



THE  
VICTORIAN  
SOCIETY  
NEW YORK

# PANORAMA

FALL 2011

WWW.VICSOCNY.ORG

THE NEW YORK METROPOLITAN CHAPTER OF THE VICTORIAN SOCIETY IN AMERICA

BRYAN SYKORA



## QUESTIONS FOR FRAMPTON TOLBERT

**How does it feel to be the first Chapter president born after the organization's founding?**

I think it's wonderful, as it shows the continued relevance and appreciation for Victorian culture today. The organization was founded when Victorian architecture was under assault, and since that time we have saved countless significant Victorian structures and educated many about the Victorian era, but much remains to be done. I am pleased to be part of that evolving movement.

**How did you first become interested in the 19th century?**

I have to credit my parents, who bought and restored two different houses from 1904. It was so exciting to grow up with that architecture and history.

**What was the first Victorian building to catch your eye?**

There is a wide range of architectural styles, including

*continued page 3*



TOP LEFT: Jay Shockley and Kent Barwick; LOWER LEFT: A full house. Photographs by Paul Margolis

ABOVE RIGHT: The De Lamar mansion at night. Photograph courtesy of the Consulate General of the Republic of Poland in New York

## Annual Meeting and Awards Ceremony

On May 17 more than 200 Victorian Society New York members and invited guests gathered in the elegant reception rooms of the Polish consulate on Madison Avenue for the Chapter's 44th annual meeting and awards ceremony. Capping a productive and busy year as VSNY president, Joyce Mendelsohn conducted the business meeting with characteristic charm and humor, supervising the election of five new board members and incoming president Frampton Tolbert (see their profiles and a Q&A with Frampton in this issue).

This year our Chapter was pleased to present seven well-deserved awards to projects ranging from preservation advocacy and restorations to publications and museum exhibitions. As they do every year, the awards honor groundbreaking or other significant work in

*continued page 3*



## Redesign: Co-Name and Graphic Identity Blend Old and New

At the May annual meeting, outgoing president Joyce Mendelsohn unveiled a new graphic identity and new, shortened "co-name"—The Victorian Society New York—for the New York Metropolitan Chapter. Both were recommended by a member task force in summer 2010 and approved by a full board vote last fall.

What's in a new name? The Victorian Society New York does not replace our full legal name—The New York Metropolitan Chapter of the Victorian Society in America—which still appears on our letterhead and on this newsletter; the co-name serves as a shorter, simpler version for daily use.

The Chapter selected Doug Clouse and Angela Voulangas of The Graphics Office to create our

*continued page 7*

## Embellishments



This issue's Embellishments—an ongoing newsletter feature that highlights ornamental detail—come from the former Joseph Raphael De Lamar residence, located at the northeast corner of Madison Avenue and 37th Street. The Consulate General of the Republic of Poland since 1973, it was the site for the 2011 Victorian Society New York Annual Meeting. One of the city's finest Beaux-Arts mansions (designed by C.P.H. Gilbert between 1902 and 1905), it was built for a Dutch immigrant mining entrepreneur who made his fortune in the Colorado Gold Rush. After his death, the National Democratic Club bought the building, which served as its headquarters for 50 years.

Besides an unusually large mansard roof with copper cresting, its impressive features include massive double oak doors with bronze grillwork, crowned by a carved stone lintel and a stone balcony. Behind the balcony, an imposing elliptical arched window emphasizes the main floor, consisting of three rooms reached by an oval staircase. The former ballroom features Tiffany glass and gold latticework under a huge ceiling painting, *Passing of the Season* by Louis Schaettle. Opposite, a neo-Pompeian room features Tiffany glass and additional murals by Schaettle; it was originally De Lamar's private art gallery. A hallway with a bowfront musicians' balcony links the rooms.



Exterior daytime photographs by Anthony W. Robins; above: courtesy of the Consulate General of the Republic of Poland in New York



In 2010, The Victorian Society New York presented its Preservation Award to the consulate for the meticulous exterior restoration of the building. The work was performed using eco-friendly products to clean and repair stone, ironwork and brick. Although deterioration of more than 100 existing windows precluded repairs, their replacements closely matched the historic windows. At a cost of \$1,200,000, the building was brought back to its original splendor.



## FRAMPTON TOLBERT

continued

Greek Revival, Gothic Revival, Queen Anne, Italianate and Romanesque Revival in the neighborhoods where I grew up in Lynchburg, Virginia. Many of those buildings captivated me from a young age.

### Do you have a particular favorite in New York?

I have many favorites—it is hard to choose just one. There are many engaging buildings near where I live in Brooklyn. A particular favorite is the 1888–1891 Church of St. Luke and St. Matthew in Clinton Hill. I also recommend the Brooklyn Methodist Episcopal Church Home in Crown Heights North, which looks like a foreboding school from a Dickens novel.

### How does your work with the Historic Districts Council inform your work with the Victorian Society New York?

As deputy director of the Historic Districts Council, my knowledge of preservation issues in New York helps me understand how the Victorian Society can be most effective in preservation efforts. I've also learned a lot about running a nonprofit organization, which is incredibly helpful in working with an all-volunteer nonprofit like the Victorian Society New York.

### What would you most like to see happen during your tenure?

I would love to maintain the caliber of programming—including our popular tours and lectures—while also continuing to diversify the membership and expand our online presence.

### Any thoughts about bringing back the croquet parties?

I'd love to bring back croquet parties. It's a great idea for a fundraiser!

### What three eminent Victorians (or Edwardians) would you most like to invite to dinner?

Edith Wharton, H.H. Richardson and A.J. Downing.

*Annual Meeting, continued*

preserving and exploring the history, architecture, and material culture of the 19th and early 20th centuries in New York City and environs.

Awards Committee chair Jay Shockley opened the ceremony with a LIFETIME ACHIEVEMENT award for Kent Barwick, a remarkable New Yorker whose wit and youthfulness belie his many years of leadership on the local and national preservation scene with such organizations as the South Street Seaport, Municipal Art Society, Landmarks Preservation Committee, National Trust for Historic Preservation, NY State Historical Association and Metropolitan Waterfront Alliance.

Two exciting books received PUBLICATION awards this year. Author John Ochsendorf and photographer Michael Freeman shared honors for their revelatory *Guastavino Vaulting: The Art of Structural Tile* (Princeton Architectural Press, 2011). Also recognized, architectural historian Mosette Broderick received an award for *Triumvirate: McKim, Mead & White: Art, Architecture, Scandal and Class in America's Gilded Age* (Knopf Doubleday, 2010), the culmination of decades of original research.

Curator Brooke Kamin Rapaport joined Ruth Beesch of the Jewish Museum in accepting an EXHIBITION AND CATALOG award on behalf of the museum for *Houdini: Art and Magic*, an innovative exploration of the life and work of the Hungarian-American escape artist and magician.

Many members of the Church of St. Francis Xavier on West 16th Street were on hand to celebrate the INTERIOR RESTORATION award for their two-year renewal of the neo-Baroque building's interior, which cost nearly \$12 million and uncovered original paint colors, stenciling and gold leaf as some 32 firms labored over every surface—from plaster, marble and murals to woodwork, metalwork and stained glass.

Believing that small projects by private individuals are deserving of recognition, the Awards Committee chose 147 Franklin Street, Brooklyn, for a GRASSROOTS PRESERVATION award for the sensitive efforts of owners William Goodrich and Rita Amalfitano and architect Gilly Youner in revealing and evoking a 19th-century storefront previously marred by 20th-century alterations. The final award, PRESERVATION ADVOCACY, went to the Friends of Hopper Gibbons Underground Railroad Site and Lamartine Place Historic District for their members' work to gain recognition and landmark status for a remarkable block of West 29th Street that includes one of the city's only remaining documented Underground Railroad sites.

Chapter members and guests ended their evening with a lively reception in what was once the Pompeian-inspired art gallery of the former private mansion. The VSNY is grateful to our gracious hosts, Consul General Ewa Junczyk-Ziomecka and Deputy Consul General Marek Skulimowski and the consular staff. For more information on the Polish consulate's historic setting, see "Embellishments" in this issue.



Bowne & Co.'s storefront. Photograph by Angela Voulangas

## Seaport Museum's 19th-Century Press at Risk

Last February 14th, on a quiet block of Water Street at the South Street Seaport, Bowne & Co., Stationers, a small working printing press affiliated with the Seaport Museum, closed its doors. Few knew of its existence, and fewer still of its connection to the museum—whose financial problems prompted the printer's closing. As a re-creation of a 19th-century business, Bowne was unique in Manhattan because it employed antique technology to serve the community by running a working print shop. Since opening in 1975, it had slowly compiled an important collection of 20th-century presses and metal and wood type. Among its treasures is the Tri-Arts Collection of 19th- and early 20th-century metal type, hundreds of typefaces acquired by Bowne in the 1980s. The shop used its impressive collection to print everything from wedding invitations to art projects. It also sold contemporary stationery in the front shop, a setting that charmed visitors from all over the world. With the closing of Bowne, New York City may lose not only a respected museum of craft, but an ongoing, viable experiment rooted in 1970s idealism.

There is still hope that Bowne will reopen. If you would like to support Bowne & Co., Stationers, you can join the Friends of Bowne group on Facebook or visit its blog at [friendsofbowne.wordpress.com](http://friendsofbowne.wordpress.com).

**BREAKING NEWS:** As of this writing, negotiations are underway for the Museum of the City of New York to take over operation of the South Street Seaport Museum and reopen Bowne & Co, Stationers.

# Fall 2011



*Eastern view of the Retreat for the Insane.*

## Exhibitions

### THE AMERICAN STYLE: COLONIAL REVIVAL AND THE MODERN METROPOLIS

MUSEUM OF THE CITY OF NEW YORK  
The long-overlooked Colonial Revival is the subject of a fascinating exhibition at the Museum of the City of New York (MCNY). Co-curators Donald Albrecht and Thomas Mellins with exhibition designer Peter Pennoyer show how interest in our nation's history grew rapidly in the last quarter of the 19th century. Sparked by displays at world's fairs in Philadelphia (1876) and Chicago (1893) and fueled by nostalgia for the colonial past, the movement came at a time when Americans sought refuge from tumultuous world events. The Colonial Revival's economy, restraint, and attention to proportion are highlighted through photographs of New York's significant houses and public buildings, rarely seen furniture from MCNY's collections, and later objects, including those from Eleanor Roosevelt's Val-Kill Industries. The exhibition closes October 30, 2011. [www.mcny.org](http://www.mcny.org).

### 19TH-CENTURY MODERN

#### THE BROOKLYN MUSEUM

On view at the Brooklyn Museum from September 2, 2011, through April 1, 2012, a collections-based exhibition of 40 objects shows how the modern industrial world influenced design beginning in the 19th century. Organized by curator Barry Harwood, items on display include furniture by John Henry Belter, Thonet Brothers, Samuel Gragg and George Hunzinger; silver objects by Tiffany & Co., Gorham Manufacturing and Elsa Tennhardt; English earthenware; and a French five-piece clock garniture. [www.brooklynmuseum.org](http://www.brooklynmuseum.org)

## Lectures

**Presented at The New York New Church (Swedenborgian), 114 East 35th Street, between Park and Lexington Avenues, New York City**

**Admission is FREE; no reservations required. For VSNY Members only: meet the speakers at our post-lecture receptions.**

### STILL LIFE:

#### ADVENTURES IN TAXIDERMISTRY

TUESDAY, SEPT. 13, 6:00 PM

Melissa Milgrom, author of *Still Life*, will present an overview of taxidermy, a now largely ignored aspect of the Victorian era, tracing the art from its origins in royal curiosity cabinets to the present. Ownership of carefully preserved specimens—whether exotic animals or departed pets—demonstrated the Victorians' enthusiasm for nature and science.

### THE ARCHITECTURE OF MADNESS: INSANE ASYLUMS IN THE UNITED STATES

TUESDAY, OCT. 11, 6:00 PM

Carla Yanni, Professor of Art History at Rutgers University and author of *The Architecture of Madness: Insane Asylums in the United States*, will discuss the elaborately conceived insane asylums that were once part of the American landscape. Nineteenth-century asylums epitomized the belief that insanity was curable, and that environment, particularly architecture, was an effective means of treatment.

### THE EROTIC ENTANGLEMENTS OF THE PRE-RAPHAELITES

TUESDAY, NOV. 8, 6:00 PM

Deborah Lutz, Associate Professor of Victorian Literature and Culture at Long Island University and author of *Pleasure Bound: Victorian Sex Rebels and the New Eroticism*, will explore the challenges to conventional Victorian propriety presented by iconoclastic artists such as Dante Gabriel Rossetti, Edward Burne-Jones and William Morris.

### PETER MARIÉ'S BEAUTIES OF NEW YORK SOCIETY

TUESDAY, DEC. 13, 6:00 PM

Margaret K. Hofer, Curator of Decorative Arts at the New-York Historical Society, will discuss the N-YHS's collection of miniature portraits of women commissioned by socialite Peter Marié between 1889 and 1903. Depicting the leaders of New York's Gilded Age aristocracy, the nearly 300 watercolor-on-ivory miniatures constitute an informative visual record of the city's elite at the turn of the 20th century.



## THE VICTORIAN SOCIETY NEW YORK



LEFT TO RIGHT:

Simone LaSala House in the Bronx in a 1930 photograph by Samuel H. Gottscho at the Museum of the City of New York.

Child's bentwood armchair, 1875, by Thonet Brothers at the Brooklyn Museum.

Book cover courtesy of Houghton Mifflin Harcourt.

Engraving from *Connecticut Historical Collections, Containing a General Collection of Interesting Facts, Traditions, Biographical Sketches, Anecdotes, &c., Relating to the History and Antiquities of Every Town in Connecticut* by John Warner Barber (Durrie & Peck, 1836).

Legendary preservationist (and a founder of the VSA) Margot Gayle in a 1983 photograph that appeared in *Town & Country*.

Two Elka Park interiors. Photographs by Edward Addeo

1892 double house designed by Montrose Morris in Crown Heights. Photograph by Suzanne Spellen

### Tours

#### TUXEDO PARK AUTUMN HOUSE TOUR SATURDAY, SEPT. 24—ALL DAY

All-day bus tour offers a rare opportunity to visit an exclusive private enclave established in 1886. After an introduction to Tuxedo Park by author Christian R. Sonne, the group will have lunch at the Tuxedo Club and then visit several private homes. \$200 for Chapter members; \$240 for nonmembers. **SOLD OUT**

#### THE THREE SISTERS

SATURDAY, OCT. 15—ALL DAY

Three summer communities established in the 1880s will be explored in an all-day bus tour to the northern Catskills. Nicknamed the "Three Sisters," the neighboring settlements are Onteora, an artists' colony started by Candace Wheeler in 1883; Twilight Park, opened by New York businessmen in 1887; and Elka Park, a retreat founded by wealthy German immigrants in 1889. Featuring visits to private homes, the tour includes lunch at the Onteora Club House and an end-of-day tea at Ciel Terrace in Elka Park. \$125 for Chapter members; \$140 for nonmembers.

#### CROWN HEIGHTS NORTH

SATURDAY, OCT. 29, 11:00 AM–1:30 PM

One of Brooklyn's most beautiful but under-appreciated neighborhoods will be revealed in a walking tour led by Suzanne Spellen, architectural historian, and Morgan Munsey, architect and historian. Largely developed between 1880 and 1932, Crown Heights North has remarkable stand-alone mansions, fine row houses, architecturally significant apartment houses and houses of worship. Among

the sites to be visited are Grant Square, the St. Mark's District, Doctor's Row and Brower Park. \$30 for Chapter members; \$40 for nonmembers.

#### MARGOT GAYLE'S TRIBECA

Co-sponsored by the Municipal Art Society  
SUNDAY, NOV. 6, 2:00 PM

Architectural historian Anthony W. Robins, who cut his preservationist teeth volunteering for Margot Gayle's Friends of Cast-Iron Architecture in the late 1970s, will lead a walk through Tribeca, focusing on its cast-iron wonders. Tony will discuss Gayle's contributions to the preservation of Tribeca—without which the neighborhood might look very different today. \$10 for Chapter members; \$15 for nonmembers.

#### Terms and Conditions of Tour Participation

Meeting places will be provided in the confirmation of registration. Participants in our tours must be in excellent health and be able to participate safely in all activities. The sites we visit may have challenging stairs; if you have any doubt about your ability to participate fully due to health conditions or disabilities, please contact [events@vicsoctny.org](mailto:events@vicsoctny.org) or call 212-886-3742. The Victorian Society New York reserves the right to decline to accept or to refuse to retain any person as a member of our tours at any time.

## New on Board

### Meet the five newest members of The Victorian Society New York board of directors



**Tenzing Chadotsang** is the Director of Grants and Outreach at the NYC Landmarks Preservation Commission, where he has worked since 2005 in various capacities including administrator of a federally funded facade improvement

program and staff preservationist specializing in landmarked religious properties. Before he joined the LPC, Tenzing worked as a consultant to the World Monuments Fund on a restoration project in Mongolia and to the KhamAid Foundation for architectural restoration projects in Eastern Tibet. He serves on the advisory board of Chhaya CDC, a south Asian nonprofit advocating for immigrant housing rights in NYC, and holds degrees from Columbia University (MS, Historic Preservation), the University of Torino (MA, World Heritage) and the School of Planning and Architecture (BArch), New Delhi.



"It rhymes with circus," **Sara Durkacs** is quick to point out to people puzzled by the pronunciation of her last name. Since her arrival in New York City from her hometown of Pittsburgh more than a decade ago, Sara has held membership and development positions at the Brooklyn Museum,

DCM (an arts-oriented telefundraising firm), and the Institute of Classical Architecture & Art. During her tenure at the ICAA, she deepened her appreciation for traditional design, architecture, and the allied arts. Currently, Sara consults for the American Associates of the Royal Academy Trust to build its membership base.



A graduate of the Cooper-Hewitt/Parsons MA program in the History of Decorative Arts and Design, **Jennie McCahey** is Program Director at The Royal Oak Foundation, the American membership affiliate of the National Trust of England, Wales, and Northern Ireland.

Originally from suburban Chicago, she spent her high school years acquiring choice southernisms in Atlanta, Georgia. Jennie's early interest in 19th-century culture began with her studies in American history and literature at Smith College, but her experiences during the 2006 Attingham Summer School and the 2009 Victorian Society London Summer School have made her a self-confessed "addict" of the English 19th

century. This summer she managed to visit seven National Trust properties during a five-day visit to the UK, including Victorian antiquary Sir Henry Dryden's reinstalled library at Canons Ashby, Northamptonshire.



Many members will already know **Hilda Regier**, a ten-year veteran of the Chapter's board (and former editor of this newsletter) who returns after a two-year hiatus. A retired journalist (MA, Journalism, University of Iowa), Hilda spent

most of her career as a writer and editor at medical publications, including *Medical World News* and *Legal Aspects of Medical Practice*, before becoming a freelancer. She pursued her interest in NYC history and preservation as a researcher for Margot Gayle's Daily News column "Changing Scene" and authored two entries for *The Encyclopedia of New York City*. A Chelsea resident, Hilda is past chair of Manhattan Community Board 4 and past president of the Council of Chelsea Block Associations and devotes time to many neighborhood organizations, including Save Chelsea, Chelsea Community Church and the Chelsea Garden Club, whose mission is to beautify bike lane plots. She grew up on a Kansas farm.



