



WINTER 2015-16

# PANORAMA

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THE NEW YORK METROPOLITAN CHAPTER OF THE VICTORIAN SOCIETY IN AMERICA



The VSNY's youngest lecturer ever, Giovanna Sanchez (shown here with her family), shared her experiences as a fifth-grade student in the Hands On History program. Photograph by James Russiello



Grace Church in Brooklyn Heights received a VSNY preservation award for the 2013-14 renovation of its splendid Gothic Revival ceiling. Photograph by EverGreene Architectural Arts

## Annual Meeting and Awards Ceremony

Chilly weather on the evening of June 3, 2014, did not deter the genial crowd of Victorian Society New York members, honorees and guests as they gathered at the New York School of Interior Design for the Chapter's annual business meeting and awards ceremony. Leading the proceedings, VSNY president Hilda Regier reviewed the year's activities, including nine lectures, ten tours, and participation in NYC Landmarks50, a celebration of the 50th anniversary of the city's Landmarks Law.

Presentation of the Margot Gayle Fund grant and the Chapter's yearly awards formed the centerpiece of the evening, with an especially impressive group of projects and people receiving honors. This year, one grant and seven awards pay tribute to inspiring pres-

ervation efforts, unique exhibitions, enriching books and much more.

### Margot Gayle Fund Grant

#### 19TH-CENTURY NYC STREETSCAPES IN TECHNICOLOR: ORNAMENTAL IRONWORK FROM BRONZY BROWN TO VIBRANT GREEN

Our vision of 19th-century New York City streetscapes—mainly drawn from black-and-white imagery—leaves us with the impression that the city's architectural ironwork was painted black. Close observation and independent research has led Vincent Plescia to conclude otherwise. An MGF grant will fund a feasibility study for a multi-neighborhood ironwork paint analysis to find and document the range of colors that originally existed.

CONTINUED ON BACK PAGE



El Barrio's ArtSpace PS109, winner of a VSNY preservation award, announced its grand opening to the public in September 2015. Photograph by ArtSpaceProjects via Flickr



# Embellishments

Embellishments is a long-running newsletter feature in which we explore places and things related to VSNY programming and interests. This time we focus on Woodlawn Cemetery in the Bronx, the subject of a groundbreaking exhibition at the Miriam and Ira D. Wallach Art Gallery, Columbia University, which was the recipient (along with its catalog) of a 2015 VSNY exhibition award (see page 8). If you have never visited Woodlawn, take advantage of a sunny day to hop on the 4 train, which will take you close to the entrance. Pick up a map, an audio guide or download Woodlawn's new app and follow the winding, tree-lined paths to these outstanding monuments and much more.

Founded in 1863 at the height of the Civil War, Woodlawn Cemetery expresses the later 19th century's powerful and often romantic ideas about loss, mourning and memorialization.

Woodlawn was an extremely influential example of the landscape-lawn style of cemetery that became popular after the Civil War. Its park-like setting encouraged the creation of free-standing monuments and mausoleums that wealthy New Yorkers commissioned from the era's prominent architects, designers, artists and craftsmen. The work of such notable figures as Beatrix Farrand, Ellen Biddle Shipman, Rafael Guastavino, Louis Comfort Tiffany, John La Farge, Samuel Yellin and Daniel Chester French can all be found at Woodlawn. In turn, its superb sculpture, metalwork and stained glass influenced memorials at other American cemeteries.

The cemetery covers some 400 acres, with approximately 47,000 family plots, 48,000 single grave spaces and 10 community mausoleums. Forty-five hillside tombs and more than 1,300 freestanding private mausoleums represent the largest architecturally significant collection of such structures in the nation, many of them reflecting deeply personal and long-standing relationships between architect and client.



