



THE ATTINGHAM TRUST
FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

2016

NEWSLETTER ISSUE 14

CHAIRMAN'S FOREWORD

John Lewis

I am delighted to report that we had seventeen nationalities from four continents attending our five courses this year thanks to the wide-spread support received from across the world. In particular, The Attingham Trust is indebted to the tremendous assistance of the American Friends of Attingham in recruiting and funding US scholars, and to all the alumni ambassadors appointed in individual countries who help with distribution and stimulating interest.

Thanks also go to the Trust's staff for their efforts and dedication. Andrew Moore has stepped down as co-director of the Summer School and

will be running the Study Programme to Rome and Naples in 2017. We warmly thank him for his past five years in the role. He has been replaced by David Adshead, formerly head curator of the National Trust, whom we are very pleased to welcome as part of our close-knit team.

With the current unsettled political climate creating uncertain futures, it is essential that bodies like The Attingham Trust maintain and extend their global reach with institutions and individuals. Annabel Westman in her welcome to the members of the Summer School in July emphasised this message,

encouraging every member to keep in touch and help spread the word about the international importance of our courses during which lasting professional and personal friendships are made. Support is important on the home front too. Yet another change to the Secretary of State for Culture, Media & Sport means losing someone who was extremely knowledgeable. It is hoped that the new incumbent will take a similar interest in the Arts and defend our corner at a time when expenditure on the Arts is under threat. At least for our friends abroad, the drop in the value of sterling will make our courses more affordable.

AMERICAN FRIENDS OF ATTINGHAM

Sheila ffolliott • AFA President

In my role as President of the American Friends of Attingham (AFA), I have recently had the pleasure of participating in two Study Programs and making three visits to the Summer School. On these occasions I am often asked about the AFA. As alumni groups are forming in other countries, I'd like to take this opportunity to describe what we do in the hope that other alumni will likewise find ways to keep in touch. We love getting together.

Three American alumni organized a Friends group in 1962 to help recruit students and raise money for scholarship assistance for those who were otherwise unable to attend the courses. U.S. law permits

nonprofit entities to organize officially and collect contributions and the AFA became one of many similar organizations which help support educational and cultural institutions worldwide. The AFA continues to recruit the best potential American members for The Attingham Trust (AT) courses, but our volunteers do much more for our over 1,300 living alumni. Taking advantage of the professional positions our alumni hold, we plan activities, following the pattern of AT courses, including visits to special sites in the New York area, and one annual domestic study trip (a long weekend). In recent years we have visited St. Louis, Texas, Boston and, in 2017, we'll visit New Orleans (as space permits, any Attingham alumnus is

welcome). Because so many alumni come to New York in January for the Winter Antiques Show, we host a Midwinter Reunion at a special location. To help raise money, we sell tickets for an annual benefit lecture and reception. Speakers have included Dame Rosalind Savill, Sir Hugh Roberts, and Giles Waterfield. Alumni in Boston, Washington, DC, Philadelphia, and San Francisco, organize local gatherings in the Attingham spirit, and some individual classes gather for reunions. For more information, please visit the AFA website and consult our newsletters www.americanfriendsofatingham.org. Our network extends throughout the United States and if you plan a trip our way, please be in touch!

COMMENTARY

Jonathan Marsden

Attingham Park was the first country house I really got to know well. I lived in a rather sparsely furnished flat at the top of the house during the winter of 1982-3, whilst working for the National Trust on the papers of William Noel Hill, 3rd Lord Berwick, cycling daily along the busy A5 to and from the County Record Office in Shrewsbury. Another part of the house was let to Concord College, a provider of residential English language courses. During the time I was living there, my neighbours in the house were a large detachment of Iraqi air force pilots, which did not seem as odd before the first Gulf War as it does now.

