



December 2013
Issue #59

AMERICAN FRIENDS OF ATTINGHAM

Season's greetings and best wishes for a wonderful new year!

INSIDE THIS ISSUE:

<i>Attingham Scholars Report</i>	2-3
<i>Upcoming Programs</i>	4
<i>Alumni News</i>	5
<i>Recent Events</i>	6-7

2014 Attingham
Application Deadlines

The London House Course
April 22-28, 2014
Due January 10, 2014

Study Programme
The Historic House in
Belgium: Flanders, Wallonia
and Brussels
June 11-19, 2014
Due January 25, 2014

**The 63rd Attingham
Summer School**
July 4-21, 2014
Due January 31, 2014

Royal Collection Studies
August 31-September 9, 2014
Due February 15, 2014

*Applications and scholarship
information available online:
www.americanfriendsofattingham.org*



LETTER FROM THE PRESIDENT

Whether your introduction to Attingham came decades ago, or your first experience was as a member of the 2013 Summer School, you can look with pride at what the American Friends of Attingham continue to accomplish on behalf of our alumni. Within this newsletter you will find details of all that has happened in the second half of this year and I think you will agree: we've been busy!

At the same time, we never forget that our core mission is to field the strongest possible candidates for the programs of the Attingham Trust and to work to find the scholarship funding necessary to allow us to continue our policy of accepting applicants on a need-blind basis.

Through our Board and other committed alumni volunteers we are working toward three different strategic initiatives, each of which is essential to our long-term success. We seek to have more events outside of New York City, including those organized by alumni themselves, in recognition of the fact that we are spread nation-wide. Page 6 has details of an alumnus-arranged Attingham event featuring a speaker in Boston and we are eager to have similar programs in other areas.

We also recognize the great value of our most recent alumni but understand that career demands and other limitations may prevent them from traveling to distant events or otherwise participating in some of our traditional activities. **Craig Hanson '99; SP '10; RCS '12**, has agreed to lead a new task force which will explore ways to better connect with younger alumni through social media, events tied to conferences and other means.

Lastly, knowing that the building of our endowment is key to long-term financial stability, we continue to reach out to those in a position to help in that regard. This is particularly true with members of our Phelps Warren Society, who have made commitments to the AFA under wills, trusts or other estate planning instruments. We are grateful to all who give us support, but special thanks are due to those whose long-term generosity will help to assure our success for decades to come.

We have had a terrific year, and I thank all who have been a part of it.

— **Clo Tepper, '11; SP '04, '07, '10, '13**



LETTER FROM ENGLAND

"Rigorous and demanding, this new course is an excellent addition to your portfolio and I would highly recommend it." **Colleen Donaldson '95; RCS '98**, gilding conservator

An encouraging comment from one of the scholars who attended Attingham's new five-day course, 'French Eighteenth-Century Studies', organised in partnership with the Wallace Collection this October. Colleen was the only conservator among the group of fifteen members (maximum number) who mostly came from museums or the auction house in the US and UK, Australia, Germany and Switzerland. The benefit she gained from the various workshops sessions we hope will attract more conservators in future as their experience and practical knowledge always adds greatly to the discussions around the objects. Please keep an eye on the website (www.attinghamtrust.org) if we decide to hold a similar course next year.

Plans are already well a-head for 2014. Giles Waterfield, collaborating with Sarah Nichols, will once again be directing the London House Course in April, a programme last held in 2010 and being repeated by popular request. The Study Programme (June) will be heading for Belgium in the 100th year of the outbreak of the Great War where many private houses will be visited that are

largely unknown. The final week of the Summer School (July) will be in Gloucestershire, a county with many highlights including the great collections at Badminton and, last but not least, Royal Collection Studies is making good progress for September. Please encourage members to apply. If I may paraphrase Lord Kitchener: *Attingham needs you!*

— **Annabel Westman, Executive Director, The Attingham Trust**



IMPRESSIONS FROM THE 62ND ATTINGHAM SUMMER SCHOOL

BY MONICA OBNISKI '13, ART INSTITUTE OF CHICAGO

(NEW YORK COMMUNITY TRUST/EDWARD MAVERICK FUND SCHOLAR)

I love things. My main motivation for becoming a curator was to have the ability to interact with objects—to be able to study and research them, install them, learn from them. To have the opportunity to look at extraordinary and beautiful collections, houses, and gardens for 18 days with the Attingham Summer School was a privilege unlike any known to our profession. Now, the question is how will all of that looking translate into a tangible good in service of my job, as Assistant Curator of American Decorative Arts?

