



# AMERICAN FRIENDS OF ATTINGHAM

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

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2015 Attingham  
Application Deadlines

**Study Programme**  
The Historic House in the  
Lands of the Czech Crown  
June 7-16, 2015  
*Due January 24, 2015*

**The 64th Attingham  
Summer School**  
July 3-20, 2015  
*Due January 31, 2015*

**Royal Collection Studies**  
September 6-15, 2015  
*Due February 15, 2015*

**French Eighteenth-Century  
Studies at the Wallace  
Collection**  
October 4-9, 2015



*Applications and scholarship  
information available online:  
[www.americanfriendsofatingham.org](http://www.americanfriendsofatingham.org)*

## LETTER FROM THE PRESIDENT

As I write my first letter, I am reminded of the huge debt we owe Past-President **Clo Tepper '11; SP '04, '07, '10, '13; FES '14**, under whose model leadership so much has been accomplished for the AFA. Highlights include the 50th Anniversary celebrations, Study Trips to Richmond and Boston, exemplary oversight of the office and the full panoply of U.S. events, and attendance at so many programs, across the U.S. and abroad. Thanks Clo!

To start things off, I was honored to spend several days with the 2014 Summer School during its third week in Gloucestershire. (More on page 6.) Since I participated back in 1979, it was gratifying to see how much remains unchanged: the group camaraderie; the generosity of house owners; the quality of sites (from the Ducal Badminton House to William Morris' Kelmscott Manor); and the tutors (Lisa White's lecture on "Lighting in the Country House" was a real revelation). Changes, from my perspective, included a visit to the Arts and Crafts Rodmarton Manor, taking the group into the 20th century, and the course directors, Elizabeth Jamieson and Andrew Moore, who comprise a wonderful tag team with just the right touch in engaging all participants.

On this side we've had Christopher Monkhouse's superb Annual Fall Lecture, organized by the Development Committee, so ably chaired by Betsy Shack Barbanell and the Study Trip to San Antonio and Austin, with Jane Karotkin serving as host committee chair.

I'd like to take this opportunity to thank some long-serving board members for their hard work on behalf of us all. **Betsy Shack Barbanell '99, Barry Harwood '93; RCS '06, Ben Jenkins '11, and Phillip Johnston '75** have completed terms. At the same time, I'm delighted to welcome five new Directors, about whom you can read on the following page.

The 50th anniversary directory project reinforced both how involved Attingham alums are in so many museums, historic houses, universities and the antique market across the country, as well as how the Attingham experience affected us and our lives. Thanks to everyone who continues to help us achieve our goals. As we undertake this year's work, let us hear your news!

— **Sheila ffolliott '79; RCS '98; SP '11, '12**, [PresidentAFA@gmail.com](mailto:PresidentAFA@gmail.com)

## LETTER FROM ENGLAND

Everyone who attended the Attingham Summer School before 2005 will remember Deborah, Duchess of Devonshire (known as Debo to her friends). Her warm welcome to Chatsworth each year since 1952, the year the Summer School was founded, was legendary. The privileges she allowed us during our visits such as the silver seminar in the private dining room and sitting in the library surrounded by manuscripts contributed to the huge respect and admiration that we all felt for her. Who will forget the ringing of the pink Elvis Presley telephone? Her death in September marks the end of a significant life devoted to The House<sup>1</sup>, one of greatest treasures in Britain. Her long connection with Attingham has been a great honour and one I am delighted to say that her son, the 12<sup>th</sup> Duke, has generously continued.

The Duchess was always keen to receive news of the Trust and its courses via the Attingham Newsletter. In the latest issue (see [www.atinghamtrust.org](http://www.atinghamtrust.org)), Martin Drury has written the Commentary evoking his Attingham memories as well as discussing his latest project at Waterloo to commemorate the bicentenary of the great battle next June. Belgium was the destination of the Study Programme this year, but in 2015 it will be held in the Czech Republic with the support of the Czech alumni including Dr Olga Pulmanova who attended the Summer School in 1967. We had a bumper crop of applications for the July Summer School and hope for similar interest this year. Meanwhile Royal Collection Studies will be celebrating its twentieth year for those who keep meaning to apply, and the Attingham/Wallace Collection five-day course will be held again next October. This programme is quickly gaining in popularity and is ideal for those seeking a deeper knowledge and understanding of the French eighteenth-century fine and decorative arts.

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

<sup>1</sup> The title of her book on Chatsworth, published by Frances Lincoln Ltd, 2002

# NEW LEADERSHIP AT AFA

The AFA Annual Meeting in September, ushered in significant change in the organization's leadership. Former Director Sheila ffolliott was elected President, while **Elizabeth De Rosa '05; SP '10; RCS '07, Beth Carver Wees '81; RCS '04 and Barbara File '09; SW '97; SP '10; RCS '98, LHC '14** will also continue on the AFA Board in the new positions of Vice-President of Selection, Secretary, and Director/Development Committee Chair, respectively. In addition to the new Officers, we welcome five new Directors to the Board, as well as the one-year 2014 class representative! All Officers and Directors serve three-year terms with the option for renewal in 2017, with the following exceptions: Richard Aste will serve a one-year term and Barbara File will serve a two-year term. Both will have the option for full-term renewal in the future.