My assignment on the Hill papers had been set by Belinda Cousens, who worked as Assistant Historic Buildings Representative for the National Trust, and to whom I shall always be grateful for having responded to one of the many letters I had written in search of voluntary work. It was at Attingham that I first met Gervase Jackson-Stops, the Trust's Architectural Adviser. Giles Waterfield (Director of Royal Collection Studies since its inauguration twenty-one years ago), had kindly tipped me off that Gervase was looking for an assistant to work on the ambitious exhibition planned for the National Gallery of Art in Washington, The Treasure Houses of Britain, which took place in the winter of 1985-6. It would be hard to imagine a more privileged or exciting introduction to the country house, which the organisers rightly proclaimed as a uniquely British contribution to European culture. As Gervase juggled his role as curator of the exhibition with the major NT acquisitions of Canons Ashby and Calke Abbey, we transected the country at high speed (he was a terrifying driver), usually arriving hours late thanks to utterly unfeasible timetables, risking arrest by room guardians every time our noisy Polaroid camera captured a



The author (centre) performing the Attingham Rap with Robert Wenley (left) and Richard Griffiths (Attingham Summer School 1993).

'D.O.' (desirable object) for possible inclusion, and usually leaving behind a selection of personal effects – cameras, notebooks; once more seriously a wallet and passport. Back at base in London Gervase composed winningly persuasive letters to owners and the National Gallery's designers contrived measured drawings of every object in its intended purpose-built setting. This was an early and intense exposure to something I have never stopped thinking about, which is how objects relate to one another, and how we regard them differently in the setting of a museum display or 'in the wild'; in their 'natural habitats'.

Each year I try to explain to the delegates on Royal Collection Studies that what sets the Royal Collection apart from most other comparable collections is that for the most part, it remains 'in the wild', and the same is true of the country house collections which are studied on the Summer School. Another invaluable aspect of all the Attingham programmes is serendipity. Many of the participants have reached the point in their careers when they have been able to specialise at an advanced level in a particular field. Attingham provides the specialist with an opportunity to peer over the garden fence. Thus, the rewards of studying silver or

armour quickly become apparent to the expert curator of prints, and it is guaranteed that even those who considered themselves most resolutely averse to the charms of Sèvres porcelain will find their defences undone in the course of an hour with Rosalind Savill and a line-up of The Queen's finest vases.

Those of us lucky enough to work with the Royal Collection are reminded every day of this lesson by the ever-present inspiration of Leonardo da Vinci. The ten drawings from the Collection which are currently touring the UK and Ireland reveal one man's search for understanding of the human figure; the circulation of the blood; the effects of fluvial erosion; the mechanics of bronze casting; the ways in which movement and not merely static form define the essence of different types of animals (in this case cats and infant humans), or the structure of berries and seeds. Leonardo teaches us to Be Curious.

Long Live Attingham !

Jonathan Marsden is Director, Royal Collection Trust and Surveyor of The Queen's Works of Art. He worked as a Historic Buildings Representative for the National Trust from 1986 to 1996. He serves on the Council of the Attingham Trust.

THE LONDON HOUSE COURSE

19th – 25th April 2016 • Giles Waterfield, Director

The seven-day programme was organised both chronologically and thematically, with areas of study developing from Mediaeval and Tudor through Restoration and Eighteenth Century on to the Aristocratic House; and then from Artists' Houses through Public and Private Housing in the twentieth century to the Architect's House. Whilst the programme resembled that of previous years, there were many new visits and events. These included an inspection of architectural drawings from the V&A and the RIBA specially arranged at the Victoria and Albert Museum, and visits to Robert Adam's 20 St James's Square and the John Murray House at 50 Albemarle Street, along with two houses in Carlton House Terrace now accommodating the British

Academy. A completely new day was organised by Andrew Saint considering the development of public and private housing and notably housing estates in the twentieth century. Other new visits included a fascinating house in Putney known as the Cor-Ten House and a converted warehouse in Queensway. Many of the successful previous visits were retained.

We were able to attract back previous speakers including the Dean of Westminster, Dominic Tickell and Cathy Ross of the Charterhouse as well as Giles Mandelbrote of Lambeth Palace. New speakers or hosts included Colin Thom of the Survey of London, John and Virginia Murray, Wynyard and Mary Louise Wilkinson, Manolo Guerci and Crispin Kelley. We were fortunate

enough to receive generous hospitality and enjoyed dinners at the houses of Katharine Goodison and Sarah Nichols.

Working on the basis of previous experience, the programme was able to offer a condensed but nevertheless full and revealing study of the development of the London house. Among the twenty-five participants drawn from Australia, France, Ireland, The Netherlands, Russia, Serbia, the USA and the UK, it attracted a considerable number of architects and architectural consultants, for whom it seemed particularly well suited. The strong element of contemporary design was much appreciated.

I am very grateful to Sarah Nichols for her indispensable contribution.

COURSE MEMBERS

- **TOM APPELQUIST**
Architect and Painter, Santa Fe, NM, USA
- **KATHARINE BARBER**
Associate Heritage Consultant, Purcell LLP, London, UK
- **BORIS BOGDANOVICH**
Historic Buildings Consultant and Architectural Designer, Alan Baxter Ltd, London, UK
- **CATHERINE BRAWER**
Independent curator and author, New York, NY, USA
- **ROBERT BRAWER**
Author and lecturer, New York, NY, USA
- **HERBERT BRITO**
Principal, Brito Design Studio LLC, FL, USA
- **JENNIFER CARLQUIST**
Curator, Boscobel House and Gardens, Newburgh, NY, USA
- **CARY CARSON**
Formerly Vice President, Research Division, Colonial Williamsburg Foundation, VA, USA
- **WIES ERKELENS**
Formerly Curator of Applied Arts, Paleis Het Loo National Museum, The Hague, The Netherlands
- **EMMELINE HENDERSON**
Assistant Director and Conservation Manager, Irish Georgian Society, Dublin, Ireland
- **ANNE HESELTINE**
Advisory Board Member, Arts Centre, University of Warwick, UK
- **BARBARA HOGUE**
Executive Director, Christ Church Preservation Trust, Philadelphia, PA, USA
- **LUCY JOHNSON**
Heritage Consultant, Woburn Abbey, Bedfordshire, UK
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Trustee Emerita, Winterthur Museum and Honorary Trustee, Museum of Fine Arts, Boston, MA, USA
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Consultant, Ike Kligerman Barkley Architects, NJ, USA
- **LAURA MACALUSO**
Ph.D Candidate, Salve Regina University, Newport, RI, USA
- **THEO MANZAROLI**
Associate Architect, Purcell LLP, London, UK
- **SHEILA O'CONNELL**
Formerly Curator of British Prints, The British Museum, London, UK
- **DONALD RAMSAY**
General Manager, Clandon Park and Hatchlands Park, National Trust, Surrey, UK
- **GINA SANTUCCI**
Director of Environmental Review, New York City Landmarks Preservation Commission, New York, NY, USA
- **GEORGY SMIRNOV**
Department Head, State Institute for Art Studies, Moscow, Russia
- **AMY SMITH**
Historian, Survey of London, London, UK
- **IAN STEPHENSON**
University Curator, University of New England, Armidale, Australia
- **MILJA STIJOVIC**
Documentation Officer, The Central Institute for Conservation, Belgrade, Republic of Serbia
- **GABRIEL WICK**
Lecturer, Parsons/The New School, Paris, France

THE ATTINGHAM TRUST 2016

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THE ATTINGHAM STUDY PROGRAMME

THE HISTORIC HOUSE IN DENMARK

1st – 8th June 2016 • Annabel Westman, Executive Director

While it poured with rain in most of Europe, Denmark was bathed in glorious sunshine during the first week of June reflecting the golden bubble that enveloped the group travelling through this intriguing country. The intensive programme had been put together with the invaluable assistance of Chamberlain, Baron Henrik Wedell-Wedellsborg, with the help of Chamberlain Niels-Knud Liebgott, formerly Director of the Danish Royal Collections at Rosenborg and Amalienborg, and Jørgen Hein, senior curator at Rosenborg and an Attingham alumnus. Their deep knowledge and stimulating commentaries considerably enlivened the group and added to the congenial and invigorating atmosphere.

The course members, many experts in their fields, added to the breadth of information exchanged, always an essential ingredient on these courses. *'The Attingham experience is as much, if not more, about learning about areas in which one has no knowledge, rather than augmenting an existing interest, and about learning from one's colleagues on the course'*. (Dr Helen Jacobsen, The Wallace Collection). Eleven countries were represented including Germany, Ireland, The Netherlands, New Zealand, Norway, Poland, Russia, Sweden, Switzerland, UK and US. Over eight days, the group visited nineteen country houses, four palaces and one semi-royal residence, chapels and a church, dating from the fifteenth-twentieth centuries with wide-ranging collections.

The Programme got off to an excellent start with a visit to Frederiksborg Castle (The Museum of National History), a mini-concert

on the Compenius organ, and a walking tour of the historic centre of Copenhagen. The royal theme continued with study of the extraordinary collections at Rosenborg which combined with the rococo delights of Amalienborg and the later furnishing schemes of the royal house of Glücksborg (1863-1947) set the



Aastrup, Seeland

scene to explore the patronage of the Danish courtier. Many had close connections with royalty, strengthened during the period of absolute monarchy (1660-1849), and a large number of country houses visited remain in the same family relatively complete with their collections which the group had privileged access to examine.

The importance of the renaissance was reflected in visits to Holsteinborg, Hesselagergaard, Halsted Kloster, Gammel Estrup (now an independent museum) and Gissfeldt that started as a foundation for noble women. The sophistication of the baroque era was examined at Clausholm, Ledreborg and Gunderslevholm. Gavner, a fine rococo building with its large art collection, Valdemars Slot, Liselund with its painted neo-classical interiors perfectly preserved, and the unspoilt atmosphere of Frederiksdal with

its Louis XIV Savonnerie carpet provided vivid contrasts to the opulent nineteenth century Frijsenborg and the spacious interiors of Holstenshuus of 1910. The dominance of the Moltke family was fully explored through visits to Glorup and Bregentved, built by architects also involved with the royal palace of Fredensborg which, together with the Eremitage Slottet, brought the course to a close.

Lectures and talks helped to inform the visits and were given by a variety of speakers including Claus Smidt (royal palaces), John Erichsen (country houses), Mirjam Gelfer-Jørgensen (furniture), Mogens Bencard (silver), Steen Nottelman (Flora Danica), Hanne Raabyemagle (Christian VII's Palace), Steffen Lovkjaer (Thott Palace)

and Line Bregnhøj (Eremitage Slottet). Hospitality was a vital ingredient throughout the course and this could not have been more forthcoming from the owners. Particular thanks must go to Chamberlain, Baron Christian Wedell-Neergaard who not only welcomed us with his hunting horn but also entertained us to a delicious lunch and gave a formative talk on the importance of the farm to the estate, and to Henrik and Gitte Wedell-Wedellsborg who hosted the gala dinner at Aastrup, a most memorable, generous and evocative evening. Last but not least, I would like to thank Kate Dyson and her deft handling as administrator. Moving hotels five times in eight days required a firm logistical hand.

In 2017, the Study Programme will take place in Rome and Naples, 18th – 26th September

THE 65TH ATTINGHAM SUMMER SCHOOL

30th June – 17th July 2016 • Elizabeth Jamieson and Dr Andrew Moore, Directors

The 2016 Summer School's participants bonded well as a happy and highly motivated crowd. The group was also truly international, with a wide range of expertise and backgrounds. The weather was mixed, but presented no real problems since members had diligently followed the 'weather advice' provided in the welcome pack!

We introduced a number of new features to the programme this year – at Farnley Hall in Yorkshire, musicians Melinda Hughes and Jeremy Limb performed a wonderfully entertaining and irreverent recital, at the invitation of the owner Guy Horton-Fawkes. We also arranged a greater number of object-focused seminars, including magical sessions by Attingham Trustees Rosalind Savill (Harewood Sèvres) and Helen Jacobsen (The Petworth boule commode).

Some seventy lecturers, tutors and property staff joined the Summer School over the eighteen days - new to the programme this year was Professor Jeanice Brooks who gave an inspiring presentation on the importance of music in the country house. Also new were, Marilyn Palmer who lectured to the School on the technology of servicing the country house, and Adriano Aymonino who discussed Robert Adam and the country house. A number of National Trust staff deserve our special thanks, notably James Rothwell who accompanied us at Uppark, Woolbeding, Petworth and Hinton Ampner and Belton, while Andrew Barber led visits to Kedleston, Calke Abbey, Hardwick and Belton. This year we had a full day at Chatsworth, with a richly informative look at the house and gardens, including a tour with the Duke of Devonshire of his private rooms.

The journey to Yorkshire was broken by a private visit to Welbeck



Castle Howard, Yorkshire

Abbey where we saw the Harley Gallery, newly extended to house the stunning Portland Collection. Following Lisa Gee's introduction to the gallery, William Parente welcomed us to the Abbey, after which Gareth Hughes and Natalie Patel (ASS '16), provided a fascinating tour of the house. At Hovingham Hall Sir William and Lady Worsley showed us their home and we enjoyed lunch in the Hunting Hall, with heartfelt words of thanks at the end. A visit to Castle Howard was followed by Burton Constable and neighbouring Burton Agnes Hall, home of Mr and Mrs Simon Cunliffe-Lister. Our second evening in Yorkshire was memorable for the hospitality of James and Lady Cara Willoughby who introduced us to rarely-visited Birdsall House and its fine collections. During our visit to Harewood House, Lord Harewood spoke eloquently of the family's connections with sugar and slavery while Lady Harewood discussed the experience of creating a contemporary gallery and collection. Our final country house visit was to Newby Hall, where we enjoyed two memorable seminars delivered by Helen Wyld and Adam White. Later we visited the Church

of Christ the Consoler with its colourful and vibrant interiors by William Burges.

In York we visited the Art Gallery with curator Helen Walsh (ASS '13). It has a remarkable contemporary ceramics collection (CoCA), including the collection of Anthony Shaw, who spoke to our members. Our final stop was the Merchant Adventurers' Hall, under the tutelage of Peter Brown (ASS '89), where 'The York Waits' piped us in with music befitting this great fourteenth-century building.

Our grateful thanks go to all who shared their expertise, as well as to our administrative director Rita Grudziński whose thoughtful and professional contribution was hugely appreciated by us all.

The experience has certainly changed the way I see the world, particularly the way I see historic houses and where they fit. In England, they are front and center! (Jamie Credle, Davenport House Museum, Georgia)

In 2017, the Summer School will take place between 29th June – 16th July

ROYAL COLLECTION STUDIES

4th – 13th September 2016 • Giles Waterfield, Director

The twenty-first session of Royal Collection Studies was based as in recent years at Cumberland Lodge, which provides the ideal setting. The thirty-one participants in this year's course left each morning bound either for London, Hampton Court or Windsor Castle. Especially interesting this year was the discussion of the ambitious plans to reorder the presentation of the castle.

Each year the programme is adjusted to reflect what is going on in the heritage world. This year a visit was made to Greenwich to view the Painted Hall and the Chapel, as well as the Queen's House, where the work of refurbishment was approaching completion. Otherwise the programme included all the elements – the Tower of London, Hampton Court, the Banqueting House in Whitehall, St James's Palace

and Frogmore, and conservation workshops run by Royal Collection Trust – that make up a rich blend of lectures and direct visual experience.

The participants included representatives of the following countries (though several of them are not professionally employed in their country of birth): Australia, the Czech Republic, France, Germany, Hong Kong, Ireland, the Netherlands, Poland, Russia, Sweden, Switzerland, the United Kingdom and the USA. There was an excellent mixture of disciplines and professional backgrounds, including curatorship, conservation, the academic world, auction houses and the art trade.

The programme is made possible by the active participation of the staff of Royal Collection Trust and of Historic Royal Palaces, who make

their buildings and their expertise ceaselessly and excitingly available throughout the programme.

The most generous scholarship assistance was provided by the Basil Samuel Trust, the Michael Bishop Foundation, Paula Madden, the Copland Foundation, Adrian Sassoon, Kate de Rothschild, Nicholas and Judith Goodison, and Sheila de Bellaigue (in memory of Geoffrey de Bellaigue). This help allows us to provide places for all suitable applicants, regardless of their financial circumstances.

The course was, as always, impeccably administered by Sara Heaton.

In 2017, Royal Collection Studies will take place between 3rd- 12th September

FRENCH EIGHTEENTH-CENTURY STUDIES

9th - 14th October 2016 • Rebecca Parker, Administrative Director

Running for a fourth successive year, this five-day non-residential programme run in partnership with the Wallace Collection proved that it continues to grow from strength to strength. Once again the strong and varied group crossed the professions with curators, conservators, an architectural historian and a collector among the fifteen participants. The



American Friends of Attingham deserve particular thanks for encouraging the large American contingent to apply. Led by the Wallace Collection's senior curator, Dr Helen Jacobsen and accompanied by guest lecturers including Rosalind

Savill, Charles Truman, Dr Carolyn Sargentson, Annabel Westman and Alastair Laing and other members of the Wallace Collection's curatorial

and conservation staff, the course followed the successful format of four days of intensive teaching and discussion at the museum and one day spent with the curatorial staff at Waddesdon Manor. Subjects covered included paintings, furniture, porcelain, textiles, sculpture, silver, armoury, works on paper, books and gold boxes with almost all them including a handling session. Many thanks go to all the lecturers and tutors involved and to Laura Langeiüddecke, Assistant Curator at the Wallace Collection who was an invaluable help with day-to-day practicalities.

COURSE MEMBERS

- **DR SVETLANA AMELEKHINA**
Head of the Costume & Textiles Dept, The Moscow Kremlin Museums, Russia
- **MARGOT BERNSTEIN**
Ph.D. Candidate, Columbia University, New York, NY, USA
- **THIJS BOERS**
Curator of Decorative Arts, Amsterdam Museum, The Netherlands
- **DR. JOHN BRAYMER**
President, Art and Architecture Tours LLC, Richmond, VA, USA

- **STEFANIE DLUGOSZ-ACTON**
Assistant Curator Decorative Arts, The Nelson-Atkins Museum of Art, Kansas City, MO, USA
- **ROBERT DOMERGUE**
President, Robert Domergue & Company, San Francisco, CA, USA
- **ANTHONY GERAGHTY**
Professor of the History of Art, University of York, Yorkshire, UK
- **DANA MELCHER**
Senior Furniture Conservator, Victoria and Albert Museum, London, UK

- **HELENE MEYER**
Chief Curator, Musée national du Palais de Compiègne, France
- **MATTHEW MILLER**
Decorative Arts Committee Fellow, The Frick Collection, New York, NY, USA
- **SARAH MOSELEY**
Collections Manager, Duxbury Advisory Ltd, London, UK
- **CYNTHIA MOYER**
Associate Conservator for Frames, The Metropolitan Museum of Art, New York, NY, USA

- **MARGOT NISHIMURA**
Deputy Director for Collections, Newport Restoration Foundation, RI, USA
- **CHRISTINE SPIER**
Associate Education Specialist, J. Paul Getty Museum, Los Angeles, CA, USA
- **MARIE LOUISE DE LA VERGNE**
Partner, Matthew Clayton Brown, New Orleans, LA, USA

DONORS AND GRANTS

Annabel Westman, Executive Director

The Attingham Trust is deeply indebted to the support of its regular donors, particularly the Monument Trust, The Basil Samuel Trust, the Michael Bishop Foundation, an anonymous donor, and the Copland Foundation (Australia). Many grateful thanks also go to supporters in America who provide financial assistance for US citizens (see American Friends June Newsletter www.americanfriendsofattingham.org). The Association for Cultural Exchange, Dr Hendrik Muller

Vanderlasch Fond (The Netherlands), and the Clark Collection (NZ) also gave funds this year and a grant was received from the Sir Siegmund Warburg's Voluntary Settlement. What is particularly heart-warming is the response from a few individuals who have given a scholarship in memory of their time on an Attingham course, including the generous contribution received from Caroline Rimell, former director of the Study Programme, to provide an annual grant for this course.

The drive for scholarship endowment funds, however, continues apace on both sides of the Atlantic. The courses could not function without regular external support and the contributions made by some museums and heritage institutions towards the fees for their employees as part of their continual professional development - funds which are increasingly under threat. These bodies have been included in the lists below to indicate the high regard held for the Attingham courses throughout the world.

LONDON HOUSE COURSE

American Friends of Attingham
The Attingham Trust
Esmée Fairbairn
Lady Heseltine
Purcell

STUDY PROGRAMME

American Friends of Attingham
The Attingham Trust
Caroline Rimell
The Monument Trust
Royal Collection Trust
Sheehan and Barry Architects
The Teresa Saliekien Foundation (Warsaw)
The Wallace Collection

SUMMER SCHOOL

American Friends of Attingham (AFA)
AFA Sybil Bruel Scholarship
AFA Geoffrey Beard Scholarship
AFA Summer School Class of 2015
Art Fund
Association for Cultural Exchange (ACE)
The Attingham Trust
The Avington Scholarship
Chatsworth House Trust
Clark Collection Scholarship
Copland Foundation
The Decorative Arts Trust
English Heritage
Holburne Museum
John Cornforth Fund
David M. Maxfield
The Metropolitan Museum of Art David Wilton Scholarship
The Monument Trust
Dr Hendrik Muller Vanderlasch Fond
National Museums Liverpool
National Trust for England, Wales and Northern Ireland
The National Society of Colonial Dames of America
The New York Community Trust, Edward Maverick Fund
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Friends of the Victoria and Albert Museum
Universalmuseum Joanneum
Westville Scholarship
David Wilton Scholarship
York Museum Trust

ROYAL COLLECTION STUDIES

The Attingham Trust
In memory of Geoffrey de Bellaigue
Michael Bishop Foundation
Copland Foundation
Dublin Castle
J Paul Getty Museum
Nicholas and Judith Goodison
Historic England
Historic Royal Palaces
Paula Madden
The Metropolitan Museum of Art
Museum for Lackkunst
Nationalmuseums, Stockholm
National Trust for England, Wales and Northern Ireland
Château de Nyon
Parsons School of Design
Royal Academy of Arts
Royal Castle in Warsaw
Basil Samuel Charitable Trust
Adrian Sassoon
Sotheby's
Victoria and Albert Museum

FRENCH EIGHTEENTH-CENTURY STUDIES

American Friends of Attingham
The Attingham Trust
Duxbury Advisory
The Metropolitan Museum of Art
The Moscow Kremlin Museum of Art
Newport Restoration Museum
Victoria and Albert Museum
University of York

THE ATTINGHAM STUDY PROGRAMME MEMBERS 2016

- **DAVID ADSHEAD**
Head Curator, National Trust, London, UK
- **BARBARA ARONSON**
Trustee, Philadelphia Museum of Art, PA, USA
- **DAVID AVERILL**
Director, Sheenan & Barry Architects, Dublin, Ireland
- **ANDERS BENGTSSON**
Curator, Applied Art and Design Nationalmuseum, Stockholm, Sweden
- **RAPHAEL BEUING**
Curator, Bayerisches Nationalmuseum, Munich, Germany
- **QUENTIN BUVELOT**
Senior Curator, Mauritshuis, The Hague, The Netherlands
- **ANNE MARIE TEN CATE**
Advisor in Building Restoration, Haarlem, The Netherlands
- **ERROL CLARK**
Art and Heritage Advisor, Wellington, New Zealand
- **MELANIE DODERER-WINKLER**
Independent researcher and art historian, London, UK
- **HELEN DOREY**
Deputy Director, Sir John Soane's Museum, London, UK
- **SHEILA FOLLIOTT**
Professor Emerita of Art History, George Mason University, Washington DC, USA
- **NANCY GREEN**
Curator of European and American Art, Herbert F. Johnson Museum of Art, Cornell, NY, USA
- **JOHN HARDY**
Independent furniture & interiors consultant, London, UK
- **HELEN JACOBSEN**
Head of Curatorial Department, The Wallace Collection, London, UK
- **KATHRYN JONES**
Senior Curator of Decorative Arts, Royal Collection Trust, London, UK
- **JENNIFER KLOS**
Art Consultant and Curator, Collector House Inc., Nichols Hills, OK, USA
- **CHRISTOFFER KNAGENHJELM**
Archaeologist, Landscape and Cultural Heritage Consultant, Sogn og Fjordane, Norway
- **KATHLEEN LUHRS**
Freelance art editor, New York, NY, USA
- **PAULA MADDEN**
Principal, Northrup Investments, Portland, OR, USA
- **LEELA MEINERTAS**
Senior Curator (Furniture), Department of Furniture, Textiles & Fashion, Victoria and Albert Museum, London, UK
- **MARIA MENSHIKOVA**
Senior Research Fellow, Curator of Chinese Decorative Arts, State Hermitage Museum, St Petersburg, Russia
- **BEN OLSON**
Architect, Ben Olson Architects, Brookline, MA, USA
- **KATARZYNA POLUJAN**
Curator of Textiles, Royal Castle in Warsaw, Poland
- **LISA RENNE**
Senior Research Fellow, Curator of British and Scandinavian Painting, State Hermitage Museum, St Petersburg, Russia
- **JAMES ROTHWELL**
Senior Curator and Adviser on Silver, National Trust, Southampton, UK
- **CYNTHIA SANFORD**
Adjunct Lecturer for Art History, Saint Peter's University, Jersey City, NJ, USA
- **ELIZABETH SCHEUER**
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- **REBECCA TILLES**
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- **LILY FANG BAI**
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- **VICTORIA BRADLEY**
Operations Curator (Furniture), Victoria and Albert Museum, London, UK
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- **JAMIE CREDLE**
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Curator, Musée Condé, Château de Chantilly, Chantilly, France
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Associate Curator, Mount Vernon Ladies Association, Mount Vernon, VA, USA
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Curator of Decorative Arts, The Holburne Museum, Bath, UK
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Postdoctoral Research Associate, Yale Center for British Art, New Haven, CT, USA
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Independent Architectural Historian, New York, NY, USA
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Head of Collection, Presentation and Education, Castle Muiderslot, National Museum Amsterdam, The Netherlands
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Curator, Schloss Eggenberg, Universalmuseum Joanneum, Austria
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House Curator, Buda Historic Home and Garden, Castlemaire, Australia
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Curator of Collections, Lauren Rogers Museum of Art, Columbus, GA, USA

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- **CAROLINE FRY**
Conservator, (Paintings) University of Melbourne, Victoria, Australia
- **ALDEN GREGORY**
Curator (Historic Buildings), Historic Royal Palaces, London, UK
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