



THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

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ANNUAL REVIEW

2024

CHAIRMAN'S FOREWORD

Timothy Cooke OBE • Chairman

2024 has been a positive year for Attingham with achievements across a number of important dimensions.

First and foremost we have organised and delivered four courses, all of them over-subscribed and with the chosen participants drawn from an unprecedentedly large number of countries. Two courses were hardy perennials – the Summer School and Royal Collection Studies with the two others delivering opportunities to study Arts & Crafts houses in the UK (the 2024 Study Programme) and the Horse in Court Culture, which took place in and around Paris. Feedback from all the courses, and indeed my own experience from dipping into them, attests to the participants' high regard for the expertise and duty of care shown by all the Course Directors and Coordinators. The reports are a pleasure to read.

The Trust's financial position has strengthened and has benefited from two particularly generous donations, one for our operating costs and the other for a multi-year scholarship. Our many established supporters continue to provide scholarships that allow individuals to benefit from our courses which they would otherwise be unable to do, as many institutions continue to deal with the impact of inflationary pressures on their cost base. We are enormously grateful to all our donors, both in the UK and internationally. We were deeply saddened to hear this autumn of the sudden death of Ian Stephenson, an alumnus of several courses and the Chairman of The Copland Foundation, one of the major providers of Attingham scholarships.

Recalling the changes to our trustees, to the Advisory Council and amongst our patrons this past year is a bittersweet moment. Lord Rothschild, who died in February, was a patron of huge distinction and of many years' standing and was always enormously supportive of Attingham. In May, Sarah Medlam retired as a trustee after ten years of wise and valuable contributions to the board, but happily has agreed to sit on the Council where we will continue to benefit from her advice. In November, the trustees accepted with much sadness the resignation of Dame Rosalind Savill. Ros has been a trustee since 1991 and prior to that had served two terms on the Council, aggregating to a commitment of four decades. In recalling Ros' contribution, I described her as



Perrycroft, designed by C.F.A. Voysey, was visited as part of the 2024 Study Programme

the model trustee – engaged and committed and always ready to encourage and to challenge; a constructive friend. We shall miss her counsel, vast experience and elegant wit whenever the trustees meet in the future. We have welcomed two new trustees, Dounia Nadar and Dr Wolf Burchard, with both of them bringing skills and talents which will enhance our decision-making as a board.

The trustees have agreed to convert Attingham to a Charitable Incorporated Organisation (CIO) which will ensure the trust is keeping up-to-date with new forms of governance, an important consideration for many putative trustees and chairs let it be said, as they undertake their own assessment of new opportunities. Once the CIO is in place, probably in the first quarter of 2025, the Advisory Council will continue its role as our valued advisory body, but free from any accountability for the governance of the trust. The Council has also seen a number of changes this year, with Errol Clark retiring by rotation. Errol has been a long-time supporter of Attingham, promoting our work, notably in Asia but also in Europe, and providing a dedicated Summer School scholarship for New Zealand curators. We are very grateful to him for his work on our behalf. More recently, we are delighted that Annabel Westman, our Director Emerita, has agreed to join the Advisory Council and thus continue to add to her many years of devoted and unstinting service to the charity.

The small central team led by our Executive Director, Helen Jacobsen, brings talent and application to the management of the charity on a day-to-day basis; the trustees are reassured that with such talent in each part of the organisation and a strong reputation worldwide, Attingham is well placed for the future.

THE ATTINGHAM SOCIETY

Annabel Westman • Director Emerita

Alongside the busy calendar of Attingham courses, three events were held for the Attingham Society during the quieter months, attracting a broad range of alumni from across the years. All were over-subscribed.

The year started with an excellent private visit to the *Holbein at the Tudor Court* exhibition at the King's Gallery thanks to the kind generosity of the Royal Collection Trust. Led by Kate Heard (RCS '18), Senior Curator of Prints and Drawings and curator of the exhibition, twenty members were treated to a comprehensive and stimulating tour of the acclaimed display of paintings, drawings, miniatures and book illustrations, one of the most important surviving collections of Holbein's work. Needless to say, it was hugely enjoyed and appreciated by all.