The short answer is...very easily! The first time I heard about Attingham was in graduate school at the Bard Graduate Center, where everyone had the utmost respect for the course (and recommended going on it!) Over the years at the Metropolitan Museum and now at the Art Institute, colleagues have encouraged me to apply. In fact, so many colleagues from museums across America have shared their Attingham experience with me, and the conclusion is always the same—"it will change your life." Now, this is a very powerful statement, so I do not wish to make light of it, but everyone was right—it is universally accepted that Attingham is, as a total, immersive, awe-inspiring course, life-changing. So, let me share just a few of these "life-changing" impressions of the Summer School.

It goes without saying, although I still feel the need to reinforce this point, that the best learning is done by looking and experiencing in person; this is the real virtue of the Attingham course. We had the phenomenal experience of walking up the great stairs (in silence) at Hardwick Hall, a house of Elizabethan splendor and an emphatic status symbol, and it was awe-inspiring; we could almost replicate the experience of a visitor to Bess of Hardwick's chamber. The other great architectural adventure was at the wonderfully quirky Calke Abbey. The visceral response to walking through the underground service areas was palpable (particularly given the great narratives told by the staff)! These "architectural promenades" (to loosely borrow Le Corbusier's terminology) are vital to understand the responses elicited by the architecture of grandeur.

One almost does not need to expound upon the virtues of visiting Chatsworth, a constantly evolving country house with collections that rival the great royal collections. Beyond the unfettered access to the public rooms and the privilege of visiting the Duke's private apartment (Paul Evans studio furniture mixed with Old Masters and contemporary art was a revelation!), the extreme pleasure was being able to handle great works of silver and ceramics. As a curator of American material, I relish the opportunity to examine the European models from which our American craftsmen work. It was these hands-on seminars that are most directly applicable to my work, as I took notes and photographs of construction methods, marks, and decorative vocabularies to relate these works to the Art Institute's collection.

In addition to the traditional great collections (such as those at Chatsworth), some collections were revelatory because of their unexpected nature. The surrealist collection of Edward James—particularly the two lobster telephones and the Mae West sofa—are an incredible delight (and interesting to contemplate an avant-garde collector within the context of the great English country estate). Another example of this was the abundance of scagliola (in architectural elements and furnishings); I was unfamiliar with this method of furniture production, and now I understand its place among Grand Tour objets d'art. Of course, the premise of replicating marble (and other expensive, precious stones) was not a new concept (and, as a cognate, faux-painting has been a reliable way of decorating in an aspirational manner in America). One of the most transcendent experiences was viewing the carvings by the great (yet unknown to me) Grinling Gibbons. Dutch-trained Gibbons created unparalleled carvings at Petworth (and the Turners juxtaposed with the carvings are a most evocative choice). I look forward to comparing carving of this quality with American carving for years to come. Another very tangible example is the use of Chinese wallpaper in so many of the houses (Chatsworth, Broughton Castle, and Cobham Hall to cite a few examples); this kind of chinoiserie was also prevalent in the states, and it was wonderful to see so many excellent examples (for future use).

The major impression that I am left with was the conversation between the contemporary and the historical. From our initial days at West Dean (in which the complex collection of surrealist material was tucked away in the private spaces above the ground floor) to the already mentioned interplay of collections in the private apartments at Chatsworth, it seems that in order to make historical collections relevant, stewards are inviting in contemporary art as a way to attract new audiences. This was quite unsuccessfully done at Kedleston Hall, where an exhibition was not integrated into the Adam fabric. However, at Chatsworth, in the public spaces, contemporary ceramics (like those by Ai Weiwei and Emmanuel Cooper) are harmoniously integrated alongside Chinese export and Dutch delft. It is this type of adventurous pairing that is inspiring for me, as a young curator, to process and apply to my own work, which brings me to a general note about the levels of expertise displayed during the course. I worried that as a young curator, I would not be able to contribute to conversations with esteemed colleagues on the course. But this was the beauty of Attingham—part of the experience means having extemporaneous conversations provoked by architecture or objects and the amazing thing is that everyone contributes (and gets so much out of the conversations). There is something magical that happens when everyone communes through the act of looking—ideas that spark conversations that turn into deeply meaningful meditations.

