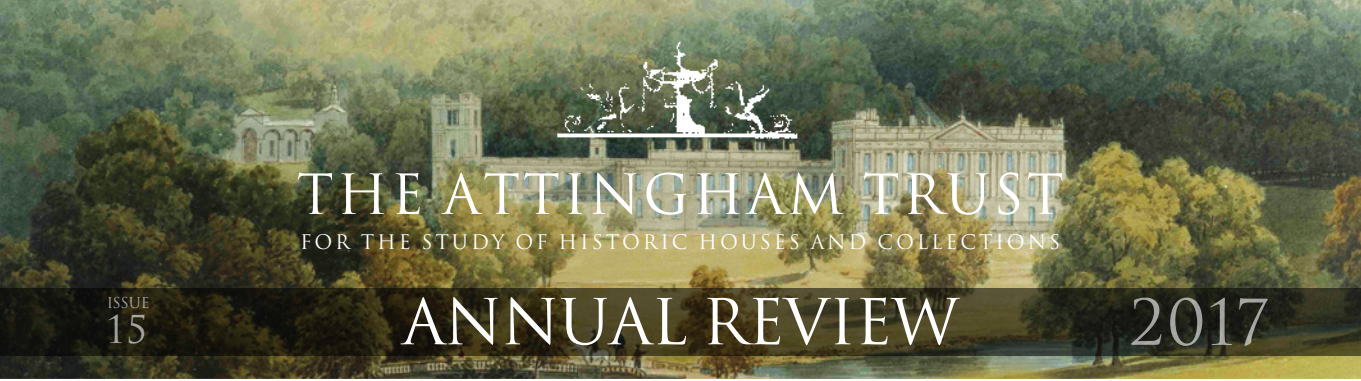




THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

ISSUE
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ANNUAL REVIEW

2017

CHAIRMAN'S FOREWORD

John Lewis

A hidden strength of the Attingham courses is the participants themselves. As one member of the Summer School this year (Jacqueline Ansell) commented in her report, *The stimulating connections that I have made – in terms of ideas, and with objects and people – will have a lasting effect.* The commercial companies now offering specialist tours are unable to attract such a wide range of international participants with similar expertise. In the four courses run this year, the high calibre of candidates was particularly strong – a position made possible by the generosity of our scholarship donors that enables rigorous selection.

Success also depends on the hard work put into the planning and the execution of the courses by all concerned. Rita Grudzień received high accolade for her contribution in administering the Summer School and Study Programme, the latter directed by Andrew Moore in true Grand Tour style. Lizzy Jamieson must also be thanked for her dedicated five years as co-director of the Summer School. Deciding to take a break, she will direct the 2018 Study Programme on 'The Horse and the Country House.' David Adshead will run the Summer School in 2018 with Tessa Wild whom we warmly welcome to the team. His directorship

of the London House Course supported by Rebecca Parker was greatly enjoyed.

Finally, Rebecca Lyons had the unenviable task of taking over Giles Waterfield's mantle as director of Royal Collection Studies. Assisted by Sara Heaton, she did it with flair and sensitivity. Giles's death last November was a great shock to all. His inimitable style, humour and deep knowledge continue to be greatly missed but the Attingham team has pulled together under the guidance of Annabel Westman and support of Kate Morgan to make sure that 2017 was another memorable year.

AMERICAN FRIENDS OF ATTINGHAM

Sheila ffolliott • AFA President

One distinctive feature of courses offered by The Attingham Trust is the possibility for scholarship assistance. Individuals on both sides of the Atlantic work hard to secure funds in order to help promising applicants benefit from the experience. As one might expect, scholarship donors to the American Friends of Attingham have an interest in what the scholars they support learn from the course and how they intend to apply it to their current and future work. Thus they receive thorough reports composed with great care.

Recently one of our most faithful donors asked the American Friends of Attingham for news about the career paths of scholars it has

supported over the years. Our investigation clearly revealed how participation in an Attingham course supports the statement made by so many attendees that the experience is "life-changing." As one might expect, professional promotions top the list, e.g. a scholar moves from research assistant to a curatorship or deputy directorship. On the academic side, after a series of short-term appointments, one supported scholar garnered a tenured university position. Many participants sponsored by this single funder have received prestigious research fellowships at institutions like the Huntington Library, the Paul Mellon Centre, and the Getty Conservation Institute. Several architects and scholars in

academe have produced significant publications.

