

THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

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ANNUAL REVIEW

2019

CHAIRMAN'S FOREWORD

Sir John Lewis

The courses run by The Attingham Trust this year attracted, as always, a wide range of specialists from across the world stimulating debate and discussion. Keeping open such channels of communication is increasingly important and makes the purpose of Attingham evermore vital and relevant. We could not operate of course without the generous support of our donors and the loyalty and dedication of our staff on both sides of the Atlantic. To this end our heartfelt thanks go to Sheila ffolliott, who has decided to step down as President of the American Friends, a post she has held for the last five years. She has given so much of her time to this leadership role, which she has approached with characteristic flair, enthusiasm and determination, spreading the word about Attingham in America and Europe as well as in fundraising for scholarships. We greatly appreciate her efforts on all fronts and will miss her. At the same time, we warmly welcome to the position Beth Carver

Wees from the Metropolitan Museum (see AFA report below). Many of us already know her well and we feel extremely fortunate that such an able person is ready to take up the reins. We look forward to working with her in the future.



*John and Suzy Lewis at
Buckingham Palace, February
2019*

On behalf of The Attingham Trust, the trustees, officers and council members would like to congratulate John Lewis on his knighthood for services to the Arts and to Philanthropy, awarded in the 2019 New Year's Honours list.

AMERICAN FRIENDS OF ATTINGHAM

Sheila ffolliott • AFA President

2019 found the American Friends of Attingham busy with our usual round of activities, starting out with our January Midwinter Reunion, once again held in conjunction with the Winter Antiques Show at the Park Avenue Armory. Among the guests filling the room was Rebecca Lyons, Director of Royal Collection Studies, who was in New York for research. The next day AFA Secretary and incoming President, Beth Carver Wees, '81, RCS '04, Wriston Curator of American Decorative Arts, provided a tour of the stunning exhibition at the Metropolitan Museum that she helped curate, *Jewelry: The Body Transformed*. Another AFA Board Member, Jason Busch, hosted a tour at the American Folk Art Museum, which he now directs. Spring saw a group travel to Thomasville, Georgia for our annual Study Trip, organized by Whitney White '16, SP '18. Because of its climate and long-leaf pine forests, Thomasville was a favorite winter resort with perfect quail habitat. As a result, many northerners built plantations devoted to shooting. We were treated to some amazing early 20th

century houses and terrific "Southern Hospitality."

As I write this, we're preparing for our Fall Benefit Lecture, to be delivered by Tim Knox, Director of the Royal Collection Trust. As always, we appreciate the many American Friends who support the Lecture and contribute to our Annual Appeal. We gratefully received the largest single gift to our endowment in our history made in memory of David Reese '83. Providing valuable scholarship assistance for years to come, the gift acknowledges David's appreciation for the scholarship he received to attend the Summer School.

It has been a real pleasure and privilege to serve as President of the American Friends of Attingham for the past five years. I have taken particular pride in watching our alumni land new jobs or promotions, produce significant publications and exhibitions, and support preservation and education efforts.

COMMENTARY

Jennifer Scott



Jennifer Scott (right) and Zoë Skelding at the final party on the Attingham Summer School, 2011

The photographs from my Attingham Summer School experience of July 2011 are joyful. Each one captures smiling compatriots enjoying the chance to share, listen, see, laugh and learn together. The group was richly varied, including an architect specialising in restoring British architecture in North India (who was experiencing her first visit to the UK); lecturers from Harvard and Zagreb universities; a financial-expert-turned-collector; a writer of American history; a curator from the Czech Republic; a furniture conservator from Virginia; and the curator of Dr Johnson's House. I was, at the time, Curator of Paintings at Royal Collection Trust, and had assumed that I knew what to expect, since I was a regular contributor to Royal Collection Studies. But I discovered that participating in, rather than teaching on, an Attingham course is an entirely distinct experience, and one that stays with you for life.

