



THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

ISSUE
16

ANNUAL REVIEW

2018

CHAIRMAN'S FOREWORD

John Lewis

The four Attingham courses run this year were in great demand, judging from the strength and number of applications received, which is all thanks to the dedication of the course directors and administrators. Their reports form the major part of this Review together with the list of donors without whom we would be unable to function so effectively. Huge thanks go to them and to all the Attingham team, particularly to Kate Morgan who stepped down this August after 22 years of loyal service as the Trust's Treasurer. Her dedication has been exemplary. I wish I could commend the department for Digital, Culture, Media & Sport, the organ of government that oversees our heritage, with the same degree of approbation. It is with some exasperation that one views the appointment of yet another Secretary of State – the fourth since 2016 – to head up this important department. However able the appointee, he or she has moved on before they have remotely understood

or even had the time to pay attention to the many problems of our country house owners, whether they be individuals or the National Trust. Furthermore, it makes it very difficult to engage with Government on matters that are of importance to these buildings and their collections. I refer, of course, not only to the lack of support from the National Museums but also to the unfair competition from them which public subsidy allows by way of free entry. Again, the imposition of VAT on repair work to historic buildings adds an additional burden to their strained budgets.

Although the above does not directly impact on Attingham and its studies, it is of concern to us because these houses and their collections make such a unique contribution to our history, culture and tourism. The failure of central Government makes the work of The Attingham Trust, and the partnerships it forms, evermore vital to the survival of our heritage.

AMERICAN FRIENDS OF ATTINGHAM

Sheila ffolliott • AFA President

The American Friends of Attingham, in addition to supporting the Attingham courses and raising funds, presents its own range of activities in the U.S. 2018 started with our traditional Midwinter Reunion, held at the time of the January Winter Antiques Show in New York. We were fortunate to hold it in one of the splendid late 19th-century rooms of the show's venue, the 7th Regiment Armory, on "Museum Night." As a result, we had a large attendance, some of whom joined in singing spoof songs whose lyrics were meaningful for those attending the Summer School when based at Attingham Park.

Our annual Study Trip featured a May visit to the Wilmington, Delaware area, arranged by Tom Savage (SS'80). Annabel Westman was able to join us, as she was engaged to speak at a Winterthur conference, and we all had a good time seeing some special buildings and collections. In June a

group visited Staten Island, which included tours of 19th- and 20th-century Snug Harbor, and the c.1680 Conference House on the site for the 1776 failed peace conference to end the American War of Independence, ahem. Also in June, Barbara Boehm, (SS'17) led an excellent tour of the exhibition, *Heavenly Bodies: Fashion and the Catholic Imagination*, at the Cloisters that she helped to curate.

Terence Dooley from Maynooth University delivered an engaging talk: *Alien or Native: The Irish Country House* for our Annual Fall Lecture this year and our Annual Meeting in October included a tour of the art in the stations of the 2nd Avenue subway led by Cheryl Hageman. Another Midwinter Reunion follows in January, with more events to come in spring including the Study Trip to Thomasville, Georgia, organized by Whitney White (SS'16). Please refer to the AFA website for more information. As always, we would love you to join us!

COMMENTARY

Judith Goodison

The Attingham Study Programme, (formerly Special Week and Study Week), was set up in the early 1980s by Attingham's founder, Helen Lowenthal, who never missed a trick. Attingham alumni used to be able to attend the last week of the Summer School, but with numbers becoming unwieldy, she devised another residential course – one that unlike the Summer School could be attended more than once.

It became a firm fixture, held every June or September, and has proved invaluable in allowing members – several of whom have since become generous benefactors – to keep in touch with their first Attingham experience. Not that the Study Programme is now seen as follow-up course to either the Summer School or Royal Collection Studies. When Helena Hayward took over as director in 1986, she created an independent programme that reflected the high standards of the Summer School. Being shorter in length (8-9 days) with fewer participants (30), its original aim was to study in-depth the historic house and its collections in a specific area of Britain. Over the years, with a different itinerary planned each year, the courses have been held all over the country, including Scotland, Wales, Cornwall and Devon, East Anglia, the Midlands, and Northumberland.