Another very successful private visit took place in the historic centre of Rochester in Kent where Dr Tessa Murdoch (Att '01 & RCS '06) organised and led a group to Restoration House,



Huguenot Museum, Rochester with the Uppark 'Baby' House

named after the stay of Charles II on the eve of his Restoration and sensitively restored by Robert Tucker and Jonathan Wilmot. It was followed by lunch at the French Hospital, *La Providence*, and an afternoon visit to the Huguenot Museum with its display of Huguenot memorabilia including portraits, silver and textiles. Taking pride of place was the newly displayed 18th-century 'Baby' House from Uppark, and thus known to many alumni, which

had belonged to the Huguenot heiress, Sarah Lethieullier, and is currently on loan to the museum.

Further afield, a rare opportunity to visit Ditchley Park in Oxfordshire was specially arranged for the group, which again proved immensely popular. An idyllic retreat for royalty and power since Elizabethan times, the present house built in 1720, refashioned by Nancy Lancaster and now run as a prestigious conference centre by the Ditchley Foundation, retains its historic rooms with the Velvet Room still sporting its exceptional

original hangings purchased in 1738. Our grateful thanks go to Mike Montagu for conducting a thought-provoking tour, which included coffee in the saloon on arrival and lunch in the dining room.

As always, thanks go to all those who assist in making these alumni visits run smoothly and effectively, not least Ewa Manias and Bridget Garza Griffin, without whose support these events could not function.

AMERICAN FRIENDS OF ATTINGHAM

Beth Carver Wees • AFA President

Warm greetings from New York City. AFA's year began as usual with our Mid-Winter Reunion at the Park Avenue Armory. This popular gathering, coinciding with the Winter Show, was again co-hosted by the Society of Winterthur Fellows. We encourage attendees to invite prospective candidates, which often leads to additional course applications.

Our domestic study trip was shifted from Spring to early February to take advantage of Pasadena, California's mild winter weather. Board member Jennifer Trotoux, Director of Collections & Interpretation at Greene & Greene's Gamble House, helped organize a splendid itinerary focused on the American Arts & Crafts Movement and Southern California modernism.

To introduce our alumni to the Phelps Warren Society, which honors those who have included the AFA in their estate planning, former Treasurer Paul Parvis offered a brief Zoom presentation in mid-March that addressed planned giving. This program was followed in late May by a special tour for Phelps Warren members of the beautifully reinstalled Renaissance decorative arts collections at the Metropolitan Museum by curator and alum Wolfram Koeppe.



Erin Kuykendall (AFA Administrator), Kristin Kligerman (Board member and committee chair), Beth Carver Wees (AFA President), Troy Scott Smith (Head Gardener, Sissinghurst Castle) © American Friends of Attingham. Photography by Daniel Rahal.

Other alumni events included tours of a critically acclaimed exhibition at the American Folk Art Museum in Manhattan, *Unnamed Figures: Black Presence and Absence in Early North America*, conducted by curator Emelie Gevalt, and a private tour and reception in October of Edgewater, a handsome

Greek Revival house situated on the Hudson River, as guests of the Richard Hampton Jenrette Foundation. The Jenrette Foundation has recently pledged a full scholarship for an American to attend the 2025 Attingham Summer School. As always, these programs provide opportunities for alumni to gather and learn together.

Our Annual Meeting in mid-October featured a tour by Mediil Higgins Harvey of her exhibition *Collecting Inspiration: Edward C. Moore and Tiffany & Co.* at The Metropolitan Museum of Art, followed by a reception hosted by RCS alumna Michele Beiny at her elegant home and gallery. Finally, Troy Scott Smith, head gardener at Sissinghurst Castle, drew a full house to Manhattan's Explorers Club for his captivating lecture on Vita Sackville-West and Harold Nicholson's iconic garden - another successful fundraiser for the AFA.