(TOP) Woodlawn's park-like setting encouraged the creation of freestanding monuments and mausoleums. (BOTTOM) Whether poignant and expressive, naturalistic, or symbolic, Woodlawn's monuments carry powerful messages of loss and identity. Photographs by Marcela Aguerre via Flickr





## MAKING FRIENDS IN GREAT PLACES

(CLOCKWISE)

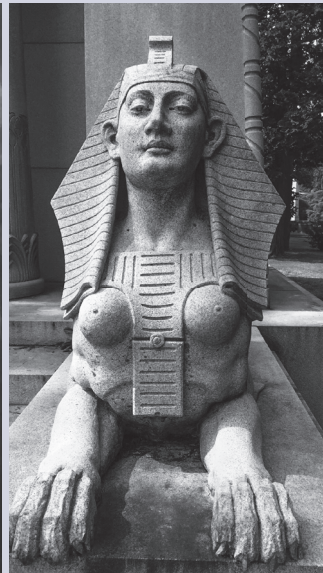
Irises in bronze at the Thomas A. McIntyre mausoleum. McIntyre, once known as the Great Organizer of Wall Street, was indicted for larceny shortly before his death.

The Demmerle memorial is a moving tribute to two sons (ages 22 and 23) and a nephew (age 16) who were tragically killed by lightning at Brighton Beach in 1905. The carved stone swag above the portrait plaques reads "Our Jewels."

An angel with two wreaths stands over the memorial for William Henry and Minnie Knowlton Young. Photographs by Lindsay Parrott



(BELOW, LEFT TO RIGHT) Christ in Gethsemane stained-glass window, after a painting by Heinrich Hofmann (possibly Tiffany Studios, New York). One of a pair of sphinxes guards the Woolworth mausoleum. A glimpse of an opalescent glass window locked away in a mausoleum. Photographs by Lindsay Parrott



PHOTOGRAPH BY JAMES RUSSIELLO

Chris Broadwell (back right) hosts VSNY guests at The English-Speaking Union of the United States in New York, where he is executive director.

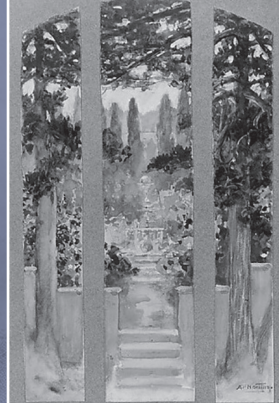
The VSNY has a new partnership with the New York branch of **The English-Speaking Union in the United States**, which became the venue for our monthly lecture series beginning in September. This arrangement extends a great developing relationship with the ESUUS, which opened several of its lectures in 2014-15 to our membership at a discounted rate, including Carol Wallace's engaging and wildly popular presentation on 19th-century American heiresses who married into the British aristocracy. Wallace's book, *To Marry an English Lord*, was an inspiration to Julian Fellowes as he developed his ideas for *Downton Abbey* and is both well researched and entertaining.

In March 2015, the ESUUS was the venue for another fascinating lecture, this time on behalf of the VSNY, when Brandy Culp delivered this year's Margot Gayle Fund lecture in support of our MGF granting program. Culp, curator at the Historic Charleston Foundation in South Carolina, presented new research in an original talk on 19th-century objects in Charleston collections, a subject that has received little attention because of the complex and troubled relationship that Charlestonians have with their 19th-century past.

We look forward to more co-sponsored events with the ESUUS, which shares many friends with the VSNY: longtime VSNY treasurer Ed Mohylowski is deputy executive director there, ESUUS executive director, Chris Broadwell, currently serves on the VSNY board, as does Sara Durkacs, who has helped out at ESUUS events. We encourage our members to get to know this vital organization better, and explore initiatives such as their national high school Shakespeare competitions, English literacy programs, and more. For more information, visit [www.esuus.org](http://www.esuus.org).



# THE VICTORIAN SOCIETY NEW YORK



## Lectures

Lectures take place at 6:30 p.m. on the second Thursday of the month at *The English-Speaking Union*, 144 East 39th Street, between Lexington and Third Avenues. All lectures are free; no reservations are required. Attendees are invited to meet the speakers at our post-lecture receptions.

THURSDAY, DECEMBER 10

### REBEL SOULS: WALT WHITMAN AND AMERICA'S FIRST BOHEMIANS

On the eve of the Civil War, a group of eccentric artists began congregating at Pfaff's, a basement saloon on lower Broadway in Manhattan. The scene nurtured a young Walt Whitman and a circle of friends such as humorist Artemus Ward, actress Adah Isaacs Menken and writer Mark Twain. **Justin Martin** is a journalist who has written biographies of Alan Greenspan, Ralph Nader and Frederick Law Olmsted. His *Rebel Souls* was honored in 2015 with a Victorian Society New York book award for outstanding biography.