## AFA PRESIDENT:



**Sheila ffolliott '79; RCS '98; SP '11, '12,** is Professor Emerita of Art History at George Mason University and Past President of the Sixteenth Century Society and Conference.

She also serves on the Board of the Medici Archive Project ([www.medic.org](http://www.medic.org)), an online database with a study center in Florence promoting research using the resources of the Archivio di Stato. Her recent publications include essays on Renaissance and Baroque women artists for two anthologies, another on "Tapestry," for the *Cambridge World Shakespeare Encyclopedia*, as well as the introduction to a collection of essays on *Women Patrons and Collectors* (Cambridge Scholars Publishing). She has served on the Board of AFA since 2010 and coordinated the Attingham Trust's 2012 Study Programme: New York and the Hudson Valley. The Society for the Study of Early Modern Women (EMW) recently presented her with a Lifetime Achievement Award.

## DIRECTORS:



**Richard Aste '14,** joined the Brooklyn Museum in the spring of 2010 as Curator of European Art. From 2007 until 2010, he was Associate Curator of European Art at Museo de Arte de Ponce in

Puerto Rico. At Brooklyn, Aste oversees the Museum's holdings of European painting, sculpture, and works on paper from the Middle Ages through 1945 as well as the institution's world-renowned Spanish colonial collection. He was born in Lima, Peru, and raised in Miami. He received his B.A. from the University of Michigan, his M.A. from Hunter College, and his M.Phil. from

the CUNY Graduate Center, and he has taught at Hunter College and worked as an Old Master paintings and drawings specialist at Christie's New York and Rome.



**David W. Dangremond '76,** is a professor of Art History at Trinity College and President of the Board of Trustees and Curatorial Chair Emeritus of the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. He graduated cum laude from Amherst College, and holds graduate degrees from the Winterthur Program at the University of Delaware and in the History of Art from Yale University. A resident of Old Lyme, Connecticut, Dangremond has served as a Trustee of several institutions. A co-founder of the annual Newport Symposium, he has served as its Chairman for the past twelve years. He is returning to the AFA Board, having previously served as a Director in the 1990s.



**Ulysses Grant Dietz '83,** has been the curator of Decorative Arts at The Newark Museum since 1980, and was appointed Chief Curator in 2012. He received his BA in French from Yale University in 1977, and

his MA in American Material Culture from the University of Delaware's Winterthur Program in 1980. Mr. Dietz has been the curator of over 100 exhibitions covering all aspects of the decorative arts from colonial to contemporary. He is particularly proud of his work on the Museum's 1885 Ballantine House, named a National Historic Landmark in 1985. The Ballantine House was transformed and reinterpreted between 1992 and 1994, with a groundbreaking installation called House & Home.



**Laura C. Keim '07,** is Curator for Stenton Museum, home of Colonial Pennsylvania Statesman, James Logan, and for Historic Germantown, the consortium of 16 historic sites in Northwest Philadelphia. She is Lecturer of Historic Interiors in the Graduate Program in Historic Preservation at the University of Pennsylvania. Laura holds an M.A. in Early American Culture from The University of Delaware's Winterthur Program, an M.S. in Historic Preservation from the University of Pennsylvania and an A.B. in Art History from Smith College. She has published articles in *The Magazine ANTIQUES*, *Ceramics in America*, and recently completed a Guidebook for Stenton.



**Ken Soehner '13,** is the Arthur K. Watson Chief Librarian, Thomas J. Watson Library, The Metropolitan of Art. With a collection of more than one million volumes, the libraries at

The Metropolitan Museum comprise one of the largest and most encyclopedic collections of research material relating to the history of art. For the past twelve years he has been Visiting Associate Professor at Pratt School of Library and Information Science, where he teaches classes on Art Librarianship and Museums & Library Research. He holds an M.A. in Art History from Columbia University and an M.S. from the same university's School of Library Service. He is active in the Art Libraries Society of North America, serving as president in 2008-09.

## SUMMER SCHOOL CLASS OF 2014 REPRESENTATIVE:



**Quillan Rosen** is the gallery assistant for Michele Beiny, Inc., which specializes in eighteenth-century European porcelain and faience. Her work involves object research and client manage-

ment, both in the New York gallery and at international art fairs. She holds a B.A. in art history from Wellesley College and an M.A. in the history of the decorative arts from the Bard Graduate Center.

On Thursday, November 13, The Royal Oak Foundation hosted the Timeless Design Gala, honoring David Linley, Viscount Linley of Nymans, and the Institute of Classical Architecture & Art. The evening marked the fourth year that the Timeless Design Gala has raised funds for Attingham Summer School scholarships. (Although Royal Oak has provided scholarship support to the AFA for more than 30 years!)



