



AMERICAN FRIENDS OF ATTINGHAM

Letter from the President

So many dedicated Attingham alumni help out by serving on the AFA Board and on our committees. Our Directors oversee much of the business of the AFA, with standing committees tasked with the Annual Fall Lecture, the Endowment, Selection for the Summer School, and Nominations. Other committees do very important work and members do not need to be Directors. Let me describe those in hopes that you may want to get involved. The *Program Committee* plans our special events in the New York area like day trips and site visits. A subset of this committee organizes the annual Study Trip, selecting a destination that local alumni propose and coordinating with them to plan and execute an exceptional experience. The *Recruitment Committee's* mission is clear: to find the most appropriate applicants for the range of courses that the Attingham Trust offers. The *Development Committee* works to assure our viability: not just the obvious need to raise funds but also thinking about and finding new sources for scholarship donations. And finally, at our most recent Board meeting, we decided to launch a new committee to concern itself with *Alumni Engagement*. This committee will seek ways to connect and involve our widespread alumni, investigating the best uses of social media, webinars, an online directory and other ways of serving our group of 1300 strong in the U.S. as well as the world-wide Attingham family. Effective networking will help alums connect with one another, not just classmates, but, say, anyone attending a professional meeting or presenting a lecture could potentially organize an informal Attingham reunion. In addition, those planning travel and research can coordinate with others. If these opportunities to help out interest you, please be in touch with AFA Administrator, Mary Ellen Whitford.

Sheila ffolliott, FSA
President, The American Friends of Attingham



New director Karina Corrigan produces an "Attingham Moment" at the conclusion of a recent board meeting, showing a Chinese textile to Laura Keim and Betsy Barbanel

Letter from England



Attingham members from Belgium, Australia, USA and UK connected through the Attingham bag! Conference at Hampton Court Palace, September 2017

HAPPY NEW YEAR TO YOU ALL. I write this from the Highlands of Scotland where I have been for Christmas surrounded by a merry gathering of family and friends. It has been warming to receive festive greetings from many of you from around the world as we await the dawn of a new year and what it might bring. On the political front, who knows? We all hold our breath, but for Attingham, looking back over the past year, 2018 has been a good one, building on old contacts and making new, and we hope for the same in 2019. Thanks to all of you who help to spread the word and raise funds; we had strong participants for the four courses who were willing to become more involved in the work of the Trust and the AFA. The buzz on social media has been great. I hope as many of you as possible can follow us on Instagram, which is steadily growing in faithful followers and new recruits. Please do continue tagging us in your posts, photos and memories of Attingham. We are keen to promote these links and are working closely with the AFA to achieve this. To this end, I hope you all received the recent Attingham e-Newsletter - the second in the series. We are aiming to produce two editions a year in Spring and Autumn, with events and up-to-date news of you all. Please email copy to Rebecca Parker Rebecca (rebecca.parker@attinghamtrust.org) as we would love to hear from you. And don't forget to carry your Attingham bag at conferences. It can produce great international connections across the years when it is recognised by your fellow alums.

Annabel Westman
Executive Director, The Attingham Trust

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New Board Members

MEET AFA'S NEWEST BOARD MEMBERS!

Director - Jennifer Carlquist '03, LHC '16, is a 25-year museum professional specializing in period interiors, and decorative arts that were made, collected, and/or retailed in America. She serves as Executive Director at Boscobel House and Gardens, where she has created acclaimed exhibitions *Campaign Furniture: The March of Portable Design* (2018), *Make-Do's: Curiously Repaired Antiques* (2017), and *Hudson Hewn: New York Furniture Now* (2016).

Ms. Carlquist lectures widely on design and museums, including for SUNY New Paltz, SUNY Purchase, the New York School of Interior Design, and the Victorian Society in America Summer Schools. She holds a certificate in Museum Studies and is a graduate of the Cooper-Hewitt's M.A. program in the History of Design and Curatorial Studies and the University of Minnesota. With the benefit of scholarships she attended the Attingham Summer School in 2003 and the London House Course in 2016. Three of her most inspiring mentors met during the Attingham class of 1966: Christopher Monkhouse, Morrison Heckscher, and Pauline Metcalf.



New Board Members



Director - Karina H. Corrigan '02, RCS '06, SP '10, is the H.A. Crosby Forbes Curator of Asian Export Art at The Peabody Essex Museum in Salem, Massachusetts, where she has worked for twenty-one years. At PEM, she oversees the largest, most comprehensive public collection of art made in China, Japan and South Asia for export to other cultures. A graduate of Wellesley College, Karina holds master's degrees from the University of Pennsylvania in Historic Preservation and from the Winterthur Program in American Material Culture. Karina lectures and publishes on many aspects of Asian export art and has organized eight exhibitions drawn from PEM's notable collections. In 2016, she co-organized *Asia in Amsterdam: the Culture of Luxury in the Golden Age* with colleagues from the Rijksmuseum.

