

THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

Forty Years On...



Helen Lowenthal (1904-1993) (co-founder of Attingham) and Annabel Westman, 1982

Forty years on, when afar and asunder
Parted are those who are singing today,
When you look back, and forgetfully wonder
What you were like in your work and play

(Opening lines of the song written for Harrow School by Edward Ernest Brown and John Farmer in 1872 and adopted by many schools)

How many of you have looked back on your days on an Attingham course? I still have clear and very happy memories of my own invigorating time on the 1977 Summer School, which like many of you over the years, changed my career path and established life-long friendships. Helena Hayward had just been made Director and Helen Lowenthal and Sir George Trevelyan, founders of the course in 1952, both gave lectures as did Clifford Musgrave, John Cornforth and Nikolaus Pevsner, all now names from the past but vital in Attingham's formation.

I was appointed Helena's assistant in 1980 and have been extraordinarily privileged in bridging the gap between the founders of the Summer School and its later directors, including the late Geoffrey Beard, with whom I was co-director from 1992, followed by nine inspiring years with the late Giles Waterfield from 1995. After two

years co-directing with Lisa White, I was appointed Director of Studies in 2005 and then its Executive Director, overseeing the Trust's activities and running a few Study Programmes along the way.

Having been intimately involved with Attingham's development – expanding its portfolio of courses and extending its global reach across five continents – has been a hugely rewarding experience. I have so enjoyed the challenges and excitement of planning the programmes, meeting the participants and watching their progress as they push the boundaries of their own knowledge and grow in confidence as a result. 'We need a party' Helena used to say if the group was not mixing well, 'learning should be fun' – and how right she was in this approach, helping to break down barriers, garner the collegiate spirit and inspire enduring loyalty to Attingham. The generosity of our hosts and the invaluable support of our scholarship donors have all added to the life-enhancing mix that makes Attingham so unique.

None of this success, however, would have happened without a dedicated executive team, the support of the trustees and council members and the close co-operation of the American Friends of Attingham. There are so many people I wish to thank who have made my time such a stimulating and memorable one – too many to note here – but those who have been with me from the beginning – John Lewis, Ros Savill and Rosemary Lomax-Simpson – need special mention.

It has been a great honour to serve Attingham. It was not an easy decision to step down, but with a strong team in place I felt that now was the right time as we approach our 70th anniversary (2022). I know that Helen Jacobsen, who took over on 7 June and whom some of you already know having been involved with Attingham for a number of years, will be superb in the role and will ensure Attingham continues to flourish. Meanwhile, in addition to my research and

consultancy work as a textile historian, I am looking forward to working with her in my new position as Director Emeritus and running Attingham

Society events for the alumni, in which I shall be encouraging you all to participate. In other words, you have not seen the last of me yet!

Annabel Westman, Director Emeritus

I know that everyone will want to join me in thanking Annabel for her extraordinary commitment and dedicated service to Attingham over the decades. She has been unfailing in her stewardship of the history and values that make Attingham unique, and all of us who have attended Attingham courses will remember her infectious *joie de vivre* as well as the specialist knowledge that she wears so lightly. She will be a great source of help and inspiration for me and for all of us over the coming years and I am delighted that she will retain a continuing connection through our alumni activities.

Dr. Helen Jacobsen, Executive Director, The Attingham Trust

Victorian Chintz and its Legacy



After a working life involving curating textile exhibitions, my fortieth attempt had to be done without handling a single object! Fortunately, it was a small show, an adjunct to the Fashion & Textile Museums current major exhibition, *Chintz: Cotton in Bloom*. That show – organised by the Fries Museum, Leeuwarden, The Netherlands – features some 150 examples of this treasured textile, originating from all around the world and dating from the 17th and 18th centuries. My little component, *Victorian Chintz and its Legacy*; had at its core the proposal that it was the use of English block-printed glazed cottons in 19th century British aristocratic interiors that created the last- ing fashion for what are now called ‘English

chintzes’, even though these are indebted to both India and France.

It was the perfect chance to consult the Royal Collection Trust’s image bank, and incorporate (alongside a section of textiles, one hand-painted design and a ledger) two enormous blow-ups, one shown here. It was also a chance to work at a distance with a range of collections and companies. Contributing were the John Lewis Partnership Heritage Centre in Cookham and the Warner Textile Archive in Braintree, as well as Jean Munro, which still handles hand-block printed chintzes. Best of all, old collaborations were revisited and Paul Turnbull, whose firm has been in family hands since 1881, especially hand-printed ‘Hollyhock’, the famous 1850 furnishings pattern that has been kept in production ever since.