Helena was also determined that Attingham should

spread its wings on the Continent. She felt it was particularly appropriate to visit countries in which the art and architecture had had a distinct influence on the development of the country house in Britain, an approach still followed today. For the first course abroad (1991), Helena and I set off for Paris to plan visits in the city and its surroundings. In preparation for any programme, the reconnaissance is always crucial not least for the unexpected problems it may throw up. One morning in Paris, we left our hotel early, full of energy and expectation for the day ahead that was packed with carefully planned appointments to meet those we hoped would be our future hosts in their houses outside the city. We found our little hired car in the claws of a pick-up truck in the process of being removed. Helena had spent some time in Europe and was fluent in French, German

and Italian, but realising the horror of the situation we both appeared as two naïve, slightly clueless English-speaking women wringing our hands. Whereupon the French gendarmes kindly decided to release the vehicle, and we happily drove off to fulfil our complicated itinerary. In those days, of course, we had no mobile telephones so there was no way to alert our hosts to problems or delays.

Over the years, first with Helena and then with Caroline Rimell, I planned Study Programmes abroad every other year that included The Netherlands, the Veneto and Sweden. Since then The Study Programme has visited many other European countries, including a visit to the States (2012) during the 50th anniversary year of the founding of the American Friends of Attingham. The Americans have always been very supportive of

this course which attracts applications from all over the world. It was a privilege to have been involved and I have been left with many fond memories of the strong camaraderie, exchange of ideas and the stimulation of professionals that is so characteristic of all Attingham programmes.

Judith Goodison was the Director of the Attingham Study Programme from 1989-2003, first with Helena Hayward and then with Caroline Rimell. She was an Attingham trustee from 2004-2014, and is now a patron.



The Study Programme in Wales, 1995. (Left to right) Judith Goodison, Helena Hayward, Caroline Rimell

FRENCH EIGHTEENTH-CENTURY STUDIES

25 – 29 June 2018 • Dr Helen Jacobsen, Director

At a time when it is sometimes felt that interest in and knowledge of French eighteenth-century art and decorative art is diminishing, it is encouraging to realize that with the completion of the Attingham/Wallace fifth French Eighteenth-Century Studies course we have now had 75 curators, dealers, conservators, academics and auction-house specialists through the Wallace Collection to study the furniture, porcelain, bronzes, paintings, gold boxes, sculpture and clocks. This year the group came from the US, Sweden, Canada, Hong Kong and Britain. It was a vibrant and enthusiastic group and the discussions were stimulating and lively.

The course involved four Wallace Collection curators and four external guest lecturers: Annabel Westman, Carolyn Sargentson, Dame Rosalind Savill and, for the first time, Robert Wenley. We are fortunate that each year we are able to take the group to Waddesdon Manor, where once again we were given privileged access to many great works of art – including drawings and textiles which cannot be studied at the Wallace Collection – by curators who were extremely



*The Avignon Clock, 1771.
Wallace Collection (F258)*

generous with their time and knowledge. Unusually, this year the course was held in June during the Masterpiece Fair and we are grateful to the organisers for inviting the Attingham group to the preview evening.

The course was administered by Rita Grudzień, who provided impeccable and welcome support for all of us, for which we were very grateful.

French Eighteenth-Century Studies will run again in 2020.

COURSE MEMBERS

• KELSEY BROSNAN

Doris Zemurray Stone Curatorial Fellow for European Art, New Orleans Museum of Art, LA, USA

• NICOLA COURTRIGHT

Professor of the History of Art Department, Amherst College, MA, USA

• JANE EADE

Curator, The National Trust, London, UK

• DIANE EHRENPREIS

Associate Curator of Decorative Arts, Monticello, Thomas Jefferson Foundation, VA, USA

• DAVID GALLAGER

Senior Vice President, Executive Director of Furniture and Decorative Arts, Doyle, Auctioneers and Appraisers, NY, USA

