



THE HOLBURNE MUSEUM OF ART

REVIEW 2004–2005



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Charles Jagger, *Sir William Holburne* (1793–1874), miniature on ivory,
© The Holburne Museum of Art



Antonio Susini after Giambologna, *Kneeling woman bathing*,
bronze, c.1580, © The Holburne Museum of Art

CHAIRMAN'S REPORT

2004 was a remarkable year for this splendid small regional museum in which we were all rewarded with a Stage One Award of £4.875m from the Heritage Lottery Fund, the culmination of years of concentrated work by all the staff, assisted where necessary by individual Trustees, and led by Christopher Woodward. The time and energy in achieving this award must be seen against the need to further the general aspirations of the Museum with Education and Exhibitions.

Against the background of the HLF work, and through the generosity of many private supporters, not least The Medlock Trust, and the support of Bath & North East Somerset Council, we were able to convert the former Lodge of Sydney Gardens into a small and successful education facility, thus allowing us to have one museum building which will remain open during the forthcoming construction period. It is always a pleasure for me to pay tribute to our Education Officer, Cleo Witt and her team, and also those who have supported her work, specifically a Bath businessman and his wife (who are so modest that I can never name them), and Dr Marianna Clark through the Stephen Clark Trust.

As the Director reports in greater detail, we have reformed our relationship with the University of Bath and I wish to thank the Vice-Chancellor, Professor Glynis Breakwell, and the Registrar, Mr Jon Bursey, for their encouragement. The Trustees recognise the role of the Holburne in Education, as in the appointment of the new director, Dr Alexander Sturgis.

The Board made a number of appointments of new Trustees during 2004, all designed to strengthen the museum, and several of these new appointments will have an important impact on the Development Scheme. I particularly welcome Mr David Mlinaric, the international designer, Mr Malcolm Baldwin, a Bath businessman, and Mr Rob James whose experience in the field of property development is essential to us. At the same time, I would like to thank Mr Niall Hobhouse for chairing our Executive Committee which meets on a monthly basis to manage the Museum and its finances under the strategic policy agreed by the Board of Trustees.

It cannot be repeated too many times that the Holburne is only where it is today due to those who have given us enormous financial support in the belief that we are serving the community of the South West and thus allowing our staff to operate to that end. The Friends of the Holburne are long time contributors and have been joined in recent years by the most successful Patrons' Group who, at the time of writing, have really come of age with their own Committee. Trusts such as Esmée Fairbairn, Ernest Cook, Medlock and R. J. Harris have been stalwart supporters and their Trustees deserve our thanks.

As Chairman of the Trustees, this is also an opportunity to thank my fellow Trustees who have given enormous time and for whom the final reward will be the long term success and security of the Holburne.

Our particular thanks at the time of writing go to those who have contributed nearly £200,000 towards our matching funding for the period Stage One to Stage Two, amongst which were two major contributions from trusts originally settled by Andrew Brownsword and Michael Stone. There is a long way to go, but I remain confident that under the leadership of our new Director, Alexander Sturgis, and with a strong team, and a strong Board, we will deliver.

This review covering 2004–2005 is published in this format for the first time. I sincerely hope that those who have supported the Museum will feel that, having read it, their support has been well-used, and that those whose support we now need in order to continue our progress through the redevelopment project, will recognise the validity of our cause. Thus, if you are invited to help in the next few months, please do as much as you can.

DAVID POSNETT

DIRECTOR'S REPORT

I feel immensely privileged to find myself the new Director of The Holburne Museum at one of the most exciting periods in its history. As this review of the Museum's activity over the last eighteen months makes abundantly clear, it is already a place of exceptional vigour, industry and invention. This is borne out throughout this review, but hearteningly it is also demonstrated in the confidence and belief that those beyond the Holburne's immediate, and ever passionate circle of friends and supporters are showing in the Museum.

Most dramatically and importantly the Heritage Lottery Fund's transforming grant of nearly £5 million towards the proposed development demonstrates the trust they have in the Holburne's plans and aims. But they are not alone. The fact that five national museums were willing to lend paintings to the *Pictures of Innocence* exhibition shows a similar support of the Museum's ambitions. In September 2005, for the first time, the museum acquired an exceptional work through the Acceptance in Lieu scheme. The extravagantly decorated and uniquely preserved English seventeenth-century japanned cabinet was permanently allocated to the Museum by the Department of Culture Media and Sport in a comparable demonstration of its faith in the Museum's future. Arguably of even greater significance, in the same month we received news that the Arts and Humanities Research Council had agreed to almost double our annual grant to £73,500. Since 1973 The Holburne has been the Museum of the University of Bath, but historically the relationship with the University has been somewhat semi-detached. The increased AHRC grant was in response to a detailed proposal which sought to strengthen the links between the Holburne and the four universities in Bath and Bristol. This is to be formalised through the creation of a Higher Education Strategy Group which will advise the Holburne's Board on the ways in which the Museum can best meet the needs and demands of its university constituency.

Finally 2004 saw the creation of a partnership which has linked the Holburne with four other museums that share a background of historic personal collections: The Wallace Collection, The Bowes Museum, The Rothschild Collection at Waddesdon Manor, and Compton Verney. The aim of the partnership is to share expertise and develop new audiences, and it has already seen the successful joint development of Education programmes and shared expertise in documentation which are bearing fruit and will, together with other planned initiatives, continue to benefit the Museum.

If all these developments reflect the growing vigour and ambition of the Holburne they also bear abundant testimony to the imagination and energy of my predecessor, Christopher Woodward. This is in every sense his report and it is in large part to him that the Holburne can look to the future with such optimism.

THE DEVELOPMENT

The range of the Holburne's activities outlined in this review, from cataloguing and research to open-air film seasons, from ambitious exhibitions to an ever expanding educational programme, is even more remarkable considering the constraints within which the Museum has been forced to operate – most obviously those of space and money. The future towards which The Holburne is now working, and which the support of the Heritage Lottery Fund makes both possible and tangible, is one in which the Holburne will at last (and almost for the first time since its foundation) be financially secure. More visibly for our public, the planned restoration and extension of the Museum, designed by Eric Parry Architects, will transform the Museum building and allow it to fully meet the demands of both its collection and its visitors.

The development will provide a three-storey extension at the back of the Museum creating an

enlarged and more flexible space in which to display the Holburne's wonderfully rich collection, and to mount temporary exhibitions. The scheme will involve the redisplay of the entire collection allowing it to more fully engage, surprise and delight our visitors. It will offer better facilities including full disabled access, a larger café and a shop. Opening onto Sydney Gardens the extension will restore the lively relationship between the Museum and the landscape beyond that was fundamental to the building's original purpose when, as The Sydney Hotel, it was the gateway to the eighteenth-century pleasure-park. In short the scheme will allow The Holburne to fully meet the desires of its founder: 'a museum of art for Bath' actively enticing, engaging and enriching an ever widening audience.

The development is, it should be stressed, not a luxury but a necessity. The Holburne is immensely fortunate to occupy such a wonderful building in its incomparable setting, but it has also become increasingly constrained by doing so. It moved into its present home in the early twentieth century when the Trustees of Sir William Holburne's collection appointed one of the leading architects of the time, Sir Reginald Blomfield, to convert the then derelict hotel into a Museum. He created the handsome, grandiloquent galleries on the first and second floor. The ground-floor – which he conceived as a kind of podium or basement – was divided into offices. The Museum with its ever growing collection and audience has been here ever since.

