



THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

ISSUE
20

ANNUAL REVIEW

2022

CHAIRMAN'S FOREWORD

Timothy Cooke OBE

I am glad to report that Attingham is in fine fettle and the team is looking forward with confidence and enthusiasm to the next twelve months, after a year in which we were finally able to return to running in-person courses. It is fair to say, however, that 2022 was a year that differed from expectations. We knew from the outset that it would be busy, with an unprecedented number of courses due to take place, but with the Summer School and Study Programme to Ireland impacted by covid and Royal Collection Studies coinciding with the death of HM The Queen, 2022 has been a year of significant challenge. I would like to thank our Executive Director, Helen Jacobsen, and the Attingham team for the ways in which they responded to these different situations and for their flair and imagination in finding solutions. Feedback from those who came on our courses has been overwhelmingly positive and reflects the grace with which everyone who experienced disruption has dealt with the disappointment. On assuming the Chair, I had recognised early on that Attingham inspires lasting affection and over the last 12 months I have seen what that means in practice and

am very grateful to the alumni who responded so warmly in their support of the courses.

It is a particular pleasure for me to record that Adrian Sassoon has accepted an invitation to become a trustee and we are already benefiting from his experience and perspectives. During the year we sadly lost a long-standing patron, the renowned architectural historian John Harris, who died aged 90. A tribute to him is included within this review. I am delighted to report that the Marquess of Cholmondeley, whom many of you may know from wonderful visits to Houghton Hall, has agreed to join us as a patron.

In May this year, Sir John Lewis stepped down as a trustee. John has been involved with Attingham for over thirty years and we have benefited enormously from his knowledge, judgement and sound advice, both during his time as Chairman and as a long-term supporter. We are particularly pleased that he accepted our invitation to become Honorary President of The Attingham Trust. I would like to take this opportunity to thank him for his unequalled contribution to the charity and his generous support over the decades.

COMMENTARY

Helen Jacobsen • Executive Director

It is perhaps appropriate that during Attingham's 70th anniversary year we ran an unprecedented six courses. After two years of Covid postponements, the excitement of being back doing in-person, in-situ study was palpable from the very first day of the Libraries Course in April. Since then, over 160 professionals from the heritage sector around the world have experienced an Attingham course and a further 90 delegates attended our international conference on the Horse and the Country House in November, with many more participating online. None of this increased activity would have been possible without the passion and enthusiasm of the Attingham Course Directors and Coordinators, and our tiny central team, all of whom rose to the challenges of such a busy year – challenges which were heightened by the presence of covid on some courses and the death of HM The Queen during Royal Collection Studies. But it is undoubtedly thanks to the strength of the Attingham network, and the zeal displayed by all course participants, that we can look back on a successful year and we would like to thank all of you, and our lecturers and hosts, for your enthusiasm and support.

Apart from marking our notable anniversary with the 70th birthday party that Annabel writes about elsewhere in this review, we were also delighted to welcome one of our patrons, Professor Sir David Cannadine, who delivered a special Anniversary Lecture. As ever, he was not scared to pose challenges for us all but underlined the exciting breadth and depth of current historic house studies around the world. This is apparent to us at Attingham as we continue to refine our programmes and to welcome participants from the UK, Europe, the US, Asia, Australia and this year, for the first time, the Middle East. This international reach surely augurs well for the future and for another 70 years of Attingham study.

As financial pressures continue to worsen and budgets tighten, we are more than ever grateful to the generosity of our donors, which has enabled so many people to attend Attingham courses this year. Their vision and encouragement, and their very real interest in developing the careers and expertise of curators, museum professionals, conservators and heritage managers, is exceptional in the current climate, and is absolutely vital to the on-going scholarship programme that lies at the core of Attingham. We thank you all.

THE ATTINGHAM ALUMNI SOCIETY

Annabel Westman • Director Emeritus

Attingham marked its 70th year with a festive party in March, well-attended by trustees, patrons, house owners and many alumni from across the years. It was generously supported by an anonymous donor and by Bonhams, where the event took place at the Bond Street premises, enabling all proceeds from the ticket sales to fund a 70th Anniversary Scholarship. With champagne and canapés circulating, images of year groups of Attingham courses from 1952 were beamed onto the wall in a continuous

loop and I gave a short speech to mark over 40 years of my involvement with the Trust, stressing the importance of scholarships which have allowed so many members to participate.

Later in the year, a rare opportunity to visit Knowsley Hall in Merseyside, courtesy of the Earl and Countess of Derby, was ably led by Dr Stephen Lloyd, Curator of the Derby Collection, to whom enormous thanks must be given for such a splendid and memorable day. The repeat of our regular annual morning visit

with breakfast to Masterpiece was again well-supported and we were particularly delighted that so many alumni applied for the new vetting mentee scheme exclusively conceived for Attingham members. The alumni week in Norfolk, organised in September and run by David Adshead and Tessa Wild, ably assisted by Lorna Gartside, is reported elsewhere in this review as is the very successful annual lecture given by Professor Sir David Cannadine, which successfully rounded up the 70th year in style.



