course as well as contributions to scholarly architectural journals. He frequently indulged his love of opera with attendance at music festivals. In John's long career, he received many accolades not least a recognition as an Italian Commandatore Cavaliere, of which he was particularly proud.

Many on reading this will mourn more than the dedicated professional and generous volunteer, but will grieve for the droll, devoted friend who was John R. Redmill. As we offer our sincere condolences to Desmond, I add my prayers that John rest in serene peace. I have zero doubt John will be keenly pronouncing the architectural perfection of Heaven's gates.

Mary Narvell, Irish Georgian Society and 20 Ghost Club member

The VSA is thrilled to announce their fifth season of online lectures! This new series includes lectures on the Arts and Crafts in the Upper Midwest, Oscar Wilde, wallpapers and the House Beautiful, the influential work of architect H. H. Richardson, social reformer Ellen Gates Starr and horticulturalist and garden designer Gertrude Jekyll. Additionally, in January, **Richard Guy Wilson** will be delivering a special lecture reflecting on his over four decades as director of the Newport Summer School.

2025 will mark Richard Guy Wilson's 43rd and final year as Director (and creator) of the Newport program. He will also be joining our online lecture series in January to reflect on his years as director of the program. If you cannot attend Newport in person, consider joining us virtually in January - and there will be more celebrations of RGW to come!



To register for all lectures in the series, please follow this link:

[Lectures 5 - Victorian Society](#)



2025 SUMMER SCHOOLS

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Deadline for all applications is March 10, 2025

2025 SUMMER SCHOOLS

NEWPORT

May 30-June 8

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June 11-18

LONDON

June 28-July 13

It's that time of year again - applications are now open for [2025 Summer Schools in Newport, Chicago and London](#)! For almost 50 years, the VSA has offered these internationally renowned programs, and if you haven't attended one yet, 2025 could be your year! The VSA offers full and partial scholarships for all three programs, and applications are due by March 10, 2025. Please share this with others you think might be interested!

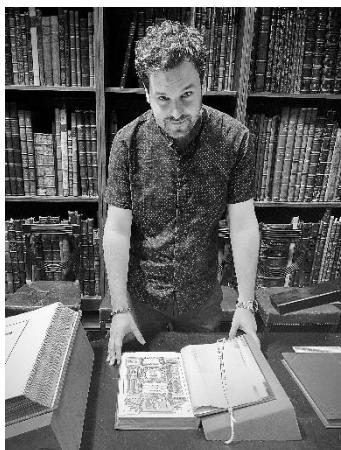
For membership in the Alumni Association of the Victorian Society Summer Schools:





2024 Chicago Summer School

Petr Janáč (Mgr. Ing. Arch)



Theory and History of Art, Doctoral Study Program, Faculty of Arts, Masaryk University

Research Focus: Machines for Living: Architects' Own Homes in the Czech Lands between 1890-1939

I am a freelance architect and art historian from the Czech Republic, currently pursuing a Ph.D. in the Art History Department at Masaryk University in Brno, the Czech republic. My research focuses on architects' houses in Czechoslovakia built between 1890 and 1939. These self-designed homes provide insightful reflections of the architects' creative visions can be seen as windows into their minds.

Chicago has long been recognized as a pivotal city in the evolution of modern architecture. Its impact extends beyond the American borders, significantly influencing European and Czech architectural movements. The city is renowned for the emergence of the modern skyscraper at the end of the 19th century and has maintained its architectural significance well into the 20th century. Understanding the full context and essence of these architectural masterpieces necessitates an in-person examination, which led me to participate in a summer school organized by the VSA.

The summer school provided an immersive experience, bringing together leading scholars and passionate students from different professional backgrounds to explore Chicago's rich architectural heritage. The program combined expert lectures with on-site visits, allowing participants to engage directly with the buildings that have shaped architectural history.

Our journey began with a comprehensive overview of Chicago's architectural evolution. Distinguished scholars delivered lectures on critical themes, including the development of the modern skyscraper, the Chicago School of Architecture, and the city's role in global architectural trends. These sessions laid a solid foundation, preparing us for the following in-depth explorations.

One of the program's highlights was our visit to the Robie House, designed by Frank Lloyd Wright in 1909. This Prairie School of Architecture masterpiece exemplifies Wright's organic architecture philosophy. The guided tour allowed us to appreciate the

innovative design elements, such as the open floor plan, horizontal lines, extensive use of natural light and the context of the house in the neighbourhood. Witnessing these features firsthand provided a deeper understanding of Wright's vision and contribution to modern architecture. Exploring this space was particularly inspiring, highlighting the beginnings of a career that would profoundly influence architecture worldwide.