A key purpose of the development is to restore the historic interiors and to recover lost elements of Blomfield's design. In the Picture Gallery on the second floor for example, black blinds conceal three domed skylights which should by rights be providing natural top-lighting so sympathetic for the viewing of paintings. On the first floor a watercolour gallery has become an office piled high with books and cabinets and inaccessible to the public. As important are the unglamorous but necessary repairs. Decades of under-funding have left the building perilously close to being unusable. The services need to be completely renewed, from the boiler spluttering in the damp basement to the gasping and rattling lift. The flat, lead-covered roof will not survive many more winters.

It is also necessary to upgrade the building to meet the standards that – ninety years on – works of art deserve and Museum visitors expect. There are no modern environmental controls, essential to conserve the collection and to persuade lenders to part with their precious works for exhibitions. There is no lift for works of art, so great paintings have to be manhandled up and down the public staircase. Disabled access is limited. There is nowhere to change a baby, hang up a coat, or simply to sit down and learn more about the collection.

But it is the lack of space within the Museum, and its inflexibility, that rubs hardest against the Holburne's aims and aspirations. More than 70% of the collection is in store, not least because since 1916 more than two thousand works of art have been acquired. There is very little space to display light-sensitive works of art so that – for example – a collection of portrait miniatures which is of national significance is locked away in the basement. In 1916 the Holburne did not hold exhibitions or events or teach school-children, so no space was allocated for them. In consequence these activities have to take place within the galleries. The Picture Gallery, for example, is the only space in which we can mount major loan exhibitions of oil paintings – but each time we have to take out the permanent collection and put it in storage many miles away. And when the exhibition closes the Gallery is closed to the public for two or three weeks while we pack up the loans and put back the Gainsboroughs, the Ramsays, and the Stubbs. It is also the only space in which a lecture can be held – and that too means closing the door on people who have come to view the pictures.

Finally, there is the Museum's relationship to Sydney Gardens to consider. The back elevation of the eighteenth-century Hotel was like the garden façade of a country house, with an open loggia and glassy conservatory enjoying views across Sydney Gardens. The Museum, by contrast, turned its back on the gardens. This façade was demolished and replaced by a flat, unwelcoming elevation with no entrance. Today – with its metal grilles on the windows – it feels like a back wall. The current

scheme seeks once again to turn a face towards the park, welcoming people from the gardens and encouraging them to wander out into them and to discover within them two of the engineering masterpieces of the nineteenth century: the Kennet and Avon Canal and Brunel's Great Western Railway. All in all, we hope that the project will complement Blomfield's Museum with the best elements of the Sydney Hotel while meeting the demands and desires of the modern museum public.

THE DEVELOPMENT APPEAL

The cost of the project is £6.8m, including all professional fees, contingencies, VAT, and the extra staff in the development team. The Museum has received from the HLF £4.875 million; the maximum grant is 75% of the total project cost.

The Lottery has a two-stage process for grants of more than a million pounds. The first stage is a Development Grant. In our case they have awarded £520,000 to fund the detailed designs – every showcase, every window blind – the costs of archaeological digs, a project manager and so on. Importantly, there is the planning process. Until we have met all the agreed targets and conditions – including the award of planning permission and raising the matching funding – the remainder of the grant is put on the shelf in a jar marked 'Holburne'.

To complete the project and to ensure the Museum's future security, the Holburne is faced with the ambitious task of raising £4,500,000 a figure to be split between the matching funding for the Lottery grant and the building up of the Endowment Fund. The raising of the Endowment is as important as the raising of the building and is the basis of long-term financial sustainability. Income from operating activities will rise significantly in the redeveloped Museum. The new space and flexibility will enable us to put on more exhibitions and events and to be open seven days a week, twelve months a year. The shop will be bigger, and the café will have twice as many seats. Tourists will come to see the evocation of eighteenth-century Bath. Local businesses will be able to hire a beautiful venue with all the practical facilities for events and entertaining. Nevertheless, income from an Endowment Fund will be the principal income stream. At the moment we have c.£700,000 in the Fund, an increase from just over £100,000 five years ago. By the time we re-open in 2008 we aim to have just under £3 million in the Fund.

We have already received some substantial pledges of support from major donors, but no one is underestimating the scale of the task we have set ourselves. It is the rewards that success will bring that make us both determined in pursuing it and optimistic of achieving it. Within touching distance is a future in which the Holburne is a confident and adventurous museum and exhibition venue of national standing, welcoming and inspiring visitors from the city for which it was founded and beyond.

ALEXANDER STURGIS



Detail, English Japanned Cabinet on carved and silvered stand, with cresting, 1695–1700

THE COLLECTION

ACQUISITIONS

An English japanned cabinet on carved silver stand
London c.1695–1700

This magnificent japanned cabinet was accepted by H M Government in lieu of Estate Duty under the Acceptance in Lieu (AIL) scheme as being of outstanding historic and artistic importance. After being displayed in the Museum for six months on temporary allocation the Museum was delighted to hear that the Department for Culture, Media and Sport (DCMS) had agreed to the permanent allocation of the cabinet to the Holburne.

The cabinet is one of the finest examples of japanned furniture to have been made in London in the late seventeenth century. Its survival, complete with its original silvered cresting and stand, is equally remarkable. The decoration of the exterior and interior of the cabinet consists of extremely delicate polychrome scenes of Chinoiserie figures, landscapes, flowers, birds and insects on a pale ivory ground, more inspired by Chinese polychrome export porcelain than by traditional lacquer. Among the many scenes depicted on the



English Japanned Cabinet on carved and silvered stand, with cresting, 1695–1700

drawer fronts inside the cabinet is a charming image of oriental men and women taking tea, but apparently at a table in the Western style and height. Other panels depict children playing, fishing scenes and flowers arranged in blue and white porcelain bowls. Brass lock plates and hinges in the Chinese style add a further decorative layer to the piece.

The flamboyant Baroque stand supporting the cabinet is in the Dutch naturalistic style of Grinling Gibbons (1648–1721), appointed Master Carver to the Crown in 1693. Bold foliate scrolls, baskets of flowers, grapes and playful putti are carved in beech and gesso, over which much of the original silver leaf has remained intact. In contrast the elaborate cresting, which includes small brackets for the display of porcelain, was inspired by the more formal, Francophile designs of Daniel Marot (1661–1752), principal designer to William III and Mary II in Holland and England.

The use of silver rather than gold leaf on the stand and cresting is rare. The late John Cornforth pointed out that silvered suites of furniture occupied an important place in the hierarchy of furnishing for Baroque palaces and great houses.

Only one or two examples of finely decorated japanned cabinets with ivory grounds and silvered stands have survived from the period. This example was commissioned for an important West Country family and remained in the family's possession until its acceptance in lieu of Estate Duty. This is the first occasion on which the Holburne Museum of Art has been allocated a work of art through the AIL scheme.

The cabinet is in remarkably good condition considering its age and delicacy. Some conservation will need to take place, ideally while the Holburne Museum is closed for development. Once the new galleries are complete, it is hoped that the cabinet can be displayed open and fully decorated with small pieces of Chinese porcelain from the Museum's collections, thus re-establishing the sumptuous quality and effect of this example of English Baroque Chinoiserie.

Henry Walton (1746–1813)

William Brereton (1751–1787) with a Portrait of David Garrick

Oil on canvas, c.1780

Bequest of Mrs Annabelle Montague-Smith, 2004

The Holburne's collection of eighteenth-century British portraits has been greatly enhanced by the bequest of a portrait by Henry Walton of Bath-born actor William Brereton standing in an elegant parlour of around 1780. The portrait is fascinating not only for the details of the interior, but also because of the presence, in a grisaille portrait over the mantelpiece, of Brereton's mentor David Garrick.