Director - Jessa J. Krick '13, is the Associate Director for Collections at Historic Hudson Valley, a network of historic sites in Westchester County, New York, including Philipsburg Manor, Van Cortlandt Manor, Washington Irving's Sunnyside and the Union Church of Pocantico Hills, as well as a research library and institutional archive. A graduate of Willamette University and The Bard Graduate Center, Jessa formerly held collections positions at the Antonio Ratti Textile Center and The Costume Institute at the Metropolitan Museum of Art, worked as a senior research assistant for the Brooklyn Museum of Art's Costume Documentation Project, and served as an adjunct faculty member in fashion history at Parsons/The New School. At HHV, Jessa has been a team leader for a number of grant-funded digital and interpretation projects, including the forthcoming NEH-funded *Person as Property: Stories of Northern Colonial Enslavement*. Jessa held the post of representative for the 2013 Summer School and has participated on the AFA recruiting committee for the past four years. A native of Tacoma, Washington, Jessa can often be found touring historic sites or hunting for textiles at antique markets.



SUMMER SCHOOL CLASS OF 2018 REPRESENTATIVE

Bruce M. White '18, is an independent photographer specializing in the documentation of historic architecture, works of art and objects. Formerly a staff photographer at Sotheby's and The Metropolitan Museum of Art, Bruce established an independent studio in 1991; his photographs have illustrated numerous art books & exhibitions and are commissioned by leading museums, governmental institutions, noted artists and collectors.

Since 1997 Bruce has photographed the collections of the White House and its architecture; he is principal

photographer for *White House History Quarterly*, the official scholarly journal published by the White House Historical Association. Current book projects include the recently released *The Stephen Decatur House and Tudor Place*. Bruce contributed new photography to the Bard Graduate Center's series of monographs on English architects Hope, Stuart, Kent, Beckford, & Kipling. Recent commissions include a survey of the collection of antiques at the Diplomatic Reception Rooms at the State Department, Washington, D.C. and photographing armor and tapestries in Italy, Spain, France, Germany and England for the Metropolitan Museum. In addition, Bruce is photographing a collection of 2,000 works



of contemporary art in New York City.

Bruce attended Columbia University and School of Visual Arts. He lives in an 1890 shingle style house close to NYC and serves on boards that promote historic preservation and literacy.

We said farewell to three members of the AFA Board at this year's Annual Meeting on October 25, 2018 – we sincerely thank them for the time and dedication they gave to the Board!

Diana Toole '11, is the Deputy Director of the Americas Foundation of the Serpentine Galleries, an initiative to raise support in the Americas for the London-based Serpentine Galleries. She was previously the Curator and Assistant Director for the Gracie Mansion Conservancy where she was responsible for the Conservancy's collection of fine and decorative arts, the Mansion's tour program, and maintenance of the historic structure. At AFA, Diana brilliantly chaired the Nominations Committee which identifies and recruits new members to the AFA Board of Directors. She was also key in helping with the planning of several Fall Lectures.



Rich Aste '14, RCS '15, Director of the McNay Art Museum in San Antonio, Texas. He held previous positions as Managing Curator, Art of the Americas and Europe and Curator of European Art at the Brooklyn Museum and as Associate Curator of European Art at Museo de Arte de Ponce in Puerto Rico.

Sarah E. Lawrence, RCS '06, SP '17, Associate Professor of Art History and former Dean of the School of Art and Design History and Theory at Parsons School of Design, a division of The New School. Sarah was a member of the Lecture Committee and helped to secure speakers for the Annual Fall Benefit Lecture.



Alumni News

Gwendolyn L. Smith '13 is now Regional Site Manager, Northern New England, with Historic New England. She was previously with Skinner as a European Decorative Arts and Furniture Specialist.

Louisa Brouwer '11 has been appointed to the role of Curator for the East of England with the National Trust, looking after a portfolio of properties including Ickworth House, Anglesey Abbey and Felbrigg Hall.



Kristan H. McKinsey '84 retired as founding curator of Peoria Riverfront Museum in September 2016, concluding a 32-year museum career. Since that time, she has served as Director of the Illinois Women Artists Project, a research and documentation project based in the Art Department of Bradley University in Peoria, IL.

Teresa Trout '16 recently published an article in the *Journal of Victorian Culture* on H.G. Wells and the Uppark Dolls House, which she first saw during the Attingham Summer School.

Alan Fausel '88 has been named Director of the AKC Museum of the Dog which is returning to New York after 30 years in St. Louis. The museum will be opening in January 2019 just a block away from Grand Central Station.

David F. Lewis '16 has been appointed Assistant Professor of Architectural History at the Notre Dame School of Architecture.

In January 2019, **Yao-Fen You '07** will be joining the Cooper Hewitt, Smithsonian Design Museum as Senior Curator and Head of Product Design and Decorative Arts.

2019 ATTINGHAM APPLICATION DEADLINES

The 68th Attingham Summer School

July 4–21, 2019

Deadline: January 29, 2019

Royal Collection Studies

September 1–10, 2019

Deadline: February 12, 2019

The Attingham Study Programme

'Palaces and Villas of Rome and Naples'

September 16–24, 2019

Deadline: February 12, 2019

London House Course

October 1–7, 2019

Deadline: February 19, 2019

Alumni News

This past fall, several Attingham alumni gathered at the Union League Club, Philadelphia for a Royal Oak Foundation lecture by **Lord Burlington** on Lismore Castle.



Left to Right: Jim Mundy, Judith Proffitt, Kathleen Bennett, Lord Burlington, Jan Lupton, Paul Parvis

Erika Munkwitz, SP '18, will present a paper on landscape and fox hunting at the May 3-4 Symposium *Landscape, Sport, Environment: The Spaces of Sport from the Early Modern Period to Today* at Dumbarton Oaks in Washington, DC. Information on registering for the conference can be found at <https://www.do-aks.org/research/garden-landscape/scholarly-activities/landscape-sport-environment-the-spaces-of-sport-from-the-early-modern-period-to-today>

In September, the *New York Times* reported that AFA Board Member and Chair of the Recruitment Committee, **Jason T. Busch** '01, became the executive director of the American Folk Art Museum in New York. His previous positions have included service to both museums and galleries as director of the Jason Jacques Gallery in Manhattan, division director for decorative arts at Sotheby's, deputy director of the Saint Louis Art Museum, and curator at the Minneapolis Institute of Art, the Wadsworth Athenaeum, and the Carnegie Museum of Art in Pittsburgh.



The new executive director of the American Folk Art Museum, Jason T. Busch. Photo by Christine Wise for American Folk Art Museum

In June of 2018, **Jennifer Carlquist** '03, LHC '16 was named Executive Director of Boscobel House and Gardens in Garrison, NY. She was previously Boscobel's curator and acting director.

Nicole Blackwood '17 received scholarship support from the Decorative Arts Trust to attend their Dewey Lee Curtis Symposium on "An Agreeable Prospect: Rediscovering Drayton Hall in the 18th Century Atlantic World." The Trust also awarded Metropolitan Museum Assistant Curator of American Decorative Arts, **Alyce Perry Englund** '09, SP '12, a study trip abroad scholarship for her work on Chippendale.

In January, **Gina Wouters** '15, will assume the role of Executive Director of Planting Fields Foundation on Long Island, NY.

This past November, **Michelle Hargrave** '07, AFA Treasurer and Deputy Director, New Britain Museum of American Art, moderated a panel discussion for the Association of Art Museum Curators Foundation series, *In-Conversation: Role of Art Organizations* at the Yale Center for British Art.



Thomas Jayne, image courtesy antiquesandthearts.com

This January, in recognition of their achievements in the field of decorative arts, interior designer and scholar, **Thomas Jayne** '81, SP '88, '91, '94, '09, in addition to AFA scholarship benefactor, **The Decorative Arts Trust**, will receive the Eric M. Wunsch Award for Excellence in the American Arts at the Wunsch Americana Foundation awards night, hosted by Christie's.

Several Attingham alumni will be presenting at this year's Charleston Heritage Symposium entitled *Charleston and Global Connections—Trade Across the Seas*, including **Sumpter Priddy** '86, **Ralph Harvard** '86, **Linda Eaton** SP '14, **Dennis Carr** '02, and **Robert A. Leath** '95, SP '93, '97. The symposium is presented under the auspices of the Preservation Society of Charleston and will be held March 8-10, 2019. Tickets are limited. Please visit charlestonheritagesymposium.org for more information.

EXHIBITIONS AND PUBLICATIONS

Beth Carver Wees '81, RCS '04 is pleased to announce the opening of *Jewelry: The Body Transformed* at The Metropolitan Museum of Art in New York (through February 24, 2019). This exhibition—a cross-cultural, trans-historical examination of jewelry—represents the joint efforts of six Met curators and features objects from all seventeen of the Museum's curatorial departments. The exhibition is accompanied by a lavishly illustrated catalogue.



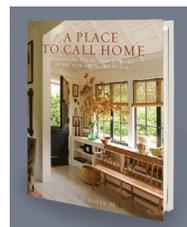
Beth Wees contemplates objects from the jewelry exhibition at The Met

Antiques and the Arts Weekly (October 24th) featured a story on **John Stuart Gordon**'04 new book, *American Glass: The Collections at Yale* (Yale University Art Gallery and Yale University Press, 2018).



Gil Schafer III '95, SP '97, spoke last August in Ellsworth, Maine at the Woodlawn Antiques Show on his latest book, *A Place to Call Home: Tradition, Style, and Memory in the New American House* (Rizzoli 2017). Check out his website to learn of future speaking engagements in Newport Beach, CA, Dallas, and Nashville

<http://gpschafer.com/books-press-videos/a-place-to-call-home> Schafer is longstanding contributor to a Scholarship for the Summer School.



Elizabeth A. Williams '08 has recently published an article, *Casting a New Design: Japanese Meiji Metalwork and the Gorham Manufacturing Company at the RISD Museum*, in the *Decorative Arts Society Journal* 42, 2018. The article is in advance of her exhibition, *Gorham Silver: Designing Brilliance 1850-1970*, with an accompanying publication by the same name, published by Rizzoli.

Gorham Silver Exhibition Schedule:
RISD Museum — 5/3/2019–12/1/2019
Cincinnati Art Museum — 3/13/2020–6/7/2020
Mint Museum — 7/25/2020–11/1/2020

Kelsey Brosnan FES '18 is currently the Doris Zemurray Stone Curatorial Fellow for European Art at the New Orleans Museum. She recently worked on the special exhibition, *The Orleans Collection* (open now until January 27, 2019), and contributed an essay about eighteenth-century French artists at the Palais-Royal to the exhibition catalogue. In October 2018, she successfully defended her doctoral dissertation on the French still life artist Anne Vallayer-Coster at Rutgers University.



This past December, **Jay Robert Stiefel** '96, SP '99-'02, '05-'09, RCS '06 celebrated the launch of his book, *The Cabinetmaker's Account: John Head's Record of Craft & Commerce in Colonial Philadelphia* (American Philosophical Society Press 2019) at the American

Philosophical Society in Philadelphia. For upcoming book talk dates, please visit the AFA website.

After years of research and planning, Gunston Hall will soon break ground on its recreation of the site's 18th-century garden. George and Ann Eilbeck Mason chose in the mid-1750s to build a house for their young but growing family. Shortly afterwards, they established a garden on the river side of their mansion. George designed the exterior of the house, as well as the garden. An indentured servant from London named William Buckland designed the interior spaces. The physical labor of creating both the mansion and the garden was done by people the Masons enslaved.

Over the next two centuries, the original garden became, variously, an orchard, a site for cash crops, and a formal colonial revival garden. Using archaeological evidence, documentary sources, and information from comparable gardens, Gunston Hall will restore this one-acre area to its 18th century appearance. (Continues on pg. 4)

Alumni News

(Continued from pg. 3)

Pathways divided the garden into four quadrants flanked on one end by a bowling green and on the other by wide terraces. The whole space reflects Mason's Enlightenment interest in order and rationality. For example, the 12-foot wide main walkway forms a continuation of the house's 12-foot wide central hall. The 60-foot wide mansion is mimicked at the end of the path by a 60-foot wide viewing platform set into the terraces.

Staff are excited to share this project with visitors. The site work will begin in early spring, and staff anticipate that they will begin planting in the fall. Architecture firm Glave and Holmes of Richmond, Virginia, and landscape architect Robert McGinnis, of Charlottesville, Virginia, are working with Gunston Hall on this project. The mission of Gunston Hall is to stimulate public discussion of the democratic ideals first expressed by George Mason in the Virginia Declaration of Rights; the site is owned by the Commonwealth of Virginia and governed by a board of Regents appointed by the National Society of Colonial Dames of America.

— **Rebecca Martin '17**, Director of Education and Guest Experiences



Watercolor of Gunston Hall's garden project

Upcoming AFA Programs and Events

2019 STUDY TRIP: THOMASVILLE, GEORGIA

March 14–17, 2019

Join us for the annual American Friends of Attingham Study Trip to **Thomasville, Georgia** and the surrounding area. After the Civil War, Northern industrialists began purchasing vast tracts of land around Thomasville and northern Florida for hunting and as an escape from harsh northern winters. By the turn of the century, many families had purchased or built hunting plantations and the area became the preeminent location for quail hunting in the United States – an esteem the area still holds today.

The “Quail Belt” is dotted with privately-owned historic hunting plantations and gardens, and architects including John Russell Pope, William Frank McCall, Jr., John Wind, and Theodore Rommerdall designed houses in the area. The Study Trip will visit several plantations, including **Pebble Hill Plantation**, a 3,000 acre property listed on the National Register of Historic Places. Pebble Hill includes numerous outbuildings and a Greek Revival-style Main House furnished with prime antiques and decorative arts and includes the Elisabeth Ireland Poe Sporting Art Gallery. The group will also visit **Dixie Plantation**, where land management, research and conservation are key focuses. Privately-owned houses to be visited include **Live Oak Plantation**, **Greenwood Plantation**, and the **Hardaway House** among others. There will also be a chance to visit some of the winter cottages in the historic district and enjoy the downtown area with its charming shops and restaurants.

A very special thanks to **Whitney White '16**, SP '18, the Executive Director at Pebble Hill Plantation, for hosting the 2019 Study Trip!



Dixie Plantation

What AFA Alum have to say about Thomasville...

It's difficult to sum up in a few words what Thomasville has meant to me over my life thus far: family, home, history, and inspiration are several that come immediately to mind. And what a treat for my fellow Attingham alumni to get a glimpse of this place that my family has known and loved for five generations. From Pebble Hill, with its elegant stable where I learned to ride, to the stately portico of Greenwood that charmed Jock and Betsey Whitney, and of course to the lovely town itself with its beautiful architecture and pleasing climate that has continued to pull so many Yankees from the frigid North during quail season—you will see it all. I'm jealous and sad that I can't be there with you!

— **Gil Schafer III**, '95, SP '97

In my experience, Thomasville is an archetype of the Anglo-American taste in the British country house tradition. From visiting the town centerpiece, Pebble Hill, styled after an English estate, to its historic town core, Thomasville rewards visitors with a rich set of experiences drawn from traditional

landscapes, significant period architecture, and important examples of the fine and decorative art. One can pretend, without guile, that one is heading to Thomasville for acute scholarly reasons, but a silent truth might be that one is going here for the hospitality of the place which is legion.

— **Thomas Jayne '81**, SP '88, '91, '94, '09

Thomasville, Georgia is a “don't miss” destination for any serious student of American architecture and culture. Layered and complex, its history is inextricably linked to the rise and fall of American fortunes in both north and south. As the southernmost point travelers could reach by train following the Civil War, Thomasville attracted the grand and the good from the north and Midwest who re-imagined southern traditions and built and restored plantations and country places using architects from Boston, New York and Cleveland. A majority of these “shooting places” remain in the ownership of the families who created them. Thomasville's social fluidity, architectural complexity and history of tolerance betray all preconceptions and simplifications of “Southern” culture. Today, a vibrant preservation movement makes Thomasville among the most interesting of small southern cities.

— **Tom Savage '80** SP '87–'94, '00



Greenwood Plantation courtesy Historical Concepts

Registration: The cost of the Study Trip is \$950 per person, (and a suggested \$300 donation to AFA, tax-deductible to the extent of the law) which includes all tours, meals, and transportation during the trip. (Airport transfers to/from the Tallahassee, FL airport will be an additional charge of \$125 round-trip.) AFA has reserved a block of hotel rooms, and participants are responsible for making their own hotel reservations. For additional registration and travel information, please contact: mwhitford@americanfriendsofattingham.org or call (212) 682-6840.

Itinerary in formation and subject to change.



Pebble Hill

Upcoming AFA Programs and Events



Board of Officers room.
Photo by James Ewing.

Mid-Winter Reunion at the Winter Show
Friday, January 18, 2019, 6 p.m.–8 p.m., \$40 per person
Park Avenue Armory, 643 Park Avenue (at E. 66th St.)

Once again, we are privileged that The Winter Show has invited the American Friends of Attingham to host the annual Mid-Winter Reunion during the Show's *Museum Night* on **Friday, January 18, 2019 at 6 p.m.** at the **Park Avenue Armory**. This festive event will be held in the historic Board of Officers Room.

The Armory building was completed in 1881 and the Board of Officers Room is one of the few surviving Herter Brothers interiors in the country. Herter Brothers was a top cabinet-making and interior design firm in the mid-19th century and designed the Fifth Avenue mansion of William H. Vanderbilt (now demolished). This room was exquisitely restored in 2013 and still retains the original painted surfaces and magnificent mahogany woodwork.

The evening will include a reception with friends and access to the main Winter Show floor. Museum Night ends at 8 p.m.

Individual tickets are **\$40 per person**. Register online through AFA's website or send a check, payable to American Friends of Attingham, to 205 Lexington Avenue, Suite 1600, New York, NY 10016.

Registration ends **January 16, 2019**. Please contact admin@americanfriendsofattingham.org with any questions.

*With special thanks to **The Winter Show** for hosting the 2019 Mid-Winter Reunion!*

Tour of Jewelry: The Body Transformed at The Met
Saturday, January 19, 2019, 11:30 a.m.
\$25 per person
The Met - Fifth Avenue



Alumni and guests are invited to join AFA for a tour of the exhibition, *Jewelry: The Body Transformed*, led by **Beth Carver Wees** 81', RCS '04, the Ruth Bigelow Wriston Curator of American Decorative Arts. The exhibition examines the most personal and universal of art forms and brings together some 230 objects drawn almost exclusively from The Met collection. A dazzling array of headaddresses and ear ornaments, brooches and belts, necklaces and rings are shown along with sculptures, paintings, prints, and photographs that enrich and amplify the many stories of transformation that jewelry tells.

Individual tickets are **\$25 per person**. Register online through AFA's website or send a check to the AFA office.

Tickets are limited, please register by January 17, 2019.

Recent Events



Top: Mary Meyer, Jan Lupton,
Nancy deWaart

Center: Cynthia Sanford, Terry
Dooley, Anthony Smith and
Mary Riley Smith

Bottom: Tom Jayne and Sibyl Grof



ANNUAL FALL LECTURE

On Thursday, September 13th, over 100 Attingham alums and friends gathered at the historic Explorers Club for the 9th Annual Fall Benefit Lecture, AFA's only annual fundraising event. **Prof. Terence Dooley** of Maynooth University in Ireland captivated guests with his lecture on the fate and the future of the country house in Ireland. Prof. Dooley's establishment of the Centre for the Study of Historic Irish Houses and Estates has made him a preeminent scholar on this topic, and the lecture was a fantastic preview for the 2020 Attingham Study Programme to Ireland. The evening concluded with a festive reception for guests and dinner for the event's sponsors. Thanks to all who came out to support this fantastic evening!

With deepest thanks to this year's Annual Fall Lecture sponsors:

Thomas Appelquist & Charles Newman
Elizabeth De Rosa
Sheila ffolliott & Shepard Krech III
Fenella and Morrie Heckscher
Mary Riley Smith & Anthony Smith
Steven W. Spandle
Kay Allaire
Anonymous
Betsy Shack Barbanell
Edward Lee Cave
Margaret Civetta
Nancy deWaart
Heather Ewing
Felicia Fund
Judith Hernstadt
George McNeely
Mary M. Meyer
Mindy Papp
David Parsons
Linda Pasley
Stewart Rosenblum
Joseph Peter Spang
E. Clothier Tepper
Diana Toole

And a very special thanks to Will Roseman and the **Explorers Club** for once again hosting AFA's Fall Benefit Lecture in their exceptional clubhouse and to Carmen DuBroc and Lew Haber who supported the attendance of young alumni.

ANNUAL MEETING

On Thursday, October 24th, Attingham alumni gathered at the English-Speaking Union to reflect on the past year's events and to elect a new class of board members. Following the formal meeting, several alumni gave presentations on the 2018 courses including AFA Administrator, **Mary Ellen Whitford** for the Summer School and **Rory Tyler** for French 18th-Century Studies. **Sheila ffolliott** and **Kristin Kligerman** presented their thoughts on the *Horse and the Country House* Study Programme and **Stephen Harrison** gave an overview of Royal Collection Studies. The evening concluded with a light reception.

2ND AVENUE SUBWAY TOUR

This past October, former AFA Administrator, **Cheryl Hageman**, now with MTA Arts & Design, gave a brilliant tour of the artwork along the 2nd Avenue Subway line. Alumni and guests enjoyed seeing artwork by Chuck Close, Sarah Sze, Vik Muniz, and Jean Shin. It was fascinating to learn about the Arts & Design department's process from commissioning artists and artist selection, to the conception and installation of these ambitious projects, and their eventual maintenance and conservation. Many thanks to Cheryl for a wonderful tour!



Melissa Gagen and Cheryl
Hageman in front of Jean
Shin's *Elevated*, 2017

Scholars Reflect on the 2018 Courses

French Eighteenth-Century Studies • June 25-29, 2018

Nearly every day of the Attingham Course, I encountered an object that directly or indirectly related to our [New Orleans Museum of Art] research on the duc d'Orléans. At the Wallace Collection, for example, several paintings belonged to his collection. At Waddesdon Manor, we viewed Oppenord's drawings for the duc d'Orléans's renovations of the Palais-Royal, the Parisian seat of his power during the Regency period. Perhaps my favorite object was the gorgeously bound book, *Daphnis and Chloe*, which included engravings after the duc d'Orléans's illustrations for this erotic narrative. This rare treasure was an absolutely delight to behold, particularly in the expert company of the Waddesdon curators of books and works on paper.

Even beyond the sessions that had direct relevance to my dissertation research or my work at the New Orleans Museum of Art, it was an absolute thrill to gain a better understanding of the decorative arts of this period. The holdings of the Wallace Collection are absolutely unparalleled, from Sèvres porcelain, Boulle marquetry, Chinese lacquer, bronze sculpture, to jeweled snuffboxes. It was an exquisite privilege to wander the galleries for hours and to closely study the objects at hand.

— **Kelsey Brosnan**, PhD, FES '18

Doris Zemurray Stone Curatorial Fellow for European Art,
New Orleans Museum of Art,
American Friends of Attingham Scholar

The 67th Attingham Summer School • July 12-29, 2018

Boughton was instrumental in my study of objects *in situ*. At Boughton, the Duke of Buccleuch invited us to see both his state rooms and private seating areas. We were joined by various experts on silver, tapestry, and ceramics. To be honest, I think I could have spent five full days at Boughton and still hoped to see more alongside the world-class scholars present. Dame Rosalind Savill provided an overview of one of the world's finest private collections of Sèvres. Helen Wyld arrived from Scotland to look at the Mortlake tapestries hung in the State Rooms and Great Hall. And, James Rothwell, a magnificent teacher, showed us how to examine silver. This silver viewing was particularly important for me, as I now know that the Duke of Buccleuch owns a silver cup and cover by Charles Kandler which is almost exactly the same form as the Kandler cup in our Saint Louis Art Museum collection (see photo). This was the best possible discovery, as I am not sure how long it would have been before the connection was uncovered without the special access provided by the Attingham Summer School.

— **Brittany Luberta** '18, Research Assistant,
Decorative Arts and Design, Saint Louis Art Museum,
Royal Oak Foundation Scholar



Moments from Summer School 2018

In addition to making connections between Goodrum House and the English country house, one of my other interests was the subject of display: the display of objects regarding their arrangement and interpretation, in addition to the logistical concerns of placing original items *in situ* with concerns of conservation and public access. Conservation efforts with items that I have never encountered, like the Eyemats at Uppark and Standen, have direct application as I struggle with decisions concerning the display our own 19th century carpets. And while Goodrum House is a home presented in a traditional historic house museum idiom, I found the Open Treasure exhibition space with the *Interactive story of Christianity and Treasures of St. Cuthbert* at Durham Cathedral to be one of the best interactive, engaging, well-designed, visually beautiful exhibitions I've had the pleasure of experiencing. The balanced marriage of technology with 7th-century objects was incredibly well done and made me think about moving outside the box with visitor experiences at Goodrum House.

— **Barbara Hyde** '18, Keeper of The May Patterson
Goodrum House (Watson-Brown Foundation)
in Atlanta, GA

Encountering material culture as part of a focused group encouraged me to share in the enthusiasms, talent, and perspectives of my accomplished colleagues from around the globe. The intensity and the immediacy of Attingham Summer School served as an extremely effective learning tools for me. Exploring those astounding volumes with James Rothwell in the Old Library at Petworth, studying the Print room at Uppark- I concluded that Attingham is an incomparable classroom. Our *in situ* 'classrooms' that included exquisite country houses, gardens, castle ruins, and chapels profoundly enriched my understanding of the larger British Atlantic world extending beyond individual objects.

— **Linda Landry** '18, Collections Conservator,
George Washington's Mount Vernon,
David M. Maxfield Scholar,
American Friends of Attingham Scholar

It continues to be challenging to pull a singular theme from the rich and immersive experience of the Summer School, but I keep returning to the thought that my concept of a "country house" and indeed a "house" in the broadest sense, has shifted. I had always found the terms and their material manifestations to be largely static, if often significant in physical and connotative size... But over the Summer School I was struck by ways in which human agency actively impacts nearly every aspect of a house, from past to present and from architecture to presentation. Thus homes, particularly those of the "historic" sort, are far from stagnant. They hum with energies, at times anachronistic, complementary, and even contradictory, from shifting inhabitants and visitors.

— **Caroline O'Connell** '18, Curatorial Assistant,
Cooper Hewitt, Smithsonian Design Museum,
Royal Oak Foundation Scholar

[At LACMA] We are taking stock of how much art we show by women in advance of renewed efforts to better represent gender equality (something that has been easier and quicker to redress through contemporary art). Seeing other assertions of the presence of women, such as the dressed mannequins at Uppark, or the interpretation panels in the form of silhouettes of women who once lived and worked at Calke Abbey, I am encouraged to continue exploring ways of manifesting women's physical presences within earlier parts of the collection. However, it was the new display of silver, again at Petworth, that has really expanded my thinking. Our guide, James Rothwell, highlighted the influential art patronage of women whose commissions he has identified through archival records as well as through engraved marks of ownership on the objects themselves... Here was a particularly fascinating instance in which the importance of the female identity of the patron in terms of the objects' function and physical appearance was not only demonstrable, but the objects were themselves tools for exercising this agency.

— **Dr. Rosie Mills** '18, Curator of Decorative Arts and
Design, Los Angeles County Museum of Art,
The Ida and William Rosenthal Foundation Scholar

Scholars Reflect on the 2018 Courses



US contingent on the 2018 Study Programme

Study Programme: The Horse and the Country House • September 19-28, 2018

The program could not have had a better start than to begin in Newmarket, the heart of horseracing in Britain. The development of racing as a sport was at first uneven, given the political upheaval during the reigns of King James I, Oliver Cromwell, and later Charles II. However, by the late eighteenth century, the sport had broadened in support and popularity, which it retains to this day as seen with the involvement of the Queen as well as ordinary people off to a day at the races - as indeed, we were fortunate to do at the Beverley Racecourse... The main focus of our program was, however, on the horse's role in carriage driving, for pleasure, transport, and social statement. At the end of the 17th century, carriages were still luxury items, and were

not heavily used given the terrible state of roads. But with the advent of axles and springs, as well as a better maintained national road system, carriage driving came into its own, only to decline in the mid-twentieth century due to the development of motor cars. Carriages have much to tell about social status and lifestyles, and so far 1,500 extant carriages have been identified in Britain with 300 catalogued as part of the Carriages of Britain (COB) project. These cultural artifacts have much to tell us about country house lifestyle and daily routines during the nineteenth century, and show a continuing link with the importance of the horse to that way of life.

— **Dr. Erica Munkwitz** SP '18, Adjunct Professorial Lecturer, American University, *David Wilton Scholar Royal Collection Studies* • September 2-11, 2018

I am a decorative arts person, and I was overjoyed and utterly absorbed by the opportunity to visit the silver vault at Windsor Castle with Kathryn Jones. Examining the traveling writing set found in Napoleon's carriage at the Battle of Waterloo- according to the yellowed paper inside- was something that will always remain with me, as was discovering that Rodman Wanamaker, the son of American department store magnate John Wanamaker, on whom I have focused in past research, presented the Royal Family with a gold emerald-encrusted Communion service when he visited them for the holidays at Windsor (the taste level of which may have given them pause). Equally fascinating, though hands-off for understandable reasons, was the porcelain study session conducted at the visitor entrance to the State Apartments by Sally

Goodsir. Her passion for the material and knowledge of the subject was delightful to behold, and I was directed towards subtle but significant details of the pieces that might otherwise have escaped me.

A particularly memorable visit was our Greenwich day... The Queen's House was an utter revelation. Though I have taught classes on British Architecture in the past, and understand the building from a theoretical standpoint, it was a remarkable experience to move through the parts of the building and finally, fully, understand how it "works."

— **Dr. H. Christian Carr** '98, RCS '18, Art History Professor, Savannah College of Art and Design, *Stewart G. Rosenblum Scholar*



Image courtesy Royal Collection Trust

In memoriam

Architectural historian **Mary Alice Molloy** '86 died on February 11, 2018 in Chicago. Her publications include *A Guide to Public Sculpture* (University of Chicago Press) and several essays on H.H Richardson for the *Journal of the Society of Architectural Historians* and other publications. In addition, she contributed to the 3rd edition of the *AIA Guide to Chicago*. Richardson's Glessner House was a lifelong focus: she added to its archives and gave countless house tours. From Dallas came news of the passing of interior designer **Barbara Ruth Spalti Rawson** SP '01 on March 12, 2018. She was active as well in civic organizations in Texas, including the Texas Old Missions and Forts Restoration Association. On May 2, 2018, **Raymond Shepherd** '79, passed away. An M.A. graduate of the Winterthur Program in American Decorative Arts, whose career centered on the Philadelphia area, Shepherd did curatorial work for the First City Troop, then served as Curator of Decorative Arts at the Philadelphia Museum of Art, as Director of Cliveden, and then of Old Economy Village. **Nancy Waters** '87 died on September 25th, 2018. Her career featured stints as curator at the Staten Island Historical Society/Richmondton Restoration, Edison National Historic Site in New Jersey, and the National Park Service's Northeast Museum Services Center in Boston.

William J. Murtagh '63, characterized by the *New York Times* as the "Lion of Historic Preservation", died on October 28th at the age of 95. It is not an exaggeration to say that every American involved in the world of historic preservation has benefitted from his work. Born in Philadelphia, Murtagh received an architecture degree from the University of Pennsylvania in 1950 and worked subsequently with Charles T. Peterson on Independence



William Murtagh

Historic Park before returning to Penn for an M.A. in art history and a Ph.D. in architectural history in 1963.

After study and travel in Europe, where his real passion for preservation emerged, in 1958 Murtagh became the assistant to Richard Howland at the National Trust for Historic Preservation; he remained with that institution for much of his career (with a hiatus), culminating in his appointment as Vice President of Preservation Services. Murtagh was a key player in a movement that led to the passage of the National Historic Preservation Act of 1966 that established the National Register of Historic Places, which he directed from 1967-1980. As of today, over 90,000 sites are listed. Dr. Murtagh was a founding member of the United States Committee of the International Council of Monuments and Sites, a nongovernmental organization

Murtagh taught and established programs in Historic Preservation at Columbia University, the University of Hawaii, and the University of Maryland, whose library houses his papers. Murtagh's book, *Keeping Time: The History and Theory of Preservation in America*, originally published in 1988 with subsequent editions. Among his awards are a 2005 presidential citation from the American Institute of Architects as "the beloved piper of preservation," the National Trust's highest honor, and the Interior Department's Distinguished Service Award.

Stephanie Meeks, president and chief executive of the National Trust stated that: "With a steady hand and a deep appreciation for international approaches to saving places, he continued to lead the preservation movement for more than five decades. Quite simply, historic preservation in America would not be what it is today without the vision, leadership, and extraordinary contributions of Dr. William J. Murtagh."



William Murtagh
Photo by Forrest
MacCormack



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