As we launch our 2024 Annual Appeal, we anticipate further support from our generous alumni and friends. The dedicated Board of Directors and our dynamic Administrator Erin Kuykendall strive to ensure that Attingham Trust courses will continue to educate and astonish future generations of U.S. scholars.

THE 71ST ATTINGHAM SUMMER SCHOOL

David Adshead and Tessa Wild • Course Co-Directors

Lorna Gartside and Sabrina Silva • Course Coordinators

The Summer School, based in turn at West Dean, the Derby Conference Centre and the Red Lion, Salisbury, visited 27 properties in Sussex, Buckinghamshire, Derbyshire, Nottinghamshire, Oxfordshire, Wiltshire and Dorset over 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 and had privileged access beyond the traditional visitor route at houses and gardens open to the public.

Members of the Summer School, many assisted by scholarship funding, came from a total of ten countries - Australia, Austria, Belgium, the Czech Republic, Germany, Ireland, the Netherlands, Portugal, the UK, and the USA. They brought with them an impressive range of experience and specialist expertise working as historic house and museum curators, conservation architects, architectural historians, textile conservators, landscape historians and academics, amongst other roles. We found them

very positive, intellectually curious and keen to learn and share their knowledge and we had some lively discussions and debates. Applications for the course were strong and we had a large field of candidates.

The third leg was spent in Wiltshire and Dorset and visits to major houses with superb collections - Wilton, Longleat and Kingston Lacy - proved particularly successful. We had a wonderfully restorative visit to Shute, Sir John and Lady Lewis's glorious garden and saw a new country house, New Fonthill Abbey which was recently completed on the site of an earlier demolished house on the Fonthill Estate. As we hoped, participants found exploring a contemporary country house and thinking about this continuing tradition very rewarding and we aim to include a new house on future itineraries whenever possible. Further visits to Melbury House and Lacock Abbey were greatly appreciated and showcased the quality of the collection and fascinating architectural history of each place. We

concluded the course at Stourhead with a riveting session on furniture and the Pope's Cabinet led by Lisa White, before we explored the gardens.

The participants' reports emphasised how the experience of the Summer School had provided them with a fresh perspective on their own work, collections and institutions, and had challenged their thinking. There was also great recognition of the benefit of being alumni of the Attingham Trust and the professional network the course had given them.

We thank all the house owners, lecturers, tutors of seminars, and leaders of tours for their knowledge, generosity and enthusiasm. We are grateful too to Lorna Gartside who set up many of the visits in advance of the course and to Sabrina Silva for her sterling work as Coordinator in her first year of working for Attingham.

The 2025 Summer School will run from 28 June to 13 July and our third leg will be based in Northamptonshire visiting properties there and in Lincolnshire. We

• TODD ANDERSON

M.A. Candidate, Architecture, University of California, CA, USA

• DR MARK BAKER

Director, Gwrych Castle, Wales, UK

• HENRY BROOKS

Managing Director, Tatton Estate Management Ltd., Manchester, UK

• DR GRACE CHUANG

Administrator and Co-Moderator, "Global Interchange: A Virtual Forum", MI, USA

• SAMANTHA COLEMAN-ALLER

Curator, Medeiros e Almeida Museum - Fundação, Medeiros e Almeida, Lisbon, Portugal

• EMMA CORMACK

Associate Curator, Bard Graduate Center, NY, USA

• DR ERIN CORRALES-DIAZ

Curator of American Art, Toledo Museum of Art, OH, USA

• SERGE DEFRESNE

Heritage Policy Advisor, Flanders Heritage Agency, Brussels, Belgium

• WILLIAM DERHAM

Curator, Office of Public Works, Dublin, Ireland

• PAUL DOLINSKY

Director of Conservation and Restoration, Perry Belmont House, Headquarters of the International Order of the Eastern Star, DC, USA

• DR ANETTE FROESCH

Head of Department for Palaces & Collections, Kulturstiftung Dessau-Wörlitz, Dessau-Roßlau, Germany

• DR ELENA GREER

Property Curator, Kingston Lacy (National Trust), Dorset, UK

• DR MILENA HAJNÁ

Head of the Department of Presentation, Installations, & Exposures, National Heritage Institute, Česk. Budějovice, Czech Republic

• MEREL HAVERMAN

Historian, Stichting In Arcadi, Amersfoort, The Netherlands

• KATE HELLER

PhD Candidate in History, Theory and Criticism of Architecture, Massachusetts Institute of Technology, MA, USA

• SUSAN HILL DOLAN

Curator, The Trustees of Reservations, MA, USA

• JOANNA (JO) HORTON

Team Leader (Heritage & Archaeology), Buckinghamshire Council, Aylesbury, UK

• OLIVIA HOUSLEY

Textiles Assistant, Chatsworth House, Derbyshire, UK

• CARTER HULINCY

Metadata Librarian and Special Collections, Cataloger, Oak Spring Garden Foundation, VA, USA

• DR TESSA KILGARRIFF

Curator of Collections and Interiors, South London (English Heritage), UK

• JACK KILGORE

Owner and Principal, Jack Kilgore & Co., NY, USA

• DR HIROMI KINOSHITA

Curator of Chinese Art and Interim Head of Asia, Philadelphia Museum of Art, PA, USA

• DR STEFAN KRAUSE

Arthur Ochs Sulzberger Curator in Charge of the Department of Arms and Armor, The Metropolitan Museum of Art, NY, USA

• LILIAN KUSTERS

CEO, Stadsherstel Den Haag, The Hague, The Netherlands

• DR WILLIAM H. MA

Assistant Professor of Art History, Louisiana State University, LA, USA

• REBECCA (BECKY) MACGUIRE

Independent Historian and Author, Private collection, CT, USA

• SHERRI MARSH JOHNS

Director of Research and Interpretation, Cloverfields Preservation Foundation, MD, USA

• PAULA MARTIN

PhD Researcher, Manchester Metropolitan University / Collections Manager & Registrar, Harewood House, Leeds, UK

• LAN MORGAN

Assistant Curator, Peabody Essex Museum, MA, USA

• DR MATHEW NORMAN

Research Fellow, Ashmolean Museum, Oxford, UK

• SOPHIE NORTH

Independent Researcher, Château de Chantilly, Musée Condé / Guide Lecturer, The Wallace Collection, London, UK

• DR SOPHIE PITMAN

Pleasant Rowland Textile Specialist and Research Director, University of Wisconsin Madison, WI, USA

• ANDREW RAFFERTY

Professor of Printmaking and Department, Chair, Rhode Island School of Design, RI, USA

• DR ROBERT SCHINDLER

William Hutton Curator of European Art, Toledo Museum of Art, OH, USA

• LEA STEPHENSON

PhD Candidate in Art History, University of Delaware, DE, USA

• MILAN SVOBODA

PhD Student / Independent Historian & Lecturer, Faculty of Arts, Charles University, Dubá, Czech Republic

• PETER VAN DE MOORTELE

Chief Conservator, Kimbell Art Museum, TX, USA

• SASKIA VAN HAAREN

Head of Department of Museums & Collections, Geldersch Landschap & Kasteelen, Arnhem, The Netherlands

• CHARLOTTE WALKER

Acting Senior Conservator, Museums Victoria Research Institute / Collection Development Access, Museums Victoria, Melbourne, Australia

• ELYSE WERLING

Curator of Collections, Preservation Virginia, VA, USA

ROYAL COLLECTION STUDIES

Helen Jacobsen • Director | Beatrice Goddard • Course Coordinator

The 27th Royal Collection Studies was based once again at Cumberland Lodge in the beautiful environs of Windsor Great Park. Our 30 participants came from far afield and included, for the first time, a scholar from Singapore. The cohort represented museums, art galleries, historic castles and European royal collections, as well as academics, architects, an interior designer and the Crown Jeweller. The practicalities and administrative logistics of a very complicated programme were handled superbly by both the Royal Collection and our new Coordinator, Beatrice Goddard, to whom I am extremely grateful.

Once again, the Royal Collection Trust was extremely generous in the access it gave the course, showing us wonderful treasures and sharing knowledge most generously. Object-focused sessions by curators included insights into drawings, prints, paintings, books, furniture, ceramics, silver, Fabergé and the Crown Jewels, and these were interspersed with architectural talks and tours of interiors, while external lecturers added extra context. Visits included Buckingham Palace, Windsor Castle, Frogmore House, St George's Chapel, Clarence House



Royal Collection Studies at the Tower of London

and St James's Palace. The team from Historic Royal Palaces also generously provided privileged access and their curators guided us through the Tower of London and the palaces of Hampton Court, Kew and Kensington, while the *Untold Lives* exhibition at Kensington was much admired and became a major topic of discussion.

New to the programme after an absence of some 20 years was a visit to Osborne House, which gives an important understanding of Victoria and Albert's patronage and the intimacy of their lives on the Isle of Wight.

Run by English Heritage, the differing management of this and the Historic Royal Palaces properties made an interesting and stimulating counterbalance to those of the Royal Collection and a frank session one morning probed further into challenges faced by the Royal Collection in managing a working collection. Many parallels emerged between the Royal Collection, the Mobilier national, the Imperial Collection in Japan and the royal collections of Sweden and Denmark. We also held a lively session around the Royal Collection's large and important collection of non-European works of art, which was a subject of keen debate and where the on-going discourse

around their interpretation, display and ownership continues while institutions worldwide rethink their own collections for the 21st century.

A new generation of alumni have left with a greater understanding of the Royal Collection and its magnificent works of art, and new relationships have been cemented by the participants and host curators alike. We would not be able to achieve this success without the generous and committed support of our donors and the final word must be our thanks to them.

• ROBERT (BUD) ADAMS

Architect, Robert Bentley Adams & Associates, VA, USA

• NAJAYA AL SIYABI

Senior Administrative Officer for Research and Studies, Oman Across Ages Museum, Sultanate of Oman

• MARK APPLEBY

Crown Jeweller and Director of Jewellery Services, Mappin & Webb Jewellers, London, UK

• LIONEL ARSAC

Curator of Sculpture and Preventive Conservation, Musée national des châteaux de Versailles et de Trianon, Versailles, France

• PETER BROWN

Senior Director, International Specialist, British & European Art, Christie's, London, UK

• DR HÉLÈNE CAVALIÉ

Vice Director of the Collections, Mobilier national, Paris, France

• DR ANNA CZERWIŃSKA-WALCZAK

Representative of the Director for the Safety of Monuments, National Institute of Cultural Heritage of Poland, Warsaw, Poland

• DR BIRGIT FINGER

Curator & Custodian, State Palaces, Castles and Gardens of Saxony, Weesenstein Castle, Müglitztal, Germany

• DR JOHN STUART GORDON

Benjamin Attmore Hewitt Curator of American Decorative Arts, Yale University Art Gallery, CT, USA

• DR RACHEL GOTLIEB

Lead Curator for the Reinstallation of the Decorative Arts and Design Collection, Montreal Museum of Fine Arts, Canada

• DR CLAUDIO GULLI

Director, The Francesca and Massimo Valsecchi Collection, Palazzo Butera, Palermo, Italy

• DR MARIAN HOCHEL

Assistant Professor, Institute of Historical Sciences, Faculty of Philosophy and Science, Silesian University in Opava, Czech Republic

• RANDOLPH HOOKS

Vice President, American Friends of Attingham, VA, USA

• DR CHRISTOFILI (CHRISTO) KEFALAS

Senior National Curator of Global and Inclusive Histories, National Trust, London, UK

• DR SUSANNAH LYON-WHALEY

Marie Skłodowska-Curie (Dr Susannah Lyon-Whalley) Postdoctoral Fellow, University of York, UK

• STEWART MANGER

Principal, Stewart Manger Interior Design, NY, USA

• KUNIKO MATSUI

Fellow in charge of Global Engagement, The Museum of the Imperial Collections, Tokyo, Japan

• GEORGE MCNEELY

Architectural historian, writer, and lecturer, PA, USA

• ROBERTO MUÑOZ MARTÍN

Tapestry Curator and Curator of the Convents of la Encarnación and Santa Isabel, Patrimonio Nacional, Spain

• MIKAEL BØGH RASMUSSEN

HM The King's Reference Librarian & Curator, The Royal Danish Collection, Copenhagen, Denmark

• ROBERT REASON

Museum Director, The David Roche Foundation, House Museum, Adelaide, South Australia

• RENAUD SERRETTE

Curator of Collections (19th century), Mobilier national, Paris, France

• P. ALLEN SMITH

President/CEO, Moss Mountain Farm Estate, AR, USA

• ALEXANDRA STEVENSON

Curator of Archaeology and Historic Buildings, Historic Royal Palaces, London, UK

• ANDERS SVENSSON

Curator, Prints and Drawings, Nationalmuseum, Stockholm, Sweden

• DR TYLER BLUE TARPALACHEE

Dean of Students, Student Life, Institute of American Indian Arts, NM, USA

• MARIA JOSÉ GAIVAO DE TAVARES

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

• PROF MAX A. VAN BALGOOY

Assistant Professor, Museum Studies Program Corcoran School of the Arts and Design, George Washington University, DC, USA

• NOÉ VARAS

Researcher, Department of Architecture, Patrimonio Nacional, Palacio Real de Madrid, Spain

• DEK WON (DANIEL) THAM

Principal Curator, National Museum of Singapore, Singapore

THE STUDY PROGRAMME

ARTS AND CRAFTS HOUSES AND GARDENS

Tessa Wild • Course Director | Lorna Gartside • Course Coordinator

This seven-day Study Programme explored the Arts and Crafts movement at a series of houses, gardens and collections, created by leading architects, designers and patrons, and considered the movement's influence here and abroad. The course was based in Surrey and Gloucestershire with visits in Kent, Sussex, Surrey, Oxfordshire, Gloucestershire, Worcestershire, and Herefordshire.

Twenty course participants attended from the UK, USA, Sweden, the Czech Republic, Spain, India and Australia. Their wide-ranging experience was reflected in their roles as historic house curators and managers, curators of decorative arts, academics, conservation architects, landscape architect, landscape historian and interior designer. As with every Attingham course, but perhaps particularly so because of

the relatively narrow field of focus and its strong ethos – a camaraderie and a collaborative approach was very quickly established and strong professional networks and friendships were formed.

There was an optional pre-course visit to Emery Walker's House, London, to see its remarkable, layered interior before the course began at Red House, the only house that William Morris ever owned and the first independent commission of the architect Philip Webb. At Vann, we explored, under the expert guidance of the architect Oliver Caroe, the approach of his great-grandfather W. D. Caroe, who bought and extended this 16th-century house and commissioned Gertrude Jekyll to create a water garden in 1911. At Munstead Wood, newly acquired by the National Trust, we had access to all of the house and garden and current thinking about how they might open

the property in the future.

In Oxfordshire, alongside studying Morris's country home, Kelmescott Manor, we looked at two buildings that inspired him; the medieval church at Inglesham and Great Coxwell Barn. We were shown Rodmarton Manor designed by Ernest Gimson for Claud and Margaret Biddulph, by their great-grandson John. This house is justifiably celebrated as the last and greatest of the houses, entirely built and with its furniture made to Arts and Crafts ideals using local materials and craftspeople. At Owlpen Manor, which the architect, Norman Jewson, found in a state of near-dereliction and repaired in 1925, we were warmly welcomed by the Mander family. Madresfield Court revealed its library by C.R. Ashbee and the Guild of Handicraft and exceptional painted chapel with superb metalwork. Further visits were made to the beautifully considered Perrycroft, designed by C.F.A. Voysey; the fine house, collection and garden at Cotswold Farm, and the designated Arts and Crafts collection at The Wilson, Cheltenham. The course concluded with visits to Upper Dorval House, Sapperton church and village and a rich tour and lunch at Hillis House, designed by Detmar Blow.

I would like to extend my sincere thanks to the house owners, expert guides and lecturers for their generosity and support; the Albert Dawson Educational Trust who contributed to scholarships for seven of the participants and the scholarship funding received from the USA and Australia. Final thanks must go to Lorna Gartside, Course Coordinator, for her brilliant organisational skills.



At Rodmarton Manor, Gloucestershire

- **DR ELIN BERGMAN**
Department of Culture and Aesthetics, Stockholm University, Sweden
- **DR LOUISE BIRD**
Senior Heritage Assessment Officer, Heritage South Australia, Department for Environment and Water, Government of South Australia, Australia
- **CLAIRE BLAKEY**
Curator, Modern Decorative Arts, National Museums Scotland, Edinburgh, UK
- **PROF BEVERLY K BRANDT**
Professor Emerita, The Design School, Arizona State University, AZ, USA
- **ALIÉNOR CROS**
Sales & Project Manager, Sterling Studios, London, UK
- **COLIN FANNING**
Assistant Curator of European Decorative Arts, Philadelphia Museum of Art, Philadelphia, PA, USA
- **CHRISTINE GERVAIS**
The Fredricka Crain Director, Rienzi and Curator, Decorative Arts, Museum of Fine Arts Houston, TX, USA
- **HEATHER GOERS**
Preservation Manager, Hollyhock House, CA, USA
- **NANCY GREEN**
Former Curator of European and American Art, Prints and Drawings, 1800-1945, Herbert F. Johnson Museum of Art, Cornell University, NY, USA
- **RICHARD GRIFFITHS**
Director, Richard Griffiths Architects, London, UK
- **SUSAN HITCHCOCK**
Former Historical Landscape Architect, National Park Service, SC, USA
- **DR ALISON INGLIS**
Honorary Fellow, University of Melbourne, Australia
- **LINDA MARSHALL**
Executive Director, Nichols House Museum, MA, USA
- **ANU NAIK**
Founding Principal, Anuradha Naik Associates, Hyderabad, India
- **DR SUSAN RAWLES**
Elizabeth Locke Associate Curator of American Decorative Arts, Virginia Museum of Fine Arts, VA, USA
- **CILLA ROBACH**
Head of Collection Unit, Nationalmuseum Stockholm, Sweden
- **MARIA SZADKOWSKA**
Head Curator, Centre for Modern Architectural Heritage, The Prague City Museum, Czech Republic
- **JENNIFER TROTOUX**
Director of Collections and Interpretation, The Gamble House Conservancy, CA, USA
- **JUDITH URBANO**
Dean of the Faculty of Humanities, Universitat Internacional de Catalunya, Barcelona, Spain
- **LINDA WELD**
Adjunct Faculty, Wentworth Institute of Technology, MA, USA

AN ATTINGHAM SHORT COURSE COURT CULTURE AND THE HORSE, 1700-1900

Elizabeth Jamieson • Course Director | Rita Grudzięń • Course Coordinator



Members at the British Ambassador's Residence in Paris

The theme of the course followed two earlier Attingham programmes: the 2018 Attingham Study Programme: 'The Horse and the Country House' and a two-day live and online conference held in 2022 at Madingley Hall in Cambridge where twenty-nine speakers explored a range of equine-related topics in front of a packed audience.