The Norfolk landowner Henry Walton is very little known in the west of England. His portrait of *The Buxton Family*, lent to *Pictures of Innocence* by Norfolk Museums Service, was one of the best-loved works in the exhibition, so it was with particular pleasure that we were able to accept an example of his work for a public collection in the South-West.

Walton probably studied with Johan Zoffany. He exhibited regularly in London during the 1770s, then returned to the country where he continued painting, collecting and dealing in pictures.

William Brereton (1751–1787) was born in Bath, the son of Major William Brereton, Master of Ceremonies of the Lower Rooms. Through the Major's friend and supporter David Garrick, a frequent visitor to Bath, William found work as an actor at Drury Lane. He played in Garrick's company for many years, though never to great applause. One contemporary wrote that 'he is a pretty figure, but wants lemon in his voice', while another described him as 'too contemptible for criticism'.

In 1777 Brereton married the Bath actress Priscilla Hopkins, but by 1785 many were noting signs of severe mental illness in his behaviour both on and off stage. When he tried to kill Priscilla, he was committed to the Hoxton Asylum, where he died in 1787, leaving Priscilla free to marry the great actor John Philip Kemble.

The portrait shown hanging in Brereton's elegant parlour is certainly one of his mentor David Garrick, although it is not derived from any known portrait. The upholstered armchair painted in green and ivory is similar to those made for Garrick by Thomas Chippendale.

Walton's painting came to the Holburne with some minor damage, and conservation has been undertaken. The existing frame, which was not original to the canvas, was found to be hiding part of the canvas on each side (including several interesting details of furniture), and we therefore decided to replace it with a new carved and gilded frame to an English eighteenth-century design. The conservation and framing have been made possible by a generous donation from a local business.



Henry Walton, *William Brereton*, oil on canvas, c.1780, © The Holburne Museum of Art

F. C. Lewis after J. C. Nattes (1765–1822)
The Bridges over the Canal in Sidney Gardens
Aquatint, 1805

Through the generosity of The Friends of the Holburne Museum the Holburne has been able to add to its collection of 1805 aquatint views of Sydney Gardens, with a view of the Kennet & Avon Canal. Hill's aquatints were prepared from watercolours by Nattes for *Bath Illustrated in a Series of Views*. The canal runs through the gardens behind the Museum, and the print will be invaluable in the future, enhancing displays interpreting the fascinating history of Sydney Gardens.



F. C. Lewis after J. C. Nattes, *The Bridge over the Canal in Sidney Gardens*, aquatint, 1805, © The Holburne Museum of Art

LOANS

A number of important works have come into the Museum during the last year on long-term loan including: *The Clark Sisters Riding* by Sir Alfred Munnings, which was one of the most popular pieces in the *Living with Art* exhibition; its owner, the Andrew Brownsword Arts Foundation, generously agreed to extend the loan until the end of 2004.



Sir Alfred Munnings,
The Clark Sisters Riding,
oil on canvas, 1924,
© The Andrew
Brownsword Arts
Foundation

Similarly, The National Maritime Museum, having lent Sir Joshua Reynolds's portrait of Admiral Holburne for *Pictures of Innocence*, has agreed for the loan to continue through the exhibition *A Trafalgar Boy* until the end of 2005. We are particularly pleased to have the portrait because it was once part of Sir William Holburne's collection and probably one of his proudest possessions. Rather than include it in the bequest that became the Holburne Museum, he left it to Greenwich Hospital, where the Admiral was once a Governor.



In May 2005 members of the HMS Orion Association presented on loan to the Museum the ship's bell from the last *HMS Orion* which served with distinction during World War II. Sir William Holburne served at the Battle of Trafalgar on an earlier *HMS Orion*.

The Museum has retained on loan a splendid Baroque ceremonial cup and cover on a raised stand made in 1672–3 by Thomas Jenkins of London for the Spark family of Plymouth. This loan encapsulates the Museum's interest in high quality silver made for and in the West Country of which there are other examples in our permanent collection.

Sir Joshua Reynolds, *Admiral Francis Holburne and his son Francis*, oil on canvas, 1756, © The National Maritime Museum. London

A major loan to the Holburne during the year from an outstandingly generous supporter and Patron of the Holburne is that of six very highly worked silver-gilt dessert dishes dating from 1813, designed for use at Fonthill Abbey by William Beckford, assisted by the Chevalier Gregorio Franchi (1770–1828) and made in London by Joseph William Storey and William Elliot. These silversmiths also made the set of silver-gilt teaspoons for Beckford which was acquired by Sir William Holburne from the sale of Beckford's collection in Bath in November 1845.



Set of silver-gilt dishes, English,
London 1813; anonymous loan, 2005.

It has been a particular pleasure to welcome back to Bath, on loan from a private collection, Gainsborough's Bath-period portrait of Fanny Stephenson, wife of James Unwin, one of Gainsborough's closest friends and confidants. This work is most interesting to us because it shows Gainsborough's early and late Bath techniques combined in one painting. The face was probably begun early in 1763, shortly after the Unwins had married, and shows the more precise 'face-painting' style that Gainsborough was developing in his early years in Bath. Letters to Unwin from the artist record the struggle he had over many years to finish the portrait. The Holburne owns just such a letter, dated September 15th 1763, which is now displayed alongside the portrait. The exotic 'Turkish' draperies must have been painted much later, as they are typical of the much looser technique that Gainsborough employed towards the end of his stay in Bath. The portrait eventually reached its subject and her husband around 1771.

The Holburne's collection of small British landscapes has been greatly enhanced by an oil sketch of Flatford Mill by John Constable, kindly lent by a private owner. To celebrate the arrival of this tiny treasure, Professor Michael Rosenthal of the University of Warwick came to lecture on 'John Constable: Millworker', placing the sketch in the context of Constable's life and work.



John Constable, *Flatford Mill from beside the bridge*, oil on canvas, c.1812, Private Collection. Photograph © The Holburne Museum of Art

DOCUMENTATION & RESEARCH

The major curatorial project to catalogue the entire collection has continued apace with the help of a dedicated team of volunteers. To date nearly 7,000 objects have been entered into the Museum's digital database with a large percentage of these records containing digital photographs. A recent project has been the photographing and cataloguing of the collection of around 800 unframed works on paper. The resulting digital records have the great advantage of allowing researchers to search 'virtual' prints and drawings rather than rummaging through heavy boxes of fragile original papers.

Following the success of the detailed cataloguing of a substantial number of the Holburne's Dutch paintings as part of the National Inventory of European Paintings project, the Museum has received a further grant to study and catalogue fully a group of 30 Italian works, to be completed by the end of 2005. These continental works are one of the least appreciated and understood parts of Holburne's collection, and we hope that this opportunity to discover more about the paintings will help us to select some gems for future conservation and display, and to understand more about Sir William Holburne's taste.

A grant from the Marc Fitch Fund has enabled cataloguing of the Holburne family archive to resume. This is valuable work as it has enabled extraction of much previously unknown information about Sir William Holburne including his personal finances, his family connections and his early life in the British Navy. This last subject inspired the compilation of a small exhibition for the Haskell Gallery; *A Trafalgar Boy: William Holburne and the Sea*, on display during September – December 2005 as part of the bicentenary celebrations of the Battle of Trafalgar.

A full and detailed valuation of the paintings collection has now been made by Sotheby's; this has not only helped with insurance and disaster planning, but is also invaluable in assessing priorities for conservation and research.



Media interest in the Holburne's collections continues to grow: *The Byam Family* is one of the main works featured in BBC TV's *Rolf on Art: Gainsborough* programme, a substantial part of which was filmed at the Holburne and around Bath, using material researched for the exhibition *Love's Prospect* in 2001 and which includes an interview with Amina Wright, Curator of Fine Art, discussing the conservation of the painting.