Another significant site was Wright's Home and Studio, constructed in 1889. This visit offered a glimpse into the architect's personal and professional life, showcasing his early design experiments. With its unique layout and creative use of space, the studio reflected Wright's evolving architectural ideas.

Our itinerary also included the American masterpieces of German architect Ludwig Mies Van der Rohe. Farnsworth House was designed by Ludwig Mies van der Rohe in 1951. This iconic example of International Style architecture impressed us with its minimalist design and seamless integration with the natural landscape. The house, elevated on stilts to protect it from flooding, features floor-to-ceiling glass walls that blur the boundary between indoor and outdoor spaces. Standing inside this transparent structure, we experienced the tranquility and simplicity that Mies aimed to achieve, deepening our appreciation for his architectural philosophy compared to prewar Mies's work in Europe.

The Auditorium Building, completed by Louis Sullivan in 1889, was another focal point of our exploration. With its innovative use of steel-frame construction and ornate decorative elements, this landmark structure embodies Sullivan's belief that "form follows function." The building's grand auditorium, with its excellent acoustics and elegant design, left a lasting impression on us.

In addition to these iconic buildings, we visited several other notable sites, each contributing unique insights into Chicago's architectural narrative. The diversity of styles and approaches we encountered highlighted the city's role as a melting pot of architectural innovation.

The opportunity to engage with leading scholars and fellow participants was invaluable throughout the program. Discussions and debates during lectures and site visits enriched our understanding and sparked new perspectives. The collaborative environment fostered a deeper appreciation for the complexities and nuances of architectural history and monument preservation.

The summer school also provided a platform for me to establish connections with experts in the field, facilitating valuable consultations for my doctoral research. These interactions proved instrumental in shaping my research approach and identifying new avenues for exploration. The recommendations and insights offered by these scholars were particularly beneficial as I continued my research activities in Chicago's archives and libraries.

Following the summer school, I extended my stay in Chicago to delve deeper into my

doctoral research. I focused on the works of Czech architect Vladimír Karfík, who had worked in several Chicago studios and at Frank Lloyd Wright's Taliesin between 1927 and 1930. This research involved visiting the archives of the Art Institute and the Abakanowicz Research Center of the Chicago History Museum, where I examined materials related to Karfík's projects during his time in the USA. These archival explorations provided critical insights and uncovered valuable documents that will contribute significantly to my dissertation. Furthermore, I had a valuable consultation on my project with John Waters, a specialist from the Preservation Programs Manager at Frank Lloyd Wright Building Conservancy.

Participating in the Victorian Society summer school was an enriching experience that greatly enhanced my understanding of modern architecture. The firsthand exposure to architectural masterpieces and the opportunity to engage with leading experts in the field were invaluable. This experience broadened my academic horizons and significantly contributed to my professional development.

I am profoundly grateful to the Victorian Society for enabling me to participate in this program. The opportunity to be part of a community dedicated to the study and preservation of architectural heritage was an honour. Sharing knowledge and engaging in meaningful discussions with fellow participants and scholars has been a highlight of my academic journey. This experience has undoubtedly enriched my research and will continue to inspire my work in modern architecture.

2024 London Summer School

Katelyn Jones

*Ph.D. Student, Art History, McGill University
Victorian Society in America*



Katelyn is a doctoral student in art history at McGill University in Montréal, Québec. She specializes in Victorian visual culture and is researching the social and medical dimensions of girlhood in the nineteenth century.

The Victorian Society in America's London Summer School is a challenging experience to summarize briefly. If I were to select a single term, it would be 'unforgettable'. Over two weeks, I was truly immersed in all things Victorian and built lasting relationships with those who share my passion. I had arrived in London anticipating a conventional academic experience, but nothing could have prepared me for the whirlwind tour the dedicated VSA staff had planned.

From the first day, we launched into an organic and immersive journey into Victorian culture and architecture, led by passionate and eclectic volunteers, tour guides, and lecturers. The Summer School offered an unparalleled experience of Victorian art and

design by guiding us through the historical sites, collections, and architecture of England. Each day was bursting with incredible highlights of Victorian culture. To miss even a single day would have been a tragedy. The intensity of the itinerary cannot be overstated. The sheer volume and quality of the visits during this one trip would be near impossible for a solo researcher to replicate alone as the Society's network granted unparalleled access. It is a can't-miss opportunity for students of Victorian studies.