Scholarship recipients now occupy senior positions in civic preservation commissions and private practice. One fellow followed up a distinguished career with a new job as a city councilman. While these achievements result from scholarships provided by a single organization, they reflect the pattern overall. The Attingham experience has proven itself to be life-changing and those who contribute to scholarship funds should be duly proud of what their gifts have produced over the years. Everyone associated with Attingham is deeply grateful to these thoughtful donors.

COMMENTARY

Richard Heathcote



Alumni dinner at the Tasmanian Club, Hobart

The astrolabe is an instrument formerly used for making astronomical measurements and in navigation for calculating latitudes. It was chosen as a suitable logo for the Copland Foundation as its major benefactor had been a collector of scientific objects. As an image it also captures some of the backstory of the scientific discovery and exploration of Australia, particularly its flora and fauna. Captain James Cook RN, an accomplished navigator and astronomer, was commissioned by the British Admiralty to record the Transit of Venus from Tahiti in 1768. On his return he was to explore the Southern Oceans for Terra Australis incognita. Sir Joseph Banks, Carl Solander, Robert Brown, Etienne Ventenat and Jacques-Julien La Billardière are just a few of the many botanists who collected and named thousands of previously undocumented antipodean species.

Scroll on two centuries to 1975 and discover another kind of exploration commencing with Australia's involvement with the Attingham programme.

The first to attend were two men, Alex Copland and Terence Lane, and both were to become influential in encouraging interest in the study of our own historic houses and collections. Terence Lane (SS '75, RCS '09) spent his entire career at the National Gallery of Victoria

in Melbourne becoming a highly respected curator and author, particular in the decorative arts. His milestone publication co-authored with Jessie Searl, *'Australians at Home: A Documentary History of Australian Domestic Interiors from 1788 to 1914'* still stands as the major work on the subject.

Alex Copland, as a private collector, wished to ensure his own interest in house museums and passion for collecting was passed on leaving his estate to be used for this purpose. Nina Stanton another Attingham alumna (SS '02, RCS '05) was Alex's executor and worked to organize the sale of his estate and with the proceeds to set up the Copland Foundation. Since 2008 the Foundation has awarded an annual scholarship for the Summer School and bursaries for other Attingham courses. Nina was the Foundation's inaugural Chair and died in 2009 leaving a bequest for an eponymous Scholarship to be awarded annually for any Attingham course. This year it was also used for a special scholarship in honour of Giles Waterfield for a scholar to attend the London House Course.

Nina's career also informs us of the relevance that studying the English country house has in relation to our own history. As director of the Norfolk Island Museum she had in her care the most intact group of

late Georgian colonial buildings in the world. This former penal colony with its harsh history was one of the most remote outposts of empire, 877 miles east of the New South Wales coast. Understanding and interpreting the society made up of government officials and military personnel was an essential part of her success. Her move to the WR Johnston Collection in Melbourne was greatly enriched by her Attingham experiences.

Sarah Murphy (SS '13) told me of an epiphanic moment she attributed to her Attingham experience. As Director of Conservation and Stewardship for the Western Australian National Trust she was working on the interpretation of Old Farm, Strawberry Hill near Albany (an early settled coastal port in the south west of the state). The layout of rooms and their functions posed some enigmas and one small room in particular. Then as research revealed the extent of the estate, Sarah realized that the space was the owner's muniments room, such as she had viewed in a number of English country houses.

Australian participants in Attingham courses relish such discoveries and together with the professional networking, they serve to connect us to the wider world of historic house and collection professionals. The Copland Foundation also arranges short study tours for Attingham alumni most recently in Tasmania; it operates a cultural grants program for acquisitions, conservation and interpretation of historic houses. It also promotes talks from scholarship recipients to the museum and heritage professions to encourage participation in the Attingham courses.