Circle of G B Piazzetta, *The Death of St Andrew Avellino*, oil on canvas, c.1750 © The Holburne Museum of Art

CONSERVATION

One of the most rewarding aspects of working with a collection like the Holburne's is the ability to use unsolicited donations to take unprepossessing works in poor condition, and transform them into something that visitors can enjoy. This has certainly been the case with three marine paintings that have been hidden away in the picture store for many years, because of serious and disfiguring damage. The national Trafalgar 200 celebrations have helped us to understand the importance of these works to Sir William Holburne, a sailor from a sea-faring family, and a generous donation from the Timothy and Mary Clode Charitable Trust has allowed us to send them to Bath-based conservator Helen White for cleaning and repair.

A seascape by Rietschoof with a Dutch vessel firing was spoiled by overpainting and blotches of discoloured varnish that distorted the canvas. The painting could not be displayed in this condition, but the damage has been easily removed. Similarly, a long white scratch right across a stormy seascape (attributed to Thomas Barker of Bath) has proved to be only varnish-deep. In cleaning off the varnish (which is so thick and dark that we can only conclude that Sir William was 'smoking' his favourite paintings in his study), all the details of the painting have been revealed, including a monogram that shows the painting to be the work not of Holburne's neighbour Barker, but probably a Dutch predecessor.

Barker's *Princess Caraboo*, acquired in 2003, has also been conserved and returned to the museum in time for a lecture on the mysterious Princess to the Bath Jane Austen Festival. The lecture will be repeated for the Blackmore Vale DFAS, who generously donated towards the cost of conservation.

The Fortepiano of c.1795 by Schantz of Vienna was purchased in the 1970s in a campaign led by the University of Bath's Director of Music, Frank Brown. The Schantz brothers were the leading keyboard instrument makers of the period, from whom Haydn bought a fortepiano in 1788; this is one of four known to survive in accessible collections. The instrument was sent to Edwin Beunk in Enschede, The Netherlands, the leading conservator of such instruments, who has carried out a full conservation exercise, enabling the instrument to be used for performance once again.

Great improvements have also been made in the difficult area of environmental monitoring; the clockwork thermohygrographs have been replaced with electronic data loggers, which record temperature and relative humidity levels digitally. Monitoring is now extremely reliable and straightforward and can be done using computers.



Seascape: *Shipwreck in a storm*, formerly attributed to Benjamin Barker. Above, before treatment; below, after treatment. Photograph courtesy of Helen White



EXHIBITIONS & EVENTS

William Heath Robinson

3 February to 25 April 2004

Haskell Gallery *In partnership with The William Heath Robinson Trust and Dulwich Picture Gallery*

This acclaimed exhibition of original illustrations created by Dulwich Picture Gallery and The William Heath Robinson Trust combined the humorous contraptions and cartoons for which 'The Gadget King' is best identified, with his earlier and less known work as an illustrator of books.

Heath Robinson's wonderful drawings appealed to all ages, and visitors keenly studied the detailed images of quirky and eccentric machinery, the clear product of the artist's talent as a draughtsman merged with his careful observations of human nature. Lisa White's popular talk on *Metamorphic Furniture* provided an intriguing exploration of real 'contraptions' from history.

The visiting lecturers Geoffrey Beare, Tessa Strickland and Peter Higginson explored the relationship of the artist to the written word through a discussion of the beautiful and original illustrations that Robinson created for poetry by Kipling, *Andersen's Fairy Tales* and *The Water Babies*, as well as the selection of unpublished illustrations drawn for the *Complete Works of Shakespeare*.



William Heath Robinson, 'The Airship' an illustration for *The Adventures of Uncle Lubin* (detail), 1902, © The William Heath Robinson Trust

Town House Treasures

29 April to 6 June 2004

Basement Galleries, The Wallace Collection, London

This was the first of what is hoped will be many exhibitions arranged through the Museum's Regional Partnership with the Wallace Collection, and subsequently also with the Bowes Museum. Inspired by Lisa White's research into Sir William Holburne's life and his development as a connoisseur, the display offered an intimate glimpse into the crowded town house at No. 11 Cavendish Crescent, Bath once owned by the Museum's founder.

On show for the first time outside Holburne's home city were highlights from his collection of Dutch and French paintings, Italian renaissance bronzes and maiolica, Wedgwood and Meissen, British portrait miniatures and rococo silver. Visited by over 9,500 people in six weeks, this exhibition introduced the treasures of the Holburne Museum to a new and diverse audience.

The exhibition also provided the venue for a major dinner on 2 June which was attended by distinguished guests and principal supporters of the Holburne who together had previously given and indeed, had pledged to give in the future over £2 million in donations. Funded by an anonymous benefactor, the dinner was an opportunity to thank those present for their generosity to the Holburne, and particularly to ask for their continued support during the period of the Development Project.



Treasures from the collection of Sir William Holburne. Photograph © Ken Adland

Rudolf Nureyev: the Life of a Dancer

11 May to 18 July 2004

Haskell Gallery

Rudolf Nureyev was a ballet superstar and an icon of the twentieth century. Born into poverty in Russia, he left the Kirov Ballet in 1961 by defecting to the West and forming a legendary partnership with Margot Fonteyn and the Royal Ballet. Over the next 30 years, Nureyev was rarely out of the spotlight as he amassed an unprecedented body of work as a dancer and choreographer and as Director of the Paris Opéra Ballet. This exhibition traced the highlights of Nureyev's glittering career using film footage and extraordinary photographic images to give glimpses of both his public and private lives.

The exhibition lectures given by Sir John Tooley and Alistair Macauley offered a fascinating and balanced critique of Nureyev's dancing and personality, but perhaps the most touching and revealing insights into the man came from the event 'In Conversation' with Sir John Tooley and Lynn Seymour, one of Nureyev's dance partners.

Specially created for the Holburne Museum by the Royal Opera House and drawing on the collections of the Rudolf Nureyev Foundation and the Royal Opera House Archive, this exhibition marked the 40th anniversary of the visit by Nureyev and Fonteyn to the Bath Festival.



Rudolf Nureyev as Albrecht in *Giselle*, 21 February 1962, The Royal Ballet. Photograph © Roy Round

Living with Art: Twentieth Century Treasures from Bath's Private Collections

18 May to 19 September 2004

Picture Gallery

This exhibition brought together for the first time some of the finest twentieth century works of art from private collections across the city of Bath. The display of paintings, sculpture and decorative art gave visitors the opportunity to view pieces normally unseen by the public gaze and countered the supposition that the Georgian city is full of only 18th-century art.

The labelling for the exhibition proved popular for its inclusion of quotations from the owners of the works, which explained in their own words the relationship that they had with their art. Roger Berthoud, biographer of Henry Moore and Graham Sutherland, continued this personal approach to the exhibition when he lectured on 'Some Artists I Have Known'.

A series of late night openings during the exhibition were sponsored by the local financial services firm Target Consulting. Of particular note was the portrait master class given in the Picture Gallery by Bath artist David Cobby.



Sir Cedric Morris Bt., *Mushrooms*, oil on canvas, Private Collection

The Holburne Contemporary Portrait Prize 2004

27 July to 26 September 2004

Haskell Gallery

Supported by the Arts Council

In 2002 the inaugural *Holburne Contemporary Portrait Prize* was established as a biennial competition for portrait painters from the South West region with a purchase prize of £5,000 from three generous Patrons for a commissioned portrait to hang in the Museum's collection. Conceived in the tradition of the work of Thomas Gainsborough who firmly established his reputation as a portrait painter whilst living in Bath from 1759 to 1774, the exhibition's purchase prize is intended to give the winner the freedom to experiment, which Gainsborough was unable to find time for despite his unrivalled success.

