



AMERICAN FRIENDS OF ATTINGHAM

LETTER FROM THE PRESIDENT

Abundant thanks to those of you who contributed to our successful Annual Appeal. As always, your financial support helps to ensure that future participants will enjoy the same privileges and lifelong connections we gained by attending these remarkable courses. The Annual Fall Benefit Lecture, held once again at the Explorers Club in Manhattan, was a visual and intellectual delight; with a sold-out crowd and a generous group of Sponsors, it too added to our coffers. I would also like to thank the hard-working officers and directors of the American Friends of Attingham Board, to which we added five new members at our Annual Meeting in October. You can read all about them in the following pages. We have a number of exciting programs on tap for the spring, including a virtual panel on installing contemporary art in historic places; a tour of Bunny

Mellon's Oak Spring Garden in Virginia; and a trip to see *The Art of French Wallpaper Design* at the RISD Museum in Providence, RI. Our domestic study trip this year, long in the planning, will be to Buffalo, NY, in early June. It is being organized by alumna **Alexis Mucha '14** with Erin's invaluable assistance, and it promises to be packed with fascinating visits. Finally, we are pleased to revive the endowed **Tracey Albainy Memorial Lecture** series, named after a brilliant colleague who passed away in 2007. I hope you will be able to join us for one or more of these tempting programs.

In this issue we bid farewell to a number of stellar alumni who have died since our last Newsletter. The passing of **Dame Rosalind Savill** in late

December is being mourned worldwide. If you did not have the good fortune to be taught by her, her many publications await your study. It is at once sobering to lose so many talented and beloved individuals and astonishing to see what an amazing community of people have contributed to our fields.

I will close with warmest wishes to you all for a pleasant spring season and with renewed thanks for your continued dedication to the Attingham Trust and the American Friends of Attingham.

Beth Carver Wees '81, RCS '04

President, American Friends of Attingham



Current and past board members at the Mid-Winter Reunion. Photo © Paola Chapdelaine.

Beth C. Wees with **Kristin Kligerman** and **Troy Scott Smith** at the Fall Benefit Lecture.



Inside This Issue

Upcoming Programs	...3
2025 Course List	...3
2024 Course Reflections	...4
Recent Events	...7
2024 Fall Benefit Lecture	...8
New Board Members	...9
In Memoriam	...10

LETTER FROM ENGLAND

This winter was overcast by the sad news of the death of **Dame Rosalind Savill** just after Christmas. Ros, as she was known to all Attingham alumni, started her connection with Attingham fifty years ago when she attended the Summer School and went on to become one of our most enthusiastic supporters. Never missing an Attingham reunion if she could help it, she is remembered as an outstanding and inspiring lecturer, a world class scholar of decorative arts and Sèvres porcelain, and a forthright and long-standing Trustee. I know that many of you counted Ros as a friend and Attingham shares your sadness at her passing.

Sarah Medlam retired from the Board of Trustees, and we thank her for her wise words and encouragement and hope she will continue to share her invaluable knowledge of furniture with us as a lecturer. Two new Trustees were appointed: **Dr. Wolf Burchard**, known to many of you in his role as Curator of Sculpture and European Decorative Arts at the Metropolitan Museum of Art. We are delighted to welcome Wolf with his wide range of trans-Atlantic contacts and interests, not to mention his international scholarship in decorative arts. Our second new Trustee is **Dounia Nadar**, a philanthropist with extensive experience of museums, including the National Gallery where she is a Trustee. Dounia is also an alumna of Attingham and I hope many more of you will get to meet her over time.

This year we have five courses ahead of us; David Adshead's London House Course kicks off the season, while the Summer School takes us to Northamptonshire for the last leg after Sussex and the Midlands. Then



Sara Heaton, Ros Savill and **Lisa White** celebrated with members of Court Culture and the Horse at the British Residence in Paris.

in September we have Royal Collection Studies and Lizzy Jamieson is heading to Yorkshire with a short and focused five-day course looking at contemporary themes in country house studies, while in October the Study Programme will spend seven days in Spain, studying the Islamic and European influences in architecture and decorative arts in particular and exploring perhaps surprising British connections. So, another busy year and, we hope, a chance to catch

up with many alumni as well as meet new faces as we continue to develop our network. Our annual reunion is at the end of March, so if you find yourself in the UK please come along and see old friends. Failing that, please continue to send us your news - and keep in touch!