Richard Heathcote (SS '99, RCS '11) is Director of Carrick Hill in South Australia and Chairman of Trustees, Copland Foundation

THE 66TH ATTINGHAM SUMMER SCHOOL

29th June – 16th July 2017 • David Adshead and Elizabeth Jamieson, Directors

The 2017 Summer School's participants were a musical, academic and engaged group who bonded exceptionally well, and whose connections with each other will doubtless remain for years to come. Participants came from all over the world including Australia, Austria, France, India and The Netherlands in addition to the United Kingdom and United States. Once again we were very lucky with the weather and the only serious downpour happened the day we arrived in Oxford.

As has now become usual, we were joined by more than 80 lecturers, tutors and property staff over the 18 days, all of whom made individual and often memorable contributions. Members especially enjoyed presentations by Dr Adam Bowett, Annabel Westman, Dr Chris Ridgway and Richard Ireland (ASS '92) whose plasterwork masterclass with member Jenny Saunt was greeted with great enthusiasm. Other attendees who made notable contributions were Vicki Howlett, curator of Lamport Hall, who led our visit there, Jacqueline Ansell, Christine Riding and Katherine Paul. As ever a number of National Trust staff deserve our special thanks, notably James Rothwell who accompanied us at Uppark and Petworth and Andrew Barber who led visits to Kedleston, Calke Abbey and Hardwick Hall. We enjoyed a full day at Chatsworth again, the interiors of which had been transformed this year by the hugely popular 'House Style' exhibition.

We began the Oxford leg of the programme with an exploration of the city and its architecture.

We returned to Broughton Castle where we are always made so welcome by three generations of the Fiennes family. A private visit to Stowe house and gardens was followed by a special visit to the Getty family library at Wormsley, now home to Garsington Opera. Architect Robin Snell spoke about



The Marble Hall, Kedleston Hall, Derbyshire

the challenging brief he had to build a temporary building in a country house landscape. Martin Drury led a fascinating visit to Chastleton which still retains its sense of undiscovered charm despite having been open to the public for over twenty years. A visit to Kelmscott was enlivened by a walking tour of the village led by Dr John Maddison. Our last visit was to Blenheim Palace where members were treated to a lively explanation of the exterior by palace architect, Nick Cox.

There were a number of special events during the programme, firstly private visits to houses, notably at Flintham Hall where we were entertained by Sir Robert Hildyard and his family, at Winkburn where we had a magical dinner with Richard and Jane Craven-Smith-Milnes, and also

at The Old School House where David Freeman – a founder member of the Attingham Society – was our welcoming host. We enjoyed an entertaining recital performed by musicians Melinda Hughes and Jeremy Limb in the private Art Deco theatre at Buscot Park. We also brought the Roman country house into the programme, with a visit to North Leigh Roman Villa – the footprint of which is still preserved and cared for by English Heritage.

Our grateful thanks go to all the experts who joined us on the course as well as to Rita Grudzień, administrative director, whose cheerful and dedicated hard work was hugely appreciated by this year's cohort.

I will encourage every colleague and student I know with interest in

architecture and art to put the Attingham Summer School on their "must do" list. Every day brought a new delight—intellectual, social, aesthetic, and sensory—and I will never forget, or cease to be grateful for, the eye-opening beauty and genuine joy of our shared experience. Zara Anishanslin, Assistant Professor of History & Art History, University of Delaware.

In 2018, the Summer School will take place between 12th - 29th July

ROYAL COLLECTION STUDIES 2017

3rd – 12th September • Rebecca Lyons, Director

The twenty-second session of Royal Collection Studies was the first after the death of the much-loved Giles Waterfield. As the new director, stepping into those shoes was both a profound honour and a daunting task. Thanks to a superlative group of participants and the active and generous participation of the staff of Royal Collection Trust and of Historic Royal Palaces, the programme continued with great success.

Based as in recent years at Cumberland Lodge, the setting was perfect in terms of location and comfort. Each day we rose early for either a morning lecture or a visit to London, Hampton Court or Windsor Castle. The programme balanced lectures with object-based study and site visits, and discussions reflected on new developments in the heritage world and professional challenges within that. This year a visit was made to Greenwich to view the refurbishment of the Painted Hall ceiling, as well as viewing the beautifully-presented Queen's House. We heard about new research at the Banqueting House in Whitehall, and strategies for (re) presenting it. Participants visited the Library and Muniment Room at Westminster Abbey and gained rare access to the Henry V Chantry Chapel.

