



THE ATTINGHAM TRUST
FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

NEWSLETTER

2014 · NUMBER 12

DEBORAH, DUCHESS OF DEVONSHIRE (1920-2014)

The history of Attingham is entwined with the Dowager Duchess of Devonshire (known to her friends as Debo) who died on 24th September. In 1952, its inaugural year, the Summer School visited Chatsworth House on Saturday 19th July, seeing its gardens and landscaped park on the following day. The members were welcomed by the Duchess, prompting the following letter from Francis Thompson, curator and librarian at Chatsworth since 1921, who had helped to guide the tour,

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Yesterday I heard from dear old Miss Webb, the Dowager Duchess's [Duchess Evelyn] maid - 'Webby' as she is to us - that the Duchess and Webby herself liked them all very much. My only regret is that besides the enchanting young Duchess you did not see the equally enchanting young Duke...

So began the Trust's close connection with the Duchess who was there to greet the new members with unfailing courtesy and kindness on what immediately became an essential annual visit over two days. Every Attingham class will have their own special memories of her involvement and her willingness to share her knowledge and deep love of the great house and the interest shown to its individual members. Few will

forget her inimitable description of the management of the estate and her appreciation of all those who worked for it from the plumber to the chef; her generosity in allowing us privileged access to the private apartments with the Chatsworth silver newly sparkling in the private dining room ready for our seminar; and the ringing of the Elvis Presley telephone (a gift from Gracelands) under the Joshua Reynolds painting of the 'Duchess Georgiana and her daughter' in the Blue drawing room. She has left so many fond and wonderful memories. The Duchess became a founder patron of the Attingham Trust in 1973, alongside the Duke of Grafton, Sir George Trevelyan Bt., Sir Nikolaus Pevsner and Sir John Summerson, a mix of house owners and academics still preserved in the list today. She was

certainly one of its most active and supportive with staff members of the Devonshire Collection attending Attingham programmes over the years as they still do today. Since 2004, with the death of the Duke, their son, the 12th Duke, has taken over her role with his own generous commitment to the Summer School.

One of the many outstanding memories is of the Duke and Duchess being interviewed by Simon Seligman at the start of The Attingham Trust's 50th Anniversary conference held in October 2002. Together they held the audience spell-bound as they recounted the problems they faced in keeping Chatsworth intact following crippling death duties imposed at the death of the 10th Duke in 1950 some fourteen weeks short of the five years needed to avoid this tax. At this time such houses were 'disliked, laughed at, scorned and ignored.'¹ The courage, determination and innovation shown by them both before and after the founding of the Chatsworth House Trust 'for the benefit of the public' in 1980 was extraordinary.

The Dowager Duchess will remain in Attingham's memory for always. We all owe her a deep debt of gratitude for her stalwart support, her welcoming warmth, courtesy and sense of fun.

¹ Ed. Giles Waterfield and Annabel Westman, 'The Past Fifty Years of the English Country House', *The Attingham 50th Anniversary Conference. The Country House in the Europe in the 21st Century*, The Attingham Trust, October 2002

CHAIRMAN'S REPORT

Attingham has enjoyed a busy year running, for the first time, six courses. Added to the normal mix of the Study Programme, Summer School and Royal Collection Studies, Andrew Moore has successfully directed *At Close Quarters*, a 6-day residential postgraduate module held in March with East Anglia University. Giles Waterfield with Sarah Nichols ran the *London House Programme* in April, building on its initial success in 2010. And, for the second year running, *French Eighteenth-Century Studies* was held this October in partnership with the Wallace Collection, organised by Helen Jacobsen and Rebecca Parker. With the kind support of our donors, not least the American Friends, the Trust was able to award financial assistance on all the courses, a great achievement given the demand for assisted places. On this fund-raising note, I am also delighted to record that we received a very generous gift for our endowment fund from a longstanding and close-supporter of Attingham for which we are most grateful.

The concentration given to extending our portfolio of courses has helped considerably to extend our network of contacts. A new initiative this autumn is to list on the

Attingham website (www.attinghamtrust.org) a number of 'ambassadors' from various countries including India, China and Canada to help spread awareness of what the Trust offers. The management of our portfolio, however, would not be possible without the small dedicated team of staff, directors and administrators of them. A new addition is Rita Grudzień, replacing Meg Finnis as administrator of the Summer School. We were delighted too to welcome Sarah Nichols to assist Giles Waterfield with the London House course; Dr Kedrun Laurie to support Annabel Westman on the Belgian Study Programme, and Christopher Garibaldi who very ably replaced Giles (undergoing a routine operation) as acting Director on Royal Collection Studies. I am grateful to Sara Heaton for her invaluable support of Chris.

On the American Friends scene, Clo Tepper's term as President has come to an end. He has spent an active and stalwart three years in leading the Friends and we thank him for his time and attention to detail over a number of years which has been greatly appreciated. Sheila ffolliott, Professor Emerita of Art History at George Mason University in Virginia, has now been appointed

and we look forward to welcoming her. She has attended a number of Attingham courses and led the Study Programme in America in 2012. We are also very grateful for the support received from the trustees of the Copland Foundation, chaired by Richard Heathcote, and their efforts to recruit and fund Australian scholars. One of our aims in the near future is to establish "Canadian Friends of Attingham" to help stimulate and facilitate more applications from that great Country.

Since our last Newsletter, the Prime Minister has appointed yet another Secretary of State who, like the previous two, has shown little interest in, or knowledge of, our heritage "world" prior to his appointment. However, this Secretary of State is, at least, an able politician and we hope he will be in his position long enough to comprehend the complexities of this area. One aspect to which he might usefully turn his attention is the isolationist policy of our taxpayer-funded National Museums in the metropolis who do little, if nothing, to publicise the wealth of attractions of their "out of London" brethren, the great Country Houses of Britain.

John Lewis
Chairman

THE ATTINGHAM TRUST 2014

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COMMENTARY

• Martin Drury



I feel fortunate to have had such a long association with Attingham. It must be forty years since I was first invited to speak to the Summer School. I was an inexperienced speaker and I remember the relief of being told by Helen Lowenthal, its highly critical founder, that I had passed muster. To Helen teaching was a high calling and you had to earn her approval, but once you had done so, there was no more loyal or encouraging mentor and friend.

At that time I was the National Trust's Curator in the South East of England. After 1984 when the Summer School moved its first week from Attingham to West Dean, my annual contribution settled into a pattern. On the first evening I would give an introductory talk called *Who Owns the English Country House?* This offered an answer to a recurring question but watching the scholars' faces, I often felt I was just making the fog thicker. Then over the first week-end I would introduce Petworth and Uppark, two houses I was

especially interested in, and take part in the tours.