THURSDAY, FEBRUARY 11

### YOUNG SCHOLARS PRESENT THEIR WORK

Be on hand to hear new findings from fresh voices, as emerging scholars present their original research. **Kaylee P. Alexander**, a doctoral candidate at Duke University, will speak on the excavation and organization of the Paris Catacombs in Baron Haussmann's Paris. **Natalie Zmuda**, who graduated from the George Mason University-Smithsonian Associates master's program in the history of decorative arts in 2015, will present her thesis research on ecclesiastical mosaics produced by Tiffany Studios between 1891 and 1931.

THURSDAY, MARCH 10

### THE GENTLEMEN'S CLUB: AN INSIDE LOOK

From the Union to the Union League, architectural historian **Matt Postal** will trace the history of clubs and clubhouses in New York City, including opulent interiors by designers like Peabody and Stearns, McKim, Mead & White and James Gamble Rogers. A researcher at the NYC Landmarks Preservation Commission and a seasoned tour guide, Postal teaches graduate classes at the New York School of Interior Design and co-authored the *Guide to New York City Landmarks* and the Municipal Art Society's *Ten Architectural Walks in Manhattan*.

Free lectures are made possible by the generous support of Lewis I. Haber and membership dues.

## Tours

SATURDAY, DECEMBER 5

8:45 AM DEPARTURE

### HOLIDAY TOUR: A CHRISTMAS CAROL AT GREY TOWERS, MILFORD, PA

A performance of the Dickens classic, *A Christmas Carol*, is a highlight of our visit to Grey Towers, a Milford, PA, mansion designed by Richard Morris Hunt for the wealthy wallpaper merchant James Pinchot. After lunch, we will tour the mansion, which will be decorated for the holidays. Grey Towers was completed in 1886 and later became the home of James Pinchot's son, Gifford Pinchot, the first chief of the U.S. Forest Service and a two-term governor of Pennsylvania.

FEES: \$150 FOR VICTORIAN SOCIETY NEW YORK MEMBERS, \$180 FOR NONMEMBERS

TUESDAY, DECEMBER 15

6:30 PM

### YOUNG VICTORIANS TOUR AND

### RECEPTION: MORBID ANATOMY MUSEUM

Join Joanna Ebenstein, founder and creative director of the Morbid Anatomy Museum in Brooklyn, for a private after-hours tour of the exhibition *House of Wax: Anatomical, Pathological, and Ethnographical Waxworks from Castan's Panopticum (Berlin, 1869-1922)*, on view through February 15. Following the tour, enjoy a wine reception in the museum's "cabinet of curiosities" library.

FREE EVENT OPEN TO THE YOUNG VICTORIANS MEMBERSHIP CATEGORY ONLY; SPACE IS LIMITED

JANUARY

DATE TO BE ANNOUNCED

### BACK BY POPULAR DEMAND: A GRAND TOUR OF GRAND CENTRAL

Now is your chance to experience our sold-out 2015 tour for yourself. Climb up on the catwalks and descend into the depths of Grand Central Terminal, New York City's 1913 marvel of design and technology that remains the nation's busiest railroad station. On a three-hour tour, Dan Brucker, director of tours for Metro-North Railroad, will reveal the building's secrets—some in plain sight, others hidden. Tour is limited to 25 participants.

FEES: \$25 FOR VICTORIAN SOCIETY NEW YORK MEMBERS, \$40 FOR NONMEMBERS

# Winter 2





## MARCH

### DATE AND FEES TO BE ANNOUNCED FARM TO CITY: THE LEFFERTS FAMILY AND BROOKLYN'S VICTORIAN-ERA DEVELOPMENT

In the late 19th century, the sleepy town of Flatbush transformed from farmland to booming suburb. Like many old families, the Leffertses found themselves caught between the changes of the Victorian age and long-rooted traditions. This tour will begin at the Brooklyn Historical Society, where an extraordinary collection of Lefferts family papers and early photographs will offer a window into the family's life and Brooklyn's evolution, and continue on to the Lefferts Historic House in Prospect Park, a 1783 farmhouse furnished to reflect home life in 1820s Kings County.