• KIRSTY HASSARD

Assistant Curator, Victoria and Albert Museum, London, UK

• LARS ROBERT LJUNGSTRÖM

Head Curator, The Royal Collections, Stockholm, Sweden

• CLAIRE MAGILL

Regional Conservator, National Trust, Saintfield, Ireland

• CALEB MIKENAS

PhD Candidate, University of Buckingham, Buckinghamshire, UK

• MARCENE MOLINARO

Principal, Molinaro Appra USA

• SARAH MOULDEN

Curator of Collections and Interiors, English Heritage, Essex, UK

• 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 began with Attingham's tribute to Giles Waterfield, our erstwhile dear friend and colleague. At the Annual Reunion in February, John Sheeran gave a memorable talk about Giles's early years as Director of the Dulwich Picture Gallery, where the evening took place, regaling the large gathering of alumni with stories of those entrepreneurial museum years in a lively but moving style. Many alumni came, including from Poland, Germany, The Netherlands

and the USA. It was a reminder just how important these alumni occasions are in keeping in touch and making new contacts. Such a spirit was engendered in two excellent exhibition trips led by alumni. The first, held in April, was an early morning visit to 'Charles II: Art and Power' at the Queen's Gallery in London. Led by Rufus Bird, with his curatorial team, it was a huge privilege to have the Gallery to ourselves. The second took place

at the Norwich Castle Museum in August, where an inspiring exhibition on the 'Paston Treasure' was introduced by Andrew Moore and its curator, Francesca Vanke. The year will conclude with a private visit to The Queen's Diamond Jubilee Galleries at Westminster Abbey in December, with Susan Jenkins. The tickets were sold out in a day! My thanks go to Rebecca Parker and Rita Grudzień for organising these very successful events.

THE 67TH ATTINGHAM SUMMER SCHOOL

12 – 29 July • David Adshead, Director and Tessa Wild, Assistant Director

The 2018 Summer School participants were a highly motivated group from 10 different countries who forged close bonds and readily shared their professional expertise. We visited 30 properties overall and spent the third week in Co. Durham and Northumberland.

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. Participants especially enjoyed presentations by Maurice Howard (the 16th century house), Richard Ireland (plasterwork) and Professor James Walvin (slavery and the country house). Various National Trust staff deserve our special thanks including James Rothwell at Uppark and Petworth, Jane Gallagher and John Chu at Kedleston, and David Taylor and Meghan Wheeler at Hardwick. We enjoyed full days and munificent hospitality at Chatsworth and Boughton, with particularly strong sessions on silver with James Rothwell and Sèvres Porcelain with Dame Rosalind Savill at the latter. The Royal Pavilion was re-introduced into the programme this year, with a lively presentation on the complex restoration of the Saloon by David Beevers and Annabel Westman.

Among many highlights, were the private visits to houses, notably Winkburn where we had a wonderful dinner with Mr and Mrs Craven-Smith-Milnes and Flintham Hall where we were entertained by Sir Robert Hildyard and his family. We also returned to Broughton Castle where we are always made so welcome by the Fiennes family.

Sarah Medlam joined us in Co. Durham and Northumberland and

made an invaluable contribution, speaking on topics as diverse as the Cucci Cabinets at Alnwick Castle and the carpet weaving industry in Barnard Castle. Hugh Dixon gave a vivid account of the history of the two counties and shared his deep knowledge at a number of houses. We received a warm reception from Lord Barnard at Raby Castle, where he generously brought furniture out of store and gave access to the little-used first floor state rooms. We spent a rich morning in Durham touring the cathedral and award-winning Open Treasures exhibition with Christopher Cotton from Purcell and the castle with architectural historian Martin Roberts. This firmly established in our minds, the power and discerning patronage of the Prince Bishops. At Auckland Castle, their country seat, we explored the major conservation and interpretation project underway

prior to re-opening in 2019.