In July 1989 I assembled the scholars as usual on the downland turf, with Uppark's smiling face in front of us and that incomparable panorama of Sussex and the sea behind. A month later, I was on the same spot as fire crackled through its precious 18th-century rooms - happily emptied of most of their contents - and flames soared into the night sky. Five years later, Uppark reopened. The traumatic fire is now one episode in the house's long history, but its repair by the National Trust and the lessons learnt have become an enduring case study - and I have become Coleridge's Ancient Mariner.

Most years I still accompany the scholars to Uppark and feel more and more like a hoary veteran. Scholars who were children in 1989 - or not even born - marvel at having met someone who was 'actually there'.

Helen Lowenthal would be astonished to see what Attingham achieves, still with modest resources. She would be especially pleased to see how the Study Programme has evolved from a fundraiser into an instrument of Attingham's educational mission.

This year's Study Programme took place in Belgium. By chance, the wonderful itinerary arranged by Annabel Westman had a topical interest for me because I am involved with an Anglo-Belgian project to restore Hougoumont Farm on the battlefield of Waterloo in time for next June's bicentenary. The buildings which survived the battle are being repaired, the place's significance will be interpreted and in one building a flat is being created for renting on the Landmark Trust model.

Because of its position in a wood slightly in front of Wellington's line, Hougoumont was the scene of intense fighting: more than 5000 soldiers died. At one point the French broke in, but after a fierce struggle they were ejected and the gates were barred. Wellington declared that the battle's outcome had turned on the closing of these gates.

Then, peace returned to Hougoumont. It became a working farm and for two hundred years was a place of pilgrimage. Poets, novelists, painters, soldiers' descendants and curious travellers would be admitted. In particular, they would remember the miraculous crucifix, still hanging in the chapel, on which Christ's missing feet and charred legs marked where the fire caused by the French bombardment had finally died away.

Hougoumont has survived as a hauntingly evocative place because of a local landowner who bought it soon after the battle to preserve as a memorial. His descendant, Comte Guibert d'Oultremont sold it to the local authority in 2003 and a cousin, Comte Antoine d'Oultremont, received the Study Week at the *château de Warfusée*, on the eve of the 199th anniversary of Waterloo.

Being associated with Attingham for so long and being part of its continuing evolution has been a happy experience and I am grateful to have been asked to continue as a trustee - as well as Ancient Mariner.

Martin Drury CBE, FSA was Director-General of the National Trust, Chairman of the Landmark Trust and a Trustee of the Wallace Collection. He is a Trustee of The Attingham Trust.

AT CLOSE QUARTERS: THE ENGLISH COUNTRY HOUSE AND ITS COLLECTIONS

*An Attingham Postgraduate Fieldwork Module in association with University of East Anglia,
22nd - 29th March 2014 • Dr Andrew Moore - Course Director*

At Close Quarters was Attingham's first residential course held on behalf of a University. Based at Houghton Hall in Norfolk, this was a pilot programme classed as a fieldwork module delivered for the University of East Anglia as part of a full postgraduate year. Lasting six days the course enabled the close study of a group of Norfolk country houses and was attended by six postgraduate students studying for their MA in Art History, together with two Art History doctoral students. The small scale of the group enabled collegiate style learning in a richly satisfying and absorbing week. Learning objectives included the study of local, metropolitan and international links and networks as encapsulated in the contextual inter-disciplinary and experiential study of the houses visited. The students were introduced to the research opportunities within the region, which is exceptionally rich in country houses with international collections. They met owners, curators, academics and property managers and all discussion was in situ with no formal lectures. The programme aimed at a depth of engagement with the sense of place that a country house offers.

The course director was Dr. Andrew Moore and the postgraduates all gelled wonderfully as a group. To be based at Houghton was clearly



Houghton Hall

much appreciated, providing the potential for a transformative learning experience of the country house. Andrew Moore held one-to-one sessions for each of the students to support their personal research papers: the MA students' task was to write a 6,000 word research report to be submitted as a contribution to their written work. Support for the course director was provided by Kate Morgan, Treasurer, while members of the Attingham Council, James Rothwell and Annabel Westman, together with Sarah Medlam, Trustee, provided specialist teaching sessions, alongside visiting curators Dr. Greg Sullivan of Tate Britain, Dr. Betsy Wieseman of the National Gallery and Mark Purcell of the National Trust, as well as specialist staff from the houses. Dr. Victor Morgan, Dr. Margit Thöfner and Professor Tom Williamson from UEA also lectured in situ to the group. Private visits

beyond Houghton took place at Blickling, Holkham, Langley Park, Oxburgh, Raynham, Raveningham and Somerleyton.

The week was a real privilege in so many ways and the contributions of individual owners and guest lecturers was invaluable. Access to houses and collections throughout the week was exceptional, always under private conditions, including those houses normally open to the public. The studies of the students involved continue at the time of writing.

The sustainability of the course remains an open question in the present economic climate and may depend upon the interest of other Humanities courses being in a position to invest in individual postgraduates. The Attingham Trust was in a position to help two students with scholarships.

List of PhD and MA students

Susan Allen
Miriana Carbonara (PhD)
Anuradha Gobin (PhD)
Anastasia Moskvina
Charlotte Rogers
Andrew Taylor
Amy Taylor
Amy Tompkins

LONDON HOUSE PROGRAMME

22nd – 28th April 2014 • Giles Waterfield - Director

This was the second London House course organised by the Trust, building on the success of the 2010 event. The essential plan remained the same, offering a chronological survey of houses from the Middle Ages to the present, with a combination of lectures and visits. Many of the distinguished lecturers who previously spoke made repeat performances, notably Andrew Saint, Neil Burton, James Yorke, Joseph Friedman, Caroline Dakers and Gavin Stamp. We revisited the Deanery at Westminster Abbey, the second oldest inhabited house in London, in the learned company of the Dean. At Charterhouse Dominic Tickell and Cathy Ross of the Museum of London illuminated the intricacies of the house's transformation from ecclesiastical foundation to Tudor mansion and then charitable foundation. Christopher Moran generously allowed access to the splendours of Crosby Hall, his Tudor mansion in Chelsea. Our visit to Spitalfields was enlivened by Will Palin, who showed us his own house, as did other residents of the neighbourhood. We also added several properties to our list including houses in Queen Anne's Gate and Lambeth Palace (London's oldest inhabited house),

where the Librarian, Giles Mandelbrote, gave an exemplary tour of the medieval fabric.