The 2004 exhibition of eighteen portraits was carefully selected from submissions by thirty-six artists to represent the best and most diverse examples of style and sitter; from oil painting to charcoal drawing and from public figures and local celebrities to friends, family, and self-portraits. In the first 'People's Choice' competition, visitors to the show were asked to nominate their favourite portrait, an accolade won convincingly by David Cobley's *Ken Dodd*, which has subsequently been purchased by the National Portrait Gallery.

The 2004 Portrait Prize was awarded to Jason Walker for his *Orange Postman* by a distinguished panel of judges; the art critics John McEwen and John Russell Taylor, of *The Times* and Sandy Nairne, Director of the National Portrait Gallery. Jason Walker is now working on his portrait of Michael Eavis, founder of the Glastonbury Festival, which when complete will join the Museum's collection alongside that of Bristol-based saxophonist *Andy Sheppard* painted by Michael Taylor RP, the winner of the 2002 Portrait Prize.



Jason Walker, *Orange Postman*, oil on canvas, 2001 © Artonomy Fine Art

Imagine

12 October to 12 December 2004

Haskell Gallery

Designed in partnership with award-winning Bath publishing house *Barefoot Books*, this interactive exhibition invited children to explore art and story in a fresh and creative way.

Hung at a child friendly height, the Holburne's first major show of contemporary children's book illustrations was a feast of colour, fantasy and delight on the themes of the four elements: Earth, Fire, Air and Water. The 32 original works covered a variety of media and inspired all kinds of hands-on activities in the gallery, which were enjoyed by young and old alike!



Illustration from 'An Island in the Sun' by Nicoletta Ceccoli, written by Stella Blackstone, 2002.
© Barefoot Books.

Beaton at Large

12 October to 12 December 2004

Picture Gallery

In partnership with Sotheby's

This exhibition of giant photographic prints was compiled from the Beaton Studio Archive at Sotheby's to celebrate the centenary of Cecil Beaton's birth. Opened by Manolo Blahnik, the show offered a glimpse into the multi-faceted career of a creative genius, using excerpts from Beaton's often scathingly written private diaries to label the prints.

The Museum was fortunate to have the opportunity of adding another dimension to the exhibition by showing some previously unseen informal photographs of Beaton taken by Ray Williams a former assistant, at Reddish House, Beaton's beloved Wiltshire home. These shots of a relaxed and happy Beaton provided a stark contrast to the artifice of his photographic portraits of some of the most famous faces from the 20th century including Stephen Tennant, Ingrid Bergman, Audrey Hepburn and Keith Richards. Ray Williams gave further insights into Beaton's personality when he discussed his experiences of working with the photographer in conversation with Cleo Witt in front of a curious audience.



Cecil Beaton, Paula Gellibrand, The Marquise de Casa Maury, against sequin curtains in her house in Grosvenor Street, 1928. © Sotheby's, photograph, 1955 © Sotheby's

The Man Who Drew Pooh: A Special Exhibition of the Art of E H Shepard

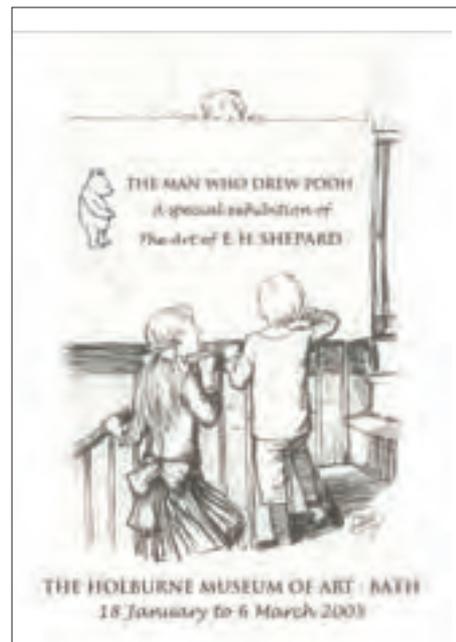
18 January to 6 March 2005

Haskell Gallery

By kind permission of the Vice Chancellor of the University of Surrey

E H Shepard was a successful and prolific artist who is best known for the illustrations of Winnie-the-Pooh and friends that he completed for A. A. Milne and Kenneth Grahame's *The Wind in the Willows*. Drawn from the Shepard Archive at the University of Surrey this exhibition of E H Shepard's original drawing and letters included these highlights and many other examples from his brilliant career which spanned both World Wars and a period of study at the Royal Academy Schools.

A lunchtime lecture audience was treated to a personal perspective on Shepard's work as Arthur Chandler, Curator of the archive at the University of Surrey, gave an illustrated talk which included information on the artist's lesser known work such as his cartoons for *Punch* and illustrations for his own books *Betsy and Joe* and *Ben and Brock*.



E. H. Shepard, 'Talk To Me Over The Banisters' from 'Drawn From Life' © 1957, Pooh © Dutton's Children's Books

Pictures of Innocence: Portraits of Children from Hogarth to Lawrence

22 March to 19 June 2005

Picture & Haskell Galleries

Funded by the Esmée Fairbairn Foundation's Regional Museums Initiative & in partnership with Abbot Hall Art Gallery, Kendal.

Pictures of Innocence curated by Amina Wright was the fourth in the Holburne's series of major exhibitions of eighteenth-century British portraiture. The exhibition took as its theme the unprecedented growth in popularity of portraits of children during this period.

A generous grant from the Esmée Fairbairn Foundation's Regional Museums Initiative enabled the research necessary to transform this exhibition into the Holburne's most important to date, with loans of the highest quality drawn from public and private collections all over Britain, including the National Galleries in London, Cardiff and Edinburgh, the Royal Collection, Tate and the National Portrait Gallery.

The beautiful and sometimes poignant images of children included in the display showed how artists and their patrons began to perceive children for the first time not as undersized adults but as unique individuals



Thomas Gainsborough, *The Painter's Daughters chasing a Butterfly*, c.1756, oil on canvas © The National Gallery, London

with distinct personalities, and took an almost obsessive interest in childish qualities of innocence, purity and spontaneity.

The exhibition was accompanied by a comprehensive and beautifully produced catalogue, which it is hoped will become one of the principal works on this subject. Dr Martin Postle, Senior Curator of the Tate and guest curator of *Pictures of Innocence*, wrote the introductory essay to the catalogue and was one of a series of high-profile speakers at the symposium *The Art of Innocence: The Role of Children in Eighteenth-Century Portraits* funded by the Paul Mellon Centre and the lecture series which were associated with the exhibition, including the recently retired Surveyor of the Queen's Pictures, Christopher Lloyd

Press coverage of *Pictures of Innocence* was excellent with very positive reviews in *The Telegraph*, *Guardian*, *Country Life*, *Spectator*, *Independent* and *Apollo* whilst Amina Wright was interviewed by BBC Radio 4's *Woman's Hour* programme.

The Esmée Fairbairn Foundation grant also enabled a version of the exhibition to travel to Abbot Hall Art Gallery in Kendal from 12 July to 8 October 2005.

The Holburne would like to thank all who were involved with this exhibition to whom we are extremely grateful.

The World of Quentin Blake: Original Illustrations from 1976 to 2005

12 July to 11 September 2005

Haskell Gallery

In association with Chris Beetles Ltd



Quentin Blake, 'Children Running',
Revolting Recipes, ink and watercolour
© Chris Beetles Gallery

This extremely popular exhibition of over fifty original drawings spanning over thirty years of Quentin Blake's work was compiled by Chris Beetles, and included images of old friends from the Roald Dahl books such as *The BFG* and *The Twits*, as well as some more recent and lesser known characters some of which are yet to be published.