The 70th Anniversary party at Bonhams

AMERICAN FRIENDS OF ATTINGHAM 2022

Beth Carver Wees • AFA President

Although unable to hold our popular Mid-Winter reunion in January due to the Omicron surge, a small but eager group of AFA alumni gathered instead for a tour of the Met's *Inspiring Walt Disney: The Animation of French Decorative Arts* with curator Wolf Burchard. Spring and summer, of course, brought the return of the Attingham Trust courses. Despite the lingering pandemic, feedback from U.S. attendees was unanimously positive, and at our Annual Meeting, held virtually in mid-October, we enjoyed excellent reports on the Libraries Course by Marie and Richard Oedel and on the Study Program in Ireland by George McNeely. A special highlight of

the year followed in early November, when Charles Courtenay, 19th Earl of Devon, spoke to an enthusiastic audience at the Explorers' Club in New York City—our first in-person Annual Fall Benefit Lecture since 2019. His fascinating presentation introduced those in the room as well as those watching virtually to his ancestral home, Powderham Castle, both its history and its current endeavors. It was a great success by all measures, thanks to the generosity of our sponsors and ticket-purchasers. Lord Devon also joined Sponsor-level ticket holders earlier in the day for a tour of *The Tudors* exhibition at the Met with curator and alumna Lizzie Cleland.

Mary Ellen Whitford (SS'18), who served brilliantly for the past five years as Administrator for the American Friends, announced that she would step down at the end of 2022, when she and her husband will welcome their second child. While we are heartbroken to lose her, we are delighted to welcome her successor, Erin Kuykendall (SS'11). Finally, as we embark once again on our year-end Annual Appeal, we look forward to the 2023 Mid-Winter reunion, which will return to Manhattan's Park Avenue Armory on January 20th, and to a domestic study trip currently being organized for May. Sending warm new year's wishes to you all from the American Friends of Attingham.



The Attingham Summer School at Birdsall



Royal Collection Studies at Cumberland Lodge



The Attingham Study Programme at Leixlip Castle

THE ATTINGHAM SUMMER SCHOOL 2022

Tessa Wild and David Adshead • Course Directors; Lorna Gartside • Coordinator

The 69th Summer School finally ran at the end of June this year - the majority of the 47 members had waited for two years to take up their place after postponements due to covid. Amongst them, they had a deep knowledge and diverse range of specialisms, from museum conservation to the history of collecting and 18th-century prints, and readily shared their expertise. Over the course of 18 days, based in turn in Sussex, Derbyshire and Co. Durham, we visited 30 properties and enjoyed the unrivalled knowledge and expertise of lecturers, tutors and property staff. Unfortunately, covid struck early on in the course and at one point almost half the group had been affected. We are extremely grateful to the patience and forbearance of those who were unwell and had to self-isolate, and to

the house owners who allowed us to continue the programme unchanged.

We were very fortunate to have a wide array of superb lecturers and tutors, and members particularly enjoyed Adriano Aymonino talking about Robert Adam and the birth of the 'True Style of Antique Decoration', Jeremy Musson on country house ownership, Richard Ireland's magnificent introduction to plasterwork and James Walvin's thought-provoking lecture on slavery and the country house. Amongst the properties visited, Wentworth Woodhouse struck an especially strong chord amongst participants, prompting lively debate and on-going discussion around the size of the project and the community involvement. The final leg of the Summer School saw us visit houses and landscapes in Yorkshire and

Co. Durham, including Harewood House, Newby Hall, Hovingham Hall, Markenfield Hall, Castle Howard and Birdsall House. We were delighted to have the opportunity to return to Raby Castle and learn more about the emergent plans for the re-presentation of the house and ambitious development project underway on the wider estate. As ever, we were warmly welcomed into a number of private houses and are very conscious of the generous hospitality we received.

This year we regretfully say goodbye to Lorna Gartside, our excellent course coordinator, who has expertly steered the Summer School through the logistical and organizational twists and turns of the last five years. Happily for us, Lorna will remain within the Attingham fold and is already working on arrangements for future courses.

• ALEXANDRA ANDERSON

Independent writer, NY, USA

• APARNA ANDHARE

Editor and independent art historian, Live History India, Mumbai, India

• MARIA ARESIN

Head of Prints and Drawings, Landesmuseum Mainz, Germany

• SUSANNA AVERY-QUASH

Senior Research Curator, The National Gallery, London, UK

• SARAH BABISTER

Senior Conservator, Museums Victoria, Melbourne, Australia

• JULIE BIDDLECOMBE-BROWN

Curator, Raby Castle, Darlington, UK

• CARTER BURNS

Executive Director, Historic Natchez Foundation, MS, USA

• LOUISE CALF

PhD Researcher, University of York, UK

• ELIZABETH CHAMBERS

Director of Exhibitions and Collections Management, George Washington's Mount Vernon, VA, USA

• DOMINIC CHENNEL

Cultural Heritage Curator, National Trust, Wales, UK

• LOUISE COOLING

Acting Curator of Collections and Interiors, Kenwood, London, UK

• MADELINE CORONA

Assistant Conservator, J. Paul Getty Museum, CA, USA

• ANDREA CRIVELLO

Exhibition Manager, Christie's, NY, USA

• SUSAN GREEN

Associate Curator of Special Collections, Archives and Research, Philbrook Museum of Art, OK, USA

• JANE GROUFSKY

Senior Collection Manager, Auckland War Memorial Museum Tāmaki Paenga Hira, Auckland, New Zealand