Otherwise the programme included Westminster Hall, the Tower of London, Hampton Court, Windsor Castle and St George's Chapel, Buckingham Palace, Frogmore and Clarence House, conservation workshops run by Royal Collection Trust, and a walk in Windsor Great Park – each one a rich experience in its own right. Particular highlights

included seeing Rubens's self-portrait in the painting conservation studio, watching the C18th performing, mechanical Roentgen desk at Buckingham Palace, the

countries: Czech Republic, France, Germany, Hong Kong, Italy, The Netherlands, New Zealand, Poland, Russia, Sweden, United Kingdom and USA.



The Painted Hall ceiling, Greenwich from a scaffold

sumptuous Sèvres workshop with Dame Rosalind Savill, and exploring the Grand Corridor at Windsor. For me it was examining the silver table, so familiar from Windsor, as it was prepared in furniture conservation for the forthcoming *Charles II: Art and Power* exhibition.

The group of scholars was engaging and diverse - an excellent mixture of disciplines and professional backgrounds, including curatorship, conservation, the academic world and the auction house. An atmosphere of scholarship, conversation and criticality, and exchange of ideas flowed throughout the ten days, both in the sessions and in the mealtimes and after-dinner discussions. The group included representatives of the following

The programme is made possible by the very generous sharing of time and knowledge by the Royal Collection Trust team, led by Jonathan Marsden, and the expertise of Historic Royal Palace curators. The privileged access to private and public royal spaces and collections remains the strength and the focus. I was fortunate that my first year as Director enabled me to work with Jonathan Marsden in his last year as Director of Royal Collection Trust. Jonathan's support for and contribution to Royal Collection Studies has been outstanding over the past twenty two years - his welcome and support were invaluable to me, and he will be much missed.

The most generous scholarship assistance was provided by the Basil Samuel Trust, the Michael Bishop Foundation, Paula Madden, Adrian Sassoon, Kate de Rothschild, Nicholas and Judith Goodison, and Peter and Sally Cadbury. This help allows us to provide places for all suitable applicants, regardless of their financial circumstances and without it the richness of the group, and its diversity, would be much diminished.

The course was, as always, impeccably administered by Sara Heaton – a great and a patient help and support to a new director.

In 2018, Royal Collection Studies will take place between 2nd - 11th September

THE ATTINGHAM STUDY PROGRAMME

THE PALACES AND VILLAS OF ROME AND NAPLES

18th - 26th September 2017 • Andrew Moore, Director; Rita Grudzień, Administrative Director

This intensive 9-day programme, the first to be held in Rome and Naples, forged new contacts with scholars, museum directors and private owners. The cumulative scholarship of all our contributors was warmly given and received by members and much appreciated by our many hosts, leading to a remarkably congenial and collaborative learning experience.

The course members, experts in their many fields, added to the breadth of information exchange, in true 'Attingham fashion'. A total of 31 members consisted of 14 museum curators, 5 art history professors, 4 businessmen/collectors, 2 architects, 2 art dealers and auctioneers, 2 directors, 1 art advisor and 1 PhD student. In all, ten countries were represented: Australia (3), China (1), Croatia (1), Czech Republic (1), The Netherlands (1), New Zealand (2), Russia (2) Sweden (1), UK (4) and US (15). 10 full and partial scholarships were awarded, including 6 provided with the generous support of the Monument Trust. Caroline Rimell, Nina Stanton and David Wilton each provided 1 scholarship as did the International Trust for Croatian Monuments.

Conceived from the perspective of travellers who visited Italy to experience Rome and Naples during the period c.1650-1950, the programme considered palaces and villas with their collections in the light of papal patronage and focused upon some of the key Roman families, visiting some of the most important Roman palaces still intact, a number still in private hands.