Clare Baxter introduced us to highlights from the Alnwick Castle archive, including such treasures as the witty diaries of the 1st Duchess of Northumberland. At Belsay Castle, Andrew Hann detailed recent project work and members explored the unfurnished interior of Belsay Hall whilst listening to Susan Philipsz's haunting sound installation *The Yellow Wallpaper*. The Bowes Museum offered close study of its superb collections and prompted spirited discussion of differing approaches to the presentation of objects. Our final visit to Gibside was led with gusto by Hugh Dixon and Harry Beamish. After 17 days of soaring temperatures and unalloyed sunshine, it rained incessantly as we traversed the glorious 18th century landscape, but their passionate enthusiasm for the place captured the imagination and we ended the Summer School on a high note in James Paine's glorious chapel.

Our grateful thanks go to all the experts who contributed to the course, as well as to Lorna Gartside, administrator, whose adept organisation and friendliness was greatly appreciated by all

I have been attending courses throughout my working life, but I have never received such interdisciplinary and complex treatment. The Attingham Summer School was the most powerful experience of my professional life.

Mirjana Koren, Senior Curator, Regional Museum Maribor, Slovenia

In 2019, the Summer School will take place between 4 – 21 July.



*The High Great Chamber, Hardwick Hall, Derbyshire.
Credit: Bruce M. White*

ROYAL COLLECTION STUDIES

2 – 11 September • Rebecca Lyons, Director



Grand Reception Room, Windsor Castle. Royal Collection Trust/© Her Majesty Queen Elizabeth II 2018

The twenty-third session of Royal Collection Studies took place in early September. Based as in recent years at Cumberland Lodge, the setting was perfect in terms of location and comfort, and splendid in the warm sunshine of early autumn in Windsor Great Park.

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, and the balance of lectures with object-based study and site visits was intense and rewarding. Group discussions reflected art-historical, architectural and historical interests, as well as exchanges of experience in the heritage or wider art world.

On the first day, we were welcomed by the new Director of the Royal Collection Trust, Tim Knox. We were delighted to have Tim join us then and on several other occasions throughout the course, and look forward to working together in the future. That same first day, as participants settled in and got to know one another, the focus

was Windsor Castle itself with a visit led by Dr Steven Brindle, whose book *Windsor Castle: A Thousand Years of a Royal Palace*, was published this year. A reflective moment in Evensong at St George's Chapel, followed by drinks at the Deanery, formed the perfect beginning to this broadly-chronological course of study.

Although the programme has many set elements, there are always new additions and experiences. This year, in addition to the Muniment Room at Westminster Abbey, participants were able to visit the beautiful new Queen Elizabeth II Diamond Jubilee Galleries and we were also privileged to see new contemporary interventions at The Queen's House, Greenwich.

Otherwise the programme included Hampton Court, Kensington Palace, Buckingham Palace, St James's, Frogmore and Clarence House, as well as conservation workshops. Highlights for participants were many and varied - the splendid Sèvres session with Dame Rosalind Savill; close looking at George IV's 'Grand Service' or his French furniture; the powerful presence of the Holbein and Leonardo drawings in the Print

Room; the exquisite Fabergé objects or beautiful portrait miniatures in the collection. There were other lovely moments too - a chance to wander in the Moat Garden around the Round Tower at Windsor at the kind invitation of the Constable and Governor of the Castle, or to discuss paintings in the State Apartments of Windsor Castle long after the public had departed.

The group of scholars this year maintained the course's rigorous, high level, and encompassed an excellent mixture of disciplines and professional backgrounds, including curatorship, academia and the auction house.

Scholarship, conviviality and criticality led the way with a high degree of discussion and debate, in the sessions, where possible, and over and after dinner. The group included representatives of the following countries: Australia, Egypt, France, Germany, Ireland, Italy, the Netherlands, Poland, Portugal, Sweden, the United Kingdom and the USA.

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, Nicholas and Judith Goodison, Paula Madden, Stewart Rosenblum, Kate de Rothschild, Adrian Sassoon and Stephen Weber. Scholarships enable us to provide places for all suitable applicants, regardless of their financial circumstances, and without it the richness of the group would be much diminished.

The course was impeccably administered by Sara Heaton.

In 2019, Royal Collection Studies will take place 1 – 10 September.