• EVA HAGE

Curator, Joure Museum, Joure, The Netherlands

• PEYTON HALL

Principal Architect, Historic Resources Group, CA, USA

• KATHERINE HARDWICK

Collections Coordinator, Holkham Hall, Norfolk, UK

• MARIAN HOCHEL

Assistant Professor, Institute of Historical Sciences, Opava, Czech Republic

• RANDOLPH HOOKS

Managing Director and Associate General Counsel (Retired), JPMorgan Chase, VA, USA

• CORBIN HORN

Director, Senior Specialist, Hindman Auctions, IL, USA

• SAMANTHA HOWARD

Curator of Arts, The Potteries Museum & Art Gallery, Stoke-on-Trent, UK

• CHRISTIAN KATSCHMANOWSKI

Curator, Staatliche Schlösser und Gärten, Baden-Württemberg, Germany

• BONNIE LAU

Director, Hon Ming Gallery, Hong Kong

• TATJANA LEBOFF

Curator, Bath Assembly Rooms, National Trust, UK

• LINDA MARSHALL

Executive Director, Nichols House Museum, MA, USA

• ALICE MARTIN

Head of the Devonshire Collection, Chatsworth, UK

• MEGAN MARTINELLI

Assistant Curator of Apparel, Jewelry and Accessories, Hillwood Estate Museum and Gardens, Washington DC, USA

• GEMMA MCELROY

Curatorial Assistant, The Frick Collection, NY, USA

• MARCIA MILLER

Chief, Office of Research, Survey, and Registration, Maryland Historical Trust, MD, USA

• SCOTT MILLER

Andrew W. Mellon Curatorial Fellow, Metropolitan Museum of Art, NY, USA

• MATTHEW MITCHELL

Assistant Professor of British History, Sewanee: The University of the South, TN, USA

• RICHARD OEDEL

Managing Partner, Fort Point Cabinetmakers, MA, USA

• SOON KAI POH

Post-graduate Fellow in Conservation as a Human Science, Bard Graduate Center, NY, USA

• MICHAEL SHRIVE

Assistant Curator, Waddesdon Manor (The Rothschild Foundation), Aylesbury, UK

• MATTHEW SKIC

Curator of Exhibitions, Museum of the American Revolution, NJ, USA

• ERIC STALHEIM

Architect, Kil Architecture & Planning, IA, USA

• SARAH STROUD CLARKE

Director of Museum of Affairs, Drayton Hall Preservation Trust, SC, USA

• AMBER TURNER

Curator, Applied Art, Bristol Museum & Art Gallery, UK

• LEIF WALLIN

Curator, Nordiska Museet, Stockholm, Sweden

• KATIE WATKINS

Director of Education, Wilton House Museum, VA, USA

• ERIN WILSON

Assistant Curator, Museum of Fine Arts, FL, USA

• SILEAS WOOD

Curator, Works of Art, Parliamentary Art Collection, London, UK

• MATTHEW WOOLLVEN

Conservation Architect, Houses of Parliament, London, UK

• NATALIE WRIGHT

PhD Student, Design History, University of Wisconsin, WI, USA

• DEVON ZIMMERMAN

Guest Curator and Senior Research Cataloger, Smithsonian Museum of Design, NY, USA

ROYAL COLLECTION STUDIES

Helen Jacobsen • Director; Sara Heaton • Coordinator

Royal Collection Studies, Attingham's Annual collaboration with The Royal Collection Trust, was started in 1996 with the permission of Her Late Majesty, Queen Elizabeth II. It was thus with particular poignancy and great sadness that we all learnt of her death during this year's course. Fittingly, we had been visiting the Queen's Chapel in St James's, named after Queen Henrietta Maria for whom it was built, when the news first broke of Queen Elizabeth's sudden downturn and she died shortly afterwards.

This year's cohort comprised 30 participants, including curators, museum directors, architects, conservators, academics and auction house specialists, and it did not take long before there was a real sense of camaraderie. There were differing areas of expertise and an especially strong year of picture experts, which made for some great learning experiences. Members came from the UK, the US, Australia, The Netherlands, Britain, France, Oman, India, Spain, Portugal, Finland, New Zealand, Belgium and Denmark; our group discussions were enriching.

Stimulating visits were made to royal palaces, both occupied and unoccupied, setting the scene for the development of the royal art collections over the years. This was explored through fascinating sessions on aspects of the collection, from paintings to Fabergé and from diplomatic gifts to the Crown Jewels. Outstanding examples of drawings, books, silver, manuscripts, jewellery,



Tapestry Studio at Hampton Court

miniatures, furniture and paintings were studied. We benefitted from the enormous expertise of curators and experts from The Royal Collection Trust, Historic Royal Palaces and independent scholars.

Once again, we are indebted to Tim Knox and his team who provided such generous access to the treasures they care for alongside expert guidance and interpretation. Once the period of royal mourning started, we were able to put together a revised second half to the

programme thanks to the tremendous goodwill and cooperation of past and current Attingham attendees and, especially, the staff at Historic Royal Palaces and the National Trust. Perhaps the most memorable visit of the entire course was our attendance at a Requiem Mass at The Chapel Royal at Hampton Court on the morning after the Queen died. Nothing could have brought the majesty of the British monarchy, or its artistic impact across the centuries, to life more effectively or intensely.