The World of Quentin Blake was timed to coincide with the school summer holidays and designed for families with an accompanying programme of activities. These included the sell-out Art 4 All workshops at the Gardener's Lodge and culminated in the Sweet Sundae Treat event, an afternoon of fun and games in the garden which attracted well over three hundred children and their parents to the Museum on August Bank Holiday Monday.



One little girl enjoying the *Sweet Sundae Treat* event that accompanied the Quentin Blake exhibition.

A Trafalgar Boy: William Holburne and the Sea

19 September to 11 December 2005

Haskell Gallery

Forming part of the national celebrations of the bicentenary of the Battle of Trafalgar, this exhibition commemorated the naval career of Sir William Holburne, the founder of the Holburne Museum.

In July 1805 the eleven-year-old William left home with a uniform and a wooden chest to join the warship *HMS Orion* and to serve in Nelson's navy. Three months later on October 21st 1805, William saw naval action for the first time in Britain's most famous sea battle, Trafalgar.

Holburne continued his career in the Navy for the rest of the Napoleonic War, serving in the Mediterranean, the West Indies, South America and the English Channel, until he retired in 1815 at the age of 22. Holburne's interest in the Navy, ships and the sea continued for the rest of his life and is visible in the superb collection of art he established in Bath between 1830 and his death in 1874.



The Sailors Hornpipe (The Dancing Lesson Part 4), etching by George Cruikshank, 1825 © The Holburne Museum of Art

Modern British Pictures from the Target Collection

4 October to 18 December 2005

Picture Gallery

Generously lent by the Bath-based company Target Consulting Group, one of the South-West's leading business advisory firms, this exhibition of outstanding paintings from the middle years of the twentieth century is the first time that these high quality works have been shown in a public gallery.

The Target Collection covers the period 1925 to 1965, beginning with carefree seaside days in the company of St Ives painters Christopher Wood and Alfred Wallis. The forties are represented by such unforgettable pieces as Keith Vaughan's *Burning Aviary*, a rare record in paint of wartime violence, and John Tunnard's mesmerising *Painting 1944*. The exhibition concludes in the sixties with some bold, bright abstracts.

This exciting exhibition has been made possible with the support of both the Arts & Business New Partner's Scheme, and of Anthony Hepworth, to whom the Holburne is very grateful.



Anne Redpath, *The Chinese Rug*, c.1944, oil on board, The Target Collection, © The Artist's Family, © Bridgeman Art Library

THE GARDENER'S LODGE

The Gardener's Lodge is a Grade II listed building attributed to the architect Edward Davis, a pupil of Sir John Soane, which was built in c.1830 to house the Sydney Pleasure Gardens gardener and his family. In more recent years the building, owned by Bath & North East Somerset Local Authority (B&NES) has been used to store the tools and equipment of the current gardener.

In the spring of 2003 the Holburne, faced with a rapidly expanding programme of educational activities and limited space at the Museum, approached B&NES to see if they would offer a long term lease for the Lodge to be used as an art space by the Holburne.

Happily B&NES liked the idea and agreed to lease the Lodge to the Museum for 20 years in exchange for a peppercorn rent – provided that the Museum could fund the refurbishment.

The campaign to reach the fundraising target of £110,000 then began in earnest. One of the highlights was a star-studded lecture series. Speakers included Dr David Starkey and the architect and TV presenter Ptolemy Dean. The critical moment came when The Medlock Trust pledged to donate half of the money required if the Museum could raise the rest. The Ernest Cook Trust made a grant to pay for the equipment needed in the new learning space, and finally, an anonymous donor offered to underwrite the remaining shortfall so that work could begin before the winter of 2004.

The restoration and refurbishment project was completed on time and to budget and Michael Palin officially opened the transformed Gardener's Lodge in May 2005. Since then it has been a hive of activity with the first week of creative activities a sell out.



The Gardener's Lodge in 2002, the area was overgrown, neglected and blighted by anti-social behaviour. © The Holburne Museum of Art



Ptolemy Dean, *The Gardener's Lodge*, 2003, watercolour sketch kindly donated in support of the restoration project fundraising campaign. © Ptolemy Dean



The Grand Opening of the Gardener's Lodge, May 2005. Children from Bathwick St Mary's School presented Michael Palin with his portrait.



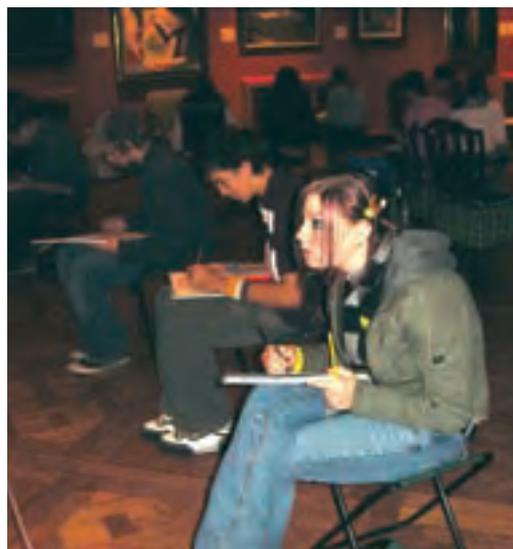
EDUCATION

This has been a period of new beginnings for Education at the Holburne with a range of new developments such as the Gardener's Lodge art space, the post of Education Co-ordinator, and the recently launched e-learning website *Portraits and Portraiture* produced together with our Regional Partners, The Wallace Collection, the Bowes Museum, Waddesdon Manor and Compton Verney. Alongside these, the regular programmes of outreach, schools and visitor gallery based teaching and activities have continued to flourish, reaching over 6,000 users over the period of this report.

SCHOOLS PROJECTS

New initiatives with local schools included the *Egg Challenge* for National Science Week which was inspired by the weird and wonderful drawings on display as part of the *William Heath Robinson* exhibition. Teams of secondary school pupils from a local school worked with students from the Department of Mechanical Engineering at the University of Bath to create contraptions which would deliver eggs from saucepans to the Curator's egg cup in the fastest possible time.

For National Children's Art Day the Holburne worked with GCSE students from Sommervale School in Midsomer Norton on a creative project entitled *Talking Pictures*. Expressive Arts students created an ensemble dance piece inspired by the collection which was performed in the Museum's garden using costumes created by Textiles students.



Matravers School year 12 (Key Stage 4) sketching paintings from the Target Collection of British Modern Art. © The Holburne Museum of Art

LOCAL PARTNERSHIP

A new partnership between the Holburne and Bath-based engineering firm Rotork was supported by an *Arts & Business* investment, enabling the Holburne to develop a series of creative play-days specifically for the children of Rotork employees. Inspired by the *William Heath Robinson* exhibition, children were helped by toymaker John Firth to design and produce their own mechanical toys which were exhibited in the Rotork factory.



Art 4 All, Saturday morning art club in the Gardener's Lodge. © The Holburne Museum of Art

REGIONAL PARTNERSHIP

This has been an exciting year for the Regional Partnership, a network established by The Wallace Collection and four leading regional institutions with parallel collections. Funding from the DCMS/DfES Strategic Commissioning Fund has enabled three of the partners, The Wallace Collection, The Bowes Museum and The Holburne Museum to collaborate on the development of a new website and e-learning resource *Portraits and Portraiture*. The website features portraits from the three collections which are analysed to provide material for teachers and pupils at National Curriculum Key Stages 1 and 2 to use before or after a visit to one of the member institutions, or as a stand alone resource for the classroom. *Portraits and Portraiture* is just one of many projects planned by the Regional Partnership which include joint loan exhibitions, collaboration on conservation and shared initiatives for collections management.