The exhibition is on show from 18 May – 15 August 2021 and I unashamedly urge all to go and see it. It’s a rare chance to see the Dutch East India Company’s imports of Indian chintzes and witness the local response to these - from wall hangings to stylish mourning dresses and from mittens to extravagant 18th-century sun hats. Crucially, it is a means of supporting an important museum that has no support funding at all.

Mary Schoeser (SS ’87, SP ’91, 14)
<https://www.ftmlondon.org/ftm-exhibitions/chintz-cotton-in-bloom/>

The Delights of Dining

Historical Linen Damasks at the Abegg-Stiftung in Riggisberg



Linen damask with silvergilt vessels.
Abegg Stiftung, inv. no. 3573, 8.352.01, 8.355.01.
© Abegg-Stiftung, CH-3132 Riggisberg, 2020
(photo: Christoph von Viråg)

Table furnishings made of white linen have decorated princely tables since the late Middle Ages. At that time, their patterns were still limited to simple geometric motifs. In the late fifteenth century, the introduction of the drawloom into the Netherlands revolutionised the production of table linen. With the help of the pattern harness of the drawloom, pictorial motifs could be woven into table linen for the first time. Since then, fine tablecloths, napkins and towels with elaborate but discreet pictorial compositions were produced. The pattern in linen damask is created during the weaving process. It is based on the visual contrast of the front and back of the same weave, usually a satin.

White-in-white patterned table linen? Is there anything to see at all? Most definitely. For concealed within these purely white fabrics are worlds of visual experiences. Their subtlety prompts us to ponder optical phenomena, since depending on the fall of light – and unlike on perfectly illuminated photographs – the woven de-

signs are not always instantly perceptible. But anyone ready to engage with them will soon discover motifs drawn from seafaring or everyday life, mythological and Biblical scenes, historical events and portraits of rulers. The example illustrated here shows Queen Elisabeth I with accompanying inscriptions, a crowned falcon with a sceptre in a claw next to a Tudor rose and the coat of arms of England and of the Queen Mother Anne Boleyn. This napkin was produced in the Spanish Netherlands around 1570.



Napkin with the portrait of Queen Elisabeth I., Spanish Netherlands, c. 1570. Abegg-Stiftung, inv. no. 4534 a. © Abegg-Stiftung, CH-3132 Riggisberg, 2020
(photo: Christoph von Viråg)

In the sixteenth and seventeenth centuries, linen damasks were mainly woven in the historic southern and northern Netherlands and exported from there to the whole of Europe. Early centres of linen weaving were the Flemish cities of Mechelen and Kortrijk. In the seventeenth century, Haarlem in the province of Holland also became an important production centre, since immigrant master weavers from the southern provinces settled there during the Eighty-Years-War. From the eighteenth century, linen damasks were also woven in Scotland, Ireland, Saxony, Sweden and Russia. However, the manufacturers in these countries primarily supplied domestic patrons. In 1737, King George II

of Great Britain and Ireland decided that the table linen used at the English royal court would in future no longer be sourced from the Netherlands, but from Ireland.

Initially, only princely households could afford to use elaborately patterned table linen. Together with tableware made of precious metals, linen damasks contributed to the display of splendour at the festive table. The participants of a banquet saw the depictions and coats of arms in the tablecloth in front of them on the table surface. A napkin with the same motifs served to clean their hands. Before and during the meal, they were offered rose water from a ewer to wash their hands and a patterned towel to dry them. In later centuries, damasks with pictorial representations and family coats of arms spread to wealthy bourgeois circles, where they were preserved and cared for over many generations. By inserting family coats of arms and dates in the corners of the cloths, existing designs could be personalised for specific patrons. These details help us today to determine their provenance and date of production. Table linen was purchased in sets comprising two to four tablecloths, one to four dozens of napkins and a few towels. The damask cloths were woven with a recurring pattern repeat, then cut to the required length and hemmed along the cut edges. In the Netherlands,