## Coming Soon

### JANUARY

#### SPECIAL EVENT: VSA SUMMER SCHOOLS LECTURE

The Alumni Association of the Victorian Society in America will host a recruitment event for its Summer Schools at the Jefferson Market Library in January, date to be announced. Enjoy "Inventing an American Architecture: The Prairie School," an illustrated talk by Richard Guy Wilson, director of the VSA Newport Summer School, and learn about the VSA summer programs in Newport, London and Chicago before the March 1 application deadline. Visit [www.victoriansociety.org](http://www.victoriansociety.org) for updated details.

## FEBRUARY

### MARGOT GAYLE FUND ANNUAL LECTURE

Watch your mail for details about the VSNY's upcoming annual fundraising lecture in support of the Margot Gayle Fund for the Preservation of Victorian Heritage. This year, Metropolitan Museum curator Alice Cooney Freylinghuysen will present new research on Tiffany designer Agnes F. Northrop, renowned for her landscape window designs in stained glass, in an evening that is sure to draw lots of interest from VSNY members and guests alike. Be ready to get your tickets as soon as they become available.

## Deadlines

### JANUARY 25

#### VSA SUMMER SCHOOLS:

#### EARLY DECISION APPLICATIONS DUE

The Victorian Society in America invites prospective students to submit applications by January 25 for early acceptance to its Summer Schools. Final application due date is March 1 for all four 2016 Summer Schools: Newport, June 3–11; Chicago, June 16–21; London, July 2–17; and English Midlands, July 3–7. For more information and a course brochure, visit [www.victoriansociety.org](http://www.victoriansociety.org).

## FEBRUARY 14

### MARGOT GAYLE FUND GRANT APPLICATIONS DUE

It's time to plan your 2016 application to the VSNY's Margot Gayle Fund for the Preservation of Victorian Heritage for a grant to help support your own worthy project. The Valentine's Day deadline is sooner than you think! Find more details online at [www.vicsocny.org](http://www.vicsocny.org).

Lefferts homestead (now the Lefferts Historic House), c. 1935. *Museum of the City of New York Photo Archives X2010.11.7841*

Walt Whitman's 1854 portrait—engraved by Samuel Hollyer after a daguerreotype by Gabriel Harrison—appeared in lieu of the author's name on the frontispiece in the first edition of *Leaves of Grass*.

Agnes Northrop's window design for Linden Hall, in Dawson, PA. Watercolor, Tiffany Studios, c. 1913. *The Metropolitan Museum of Art via metmuseum.org. Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967*

Grand Central Terminal, c. 1918. *Courtesy of the Frances Loeb Library, Harvard University Graduate School of Design*

Two views of Grey Towers, Milford, PA, c. 1885 (left) and c. 1908 (right).

The Daughters of the American Revolution stage a reenactment at the Lefferts homestead, 1938. *Lefferts House–Prospect Park, May 30, 1938, V1973.5.1600; Brooklyn iPhotograph and Illustration Collection, ARC.202; Brooklyn Historical Society*

### 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 because of health conditions or disabilities, please contact [events@vicsocny.org](mailto:events@vicsocny.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 its tours at any time.

# 015-2016



# VSA Summer Schools

This year our national organization, the Victorian Society in America, added an exciting new Chicago program to its long-running Summer Schools in London and Newport, Rhode Island. Led by Tina Strauss and John Waters, the Chicago Summer School focuses on the American roots of Modernism. Participants visit private and public buildings, parks and landscapes, gaining access to some of the region's most iconic places, including the site of the 1893 World's Columbian Exposition, H. H. Richardson's Glessner House, Adler and Sullivan's Auditorium Building, Burnham and Root's Rookery Building and the Frank Lloyd Wright Home and Studio.

In 2015 the VSNY sponsored scholarships for two Summer School students from our region: Michael Diaz-Griffith is an assistant director of the Winter Antiques Show who attended the London Summer School; Michael Hall, a Newport Summer School student, is a preservation associate at Friends of the Upper East Side Historic Districts and a PhD candidate in architectural studies at the University of Kent in England.