FANFARE

This social inclusion project was the first site-specific workshop to take place at the Gardener's Lodge and involved a group of teenagers with special educational needs from Wansdyke School who created a striking bench for the Lodge garden. The relaxed atmosphere of the Lodge provided the perfect location for the teenagers to spend a week working on the project with a local artist taking motifs from the collection of decorative arts to inspire their work.



The Fanfare project, students from Wansdyke Special School at work. © The Holburne Museum of Art

EXHIBITION ACTIVITIES

A generous grant from the Esmée Fairbairn Regional Museum's Initiative for the exhibition *Pictures of Innocence: Portraits of Children from Hogarth to Lawrence* enabled the creation of an accompanying array of exciting hands-on children's activities available throughout the Museum; including child-led guide to the exhibition, dressing up and the *Wall for All* self-portrait zone.

Art 4 All was the first programme of taught workshops for the summer holidays held at the Gardener's Lodge. The workshops sold out within a week of advertising and even the addition of further dates could not satisfy the demand within the local community. Inspired by the exhibition *The World of Quentin Blake* the mixed media art sessions for age groups from 4 to 16 years ranged from *Creating a Character* to *Marvellous Movement* to *Barmy Beasts*.

THE FUTURE

A Project Planning Grant awarded to the Holburne by the Heritage Lottery Fund (HLF) in 2004 funded amongst other things, a report entitled *Re-housing Education* which explored the future needs and possibilities of the Museum's Education service. The report allowed the Education Officer to study best practice and to consult gallery educators across the country and ultimately to establish a vision for the future of education at the Holburne. The opening of the Gardener's Lodge has facilitated a significant expansion in the range and volume of learning activities which the Museum can now offer, so much so in fact, that it has been necessary to welcome a new member of the team to the post of Education Co-ordinator. Learning is at the heart of the Holburne's core purpose and will remain a priority through the coming year and major development project beyond.



The Fanfare project, students from Wansdyke Special School with their finished bench. © The Holburne Museum of Art

FINANCIAL STATEMENT

During 2004 the Museum continued the solid progress made in recent years towards improving its overall financial strength. Net funds improved by a further £192,339 in 2004, bringing to £792,548 the increase in net funds since January 2002.

The operating deficit on the general fund, at £121,165 was in line with the plan for the year. A key feature of the business plan that forms part of the successful submission to the Heritage Lottery Fund is that the increased activity enabled by the development scheme will reduce by one half the level of structural operating deficits on the general fund. Coupled with greater investment income from an enlarged endowment fund, this will place the Museum on a financially sound, sustainable footing to ensure its future place in the cultural life of the city of Bath.

A full set of financial statements can be obtained from the Finance Officer, David Taylor, at the Museum

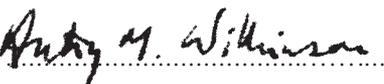
STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2004

	Operating Funds	Endowment Fund	Specific Purpose Funds	Development Fund	Total 2004	Total 2003
	£	£	£	£	£	£
Donations, grants and sponsorship	128,783	130,000	61,548	208,987	529,318	679,879
Receipts from charitable activities	57,675	-	-	-	57,675	35,334
Operating activities to generate funds	33,145	-	-	-	33,145	81,285
Investment income	3,764	29,100	2,160	-	35,024	16,675
Total incoming resources	223,366	159,100	63,708	208,987	655,162	813,173
Costs of generating funds	(16,695)	(4,227)	(150)	(59,034)	(80,106)	(65,808)
Funds available for charitable activities	206,672	154,873	63,558	149,953	575,055	747,365
Charitable expenditure						
Direct expenditure	(174,156)	(7,925)	(40,680)	(43,802)	(266,563)	(309,456)
Management and administration	(153,681)	-	(15,737)	(1,774)	(171,192)	(128,323)
Net incoming/outgoing resources before transfers	(121,165)	146,948	7,141	104,377	137,301	309,586
Transfer between funds	120,876	(120,876)	-	-	-	-
Net incoming/outgoing resources after transfers	(290)	26,072	7,141	104,377	137,301	309,586
Investment gains/losses	-	55,038	-	-	55,038	30,358
Net movement in funds	(290)	81,110	7,141	104,377	192,339	339,944
Fund balances at 1 January 2004	(1,909)	670,876	101,927	(26,336)	744,558	398,016
Fund balances at 31 December 2004	(2,199)	751,986	109,068	78,041	936,897	737,960

BALANCE SHEET
AS AT 31 DECEMBER 2004

	2004 £	2003 £
Fixed Assets		
Land and buildings (at valuation)	550,000	550,000
The Gardener's Lodge	26,848	-
Collection	-	-
Furnishings, office and security equipment	23,927	-
	<hr/> 600,775	<hr/> 550,000
 Endowment & Development Funds Assets	 852,242	 670,876
Current Assets		
Bookshop stock	1,300	2,257
Debtors	55,809	50,021
Sponsored Walk bank account – specific, for Education	63,961	58,201
Bank balances and cash in hand	78,523	39,148
	<hr/> 199,592	<hr/> 149,626
Current Liabilities		
Creditors: Amounts falling due within one year		
Sundry Creditors	151,261	82,541
Deferred income, received in advance	14,451	-
	<hr/> 165,712	<hr/> 82,541
Net Current Assets /(Liabilities)	 33,880	 67,085
Total Assets less Current Liabilities	 <hr/> 1,486,897	 <hr/> 1,287,961
Capital and Reserves		
Revaluation Reserve	550,000	550,000
General Fund	(2,199)	(1,908)
Endowment Fund	751,986	670,876
Development Fund	78,041	(26,336)
Specific Purposes Fund	109,068	95,329
	<hr/> 1,486,897	<hr/> 1,287,961

Approved by the Trustees on 18 July 2005 and signed on their behalf by:


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Anthony Wilkinson	Robert James
Michael King	Alexander Sturgis



Art 4 All Workshop, The Gardener's Lodge, 2004
© The Holburne Museum

HOLBURNE MUSEUM OF ART STAFF

Staff in post at the date of this report

Director	Alexander Sturgis
PA to Director & Chairman of Trustees	Christine Walker
Curator of Fine Art	Amina Wright
Curator of Decorative Art	Lisa White
Curatorial Assistant	Ingrid Wellard
Education Officer	Cleo Witt
Education Co-ordinator	Emma Dunn
Events & Publicity	Katie Jenkins
Museum Co-ordinator	Stefanie Morgan
Finance Officer	David Taylor
Accounts Assistant	Sarah Harris
Property Manager	Bruce Tozer
Attendants	Nigel Burt
	Alison Rowe
Shop Assistants	Astra Blair
	Isabelle King
	Rachel Shields

STAFF ACTIVITIES

Christopher Woodward, Director until June 2005, contributed an article to the catalogue of the exhibition *Nelson and Napoleon* at the National Maritime Museum (summer 2005). An article on early portraits of Napoleon acquired by British collectors will be published in *Apollo* in September 2005, in a special issue on British perceptions of Napoleon which he is assembling. In addition his continuing research into the aesthetics of ruins was presented at the University of Bath ISIAAH Symposium on the subject on 16th May 2005. Christopher was involved in giving advice to the Export Review Panel on a marble sideboard commissioned for William Beckford in 1826; an export stop was granted and the sideboard has been acquired by a British Museum. Christopher also researched and revised the Museum's Conservation Plan, discussing its architecture, landscape and collections.