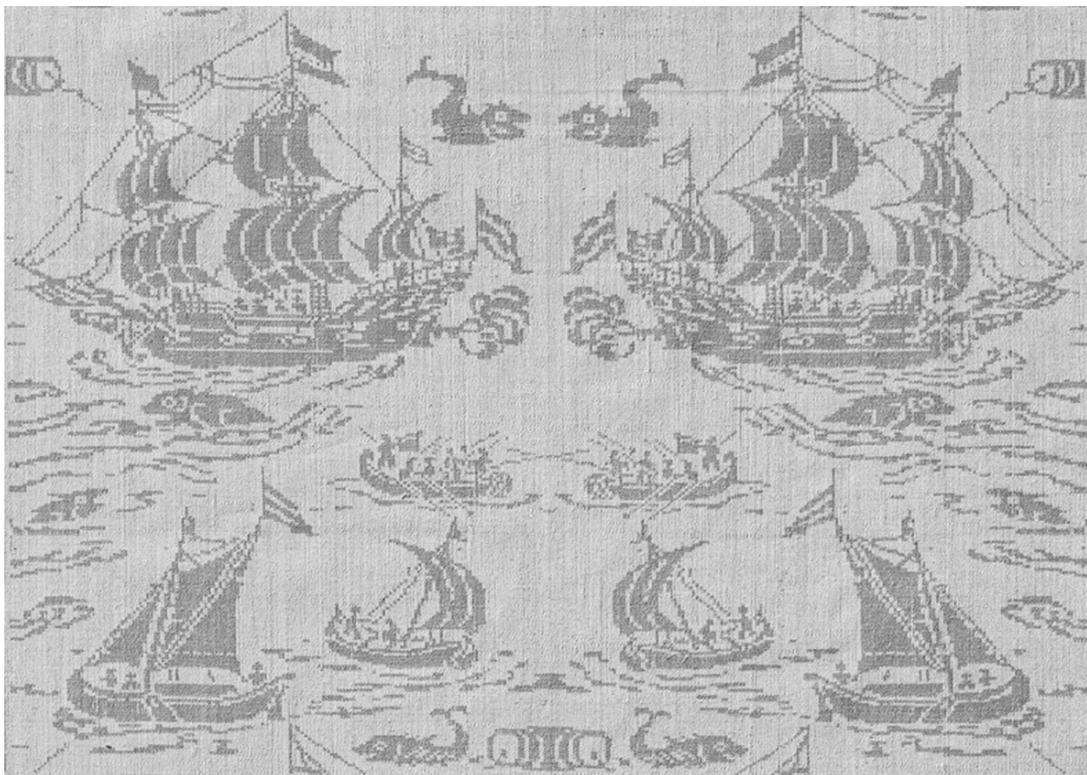
napkins were usually woven one ell wide (70 cm) and one and a half ells long (105 cm). Towels were twice as long for the same width. Tablecloths were often woven in widths of three ells (210 cm) and in lengths of three to six ells.

Today largely kept in museum collections, the remaining examples of early linen damasks are precious testimonies of historical table culture. The Abegg-Stiftung owns one of the world's most important collections of historical table linen. These monumental tablecloths, napkins and hand towels are usually kept in storage. This year's special exhibition features a selection of exceptionally fine examples dating from the sixteenth to eighteenth century. They are accompanied by text panels and short films explaining their manufacture, places of origin, patterns and use.

Exhibition dates: 25th April – 7th November 2021

For further information on the the Abegg-Stiftung in Riggisberg, Switzerland, and its current exhibition please visit www.abegg-stiftung.ch

Anna Jolly, (SS '13)
Curator, Abegg-Stiftung



Napkin with ships, United Provinces, 1640–1650, Abegg-Stiftung, inv. no. 3193, detail.
© Abegg-Stiftung, CH-3132 Riggisberg, 2020 (photo: Christoph von Viräg)



View of Coe Hall from East Lawn. Coe Hall was built between 1918-1921 and was designed by architects Walker & Gillette. Photo credit: David Almeida.

Located in Oyster Bay, New York and originally landscaped by the Olmsted Brothers Firm, Planting Fields features 409 acres of greenhouses, rolling lawns, formal gardens, woodland trails, and outstanding plant collections. Emblematic of the Gold Coast of Long Island ethos, the original estate buildings remain intact including Coe Hall, a 65-room Tudor Revival house designed by the architectural firm Walker & Gillette, which the Coe family enjoyed seasonally. The interior of the house is a showcase of artistry and craftsmanship and features a distinctly American aesthetic through original ironwork commissions by Samuel Yellin and murals painted by artists Robert Winthrop Chanler and Everett Shinn.

While the original intent of the home was to reflect an integrated composition of the built and natural worlds, the post-Coe perception of the site has been disjointed. Recognizing the significant heritage of the site as a designed landscape by the Olmsted Brothers Firm is a newly recognized value of Planting Fields. In 2019, Planting Fields Foundation engaged Heritage Landscapes LLC to develop a Cultural Landscape Report for the site. This document identified the historic intent and significance of the landscape and made recommendations for future restoration, informed by vast archives collections including 392 architectural plans at the Olmsted archive at Brookline and hundreds of historic

photographs by photographers Mattie Edwards Hewitt and Francis Benjamin Johnston, which are spread over the collections of the Library of Congress and Planting Fields Foundation.