• GERRY ALABONE

Senior Conservator, Furniture and Frames, National Trust, UK

• DR CARLA D'ARISTA

Independent scholar, CT, USA

• NOORA AL BALUSHI

Head of Exhibitions, National Museum of Muscat, Oman

• ELINE VAN DEN BERG

Curator of Asian Ceramics, The Princessehof National Museum of Ceramics, Leeuwarden, The Netherlands

• DR EMILY BURNS

Curator, Watts Gallery-Artists' Village, Surrey, UK

• DR EMILY CASEY

Hall Assistant Professor of American Art and Culture, Kress Foundation Department of Art, University of Kansas, KS, USA

• CRISTINA CORREIA

Ceramics Curator, Ajuda Palace, Lisbon, Portugal

• DR VANESA DE CRUZ MEDINA

Senior Researcher, University of Castille-La Mancha, Toledo, Spain

• TOM DRYSDALE

Archivist & Curator of Architectural Drawings, Historic Royal Palaces, Surrey, UK

• ALICE DUGDALE

Private Curator, Nottinghamshire, UK

• DR JANE EADE

Curator, National Trust, UK

• ADAM ERBY

Curator of fine and decorative arts, George Washington's Mount Vernon, VA, USA

• HANNE FAURBY

Former project curator, Fabergé Exhibition, Victoria & Albert Museum, London, UK

• PAUL GALLOIS

Head of European Furniture, Christie's, London, UK

• DR DAVIDE GASPAROTTO

Senior Curator of Paintings, J. Paul Getty Museum, CA, USA

• DR KETTY GOTTARDO

Martin Halusa Curator of Drawings, The Courtauld Gallery, London, UK

• PROF. ERIN GRIFFEY

Associate Professor, Art History, University of Auckland, New Zealand

• PROF. DAVID HANSEN

Associate Professor, Australian National University, Canberra, Australia

• JÜRGEN HUBER

Senior Furniture Conservator, The Wallace Collection, London, UK

• DR LAURA LLEWELLYN

Associate Curator, Renaissance Painting, The National Gallery, London, UK

• DR BETH MILLER

Department Head, Interior Design, Mississippi State University, MS, USA

• ANURADHA NAIK

Architect, Historic building conservation, Hyderabad, India

• CHARLOTTE RULKENS

Researcher, VU University, Amsterdam, The Netherlands

• SUSANNA SERLACHIUS

Private art foundation, Helsinki, Finland

• CLEMENTINE SINCLAIR

Old Master Pictures, Christie's, London, UK

• DR ALICE STRICKLAND

Curator, National Trust, UK

• DR REBECCA TILLES

Art Historian, European Decorative Arts, London and Paris

• DR PIETER VLAARDINGERBROEK

Architectural Historian, IJsselstein, The Netherlands

• DR BERT WATTEEUW

Director, Rubenshuis, Antwerp, Belgium

• NAT WILLIAMS

Freelance curator and writer, Googong, NSW, Australia



French Eighteenth-Century Studies at the Wallace Collection



From College Library to Country House outside the Pepys Library



The Norfolk House Course at Raynham Hall

THE ATTINGHAM STUDY PROGRAMME

Elizabeth Jamieson • Director; Rita Grudziń • Coordinator

The 2022 Attingham Study Programme was held in the Republic of Ireland and included visits to 25 properties in and around Dublin and Cork. The historic house in Ireland was the focus for all the visits, lectures and on-site seminars. The course was attended by a very strong group of 30 participants, including representatives from USA, England, Ireland, France, Australia, New Zealand, Croatia, The Netherlands and Hong Kong.

The programme included houses not normally or indeed never (Myrtle Grove) open to the public as well as focusing on some of the larger historic houses in Southern Ireland, such as Castletown, Curraghmore and Bantry. As we experienced each house in situ, the members examined how distinct models of ownership created contrasting experiences in their approach to display and presentation. This, together with our more traditional emphasis on the intensive study of architecture, landscapes and collections,

made for a stimulating week. Course members heard from a diverse group of guest speakers on a range of topics encompassing architecture, the domestic interior, colonialism and patronage, and the Irishness of the Irish Country House.

There were seven formal lectures in the ten days. Each of our visiting lecturers stayed on after their talk, enabling lengthier discussions and more relaxed conversation; the majority accompanying us on visits and contributing at the properties. We were joined by 36 experts at our on-site visits, notably senior staff from the Office for Public Works, Maynooth University, the Irish Heritage Trust and the Irish Georgian Society, as well as numerous house owners and university academics.

As with the Summer School, the group was hit by covid, which made for a disruptive period while those affected were excluded temporarily until they tested negative. We are grateful for the forbearance and fortitude with which

participants took this disappointment. We are also very grateful to our hosts around Ireland who were insistent that we continued our visits as planned.

The programme was facilitated and enriched by the generous support and expertise shared by the many scholars, curators and academics who joined us. Our warm thanks are particularly due to Professor Terry Dooley, director of the Centre for the Study of Historic Irish Houses and Estates, who facilitated unrivalled access to both the University and Carton House while we were in Dublin. Special mention should also go to Mary Heffernan who gave us unrivalled access to her staff and OPW properties. Her contribution to the success of the course cannot be overestimated. Finally, Donough Cahill of the Irish Georgian Society was a very generous host, helping us to connect with alumni in Ireland and welcoming us to the Society's premises for a warm and jovial reunion.