Several Attingham alumni who also share the distinction of having been Royal Oak Scholars, were in attendance. **Thomas Jayne '81, SW '88, '91, '94, '09,** presided over the

padle raise, which generated major support and enthusiasm for the Attingham Summer School. A video in which Royal Oak Scholars discuss their experience was produced for the event and is available online: [www.royal-oak.org/support/scholarships/attingham-summer-school-scholarship/](http://www.royal-oak.org/support/scholarships/attingham-summer-school-scholarship/)

**We are extremely grateful to Royal Oak for their ongoing support,** and thank all who contributed to the gala's success!

# ALUMNI NEWS

Do you have news? E-mail *Alumni News* to [attingham@verizon.net](mailto:attingham@verizon.net).

On December 11, **Rich Aste '14** will be speaking at the Virginia Museum of Fine Arts on Francisco Oller and the Paris avant-garde in anticipation of his 2015 exhibition, co-curated with NYU Professor Edward Sullivan, *Impressionism and the Caribbean: Francisco Oller and his Transatlantic World*. Rich's touring Brooklyn Museum exhibition *Behind Closed Doors: Art in the Spanish American Home, 1492-1898*—the first major exhibition in the U.S. to explore the private lives and interiors of Spain's New World elite from 1492 through the 19th century, focusing on the house as a principal repository of fine and decorative art—is now on view at the Ringling Museum in Sarasota, FL, through Jan. 11, 2015.

Atkin Olshin Schade Architects (offices in Philadelphia and Santa Fe) received the 13th annual National Trust for Historic Preservation/Advisory Council on Historic Preservation Award for Federal Partnerships in Historic Preservation, recognizing their project at Ohkay Owingeh (formerly San Juan Pueblo). The award was presented at the National Trust conference in Savannah on November 13. Alumni **Tony Atkin '77**, **Shawn Evans '00**, **John Christopher Young '07**, and **Kristen Suzda '09** each contributed to the success of this ground-breaking project that has preserved a 700-year old Pueblo village and rehabilitated 34 homes for modern life. The project will be featured in the Winter 2014 issue of *Preservation Magazine* and was included in the March 2013 issue of *Architectural Record*. The effort also recently won High Honors from the Honoring Nations program at the Harvard Project for American Indian Economic Development and the HUD Secretary's Opportunity and Empowerment Award jointly given with the American Planning Association. A short film about the project can viewed here: [www.seedocs.org/projects/oweneh-bupingeh/](http://www.seedocs.org/projects/oweneh-bupingeh/)

An article by **Louisa Brower '11** exploring the transatlantic trade of luxury items in the 18th century, entitled *What Martha Washington Wore: The first First Lady's jewelry and the story of Susanna Passavant, retailer*, has been published in the Nov./Dec. issue of *The Magazine ANTIQUES*.

**Patty Dean '06** is now the COO/Director of Membership and Marketing for the Montana Club, founded in 1885 and housed in a 1905 Cass Gilbert clubhouse in downtown Helena.

**Alice Dickinson '14** has been promoted to Curator of Collections at the New York Yacht Club.

In July former AFA President **Morrison H. Heckscher '66**; **RCS '00**, became Curator Emeritus of The American Wing at the Metropolitan Museum of Art after a 48-year career at the museum; for 13 years he headed the American Wing and oversaw its recent reinstallation. **Sylvia L. Yount '96**, Chief Curator at the Virginia Museum of Fine Arts, has been appointed to succeed him.

*French Art Deco*, a new book by **Jared Goss '92**; **RCS '97**, examines over 100 pieces from The Metropolitan Museum of Art's renowned collection (Yale University Press, Oct. 2014).

Sadly we note the passing of **Dr. William Garrett Hodges '74**. William was a historian,

art lover, musician and author, who thoroughly enjoyed sharing his knowledge and expertise with others. His rich life included a two year tour of duty in the U.S. Army, being presented to Queen Elizabeth II as the major lender/consultant to the Charlottesville Bicentennial Center, the opportunity to serve as an art advisor/appraiser to the FBI for successful recovery of rare items, and to supply fine arts to the White House. He was an active member of his community in New Kent Country, Virginia and notably saved many historical homes from destruction.

*Houses of Civil War America*, a new book by **Hugh Howard '11**, was published by Little, Brown in November. Accompanied by the photographs of Roger Straus (curators take note: all available light), Hugh's text looks at many key figures of the Civil War era in their personal places, mixing biography, narrative, architecture, and decorative arts.

Beginning January 1, 2015, **Peter Kenny SP '10**, a longtime Curator and Administrator of The American Wing of The Metropolitan Museum, will be joining Classical American Homes Preservation Trust as Co-President with **Margize Howell '85** (former AFA President), the foundation's current Executive Director.