In contrast, the day dedicated to the aristocratic house included visits to Home House – ingeniously reinvented as a fashionable club – as well as Spencer House, Lancaster House and Bridgewater House. Lord and Lady Deben let us use their house as a venue to hear Joseph Friedman discuss the creation and dispersal of great London collections. Again in contrast, the fifth day considered the artist's house: notably two private house/studios in Tite Street as well as Holland Park, where we saw Leighton House and Linley Sambourne House. Gavin Stamp led a tour of Hampstead and Highgate, where a new way of urban living was enunciated in the earlier twentieth century. Numerous private owners allowed us to inspect their houses and flats.

On the final day we considered the architect's house. The architect Cezary Bednarski and the critic Ellis Woodman discussed the development of London in the later twentieth century. The ensuing programme moved from a detailed

consideration of Sir John Soane's Museum to Charles Jencks's iconic house in Notting Hill Gate, Bednarski's house for himself and the innovative housing estate at Trelick Tower.

This programme attracted numerous applicants. Those attending included members from Australia, the Netherlands, Poland, Russia, Sweden, Switzerland, the United States, and the United Kingdom, with a stimulating mixture of architectural historians, academics in various disciplines, curators, auctioneers and architects. Given the transitory nature of collections in the capital, it was architecture, interior design and urban planning that dominated the discussions. Generous scholarship support from ACE (Association for Cultural Exchange), Judith Hernstadt, the Copland Foundation and The Attingham Trust made it possible to award a number of bursaries.

The complicated logistics in transporting, informing and feeding 25 people to almost 30 locations were admirably handled by Sarah Nichols, the co-director. We plan to repeat the programme in 2016.

PROGRAMME MEMBERS

• EVE BARSOUM

Architectural Historian, U.S. Commission of Fine Arts, Washington, DC, USA

• MONICA BILFINGER

Art Historian, Federal Office of Construction and Logistics, Bern, Switzerland

• JOHN BRAYMER

Executive Vice-President and CEO, Virginia Society of the American Institute of Architects, Richmond, VA, USA

• ANNE MARIE TEN CATE

Architectural Historian and Partner, Ten Cate and Van der Wiele, Aerdenhout, The Netherlands

• JOHN CLARK

Trustee, Royal Oak Foundation, New York, NY, USA

• RENÉ DESSING

Programme Director, Foundation Digital Portal for Dutch Castles, Country Houses and Estates, Heemstede, The Netherlands

• BARBARA FILE

Archivist, The Metropolitan Museum of Art, New York, NY, USA

• JUDITH HERNSTADT

Urban Planner (retired), New York, NY, USA

• KATARZYNA JURSZ-SALVADORI

Curator of Prints and Drawings, The Museum of the Royal Castle of Warsaw, Poland

• JENNIFER KLOS

Curator, Oklahoma City Museum of Art, OK, USA

• ANTHONY KNIGHT

Founding Director, Belura House and Garden, the Tallis Foundation, Mornington, Australia

• LOUIS LE VAILLANT

Director and Curator, The Johnston Collection, East Melbourne, Australia

• CAROLINE LEVY

Gallery Manager, London, UK

• HEDWIG MARDH

Ph.D Candidate, Department of Art History, Uppsala University, Uppsala, Sweden

• ELIZABETH MOORE

Architect and Heritage Consultant, London, UK

• COLLEEN MORRIS

Heritage Consultant, Lilyfield, NSW, Australia

• ANNA POZNANSKAYA

Curator of British and 19th Century Painting, Pushkin State Museum of Fine Arts, Moscow, Russia

• ANNE NELLIS RICHTER

Adjunct Professorial Lecturer, History of Art, American University, Washington, DC, USA

• GUY SAVILL

Department Director, Fine English Furniture, Bonhams Auctioneers, London, UK

• STACEY SLOBODA

Assistant Professor of Art History, Southern Illinois University, Carbondale, USA

• NIEK SMIT

Architectural Historian, Vereniging Hendrick de Keyser, Amsterdam, The Netherlands

• STEVEN SPANDLE

Architect, Fairfax and Sammons Architecture, New York, NY, USA

• SALLY STRATTON

Department Director, Fine English Furniture, Bonhams Auctioneers, London, UK

• SUSAN ODELL WALKER

Head of Public Services, The Lewis Walpole Library, Yale University, CT, USA

• TESSA WILD

Curator, The National Trust, London, UK

THE ATTINGHAM STUDY PROGRAMME

11th -19th June 2014 • Annabel Westman - Executive Director

The choice of Belgium for the 2014

Programme derived from the success of the Study Programme in the Netherlands in 2010 and a desire to compare the two very different but once conjoined Low Countries. 2014 was also the 100th anniversary of WWI, which gave the course an additional poignancy. A stimulating group of 30 participants from the US and UK, Sweden, the Netherlands, Croatia, Estonia, the Czech Republic, Australia and New Zealand rose keenly to the challenge of understanding the complex country that is modern Belgium.

We based ourselves in Ghent and Liège in order to reflect the ancient commercial might of the cities and to include both the Flemish and French Regions. In each, the group was warmly welcomed by the city authorities. As far as possible visits were then planned chronologically and connections made between a family's town and country houses. Beginning in Ghent, the group had privileged access to historic interiors including Hotel d'Hane Steenhuyse and St Bavo's Cathedral, where the van Eyck triptych was memorably explained. In Antwerp, with the generous cooperation of the Rubenianum, private visits were made to the Rockoxhuis and the Rubens House. Country houses included Beloelil, Attre and Leeuwerger, at each of which we were shown round by the owners. The Prince de Ligne commented that our visit was 'one of the most interesting moments that Beloelil has lived since a long time.' A fine welcome was also received from the owners of Marke and Loppem, two very different 19th century houses



Château d'Attre

associated with Gothic Revival architect Jean-Baptiste Bethune. In Brussels we studied Art Nouveau through private visits to Hotels Solvay, Horta and Ciamberlani and Art Deco at the Museum van Buuren.

My experience was even more enriching than I had anticipated. The benefits are close to incalculable, as impressions, details, contrasts and connections continue to coalesce and inform my approach to teaching, writing and researching.