And, of course, these thoughts are just impressions. The real lessons will manifest themselves after years of percolating in my mind. I feel so incredibly fortunate to have been able to attend the course and go on this journey because these memories and experiences will last forever.





STUDY PROGRAMME: THE NORFOLK COUNTRY HOUSE

Our very well timed visit to Houghton allowed us to experience a rare treat: Houghton as it was originally seen over 230 years ago. *Houghton: Revisited* gave us the unique chance to understand the complete visual program created by Sir Robert Walpole. As was seen at the many homes visited during the Attingham Study Programme, it is rare to experience a house so untouched by time and multiple renovations. But, Houghton at this moment, with the exhibition in place, gives the student the rare snapshot of a grand eighteenth-century country house. The paintings, restored to their original placement reinforced Walpole's prestige and power in the

grandest manner possible and allowed us to experience the original splendor of the house.

Prior to the Attingham Study Programme, I had never experienced a William Kent interior and Houghton stands as such a complete example of Kent's artistic abilities. Moving from one space to the next, one is awestruck at Kent's artistic virtuosity. But equally, just as Kent's artistic touch was everywhere, so too, was Sir Robert Walpole's. His understanding of fine art, and interior refinement, along with motifs of self-aggrandizement, were repeated multiple times.

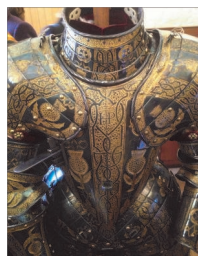
There is no better way to understand a subject than to see the object in person and study on-site with leading experts, which was had at Attingham. The first-hand knowledge gained from this experience will be immediately put to use at the Los Angeles County Museum of Art, where I work as a museum educator. I am currently working on a new multimedia tour stop on the art of the country house, and will soon write content and deliver a gallery course and gallery tour/discussion on the same subject. The Attingham Study Programme was truly a life-changing experience and one that I could have never realized without receiving The American Friends of Attingham Scholarship.

— **Amber Smith, SP '13**, Public Programs Coordinator, Education & Public Programs, LACMA (*AFA Scholar*)



ROYAL COLLECTIONS STUDIES

What can you accomplish in ten days? In the case of the Royal Collection Studies, this question can be quantified into eleven monarchs, eight palaces, thirty lectures, and nearly fifty new colleagues and friends. But these numbers need translation in order to appreciate their true meaning. The Summer School is an experience that is both transformative and life affirming. The course requires each person to pull from what he or she has learned previously in order to take intellectual leaps into the complex collecting practices of the British Royal Family. Personally, I found that the Royal Collection Studies provided me the opportunity to better appreciate how collections represent a nation with esteemed colleagues and to explore this issue within a British context.



As a doctoral candidate at Boston University in the United States, I was already well versed in discussions on public and private spaces, the relationship between architecture and landscape and the purpose of gift giving in a diplomatic sense. However, these discussions were always within the framework of a representational republican form of government. At the Royal Collection Studies, each of these topics grew in complexity, leading to more theoretical discussions as well as concrete examples of these ideas. For instance, the role of dining equipage, growing in both complexity and scale during the early-nineteenth century, opens ideas of how to create aesthetic consistency as the Royal Family continued to purchase silver pieces. In the case of King George IV, you gild the whole collection!

— **Caroline Riley '11; RCS '13**, Doctoral Candidate, History of Art & Architecture Department, Boston University (*Paula Madden Scholar and Judith Hernstadt Scholar*)



FRENCH EIGHTEENTH-CENTURY STUDIES

As would be expected, the new course organized by The Attingham Trust on behalf of the Wallace Collection was awesome, exceptional in all details, and exhilarating in information presented in lectures and gallery talks by the Wallace Director, Keepers, Conservator, and other specialists. The 15 participants were able to examine the superb collection of French eighteenth-century art close at hand, with the conservator opening furniture drawers, examining marquetry, analyzing materials, and the keepers bringing out masterpieces from cases for us to study. Imagine having the



world's top scholars and connoisseurs in this field as your tutors!