In my written report at the end of summer 2011, I reflected on the inspiration we can take from figures of the past, most notably

Bess of Hardwick. I noted how this Elizabethan powerhouse '...made effective use of her time, spending it in building her legacy, stamping her identity onto the properties she created.' I went on in the report to ponder whether this formidable woman of innovation and action would have disapproved of a group of mature students who seemingly spent more time contemplating than doing. But I reassured myself that these three weeks out from our busy lives were essential in order to think clearly, to gain insight from other people's expertise and experiences, and to comprehend art and its context in an entirely new way. I concluded: "The *doing*, well, that is what follows."

And how it has followed! There is no doubt in my mind that Attingham changed me. I carry with me the ideas it forged, not only in the friendships (so much better than "contacts") that were made, but also in my approach to my work, which centres on drawing out the relevance of the past for contemporary audiences. When I was Director of the Holburne Museum, Bath, I collaborated

with Attingham alumni Quentin Buvelot (Mauritshuis) and Rupert Goulding and David Taylor (National Trust) to devise a three-venue touring exhibition, *Prized Possessions: Dutch Masterpieces from National Trust Houses* (The Holburne Museum, The Mauritshuis and Petworth, 2018-19). When scheduling *Tapestry Here and Now* (Holburne Museum, 2017) I had confidence in my knowledge of textiles from Annabel Westman's teaching. When I work with colleagues today at Dulwich Picture Gallery to create a welcoming visitor experience, I think of the summer school discussions comparing venues from Chatsworth to Cronkhill. And in devising the exhibition *Rembrandt's Light* (Dulwich Picture Gallery, 4 October 2019 – 2 Feb 2020), I took inspiration from Lisa White's lecture on the evocative possibilities of light.

As you can imagine, I don't have to look far to keep the Attingham spirit alive at Dulwich; the Gallery's first Director, and former director of Royal Collection Studies, Giles Waterfield (1949-2016) had a lasting influence on the world's first purpose-built public art gallery. We honour Giles' memory each year with the **Giles Waterfield Memorial Lecture** by inviting star speakers to present topics that we think he would have enjoyed. This year, on 6 November, we are hosting the inimitable Rebecca Lyons (Director of Royal Collection Studies) on *George IV and his Picture Collecting* – an opportunity to reignite that Attingham spark.

Jennifer Scott has been Director of Dulwich Picture Gallery since April 2017. She was previously Director of the Holburne Museum Bath (2014-2017) and Curator of Paintings at Royal Collection Trust (2004-2014).

THE 68TH ATTINGHAM SUMMER SCHOOL

4 – 21 July 2019 • David Adshead and Tessa Wild, Directors

The Summer School literally opened up an entirely new world of collections for me, full of unexpected and surprising discoveries.

Marcus Pilz, Curatorial Fellow, Herzog Anton Ulrich Museum, Germany

Members of this year's Summer School came from 12 different countries, many assisted by scholarships, and brought with them a rich and diverse range of experience and professional specialism. Over the course of 18 days, based in turn in Sussex, Derbyshire and Bedfordshire, we visited 29 properties where over 80 lecturers, tutors and property staff imparted their invaluable knowledge.

Lectures by Olivia Horsfall Turner (Conservation Philosophies), Adriano Aymonino (Robert Adam and the birth of the 'True Style of Antique Decoration'), Michael Hall (The Confirmed Bachelor) and Adam Bowett (Exotic Woods and the Growth of Empire: 1600-1900) proved especially popular and prompted lively debate and sharing of knowledge. At properties, key contributions were made on silver by James Rothwell at Petworth and Boughton; Old Master drawings at Chatsworth by Charles Noble; works by Lely and Van Dyck at Petworth by David Taylor; the De Grey family monuments at Flitton by Roger Bowdler and opera and the country house by Jeanice Brooks at Boughton.