Mary Schoeser, UK

Heading east to Liège via the Norbertine Park Abbey, now undergoing a major restoration programme, a similar mix of town and country house visits was followed. With the kind assistance of the curators, our group visited the Ansembourg and Grand Curtius Museums, formerly townhouses of the nobility, and the châteaux of Modave, Waleffe, where we had a delicious lunch, and Warfusée. At First Empire Sélys Longchamps we admired original paintwork and a pavilion constructed in imitation of a

Napoleonic tent. At Kasteel van Hex the Count d'Ursel hosted our final party with a flourish. He gave us a tour of his magnificent estate and collections including items imported by the Ostend East India Company, a recurring theme on the programme. The course concluded with a visit led by Martine Vermeire to the Royal Palace in Brussels, by special permission of His Majesty King Philippe of Belgium.

Among many illuminating talks were those from

Werner Adriaenssens, Ben van Beneden, Anna Bergmans, Emile van Binnebeke, Nicole De Bisscop, Saartje Vanden Borre, Jeroen Cornilly, Guido Everaert, Pierre Mouriau de Meulenacker, Ingrid De Meûter, Dieter Nuytten, Dries Raeymaekers, Jos Vandenbreeden, Prisca Valkeneers, Hildegard Van de Velde, François-Emmanuel de Wasseige and Geert Wisse.

Koen De Vlieger-De Wilde tops the list of alumni to be thanked and without whose generous hard work the course would not have taken place. The party he so kindly hosted for Belgian and Dutch alumni at Kasteel d'Hingene was one of the highlights of the course. In addition, I would like to thank Serge Migom for his splendid support, and Leon Lock for sharing his comprehensive knowledge. But above all, my grateful thanks go to Kedrun Laurie who gallantly took on the post of Deputy Director and rose to the occasion flawlessly, and Kate Morgan and Cheryl Hageman for their tireless help behind the scenes.

In 2015, The Attingham Study Programme will take place in the Czech Republic, 7th - 16th June

THE 63RD ATTINGHAM SUMMER SCHOOL

4th - 21st July 2014 • Elizabeth Jamieson and Dr Andrew Moore – Directors

The 63rd Summer School was blessed with warm sunny weather throughout, and an especially friendly and engaged group who worked very well together and contributed fully to our onsite discussions, with members from the UK and the USA as well as Australia, China, Czech Republic, Croatia, France, Germany, Malta, the Netherlands and New Zealand. We visited thirty houses in eighteen days, with lectures or seminars most evenings to consolidate the day's teaching.

We made a number of small adjustments to the 2014 programme to reflect the evolving interests and specialisms of the group. At Lodge Park we invited musicians Penelope Cave and Katrina Faulds to perform a musical recital on the theme of the hunt, which encouraged us to experience the 17th century hunting lodge as a place of entertainment. We also increased the number of object-focused seminars with popular sessions by Attingham Trustees Ros Savill (the Sèvres porcelain at Firle) and Sarah Medlam (the Boulle Commode at Petworth). Also new this year was a captivating talk on 'Plasterwork in the Country House' by Richard Ireland (ASS '92). Tom Dommert's engaging account of the archaeology of the landscape at Petworth was much appreciated as was Jonny Anderson's stone carving demonstration at Woodchester Mansion.

The Summer School followed its usual format, beginning in Sussex where we based ourselves at the ever-popular West Dean. From this base we visited Arundel with John Martin Robinson, Firle with Deborah Gage, Parham with Maurice Howard, Petworth with Andy Loukes, Uppark and Woolbeding Gardens, the latter stunning on a sunny afternoon.

Heading north to Derbyshire, we stopped en route at Broughton Castle, only recently involved in the



Broughton Castle

filming of *Wolf Hall*. As ever we enjoyed two full days of privileged access at Chatsworth thanks to the generosity of the Duke and Duchess of Devonshire and the fantastic input of Matthew Hirst, Head of Arts and Historic Collections. Renishaw Hall and Belton House were new additions at this point, both stimulating much discussion.

Our third location was Gloucestershire, spiritual home of the Arts and Crafts movement. Following a fascinating introduction to the subject by curator Kirsty Hartsiotis, we explored Kelmscott Manor, Rodmarton and Owlpen. We also spent a wonderful afternoon at Badminton, where our Patron John Harris was our guide, ably assisted by Lisa White and trustee David Adshead. At Dyrham Park we were lucky enough to have seminars by two of the National Trust's specialists – Mark Purcell (library) and David Taylor (paintings).

Thanks are due to many people who have helped make the 2104 Summer School such a success. National Trust curators James Rothwell, Andrew Barber and Rupert Goulding deserve special mention. Various alumni returned as visiting lecturers

including Judith Berger, Bet McLeod, Olivia Horsfall-Turner and Lucy Wood. We thank Annabel Westman for her continuing support and contributions. Not to be forgotten was the wonderful assistance of our new administrator Rita Grudziński, who rose to the challenge of ensuring all the practical aspects of the course worked smoothly. We were pleased to welcome Cheryl Hageman, AFA Administrative Director, and the new President Designate Sheila ffolliott who spent several days with us.

Despite the intensity of the course we did have time to enjoy ourselves in true Attingham tradition! Especially memorable were the generous hospitality of our hosts at Flintham and at Winkburn, an alfresco supper with Lisa White and Christopher Overton, and a very lively party hosted by Lucy and David Abel-Smith.

I am positive that the impact of the Attingham Summer School shall follow me till the end of my living and working days. And I can't wait to tell another colleague about this life changing experience.

Barbara Vujanović, curator (Zagreb)

In 2015, the Summer School will take place between 3rd - 20th July

ROYAL COLLECTION STUDIES

31st August – 9th September 2014 • Giles Waterfield – Director; Christopher Garibaldi – Acting Director

The nineteenth session of Royal Collection Studies took place in London, Windsor and Hampton Court. The group stayed in Cumberland Lodge in Windsor Great Park, which as always was an ideal venue.

This year the membership was less diverse in national terms than in some recent years, though the calibre of the members was high. Two people to whom places had been offered had to withdraw at the last minute, so the total of members was 28. An unusually high proportion came from the United Kingdom (15) with other members working in the United States (5), the Netherlands (4), and one each from Belgium, Canada, Denmark and Switzerland.

The members included curators and directors from a wide variety of museums in this country, the United States and the Netherlands. The course also included professors and doctoral candidates, representatives of the art trade and the auction houses, an archivist, experts in historic buildings, an educationalist, a conservator, an exhibitions organiser, and two collectors. Such variety is essential to the success of these programmes. Hannah Lake, one of the Royal Collection Trust's newly appointed Learning Curators, also attended, underlining the current expansion of educational programmes at the occupied royal palaces.