2022 marks the bicentennial of Frederick Law Olmsted's birth, nationally recognized as Olmsted 200, an initiative of the National Association for Olmsted Parks and partners across the nation. The landscape restoration of Planting Fields is aligned with this national commemoration and emphasizes the treatment of key gardens towards a return to the Olmsted aesthetic with careful measures to ensure sustainable design. This exciting work is already underway and includes restoring the Beech Copse, reclaiming the sweeping compositions and vistas by the Carshatton Gates, reinvigoration of the Heather Garden, and returning to the original grandeur and formality of the landscape at the Main Entrance Drive which featured a double allée. These tangible changes will impact every visitor who arrives at the site and will remind them of the vision behind the establishment of Planting Fields: to create a holistic site where the built and natural environments are integral to each other and create the picturesque. Through this initiative, it will become apparent how Olmsted principles of landscape design remain relevant and are reflected in our experiences of green spaces today.

Gina Wouters (SS '15)
Executive Director, Planting Fields

The Church of Saint Mary the Virgin, New York



The Church of Saint Mary the Virgin was founded as a parish of the Episcopal Diocese of New York in 1868. According to Nicholas Krasno's "A Guide to the Church of Saint Mary the Virgin" (New York, 1999), Sara Louie Cooke, a member of the parish, died in 1892 and left the church as her residuary legatee and beneficiary, enabling the parish to build the present church, which resides in what is now the heart of Times Square in New York City.

Construction of the present church began in 1894 and the church opened one year later. The building was designed by Napoleon Le Brun & Sons, an architecture firm responsible for designing a significant number of Catholic churches in New York City during the 1870s and 1880s. Napoleon's son, Pierre, was effectively in charge of the firm when St. Mary's was commissioned. Pierre had studied in Europe at the beginning of his career and later founded the Willard Collection of Architectural Casts in the Metropolitan Museum of Art.

Designed in the French Gothic style, the ornate Indiana limestone-clad church is flanked by the brick and terra cotta Mission and Clergy Houses. The church is built on a steel frame faced with limestone and brick, an innovative design by Le Brun and the contractors John Downey. Krasno's Guide notes that it is the earliest ecclesiastical use of constructional steel. The use of a steel frame only clad with stone,

rather than thick masonry bearing walls, allowed the church to have much more useable interior space within the small lot size.

Much of the sculpture at the church façade – including a large free-standing statue of the Virgin and Child, an ornately carved tympanum above the main entrance doors, and statues of St. George and St. Michael housed within canopied niches flanking the entrance arch, among others – was sculpted by J. Massey Rhind. Rhind (1858-1936) was born in Edinburgh, Scotland and sent to London to study under the beaux-arts sculptor Aimé-Jules Dalou and subsequently at the Royal Academy. According to Krasno's Guide, in 1889 Rhind visited the United States on his wedding journey (while at work on a building in Glasgow he married the daughter of its architect), and immediately established such a successful career that he remained in the United States. In addition to his work at St. Mary's, Rhind contributed the north pair of bronze doors to Trinity Church, Wall Street, and the four monumental caryatids on the 34th Street entrance of the R.H. Macy & Co. department store (1901), among other commissions.

In 2018, the Church of St. Mary the Virgin, now a New York City Landmark, undertook an ambitious exterior restoration program for the main church façade, as well as the Mission and Clergy House facades. Jan Hird Pokorny Associates (JHPA), having worked with the church on previous projects, including roof work at the Rectory building, designed the restoration and is overseeing construction. Work is currently in progress and scheduled to be completed later this year.

Decades of deteriorating steel, which resulted in stone cladding damage, required full disassembly of large limestone spires, which were painstakingly rebuilt using stainless steel anchors and a concrete core. Spalled limestone at the façades are being replaced and repaired. Decorative terra cotta balustrades at the Clergy and Mission House roofs have been disassembled and will be carefully repaired, while damaged units are replicated. Additionally, an unsightly cast stone balustrade coping, added in later years, will be replaced with a new rail designed to match the original decorative rail, salvaged sections of which were discovered by JHPA in the basement of the church. The masonry repairs have been cautiously undertaken and held to the highest conservation standards.

The large stained glass rose window, which had been bulging severely, was removed for conservation off-site. Damaged and deteriorated glass was repaired, cleaned, and re-lead, new

support bars were added to prevent future bulging, and a new protective exterior insulation panel designed. The rose window, along with a restored stained glass quatrefoil window, were recently returned and reinstalled in time for the church's Easter celebrations.

The church's monumental wooden entry doors, including large pocket doors with ornate bronze filigree, were also taken off-site for conservation. After replacement of damaged sections of wood and treatment of the bronze hardware, the doors have been reinstalled at the church. Restoration of



the associated leaded glass transoms is underway.

Conservation of the Rhind sculptures will take place in the coming weeks, beginning with careful cleaning to remove decades of gypsum crusts heavily built-up on carved detail, notably at the tympanum. The Church, design, and construction team looks forward to revealing once more the intricate detail hidden within these carvings.