We are privileged to enjoy a warm welcome and generous hospitality at a number of private houses and are especially grateful to the owners who open their homes and share family histories with such enthusiasm and grace. Particular thanks go to Martin Fiennes and Lord and Lady Saye and Sele at Boughton Castle; Sir



Ceramics seminar at Burghley House

Robert Hildyard and Lucy Gibson at Flintham Hall and to Richard Craven-Smith-Milnes and his family at Winkburn Hall, where as the sun set on a rather competitive game of croquet, he regaled us with the story of the house's chequered history and gentle renaissance under his family's care. At Boughton, the Duke of Buccleuch led a riveting tour of the landscape and explained his motivation for commissioning Kim Wilkie to design a new landscape feature *Orpheus* in 2007-9.

The final leg of the Summer School saw us study Woburn Abbey, Elton Hall, Wimpole Hall, Audley End, Burghley House, Stowe House and Gardens and Avenue House, Amptill. At Burghley, Jon Culverhouse gave a rich contextual account of the house and the principal collectors. Patricia Ferguson spoke about the important collection of Oriental ceramics and members

were delighted to have the opportunity to handle and examine pieces in detail. The complex iconography and layers of meaning of the extraordinary Baroque interiors, including the Heaven Room and the Hell Staircase by Antonio Verrio for the 5th Earl of Exeter, were expertly unravelled for us by Lydia Hamlett. Our visit concluded with a fascinating tour of the recently created Garden of Surprises and the Capability Brown landscape with Burghley's Head Gardener, Joe Whitehead. Tim Knox and Todd Longstaffe-Gowan, kindly hosted an evening party at Avenue House and invited us to explore their personal collections ranged throughout the house and garden. This engendered much lively discussion on contemporary collecting and highlighted the impulse to collect and display works of art as a continuous thread running through the entirety of the course. Our final morning was spent at Stowe, exploring the glorious eighteenth century landscape with Richard Wheeler and the exemplary recent work of the Stowe House Preservation Trust.

Our thanks go to Lorna Gartside, the Summer School administrator, for her unrivalled organisation and unfailing kindness, to all the experts who generously contributed to the course and to the members who shared their knowledge and insights as the Summer School progressed.

In 2020, the Summer School will take place from 2 - 19 July.

ROYAL COLLECTION STUDIES

1 – 10 September 2019 • Rebecca Lyons, Director



Kew Palace, Surrey

The twenty-fourth session of Royal Collection Studies took place in early September sunshine. Based as in recent years at Cumberland Lodge, the setting was once again excellent both in terms of location and in hospitality.

Privileged access to private and public royal spaces and collections, as well as to the expertise of their curatorial staff, remains the key strength of the course, as well as the sharing of different views and expertise from across the art world. Curators, academics, dealers and auction house specialists learned from one another every day, as well as from the many speakers and experts delivering the course.

On the first day the Director of the Royal Collection Trust, Tim Knox, welcomed us on behalf of Her Majesty the Queen. The initial focus was Windsor Castle with a visit led by Dr Steven Brindle whose expertise set a high bar for the days ahead. A reflective moment in Evensong at St George's Chapel, followed by drinks at the Deanery, and an excursion onto Queen Victoria's rooftop walkway formed the perfect beginning to the course.

Although the course has many 'set' components, there are always new additions and experiences.

This year for example, we included Kew Gardens and the wonderfully restored pagoda. Otherwise the programme included Hampton Court, Kensington Palace, Buckingham Palace, St James's and Frogmore, as well as conservation workshops. Highlights for participants were many and varied - some lectures that provoked special mention included the study of monarchs as collectors, the interest in objects as means of cultural transfer between consorts and their new spouses, or Tudor dress and the rediscovery of Queen Elizabeth I's robe as the Bacton Altar cloth. Sessions with Sèvres porcelain, Fabergé objects, miniatures, books and silver all remained strong highlights.

We were most grateful to our generous hosts at Windsor and the Tower of London, as well as at Clarence House. All offered very welcome refreshments and a chance to enjoy the settings of their historic homes and collections.