• JOANNE BANNON

Collections Registrar and Exhibitions Coordinator, Office of Public Works, Dublin, Ireland

• PROF. JOSIP BELAMARIĆ

Senior Research Adviser, Institute of Art History, Split, Croatia

• DR KERRY BRISTOL

Senior Lecturer, School of Fine Art, History of Art and Cultural Studies, University of Leeds, UK

• ERROL CLARK

Chairman, International Capital Corporation, Wellington, New Zealand

• AMY COES

Arts Consultant/American Furniture Historian, PA, USA

• JAMIE CREDLE

Director, Davenport House Museum, GA, USA

• DR MATHIEU DELDICQUE

Curator, Musée Condé –Domaine de Chantilly, Paris, France

• JEREMY GARFIELD-DAVIES

Director, Duxbury Advisory Ltd, London, UK

• MARY GLERUM

Volunteer, Art Institute of Chicago, IL, USA

• IAN GOW

Chief Curator Emeritus, National Trust for Scotland, UK

• RANDOLPH HOOKS

Former Managing Director and Associate General Counsel, JPMorgan Chase & Co., NY, USA

• RACHEL KENNEDY

Lead Architectural Historian and Historic Preservation Planner, Midwest Cultural-Historic Team, KY, USA

• KRISTIN KLIGERMAN

Architect and Consultant, Ike Kligerman Barkley, NY, USA

• DR PATRICK LEE LUCAS

Associate Professor, School of Interiors, University of Kentucky, KY, USA

• GEORGE MCNEELY

Architectural Historian and Author, PA, USA

• SARAH MURPHY

Manager Interpretation and Collections, National Trust of Western Australia, WA, Australia

• ASHLEIGH MURRAY

Conservation Officer, Cork City Council, Ireland

• NANCY NORWOOD

Curator of European Art, Memorial Art Gallery of the University of Rochester, NY, USA

• SHEILA O'CONNELL

Hon. Editor, London Topographical Society, London, UK

• DANIELLE OKE

Lead Designer and Owner, Danielle Oke Interiors, GA, USA

• SHÓNA O'KEEFFE

Historic Buildings Conservation Consultant, David Slattery Conservation Architects Ltd, Ireland

• DR SUSAN J. RAWLES

Elizabeth Locke Associate Curator of American Decorative Arts, Virginia Museum of Fine Arts, VA, USA

• GLENN SNYDER

Project Manager, Lighthouse Architecture, PA, USA

• ANNE MARIE TEN CATE

Advisor in Restoration of Historic Buildings, Ten Cate, bouwhistorie en restauratie Haarlem, The Netherlands

• MIN-ZHENG VENEAU

Director, MV Art Advisory, Hong Kong

• DR BARBARA VUJANOVIĆ

Senior Curator, Ivan Meštrović Museums – Meštrović Atelier, Zagreb, Croatia

• NANCY DE WAART

Trustee, Tampa Museum of Art, FL, USA

• CLARISSA WARD

19th Century Editor, BIFMO, Furniture History Society, London, UK

• LINDA WELD

Interim Director, Graduate Program in Architecture, Wentworth Institute of Technology, MA, USA

• EILEEN WICKHAM

Student, Culture and Heritage Studies, Institute of Technology, Co. Wexford, Ireland

FROM COLLEGE LIBRARY TO COUNTRY HOUSE

Andrew Moore • Director, Rita Grudzień • Coordinator

Based in Cambridge, this in-depth study of historic libraries hit many 'firsts'. The first course to focus on book history in relation to the development of the country house, it was also the first Attingham course to be held in two and a half years, a small celebration of the beginning of the end of the global pandemic. The twenty-two course members quickly gelled as a group, and a mix of specialisms reflected

the interests of the course: seven curators, four librarians, two archivists, two publishers, two dealer-collectors, two academics, a book binder, a furniture designer and maker and a music specialist. Visits were made to important college libraries, including the Old Libraries of St John's and Queens', Trinity's Wren Library, the Pepys Library, the Parker Library at Corpus Christi, the Founder's Library at the Fitzwilliam

Museum and the historic book collections in the University Library. The five-day schedule also included libraries at Houghton, Holkham and Wimpole Hall. House owners, College librarians and lecturers shared a rich and inspiring depth of knowledge and feedback has been gratifyingly positive, demonstrating the impact and relevance of the course's content to current thinking in relation to country house studies.