Helen Jacobsen, DPhil
Executive Director, The Attingham Trust

THE TRACEY L. ALBAINY MEMORIAL LECTURE

The AFA is pleased to announce the return of this esteemed series. Join us as we welcome **Dr. Wolf Burchard**, Associate Curator of European Sculpture and Decorative Arts at The Metropolitan Museum of Art, for his lecture "Louis XIV's Savonnerie Carpets: The World's Largest Jigsaw Puzzle" at 6:00 p.m. on Thursday, **May 22** at The Met. Registration for this complimentary program open to the public, co-hosted by the Department of European Sculpture and Decorative Arts led by **Sarah Lawrence** RCS '06, SP '17, will be announced soon.

The Tracey L. Albainy Lecture was established by **Brigitte Fletcher** '02, RCS '03 in honor of Attingham alumna **Tracey L. Albainy** '90, SP '00, RCS '07, who passed away in 2007. Tracey was a beloved curator of decorative arts at the Museum of Fine Arts, Boston.



Dr. Wolf Burchard

SPRING PROGRAMS

THURSDAY, MARCH 13 VIRTUAL PANEL, CONTEMPORARY ART IN HISTORIC SPACES

The American Friends of Attingham is excited to host this **free webinar**, the first in our biennial **Alumni Conversations**, a series that aims to strengthen and grow the Attingham network with shared ideas, resources and connections. Hosted by **Diana Carroll Toole** '11 and moderated by **Jennifer Klos** '12, LHC '14, panelists **Abbey C. Brach** '12, **Dr. Sean E. Sawyer** '02, LHC '23, and **Dr. Gina Wouters** '15 will discuss recent exhibitions or installations at their historic sites and the works impact on the site's interpretation. **Zoom registration** is required.



Penetrable by Jesús Rafael Soto, part of OVERLOOK, a collaboration between The Olana Partnership and the Colección Patricia Phelps de Cisneros. Photo © Peter Aaron/OTTO.

FRIDAY, APRIL 25 RISD MUSEUM EXHIBITION TOUR, PROVIDENCE, RI

Celebrate spring with a panoply of pattern in this charming college town with a curatorial tour and demonstration celebrating the exhibition *The Art of French Wallpaper Design*, hosted by **Emily Banas** '19, Associate Curator of Decorative Arts and Design. Featuring more than 100 eighteenth- and nineteenth-century wallpaper samples, the show examines the design, production, and use of these papers through the lens of the Charles and Frances Wilson Huard collection assembled in the early 20th century. Guests will be treated to a special **printing demonstration** led by Professor **Andrew Rafferty** '24 before a casual reception at a private home nearby. **Registration now open.**



Wood blocks from *The Art of French Wallpaper Design*. Photo © RISD Museum 2025.

THURSDAY, MAY 29 TOUR OAK SPRING GARDEN, FAUQUIER CO., VA

Retreat to the Virginia Piedmont for a day at Oak Spring Gardens, the former estate of philanthropist and designer Rachel "Bunny" Mellon, for an exclusive program hosted by Head Gardener **Allissa Montgomery** and librarian **Carter Hulinsky** '24. Alumni and their guests will enjoy the estate's breathtaking views, peaceful gardens, and outstanding rare book collection while the site is closed to outside visitors. This is a rare opportunity to explore Oak Spring Garden, which is open to the public only a few days a year. **Registration now open.**



The trompe l'oeil interior painted in 1960 by Fernand Renard in collaboration with Bunny Mellon for her greenhouse. Creative Commons Image © UGardener 2021 on Flickr.

2025 COURSES

LONDON HOUSE COURSE

David Adshead

April 1 – 7

THE 72ND ATTINGHAM SUMMER SCHOOL

David Adshead and Tessa Wild

June 28 – July 13

ROYAL COLLECTIONS STUDIES

Helen Jacobsen

August 31 – September 9

NEW PERSPECTIVES IN COUNTRY HOUSE STUDIES

Elizabeth Jamieson

September 21 – 25

THE ATTINGHAM STUDY PROGRAMME, FROM GRANADA TO MADRID

Helen Jacobsen and Annabel Westman

October 12 – 18

MEMBERS REFLECT ON 2024 COURSES

THE 71ST ATTINGHAM SUMMER SCHOOL

JUNE 29 – JULY 14

The Attingham Summer School is a change in perspective unlike any I have experienced. The course brought a physical reality to years of study, a lifetime of cultural absorption, and challenged my preconceived imprints of place. At its core, this was the greatest lesson from my time with the cohort, specialists, lecturers, curators, program coordinators, and directors: a challenging of imprinted knowledge and the creative reward that comes with that.

Todd Anderson Independent design historian and furniture maker

Steven W. Spandle Architect, LLC Scholar

What continued to surprise me was the wide range of spaces we encountered in the houses we visited. At one end of the spectrum were the highly polished, museum-like installations, complete with stanchions and guided visitor pathways, while at the other extreme were those interiors that retained all of their historic furnishings but were truly lived-in, active spaces. This was of course one of the many benefits of this program—access to private apartments in addition to public spaces offered us a more nuanced and complete vision of the country houses of today.

Emma Cormack Associate Curator, Bard Graduate Center

Felicia Fund Scholar

At Flintham Hall, the incomparable Sir Robert Hilyard led a small group to the roof. After blindly clambering up a small ladder in a Victorian bathroom and winding our way through a narrow, dark stairwell, we emerged from a small turret, where fierce winds nearly knocked us down. We were rewarded there with blazing sun and glorious sweeping views of the estate and surrounding grounds, each of us laughing giddily with the surprise and delight of this intimate and unique moment. My time on the Attingham program was full of these instances of unparalleled access to both public and private estates, moments of deep learning, exposure to wonderful and knowledgeable people, and joyful camaraderie with fellow attendees.

Lan Morgan Assistant Curator, Peabody Essex Museum

Lillian Hirschmann Endowment Scholar

In my research on American and British art in light of empire, [the course] led me to rethink the ties to colonialism embedded within interiors. Through Attingham, I've started to further explore what it meant to live with subtle nods to the North African Middle East or East Asia, especially decorative art installed alongside ancestral portraits or French furniture. Our tour with the National Trust curators at Kedleston Hall, a country house tied to the British Empire and India through George Curzon's role as Viceroy, especially opened my perspective on how to consider the imperial narratives and histories of houses. Additional lectures by National Trust curators and decorative arts scholars showcased how heritage organizations are continuing to highlight how country houses became implicated with colonialism.

Lea Stephenson Kenneth R. Woodcock Curator of Historical Art

Pennsylvania Academy of Fine Art

Decorative Arts Trust Scholar

The Summer School presents an extraordinary opportunity to further train the eye. First and foremost a conservator by training, I consider seeing objects—including their materiality—as an essential part of understanding (art) history. Being able to understand the intrinsic artistic importance of a work, versus the role that contextual art plays in understanding, is a key competence that the Summer School allows participants to do in an immersive way.

Peter Van de Moortel Chief Conservator, Kimbell Art Museum

Our day at Petworth was particularly impactful for me. To see a site that is in a state of “re-birth” was of huge interest as many of the houses I curate are in a similar position. I was excited to discuss the re-imaginings of several rooms, such as the Little Dining Room, and the incredible restoration of the portrait collection. Historic houses should be evolving and changing as discoveries continue. I applaud the team's efforts here for questioning the site's current state and investigating further.

Elyse Werling Curator of Collections, Preservation Virginia

AFA Summer School Class of 2023 Scholar



Lan Morgan and **Susan Hill Dolan** at Winkburn Hall, Nottinghamshire, UK.



Jack Kilgore, **Dr. Erin Corrales-Diaz**, and **Dr. Robert Schindler** stand while **Dr. Hiromi Kinoshita** and **Dr. William Ma** crouch to examine furniture.



Jack Kilgore and **Lea Stephenson** at Kedleston Hall, Derbyshire, UK.

THE ATTINGHAM STUDY PROGRAMME: ARTS & CRAFTS HOUSES AND GARDENS SEPTEMBER 16 – 22

This was my third Attingham course, and as always, the experience far exceeded my expectations! It goes without saying that the instruction and expertise were unparalleled; the houses and their histories were incredibly diverse; and the information and knowledge imparted extended far beyond the topic at hand. The program's focus on the role of women in the Arts and Crafts was especially illuminating, particularly the discussion regarding the influential role of May Morris on the work of Morris & Co., and how her involvement at Kelmscott Manor has shaped our understanding of her father. It was also gratifying to study other women artists that were less known to me, such as cousins Rhoda and Agnes Garrett, sisters Margery and Jessie Jack, and Hilda Sexton, and their contributions to the movement.

Heather Goers '19, SC '22, Preservation Manager
The City of Los Angeles' Hollyhock House
David L. Reese Endowment Scholar

I believe this is the greatest strength of the Attingham programs: the chance to meet and interact with so many talented peers and patrons, most of whom are eager to share what they know. I've never met a patron or an Attingham Trust director who was anything but welcoming and approachable. Although I recently retired, my service on numerous NPS house and grounds advisory committees will be informed by the National Trust administrators that spoke to us, as well as the visionary stewards of these magnificent properties.

Susan Hitchcock former landscape architect, National Park Service
Nina and George Primm Harris Endowment Scholar



Object studies at The Wilson Art Gallery and Museum in Cheltenham.



The group approaches Rodmarton Manor, Gloucestershire, home to the fourth generation of Biddulphs in the Cotswolds.

This course was an absolute gem. As a museum director for an independent historic house museum in Beacon Hill, a professional development opportunity such as this is an invaluable source of inspiration, education, and networking. I was particularly interested in visiting Munstead Wood, where Rose Standish Nichols had met with Gertrude Jekyll in the late 1890s prior to Nichols' publication of *English Pleasure Gardens* in 1902. Nichols remained interested throughout her career in the natural v. formal garden controversy that she discussed with Miss Jekyll at that meeting. Walking in Nichols' footsteps at Munstead and seeing evidence of original planting schemes and color design was an amazing opportunity.

Linda Marshall '22 Executive Director, Nichols House Museum
Allison Ledes Endowment Scholar

Would you like to host the AFA for our 2025 fall Annual Meeting?

We are considering a gathering outside New York,
in an effort to reach alums further afield.

Please contact AFA Administrator Erin Kuykendall if you are interested!

ROYAL COLLECTIONS STUDIES

SEPTEMBER 1 – 10

Standing outside the Privy Purse Door of Buckingham Palace, I was struck by a wave of conflicting emotions—excitement and surprise. As an activist for tribal sovereignty and an advocate for decolonization, I've often been critical of monarchies. Yet here I was, nervous and eager on the doorstep of the home of the British royal family! The gravity of the moment, steeped in history, made me realize I was sharing this nervous anticipation with countless others who had entered the palace for the first time. This course was one of the most incredible and memorable experience of my life. I'm still unpacking all that I experienced on this trip, and I suspect I will be doing so for years to come.

Dr. Tyler Blue Tarpalechee Muscogee (Creek), first-generation Ph.D. Candidate in Native Literature

University of Oklahoma

Paula Madden Scholar

COURT CULTURE AND THE HORSE, 1700-1900

OCTOBER 6 – 11

I was particularly impressed by the collection of carriages at Compiègne that combined painting, sculpture, metalwork, glass and carpentry into a kind of mobile architecture, and greatly appreciated our conversations about these aspects of the carriage with the Chief Conservator at the Musée de la Voiture, Maria-Anne Privat. It is precisely because such objects do not fit well within the established categories of art history and the fine arts system that they require us to think differently, not only about the categories we use, but about the things people valued and the way they saw differently in the past. It was a truly special experience, unlike any other course I have attended. And, it is clear to me that the network of friends and colleagues cultivated by the Attingham network is one of the key ingredients, and I will be sure to honor that friendship by extending it to others.

Karl Magnus-Brose Ph.D. Candidate in Art History

The University of Virginia

American Friends of Attingham Scholar



A festive evening at the British Embassy in Paris.



A hot day at Windsor with Royal Collection Studies.

RECENT EVENTS

ANNUAL MEETING

On October 18, 2024, we gathered on Manhattan's Upper East Side at the gallery of **Michele Beiny** RCS '02, for a bountiful reception after a fascinating tour of The Met's exhibition *Collecting Inspiration: Edward C. Moore and Tiffany & Co.*, led by Curator **Medill Higgins Harvey**. President **Beth C. Wees** delivered a report on the activities and finances of the organization, before presenting outgoing board member **Jennifer Carlquist** with *A British Country House Alphabet*, by her very own Summer School classmate **Curt DiCamillo** '03, RCS '10, and thanking her for six years of service. We also bade farewell to outgoing Directors Karina Corrigan and Rebecca Tilles. **Karina Corrigan** '02, RCS '06, SP '10, also served six years joyfully leading the Recruitment Committee and supporting the activities of the Alumni Engagement Committee. Having relocated to Paris, **Rebecca Tilles** '09, RCS '22, served three years on the board and looks forward to supporting the upcoming Tracey L. Albany Memorial Lecture. Special thanks to Michele and specialist **Nick Stagliano** for sponsoring this event.



Molly Stockley '00, **Brandy Culp** '14, **Jack Kilgore** '24, **Betsy Shack Barbanell** '99, **Cynthia B. Altman** SP '04, '09, '14, and **Kristin M. Kligerman** LHC '16, SP '22, SC '24, at the 2024 annual meeting.



Margaret Civetta '89, SP '97, '09, '10, '13, '14, LHC '10, RCS '15, **Cynthia B. Altman** SP '04, '09, '14, and **Betsy Shack Barbanell** '99, studying Tiffany & Co. silver on display at The Met.

MID-WINTER REUNION

On January 24, 2025, AFA hosted 130 guests at our beloved reunion once again at The Park Avenue Armory at the **The Winter Show**, following the gracious invitation from the show's Executive Director **Helen Allen**. We were pleased to continue our partnership with our co-hosts, **The Society of Winterthur Fellows**. **Sarah Nichols** of the Attingham Trust, who served as Co-Director of the London House Course with Giles Waterfield in 2010 and 2014, joined us for the evening. The festivities included a tribute to outgoing President **Beth Carver Wees** '81, RCS '04, who celebrated her last reunion as AFA President, and will conclude nearly two decades of dedicated service to AFA this fall. Photos © Paola Chapdelaine.



Members of the Summer School Class of 2014, including **Richard Aste**, **Brandy Culp**, **Alice Dickinson**, **Alexis Mucha**, **Patris Pascale**, **William Strollo**, and **Genevieve Cortinovis**.



Beth Miller '02, RCS '13, **Jorge Rivas Perez** '02, **Dennis Carr** '02, and **Karina Corrigan** '02, RCS '06, SP '10.

FALL BENEFIT LECTURE

On **Friday, November 8, 2024**, Attingham alumni and friends gathered for the annual Fall Benefit Lecture at the Explorers Club in Manhattan and welcomed **Troy Scott Smith**, Head Gardener of Sissinghurst Castle in Kent. He delivered the first benefit lecture pertaining to horticulture and landscape architecture to a sold-out crowd. His lavishly illustrated presentation explored the origins and ongoing research of this quintessential English country garden. Earlier that afternoon, **Susan P. Burke** hosted Troy and an intimate circle of friends for a private luncheon before the club's Executive Director **William Roseman** delivered a fine tour of the historic structure and extraordinary collections to our gracious sponsors. All photos by Daniel Rahal.



Vita Sackville West's legendary White Garden at Sissinghurst Castle, Kent, UK.



Over 125 guests and more online attended the benefit.



William Roseman with AFA Treasurer **Anne Kenny-Urban** '16, RCS '23, and **Troy Smith**.



Robert Collins RCS '23 and **Clo Tepper** '11, FES '14, with National Trust curators **Rupert Goulding** '11 and **Dr. Liz Green**.



A lively Sponsors dinner in the Gallery ended the evening.

WITH SINCERE THANKS TO OUR SPONSORS

Robert B. Adams
Thomas Appelquist & Charles Newman
Cynthia B. Altman
Michele Beiny
Marianne Brown
Susan P. Burke
Edward Lee Cave
Sarah D. Coffin

Robert G. Collins & E. Clothier Tepper
Genevieve Cortinovic & Thomas Schmidt
Elizabeth & Paul de Rosa
Nancy deWaart
Nancy S. & Walter Douglas
Shelia Ffolliott & Shephard Krech III
Merrily Glosband
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Warmest regards and gratitude to **The Explorers Club** for hosting the Fall Benefit Lecture in their wonderful clubhouse and **Mary Ellen Whitford** '18 who supported the attendance of young alumni.

NEW BOARD MEMBERS

DIRECTORS

After serving as the Summer School Representative, **Nancy S. Douglas** '23, of Chevy Chase, Maryland, was delighted to join the Board as a Director.



Nancy S. Douglas

She continues her work as furniture specialist for the Potomack Company, in Alexandria, Virginia. Previously, she worked for Sotheby's, Doyle, and the Memphis Brooks Museum of Art. She accompanied her husband Walter,

a diplomat, to New Delhi, Istanbul, Reykjavik and Nicosia, where she studied their fine arts in museums, palaces and historical sites. Nancy holds a B.A. in Art History and French from Wellesley College.

Jennifer Klos '12, LHC '14, of Dallas, Texas, was honored to return to the board to chair the Alumni Engagement Committee, having previously served from 2016-22. Her boutique art advisory firm, Collector House, continues to educate collectors on acquiring art through research,

gallery and artist studio visits. Jennifer earned a B.A. in the history of art and French from Vanderbilt University, and a M.A. in the history of decorative arts, design, and culture from the Bard Graduate Center in New York.



Jennifer Klos

She also holds degrees from the Incbald School of Design, London, and Christie's Education, London. Serving for eight years as Curator at the Oklahoma City Museum of Art, she has worked closely with artists on contemporary art and design exhibitions and acquisitions. She is a member of the Association of Professional Art Advisors, Association of Art Museum Curators, the Costume Society of America, Decorative Arts Trust, ICAA and the Royal Oak Foundation.

AFA is looking forward to traveling to the Toledo Museum of Art, joining Erin, and fellow Attingham alums **Dr. Robert Schindler** '24, William Hutton Curator of European Art, and **Dr. Anna O. Marley**, '08, Director of Curatorial Affairs, for the **2027 Study Trip**. Stay tuned for further details!

Dr. Stacey Sloboda '99, LHC '14, of Boston, Massachusetts, is the Paul H. Tucker Professor of Art History at the University of Massachusetts, Boston. She is the author of *Chinoiserie: Commerce and*



Dr. Stacey Sloboda

Critical Ornament in Eighteenth-Century Britain (2014), co-editor with **Michael Yonan** SP' 16 of *Eighteenth-Century Art Worlds: Global and Local Geographies of Art* (Bloomsbury, 2019), editor of *A Cultural History of the Interior in the Age of Enlightenment,*

1650-1800 (Bloomsbury, 2024), and wrote five chapters on seventeenth-and eighteenth-century art for Thames and Hudson's art history survey textbook *The History of Art: A Global View*. Her research focuses particularly on eighteenth-century art, design, and material culture in Britain. She is currently at work on a book on the artists and artisans working in and around the London neighborhood of St. Martin's Lane in the eighteenth century.

Lee Talbot '16, RCS '23, SC '24, of Washington, D.C. serves as Curator at The George Washington University Museum and The Textile Museum in Washington, D.C., specializing in the history of East Asian textiles. Lee has curated and co-curated almost twenty exhibitions at the museum, most recently *Irresistible: The Global Patterns of Ikat* (2024) and *Korean Fashion: From Royal Court to Runway* (2022). His recent publications include the chapter "Ikat in Japan" in *Global Ikat: Roots and Routes of a Textile Technique* (2023) and the chapter "Scholarly Discourses on Fashion Change in Late Joseon" in *Dress History of Korea: Critical Perspectives on Primary Sources* (2023). Lee was previously curator at the Chung Young Yang Embroidery Museum at Sookmyung Women's University in Seoul, South Korea. He has a B.A. from Rhodes College, an M.B.A. from the Thunderbird School of Global Management, and an M.A. and M.Phil. from the Bard Graduate Center.



Lee Talbot

Linda R. Weld '08, SP '15, '19, '22 - '24, of Milton, Massachusetts, began teaching at Wentworth Institute of Technology (WIT) in 2008 after completing a M.A. in the History, Theory and Criticism of Architecture at MIT where she received a Danforth-Compton Fellowship. Ms. Weld also received a M.Arch. in Urban Design degree from Harvard University's Graduate School of Design where she was a Bush Leadership Fellow. Her WIT courses range from methods,



Linda R. Weld

architectural history, and a number of design studios and electives. As a registered architect her recent professional projects include the design of an ADA compliant addition to a historic structure in New Hampshire. Her current academic interests focus on the exploration of landscape in paintings by New England architects at the close of the 19th century. Linda looks forward to serving on the Fall Benefit Lecture Committee.

SUMMER SCHOOL REPRESENTATIVE

Dr. Erin Corrales-Diaz '24, of Toledo, Ohio, joined the Toledo Museum of Art (TMA) as Curator of American Art in 2021, fulfilling a position previously vacant for over thirty years.

She is collaborating with the curatorial team on a sweeping reinstallation of the Museum's collections, with an aim to broaden art historical narratives for a more accessible and inclusive experience. Previously, Erin was the Assistant Curator of American Art at the Worcester Art Museum, curating exhibitions such as *Beyond Midnight: Paul Revere*. Erin earned her doctorate in Art History from the University of North Carolina at Chapel Hill, where her dissertation analyzed how visual artists interpreted and responded to the trauma and violence of the American Civil War. She has an M.A. from Williams College and a B.A. from the University of Washington, Seattle.



Dr. Erin Corrales-Diaz

IN MEMORIAM

Hope Alswang '76, of Providence, Rhode Island, passed away June 11, 2024, after a brief illness. For more than fifty years, she led transformative change as curator and later director for multiple museums across the Eastern seaboard. Born on May 4, 1947,



in Manhattan, she earned her BA in American History from Goddard College in Plainville, VT. In 1974, as a graduate student in museum studies at the University of Vermont, she was awarded a fellowship to intern at the Shelburne Museum.

The next year, the Brooklyn Museum of Art hired her as a curatorial assistant in decorative arts and in 1976 she traveled to England with the Attingham Summer School, where she met her future husband, **Henry Joyce** '76, who fondly remembered, "we were often in trouble with Helena Hayward for making too much noise and laughter at the back of the bus." She then served three years as Curator for the Society for the Preservation of Long Island Antiquities before supporting the New York State Council on the Arts.

Her first executive role came in 1992, as Director of the New Jersey Historical Society in Newark, before moving on five years later to Shelburne Museum, celebrated for its American furniture, decorative arts and folk art collections. In 2005, she joined the Art Museum, Rhode Island School of Design in Providence, before the Norton Museum of Art in West Palm Beach, FL, hired her in 2010. During her nine years at the Norton, she diversified its collection with more contemporary art and photography; acquired nearly 1,600 works; generated more original exhibitions; and championed women and minority artists. Ms. Alswang oversaw the \$107 million expansion of the Norton, designed by the British architect Norman Foster and his firm.

Beyond her career, Ms. Alswang and her husband inspired their children to steward collections of art and preserve the past through preservation and educational endeavors. Their son **Henry Horatio Joyce** '13, is Director of Public Programs and Education for The Garden Conservancy. Beloved for her wicked sense of humor, Hope was a true original and a devoted Attingham supporter until her death, contributing to the Fall Benefit Lecture and writing letters of recommendation for promising Summer School attendees.

Carolyn Wood Clark '76, of Atlanta, Georgia, passed away June 13, 2024 at age 86. Throughout her life, Mrs. Clark was a respected teacher, artist and interior designer, whose work graced homes and businesses across Atlanta.

She earned her M.A. from Georgia State University and furthered her education with The Attingham Trust and The Museum of Early Southern Decorative Arts. Her artistic interest and curiosity never waned, and she traveled to numerous countries with her late husband, Robert Dale Clark. Mrs. Clark was also passionate about historic preservation; she was a leader in saving Atlanta's historic Fox Theatre, built in 1928, and she supported the Dekalb County Historic Preservation Commission and the Hills and Dales Estate in LaGrange, the 1916 home built for textile magnate Fuller Earle Callaway and his wife Ida Cason Callaway. As a part-time resident of Brevard, NC, she was a valued contributor to several civic organizations.



Arthur M. Feldman '73, of Highland Park, Illinois, passed away May 13, 2024. A passionate storyteller and second-generation antiques dealer, Mr. Feldman was the beloved husband of Laurel (née Bucky) for 55 years. Together, they shared a love of art and history with patrons of his eponymous gallery in Highland Park for over thirty years. As an independent appraiser, Feldman specialized in rare, vintage, antique, and contemporary Judaica, fine art and photography, offering "academic insights through a historical lens" on objects from across the globe. Mr. Feldman previously served as the Vice President of the Spertus College of Judaica (now, Spertus Institute for Jewish Learning and Leadership) in Chicago and led the Sherwin Miller Museum of Jewish Art in Tulsa, OK, from 2007-2012, during which time the museum came to be recognized as one of the top ten ethnic cultural institutions in the nation and was subsequently accredited by the American Alliance of Museums. Photo © Jeff Cohen Photography.



David Garrard Lowe '82, of New York, NY, passed away September 21, 2024. Born David Garrard Lowenstein on January 9, 1933, in Baltimore, MD, Lowe relocated to Chicago with his father when he was six. He graduated in 1955 with a BA in English from Oberlin College in Ohio and earned his master's in literature from the University of Michigan. He soon settled in New York, working briefly in publishing for *American Heritage* magazine as well as *Look* and *McCalls*.