The group of scholars this year encompassed an excellent mixture of disciplines and professional backgrounds, including curatorship, academia and the commercial world. Conviviality and sharing of knowledge were in evidence throughout, and the group was a delight from beginning to end. There were representatives of the following countries: Australia, Belgium, France, Germany, Italy, The Netherlands, Poland, Russia, UK and USA. We are keen to develop our existing networks and grateful to some of our most loyal institutions for sending such high calibre participants each year. We are also keen to add to our networks with participants from all around the world.

The course is made possible by the very generous sharing of time and knowledge by the Royal

Collection Trust and Historic Royal Palace curators. Generous scholarship assistance was provided by the Basil Samuel Trust, the Michael Bishop Foundation, Peter and Sally Cadbury, Paula Madden, Stewart Rosenblum, Kate de Rothschild, Adrian Sassoon, Stephen Weber and Christopher and Sophie North. Scholarships enable us to provide places for all suitable applicants, regardless of their financial circumstances, and without them the course would lose its range of international participants and thereby much additional knowledge and opinion. Thank you to all.

The course was admirably administered by Sara Heaton, whose attention to detail was much appreciated.

In 2020 Royal Collection Studies will take place from 6 – 15 September.

James Hughes-Hallett CMG 1949-2019

All of us at The Attingham Trust are deeply saddened by the recent death in October of James Hughes-Hallett, a trustee and our Vice-Chairman. Following a distinguished international business career James, with a keen interest in the arts and education (he was former Chairman of the Courtauld Institute), was introduced to Attingham by Giles Waterfield and immediately became engaged in our activities. He attended Royal Collection Studies in 2015, then directed by Giles, and contributed enormously to the workings of the Trust with his sound advice and generous manner. He will be very sorely missed. AW

THE ATTINGHAM STUDY PROGRAMME

THE PALACES AND VILLAS OF ROME AND NAPLES

16 – 24 September 2019 • Dr Andrew Moore, Director; Rita Grudziński, Administrative Director

I can safely say that this has been the most rewarding course I have ever taken, and it's one which will continue to inform both my professional work and my personal interests in the years to come.

Sarah Vowles, Curator of Italian and French Prints and Drawings, British Museum

Conceived from the perspective of travellers who visited Italy to experience Rome and Naples during the period c.1650-1950, this intensive programme benefited from the experience of the 2017 Rome and Naples Study Programme. Members quickly gelled as a warm collegiate group from the first evening at the British School at Rome, where we viewed a special display of rare books, maps and prints to set the scene for another Attingham Grand Tour.

The course members, all experts in their fields, contributed to a rich experience of information exchange. A total of 32 multi-talented members included 11 museum curators, 2 Board members, 3 businessmen/collectors, 1 architect, 2 art dealers and auctioneers, 2 former directors, 1 art advisor, 2 PhD candidates, 5 historians, 2 landscape historians and 1 archivist. In all nine countries were represented: Czech Republic, Estonia, Hungary, Italy, The Netherlands, Russia, Sweden, UK and USA. Several full and partial scholarships were awarded, including among others those provided with the generous support of the Monument Trust, Caroline Rimell, Sir Nicholas and Judith Goodison, American Friends of Attingham and David Wilton. A number of institutions also supported their candidates.

Site visits began at the Capitoline Museums, including both the Palazzo dei Conservatori and Palazzo Nuovo, home to the papal collections and the site considered the first museum in

the world. This was followed by a visit to the private and uniquely atmospheric Villa Albani Torlonia, home to the antiquities of Cardinal Alessandro Albani, who appointed Winckelmann as his librarian and advisor. The next day we travelled



Discussing the Capitoline Wolf, Palazzo Conservatori, Rome

to Tivoli, to view Hadrian's Villa and Villa d'Este to witness the development of the Roman villa, taking in the view of the much-painted Falls set within the landscape park of Villa Gregoriana.