• **TAD BOEHMER**

Curator of Rare Books, Special Collections, Michigan State University Libraries, MI, USA

• **ANIKO BOJTOS**

Art Historian and Acquisitions Librarian, Hungarian University of Fine Arts Library, Archives and Art Collections, Budapest, Hungary

• **BRIDGET COLMAN**

Curator and Project Manager, PEN America Centenary Exhibition, NY, USA

• **BARBARA W. FILE**

Volunteer Archivist, Department of Medieval Art, Metropolitan Museum of Art, NY, USA

• **DR SHANNON FRASER**

Cultural Heritage Curator, National Trust, Northern Ireland

• **CHARLIE GARNETT**

Director/Owner, Arthur & Company (HK) Ltd, Paris, France

• **MATTHEW GENGLER**

Access Services and Reference Librarian, Cleveland Museum of Art, OH, USA

• **SUSANNA HILLHOUSE**

Head of Collections, National Trust for Scotland, Edinburgh, UK

• **LUKE KELLY**

Graduate Student, University of Alabama, AL, USA

• **VIV LAWES**

Course Leader, City & Guilds of London Art School, UK

• **SYLVAIN LEVY ALBAN**

Private Antiques Dealer, Paris, France

• **SYLVIA MARTIN**

Managing Director/Researcher, Library Supply International, UK

• **JOHN DAVID MYLES**

Attorney and author, KY, USA

• **DR CHARLOTTE NEWMAN**

Senior Collections and House Manager, Lanhydrock House, National Trust, Cornwall, UK

• **MARIE OEDEL**

Book conservator, William Morris Hunt Memorial Library, MFA Boston, MA, USA

• **RICHARD OEDEL**

Furniture Designer and Maker, Fort Point Cabinetmakers, MA, USA

• **LESLIE K. OVERSTREET**

Curator of Natural-History Rare Books, Smithsonian Libraries and Archives, Washington DC, USA

• **VICTORIA POULTON**

Deputy Curator, Woburn Abbey and Gardens, UK

• **PHILIP REESER**

Senior editor, Rizzoli International Publications, NY, USA

• **J.E. MOLLY SEEGER**

Director of The Arthur H. Aufses, Jr., MD Archives and Mount Sinai Records Management Program, NY, USA

• **ENDRINA TAY**

Fiske and Marie Kimball Librarian, Jefferson Library, VA, USA

• **MARTIN WILLIAMS**

Trustee and Hon. Treasurer of the Furniture History Society, UK



Houghton Hall

FRENCH EIGHTEENTH-CENTURY STUDIES

Helen Jacobsen • Director; Rebecca Parker • Coordinator

After two years of postponements, the FES course proved to be worth the wait. The members attending were of the highest calibre, curators of decorative art mixing with academics and art market professionals in a thoroughly collaborative manner, resulting in highly informed discussions, interesting observations and a stimulating week of eighteenth-century studies.

We are very grateful to the hugely experienced lecturers who added immeasurably to the course content: sessions by Annabel Westman, Ros Savill and Carolyn Sargentson on textiles, porcelain and the *marchands merciers* were exceptional. The day spent at Waddesdon Manor with Mia Jackson and her fellow curators was a highlight of the week - particularly as we were able to go on a closed day which gave us greater access to the collections - and Mia's extensive knowledge and engaging teaching style helped stoke the enthusiasm of us all. A highly enjoyable visit to a private collection of French porcelain contained some delightful surprises and was most generously accompanied by a drinks reception. The course would not have been possible without the commitment of the Wallace Collection who hosted us for the week, and we would like to express our thanks to the Director and curatorial staff who so generously shared their collection with us and enriched our understanding of the French eighteenth century.



Waddesdon Manor

- **ALEXANDER DENCHER**

Assistant Curator of Furniture, The Rijksmuseum, The Netherlands

- **AMANDA DUNSMORE**

Senior Curator, International Decorative Arts & Antiquities, National Gallery of Victoria, Melbourne, Australia

- **MELISSA GAGEN**

Melissa Gagen LLC, NY, USA

- **AMY HENDERSON**

Independent Art Historian and Museum Consultant, Washington DC, USA

- **OLIVIER HURSTEL**

Responsable des collections anciennes, Musée des Arts décoratifs et du Design, Bordeaux, France

- **BARBARA HYDE**

Keeper of the May Patterson Goodrum House, Watson-Brown Foundation, Georgia, USA

- **SCOTT MACDONALD**

Head of Collections and Conservation, Buccleuch Living Trust, UK

- **ALYSE MULLER**

PhD Candidate, Columbia University, NY, USA

- **LESTER ORAM**

Curator, Cultural Heritage Manager, US State Department, London, UK

- **DR MIKI PELLONI**

Art and Antiques Dealer and Collector, London, UK

- **JAMES ROTHWELL**

Decorative Arts Curator, National Trust, UK

- **CLARA SERRA**

Textile and Furniture Curator, Calouste Gulbenkian Museum, Lisbon, Portugal

- **LAURA SMEETS**

Curator of European Ceramics, The Prinsessehof National Museum of Ceramics, Leeuwarden, The Netherlands

- **ANDERS SVENSSON**

Assistant Curator, Department of Collections, Nationalmuseum, Stockholm, Sweden

- **GABRIEL WICK, PHD**

Historian, Paris, France

- **FÉLIX ZORZO**

Curatorial Assistant, The Wallace Collection, London, UK

JOHN HARRIS (1930-2022)

David Adshead

John, the son of an upholsterer, grew up in suburban Cowley, West London. He left school aged thirteen and was apprenticed, against his wishes, as an upholsterer at Heals on the Tottenham Court Road. Fascinated by prehistoric flint axes, he spent increasingly extended breaks volunteering at the British Museum until Heals sacked him. A period of nomadism followed that saw him hitch-hike across the country, staying in Youth Hostels with the benefit of his dole money. His beloved Uncle Sid, also an upholsterer, took John under his wing and together they fished, walked the Downs, explored country house estates and attended auctions. John reckoned to have visited some 200 houses during this period, many in ruinous condition. It was a practice that he developed into the art of country house 'snooping' in which, if entry could not be secured by more conventional ways, his watchwords (later suggested by his snooping friend Gervase Jackson Stops as a possible armigerous motto) were 'up, over and in'.