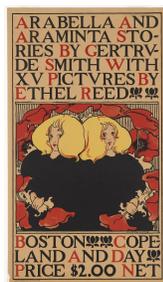
*In Plain Sight: Discovering the Furniture of Nathaniel Gould* is on view at the Peabody Essex Museum until March 1, 2015. Possessing extraordinary woodworking skills and a refined sense of design, Gould created works that rank among the finest produced in 18th-century New England," says **Dean Lahikainen '90**, PEM's Carolyn and Peter Lynch Curator of American Decorative Art.



**Heather Gibson Moqtaderi '11** co-authored a local history book titled *Philadelphia's Old Southwark District*. The book includes 200 historic images with informational captions.

The latest book by **Roger W. Moss '66**; **RCS '08**, *Athenaeum Profiles: A Not-for-Profit Education* (Oak Knoll Press: 2014) discusses the impact that Attingham had on his career.

**Monica Obniski '13**, Ann. S. and Samuel M. Mencoff Assistant Curator of American Decorative Arts at the Art Institute of Chicago, will assume the position of Demmer Curator of 20th and 21st Century Design at the Milwaukee Art Museum in January 2015. She will be based in Milwaukee and Chicago.



The exhibition *Craft & Modernity: Professional Women Artists in Boston (1890-1920)* curated by **Caroline M. Riley '11**; **RCS '13**, the Jan and Warren Adelson Fellow in American Art, will be on view at the Boston University Art Gallery through Dec 19. A catalog with contributions by **Nonie Gadsden '00**, Diana

Greenwood, Patricia Hills, and Caroline Riley, accompanies the exhibition.

**Frank Sanchis '80**, Program Director, United States, World Monuments Fund, and **Gwendolyn L. Smith '13**, Curator at Planting Fields Foundation, took part in a two-day symposium, examining the life and works of an American master, Robert Winthrop Chanler (1872-1930), hosted by Vizcaya Museum and Gardens in Miami, Florida. Ms. Smith was a panelist for the discussion titled "Gilded Age Patronage of Chanler's Work".

**Stacey Sloboda '99**, LHC '14 has a new book titled *Chinoiserie: Commerce and Critical Ornament in Eighteenth-Century Britain*, recently published by Manchester University Press.

This summer, **Katie Steiner '12** left her role as curatorial assistant at the Frick Collection after four terrific years to begin law school at Case Western Reserve University in her hometown of Cleveland, Ohio. Katie co-organized the exhibition *Enlightenment and Beauty: Sculptures by Houdon and Clodion*, currently at the Frick through April 5, 2015.



After almost 8 years at the MFA Boston, **Rebecca Tilles '09** recently left her position as Curatorial Research Fellow, European Decorative Arts and Sculpture, to begin a Ph.D. in Art History with the University of Sussex focusing on the German banker and collector George Blumenthal. She will be based primarily in Paris over the next three years.

**Douglas Reid Weimer, Esq. '10** has been named to the 2015 Membership Committee of the Palm Beach Friends of Hillwood Museum (PBFOH). PBFOH supports Hillwood Estate, Museum & Gardens, in Washington, DC, the former home of Marjorie Merriweather Post, where Weimer serves on the Board of Trustees.

The American Friends of Attingham was a proud Sponsor of the **North American Conference on British Studies**, held in Minneapolis, Minnesota, November 7-9, 2015.

*Images: Chest of Drawers, 1858-66, attributed to Nathaniel Gould*, Marblehead Historical Society and Museum. Photographed in the Jeremiah Lee Mansion (ca. 1766-68), 170 Washington Street, Marblehead. © 2014 Peabody Essex Museum. Photo by Dennis Helmar Photography; *The Arabella and Araminta Stories*, Ethel Reed, 1895. Lithograph, 23 5/8 x 15 3/4", Library of Congress, Prints and Photographs Division; Jean-Antoine Houdon (1741-1828), *Comtesse du Cayla*, 1777. Marble, h. 21 1/4 in. (54 cm). The Frick Collection, photo: Michael Bodycomb.

*Correction:* Please note the June 2014 newsletter contained a misspelled name. The item on page 4 should recognize the work of **Edith Standen '56**, not Stanton.

## UPCOMING AFA PROGRAMS & EVENTS

Registration fees may be submitted online at [www.americanfriendsofatingham.org](http://www.americanfriendsofatingham.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 [atingham@verizon.net](mailto:atingham@verizon.net) or 212-682-6840.

### **AFA Mid-Winter Reunion, Friday, January 23, 2015, 6:30-8:30 pm**

Salmagundi Club, 47 Fifth Avenue (at 12th St.), New York  
RSVP by Jan. 16; \$35 per person, guests welcome.

Join Attingham alumni and friends for the annual Mid-Winter Reunion. This year's gathering will take place in Greenwich Village at the Salmagundi Club, one of the oldest art organizations in the United States. Founded in 1871, the club's members have included important American artists including Louis Comfort Tiffany, William Merritt Chase N.C. Wyeth, and Thomas Moran. Today the club builds on this legacy by providing a center for the resurgence of representational art in America. We will gather for a wine reception in the recently renovated upper gallery, a temporary exhibition space within the historic brownstone mansion that has served as a permanent home to the club since 1917.