The Programme continued with two packed days, visiting a series of the most magnificent private palaces in Rome: the quintessential Palazzo Colonna; Villa Boncompagni Ludovisi where our host and guide, Princess Rita Boncompagni Ludovisi, showed us the celebrated frescoes by Guercino and Caravaggio; the rarely visited Palazzo Pallavicini-Rospigliosi with its celebrated Casino ceiling fresco by Guido Reni, *Apollo in his chariot*; the Palazzo Spada and finally the Palazzo Doria Pamphilj. At the generous invitation of Prince Jonathan Doria Pamphilj we enjoyed an inspiring recital in his private apartment. Guest soprano Nadine Benjamin and her

accompanist Jan Rautio provided a programme of songs and arias as a reminder of the original performative function of evenings by invitation within palatial surroundings.

Outside Naples, the Programme began with a visit to the Reggia di Caserta, built by the Bourbon kings. By special invitation we enjoyed a *tour de force* visit to Vanvitelli's spectacular theatre and a whistle-stop tour of the grand fountains and gardens. In Naples a walking tour of the historic city took in Pio Monte della Misericordia, home to Caravaggio's *Seven Works of Mercy*, where we learned

of the continuing charitable work of the institution, followed by the Museo Civico Gaetano Filangieri, the Treasury Chapel and Museum of Saint Gennaro and the National Archaeological Museum.

A full day outside Naples took in Herculaneum and considered the impact of its discovery upon the development of Portici. In the afternoon we studied the Reggia di Portici, with its botanical gardens, and Villa Campolieto. Our last evening was at Villa Leonetti, thanks to the invitation of Gianpaolo Leonetti and his family. A final visit to view the Farnese collections at the Museo di Capodimonte provided one last surprise: a spectacular exhibition of objects from the stores, providing one last insight into this extraordinary city.

In 2020, the Study Programme on 'The Historic House in Ireland' will take place from 3 – 11 June.

THE LONDON HOUSE COURSE

1 – 7 October 2019 • David Adshead, Director

This year's London House Course miraculously dodged the torrential rain that Hurricane Lorenzo unleashed on the city. As in previous years the programme progressed chronologically from a study of London's fragmentary Medieval and Early-Modern architecture, through the fundamental changes in urban planning and fabric that followed the Restoration, Great Fire and destruction of Whitehall Palace, to the speculative estate developments of the eighteenth and nineteenth centuries. More recent houses and housing, both public and private and reflective of different social and economic circumstances, were explored in

the East (the City, Spitalfields and Mile End), West (St. James's and Holland Park), and North (Camden and Hampstead), by means of contextualising lectures, walking tours, and visits, while a study of architectural drawings relating to the development of the London House, drawn from the rich collections of the Royal Institute of British Architects (RIBA), Victoria and Albert Museum (V&A) and Sir John Soane's Museum (SJS) served to top and tail the course.

We were welcomed with great generosity and hospitality by both private owners and institutions, enjoyed expert lectures and guided tours from historians, curators and

residents of London, and benefitted from the inspiring contributions of an architect and an artist. In addition to all the individuals who enriched the week, we thank: the Charterhouse, Georgian Group, Historic Royal Palaces, Lambeth Palace, Paul Mellon Centre for Studies in British Art, RIBA, SJS, Survey of London, and V&A. Rebecca Parker, the course administrator, and I would also like to thank the course members drawn from around the world, for their enthusiastic contribution to our week long odyssey through London's history and her damp streets.

The London House Course will run again in 2021

COURSE MEMBERS

• NATALIA ABRAMOVA

Head of European Metalwork Department The Moscow Kremlin Museums, Russia

• ROBERT ADAMS

Principal, Owner, Robert Bentley Adams & Associates, PC, USA

• VICTORIA BELLAMY

Heritage Consultant Alan Baxter Ltd, UK

• CORNELIS VAN DER BAS

Curator, Museum Huis Doorn, The Netherlands

• MAUREEN CASSIDY-GEIGER

Curator, Triam Partners, USA

• ADAM ERBY

Associate Curator, George Washington's Mount Vernon, USA

• JERRY FOUST

Historic Site Director, Dumbarton House/ NSCDA, USA

• MARY GLERUM

Volunteer, Art Institute of Chicago, USA

• SUNNI GOODSON

Historic Buildings Consultant, Fitzgerald Kavanagh & Partners Architects, Ireland