Another Newport scholarship student, Morgan Albahary, joins the VSNY board this year (see her profile on page 7). Morgan, who is collections assistant at The Neustadt Collection of Tiffany Glass, answered a few questions about her ten eventful days in Newport this past summer:

*Morgan, where did you hear about the VSA Summer Schools?*

*I learned about them through my position at The Neustadt Collection. Our director and curator, Lindsay Parrott, is an alumna of the program. After we discovered our shared love of all things Victorian, she encouraged me to apply. She spoke so highly of her own experience that I knew I had to!*

*What were you hoping to see and learn?*

*When I was planning my application, I had recently started working at The Neustadt and was brand new to the field of Tiffany. With that in mind, I was specifically hoping to see the two Tiffany memorial windows in Trinity Church. We actually visited Trinity Church our first day in Newport. Being able to get up close to the windows in situ exceeded my expectations, as up until that point I had never experienced a Tiffany window outside of a museum setting.*

*I was also hoping to see other sites that incorporated stained glass into their larger decorative schemes, such as Kingscote,*



*The Sower, stained glass by Donald MacDonald, Channing Memorial Church (1880), Newport, RI. Photograph by Franklin Headley*

*Marble House and Belcourt Castle, to name a few. I was excited to visit The Breakers and Channing Memorial Church to see work by John La Farge, Tiffany's contemporary, as well.*

*What surprised you most about the experience?*

*The number of sites we visited in one day surprised me. The program really exposes you to so much material in such a short amount of time. Based on the ambitious itinerary, I wondered if it would be possible to absorb and make sense of all the new information we were going to learn. By the second or third day, however, I realized that being so immersed really helped solidify my understanding of it. And by the end of the trip, I was amazed by all that we had seen and conquered in ten days!*

*Do you have a favorite moment or memory?*

*We had the opportunity to visit a private home in the process of being renovated. This house had all its original details, even the original wallpaper and drapes, and had been in the owner's family for three generations. This special, behind-the-scenes access was so unexpected and truly a once-in-a-lifetime experience.*

*The Newport Summer School turned 35 in 2015. How is it aging?*

*I think the Newport Summer School only improves with age! It's great to see interest in the Gilded Age continue to grow—so much so that Downton Abbey creator Julian Fellowes is creating a new TV show about the Gilded Age in New York and Newport—because it only strengthens the importance of a program like the Newport Summer School.*

*Now for the important stuff: which house would you move into immediately?*

*I would definitely choose Marble House for the sheer fact that I am obsessed with Alva Vanderbilt. These houses were just as much about the people living in them as they were about art and architecture, and I think Marble House is a perfect example of that—you can just feel her presence as soon as you walk in.*



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 USA, 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.

## THE VICTORIAN SOCIETY NEW YORK ANNOUNCES YOUNG VICTORIANS



**Young Victorians is a new membership category designed to foster professional development, networking and learning among VSNY members who are 40 years old and younger. At an affordable annual rate of \$30, Young Victorians have access to all VSNY benefits and programming, including lectures, discounted day trips and other special events.**

**Individuals who join now will receive an invitation to attend an exclusive Young Victorians tour of the Morbid Anatomy Museum's current exhibition, *House of Wax*, with museum founder Joanna Ebenstein (see Calendar). After the tour, mingle with fellow Young Victorians at a wine reception.**

**Space is limited, so join today!**



## THE AWARDS COMMITTEE WANTS YOUR INPUT!



The VSNY Awards Committee gathers ideas for potential recipients all year long. If you know of a person or project in the New York metropolitan area worth honoring, please get in touch with us at [info@vicsoc.org](mailto:info@vicsoc.org).





## ON BOARD



Lindsay Parrott and Morgan Albahary, friends and colleagues at The Neustadt Collection of Tiffany Glass, also serve together on the VSNY board.

Photograph by James Russiello

In 2014, the VSNY welcomed three new and two returning members to its board. This September, one more fresh face joined the ranks. We catch up with the recent additions here.

**Morgan Albahary** is a recent graduate of Barnard College, Columbia University, where she earned a BA in Art History with her undergraduate thesis on issues of gender, representation and historical accuracy in Anna Hyatt Huntington's monumental Upper West Side sculpture of Joan of Arc, and contributed research to the exhibition *Goddess, Heroine, Beast: Anna Hyatt Huntington's New York Sculpture, 1902-1936* at Columbia's Wallach Art Gallery. In 2015 Morgan joined the staff of The Neustadt Collection of Tiffany Glass as collections assistant and attended the Victorian Society in America's Newport Summer School (see our Q&A with her on page 6).