### **Saturday, January 24, 2015, 10-11 am**

**Cooper-Hewitt, Smithsonian Design Museum Tour**, 2 East 91st St. (at Fifth Ave.)  
RSVP required; \$25 per person. Attendance is limited to 25 people.

Opening to the public on December 12, 2014, Cooper Hewitt's museum will boast 60 percent more gallery space to present its important collection – with a floor devoted to it – and temporary exhibitions and will offer an entirely new and invigorated visitor experience, with interactive, immersive

creative technologies. To learn more about the transformation of the Carnegie Mansion into a 21st-century museum, join **Sarah Coffin '72**, Curator of Seventeenth and Eighteenth Century Decorative Arts and Head of the Product Design and Decorative Arts Department for a special tour of the new galleries. (Image: Immersion Room, courtesy of Cooper-Hewitt)



## SAVE THESE DATES!

**2015 Annual Fall Lecture**, Monday, September 21, 6:30 pm

**Featuring Giles Waterfield**, Director of Royal Collection Studies and Associate Lecturer at the Courtauld Institute  
Union League Club, New York City

**AFA Study Trip: St. Louis, Missouri**, November 5-8, 2015

To coincide with the opening celebrations of *St. Louis Modern*, a major exhibition at the Saint Louis Art Museum exploring modern design and architecture in the region, and the 50<sup>th</sup> anniversary of the completion of Eero Saarinen's Gateway Arch, the AFA has chosen St. Louis for its 2015 Study Trip. Local scholars will guide attendees through a careful selection of the city's rich collections of art and design, including the Campbell House Museum, a meticulously restored 1851 townhouse, a 1950 Frank Lloyd Wright Usonian house which retains its Wright-designed furnishings and fabrics, and the Saint Louis Abbey Church, a 1962 masterwork of thin-shell concrete by nationally-renowned St. Louis architect Gyo Obata. Private collectors and colleagues, Curators from the Pulitzer Arts Foundation, Missouri History Museum, and Saint Louis Art Museum look forward to welcoming AFA scholars for specially-tailored visits of St. Louis' past and present. So please, mark your calendars, and "Meet us in St. Louis." (Planned activity begins at 12 pm on Thurs. Nov. 5 and concludes after dinner on Sun. Nov. 8.)



Information about additional 2015 AFA programs, including a reception to be held at the AFA office during the College Art Association Conference in February, a possible Washington DC or Philadelphia-based event, and a **Spring Day Trip** in April will be released at a later date. Please watch the AFA website or *request that details be sent to you when available.*

## RECENT EVENTS

### 2014 TRACEY L. ALBAINY LECTURE

Following a private reception for Attingham alumni and guests, **Christine Gervais '04; RCS '08**, Associate Curator of Decorative Arts, and Rienzi, The Museum of Fine Arts, Houston, presented the 2014 Tracey L. Albainy Lecture: *Generations of Collecting at Houghton Hall* to a public audience and Attingham alumni and friends on Sunday, September 14, at the Museum of Fine Arts, Houston. Ms. Gervais's lecture focused on the "glittering result of generations of connoisseurs," comprised of objects at Houghton Hall bought or commissioned by eight generations of descendants of Sir Robert Walpole and lent by present owner Lord Cholmondeley. The talk was related to the museum's exhibition *Houghton Hall: Portrait of an English Country House*. As part of the weekend's events in Houston, alumni were also invited to a private visit to the Hiram Butler Gallery for a discussion of the featured James Turrell exhibition and of the artist's other works, of which Lord Cholmondeley is a prominent collector.

The events were organized by former AFA board member **Brigitte Fletcher SP '02; RCS '03**. This was the third program in the Tracey L. Albainy Lecture series, commemorating the career and enthusiasm for European decorative arts of Attingham alumna **Tracey Albainy '90; SP '00; RCS '07**, a specialist in European silver and ceramics.

## ANNUAL MEMBERS' MEETING & LADIES' MILE WALKING TOUR

Thanks to all who joined us for the 2014 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 in full. We welcome our new Board members (details on page 2) and wish a fond farewell to those who have just completed their AFA board terms (listed on cover). Thank you for your leadership and service! Additional thanks go out to the five individuals who provided outstanding presentations on their most recently attended Attingham course: **Jane Karotkin '98**; SW '06; RCS '09, FES '13, **Barbara File '09**; SW '97; SP '10; RCS '98, LHC '14, **Robin Miller RCS '99**; SP '14, **Alice Dickinson '14** and **David Parsons '08**; SP '11, '13; RCS '14. The following morning a group set out with historian Matt Postal, to explore the landmarked district known as Ladies' Mile.