• BILL HOBBS

Former Managing Partner Carousel Capital Partners, USA

• RICHARD MCLOUGHLIN

Director, Senior Conservation Architect Lotts Architecture and Urbanism Ltd, Ireland

• KATE MENCONERI

Curator, Director of Exhibitions and Collections Thomas Cole National Historic Site, USA

• CHARLES MITCHEM-DIAGO

Senior Design Manager Interior Architects (IA), USA

• JAN MOONEY

Adjunct Lecturer, Duke University in Durham, NC; Bellevue University in Bellevue, NE, USA

• LISA MOORE

Mount Vernon Ladies' Association, USA

• SARAH MURPHY

Manager Interpretation and Collections, National Trust for Western Australia

• CRISTIANA PLEDGER

Principal, Pledger Architect, PLLC, USA

• MICHAEL QUEALE

Senior Heritage Conservation Architect Heritage South Australia, Australia

• MATHILDE RONDOUIN-BERGER

Journalist for *Art Exhibition and Art Historian*, *Le Petit Journal* and ISC Paris Business School, Hong Kong

• JAMES RUSSELLLO

Landmarks Preservationist, The City of New York Landmarks Preservation Commission, USA

• AGNIESZKA SADRAEI

Historic Buildings Curator (Tower of London) Historic Royal Palaces, UK

• JANA SCHUSTER

PhD Candidate in Architectural History, Faculty of Architecture and History of Art, University of Cambridge, UK

• JAY ROBERT STIEFEL

Historian and Author, USA

• CAROLINE TONNA

Museum Curator, Palazzo Falson Historic House Museum, Malta

• KARINE TSOUJIS

Curator, Gardiner Museum, Toronto, Canada

• RORY TYLER

Educator, The Frick Collection, NY, USA

• MIN-ZHENG VENEAU

Director, MV Art Advisory, Hong Kong

• JEFFREY WEAVER

Associate Curator, Sculpture and Decorative Arts, J. Paul Getty Museum, CA, USA

THE ATTINGHAM SOCIETY

Annabel Westman • Executive Director

The year started with a very successful and well-attended Annual Reunion. Most generously sponsored by Christie's to whom we give very grateful thanks, the evening included a talk by Jeremy Musson based on his recent

publication, *The Country House Past, Present and Future* co-authored with Sir David Cannadine. Other activities included a second chance to see the Queen's Diamond Jubilee Galleries at Westminster Abbey thanks to

Susan Jenkins; a day at Chatsworth to see *The Dog* exhibition with its curator, Tessa Wild and the Duchess of Devonshire and an early morning visit to Masterpiece introduced by the Chairman, Philip Hewatt-Jaboor. Thanks to everyone involved.

DONORS AND GRANTS

Annabel Westman • Executive Director

The demand for scholarships has been high this year, particularly for the Summer School and Study Programme, but I am pleased to say that we just about managed to ensure that no eligible applicant was prevented from attending for financial reasons. With costs rising, mainly as a result of increased

accommodation, transport and house entry fees, the situation is getting tougher every year and we need to look to raising more funds so that we can continue to meet the demand. To this end we are forever grateful to the individuals and charitable trusts for their continued support as well as the institutions

who help to fund their employees. I would also say a very special thank you to those who contributed to the Attingham alumni appeal earlier this year, which resulted in an increase in standing orders and annual donations to enable us to award a more effective annual Attingham Society scholarship.