THE ATTINGHAM STUDY PROGRAMME

THE HORSE AND THE COUNTRY HOUSE

19 – 28 September 2018 • Elizabeth Jamieson, Director



Stable block, Burton Constable Hall, Yorkshire. Credit: Alexandra Lotz

The idea behind this year's study programme was to examine the impact of the horse on life in the British country house. Horses, once so vital to the smooth functioning of the landed elite, have been marginalised, more recently, and even omitted from the story. Existing stable blocks are rarely used for their original purposes and the signs of the working horse and horse-drawn transport are increasingly hard to find. Inside houses the legacy of the horse in the form of sporting art and racing trophies is more evident, but often not so well understood.

The theme attracted a strong group of international participants, including representatives from nine countries spread over four continents. Amongst our members, we were fortunate to have curators from five historic royal stables and a carriage museum. Indeed most members had a strong professional engagement in the subject and made an exceptionally lively and enthusiastic cohort who had a shared interest in the horse, whether it was via sporting art, architecture, carriages or decorative arts.

The course began in Newmarket where we focused on the racehorse. It was also the perfect base from which to explore some of East Anglia's great houses and stables. Visits to Anglesey Abbey,

Sandringham and the Munnings Museum were organized in order to examine their collections (silver, carriages and paintings respectively), while at Wimpole Hall and Audley End we learnt about how the National Trust and English Heritage were engaging visitors with horses and heritage by using live demonstrations, while discussing the issues raised in terms of cost, safety and visitor expectations.

The second part of the course was based in Yorkshire. At Burton Constable, members saw the nineteenth-century stable block with visible riding house and restored servants' rooms. Bolsover Castle features regularly on the Summer School itinerary, but this time we looked almost exclusively at the riding school in terms of its architecture and equine history. At Sledmere, members studied the different building phases of the stable block and home farm.

We had an exceptionally warm welcome at all the private houses we visited. At Euston Hall, we were greeted by the Duke and Duchess of Grafton and at Hovingham Hall, Sir William and Lady Worsley were our hosts for the day. On our last night we were generously entertained at Birdsall by The Hon. James and Lady Cara Willoughby who gave us a wonderful dinner and drinks and let us wander freely as

their guests, while Lord Middleton took a group of enthusiasts to see his private collection of carriages.

Questions arising from both presentations and visits opened up a wide debate on equine history amongst the participants. The introduction of "coach talks" was an excellent idea, which gave members a chance to speak to the group as a whole about their research or interests. Members also made frequent ad-hoc contributions to the on-site discussions and bonded exceptionally well with each other and with all our lecturers and guests.

We are extremely grateful to all our sponsors, whose generous assistance enabled us to attract a highly qualified and academic group of participants. Warm thanks are due to Christopher Garibaldi, director of the National Horseracing Museum and ex Attingham Summer School director, who facilitated unrivalled access to both the Museum and to the Jockey Club.

Finally I am indebted to Rita Grudziern, administrative director, for her careful planning, and for her untiring support and good humour throughout.

This Attingham study programme went far beyond interesting - it grew our equine, architectural, and artistic knowledge; it connected personalities from all over the world with each other, and it created a unique study and exchange atmosphere in wonderful and different surroundings and places.

Dr Magdalena Bayreuther, Researcher, Museum für Franken, Würzburg Germany

In 2019, the Study Programme on 'Palaces and Villas of Rome and Naples' will take place between 16–24 September.

DONORS AND GRANTS

Annabel Westman • Executive Director

The Attingham Trust is deeply indebted to and wishes to thank all those who sustain the work of the Trust. Financial assistance is provided from a variety of sources, from individual private donations and charitable trust funds, which are appropriated to deserving candidates, through to organisations

that support their employees as a part of their continued professional development. For over sixty-five years, such funding has been invaluable in maintaining the academic and global reach of the courses that now cover five continents. Alongside the National Trust and English Heritage funded

employees, we were very pleased to welcome two members on the Summer School and Study Programme, supported by Historic Houses. Their contribution made a great addition and we hope will continue. We also hope to encourage more regular giving from our alumni to support the scholarship fund.

SUMMER SCHOOL

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