Photos: (Top) Christopher Monkhouse, Betsy Shack Barbanell, Sheila ffolliott; Mary M. Meyer, Beth Wees, Gail Kahn, Dustin Wees; Sarah Mallory, Rebecca Tilles, Quillan Rosen, Elizabeth Sullivan

### 2014 AFA ANNUAL FALL LECTURE *THE IRISH TREASURE HOUSE COMES TO AMERICA* FEATURING **CHRISTOPHER P. MONKHOUSE**

On 22 September, nearly 150 attendees were treated to a lecture delivered by **Christopher P. Monkhouse '66**; RCS '01, Eloise W. Martin Chair and Curator of the Department of European Decorative Arts at the Art Institute of Chicago. He spoke with great feeling about the genesis of the exhibition he organized for the Art Institute, *Ireland: Crossroads of Art and Design, 1690-1840*, opening March 17, 2015. He traced his interest in the theme right back to Attingham and the people who inspired his thinking, among them **Phelps Warren '59**, expert on Irish Glass, and AFA's longest serving President (1964-1979), and The Hon. Desmond Guinness, founder member of The Attingham Trust. Christopher's lecture focused on Irish objects in American collections, demonstrating his detective work and discoveries. He also spoke about recent collectors bringing Irish objects back to the Emerald Isle.

Thanks to all who attended the event, which helps sustain the continuing work of the American Friends of Attingham. The lecture was organized by the AFA Development Committee, Chaired by **Betsy Shack Barbanell '99**. Special thanks to the committee members, Lewis I. Haber for supporting the attendance of 11 alumni under 40, and of course **our deepest thanks** to the Lecture Sponsors:

**Betsy and Robert Barbanell**  
**Edward Lee Cave**  
**Margaret Civetta**  
**Sheila ffolliott**  
**Fenella and Morrison Heckscher**  
**Gail and Fred Kahn**  
**Brantley and Peter Knowles, II**

**Colles and John Larkin**  
**S.J. Shrubsole**  
**Yale Center for British Art**  
Anonymous  
Kay Allaire  
Dick Button  
Elizabeth De Rosa  
Nancy deWart

The Felicia Fund  
Barbara File  
Florian Papp Gallery  
Judith Hernstadt  
Jane Karotkin  
Mary M. Meyer  
David Parsons

## 2014 AFA STUDY TRIP: SAN ANTONIO/AUSTIN OCTOBER 8-12

REMARKS BY **JENNIFER KLOS '12**; SP '13; LW '14, CURATOR, OKLAHOMA CITY MUSEUM OF ART

When I first heard about the Attingham Study Trip to San Antonio and Austin, I knew I couldn't pass up the opportunity to see central Texas with an Attingham perspective. As a native Oklahoman and art historian, I found that I had much to learn about the rich history of Texas and its art collections. Our host committee planned a superb itinerary of three full days of exploration of 23 sites, showing the group the meaning of true Texas hospitality and leaving no stone unturned. The Attingham Study Trip gave me new knowledge, new friends, and a desire to return to the Lone Star State.

Our day trip to the capital City of Austin began with a private tour of the impressive Texas State Capitol, completed in 1888 of Texas "Sunset Red" granite and comprised of art and furnishings unique to the Lone Star State. A short walk from Capitol, we enjoyed an insightful tour of the Texas Governor's Mansion, led by Jane Karotkin, Administrator and Curator, Friends' of the Governor's Mansion. We then visited one of the few remaining upper-class Victorian neighborhoods of the middle to late nineteenth century in Texas known as the Bremond Block Historic District. Afternoon visits included the French Legation Museum, Blanton Museum of Art, Harry Ransom Center, and the Elisabet Ney Museum in Hyde Park, followed by a reception at the home of Peter Flagg Maxson and Jack Taylor.

Our first day in San Antonio started with a look at its eighteenth-century history. We enjoyed a private visit to The Alamo where we learned of the interesting and important conservation work being conducted at the site.

Several miles down the San Antonio River, we visited the Mission San Jose, founded in 1720 a few years after the San Antonio de Valero (The Alamo). I was particularly interested in seeing the surviving church and its beautiful front façade. We spent the afternoon exploring museum collections and learning more about the extraordinary art collecting in San Antonio. The McNay Art Museum is known as the first modern art museum in Texas on the site of collector Marion McNay's Spanish Colonial-style revival mansion. We then visited the San Antonio Museum of Art and enjoyed curator-led tours of the permanent collection by William Rudolph, The Marie and Hugh Halff Curator of American



Art and Mellon Chief Curator, and Merribell Parsons, Curator of European Art, among others. In true San Antonio style, we boarded a riverboat and enjoyed seeing the art and landscape surrounding the city's famous Riverwalk en route to our dinner at Club Giraud.