SUMMER SCHOOL

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Bonhams 1793
Sybil Bruel Scholarship (USA)
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The Decorative Arts Trust (USA)
Deutsches Forum für Kunstgeschichte Paris (France)
English Heritage
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Harewood House
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Historic Houses
Historic Royal Palaces
Vereniging Hendrick de Keyser (The Netherlands)
David M. Maxfield (USA)
Metropolitan Museum of Art David Wilton Scholarship (USA)
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The Monument Trust
National Trust for England, Wales and Northern Ireland
National Trust for Scotland
The National Society of The Colonial Dames of America (USA)
New York Community Trust, Edward Maverick Fund (USA)

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Sansovino Scholarship
Schloss Waldegg (Switzerland)
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ROYAL COLLECTION STUDIES

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Historic Royal Palaces
Paula Madden (USA)
Mount Stuart Trust
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Stewart G. Rosenblum (USA)
Kate de Rothschild
Royal Castle in Warsaw (Poland)
Royal Collections of The Netherlands
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Adrian Sassoon
Sotheby's (UK)
Victoria and Albert Museum
Stephen Weber

STUDY PROGRAMME

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Attingham Society
British Museum
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Caroline Rimell
David Wilton (USA)
English Heritage
Fondo Ambiente Italiano (Italy)
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Hazel Wood
Helen Lowenthal Scholarship (USA)
Holkham Estate
J. Stewart Johnson Scholarship (USA)
Sir Nicholas and Lady Goodison
The Monument Trust
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The National Heritage Institute (Czech Republic)
National Trust for England, Wales and Northern Ireland
The State Hermitage Museum (Russia)

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The Attingham Trust
Copland Foundation (Australia)
Fitzgerald Kavanagh & Partners (Ireland)
Gerry Charitable Trust (USA)
Historic Royal Palaces
The Moscow Kremlin Museums (Russia)
David L Reese Scholarship (USA)

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THE ATTINGHAM SUMMER SCHOOL MEMBERS 2019

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Director of the Museum and Meeting Centre Schloss Waldegg, Solothurn, Switzerland
- **EMMA ATWOOD**
Assistant Professor of English Literature, University of Montevallo, AL, USA
- **FRAN BAKER**
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- **EMILY BANAS**
Assistant Curator, Decorative Arts and Design, RISD Museum, RI, USA
- **WILLIAM BATES**
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- **SARAH BEATTIE**
Curator, Ayrshire & Arran/Dumfries & Galloway, National Trust for Scotland, Maybole, UK
- **KATHRYN BEDFORD**
Curator of Collections and Interiors (Kent and the South Coast), English Heritage, Dover, UK
- **OSCAR BEISERT**
Director, Keeping Society of Philadelphia, PA, USA
- **AISTE BIMBIRYĖ-MAKKEVIČIENĖ**
Curator and museum tour guide, Kazys Varnelis House-Museum, Vilnius, Lithuania
- **JOSEPHINE BLOODGOOD**
Director of Curatorial & Preservation Affairs, Historic Huguenot Street, NY, USA
- **LINE BREGNHØI**
Conservator, National Museum of Denmark, Copenhagen, Denmark
- **LAUREN BRINCAT**
Curator, Preservation Long Island, NY, USA
- **REBECCA BURTON**
Assistant Curator and Archivist, Harewood House Trust, Leeds, UK
- **VALENTIJN CARBO**
Architectural Historian / Conservator, Vereniging Hendrick de Keyser, Hilversum, The Netherlands
- **STACI CATRON**
Cherokee Garden Library Director, Atlanta History Center, GA, USA
- **RAINA CHAO**
Associate Objects Conservator, Saint Louis Art Museum, MO, USA
- **LAUREN DRAPALA**
Ph.D. Student, Bard Graduate Center, NY, USA
- **JÖRG EBELING**
Research Department Director, Deutsches Forum für Kunstgeschichte / Centre allemand d'histoire de l'art, Paris, France
- **AUDREY FARRELL**
Conservation architect, The Office of Public Works, Dublin, Ireland
- **ANNA FERRARI**
Project Curator, Victoria & Albert Museum, London, UK
- **SHANNON FRASER**
Curator, Northern Ireland, National Trust, Saintfield, UK
- **HEATHER GOERS**
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Specialist in European Ceramics, Bonhams 1793, London, UK
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