Scholarship assistance from various sources enabled the Attingham Trust to assist many applicants financially. We are most grateful to our constant benefactors, notably Lord Glendonbrook whose Michael Bishop Foundation provided three

scholarships and our long-term supporters Coral Samuel, Kate de Rothschild and Paula Madden. The very kind donation of a scholarship endowment made some years ago to the American Friends by Stewart Rosenblum paid for a US scholar. Generous support was also provided by the Royal Collection Trust, English Heritage, Historic Royal Palaces and Christie's. The help of these various benefactors is essential to the course's success:



Round Tower, Windsor Castle

although candidates are expected in almost all cases to make some financial contribution, we aim never to reject a suitable candidate on financial grounds

While the general direction of the course followed the pattern of past years, some creative streamlining emerged, notably in visits to the Home Park at Windsor. The outstanding exhibition on archives at Windsor Castle formed an important aspect of the programme. For the first time for many years, the programme included a visit to St James's Palace, where the group saw the

State Apartments. This proved a highly successful innovation which drew together many of the themes that had been explored on previous visits and provided a worthy conclusion to the course.

A particular treat was the exhibition at the Queen's Gallery at Buckingham Palace called *The First Georgians: Art and Monarchy 1714 – 1760*. Desmond Shawe-Taylor, who with his colleagues curated the exhibition, gave an illuminating introduction.

A crucial part in teaching and administration was played by the staff of Historic Royal Palaces, whose support for the course, both practical and academic, is indispensable. The same goes of course for the director and curators of the Royal Collection Trust, with whom the Attingham Trust has enjoyed so long and cordial a relationship.

This year Giles Waterfield worked closely on planning the programme but was unable to lead the course itself, having undergone a routine operation the previous week. His place was ably taken by Chris Garibaldi, Director of the National Horseracing Museum at Newmarket, who has substantial experience of both the Attingham Trust and the Royal Collection. Sara Heaton, our long-serving Administrator, was more than ever indispensable and kept the course running smoothly with her usual good humour and attention to detail. Annabel Westman and Kate Morgan provided invaluable support, academic and administrative.

In 2015, Royal Collection Studies will be based at Cumberland Lodge, Windsor between 6th -15th September

FRENCH EIGHTEENTH-CENTURY STUDIES

14th-18th October 2013 and 12th -17th October 2014 • Annabel Westman - Executive Director, and Rebecca Parker - Assistant to the Executive Director

In October 2013 and 2014, The Attingham Trust ran a new course entitled 'French Eighteenth-Century Studies' in partnership with the Wallace Collection. An intensive non-residential five-day course, the purpose in setting it up was to foster a deeper knowledge and understanding of the 'long' eighteenth century and to aid professional development for those working in the fine and decorative arts. Based at Hertford House with one day spent at Waddesdon Manor, the academic teaching has been undertaken by the staff of the Wallace Collection, mainly the director, Dr Christoph Vogtherr, and the French eighteenth-century curator of decorative arts, Dr Helen Jacobsen, who also acted as the course director. At Waddesdon, the head of collections, Pippa Shirley, and senior curators including Rachel Boak, Juliet Carey, Ulrich Leben and Selma Schwartz have given talks and seminars on the silver, textiles, works on paper, furniture and porcelain.

Throughout the courses, there has been a careful balance of lectures, gallery talks and workshop sessions when the collections have been



The Wallace Collection

examined in detail with incisive input from Jürgen Huber, the senior furniture conservator at the Wallace Collection. Both years have been treated to riveting sessions on arms and armour from Tobias Capwell and David Edge. Additional teaching has been provided by Dr Carolyn Sargentson (marchands-merciers), Dame Rosalind Savill (Vincennes and Sèvres porcelain), Charles Truman (gold boxes) and Annabel Westman (textiles). Evening receptions at Malletts and Didier Aaron (2013) have proved a successful contrast to the day's activities.

The number of participants has been restricted to fifteen, judged to be a good number to best suit the gallery talks and handling sessions. There has been a good international mix of museum curators, conservators, dealers and consultants coming from the UK and US as well as Australia, Denmark, Estonia, Germany, New Zealand, Poland, Sweden and Switzerland, the majority new to Attingham which is helping to widen our network of contacts. A number of the members have received financial assistance from their institutions, The Attingham Trust and from private benefactors.

The feedback from both programmes has been very positive and encouraging. The method of teaching has been highly praised and our thanks go to the expertise and efforts of the course director, Helen Jacobsen, to Christoph Vogtherr for his invaluable support and teaching, and to the curatorial staff at Waddesdon Manor who have helped to enrich the content of the programme.

In 2015, French Eighteenth-Century Studies will take place between 4th - 9th October.

PROGRAMME MEMBERS

2013

- **HELEN BIERI THOMSON**
Musée National Suisse – Château de Prangins, Prangins, Switzerland
- **VIRGINIA BRILLIANT**
Ringling Museum of Art, Sarasota, FL, USA
- **JANET BROWN**
Lenora and Walter F. Brown Collection, San Antonio, TX, USA
- **COLLEEN DONALDSON**
Independent Gilding Conservator, Edinburgh, UK
- **ELANA C. DONOVAN**
The Decorative Arts Society of Newport Beach, Newport Beach, CA, USA
- **JANE KAROTKIN**
The Governor's Mansion, Austin, TX, USA
- **UTE KOCH**
Research Assistant, State Art Collections, Dresden, Germany
- **LUCY JOHNSON**
Historic Interior Consultant, London, UK

• JOAO MAGALHAES

- Specialist, Continental Furniture, Sotheby's, London, UK
- **MATTHEW MARTIN**
Assistant Curator, National Gallery of Victoria, Melbourne, AUSTRALIA
- **MERRIBELL PARSONS**
Curator of European Decorative Arts, San Antonio Museum of Art, TX, USA
- **BRIAN PFEIFFER**
Independent Consultant, Preservation Advisory Services, Cambridge, MA, USA
- **KATE DE ROTHSCCHILD**
Trustee of the Wallace Collection and Old Master Drawings Specialist, London, UK
- **MARIA SANTANGELO**
Associate Curator of European Decorative Art and Sculpture, Fine Arts Museum of San Francisco, CA, USA
- **THOMAS WILLIAMS**
Cataloguer, Furniture and Decorative Arts, Sotheby's, London, UK