Our final day in San Antonio was a look at domestic architecture and private art collections. I was particularly interested in learning more about the King William neighborhood, which was settled by the Germans in the 1840s and named for the King of Prussia. We enjoyed a tour of Walter Mathis's Villa Finale by Curator Meg Nowack, and understood the meaning of passionate collecting and display. Afternoon visits included tours of the private collections of Charles Butt, Marie Halff and Candace and Michael Humphreys. We celebrated our final dinner at a local San Antonio Mexican restaurant and toasted Cheryl Hageman and our host committee — led by Chair, **Jane Karotkin '98; SW '06; RCS '09; FES '13**, with committee members Meg Nowack '11, **Merribell Parsons '69; SP '09; FES '13, William Rudolph '04; RCS '12, Evan Thompson '13, and Candace Volz '10** — for their hard work in planning a great trip.

To see more Study Trip photos visit: [www.flickr.com/photos/87904458@N02/sets/72157636275517545/](http://www.flickr.com/photos/87904458@N02/sets/72157636275517545/)  
Please save the dates **Nov. 5-8, 2015** to [join next year's AFA Study Trip to St. Louis!](#) (Details on page 4.)



Sketch of Villa Finale by Shawn Evans '00.

## SCHOLARS REFLECT ON THE 2015 ATTINGHAM TRUST COURSES

### LONDON HOUSE COURSE



I had very specific goals in mind when I applied for this course. My research is focused on the ways collections were exhibited in grand houses in the eighteenth and nineteenth century, and the ways these collections were represented and made accessible to the public. Thus, the house itself, and its location within the city, is a topic which has loomed large in my imagination for quite some time, and I have long felt that it is very important to think about the London townhouse as part of a larger landscape of domestic, commercial, and institutional/state architecture. I wanted to understand the ways that people moved between houses and other spaces, the proximity of one type of building to another, and the reasons they were built where they were in the first place. All of these are of fundamental importance in understanding the ways these houses work—how they were understood by the people who lived in them and the people who worked in them. The course addressed every one of the points that I had hoped to understand in greater depth. Since returning to Washington, I have resumed work on my manuscript and it is already clear that what I learned



from this course is going to permeate my writing going forward. — **Anne Nellis Richter '07; LH '14, Judith Hernstadt Scholar**

### THE 63RD ATTINGHAM SUMMER SCHOOL

"Although the impact of the palatial spaces of Chatsworth, Kedleston, and Petworth is impossible to understate, I will most fondly remember the more quiet and intimate encounters of the journey: the bare corridors of Calke Abbey poetically leading to its psychologically wrought bedrooms, stuffed with hunting trophies and children's toys; the hauntingly beautiful, if misleading, portrait of the Sitwell Family by John Singer Sargent still provoking knowing smiles in the sitters' descendants; and a tender Bronzino portrait casually propped up against a bookcase in the private apartments at Petworth. It is these intersections between past and present and perception and reality that will inform my future work here at the Saint Louis Art Museum. As I aim to create a dialogue between contemporary design and our historic collections, I hope to spark in our visitors the same curiosity and wonder that I felt while exploring these many homes and gardens this past July." — **Genevieve Cortinovic '14, Royal Oak Foundation Scholar and David M. Maxfield Scholar**

"Context is critical for the interpretation of collections and sites. Without it decorative arts are just objects, and buildings are just structures. It is context that makes an original piece of furniture interesting and brings a house to life within its landscape." — **Alice Dickinson '14, Summer School Class of 2013 Scholar**

"It was a testament to both our intellectual investment in the program and the compelling nature of the houses and gardens themselves that, even in our 'free time,' my collegial group seemed always to be evaluating and debating what we had seen and heard."

— **Vanessa Lyon '14, AFA Scholar**

"At Attingham, the value of experiencing historic interiors in person, in examining an object, of feeling the weight and shape of something in hand as opposed to trying to understand it through printed sources was absolutely evident. I greatly value the unparalleled learning opportunities that I received as an Attingham scholar. While I continue to process all the information, people, country houses, and objects that I encountered during this whirlwind journey, it is absolutely clear that the Attingham experience gave me grounding in the questions that I should pose and provided a broader framework for my curatorial and research endeavors." — **Brandy Culp '14, New York Community Trust/ Edward Maverick Fund Scholar**



## *STUDY PROGRAMME: THE HISTORIC HOUSE IN BELGIUM: FLANDERS, WALLONIA AND BRUSSELS*

Having attended the Summer School in 2008, and the Study Programme four years ago in the Netherlands, I have become familiar with the high academic level of the Attingham Trust programmes. This year's trip to Belgium was no exception. The particular challenge of studying the historic houses of a country with such a complex history made for a truly fascinating and memorable experience.