In addition, we had a day at Waddesdon Manor to study its extraordinary collection of furniture, drawings, and textiles collected by the aristocratic Baron Ferdinand de Rothschild. Each day concluded with a reception, dinner, or a visit to dealers Mallet's and Didier Aaron.

— **Merribell Parsons '69; TW '78; SP '09; FES '13**, Curator of European Sculpture and Decorative Arts, San Antonio Museum of Art

Attingham Trust 2013 Courses, Image Credits (Clockwise), **Page 1:** Houghton Hall cabinet, with curator Dr. Thierry Morel, courtesy of Mary Riley Smith, SW '08; SP '13; Petworth grounds and Parnham House, courtesy of Justin Gare '13; **Page 2:** a) Original artwork by Chuck Fischer '13 (painting inspired by Summer School 2013, featuring West Dean, Bolsover Castle, Chatsworth, and wallpaper from Broughton Castle); all Summer School photos courtesy of Justin Gare (b) gardens at West Dean, c) silver collection at Chatsworth, d) class photo at Sissinghurst, and d) Monica Obinski at Sissinghurst; **Page 3:** Study Programme, photos courtesy of Mary Riley Smith (a) Blickling Hall exterior, b) landscape paintings at Holkham Hall, c) collection of taxidermy birds at Sheringham Hall; Royal Collections Studies, photos courtesy of William Strafford, RCS '13 (a) The Long Walk, Windsor Great Park, with a distant view of Windsor Castle, b) Kensington Palace, suit of armour made for Henry, Prince of Wales, by the Royal Armouries, Greenwich, c. 1608, c) William Kent's painted ceiling in the King's Gallery); French Eighteenth-Century Studies photos courtesy of Kate Morgan, Attingham Trust.

UPCOMING AFA PROGRAMS & EVENTS

Registration fees may be submitted online at www.americanfriendsofattingham.org, or by check payable to American Friends of Attingham, sent to: AFA, 307 Seventh Ave., Suite 1201, New York, NY 10001. For questions, contact attingham@verizon.net or 212-682-6840.

Friday, January 24, 2014, 5-8 pm

AFA Mid-Winter Reunion

James B. Duke House (Loeb Room), The Institute of Fine Arts at New York University
1 East 78th Street (at Fifth Avenue), New York City

Ring in the new year at the annual Mid-Winter Reunion of Attingham alumni! This year's celebration will take place on the elegant stretch of Fifth Avenue once known as Millionaire's Row, in the stately James B. Duke House. The now landmark building was constructed in 1912 for tobacco tycoon James Duke and his family. Designed by the Philadelphia-based architect Horace Trumbauer (1868-1938), best known for his magnificent Gilded Age residences, the house was inspired by the Château Labottière, built in 1773, by Étienne Laclotte in Bordeaux, France. The interiors can best be characterized as an early twentieth-century interpretation of late French Neoclassical style, although elements of French Rococo appear in the wood paneling in the library.



The mansion was donated by Doris Duke, the only child of James B. Duke, to New York University in 1958, for the express purpose of serving as a permanent home for the Institute of Fine Arts and continues to be dedicated to graduate teaching and advanced research in the history of art, archaeology, architecture, and the conservation and technology of works of art today.

Wine and light hors d'oeuvres will be provided in the magnificent Loeb Room.

RSVP required; \$35 per person, guests welcome. Strict space limitations. Book early!

Saturday, January 25, 2014, 11 am

Tour of William Kent: Designing Georgian Britain

Bard Graduate Center Gallery, New York City

Don't miss the first major exhibition to examine the life and career of one of the most influential designers in eighteenth-century Britain. During this docent-led tour, discover Kent's genius, through nearly 200 examples of his elaborate drawings for architecture, gardens, and sculpture, along with furniture, silver, paintings, illustrated books, and through new documentary films. As most of his best-known surviving works are in Britain's great country houses, the exhibition is rich in loans from private as well as public collections. The exhibition, curated by Susan Weber (BGC) and Julius Bryant (V&A), has been organized by the Bard Graduate Center in collaboration with the Victoria & Albert Museum in London.

RSVP required; \$25 per person. Attendance is limited to 25 people.