2014

- **ANDERS BENGTSSON**
Curator of Applied Art, Nationalmuseum, Stockholm, Sweden
- **ELIZABETH BISLEY**
Assistant Curator, Furniture, Textiles and Fashion, Victoria & Albert Museum, London, UK
- **ELISABETH VON BUCHWALD**
Curator to Her Majesty the Queen, The Lord Chamberlain's Office, Copenhagen, Denmark
- **DAVID L. DALVA III**
Partner, Dalva Brothers Inc., NY, USA
- **JASON EIBAND**
Chair of Emergency Medicine, The Permanente Medical Group, San Francisco, CA, USA
- **GODFREY EVANS**
Principal Curator of European Decorative Arts, National Museums Scotland, Edinburgh, UK
- **ANNE FAY**
Head of Education, The Wallace Collection, London, UK

• STEPHEN HARRISON

- Curator of Decorative Art and Design, The Cleveland Museum of Art, Cleveland, OH, USA
- **KERTTU MANNISTE**
Curator/Collection Manager, Kadriorg Art Museum, Tallinn, Estonia
- **DOUNIA NADAR**
Chairman, International Committee, The Wallace Collection, London, UK
- **ANNE QAIMMAQAMI**
Director, European Furniture Department, Christie's, London, UK
- **E. CLOTHIER TEPPER**
Former President, American Friends of Attingham, NY, USA
- **IFTHY WANGSA**
Furniture Conservator, Arlington Conservation, London, UK
- **ELIZABETH WRATISLAV**
Curator, Design Collections, MTG Hawke's Bay, Napier, New Zealand
- **IZABELA ZYCHOWIC**
Curator, Royal Lazienki Museum, Warsaw, Poland

AMERICAN FRIENDS OF ATTINGHAM

• *E. Clothier Tepper – AFA President*

My term as President of the American Friends of Attingham comes to an end in September, but I am delighted to report that we have had another outstanding year and that all is well with us and our 1,300 American alumni.

First and foremost, we have had more than 50 US participants in the five Attingham Trust programs offered this year. There was keen competition for the available places and the caliber of those selected was extremely high. Many of those individuals received scholarship assistance through us, without which they could not have participated. We are very grateful to our supporters who have continued to make it possible for us to have the best possible candidates attend the Trust's programs without regard to financial need.

We have also continued our long tradition of activities for our alumni and friends. This Fall's programming includes our Annual

Fall Lecture with Christopher Monkhouse (SS '66, RCS '01), Christine Gervais (SS '04, RCS '08) speaking in Houston on the Houghton exhibition on show there, and our Study Trip, which this year will show off the best of San Antonio and Austin, Texas. Details of these and future activities can be found on our website at www.americanfriendsofattingham.org

I am delighted to introduce my successor as President: Sheila ffolliott, (SS '79, RCS '98, SP '11), will already be known to many of you. She is Professor Emerita of Art History at George Mason University in Virginia, where her teaching focused on Renaissance and Baroque art and architecture. Her specialized area of research has been women patrons and court culture, with a particular emphasis on Catherine de' Medici. Sheila serves on the AFA Board and also coordinated the Study Program in the Hudson Valley in 2012. Other positions have included a term as President of The Sixteenth Century



Texas Governor's Mansion, Austin.

Photo by Carol M. Highsmith, courtesy of the Library of Congress.

Society and her current role as a Trustee of The Medici Archive Project.

My time as President has been a great pleasure, and I look forward to many continuing ties to both the Trust and the AFA. My thanks, as always, to our volunteers and supporters who make possible everything that we do.

THE ATTINGHAM SOCIETY

• *Rebecca Parker – Assistant to the Executive Director*

We have had another good year for the Society and I would like to bestow huge thanks and gratitude to Mia Jackson who enthusiastically held the reins during my absence. She orchestrated a well-attended annual reunion at the Society of Antiquaries. Thanks are due to Jonathan Marsden for his very interesting talk on the changes at Windsor Castle that proved to be an additional draw for the alumni crowd. Mia also spent time meticulously updating the UK database. Do please continue to inform us of any changes in your personal or professional contact details so that we know we are as up-to-date as possible.

We have also had two very enjoyable exhibition viewings. The first was a very popular early morning view of 'The First Georgians: Art and Monarchy 1714-1760' at the Queen's Gallery for which we owe many thanks to Jennifer Scott for her help in organizing it and Desmond Shawe-Taylor for his excellent introduction. More recently a small group of alumni went to Waddesdon Manor to see 'Fame and Friendship: Pope, Roubiliac and the Portrait Bust', a very interesting exhibition, brilliantly introduced by the organising curator Juliet Carey.

Once again I encourage all alumni to notify me of conferences, exhibitions

and publications in which they are involved so that mention can be made on the Attingham website or an alumni event organised. With the best part of 100 new alumni joining the Attingham network each year we have an abundance of friends doing interesting projects so please keep in touch so we can spread the word. I would also like to thank the Attingham Society Committee for their continued commitment in coming up with lively ideas.

The next date for your diary is the Annual Reunion. This will be held on Monday 12th January 2015 at the Society of Antiquaries, Burlington House, London.

DONORS

• *Annabel Westman, Executive Director*

I am pleased to report that once again we were able to provide scholarship assistance on all six courses for those who requested it, maintaining our goal that no one is turned down for financial reasons. This achievement has been accomplished thanks to the wonderful support we receive each year from charitable bodies,

individuals and institutions from across the world. The American Friends of Attingham, as always, has been very supportive in raising funds. The Royal Oak Foundation continues to provide a generous grant for the Summer School and we were pleased to award the Stewart Rosenblum scholarship on Royal Collection Studies. The Monument

Trust also deserves special mention for their very welcome annual grant and we are most grateful to the private individuals who have been willing to support the new initiatives. Progress has also been made on building up the Trust's scholarship endowment fund thanks to a very generous donor. Our sincere thanks to everyone.

MAJOR DONORS

Margaret Civetta; The Clark Collection; Alex Copland Foundation; The Crescent Trust; Huyler Held; Lillian Hirschmann; New York Community Trust, Edward Maverick Fund; Peter and Wilhemina Minet; The Monument Trust; Stewart G. Rosenblum; The Royal Oak Foundation; Basil Samuel Charitable Trust.

SCHOLARSHIPS 2014

AT CLOSE QUARTERS

The Attingham Trust
University of East Anglia

LONDON HOUSE COURSE

Association for Cultural Exchange (ACE)
The Attingham Trust
Copland Foundation
Judith Hernstadt

STUDY PROGRAMME

Aberdeen Museums & Galleries
American Friends of Attingham
The Attingham Trust
The Monument Trust

SUMMER SCHOOL

American Friends of Attingham
American Friends of Attingham Summer School Class of 2013
Avington Scholarship
The Attingham Trust
Chatsworth House Trust
Christie's, London
Copland Foundation
The Decorative Arts Trust
English Heritage
Lattner Family Foundation
Musée du Louvre
David M. Maxfield
The Monument Trust
Dr Hendrik Muller Vanderlasch Fond
National Trust for England, Wales and Northern Ireland
The National Society of Colonial Dames of America
The New York Community Trust, Edward Maverick Fund
Order of St John Scholarship
Purcell
Rijksmuseum

The Ida and William Rosenthal Foundation, Inc.

The Royal Oak Foundation
Gilbert P. Schafer III
Simon Sainsbury Scholarship
TerraVin Wines / Museum of New Zealand
Lillian A. Terry Trust
The Friends of the Victoria and Albert Museum
David Wilton Metropolitan Museum of Art Scholarship

ROYAL COLLECTION STUDIES

The Attingham Trust
Michael Bishop Foundation
Christie's, London
English Heritage
Historic Royal Palaces
Paula Madden
Metropolitan Museum of Art
National Trust for England, Wales and Northern Ireland
Stewart Rosenblum
Kate de Rothschild
Paleis Het Loo
Royal Collection Trust
Royal Museums Greenwich
Basil Samuel Charitable Trust
The Teylers Museum
The Victoria and Albert Museum

FRENCH EIGHTEENTH-CENTURY STUDIES 2013 & 14

The Attingham Trust (2013 & 14)
Cleveland Museum of Art (2014)
Gemäldegalerie Alte Meister, Dresden (2013)
Nicholas and Judith Goodison (2014)
Ringling Museum of Art, Florida (2013)
Fine Arts Museum of San Francisco (2013)
Adrian Sassoon (2014)
Sotheby's, London (2013)
Swiss National Museum (2013)

THE ATTINGHAM STUDY PROGRAMME MEMBERS 2014

- **CYNTHIA BRONSON ALTMAN**
Curator, Kykuit, NY, USA
- **REINIER BAARSEN**
Senior Curator of Furniture, Rijksmuseum, Amsterdam, The Netherlands
- **JANET BLYBERG**
Assistant Curator, Exhibitions, Research and Publishing, Peabody Essex Museum, ME, USA
- **JAMES BUTTRICK**
Architectural historian, Boston, MA, USA
- **DUSKO CIKARA**
Senior Conservator, Croatian Conservation Institute, Zagreb, Croatia
- **MARGARET CIVETTA**
Partner, DLA Piper LLP (US), Board Member/Counsel, AFA, New York, NY, USA
- **ERROL CLARK**
Director, New Zealand Historic Places Trust, Council Member, The Attingham Trust, Wellington, NZ
- **LENA DAHREN**
Researcher, Uppsala University, Sweden
- **ROBERT DOMERGUE**
President, Robert Domergue & Company, San Francisco, CA, USA
- **VIKKI DUNCAN**
Curator of Decorative Art, Aberdeen Art Gallery, Scotland, UK
- **HANK DUNLOP**
Consultant, Interior Design & Historic Restoration, San Francisco, CA, USA
- **LINDA EATON**
Director of Collections and Senior Curator of Textiles, Winterthur Museum, DE, USA
- **MARGARET HEATHCOTE**
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- **HELEN HUGHES**
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- **GRETA KOPPEL**
Curator of Dutch and Flemish Art, Kadriorg Art Museum, Tallinn, Estonia
- **SARAH MEDLAM**
Former Deputy Keeper, Department of Furniture, Textiles & Fashion, V&A, Trustee, The Attingham Trust, London, UK
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- **CHRISTOPHER MOLINAR**
Historic design consultant, Los Angeles, CA, USA
- **GILES NEWBY VINCENT**
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- **MARGARET O'NEIL**
Contractor, New Jersey Office of Historic Sites, NJ, USA
- **KARIN PETERSON**
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- **KATERINA ROZINKOVA**
Curator, National Heritage Institute, Castle Bečov, Czech Republic
- **MARY SCHOESER**
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- **PHILLIS SHARPE**
Volunteer Collections Cataloguer, V&A, London, UK
- **GYSBRECHT SPEYART**
Architect, S&W Architectuur, Den Haag, The Netherlands
- **IAN STEPHENSON**
Director, National Trust of Australia (NSW), Curator, University of New England, Armidale, NSW, Australia
- **Dr ANA SVERKO**
Research Associate, Institute of Art History, Split, Croatia
- **DAVID TAYLOR**
Curator of Pictures and Sculpture, National Trust for England, Northern Ireland and Wales, London, UK
- **E.CLOTHIER TEPPER**
President, American Friends of Attingham, Boston, MA, USA
- **DEBORAH TRUPIN**
Textile Conservator, New York State Office of Parks, Albany, NY, USA

THE ATTINGHAM SUMMER SCHOOL MEMBERS 2014

- **CHARLES ALLUTO**
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- **MICHELE ANSTINE**
Assistant CEO/ Director, Read House and Gardens / Chief Program Officer, Delaware Historical Society, Wilmington, DE, USA
- **RICHARD ASTE**
Curator of European Art, Brooklyn Museum, NY, USA
- **FRANCESCA BALZAN**
Curator, Palazzo Falson-Historic House Museum, Mdina, Malta
- **JO BARTLE**
Senior Architect, Purcell LLP, York, UK
- **BERT BOER**
Director of the Muider slot National Museum, Stichting Rijksmuseum Muider slot Castle, Muiden, The Netherlands
- **JUDITH BOHAN**
Company Owner, Interior Conservator, Judith Bohan Interior Conservation, Haarlem, The Netherlands
- **JANIE-RICE BROTHER**
Senior Architectural Historian, Kentucky Archaeological Survey, University of Kentucky, Lexington, KY, USA
- **ANNE BUDDLE**
Head of Collections Management, National Galleries of Scotland, Edinburgh, UK
- **HEATHER COLE**
Assistant Curator of Modern Books and Manuscripts / Curator of the Theodore Roosevelt Collection, Houghton Library, Harvard University, MA, USA
- **GENEVIEVE CORTINOVIS**
Research Assistant, Saint Louis Art Museum, MO, USA
- **BRANDY CULP**
Curator, Historic Charleston Foundation, Charleston, SC, USA
- **FRÉDÉRIC DASSAS**
Chief Curator of Decorative Arts, Musée du Louvre, Paris, France
- **LOURVINE DESRANTE**
Curator in charge of European Porcelain and Glass, 18th-19thC, Sèvres - Cité de la Céramique, France
- **ALICE DICKINSON**
Collections Manager, New York Yacht Club, NY, USA
- **ANDREA DIETRICH**
Castle Manager, State Castles and Gardens of Saxony, Heidenau, Germany
- **JAN DORSCHIED**
Andrew W. Mellon Fellow in Furniture and Woodwork Conservation (2013-2016), Philadelphia Museum of Art, PA, USA
- **SARAH FARRAR**
Senior Curator, Museum of New Zealand Te Papa Tongarewa, Wellington, NZ
- **TOM FOAKES**
Curator, Museum of the Order of St John, London, UK
- **ANN GLASSCOCK**
Ph.D. student of Art History and Material Culture, University of Wisconsin-Madison / Project Assistant, Chipstone Foundation, WI, USA
- **MARY GLERUM**
Docent/Board Member, Glessner House Museum, Clarke House Museum, Kenilworth, IL, USA
- **SARAH GRANT**
Curator, Prints section, Word and Image Department, V&A, London, UK
- **SUSAN HITCHCOCK**
Historical Landscape Architect, National Park Service, Eatonton, GA, USA
- **ADRIAN HUME-SAYER**
Associate Director, Country house sales and private collections, Christie's, London, UK
- **CRAIG JOHNSON**
Site Manager, James J Hill House, Minnesota Historical Society, St Paul, MN, USA
- **RACHEL KING**
Assistant Curator, Art and Design, National Museums of Scotland, Edinburgh, UK
- **MARTIN KRUMMHOLZ**
Architectural Historian, Institute of Art History, Czech Academy of Sciences, Prague, Czech Republic
- **VANESSA LYON**
Assistant Professor of Art History, Grinnell College, IA, USA
- **ANNA MAUDE**
Print Cataloguer, The British Museum, London, UK
- **SARAH MEZZINO**
Curator of Decorative Arts and Design, The Lawrenceville School, NJ, USA
- **CHRISTINA MICHELON**
Ph.D. student of Art History, University of Minnesota, Minneapolis, MN, USA
- **SEQUOIA MILLER**
Ph.D. student of American Decorative Arts, Yale University, New Haven, CT, USA
- **ALEXIS MUCHA**
Manager of Rights & Reproductions, Bard Graduate Center, New York, NY, USA
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Director, Conservation and Stewardship, National Trust of Australia (WA), Perth, Australia
- **PASCALE PATRIS**
Conservator, Metropolitan Museum of Art, New York, NY, USA
- **LAUREL PETERSON**
Ph.D. student, History of Art, Yale University, New Haven, CT, USA
- **STEPHEN PONDER**
Curator, South West Region, National Trust for England, Northern Ireland and Wales, Wiltshire, UK
- **QUILLAN ROSEN**
Assistant, Michele Beiny Inc., New York, NY, USA
- **MARTINA RUDOLFOVÁ**
Chateau Manager, National Heritage Institute, Lysice Castle, Czech Republic
- **CHRISTINE SPIER**
Museum Educator, The John Paul Getty Museum, Santa Monica, CA, USA
- **SUSIE STOKOE**
Textile Department Supervisor, Chatsworth, Derbyshire, UK
- **WILLIAM STROLLO**
Director of Education and Public Relations, Wilton House Museum, Richmond, VA, USA
- **MAUD TABER-THOMAS**
Fine Artist and Portrait Painter and Art Instructor, Silver Spring, MD, USA
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- **ANN TOWERS**
National Project Manager, English Heritage, North Somerset, UK
- **MIN-ZHENG VENEAU**
Director, Mallett PLC, Hong Kong, China
- **BARBARA VUJANOVIC**
Curator, Ivan Meštrović Museums, Zagreb, Croatia
- **JOHN H. WATERS**
Architect / Independent Scholar, Chicago, IL, USA

ROYAL COLLECTION STUDIES 2014

- **TRACY ANDERSON**
Researcher, The Royal Pavilion, Brighton; Dept. of Art History, University of Sussex, UK
- **SARAH BATA**
Private Collector, Aubonne, Switzerland
- **ANNA DEWSNAP**
Head of House and Collections, Harewood House, Leeds, UK
- **MARC FECKER**
Gallery Manager, Didier Aaron Ltd, London, UK
- **OLIVIA FRYMAN**
Assistant Curator, Historic Royal Palaces, Hampton Court Palace, Surrey, UK
- **CHRISTOPHER GARIBALDI**
Director, The National Horseracing Museum, Newmarket, Suffolk, UK
- **ANGELA GEORGE**
Assistant Professor and Assistant Director MA Programme, Smithsonian Institution, Washington DC, USA
- **HELEN GRAHAM**
Private Collector, Toronto, Ontario, Canada
- **PAUL HOLDEN**
House and Collections Manager, National Trust, Llanhydrock House, Bodmin, Cornwall, UK
- **LAURA HOULISTON**
Senior Curator of Collections, London and East, (Acting) English Heritage, London, UK
- **MARIA JORDAN**
Textile Conservation Supervisor, Historic Royal Palaces, Hampton Court Palace, Surrey, UK
- **CHRISTINE KOKOSALAKIS**
Assistant Curator, The Derby Collection, Knowsley Hall, Merseyside, UK
- **COERT KRABBE**
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- **HANNAH LAKE**
Learning Curator, The Royal Collection, St James's Palace, London UK
- **SUZANNE LAMBOOY**
Curator, Ceramics and Glass, Paleis Het Loo, Apeldoorn, The Netherlands
- **LEON LOCK**
Research Fellow, Department of Architecture, University of Leuven, Brussels
- **ERIK LÖFFLER**
Curator, Dutch and Flemish Old Master Drawings and Prints, Netherlandish Institute for Art History, The Hague, The Netherlands
- **THOMAS MICHIE**
Senior Curator of European Decorative Arts and Sculpture, Museum of Fine Arts, Boston, USA
- **DAVID PARSONS**
Director of Finance and Administration, Historic Hudson Valley, New York, USA
- **MICHAEL PLOMP**
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- **MARCUS RÄDECKE**
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- **SCOTT RUBY**
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- **KATIE SCOTT**
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- **CAROLINE SHENTON**
Director Archives Accommodation Programme, Parliamentary Archives, London, UK
- **EMMA SLOCOMBE**
Curator, The National Trust, Knole, Kent, UK
- **JESPER SVENNINGSEN**
Phd Student, Statens Museum for Kunst, Copenhagen, Denmark
- **ELEANOR TOWNSEND**
Exhibitions Coordinator, Victoria & Albert Museum, London, UK
- **MELINDA WATT**
Associate Curator, European Sculpture and Decorative Arts Department, Supervising Curator Antonio Ritti Textile Center, The Metropolitan Museum of Art, New York, USA