In 1952, following National Service in Malaya, John studied briefly at the Ecole du Louvre in Paris. Returning to London, he worked for the antique dealer Geoffrey Houghton Brown, renting the basement of his house in Thurloe Square. James Lees-Milne, another tenant, lived on the top floor and John was soon introduced to a circle of interesting and influential people that included Cecil Beaton, Ronald Fleming, John Fowler and Felix Harbord. The historians Rupert Gunnis and Howard Colvin became important mentors and helped him to secure a post as an assistant librarian at the RIBA where he read voraciously and took a particular interest in the drawings collection, then little consulted and scattered in various parts of the building. John worked briefly for Nikolaus Pevsner on the *Buildings of England* series, and while he loved the freedom of the open road - driving around Lincolnshire on a moped with a fishing rod to hand - he found Pevsner's rigorous grid-square methodology maddening and constraining.

In 1962 John was appointed Curator of the RIBA Drawings



Teaching on the 2008 Summer School

Collection and under his direction it became one of the greatest architectural drawings collections in the world. He embarked on its cataloguing in 18 volumes – authoring those on *Inigo Jones and John Webb* (1972) and *Colin Campbell* (1973) himself – and established an exhibition gallery, the Heinz Gallery, for it at 21 Portman Square, a house designed by James Adam and built by James Wyatt in 1772. By the time of John's retirement in 1986 it had staged 64 exhibitions. With his deep and intimate knowledge of the country house, John was an obvious choice as a patron of The Attingham Trust, which he keenly accepted when approached. He lectured several times on the Summer School, most notably on the visits to Badminton, near Bath, a house he knew so well.

John was a prolific writer, particularly on English neo-Palladianism, and in addition to his catalogues and some 200 magazine and journal articles, he published a number of books, key amongst which were: *Sir William Chambers: Knight of the Polar Star* (1970); *Gardens of Delight, The Art of Thomas Robins* (1976); and *The Artist and the Country House* (1979, revised 1985). John was also a fervent campaigner, and having helped Marcus Binney and Peter Thornton to stage the V&A's landmark exhibition *The Destruction of the Country House: 1875-1975* (1974), which highlighted in a sensational way the plight of country houses, he became a founder member of SAVE Britain's Heritage in 1975.

John later published two collections of biographical essays: *No Voice from the Hall: Early Memories of a Country House Snooper* (1998) and *Echoing Voices: More Memories of a Country House Snooper* (2012). These memoirs, full of amusing escapades and pranks, revealed to a wider public the idea of architectural history as adventure. Those fortunate enough to attend the 60th anniversary conference of The Attingham Trust held in October 2012, will remember him regaling his escapades when interviewed by Tim Knox – a wonderful evocation of a full, inimitable life.

THE HORSE AND THE COUNTRY HOUSE: ART, POLITICS AND MOBILITY

Elizabeth Jamieson • Conference Director

Following on from the success of the 2018 Attingham Study Programme, *The Horse and the Country House*, course members had been keen for a continuing opportunity to share their interest and expertise as well as to extend their involvement with the subject. This two-day conference grew out of that desire, and with the involvement of an academic advisory committee (Attingham's Elizabeth Jamieson, Lydia Hamnett and Chris Garibaldi from the University of Cambridge, Michaela Giebelhausen of the Courtauld Institute, Tabitha Barber from Tate, Frances Bailey from the National Trust and Oliver Cox from the V&A), a call for papers was

issued and a wide-reaching programme of speakers was put together. From sporting art and memorabilia, riding dress and horse tack, carriage design and liveries, stables and stable servants, mobility and horseracing, the conference explored the ways in which the horse was central to the social, cultural, economic and political functions of the country house.

Delegates comprised Horse and the Country House alumni and their networks, young museum and academic professionals, museum curators, established professionals, historic house managers, conservators and practitioners. Amongst those

organisations new to Attingham were members of the British Sporting Art Trust, the Carriage Association of America, the Carriage Foundation, Beamish Open Air Museum and Hermès. In total, 90 delegates and speakers came from the Republic of Ireland, Australia, the USA, The Netherlands, France, Germany, Denmark and the UK and many more were able to follow the proceedings online.

We are extremely grateful to an anonymous donor, without whom the conference would not have taken place, and the Carriage Association of America, who funded the online streaming of the conference.