SAVE THE DATE! Saturday, May 3, 2014

Brooklyn Daytrip

Enjoy a special and diverse day in what was at one time America's third most populous city. The day's activities will be headlined by a trolley tour of beautiful Green-Wood Cemetery with fascinating history and monuments date to 1838. The group will be enlightened in matters of New York culture, its historical 'occupants' (such as Louis Comfort Tiffany, Theodore Roosevelt, Sr., Samuel Morse, and Jean-Michel Basquiat), landscape design and art. We will also be treated to an exciting behind-the-scenes tour of the Brooklyn Museum storage rooms and recently refurbished nineteenth century period rooms lead by Decorative Arts Curator, **Barry Harwood '93; RCS '06**. The day will end with a special visit to a private collection in an early-nineteenth century Greek Revival townhouse in Brooklyn Heights. Lunch and transportation included, with visits to additional buildings of historical interest. Further details TBA.



Stay tuned for information about additional programs, including the 2014 AFA Study Trip and a Spring special exhibition tour!
Please watch the AFA website, or email attingham@verizon.net to request that details be sent to you when available.



Do you know a good candidate for Attingham?

Please continue to spread the word about the Attingham courses. Time and again we hear that people apply to our programs because you, our Attingham alumni, have told them about our courses. **2014 course applications can be downloaded online** and don't forget to mention the Summer School video, available for viewing on our website:

www.americanfriendsofattingham.org

MEET OUR NEW BOARD MEMBERS



**Jason
Busch '01**

Jason is the new Deputy Director for Curatorial Affairs and Museum Programs at the Saint Louis Art Museum. He frequently contributes to articles

on museum collections and exhibitions and has organized several exhibitions and publications. He is the former Chief Curator and The Alan G. and Jane A. Lehman Curator of Decorative Arts and Design at Carnegie Museum of Art in Pittsburgh, and has also held curatorial positions at the Minneapolis Institute of Arts and the Wadsworth Atheneum Museum of Art.



**Michelle
Hargrave '07**

Michelle is Curator of Exhibitions at the American Federation of Arts where she works with internationally renowned collections, institu-

tions, and curators in North America, Europe, Asia, and Australia to develop and implement traveling art exhibitions. Her current projects cover fine arts, design, and decorative arts over the past five hundred years, ranging from Old Master paintings to twentieth-century American and European industrial design to contemporary Aboriginal art to fashion.



**Jane
Karotkin '98;
SW '06; RCS
'09; FES '13**

Jane is the Administrator of Friends of the Governor's Mansion in Austin, Texas. Since 1990, she has run

this non-profit organization and served as the curator of the historic collections in the Mansion, notably early 19th century American furniture and Texas paintings. Jane has served on the boards of several performing arts and historic preservation organizations, and currently on the Advisory Council of Villa Finale in San Antonio, the only National Trust site in Texas.

IN MEMORIAM



Sadly we note the passing of three Attingham alumni and supporters of the American Friends of Attingham: **Michael Brown '79, Cheryl Robertson '88 and Barbara Wriston '53; TW '63, '84.**

A native of New York state (born 1953), Michael Brown was Curator of the renowned Bayou Bend Collection of the Museum of Fine Arts, Houston, for more than 30 years. "A graduate of Winterthur's esteemed master's program in Early American Culture, Michael helped shape and enrich the Bayou Bend Collection," according to Bonnie Campbell, Director of Bayou Bend. **Katherine Howe '75; SW '06; RCS '96**, noted that "The MFAH was so fortunate to have Michael. Kind, thoughtful, gentle, focused, a generous and impeccable scholar, Michael was a great colleague in every way, while the sparkle in his eyes and a wicked sense of humor made him fun to be around. You can imagine what an easy and delightful Attingham colleague he was." Museum of Fine Arts, Houston, Director Gary Tinterow remembers him as "an exemplary curator, known for his passion and keen connoisseurship, and a remarkable individual whose grace and gentility touched everyone he encountered." Michael died on September 8, following a heart transplant.



Cheryl Robertson was an independent scholar and museum consultant. For 30 years, Cheryl straddled museums, academia and commerce. She served as curator of American Decorative Arts at the Wadsworth Atheneum Museum of Art, Director of Exhibitions and Public Programs at the National Heritage Museum, and Curator of Decorative Arts at the Milwaukee Art Museum. She also served as Assistant Director and lecturer at Sotheby's Institute for American Art in New York City and as an Assistant Professor in the Winterthur Program in American Culture. More recently, she taught in the American and New England Studies Program at Boston University. Her vast knowledge of the Colonial Revival and Aesthetic and Arts and Crafts Movements kept her in great demand, while her original research, publications, lectures, and mentoring of hundreds of students made her a respected colleague.