In March 2014, **Christopher Broadwell** became executive director of The English-Speaking Union of the United States, where he had served as deputy director since 2007. A graduate of Grinnell College, Chris has worked in both the private and nonprofit sectors, including positions at the Kosciuszko Foundation, the Historic House Trust of New York City, the International Women's Health Coalition and the Brooklyn Academy of Music. In 2015, Chris and the ESUUS became the VSNY's new lecture series hosts (see page 3 for details).

**Samantha De Tilio** is curatorial assistant at the Museum of Arts and Design in New York City. A graduate of the Smithsonian-Mason MA program in the History of Decorative Arts, she previously held the Tiffany & Co. Foundation Curatorial Internship in American Decorative Arts at The Metropolitan Museum of Art and worked at the Smithsonian National Museums of Natural History and American History. Samantha's research interests center on late 19th- and early 20th-century design and material

culture, especially stained glass. Her article on Charles Connick (1875-1945) appeared in *The Journal of Stained Glass* in 2013.

**Heather Jane McCormick** (profiled in the Fall 2010 newsletter) returned to the board after wrapping up work as project editor of the Bard Graduate Center's *History of Design*, a world survey of material culture and decorative arts published in 2013. She has served on the VSNY's newsletter, awards and hospitality committees.

**Lindsay Parrott** is the director and curator of The Neustadt Collection of Tiffany Glass in Queens. Among her current projects, she is investigating the history of Louis C. Tiffany's glasshouse, studios and bronze foundry in Corona, and compiling biographies of his employees. In recent years, her research has focused on Tiffany's ecclesiastical work. In 2012, she co-curated the exhibition *Louis C. Tiffany and the Art of Devotion*, organized by the Museum of Biblical Art, which received a VSNY award in 2013. Lindsay previously served on the board from 2004 to 2009.

**Timothy Wroten** recently joined the Andrew W. Mellon Foundation as a consultant after having worked in communications at the New-York Historical Society since 2008. Tim holds a BA in 19th-century social and intellectual history from The New School and lives in Bedford-Stuyvesant, Brooklyn. His interests include craft beer, eating and drinking history, American art and architecture from the 19th century through the present, and biking.

## Join the VICTORIAN SOCIETY NEW YORK today!

### ☐ \$30 YOUNG VICTORIANS\*

\*Members age 40 and younger, please provide a copy of your valid ID.

### ☐ \$40 INDIVIDUAL\*

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

### ☐ \$60 DUAL\*

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

### ☐ \$75 CONTRIBUTOR

### ☐ \$150 PATRON

### ☐ \$250 SUSTAINER

### ☐ \$500 PRESIDENT'S CIRCLE

Please visit [www.vicsocny.org](http://www.vicsocny.org) for a complete list of benefits and to learn about Daniel D. Badger Circle memberships.

Additional Special Contribution(s):

VSA SUMMER SCHOOL Scholarships \$ \_\_\_\_\_

MARGOT GAYLE FUND \$ \_\_\_\_\_

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CONTINUED FROM PAGE 1

## VSNY Annual Awards

### EXHIBITION AND CATALOG

#### **SYLVAN CEMETERY: ARCHITECTURE, ART AND LANDSCAPE AT WOODLAWN**

MIRIAM AND IRA D. WALLACH ART GALLERY, COLUMBIA UNIVERSITY

*Sylvan Cemetery* highlights the work of the architects, artists, craftsmen and landscape designers of Woodlawn Cemetery, a National Historic Landmark since 2011. Letters and maintenance records, as well as design drawings, maps and early photographs, document Woodlawn's development from 1863 as it took a leading role in defining the appearance of American cemeteries. Co-curated by Janet Parks, Susan Olsen and Charles D. Warren, this 2014 exhibition and catalog commemorated Woodlawn's 150th anniversary and drew from the cemetery's gift of its archive—the most complete set of 19th- and 20th-century cemetery records held in the public trust—to Columbia's Avery Architectural and Fine Arts Library in 2006.

### EXHIBITION

#### **THE ART OF MOURNING**

MORBID ANATOMY MUSEUM, BROOKLYN

Curated by museum founder Joanna Ebenstein and scholar-in-residence Evan Michelson, *The Art of Mourning* was the inaugural exhibition at the Museum of Morbid Anatomy, which opened in Brooklyn in June 2014. Featuring many never-before-exhibited objects, the show explored mourning culture from the 18th to the 20th century through postmortem paintings and photography, hair jewelry and shadowboxes, death masks and "spirit" photography, as well as mourning china from the unique private collection of Stanley B. Burns, author of *Sleeping Beauty* and founder of The Burns Archive.

### BOOK

#### **JUSTIN MARTIN, *REBEL SOULS: WALT WHITMAN AND AMERICA'S FIRST BOHEMIANS***

DA CAPO PRESS, 2014

Telling a previously little-known story, *Rebel Souls* recounts the colorful, decadent and influential circle of artists, writers and other free thinkers who congregated at Pfaff's saloon on Broadway during the 1850s. There, a young Walt Whitman rubbed shoulders with trailblazing humorist Artemus Ward, the writer Fitz Hugh Ludlow, who won fame chronicling his drug experiences, and "Naked Lady" poet and actress Adah Isaacs Menken.

### BOOK

#### **CATHERINE MCNEUR, *TAMING MANHATTAN: ENVIRONMENTAL BATTLES IN THE ANTEBELLUM CITY***

HARVARD UNIVERSITY PRESS, 2014

With roaming livestock and manure piled high on its streets, pre-Civil War New York City would be unrecognizable to city dwellers today. In this environmental history of Gotham between 1815 and 1865, author Catherine McNeur, assistant professor of history at Portland State University, reveals the battle to control the boundaries between city and country and the dramatic steps the winners took to outlaw New York's wild side.

### "OLD NEW MEDIA"

#### **NEW YORK CITY IN 3D IN THE GILDED AGE**

BLACK DOG AND LEVENTHAL, 2014

In a wink to the VSNY's New Media award of recent years, in 2015 we recognized a project based on technology that was brand new in the Victorian era: the stereoscopic image. This fascinating boxed set, published in partnership with the New-York Historical Society, features 50 stereographs and a stereoscope viewer, along with hundreds more exceptional, rarely seen images from the N-YHS archives, in a book by Esther Crain, the writer and native New Yorker who launched the website *Ephemeral New York* in 2008.

### PRESERVATION

#### **EL BARRIO'S ARTSPACE PS109**

EAST HARLEM

El Barrio's Artspace PS109 is a community-driven project that has reclaimed the extraordinary but derelict Public School 109 building in East Harlem for use as an arts facility with 89 units of affordable live/work space for artists and 13,000 square feet of nonresidential space housing a gallery and other arts organizations. Designed by Charles B.J. Snyder and completed in 1898, PS109 is an amazing building: five stories tall with a steeply pitched roof, its exterior details include copper-clad cupolas and a wealth of terra cotta detail, which have been restored as part of the renewal project.

### PRESERVATION

#### **GRACE CHURCH**

BROOKLYN HEIGHTS

LEO J. BLACKMAN ARCHITECTS, INTERIOR; CTA ARCHITECTS, EXTERIOR; EVERGREENE ARCHITECTURAL ARTS, INTERIOR; ICS GENERAL CONTRACTOR

Designed by Richard Upjohn, Grace Church held its first service in 1848. In the early 20th century, its 1866 Gothic Revival ceiling and wall decoration were painted over, and the vivid scheme remained all but hidden until 2014. That year the brilliant blue, gold and red colors and the perimeter frieze of Biblical verses were revealed during an extensive renovation that included new copper roofing, insulation, lighting, wiring and restoration of its 3,200-pipe organ by a well-orchestrated team of architects, conservation specialists and contractors.

### SPECIAL THANKS

THE VSNY GRATEFULLY ACKNOWLEDGES TIM KENNON AND THE TEAM AT MCVICKER & HIGGINBOTHAM, SPECIALISTS IN NOT-FOR-PROFIT AND CULTURAL SECTOR PRINTINGS AND MAILINGS, FOR THEIR SUPERB WORK AND GENEROSITY IN SUPPORTING THIS ISSUE OF PANORAMA.



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