The diverse itinerary held something for everyone, from gardens, and artist homes, to museums, industrial architecture, churches, and walking tours that emphasized urban design and planning. Just as no two sites were identical, our group was comprised of a beautifully diverse group of professionals from the fields of interior design, literature, heritage work, and architecture. During the short program, we bonded quickly over our shared passion for Victorian culture, each bringing our expertise to amplify the group's engagement with each space.

The program was instrumental in supplementing critical gaps in my knowledge of the Victorian period. We visited sites that I would have never considered before such as London's Crossness Pumping Station. Likewise, we learned about city planning and development, building materials and practices, and the diverse religious practices of the period. Surprisingly, a key benefit of the program was a pedagogical one. I was exposed to diverse styles of discourse surrounding Victorian studies, with elements both negative and positive, which inspired me to reevaluate my pedagogical style and look critically at how this area is being introduced to non-specialist audiences.

For admirers of Victorian history, it is an unforgettable experience. This program expanded my expertise and enhanced my doctoral research through first-hand experience and a sweeping survey of Victorian culture. It was also a valuable networking opportunity as I made treasured connections that I will continue to foster for years to come. Furthermore, the lovely volunteers and professionals who gave lectures and tours throughout the summer school provided a familiarity with the collections, archives, and institutions that will be essential to my future dissertation research. I am so fortunate to have participated in the school with the generous assistance of the VSA's scholarship fund and I will continue to reap the rewards of this program for years to come in my teaching, writing, and research.

2024 London Summer School

Bev Kallstrom



Bev retired from a career in Real Estate and Project Management, and is now pursuing interests in design, art and yoga.

I would recommend attending the VSA summer school if you are interested in gaining a greater understanding of the impact of the Victorian Age on our lives today. My parents were both English, so I had been to London and England a number of times, but the summer school put a different lens on the experience. We covered industrial districts, docks, train stations and all sorts of residential neighbourhoods from social housing to estates, interiors of Courts, churches, pubs and included places not normally open to the public.

It was recommended that we arrive a couple of days early in order to recover from jet lag and I took advantage of the time to attend the John Singer Sargent and Fashion exhibition at the Tate Britain and was delighted to learn that several of my fellow students did the same thing. Fellow students included graduate students, working professionals and keen travellers. We were linked on What's App and were able to share comments and pictures. I appreciated my fellow student sharing their knowledge and anecdotes about the places we visited and topics we covered.

The curriculum suited me as an adult learner, starting with lectures and reenforcing the learning by tours of neighbourhoods, museums and galleries. For example, Lectures on the Great Exhibition of 1851 and William Morris designs were followed up with trips to Albertopolis, the Albert Memorial and Tate National and V & A Museums. It all helped me understand the enthusiasm that people from all walks of life had for visiting the exhibition and decorating their homes.

We received an invaluable booklet of programme and architectural notes, which I still refer to, along with the many photos and notes that I took. The Victorian era was a time of rapid change, evolving social ideas and technological changes that impacted transportation, industry and the economy. Art, design, fashion, architecture and neighbourhood planning responded to these changes and shaped London and England.

Our program director, Kit Wedd, is an architect, has been a member of the Victorian Society for many years, specializes in heritage restoration, and did a brilliant job of designing the itinerary. Kit also provided us with information about the system of Listed

Buildings in England, the history of many of the London neighbourhoods and the building styles and construction. The Holland Park tour which included a visit to the stunning Leighton House and Sambourne House was a highlight for me. I also loved the De Morgan Gallery in Arts and Crafts designed home and Garden Wightwick Manor, and the curated tour of Buscot Park, especially the story of the Burne-Jones painting The Legend of the Briar Rose.

While in London we took the underground, overground, city buses and did plenty of walking. In addition to the time we stayed in the Bloomsbury district of London, we also overnighted in Birmingham, Manchester, Liverpool, Cheltenham and Oxford.

Transportation was on a spacious, chartered coach which gave us room to spread out and view the countryside in comfort.

We also heard from a number of engaging subject matter experts both in the lecture hall and while visiting sites. Residents of Birmingham, Manchester, Oxford, who were members of the Victorian Society gave us tours of their respective cities. In Liverpool, our guide had written the Pevsner Architectural Guide to Liverpool.

Tours included the Courts of Justice, metal work and jewellery sections of Birmingham, cotton districts and locks of Manchester, Stanley Docks in Liverpool, Cheltenham, a Regency spa town, Colleges of Oxford and Crossness Pumping station and Highgate Cemetery. The guides gave us a first hand view of buildings and neighbourhoods designed during the Victorian area and also spoke to some of the successes and failures of preservation. Some buildings have been repurposed and some canals and churches used for community or leisure activities, but some cities were radically altered since the Victorian era because of bombing during the war or to accommodate growth. We often got a chance to share a drink or a meal with our guides.