Site visits began with the Palazzo Nuovo, the 18th-century home of the Capitoline Museums, followed by visits to the Galleria Borghese, the Biblioteca dei Lincei and the Villa Farnesina. The next day we travelled to Tivoli, to view Hadrian's Villa and Villa d'Este to witness the



British School at Rome Library. Photo by Antonio Palmieri, courtesy of the British School at Rome

development of the Roman Villa, taking in the view of the much-painted Falls.

The programme then continued with packed days, visiting in one day alone three of the most magnificent private palaces in Rome: the quintessential Palazzo Colonna; the rarely visited Palazzo Pallavicini-Rospigliosi with its celebrated Casino ceiling fresco by Guido Reni, *Apollo in his chariot chasing Dawn*, and finally the Palazzo Doria Pamphilj. At the generous invitation of Prince Jonathan Doria Pamphilj we enjoyed a moving recital in his private apartment. Guest Soprano Nadine Benjamin and her accompanist Jennifer Carter provided a programme of songs and arias that reminded members of the original performative function of private evenings in palatial surroundings.

The French Ambassador to Rome generously welcomed the group to the Palazzo Farnese and introduced the superlative frescoed interior, including the Ambassador's office, private rooms and the view of the garden front from the terrace. An evening visit to the Vatican Museums was followed by a final day in Rome, with visits to Palazzo

Altompe and Villa Boncompagni Ludovisi. Here our host and guide was Princess Rita Boncompagni Ludovisi, who showed us celebrated frescoes by Guercino and Caravaggio.

In Naples the programme began with a walking tour, taking in Pio Monte della Misericordia, home to Caravaggio's *Seven Works of Mercy* and La Cappella del Tesoro di San Gennaro, followed by the National Archaeological Museum and the newly reopened Museo Civico Gaetano Filangieri.

A full day outside Naples took in Herculaneum in the shadow of Vesuvius and consideration of its impact upon the development of Portici. In the afternoon we studied Reggia di Caserta, built by the Bourbon kings outside Naples. Our last evening was at Villa Lucia, thanks to the generous invitation of Senatrice Diana De Feo. A final visit to view the Farnese collections at the Museo di Capodimonte completed our Grand Tour.

In 2018, The Study Programme on 'The Horse and the Country House' will take place in England between 19th - 28th September

THE LONDON HOUSE COURSE

3rd – 9th October 2017 • David Adshead, Director

The London House Course was blessed with the best possible autumn light for looking at buildings. The programme was broadly as conceived by Giles Waterfield but with some changes and developments. With both chronological and typological strands, it progressed from a consideration of London's scarce Medieval and Early-Modern architecture, through that of the Restoration and the Eighteenth and Nineteenth Century building booms, to a study of Public and Private Housing produced in the twentieth and twenty-first centuries. The architectural variants of church, crown, aristocracy, merchant and artisan were examined as were 'work-live' buildings such as artists' studio houses. Fittingly, the new Giles Waterfield Memorial Scholarship Fund supported two

course members while the Copland Foundation made a special award in his memory.

The course began and ended with a study of paper architecture at the V&A, RIBA and Sir John Soane's Museum - with material selected to make both general points about changes in fashion and to enable a fuller understanding of specific houses or locations. Colleagues from the Survey of London provided an overview of its work and a day on the 20th century which took us from the social and material experiments of Hampstead Garden Suburb, through modernist concrete and Nicholas Grimshaw's reimagining of the row house, to the spatial acrobatics of diminutive mews infill in Camden. Staff of Historic Royal Palaces and Historic England

also made lively contributions, as did our other lecturers and guides, some independent, some with institutional affiliations. We concluded with a stimulating debate about preservation and development and ways to achieve balance in a rapidly changing world.

Visits to houses in both domestic and institutional use in Westminster, Spitalfields, Mayfair, the Barbican and Greenwich were enjoyed and we are very grateful to all the owners who so generously welcomed us.

I am grateful to Rebecca Parker for her feats of organisation before, during and after the course and to all the course members for making such fascinating contributions to our collective adventure.