Barbara Wriston passed peacefully at home following her 96th birthday. Barbara had a lifelong passion for decorative arts. She began her distinguished career as a museum educator and art historian and spent the final chapter of her life supporting the arts as a Trustee. After moving to New York City she became very involved at the Metropolitan Museum of Art, where she was a member of the Friends of the American Wing and served on the Visiting Committee for the Department of American Decorative Arts, and later endowed a Curatorship in the American Wing, in memory of her mother.

ALUMNI NEWS

Do you have news? E-mail *Alumni News* to attingham@verizon.net.

Robert M. Kelly '93 is the author of [The Backstory of Wallpaper: Paper-Hangings 1650-1750](http://WallpaperScholar.com) (WallpaperScholar.com, September 2013).

Barbara Kirkconnell '93; SW '00, '03 is enjoying retirement on the Gulf Beaches and keeping her hand in the artistic world of St. Petersburg. No green benches anymore!

Jennifer Klos '12 has been promoted to Curator at the Oklahoma City Museum of Art.

(Alumni News continues on back page)

RECENT EVENTS

CASTLES TO CROFTS: CARING FOR THE PROPERTIES OF THE NATIONAL TRUST FOR SCOTLAND SEPTEMBER 9

Organized by **Ken Turino '12**, New England-based Attingham alumni and friends were invited to a special lecture at Historic New England's Otis House Museum in Boston, to hear the Head of Buildings for the National Trust for Scotland, Bryan Dickson, give an illustrated talk about understanding and remedying typical problems in historic buildings, with a focus on some of Scotland's most historic and significant buildings. Special attention was given to The Hill House, the unique Charles Rennie Macintosh designed home under the care of Mr. Dickson and his team, along with an astounding 1,600 built structures maintained by Scotland's largest conservation charity.

BUCKHORN DAYTRIP SEPTEMBER 21

What better way to spend a fall Saturday than meandering through an apple orchard and contemplating contemporary sculptural treasures by Sol Lewitt, Richard Serra and Kiki Smith? On September 21, 18 Attingham alumni and friends trekked through the serene grounds of Sherry and Joel Mallin's home, which they have transformed into the remarkable *Buckhorn Sculpture Park*. The Mallins proved to be incredible guides, infusing their tour with personal anecdotes and stories of how they came to embrace young artists like Andrew Goldsworthy, who have lovingly created site specific pieces for Buckhorn. The tour ended with a grand finale: Liza Lou's *Homette*—an Airstream trailer with a meticulously beaded interior that evoked Elvis' Graceland. After working up an appetite, the group enjoyed a delectable lunch at the modernist home of Anna and Tom Lee. Our thanks to **Barbara File '09; SW '97; SP '10; RCS '98** and all who helped to organize. — **Carleigh Queenth '11**



ANNUAL MEMBERS' MEETING SEPTEMBER 27

Thanks to all who joined us for the 2013 Annual Members' Meeting here at the AFA office, and all who voted by proxy in advance. The slate of directors proposed by the Nominating Committee was approved. Director **Sheila ffolliott '79; SP '11,'12; RCS '98**, was re-elected for a second term. We welcomed three new board members (for three-year terms): **Jason Busch '01, Michelle Hargrave '07, and Jane Karotkin'98; SW '06; RCS '09; FES '13, and Jessa Krick '13** who will serve as the Summer School class representative for the next year. The Board elected **Melissa Gagen '93; RCS '98** to serve a three-year term as *Vice-President*, and re-elected **David M. Parsons '08; SP '11, '13** as *Vice President of Finance and Treasurer*.

A fond farewell to those who have just completed their AFA board terms: Former Vice-President **Jeff Groff '92** and Former Directors **Gail Kahn '96, SW '08; SP '11** and **Peter Trippi '95, RCS '00**. We thank you for your leadership and service!