From the moment the course began, we were immersed in the history and art of the important cities of Belgium—Serge Migom's comprehensive lessons on Ghent and Antwerp, and Leon Lock's tireless tours of architecture in Liège, brought to life the past and provided us with an excellent framework with which to explore the country's cultural heritage. Visits to the Rockoxhuis, the Rubenshuis, and the cathedrals in Ghent and Antwerp, underscored the vital role that art plays in Belgian history. From the cities we ventured to such exemplary country houses as the Château de Beloeil, Château d'Attre, Kasteel van Leeuwergem, Kasteel van Marke, Château de Modave, Château de Waleffe, Château de Warfussé—and the magnificent Kasteel van Hex. In between we were treated to a memorable tour and dinner at Kasteel d'Ursel, a house that makes up for its lack of collections with a rich and innovative interpretive plan. We explored Art Nouveau in Brussels, took time to mark the 100th anniversary of the First World War at Talbot House, and learned about the tremendous challenges of historic preservation in Belgium at Park Abbey. We struggled to understand Belgian furniture, we reveled in Chinese wallpaper, and we marveled at glass in Liège. As a group, we shared our own knowledge and learned from each other—but above all, had the marvelous opportunity to hear from some incredibly knowledgeable curators and academics in Belgium.

Armed with the knowledge I gained from the study programme, I will be able to examine objects in PEM's collection with fresh eyes and a better understanding of their context. If there is one thing I have learned from my various Attingham experiences, it is that one can never predict what ultimately might have the most impact on one's scholarly pursuits—so soak it all in!

— **Janet Blyberg '08; SP '10**, *American Friends of Attingham Scholar*

## *ROYAL COLLECTION STUDIES*



The course was a unique opportunity to spend an extended period of time examining objects and interiors in royal palaces, many of which are not normally accessible to the public. Fundamental to the course's success was the generosity of time and knowledge shown by the staff of the Royal Collection Trust. Jonathan Marsden, Desmond Shawe-Taylor, Rufus Bird, Lucy Whitaker, and Kathryn Jones, among many others, spent a considerable amount of time with us and enthusiastically spoke about the collection. I was extremely impressed with their commitment to sharing their deep knowledge of the Royal Collection with the course participants.

The course is structured around a sequential study of the palaces and art collections of the Kings and Queens of England from the medieval period onward. While I thoroughly enjoyed the course as a whole, the highlight for me was the in-depth study of the patronage of two nineteenth-century collectors: George IV and Queen Victoria. I left the course with fresh insights on nineteenth-century artistic culture as well as ideas for several research projects based on objects in the Royal Collection. Another benefit of the course was the network of professional colleagues I made with individuals who share my scholarly interests. Lastly, and perhaps most importantly, the course provided me with a great deal of information to share with my graduate students at the Smithsonian-George Mason master's degree program in history of decorative arts in Washington, DC. Indeed, I have already incorporated information I learned on the Royal Collection Studies course into my fall lectures, and I have shared dozens of the photographs I took of objects in the Royal Collection with my students.

— **Angela George '99; RCS '14**, *Paula Madden Scholar*

## *FRENCH EIGHTEENTH-CENTURY STUDIES*

I can't say enough about the Attingham French Eighteenth-Century Studies Course at the Wallace Collection. An intensive week of lectures, gallery talks, tours, and of course, intelligent imbibing, this course is exactly the sort of focused refresher a curator, conservator, dealer, or collector with similar works in their collection looks for to further their study and hone their eye with works of the highest quality. Especially helpful was the interdisciplinary approach of studying furniture, paintings, metalwork, textiles, objets de vertu, and porcelain all from one century. The emphasis on conservation as an important aspect of the interpretation of works was also particularly effective. A single week is never enough to look at everything, but this course leaves very few stones unturned.

— **Stephen Harrison '97; FES '14**



*2014 Attingham Trust Courses*, image credits. Page 6: London House Course, photos courtesy of John Braymer (a) Home House, Robert Adam staircase, (b) Hampstead House; Summer School, (a) Kedleston Hall, (b) Broughton Castle, (c) Kedleston Hall fishing house; Page 7: Study Programme, photos courtesy of Robin Miller (a) Plantin-Moretus Museum, Antwerp, (b) Château d'Attre, Baudouin de Meester de Heyndonck; Royal Collection Studies, Windsor Castle, photo courtesy of David Parsons; French Eighteenth-Century Studies, photo courtesy of The Attingham Trust.



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## HOW CAN YOU HELP ATTINGHAM?

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At this time of year, Attingham alumni can help AFA in two very important ways!

**Make a donation.** As 2014 draws to a close, we ask that you give AFA special consideration in your annual contributions. More than one-third of our budget is funded through gifts received in the last six weeks of the calendar year. *The success of our year-end 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. 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](http://www.americanfriendsofattingham.org), or mailed to: American Friends of Attingham, 307 Seventh Avenue, Suite 1201, New York, NY 10001-6050

**Spread the word.** Applications are due in January and February, it's time to get colleagues, students, and friends thinking about the 2015 Attingham courses. Time and again we hear that people apply to our programs because you, our Attingham alumni, have told them about your own experience. Details are available online, [www.americanfriendsofattingham.org/courses.html](http://www.americanfriendsofattingham.org/courses.html) or mailed by request. There is also a single page flyer for all four courses online. So please, Tweet. Blog. Facebook. Instagram. E-mail. Snail mail. If you know a good candidate, please share the 2015 materials. And don't forget to mention the Summer School video, also available on our website. Thank you!

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