THE NORFOLK HOUSE COURSE

David Adshead and Tessa Wild • Directors; Lorna Gartside • Coordinator

This course was devised during the covid-19 pandemic to offer those able to travel following vaccination the opportunity to attend a short Attingham course on country houses in Norfolk in 2021. Unfortunately, the ongoing impact of covid meant that it was postponed until September 2022. Based in King's Lynn, we explored three great Neo-Palladian houses – Raynham Hall, Houghton Hall and Holkham Hall – and the equally fascinating Sheringham Park, Felbrigg Hall and Blickling Hall. Themes included the role of landowners in agricultural improvements, Grand Tour collections and the hand of the genius, William Kent. We benefitted from specialist seminars on furniture and textiles given by Sarah Medlam and Annabel Westman and on pictures by Andrew Moore. At Houghton members also enjoyed the opportunity to view recent contemporary works of art

commissioned by Lord Cholmondeley and at Holkham an excellent tour of the house by curator Katherine Hardwick (SS 2022) was followed by seminars on the library and archive, silver and sculpture collections. Lord and Lady Townshend were hugely hospitable and informative at Raynham, while at Sheringham Park, the 'favourite' work of Humphry Repton, Paul Doyle gave us a lively tour of the house and garden and detailed the considerable work he has undertaken since making it his family home. Other visits included an evening tour and supper at Wolterton Hall and an optional visit on the following Monday to Sir John Soane's Museum to study drawings of Norfolk houses held in the collection. We are grateful to all of our hosts for their warm hospitality, our various expert speakers and to Helen Dorey for arranging the Soane visit.



In the garden at Blickling Hall

• ALEXANDRA ANDERSON

Independent writer, NY, USA

• AMY BALLARD

Senior Historic Preservation Specialist
Emerita, Smithsonian Institution,
Washington DC, USA

• LISA SINGLETON BOUDIETTE

PhD Student, University of Buckingham, UK

• HELEN DOREY

Deputy Director and Inspector, Sir John Soane's Museum, London, UK

• JULIANA FALK

Simon Jude Chalcognie House, SC, USA

• ALAN FAUSEL

Executive Director, Museum of the Dog,
NY, USA

• BARBARA W. FILE

Volunteer Archivist, Department of
Medieval Art, Metropolitan Museum of Art,
NY, USA

• HEATHER GOERS

Senior Architectural Historian, Historic
Resources Group, CA, USA

• STEPHEN HAGUE

Associate Professor of Modern European
History, Rowan University, NJ, USA

• JAMES HARDY

James Hardy Design, NC, USA

• BARBARA HYDE

Board member of Drayton Hall
Preservation Trust, SC, USA

• ALEXANDRA KIRTLEY

The Montgomery-Garvan Curator of
American Decorative Arts, Philadelphia
Museum of Art, PA, USA

• SARAH MALLORY

Graduate Student, Harvard University, MA,
USA

• JOHN DAVID MYLES

Attorney and author, KY, USA

• SUSAN J. RAWLES

Elizabeth Locke Associate Curator of
American Decorative Arts, Virginia Museum
of Fine Arts, VA, USA

• ELIZABETH SCHEUER

Volunteer Docent, Cooper-Hewitt
Smithsonian National Design Museum,
NY, USA

• GLENN SNYDER

Architectural Designer, Lighthouse
Architecture, PA, USA

• ELSBETH VAN TETS

Member of the Advisory Board, Vereniging
Rembrandt, Amsterdam, The Netherlands

• MIN-ZHENG VENEAU

Director, MV Art Advisory, Hong Kong

• ANNE WOODHOUSE

Curator of Fine and Decorative Arts,
Emerita, Missouri Historical Society, MO,
USA

THE ATTINGHAM TRUST 2022

Trustees:

Timothy Cooke OBE (Chairman), Diana Berry, Sir Robert Hildyard,
Sarah Medlam, Adrian Sassoon, Rosalind Savill DBE, FBA, FSA

Patrons:

HM Ambassador to Washington, The Duke of Buccleuch and Queensberry KT, KBE,
FSA, FRSE, Dr. Thomas P. Campbell, Professor Sir David Cannadine FBA, FSA,
The Marquess of Cholmondeley KCVO, DL, Sir Timothy Clifford,
The Lord Crathorne KCVO, KSTJ, FSA, The Duke of Devonshire KCVO, CBE,
Judith Goodison FSA, The Marquis of Lansdowne LVO, DL, Rosemary Lomax-
Simpson, Sir Jonathan Marsden KCVO, FSA, Sir Hugh Roberts GCVO, FSA,
The Lord Rothschild OM, GBE, FBA, The Rt. Hon. the Lord Swire KCMG, PC

President:

Sir John Lewis OBE

Officers:

Chairman:
Executive Director:
Treasurer:
Assistant to Executive Director:
Directors (Summer School):
Director (Study Programme):
Director (Study Programme):
Director (Royal Collection Studies):
Director (French Eighteenth-
Century Studies):

Timothy Cooke OBE
Dr Helen Jacobsen
Ewa Manias
Rebecca Parker
David Adshead FSA, Tessa Wild
Elizabeth Jamieson
Dr Andrew Moore FSA
Dr Helen Jacobsen

Dr Helen Jacobsen

Advisory Council:

Errol Clark, Dr Ben Cowell OBE, Helen Dorey MBE, FSA (Chairman Scholarship
Committee), Tim Knox FSA, Rebecca Lyons, Dr Martin Postle FSA,
James Rothwell FSA, Beth Carver Wees (AFA President)

For further information about The Attingham Trust please refer to website www.attinghamtrust.org or contact Rebecca Parker: rebecca.parker@attinghamtrust.org.
For American members contact Erin Kuykendall: ekuykendall@americanfriendsofattingham.org

Registered office: The Attingham Trust, 70 Cowcross Street, London EC1M 6EJ

Registered as an Educational Charitable Trust No. 262819



THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS