



THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

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21

ANNUAL REVIEW

2023

COMMENTARY

Helen Jacobsen • Executive Director

In 2023 we were delighted to welcome another 125 international heritage professionals onto our courses. The Attingham network continues to reach far and wide and this year's participants came from 25 countries including, for the first time, Japan. More and more we hear from our alumni how much this unique network matters to them, and how much they value the professional connections it engenders. Tied together by common interests and the experience of an Attingham course, many of our participants make career-enhancing professional contacts and friendships that last for decades.

We continue to believe in promoting this element of our courses and our scholarship policy reinforces this aim: anyone who is offered a place on an Attingham course should be able to attend and benefit from this network, regardless of their ability to fund the fees. As costs continue to rise almost exponentially, this gets harder and harder for us to guarantee, but we are extraordinarily lucky to benefit from very generous donors, both individual and institutional, who believe in the Attingham ethos and who do so much to assist heritage professionals worldwide to attend our courses. Special mention should be made of the American Friends of Attingham who yet again supported so many US members this year. Our donors include many alumni, and we are extremely grateful to all those who help us achieve our goals and make a difference. The Legacy Programme that was launched this year will provide another channel for supporting Attingham longer term. Further details of this can be found [HERE](#).

Our Course Directors and Coordinators deserve special mention for the magnificent work they did to ensure the success of this year's courses, and in the following pages they describe in their own words the vibrant and memorable programmes they put together. Thank you to all of them, and the lecturers who supported them, for their commitment to Attingham.

Attingham could not exist without the help and goodwill of so many different constituents, including our Patrons and Trustees, the many house owners who welcome us to their properties, and all those who sit on our different committees. One of those is the Advisory Council and this year Martin Postle retired through rotation; he has been replaced by Adriano Aymonino whom many will know from his work at the University of Buckingham. Jane Eade has been appointed as Chair of the Summer School Scholarship Committee in place of Helen Dorey, whom we finally allowed to step down after many years of devoted service to this important selection committee. And from the Executive Committee we lost Rebecca Parker, who decided to take a break after 15 years with Attingham. We shall all miss her but we wish her well in her next endeavour. She has been replaced by Bridget Garza Griffin who has already slipped into the role with ease and good humour. We thank you all for your unflinching support.

The Attingham spirit seems to be burning brightly and our courses continue to attract fascinating participants from all over the world. We look forward to another stimulating and fulfilling year with optimism.



Uppark visit, Summer School 2023

THE ATTINGHAM SOCIETY

Annabel Westman • Director Emerita

On a bright, frosty morning in January a keen group of alumni were warmly welcomed by Dr Emily Burns (RCS '22) to the Watts Gallery-Artists' Village, near Guildford. Following her introduction to the site over coffee, the members enjoyed a stimulating tour visiting the Watts Chapel and Limnerslease and taking in the excellent exhibition, *Dreams and Stories: Modern Pre-Raphaelite Visionaries* with the show's curator and Head of Collections & Exhibitions, Laura MacCulloch. Later in the year, a rewarding 'Attingham' day was spent at Dyrham Park with Dr Rupert Goulding (SS '11), acting Head Curator of the National Trust, who has done considerable research on the house and family. It was followed by a delicious tea with Lisa White and Christopher Overton at their home in Hawkesbury, near Badminton.

Two private evening visits with refreshments were also held during the spring and summer months, a timing which proved very successful. One was to the London home of Lord and Lady Faringdon, kindly led by David Freeman (SS '83) former curator of the collection, and another to Boston Manor House, which had been highly commended in the year's Georgian Group and the National Civic Trust awards. Harriet Pillman (SS '18), the project architect for Purcell responsible for the restoration, led the in-depth tour, specially arranged before public opening. The year was rounded off with an excellent and well-attended annual reunion at the Art Workers' Guild, a perfect venue for the



Alumni visit to Dryham Park

alumni to renew friendships and make new contacts from across the years. A short talk was given by Félix Zorzo from

this year's Summer School stressing the value of Attingham and the importance of scholarship support.

AMERICAN FRIENDS OF ATTINGHAM

Beth Carver Wees • AFA President

It has been a year of renewal for the American Friends of Attingham. January 2023 saw the return of our popular Mid-Winter Reunion, held once again at the Park Avenue Armory in New York during the run of the Winter Show. Attendance was excellent, boosted by partnering for the first time with Winterthur's Society of Fellows. Another long-awaited return was our yearly domestic study trip, this time to Washington, DC, and Alexandria, Virginia, in early May. Thanks to a talented alumni team, including Gretchen Bulova of Historic Alexandria, Adam Erby from Mount Vernon, architect Bud Adams, and Jon Frederick at the U.S. Treasury, we gained access to remarkable private homes and institutions. Our Programs

Committee also organized local day trips, such as a tour of the Sassoon exhibition at New York's Jewish Museum in late May, and a visit to the Untermyer Gardens in Yonkers, NY, in mid-October.

Feedback from U.S. attendees on all of the 2023 Attingham Trust courses was unanimously positive. At our Annual Meeting, held virtually on October 12th, we enjoyed reports on Royal Collection Studies from Board member Anne Kenny-Urban, Executive Director of Agecroft Hall in Richmond, VA, and on the Study Programme to Venice and the Veneto from Helena Gomez, Curator of Vizcaya Museum and Gardens in Miami, Florida.

On November 2nd, culinary historian, collector, and chef Ivan Day presented

our much-anticipated Annual Fall Benefit Lecture, titled "*Dining Culture in the English Country House, 1600-1914.*" Lecturing to a full house at the Explorers' Club and to others attending online, he offered a rich visual account of English dining traditions, dining spaces and table settings, and the preparatory spaces where these extraordinary meals were concocted. It was a profitable and convivial evening, including a festive reception for all and dinner with the speaker for the event sponsors.

The dedicated Board of Directors and our stalwart Administrator Erin Kuykendall continue to work tirelessly to ensure that the transformative programs offered by the Attingham Trust will be available to future generations of U.S. scholars.

THE ATTINGHAM SUMMER SCHOOL

David Adshead and Tessa Wild • Course Co-Directors

Lorna Gartside and Zuzanne Stark • Course Coordinators

Two important changes were made to this year's Summer School. Firstly, the number of participants, traditionally 48, was limited to 40 ensuring that everyone had their own bedroom. Secondly, the length of the course was reduced from 18 to 16 days, without losing content. Although this made the Summer School an even more intensive experience, both changes made it more comfortable and enjoyable for all. Members, many assisted by scholarship funding, came from a total of 7 countries, bringing with them a range of experience and specialist expertise.

The Summer School, based in turn in Sussex, Derbyshire and Norfolk, visited 22 properties over the 16 days and benefited from the input of more than 80 lecturers, tutors and property staff. As ever, we enjoyed generous hospitality at a number of private

houses. The transit days' visits to Stowe and Boughton House proved particularly successful, and highlights also included the visits to Welbeck, Holkham and Houghton, amongst others. At Boughton, the tours were mixed with seminars on the archives, Sèvres porcelain, silver and tapestry, a pattern followed at Holkham and Houghton. The Servants' Hall at Houghton, with a roaring fire on a day of heavy rain, proved an evocative space in which to listen to country house readings. At Kedleston, Simran Sandhu's contextualisation of the National Trust's interpretation of the impact of colonialism was particularly interesting. At Welbeck, although the house was under scaffolding and inaccessible, the estate staff devised a well organised visit to see estate buildings and the new Harley Gallery.

Unfortunately, high winds on one day during the Norfolk leg saw the closure of the Blickling estate by the National Trust. Unable to visit, adversity was turned to advantage and the course members devised their own programme for the day. Breaking into four groups, some went on a walking tour of historic Norwich, some visited Sandringham, some went to Ely Cathedral and some to Cambridge to see the Wren Library at Trinity College.

We thank all the lecturers, tutors of seminars, and leaders of tours for their knowledge, generosity and enthusiasm. The members' reports were all positive, emphasising how the experience of the Summer School had provided participants with a fresh perspective on their own work, collections and institutions, and had challenged their thinking.

- **KAYLA ANTONY**
Executive Director, Philadelphia Society for the Preservation of Landmarks, PA USA
- **SILVIJA BANIĆ**
Curator of Textiles before 1800, Victoria and Albert Museum, London, UK
- **KATHERINE BECHLER**
Head of Museum Department, Staatliche Schlösser und Gärten Hessen, Germany
- **ELIZABETH BLOCK**
Senior Editor, Metropolitan Museum of Art, NY, USA
- **MAX BRYANT**
Research Fellow, Centre for the Study of Classical Architecture, University of Cambridge
- **RACHEL CORMA**
Director of Education, Stenton, NDCDA/PA, NJ, USA
- **ALLISON COX**
Junior Specialist and Head of Sale, English Furniture & Decorative Arts, Christie's, NY, USA
- **WILLIAM CULLUM**
Senior Interior Designer, Jayne Design Studio, NY, USA
- **NANCY DOUGLAS**
Specialist, Potomack Auction Company, MD, USA
- **SUSAN EBERHARD**
PhD Candidate, Art History, UC Berkeley, CA, USA
- **LISA EDWARDS**
Curator, Grosvenor Estate, Cheshire, UK
- **BARBARA EGLI**
Castle & Museum Manager, The Spiez Castle Foundation, Spiez, Switzerland
- **LEA EMERY**
Directory of Finance and Operations Boscobel House and Gardens, CT, USA
- **MARY GATACRE**
Managing Director, Landgoed de Wiersse B.V., Vorden, Netherlands
- **ELLINOR GRAY**
Heritage Project Officer, Restoration and Renewal Delivery Authority Ltd., London, UK
- **LAUREN HENRY**
Curator of interpretation, Biltmore Estate, NC, USA
- **MARGITTA HENSEL**
Staatliche Schlösser und Gärten Sachsen, Schloss Moritzburg, Germany
- **PENELOPE HINES**
Arts Development Manager, Guy's & St. Thomas's Foundation, London, UK
- **ALICE INSLEY**
Curator, British Art c. 1730-1850, Tate Britain, London, UK
- **JESSICA INSLEY**
Curator, Mount Stuart Trust, Isle of Bute, Scotland, UK
- **CHRISTINE JACOBSON**
Associate Curator, Modern Books & Manuscripts, Houghton Library, Harvard University, MA, USA
- **CHRISTIAN KILE**
Conservator, Sir John Soane's Museum, London, UK
- **JACQUES LEVET**
Project Architecture, D. Stanley Dixon Architect, GA, USA
- **KERTTU MÄNNISTE**
Curator/ Collection Manager, Art Museum of Estonia Foundation, Estonia
- **LINDSAY MACNAUGHTON**
Lecturer, University of Buckingham, Buckingham, UK
- **SUSAN McCORMACK**
Director, Carrick Hill, South Australia
- **ELIZABETH McGOEY**
Curator, Ann S. & Samuel M. Menco Arts of the Americas, The Art Institute of Chicago IL, USA
- **KATHERINE MCKINNEY**
Margaret Beck Pritchard Associate Curator of Maps & Prints, The Colonial Williamsburg Foundation, VA, USA
- **SCOTT MILLER**
Andrew W. Mellon Curatorial Fellow, Metropolitan Museum of Art, NY, USA
- **GABRIELLE NIU**
Assistant Curator of the Collection & Exhibitions, Isabella Stewart Gardner Museum, MA, USA
- **MOK O'KEEFFE**
Managing Director, The Gay Aristo/ Innovation Beehive/ Hult EF, Wales, UK
- **ELIZABETH PAOLINI**
Seamstress, Philadelphia Museum of Art, PA, USA
- **EMILY PETERS**
Curator of Prints & Drawings, Cleveland Museum of Art, OH, USA
- **JULIE REYNOLDS**
Cultural Heritage Curator, The National Trust, Gloucestershire, UK
- **ROBIN RICK**
Facilities & Landscape Manager, The Woodlands Trust for Historic Preservation, PA, USA
- **JAMES RUSSELL**
Senior Landmarks Preservationist, The City of New York Landmarks Preservation Commission, NY, USA
- **CAROLINE SPURRY**
Architectural Research Manager, George Washington's Mount Vernon, VA, USA
- **CHARLOTTE TOMLIN**
Preventive Conservator, Spencer & Fry Ltd., Hertfordshire, UK
- **KATE WALTER**
Curator, Arundells, Wiltshire, UK
- **DAVID WISE**
Administrator, Parham Park Ltd., West Sussex, UK
- **FÉLIX ZORZO**
Curatorial Assistant, The Wallace Collection, London

ROYAL COLLECTION STUDIES

Helen Jacobsen • Director; Sara Heaton • Course Coordinator

This year's Royal Collection Studies, the first of the new reign, embraced participants from four continents. Cumberland Lodge provided its usual comfortable atmosphere and the opportunity for more relaxed and informal discussions at the end of the day; since the course coincided with a significant heat wave in the south of England with daily temperatures exceeding 30°C, we were all keen to take advantage of the cooler evenings with after-dinner drinks in the stunning garden. No doubt some of the research and exhibition projects that have already emerged within the group were hatched on these occasions.

Once again, the programme was filled with visits of exceptional access to both inhabited and uninhabited royal residences and contextual lectures of great interest. We benefitted from the knowledge and expertise of the curators from The Royal Collection Trust, who were in attendance for almost the entirety of the 10 days; visiting specialists; and the curators at Historic Royal Palaces, all of whom shared their learning and experiences most generously. This year, there was more focus on the non-European aspects of the collection and the strength and depth of these areas



Hampton Court Palace visit, Royal Collection Studies 2023

surprised many of the participants. Another theme was the patronage of female consorts, from Anne of Denmark through to Queen Mary. Conservation was another preoccupation of many of the participants: in addition to institutional curators, the group this year comprised several private house curators, with whom the challenges faced by the Royal Collection staff - with the continual demands of a working collection - resonated strongly.

We are grateful to all those who played a role in making the course so enjoyable, including the members themselves whose enthusiasm and

focus proved so rewarding. This year is also marked by being the last one that Sara will undertake as Course Coordinator: after 22 years of overseeing the successful execution of RCS, she has decided to move on. We thank her on behalf of everyone involved for all that she has done to ensure that the traditions of Attingham and Royal Collection Studies continue to flourish.

Finally, special mention must be made of the two extra days of study that took place in September for the RCS 2022 cohort, to make up for the days lost following the death of HM Queen Elizabeth half way through that year's course. Led by Tim Knox and his team,

courtesy of HM The King, we were treated to some of the highlights of The Royal Collection. It was wonderful to see so many of the alumni return to London to pick up where they had left off and to resume international friendships and collaborations. We were particularly touched that even the two Australian alumni, Nat Williams and David Hansen, managed to join us, which made the tragic news of David's subsequent untimely death only a few months later even more poignant. As a scholar and colleague he will be much missed and we send our heartfelt condolences to his family and friends.

• **DR KIRA D' ALBURQUERQUE**

Senior Curator, Sculpture, Victoria & Albert Museum, London, UK

• **CLARE BAXTER**

Collections and Archives Manager, Alnwick Castle, Northumberland, UK

• **MARIA JOÃO BURNAY**

Curator of Glass, Palácio Nacional da Ajuda, Lisbon, Portugal

• **DR EMMA CAPRON**

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

• **LUCY CHISWELL**

PhD Student, The University of Auckland, New Zealand

• **ROBERT COLLINS**

Historian, London, UK

• **TANSY CURTIN**

Curator of International Art pre-1800, Art Gallery of South Australia, Adelaide, Australia

• **PROF. JOHN DAVIS**

Director, Heritage Management, Historic Royal Palaces, Surrey, UK

• **HÉLÈNE DELALEX**

Heritage Curation, Decorative Arts, Château de Versailles, France

• **SARAH FREEMAN**

Inspector of Historic Buildings and Areas, Historic England, London, UK

• **ALICE (NONNIE) FRELINGHUYSEN**

Anthony W. and Lulu C. Wang Curator of American Decorative Arts, The Metropolitan Museum of Art, New York, USA

• **DR MIRANDA GARRETT**

Property Curator, National Trust, Bristol UK

• **ADRIAN HUME-SAYER**

Director, Private Collections, Christie's, London, UK

• **THOMAS JAYNE**

President, Jayne Design Studio, New York, USA

• **ANNE KENNY-URBAN**

Executive Director, Agecroft Hall & Gardens, Virginia, USA

• **REBECCA KLARNER**

Assistant Curator, V&A Wedgwood Collection, Stoke-on-Trent, UK

• **SCOTT MACDONALD**

Head of Collections and Conservation, Boughton House, Northamptonshire, UK

• **DR MATTHEW MARTIN**

Lecturer, Art History and Curatorship, School of Culture and Communication, The University of Melbourne, Victoria, Australia

• **DR CAMILLE MESTDAGH**

University Lecturer, Decorative Arts, France

• **SIMONE NIEUWENBROEK**

Curator, Duivenvoorde Castle, Netherlands

• **DR MACRINA OPROIU**

Head of Heritage Documentation and Research, Peles National Museum, Romania

• **DR SUNAYANA RATHORE**

Curator, Mehraagarh Fort Museum, Jodhpur, India

• **DR JENNY SAUNT**

Curatorial Research Fellow, Performance, Furniture, Textiles and Fashion Dept., Victoria & Albert Museum, London, UK

• **AI SEYA**

Senior Manager, Conservation and Restoration Section, Tokyo, Japan

• **RAJESHWARI SHAH**

Freelance writer, New Delhi, India

• **MINAKO TAKAHASHI**

Chief Curator of Planning Division, The National Institutes for Cultural Heritage, Tokyo National Museum, Tokyo, Japan

• **LEE TALBOT**

Curator, Textile Museum Collection, George Washington University Museum and The Textile Museum, Washington DC, USA

• **DICKON WHITEWOOD**

Curator of Collecting and Interiors (East), English Heritage, Wrest Park, Bedfordshire

• **DR GABRIEL WICK**

Independent curator and lecturer in Art History, New York University, Paris, France

• **DESPINA ZERNIOTI**

Director, Palace of Saint Michael and Saint George, Museum of Asian Art, Corfu, Greece

THE STUDY PROGRAMME

ANDREA PALLADIO, VENICE AND THE VENETO

Andrew Moore and Chris Garibaldi, Course Co-Directors • Rita Grudzień, Course Coordinator

The aim of the programme was to consider Palladian architecture, Venetian painting, sculpture, glass, mosaics, books, furnishings and textiles in relation to the neo-Palladian country houses, as experienced by those travellers who crossed northern Europe to witness Venice and the Veneto for themselves. The programme sought to review recent research and development in Venice and Vicenza; to study the fine and decorative art collections of some of the most well-preserved interiors of the private palaces and villas; and to consider questions of conservation of architecture and artefacts in the context of the future preservation of Venice and its lagoon.

The 31 members of the course rapidly formed into a warm-hearted and focused group determined not to be late and miss the vaporetto, to look out for each other and not to get lost in Venice. A mix of specialisms and professional backgrounds of the members – who came from 10 countries - reflected the range of interests encompassed



Bohemian Glass: The Great Masters exhibition, SP2023 © Ben Olson

tours of the Abbey and Basilica of San Giorgio; a private visit to the Biblioteca Andrighetti-Zon-Marcello with Alessandro Marcello; the Orsoni glass furnaces and the Luigi Bevilacqua silk velvet weaving looms; the Jewish Ghetto and Jewish Museum, where we were hosted by David Landau, who worked so closely with us to facilitate this and other visits; a day on the Lagoon to learn more of the ecology of Venice and its preservation; lunch in Palazzo Persico, hosted by Jane and Francesco Da Mosto; Palazzo Grimani, guided by Toto Bergamo Rossi, curator of the redisplay of the Grimani antique sculpture collection in situ; and two fascinating and enriching days in Vicenza surrounded by Palladio's work.

As we reflect upon the completion of the programme, we marvel at the dedication of our members, the loyalty of our 30 guest speakers and the warm welcomes we received from our hosts at 32 visits – all accomplished in just 9 days. Thank you to all of you for making this so memorable.

by the course. Highlights from the intensive programme abounded, but several visits deserve special mention: Professor Deborah Howard's

- **ADAM AMBROS**
Owner / Founder, Ambros LLC, Poland
- **DR JAMES ANNO**
Associate Curator of European Art
The Museum of Fine Arts, Houston, USA
- **TOM APPELQUIST**
Painter / Retired Architect
Former President, American Friends of
Attingham, USA
- **LIZZIE BAILEY**
Principal / Co-owner Story Street Studio,
USA
- **OSCAR BEISERT**
Project Director / Architectural Historian
Keeping Society of Philadelphia (KSP), USA
- **ERROL CLARK**
Chairman, International Capital Corporation,
New Zealand
- **EVA CZERNIS-RYL**
Curator, Museum of Applied Arts and
Sciences, Ultimo, Australia
- **CAROLINE FRY**
Principal Conservator - Paintings
Grimwade Centre, University of Melbourne,
Australia
- **HELENA GÓMEZ**
Curator, Vizcaya Museum and Gardens,
Florida, USA
- **CECILIA GUNZBURGER**
Adjunct Professorial Lecturer, George
Washington University, USA
- **BEN HALEY**
Director of the National Register Program
Massachusetts Historical Commission, USA

- **KATHERINE HARDWICK-KULPA**
Collections Coordinator, Holkham Hall, UK
- **MARISSA HERSHON**
Curator of Ca' d'Zan and Decorative Arts
The John & Mable Ringling Museum of
Art, USA
- **KENT KILLELEA**
Of Counsel, Jones Day, Washington DC,
USA
- **JENNIFER KLOS**
Art Advisor and Independent Curator
Collector House, USA
- **DR MIRJANA KOREN**
Director / Senior Curator
Maribor Regional Museum, Slovenia
- **JESSA KRICK**
Director of Interpretation, Collection and
Archives, The Rosen House, Caramoor
Center for Music and the Arts, USA
- **DR EVA LUKÁŠOVÁ**
Curator of Collections and Sites
National Heritage Institute - Directorate
General, Czech Republic
- **ANURADHA NAIK**
Principal, Anuradha Naik Associates, India
- **SARAH NICHOLS**
Trustee and Treasurer, The Decorative Arts
Society, UK
- **DR PERCY NORTH**
Professor Emerita
Montgomery College and Georgetown
University, USA
- **MARIE OEDEL**
Book Conservator, William Morris Hunt
Memorial Library, Museum of Fine Arts,
Boston, USA

- **RICHARD OEDEL**
Furniture Designer and Maker
Fort Point Cabinetmakers, USA
- **BEN OLSON**
Architect, Ben Olson Architects, Brookline,
USA
- **MEGAN SALAZAR-WALSH**
Exhibitions Conservator
North Carolina Museum of Art, USA
- **KAREN STAMM**
Conservator, Objects Conservation,
Metropolitan Museum of Art, New York,
USA
- **IAN STEPHENSON**
Trustee, Copland Foundation / Former
Senior Curator, National Trust (NSW)
Australia
- **ELLEN STILL BROOKS**
Board Member, Carnegie Museum Of Art
(CMOA), Pittsburgh / American Folk Art
Museum, New York, USA
- **DR ANA ŠVERKO**
Research Advisor, Institute of Art History,
Croatia
- **MIN-ZHENG VENEAU**
Director, MV Art Advisory, Hong Kong
- **DR ANNE VERPLANCK**
Associate Professor of American Studies
Emerita, Penn State University, Harrisburg,
USA
- **LINDA WELD**
Adjunct Faculty, Wentworth Institute of
Technology, USA

THE LONDON HOUSE COURSE

David Adshead, Course Director • Rebecca Parker, Course Coordinator

As in previous years, the London House Course offered a programme of visits and lectures which studied the chronological development of London's architecture. Beginning with a study of the fragmentary Medieval and Early-Modern houses, it progressed through its post-Restoration and post-Fire development, through the speculative estate developments of the eighteenth and nineteenth centuries, and on to the more recent houses and housing, both public and private, that are reflective of evolving social and economic circumstances.

Tours with expert lecturers, curators,

- **DAVID BLACKBURN**
Director, Landis Valley Village and Farm Museum, USA
- **ALIENOR CROS**
Sales and Project Manager
Sterling Studios, UK
- **JUSTIN DETWILER**
Senior Associate, John Milner Associates Inc, USA
- **J. WESLEY FIELDS**
Sole Proprietor, Wes Fields Landscapes, USA
- **DAVID GALLAGER**
Senior Vice President
Doyle Auctioneers and Appraisers, USA
- **ELEANOR HARDING**
Cultural Heritage Curator, National Trust, UK
- **JIM HARDY**
Owner, James Hardy Design, Inc, USA
- **LESLIE KLINGNER**
Assistant Director, Victorian Society of America London Summer School, UK

historians and residents included The Charterhouse, The King's House, Ham House, Bloomsbury, Spitalfields, Albany, Spencer House, Leighton House and other 19th-century artists' studio houses, Hampstead Garden Suburb and Willow Road. Receptions were held at Crosby Moran Hall and at Lord and Lady Faringdon's Brompton Square town house and, blessed with perfect autumnal weather, the hugely enjoyable walking tours balanced the wide range of lectures and visits. Thanks to Charles Hind and Olivia Horsfall Turner, the group enjoyed privileged access at the outset of the course to extraordinary

- **KEITH LETSCHE**
Retired Attorney, USA
- **DR. DAVID LEWIS**
Associate Professor, University of Oxford, UK
- **LUCINDA MAY**
Social Media & Communications consultant, New York, USA
- **GEORGE MCNEELY**
Independent architectural historian, lecturer and writer, Philadelphia, USA
- **SOPHIE NORTH**
Guide Lecturer, The Wallace Collection, UK
- **DR. MIKI PELLONI**
Scholar, Antiques Dealer, London, UK
- **HARRIET PILLMAN**
Senior Architect, Purcell, London, UK
- **MEGAN RANDALL**
Communications Consultant, Irish Georgian Society, Ireland
- **DR. SUSAN RAWLES**
Elizabeth Locke Associate Curator of American Decorative Arts, Virginia Museum of Fine Arts, USA

architectural drawings relating to the development of the London House, drawn from the rich collections of the Royal Institute of British Architects and the Victoria and Albert Museum and, thanks to Frances Sands, to Robert Adam's townhouse drawings at Sir John Soane's Museum on the final day.

We were welcomed with great generosity and hospitality by both private owners and institutions and would like to extend our warm thanks for all those who made the course such a memorable London odyssey. We have learnt a great deal, made international friends, and had tremendous fun.

- **THOMAS REINHART**
Director of Preservation, George Washington's Mount Vernon, USA
- **SEAN SAWYER**
President, The Olana Partnership, USA
- **DR. ANNETTE SHIELL**
Executive Manager, National Trust of Victoria, Australia
- **ELSBETH VAN TETS**
Member of the Advisory Board, Vereniging Rembrandt, Netherlands
- **KEN TURINO**
Manager of Community Partnerships, Historic New England, USA
- **MAARTJE VELDkamp**
Monument Consultant, Municipality of Amsterdam, Netherlands
- **VICTORIA WILSON**
Collections Manager, The Rothschild Foundation (Spencer House), London, UK

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For further information about The Attingham Trust please refer to website www.atinghamtrust.org or contact Bridget Garza Griffin: Bridget.garzagriffin@atinghamtrust.org
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