But his formative childhood in the Windy City had a profound impact on his fifty-plus year career in historic preservation and as an architectural historian. His acclaimed 1975 book, *Lost Chicago*, drew upon archival research of demolished late 19th-century Beaux Arts urban structures, and ultimately helped stem the tide of urban renewal in cities across the U.S. in the last quarter of the twentieth century. His other books included *Chicago Interiors* (1979), *Beaux-Arts New York* (1998), *Art Deco New York* (2004) and *Stanford White's New York* (1992), the latter edited by his friend Jacqueline Kennedy Onassis. Mr. Lowe founded the non-profit and New York-based advocacy group, the Beaux-Arts Alliance, in 1995, and he remained its president until his death.

Mildred "Milly" Blewett McGehee '75, passed away peacefully at home in Santa Fe, NM, on February 12, 2024, with her family and spouse, Robyn Elizabeth Holley. Born on May 2, 1950, in Natchez, MS, she inherited her love of American antiques and decorative arts from her parents who were collectors and who had restored two early houses in Natchez. While earning her BA at Hollins College in Virginia, she interned at the Museum of Early Southern Decorative Arts in Winston-Salem, NC, and returned in 1973 as the first



field representative, gathering data for its now well-known research archives. Her pioneering work helped shape the museum's celebrated field research program, documenting early southern furniture, ceramics, paintings, and other objects in private collections. She earned her M.A. in 1976 from the University of Delaware's Winterthur

Program in Early American Culture. Milly then worked as a curator at President Andrew Jackson's home, The Hermitage, in Nashville, TN, and as a special assistant for the Director of the Virginia Museum of Fine Arts.

Ultimately, Milly's love of research and discovery led her to travel throughout the country as an antiques dealer and to open her shop, Milly McGehee Americana, in Dallas, TX, and later a gallery in Baltimore, MA, that she co-owned with interior designer Stiles T. Colwill from 1988-1995. She stewarded the acquisition of many important objects to well-known private and museum collections in the United States, including Colonial Williamsburg and MESDA. She also appeared several times as an appraiser on PBS's Antiques Road Show. She enriched the lives of numerous Attingham alums, friends, and family, who fondly remember their "Sweet Southern Magnolia" for her unerring eye, business savvy, generous heart, laughter and quick wit.

Betty Claire Monkman '95, of Washington, D.C., passed away January 7, 2025, at the age of 82 at home with her niece in Northern Virginia. Born in Bottineau, North Dakota, Ms. Monkman received her BA in history from the University of North Dakota, and began her career as a school teacher in Chicago. Inspired by her interest in history, she moved to Washington, D.C., and joined the White House as registrar in 1967 when she was 25 years old. Thus began her thirty-five year career that extended through eight presidencies, from Lyndon B. Johnson to George W. Bush. She earned her MA in American Studies from The George Washington University and was promoted to assistant curator in 1980, and chief curator in 1997. During her leadership and through her research, the White House fine and decorative arts collection was transformed into one of the finest museum collections in the world. She



also oversaw the effort to have the White House accredited as a museum by the American Association of Museums (now the American Alliance of Museums), a status first awarded in 1988. Her book *The White House: Its Historic Furnishings and First Families* (2000, first edition), was the first fully illustrated and comprehensive book on the decorative arts collection. In 2023, Monkman served as the lead author on *Furnishing the White House, the Decorative Arts Collection*, co-authored by curators and Attingham alum **William Allman** '97, Lydia Tederick, and **Melissa Naulin** '03.

Following her retirement in 2002, Ms. Monkman continued to share her knowledge as a trustee and advisor to historic sites. She also supported numerous educational programs and authored multiple publications from The White House Historical Association. She was most proud of her volunteer work with children. For forty years she was a tutor and mentor for D.C.'s New York Avenue Presbyterian Church's Community Club. Until the time of her death, Betty Monkman generously mentored, advised, encouraged, and shared her rich knowledge of history with all, from area middle school students to the President and First Lady.



The Summer School Class of 1976 at Attingham Park, Shropshire, UK, including **Alswang** and **Clark** (née Wood).

The Phelps Warren Society honors alumni and friends who have included the American Friends of Attingham in their estate planning, thereby ensuring the future success of our special programs and generous scholarships. The American Friends of Attingham is pleased to honor the following alumni as new members:

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Save the date! Dr. Wolf Burchard (left), Curator of Sculpture and European Decorative Arts, will present "Louis XIV's Savonnerie Carpets: The World's Largest Jigsaw Puzzle" at 6:00 p.m. on May 22 at The Metropolitan Museum of Art, for the **Tracey L. Albainy Memorial Lecture**. Photo © Justine Rossignol.

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