Angela Curmi (SS '18)
Architectural Conservator,
Jan Hird Pokorny Associates, Inc

Grinling Gibbons Society: carving a place in history

The Grinling Gibbons Society (GGS) is a newly-formed membership organisation and charity at the centre of planning the celebration of Grinling Gibbons' tercentenary in 2021.

The Gibbons 300 festival is a collaborative venture involving a wide network of museums, houses and collections, supported by the Mercers' and Drapers' Companies, architects, present-day carvers, designers, practitioners and individuals with an interest in Gibbons and his remarkable legacy.

The festival will combine a programme of public events, creative projects, education, research, and collaborative scholarship between museums, collections and institutions. A key part of the programme will be an important loan exhibition of Gibbons' work from August 2021 at Bonhams New Bond Street, followed by Compton Verney, which will also consider sculptors, carvers and artists who have been inspired by his innovative genius from his lifetime up to the present day. Exploring the living legacy of Gibbons is a vital part of the festival, as is engagement with contemporary practice, in furthering the Society's objectives of outreach, education, and making links across the UK.

To this end, the Society has launched the Grinling Gibbons Tercentennial Award (GGTA), a national competition which seeks to showcase the breadth of creativity and talent that lives in Britain's next generations of stone- and wood-carvers, and to celebrate this country's excellence in training and craftsmanship. The Award recognises the significant challenges faced within the

industry of carving today due to the changing commercial landscape of hand-crafts, shortages in funding, patronage and progression opportunities, and consequently the loss of irreplaceable, at-risk heritage skills.

The Award is the product of collaboration between the Master Carvers' Association (MCA) and the Grinling Gibbons Society. It sits at the heart of the MCA's ethos of supporting carvers at various stages in their careers and developing the craft to the highest levels of the profession, and the vision of the GGS to promote and sustain Gibbons' legacy through education and opportunities. Finalists' work will be displayed in the Gibbons Tercentenary exhibition, bringing public and professional recognition, as well as exposure to expert critical feedback aimed at encouraging and honing talent. The Tercentennial Award has been made possible thanks to the generous support of the Masons' Livery Company in the funding and delivery of the prize.

Find out more about becoming a member of the Grinling Gibbons Society and being involved in the tercentenary programme at <https://grinling-gibbons.org/> or by e-mailing grinling-gibbonsociety@gmail.com.

If you are interested in applying for the GGTA you will find more information at <https://grinling-gibbons.org/grinling-gibbons-tercentennial-award/>.

Hannah Phillip (SS '09)
Programme Director,
Grinling Gibbons Tercentenary 2021



Martin Jennings FRSS (b. 1957), *Mary Seacole* (1805-1881), Bronze. St Thomas' Hospital, London SE 1. Photo: Creative Commons

Lockdown, with all its attendant limitations, has meant that many people have felt restricted and frustrated. At the same time, in the midst of the ongoing Covid-19 crisis, the year 2020 was a momentous one for sculpture. Some of us found ourselves busier than ever thinking and talking about sculpture. Public sculptures suddenly garnered immense interest for numerous people who had previously taken them for granted. In June the late nineteenth-century statue of the seventeenth-century merchant and philanthropist Edward Colston by John Cassidy was pulled down from its plinth in Bristol, daubed with paint and thrown into the river Avon. The angry crowd were expressing their rage at Colston's links with slavery. This precipitant act sparked off further reactions and calls for other statues of historical figures with links to slavery to be removed from public view. In the USA the death of the young black man George Floyd prompted a much-needed re-think of our attitudes, including a reappraisal of statuary to individuals who left a mixed legacy, or who held views now clearly out of tune or hard to defend, even in their own time. Should such statues stay or go? Discussions around this were inspired in part by the Black Lives Matter movement in the UK, as well as the USA, where statues of Confederate soldiers were similarly vilified.

The Public Statues and Sculpture Association (PSSA) was founded in the autumn of 2020, shortly after these events noted above occurred last June. The PSSA is a successor to the Public Monuments and Sculpture Association, which closed down in July 2020. Our association has a wider remit than defending public sculpture, but at the same time we feel that the voice of the Association could and should be heard in the debates around the attacks on and critiques of public sculpture. The PSSA's view on the question of toppling statues is 'retain and explain': statues of problematic or contentious subjects should be properly labelled and engaged with, rather than simply removed. The founding co-chairs of the PSSA, Joanna Barnes and Holly Trusted (formerly Marjorie Trusted; Attingham 1987; Royal Collection 2010), along with the deputy chair Mark Stocker (Royal Collection 2006; Attingham 2012), decided to hold a webinar on Toppling Statues as the inaugural event of the newly-fledged Association. This took place in collaboration with *The Burlington Magazine* in November 2020. The webinar was attended by over 400 people, providing a forum of intelligent and animated debate concerning the PSSA stance on this issue as well as other opinions. This it did highly successfully, presenting ideas which we felt provided, if not conclusive resolutions, intelligent ways forward. A selection of the webinar papers is to be published in May 2021.