Additional thanks go out to the individuals who delighted those in attendance with presentations featuring their most recently attended 2013 Attingham course: **Caitlin Emery '13, Mary Riley Smith, SW '08; SP '13, and William Strafford, RCS '13**.

2013 AFA STUDY TRIP: RICHMOND OCTOBER 2-6

Richmond, Virginia, the old Capital of the South, is an English city, and served as the perfect destination for the Attingham alumni who took part in the recent AFA Study Trip.

A huge thank you to the hard work and great charm of the Trip Coordinators, **John Braymer '97; SW '98, '01, '04, '07; RCS '99** and **Brantley Knowles '09** – the Richmonders who crafted our outstanding itinerary, and even opened their lovely homes to us – for making every moment of the four days spent in their lovely city so very special.

The trip began with visits to the wonderful Virginia Museum of Fine Arts (where we met with Head Conservator of Sculpture & Decorative Art, **Kathy Gillis '11** and Curator of Decorative Arts 1890 to the Present, **Barry Shifman, RCS '05**, Assistant Curator of American Decorative Arts, **Susan J. Rawles '97; RCS '98**, and Chief Curator and Louise B. and J. Harwood Cochrane Curator of American Art, **Sylvia Yount '96**), and various downtown stops: Virginia State Capitol building, the Governor's Mansion, and the Museum of the Confederacy. During an architectural tour of Monument Avenue, led by **Tyler Potterfield '04**, we were able to visit two private homes before a reception held at the Virginia Center for Architecture, and dinner at The Commonwealth Club.

We traveled to the Northern Neck to see Menokin, the home of Francis Lightfoot Lee (circa 1765) and his wife Rebecca Tayloe from the neighboring estate of Mount Airy (where we met descendants who are carrying on the family legacy), and Stratford Hall, the birthplace of Robert E. Lee, for an outstanding visit with Curator **Gretchen Goodell Pendleton '11**, Director of Preservation Phil Mark, Director of Research & Library Collections Judy Hynson, and Executive Director Paul Reber. History and architectural challenges were a topic of ongoing discussion throughout the trip.



(Continues on next page)

Our final day was spent in Richmond's West End. It began with what I must admit was my favorite site visit: Tuckahoe Plantation, Thomas Jefferson's home in his early years. After an al fresco lunch on the grounds of the Wilton House Museum, Executive Director **Keith MacKay '06** and William Strollo led fabulous tours of the house. While there we also met Laura Towers, President of The National Society of The Colonial Dames of America in the Commonwealth of Virginia, who called the site, which was once home to the Randolph family and now also serves as her organization's headquarters, an "essay in colonial design". Later in the day we paid visits to Maymont, a carefully preserved historic monument and the former home of Mr. and Mrs. James Dooley (whose historical collections and programs are under the direction of **Dale Wheary '99**) and Agecroft Hall, a Tudor estate on the banks of the James River. Following, we received a tour of Windsor Farms led by Agecroft's former Director **Dennis Halloran '70**.

The unseasonably warm weather was agreeable and made walking pleasant. The Jefferson Hotel is a must see and stay if at all possible if one is visiting Richmond. The chance to share joint experiences and the camaraderie that developed certainly was an added pleasure. Do look at the pictures online, www.flickr.com/photos/87904458@N02/sets/72157636275517545/ and join us for the 2014 AFA Study Trip! — **Leslie Rivera '95; SP '12**

PHELPS WARREN SOCIETY AT BARD GRADUATE CENTER OCTOBER 10

Members of the Phelps Warren Society, who have made planned giving provisions for the AFA, met for a special tour of *William Kent: Designing Georgian Britain*, at the Bard Graduate Center Gallery in New York City, led by Susan Weber, founder and director of the Graduate Center, co-curator of the exhibition and editor of the exhibition catalogue. Following the private tour, the group attended a public reception and lecture titled *William Kent: Creating the Grand Tour Taste*, by Julius Bryant, co-curator of the exhibition and Keeper of the Word and Image Department at the V&A. For information about joining the Phelps Warren Society please contact Cheryl Hageman, 212-682-6840.



2013 ANNUAL FALL LECTURE

MONDAY, OCTOBER 28

STRENGTH IN THE FACE OF ADVERSITY: SCULPTURE IN REGENCY ENGLAND

FEATURING **LUKE SYSON** OF THE METROPOLITAN MUSEUM
OF ART

Nearly 100 Attingham alumni and friends gathered at New York's Union League Club to hear Luke Syson, Iris and Gerald B. Cantor Curator in Charge of European Sculpture and Decorative Arts at The Metropolitan Museum of Art, speak on sculpture in Regency England. The genesis for his topic was the Met's recently-purchased bronze sculpture *Thetis Transporting Arms for Achilles*, by William Theed the Elder. Noting the boldness for which sculpture of the period is often condemned, Mr. Syson considered the extent to which sculptors were responding to the contemporary world stage in an era when the British monarchy was relatively weak and Napoleon was an ongoing threat. This fresh scholarship was welcomed by an enthusiastic audience which then had an opportunity to mingle with the speaker and other Attingham alumni at the reception which followed.

Through the generosity of those in attendance, and particularly that of the evening's sponsors, approximately \$30,000 was raised to support the continuing work of the American Friends of Attingham.

The event was organized by the AFA's Development Committee, co-chaired by **Betsy Shack Barbanell '99** and **Peter Trippi '95; RCS '00**. Special thanks to them and to our sponsors:

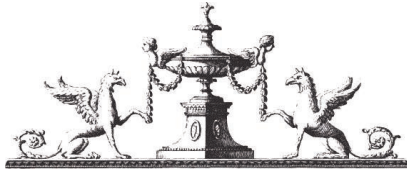
Cynthia Bronson Altman
Tom Appelquist and Charles Newman
Betsy and Robert Barbanell
Edward Lee Cave
Margaret Civetta
Brantley and Peter Knowles, II
E. Clothier Tepper
Yale Center for British Art

Mrs. Russell B. Aitken
Dick Button
David Dalva III
Elizabeth De Rosa
Felicia Fund
Florian Papp Gallery
Judith Hernstadt
Mary M. Meyer



NORTH AMERICAN CONFERENCE ON BRITISH STUDIES NOVEMBER 8-10

American Friends of Attingham was pleased to be a Sponsor of this conference, recently held in Portland, Oregon.



AMERICAN FRIENDS OF ATTINGHAM

307 Seventh Avenue, Suite 1201
New York, NY 10001-6050
212-682-6840, attingham@verizon.net

As 2013 draws to a close, we ask that you give AFA special consideration in your annual contributions!

Our Annual Appeal is crucial to the continuing operation of the American Friends of Attingham and our efforts to promote the programs of the Attingham Trust, raise funds for scholarships, and offer programs and ongoing support to our alumni and friends. More than two-thirds of our ongoing support comes from the Appeal, and we are very appreciative of every contribution we receive. If you have not yet made your annual donation, please consider what you might do to help. To every person who is able to give, thank you!

Donations may be made online at www.americanfriendsofattingham.org, or mailed to:
American Friends of Attingham, 307 Seventh Avenue, Suite 1201, New York, NY 10001-6050

ALUMNI NEWS (CONTINUES FROM PAGE 5)

Mary C. Mills '97 has a new job as the historic glass specialist for an archeological firm, URS Burlington, a division of URS Corp.

Steven W. Spandle '11 has taken a position with Fairfax and Sammons Architecture in New York.

Elizabeth Tucker '81 serves on the Board of Directors for The Charleston Art & Antiques Forum. In addition, she Chairs the organization's National Board of Advisors, on which **Tom Savage '80; SW '87-94,'00** and **Elle Shushan, RCS '03** also sit. **Beth Carver Wees '81; RCS '04** and **Christopher Monkhouse '66; RCS '01** are among the forum's featured speakers, March 12-15, 2014.

Deborah Dependahl Waters '75 wrote the catalogue for the exhibition "A Handsome Cupboard of Plate: Early American Silver in the Cahn Collection," which opens at the Missouri History Museum, St. Louis, on November 23, then travels to Colonial Williamsburg, May 2014-April 2015.

Douglas Reid Weimer '10 successfully chaired the Hillwood Museum Annual Gala on June 4. Later in the year he was elected to the Hillwood Board of Directors and the Standing Committee (governing board) of The Society of the Cincinnati.

Kristen Weiss '04 is organizing a 10-year reunion for the Class of 2004, to coincide with the larger AFA Mid-Winter Reunion. Class members are asked to contact her at kweiss@historicnewengland.org.