**Tony Robins** is a native New Yorker who has worked in historic preservation since the late 1970s. He spent the 1980s and 1990s as Deputy Director of Research and later Director of Survey for the Landmarks Preservation Commission before

going out on his own as a consultant. The author of several books and articles about New York City architecture and history, Tony lectures frequently and has led walking tours of the city for thousands of participants. His first exposure to Victorian visual culture came in London, where he lived in 19th-century row housing while pursuing his MA at the Courtauld Institute of Art. Returning to NYC in 1976, he cut his preservationist teeth with Margot Gayle's Friends of Cast-Iron Architecture, co-chairing walking tours with VSNY board member Alta Indelman. Tony admits that his two current projects are not exactly Victorian—a new edition of his 1987 World Trade Center book and a guide to Art Deco NYC architecture—but he promises never to forget his Victorian roots.

Photographs by Greg Farrell {Hilda Regier}, Mark Bennington {Tony Robins}, and Bridget Good Mustard {Sara Durkacs}

## HANDS ON HISTORY

Course instructor and board member Lesley Doyel reports that Hands On History: Preserving the Past in the Present, the Chapter's educational initiative with Chelsea's LAB School for Collaborative Studies (see Spring 2010 and Spring 2011 newsletters) finished the school year on a high note. At the LAB TASTES event on June 4, she and LAB high school students gave walking tours of the Meatpacking District, the High Line and Chelsea Market, all sites the students had studied as examples of various kinds of preservation. In the class, which will be offered again in 2011-2012, students learn about nearby historic districts, explore Chelsea, West Chelsea and Lamartine Place as well as the Ladies' Mile and Gansevoort Market, and examine relevant issues such as landmarks designation and adaptive reuse.



## CHELSEA MARKET PRESERVATION ALERT

Jamestown Properties, the owner of Chelsea Market—a former Nabisco plant located at 75 Ninth Avenue that is listed on the National Register—has proposed rezoning the complex in order to construct two towers above it: an 18-story office tower and a 12-story hotel tower. Besides adding height and bulk to the building, the construction would increase traffic, limit views of the sky, and cast shadows over the surrounding streets and the nearby High Line Park. The rezoning is opposed by local preservation organizations including Save Chelsea, The Greenwich Village Society for Historic Preservation, the Council of Chelsea Block Organizations and the Chelsea Village Partnership. The VSNY will provide updated information as it becomes available.

DREW DURNIAK OF GVSHF AND NICK FRITSCH

Founded in New York City in 1966, the Victorian Society in America is dedicated to fostering the appreciation and preservation of our nation's 19th-century heritage as well as that of the early 20th century (1837–1917). The Victorian Society New York (VSNY), the oldest of numerous chapters now flourishing throughout the U.S., is an independent nonprofit organization affiliated with the national Society.

Membership contributions at any level help to provide the foundation for all that we do—from our lecture series, walking tours and excursions to our grant and awards programs honoring worthy preservation projects in New York. Members also help provide scholarships to the Victorian Society in America Summer Schools for advanced study. Donations to the Margot Gayle Fund make possible monetary grants for preservation and conservation of Victorian material culture in our region.

### Redesign, continued

new graphic identity and to redesign this newsletter, now named *Panorama*. Their extensive knowledge of 19th-century typography as well as their understanding of the Chapter's mission made them the best candidates for the job. Working with an ad hoc committee assembled by Frampton Tolbert, The Graphics Office produced the new design that appears here for the first time.

Our previous logo, introduced in 1993, was, according to member James Elliott Benjamin, inspired by graphic designer Eric Gill's alphabets of the late 1920s and early 1930s. The lily motif on the "V"—a popular element in Aesthetic Movement design—also alluded to the brackets on the now-demolished Coogan Building at Sixth Avenue and 26th Street, which the Chapter tried to save in the late 1980s.

When The Graphics Office took on the design, says Voulangas, it "kept in mind that the Society celebrates and promotes the cultural heritage of the 19th and early 20th centuries." The new design combines two contrasting 19th-century typographic techniques: delicate ornament and the thick lettering style then known as "Egyptian." Between the 1870s and 1890s, type designers commonly experimented with letter forms by compressing, piercing and shading them. In contrast with the more sober typefaces of the early 19th century, these new designs expressed an exuberance and eclecticism typical of Victorian taste. The typeface used in the logo is a new design called Alabaster by type designer Jesse Ragan.

Although the new logo will take us forward into the 21st century, it nods to the past: Voulangas points out that the ornament on the logo's left side references the "tendrill-shaped left arm" of its predecessor.

## Remembering Marvin

Marvin D. Schwartz, who died in January, served on the board of the Chapter beginning in the 1960s.

A passionate devotee of 19th-century decorative arts, Marvin inaugurated The New York Times's weekly "Antiques" column and wrote the paper's *Book of Antiques*, one of his many publications on decorative arts. A member of the first class of Winterthur Fellows in 1954, he started that same year at the Brooklyn Museum, where Chief Curator Kevin Stayton recalls that his interest in then-neglected 19th-century art and design led to *Victoriana*, the 1960 exhibition that predated by a decade the Metropolitan Museum of Art's *Nineteenth-Century America*—the groundbreaking exhibition to which Marvin contributed.

Morrison Heckscher, chairman of the Met's American Wing, where Marvin was a consultant and lecturer, recalls meeting Marvin at the 1963 Williamsburg Forum when he was a young Winterthur Fellow, still an outsider to the world of collectors and museums. "But Marvin," recounts Heckscher, "took us under his wing, introduced us around, and even picked up the tab for all of us at some meal. You never forget such a kindness at that age. Marvin never took himself too seriously, and he relished the essential absurdity of so much of life. I have nothing but fond memories of him."

Jeff Sholeen remembers that as chair of the Chapter's lecture committee, Marvin connected with potential speakers while on the Met's lecture circuit, as well as giving lectures himself: "Marvin had a great talent for speaking, for doing it off the cuff and for making it seem effortless."

Survived by his wife Betty, his four children, their spouses, and five grandchildren, Marvin will be greatly missed.

### Choose your MEMBERSHIP LEVEL:

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\*Seniors and full-time students receive a \$10 discount at this level. Students: please provide a copy of your valid ID to receive your discount.

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\*Seniors receive a \$10 discount at this level.

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LYDIA MATTICE BRANDT

## NEW YORKERS IN NEWPORT

This year's VSA Summer School in Newport, RI, included seven of our own, **three with support from our Chapter**. Left to right: Joe Svehlak, Marcia Manfredi, Freya Van Saun, Angela Voulangas, Diane Wulff, Jean Arrington and Jay Lemire

Participants in the London program included Megan Elevado, Elizabeth Broman and Jackie Killian.

## Robert Kaufmann Library Bequest

**THE MARGOT GAYLE FUND** encourages Victorian Society New York members and their colleagues to submit applications for grants ahead of the February 14, 2012, deadline. Proposals must relate to the preservation, conservation or interpretation of Victorian material culture in the New York metropolitan area. Previous grants have supported a range of projects, from restoring damaged plaster in a historic house museum to creating an interactive website. Forms and guidelines are available at [www.vicsocny.org](http://www.vicsocny.org). **Creative ideas are welcome!**

The library of longtime member Bob Kaufmann, who died in 2009, has found a home at the Birmingham Museum of Art in Alabama. The Robert Kaufmann Library consists of roughly 2,000 volumes, with books on art history, Victoriana, and food culture and history. A Birmingham native who came to New York to pursue a master's degree in library science at Columbia University, Kaufmann was a librarian at several distinguished institutions, including various departments at the Metropolitan Museum of Art; Cooper-Hewitt, National Design Museum; and Yale's Art + Architecture Library. Kaufmann's bequest is one of three significant collections acquired in the past year by the BMA, which has one of the most comprehensive art research libraries in the Southeast. These gifts, notes BMA librarian Tatum Preston, "truly establish the library as a national resource for study."