I particularly enjoyed the people we met while touring the churches. Every one of them were very welcoming and proud of their churches, and knowledgeable about the history and their décor, greeting us with enthusiasm and shared stories of philanthropy and community involvement. The Grade 1 listed Church of the Holy Angels in Hoar Cross was built by Emily Charlotte Meynell Ingram in memory of her husband Hugo Francis Meynell Ingram. In a relief carving of one of the stations of the cross, Hugo and Emily are featured in a balcony looking down on Christ and their small dog. The Watts mortuary chapel is a unique Grade 1-listed terracotta building designed and built by Mary Watts and over 70 members of the community is only part of the impressive Watts Gallery- Artists Village. Often, we were provided with tea and treats or wine.

I thought that we were kept nicely busy, provided with an adequate number of meals and had enough free time. The fifteen days flew by for me, there was lots to learn and a good variety of activities. I had a few days after the programme and was able to take advantage of the Royal Oak Foundation Membership to view Red House. It would be interested in attending future VSA Summer schools and trips and would highly recommend the London Summer School.

2024 Newport Summer School

Laura Hershner



Laura recently completed her MS in Historic Preservation at the School of the Art Institute of Chicago, after a career change from education. She now works in the Chicago area as an architectural historian with Benjamin Historic Certifications.

Although it's only just behind me, the 2024 Newport Summer School has already become a highlight in what I hope is a long career in historic preservation. Fresh from graduating with my MS, I boarded a plane to Rhode Island for nine days alongside fellow historic preservation enthusiasts. Recognizing that my post-graduate life would lack the immersive educational opportunities I'd become accustomed to, I saw the VSA Newport Summer School as a preview of the ongoing professional development available to me. Little did I know, the VSA Summer School would set a new standard for such educational experiences.

Between **Richard Guy Wilson's** comprehensive daily lectures and tours, we truly immersed ourselves, as if stepping into a fold of time, suspended for ten days in a chrysalis of historic architecture, literature, and vibrant characters. We explored over fifty awe-inducing historic places: house museums, private residences, churches, libraries, civic buildings, industrial sites, landscapes, and more. I've rarely been so happy to keep moving despite being tired, as the flow of knowledge was unparalleled, and the shared excitement was energizing.

Meeting and learning from our leaders, hosts, and guides was a delight; they were generous with their time and space, and eager to share their expertise about Newport, Providence, and North Easton. Choosing a favorite site is impossible. One classmate suggested we share our favorite location and what we'd bring home in a suitcase from each day's tours—a game we happily played for the rest of the trip, which quickly evolved into sharing our top three picks and imagining what we'd need a U-Haul to transport.

Reflecting on my classmates, it's hard to adequately convey the exceptional camaraderie we shared, but I'll try. We bonded quickly over our shared interests, adding another layer of education to our experience. We spent the entirety of each day digesting and debriefing together, engaging one another's curiosities, answering each other's questions, and exchanging facts and musings. When the day's schedule ended, we eagerly continued our conversations at various dinner tables throughout Newport.

Getting to know others through the lens of historic Newport is a unique experience that I will forever treasure. Previous VSA Summer School participants spoke of lasting friendships formed during the program, and I imagine the same will hold true for the class of 2024. I had thought my small grad school cohort would be the only social group I could share my passion for historic architecture with, but the VSA Summer School proved me wrong.

As I mentioned, I recently graduated with an MS in Historic Preservation. I began my new job as an architectural historian the day after returning from Newport, buoyed by the knowledge I had just acquired. The program provided me with a solid understanding of Shingle, Stick, and other historic American styles that originated in New England, which has already proven valuable in my work with local architecture in the Chicago area. The insights gained from the lectures, tours, and interactions with fellow classmates have enriched my personal life, opening new avenues for exploration through books and other media.

I would like to express my deep gratitude to those who awarded me a scholarship to attend the 2024 VSA Newport Summer School. Special thanks to **Richard Guy Wilson, Ted Bosley, and Anne Mallek** for making the 2024 VSA Newport Summer School an exceptional experience.

To anyone considering applying for the VSA Newport Summer School program: go for it! You will not only gain valuable knowledge that will serve you well, but you will also become part of a diverse cohort, enriched by varied professions, ages, backgrounds, and geographies. You will be better for it.



*Host John Grosvenor (on the porch) welcomes us to Restmere on our final day.
June 8, 2024, Laura Hershner.*