The programme was organized around three day-long visits to the palaces of Versailles, Compiègne and Chantilly. A private tour of the exhibition, *Horse in Majesty – at the heart of a civilization*, by curator H  l  ne Delalex followed a visit to the Petite Ecurie that now houses the carriage museum, with its spectacular 19th-century royal carriages, and the impressive sculpture store in the adjacent

Grande Ecurie. Having spent the morning at Chantilly being shown the magnificent paintings and furniture collected by the duc d'Aumale, we ended the day in the astounding interior of the stables, built in the 1720s by Jean Aubert for the prince de Cond  . At Compi  gne, a number of course participants displayed the depth of their expertise and enriched our appreciation of the large carriage collection. Other visits included the private collection of Emile Herm  s, the archive and workshops of Herm  s and the interior of the British ambassador's residence.

We were fortunate to work with a fantastic group of French Attingham alumni who helped enormously with all aspects of planning this course. Special

thanks are due to our key contacts: Aurore Bayle-Loudet (Herm  s), Fr  d  ric Dassas (Louvre), H  l  ne Delalex (Versailles), Mathieu Deldicque (Chantilly) and Maria-Anne Privat (Compi  gne). Thanks also to Christophe Leribault (President of Versailles), Olivier Gabet (Director of the Objets d'Art Department at the Louvre) and Rodolphe Rapetti (Chief Curator and Director of Compi  gne) for their kind and generous hospitality. Our two lecturers, Philip Mansel and Sebastian Edwards spoke eloquently about equine culture at the French and English courts, revealing their similarities.

Delegates came from the USA, Germany, Denmark, Spain, Italy, Sweden, The Netherlands, France and England. Such an international and varied group was an advantage in terms of enlarging professional networks. Together they represented a range of institutions and backgrounds with expertise ranging from arms and armour, architecture, archaeology, carriages, costume and textiles, books and manuscripts, history, riding and driving.

Thanks to Executive Director Helen Jacobsen who was present throughout and who contributed so much to the onsite discussions on French furnishing and decorations. My sincere thanks are also due to Course Coordinator Rita Grudzięń whose patience, careful logistical planning and attention to the members was faultless.

"Such a fantastic, stimulating and uplifting course, organised to perfection. This experience has been one of the best of my life. I cannot thank the Attingham Trust and our course leaders enough, it was simply excellent."

- **DR MAGDALENA BAYREUTHER**
Museum Director, Museum Bayerisches Vogtland, Germany
- **OLENE BERGMAN**
Curator of Royal Stables and Carriage Museum, Christiansborg Palace, Copenhagen, Denmark
- **ROBIN BLEDSOE**
Bookseller / Independent Researcher, MA, USA
- **KARL-MAGNUS BROSE**
PhD candidate, University of Virginia, VA, USA
- **JANINE BUCKLEY**
Historic Environment Officer (Buildings), Nottinghamshire County Council, UK
- **AMY COES**
Consultant in American Decorative Arts, Sotheby's, NY, USA
- **DR CARLA D'ARISTA**
Independent Scholar, CT, USA
- **DR LETICIA GARC  A DE CECA**
Curator of Carriages and Harnesses, Patrimonio Nacional, Madrid, Spain
- **CHARLIE GARNETT**
Director/Owner, Dolphinholme Enterprises Ltd. (HK), Paris, France
- **DR MICHAELA GIEBELHAUSEN**
Professor of Art History and Curatorial Practice, University of Birmingham, UK
- **DR ALESSANDRA GRIFFO**
Curator, Pitti Palace Stables and Carriage Museum, The Uffizi Galleries, Florence, Italy
- **TED HUNTER**
Armorer and Conservator, Department of Arms and Armor, Metropolitan Museum of Art, NY, USA
- **ALEXANDRA KIRTLEY**
The Montgomery-Garvan Curator of American Decorative Arts, Philadelphia Museum of Art, PA, USA
- **KRISTIN KLIGERMAN**
Architect / Consultant, Kligerman Architecture and Design, NY, USA
- **VIV LAWES**
Course Lead, Art History Professional Programme, Sotheby's Institute of Art, London, UK
- **CHARLOTTA HAGSTR  M LINDLEY**
Castle Warden, Furniture Conservator and Development Manager, Skokloster Castle, Sweden
- **PAULA MADDEN**
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