During 2021 the PSSA has continued to flourish, convening a series of weekly online lectures on women sculptors from January to June, with a further series planned in the autumn. Details can be found on the PSSA website (pssauk.org). On International Women's Day, 8 March, the PSSA launched a database of public statues of women in the UK, accessible on the website. The Association is also organising the Marsh Awards for Sculpture, prestigious accolades presented to outstanding contemporary public sculpture, funded by the Marsh Foundation. Such activities have run parallel with lockdown; we have all benefited from using and learning from online lectures and webinars. We miss seeing our colleagues and friends, but we are able to stage impressive international events which attract audiences in numbers we could barely have imagined in normal times. Similarly we hope that the establishment of the PSSA will bolster and strengthen the lively community of scholars, connoisseurs, curators and collectors of sculpture throughout the UK and beyond.

Holly Trusted (SS '87; RCS '08)
(Formerly Marjorie Trusted)

Pandemic discoveries

The request for newsletter contributions suggested these might address “the difficulties wrought by the pandemic or reasons for renewed optimism”, encapsulating the pandemic’s Janus-faced impact on many sectors, creating frustrations and limitations, but inspiring hope and determination. From sport without spectators to museums without visitors and theatres without audiences the pandemic opened up ‘new normals’: gentler on the planet; more open to sharing; more equal; more accessible. In 2020-21, culture was experienced differently.

My lockdown activities included critically re-examining my 1989 Attingham Summer School archive and long-forgotten journal. These revealed links that seem to complement perspectives in the time of pandemic, considered briefly below from two Janus-faced perspectives.

Looking back

Across three decades individual and public consciousness share profound shifts in emotional and psychological relationships to nature. At Petworth, we faced the wreckage of magnificent ancient woodland laid waste by the 1987 Great Storm. The National Trust was to play a crucial role in recovery and re-planting, and public discourse later marked the storm’s anniversary decades. A 2020 Met Office blog recalled that ‘the emotional impact of the destruction of so many trees was widely felt’, something our stunned dismay made evident at Petworth in 1989. Similar impulses are now re-emphasising well-being and respect for nature; less-invasive engagement with green spaces; rural re-location for those opting for ‘WFH’ rather than commuting.

A further thread is the change in Europe. Problematic visas meant that scholars from Poland and Czechoslovakia arrived late, but to

general delight, at Attingham 89. With the Berlin Wall intact and before budget airlines existed it was hard to say ones goodbyes three weeks later. It was unimaginable that the UK would have voted to end freedom of movement to work and study across the EU.

A third theme is slavery. In 1989 we visited eight properties recently identified by the National Trust as impacted by colonialism or the slave trade, yet the prism of ‘Otherness’ that transformed research perspectives during the 1990s was not yet being applied. Rapid and far-reaching recognition that ‘Black Lives Matter’, arrived, like Brexit, during the pandemic, and contextualizes the next perspective, looking forward from Attingham 1989.

A future direction

A scholar supported via the Attingham and Monument Trusts, I counted myself among the least deserving but unquestionably the most grateful; being tasked with writing the Summer School report in 1989 and giving a lecture in 1990 (‘Through the Looking Glass: Literature and the Country House’) were concrete ways of ‘giving back’. My MPhil research from 1990 applied cul-

tural studies perspectives to analysis of ‘heritage’, fulfilling the astute insight of the greatly missed Geoffrey Beard. Geoffrey had identified that a hybrid ‘art college’ approach to the study of material culture could be my ‘niche’; Attingham had pointed the way.

Writing about the articulation of slavery, colonialism and heritage, Director-General Hilary McGrady argued that the National Trust should ‘find ways of making the arts, culture and heritage a vehicle

for bringing people together, for shared acknowledgement, respect and understanding’. Facing this aspect of heritage provoked complaints. One twitter-user asked the Trust ‘do not ‘educate’ or lecture us...we don’t need to have your view of



Women students and young professionals from the Gulf region, mainly the United Arab Emirates, welcomed by Dr Alan and Mrs Elizabeth Ballantyne-Brown to Arthur Lodge (Thomas Hamilton, c.1829). The 2010 study week was one of several art education and outreach projects in Edinburgh and the Gulf coordinated by the Centre for Continuing Studies, Edinburgh College of Art, supported by Al Makhtoum Institute, Dundee.

history forced upon us' (*The Independent*, 23.8.20). The Attingham ethos of 'inclusion' was enormously influential on Edinburgh College of Art's Summer School from 1991 where I applied the Attingham model to discipline-based studio courses as part of an integrated and inclusive learning experience.

Over 20 summers, several thousand lifelong learners from the UK, Europe and beyond enjoyed rigorous teaching, intense work, and friendly social events. Art was exhibited and respected, badges were worn, handbooks distributed. Contributors, tutors, artists hosting 'house visits' were appropriately thanked. Those

without funds were supported. Lifelong learning study tours to India, Japan, Iran and China shared the same Attingham-derived values. A PhD in cultural anthropology grew out of this work, examining how a distinctive teaching model might accommodate the interests of young women principally from the United Arab Emirates. The photograph records a visit to a distinguished Edinburgh house. An exquisite house; delightfully hospitable hosts; an inclusive context; animated and diverse students. I very much hope that to alumni it will all look happily familiar.

Geraldine Prince (SS '89)

PUBLICATIONS

'A jewel in Wales's Crown': A new celebration of Cardiff Castle

After nearly 30 years as curator of Cardiff Castle, it has been very satisfying to mark my retirement by completing a project that has been some time in preparation. My new book; the first to be published on the castle since 1923, appeared just before the pandemic outbreak, although the planned book launch at Mount Stuart on the Isle of Bute was sadly postponed.

'Cardiff Castle and the marquesses of Bute' is a 200 page, lavishly illustrated celebration of the last 300 years of the castle's history.

Originally, I intended writing a complete history of the castle, from the Romans to the Tudors and Stuarts, but I have always felt that the present building, transformed by the marquesses of Bute in an explosion of creativity, represents the most fascinating period of all. The castle shop also wanted a book that celebrated the glorious Victorian interiors, in a user-friendly, accessible but colourful volume, so finally, I concentrated solely on the Bute period.

The association between south Wales and this aristocratic Scottish family sometimes puzzles visitors to Cardiff. They puzzle as to why the name 'Bute' is stamped upon an entire district, and commemorated in some eighty streets names associated with the Bute family. It all began with a marriage. In 1766, Lord Mountstuart, son of

the 3rd Earl of Bute, married Charlotte Jane Windsor, heiress to Welsh lands that had descended from the earls of Pembroke. Ten years later, Lord Mountstuart became 'Baron Cardiff of Cardiff Castle', and began enlarging the family's land holdings, which eventually extended to some 20,000 acres.

His grandson, who succeeded as second marquess in 1814, ensured the family fortunes by building a dock at Cardiff, which opened in 1839, and allowed the efficient world-wide export of Bute's coal interest. Welsh coal was regarded as the perfect fuel for the steam age, and the Bute family were to become hugely wealthy on the proceeds.

It was John Patrick Crichton-Stuart, 3rd Marquess of Bute who was responsible for transforming the castle from a modest mansion into a colourful feudal extravaganza in gothic revival style. His eccentric architect William Burges was as passionate about the medieval world as Bute was and between 1866 and Burges's

death in 1881 they created a series of unusual and intricate interiors. A team of craftsmen worked in stained glass, murals, stone carving and wood to produce one of the most unexpected buildings of the nineteenth century. Castell Coch, a ruin until 1875, was likewise transformed by Burges and his team, and a host of other building



The Summer Smoking Room.
Photo credit: Steve Hyam

projects funded by Lord Bute gave him the nickname 'the lord of bricks and mortar'. At St Margaret's Church in Cardiff, John Prichard, restorer of Llandaff Cathedral, re-built a magnificent mausoleum for the Bute family, although no further members of the family were interred at Roath following Lord Bute's conversion to Roman Catholicism in 1869.

When the 3rd Marquess died in 1900, aged only 53, his 19-year-old son succeeded. The contribution of the 4th Marquess has been rather overlooked, and the book provided me with an opportunity to document this. In the 1920s and 30s, the Norman keep was extensively restored, and parts of the castle remodelled. Further sculptures were added to the much-loved 'Animal' wall, and Lord Bute spent huge sums restoring Caerphilly Castle, providing welcome employment in depression-hit south Wales.

Of particular interest to Attingham alumni is mention of the Bute's 'Lost' country house; Cathays House, near Cardiff Castle, was a 31 room mansion designed by William Mylne, built in 1812 and mysteriously demolished twelve years later. Not a single engraving or drawing of the building has yet come to light, and yet surely one exists, tucked away in some forgotten portfolio. Although the Bute family made a fortune out of the area, they also gave much back. Perhaps their greatest gift came in 1947, when, following the death of the 4th Marquess, the family decided to

give the castle, Sophia Gardens and much of the castle grounds to the city. The gift took the form of a 999-year lease. This allowed the family to prevent what they saw as undesirable future development of the castle lands, which immediately after the war, were vulnerable to development for housing and industry. The castle grounds today provide a valued 'green lung' in the heart of the modern city – thanks to the Butes. The castle itself became 'The Cardiff College of Music and Drama' in 1949, but since the college vacated in 1974, the building has become one of the Principality's leading tourist attractions.

The book has proven something of a pleasurable legacy project for me, as my time at the castle was spent in tracking down photographs and documents that allowed the Bute period to become better-known. Likewise, over time, lost furnishings were purchased or borrowed from the donor family and existing items in the collection were restored, allowing the castle to look more domestic and less institutional. It has been a real pleasure to be able to complete the book after so many happy years as curator. It is much enhanced by the glorious photography, of Stephen Hyam, James O Davies and Ashley Hicks.

Matthew Williams (SS '00; RCS '03)
Curator Emeritus, Cardiff Castle

Old Buildings, New Architecture



In this book, Richard Griffiths describes the creation of new architecture for old buildings, through the story of his practice and of the projects that he has completed over 25 years.

His knowledge of architecture, decoration and furnishing was extended during the Attingham Summer School in 1993, the same year he set up his own practice. He also attended the 'Princely Courts of Germany' Study Programme in 2009, directed by Giles Waterfield. Out of all this grew an intense love of buildings of all periods and styles with the past, for him, always being a touchstone for the present and the future.

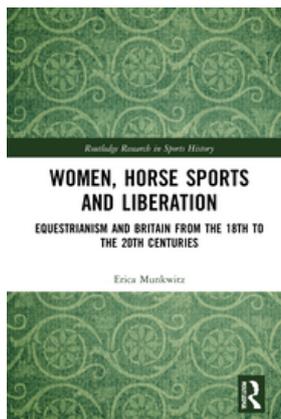
Projects of interest include:

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All of these and many others are richly illustrated in this publication.

Old Buildings, New Architecture is available through his website www.rgarchitects.com and can be bought for £20 (usual price £30) using the code RGA20.

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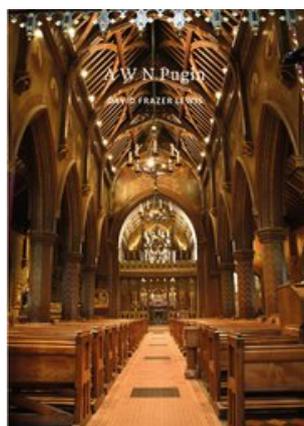
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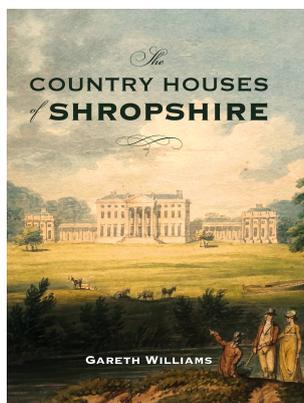
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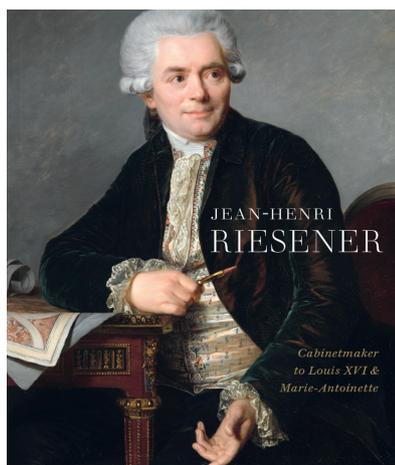
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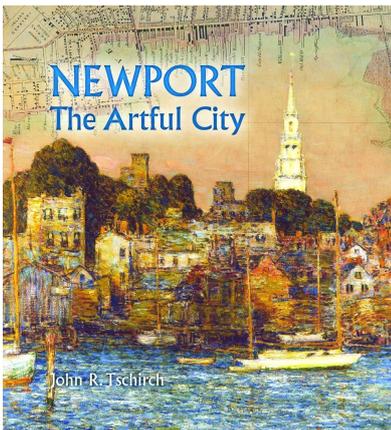
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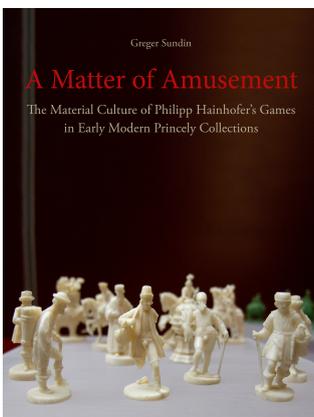
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We hope you all remain safe and well