COURSE MEMBERS

- **LUCY ATTWOOD**
International Fundraising Consultant, Lahore Biennale Foundation, London, UK
- **LISA SINGLETON BOUDIETTE**
MA Student, University of Buckingham, UK
- **GEORGE BOUDREAU**
Senior Research Associate, McNeil Center for Early American Studies, University of Pennsylvania, PA, USA
- **SUSANNAH BROOKE**
Heritage Consultant, Alan Baxter Ltd, London, UK
- **JAMES BUTTRICK**
Vice-President, Jamestown Historical Society, RI, USA
- **CHRISTINE BYERS**
Cultural Affairs Coordinator, Culver City, CA, USA
- **KIM CLAYTON-GREENE**
PhD Student, University of Melbourne, Victoria, Australia
- **HANK DUNLOP**
Retired Professor Emeritus, California College of the Arts, CA, USA
- **FREDERIK FRANKEN**
Conservation Architect, Bureau voor Bouwhistorisch Onderzoek en Restauratie F. Franken, Amsterdam, The Netherlands
- **CHRISTINE GERVAIS**
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- **NANCY GREEN**
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Partner, Purcell UK, Oxford, UK
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Trustee, Museum of Fine Arts Houston, TX, USA
- **MARIANNE HURLEY**
Landmarks Preservationist, NYC Landmarks Preservation Brooklyn Commission, NY, USA
- **ELIZABETH LECKIE**
Assistant Director, Victorian Society in America London Summer School, NY, USA
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- **LAUREN NORTHUP**
Director of Museums, Historic Charleston Foundation, SC, USA
- **ANNA SHELLEY**
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Partner, Purcell UK, London, UK
- **DEBORAH TRUPIN**
Adjunct Assistant Professor, FIT, State University of New York, NY, USA
- **PIETER VLAARDINGERBROEK**
Architectural Historian, Amsterdam, The Netherlands

THE ATTINGHAM SOCIETY

Rebecca Parker • Assistant to the Executive Director

This past year has been good for The Attingham Society. Thanks must go to Tom Foakes at the Museum of the Order of St John who was incredibly generous and helpful in the organisation of our Annual Reunion there in February. This was very well-attended with a lecture by David Adshead on the recent research at Hardwick Hall and the subsequent Yale publication. The

year has included two excellent private exhibition views. Patricia Ferguson took a select group of alumni round her brilliantly curated display of *Garnitures: Vase Sets from National Trust Houses* at the Victoria and Albert Museum in December and just a few weeks ago Lucy Whitaker gave us incredible access to her sumptuous exhibition at the Queen's Gallery: *Canaletto and the Art of Venice*. We are deeply grateful

to one of our patrons, the Marquis of Lansdowne, who orchestrated a marvellous day at Bowood House in late September, which included an introductory talk by him, a tour of the house and gardens, delicious lunch and a climactic finish at the Robert Adam Mausoleum.

Thanks also to Victoria Bradley (SS '16) for all her help and support with the Society.

DONORS AND GRANTS

Annabel Westman • Executive Director

On nearly every page of this Annual Review mention is made of Giles Waterfield, our dear friend and colleague who died last November. It is a huge tribute to him that he meant so much to so many and to celebrate his treasured memory an Attingham scholarship fund was set up in his name. It was kick-started by a very generous donation from a close friend and another from the Esmée

Fairbairn Foundation. Since then it has steadily mounted with large and small gifts received from all over the world. While it has not quite achieved the sum required for a full scholarship in perpetuity, the trustees of The Attingham Trust have agreed to match fund from its own scholarship resources to ensure that a Giles Waterfield scholarship is awarded every year for the foreseeable future. This year

it funded a full and partial scholarship on the London House Course, a programme that Giles initiated and was close to his heart. Another generous friend has donated a seat in his name in the Royal Academy's new lecture theatre.

The Attingham Trust is indebted to and thanks all its donors without whom it could not function at such a high level of expertise.

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Royal Museums Greenwich
Basil Samuel Trust
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STUDY PROGRAMME

International Trust for Croatian Monuments
The Monument Trust
Caroline Rimell
Nina Stanton Scholarship
David Wilton

LONDON HOUSE COURSE

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American Friends of Attingham
The Attingham Trust
Copland Foundation in Memory of Giles Waterfield
Donald Insall
The Giles Waterfield Memorial Scholarship Fund
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