Amina Wright, Curator of Fine Art, undertook research relating to the *Pictures of Innocence* exhibition and associated catalogue, as well as researching Jane Austen's use of portrait miniatures in novels and correspondence, and the life of Princess Caraboo (the subject of a painting acquired in 2003) for lectures to the Jane Austen Festival. She is currently completing research on 30 Italian paintings in the collection as part of the National Inventory of European Paintings.

Lisa White, Curator of Decorative Art, has worked extensively to catalogue the Holburne Family Archive with a grant from the Marc Fitch Fund. Lisa has also undertaken research into Sir William Holburne's early life and career as a naval officer in preparation for 2005 Trafalgar 200 celebrations; research on Sir William Holburne's marquetry table in preparation for an article in Furniture History newsletter, May 2004; research on Sir William Holburne's Library in preparation for conservation and new storage and research on Sir William Holburne's collections of Chinese ceramics and early silver in preparation for new displays.

THE FRIENDS OF THE HOLBURNE MUSEUM

The Friends of the Holburne Museum count amongst their number over 1,000 members and are incredibly busy and active in their support of the Museum. In their financial year 2004/05 they gave £30,000 to the Museum's Endowment Fund and over £25,000 in support of various Museum projects.

COMMITTEE

Mr Sidney Blackmore <i>Chairman</i>	Mrs Joyce Peachey <i>Newsletter Editor</i>
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Mr Geoffrey Cassels <i>Treasurer</i>	Mrs Tessa Hayward <i>Overseas Visits</i>
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Mrs Josefa Angelo Sparling <i>Asst. Membership Secretary</i>	

THE PATRONS OF THE HOLBURNE MUSEUM

Over the period of this Review the Patrons Group has provided over £72,000 in support of the Museum's work. The Holburne is grateful to the Patrons of the Museum for their continued support:

Mrs Charmian Adams	Mr & Mrs Ernest Jowett
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Mr & Mrs Malcolm Baldwin	Mr Alastair Laing
Mr & Mrs Julian Barran	Mr & Mrs John Lewis
Mr & Mrs Edward Bayntun-Coward	Mr & Mrs Nicholas Lewis
Mrs Stephen Beck	Mr & Mrs David Lewis
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Mrs Vanessa Hoare	Mrs Ann Zwemmer
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The Holburne is extremely grateful for the generous donations made in support of the range of Museum activity and would like to thank the following major benefactors from the period of this Review:

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The Esmée Fairbairn Foundation

Arts & Humanities Research Council
Arts Council South West
Arts in Business
Bath & North East Somerset Local Authority (B&NES)
Roper Rhodes
Rotork Ltd
Target Consulting
The Heritage Lottery Fund (HLF)



Cinema under the Stars annual open air film screenings held in the Museum's gardens in partnership with the Bath Film Festival. A record-breaking audience of over 700 people attended the showing in August 2005 of *Vanity Fair* which included scenes filmed at the Holburne in 2003. (See also the back cover)

ANCILLARY STAFF

EDUCATION DEPARTMENT ASSISTANTS

The Holburne's award winning Education Department runs a busy programme of courses and activities in the Museum and at the Gardener's Lodge Learning Centre. As well as the permanent staff listed, the following artists, specialists, assistants and volunteers have been involved in this work:

James Aldridge	Rachel Greig
Anita Andrews	Kathy Kelly
Jilly Bryant	Andrew Mathieson
Clare Cannon	Flora Menzies
Amy Cohen	Alice Root-Gutheridge
Sam Dalley-Smith	Trish Tasis
Pat Day	Karen Welsh
David & Mary Dunn	Jenny Wild
Jean Erith	

CURATORIAL OFFICE VOLUNTEER ASSISTANTS

The Curators are assisted by a dedicated team of volunteer assistants to whom the Holburne is immensely grateful for their continuing support:

Jack Walsby	Phillip Bishop
Jeremy Patterson-Fox	Joyce Peachey
Gillian Hylson-Smith	Neil Kennedy
Tania Williams	

VOLUNTEER GALLERY STEWARDS

Without the time given generously by the Gallery Stewards it would be impossible for the Museum to open all of its galleries to the public. The Holburne is grateful to all of the following for their continued support:

Mary Alston	Maureen Hosier	Michael Powne
Jennifer Bereska	Alice Howells	Nesta Raisey
Sheila Blakey	Jenny John	Joanna Ritchie
Elspeth Bowman	Barbara Kanzell	Catherine Robinson
Margaret Browne	Neil Kennedy	Erik Sansom
Muriel Coggins	Kenneth Longbottom	Jane Smith
Betty Cooper	Valerie Lorenz	Stephanie Telling
Ann Cridland	Jill Lockley	Sonia Tucker
Sue Dove	Eleanor Macnair	Angela Turner
Jean Erith	Hattie Minch	Dorothy Twissell
Gina Grainger	Jackie Morrissey	Barbara Walker
Marian Hammond	Richard Norris	Brenda Willey
Ann Hopkins-Clarke	Lorna Powne	Tania Williams



The Lantern Procession, 2005 © The Holburne Museum of Art

LONG-TERM LOANS

To the Bath Preservation Trust for display at 1, Royal Crescent

(Loan expires December 2007 for decorative art, July 2009 for fine art)

A6	<i>A Market Woman with Fruit</i> , Pastel attrib. William Hoare of Bath, c.1750
A67	<i>Rest on the Flight into Egypt</i> , oil on canvas, attrib. Pier Francesco Mola (1612–1666)
A155	<i>The Rape of Europa</i> , oil on canvas, attrib. Herman Swanevelt (c.1600–?1655)
A156	<i>A View at Baiae</i> , oil on canvas, attrib. Herman Swanevelt (c.1600–?1655)
A167	<i>Old Woman with a Jug</i> , oil on panel after Gerrit Dou
C130, 231	Pair of Chelsea porcelain vases with ormolu mounts 1750–53
C159	Eleven pieces of Caughley porcelain tea service, c.1780
C220	Chelsea porcelain fruit basket, c.1765
C283	Caughley porcelain sparrow-beak milk jug, c.1780
C284	Caughley porcelain tea canister, c.1780
C364	Wedgwood creamware chestnut basket c.1780
C871, 2	Pair of bronze inkwells, Italian, 16th century
C892, 3	Pair of bronze busts of Voltaire and Rousseau, early 19th C
C916	Bronze Equestrian Statuette of Marcus Aurelius, 19th C
F203	English mahogany chest of drawers c.1775
F219	English mahogany upholstered armchair c.1775
Nn	Set of four small Derby porcelain putti with flowers, c.1770
P344a, b	Pair of Derby porcelain figures of man and woman 1760–65
S41	Silver snuffer tray, 1735
S52	Silver tea kettle with lamp, London 1755
S127, 128	Pair of silver decanter stands, London 1767
S323	Set of six silver sweetmeat forks, London 1790
1981/34, 35	Pair of Chelsea porcelain sconces, c.1765

To the National Trust for display at Montacute House, Somerset (Loan expires March 2007)

F23-7	Set of five chairs, English, beech and cane c.1680.
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Ceramics from the Handley-Read Collection in the Holburne Museum on loan to The National Trust for display at Knightshayes Court, Tiverton, Devon. (Loaned December 2002, loan renewed November 2005–2007)

1972/1	Maw and Co. Earthenware Charger, c.1890
1972/3	Eltonware earthenware vase, c.1900
1972/4	Elton ware vase, c.1900
1972/14	Doulton stoneware vase, c.1907
1972/17	Martinware stoneware vase, c.1902
1972/18	Minton porcelain vase, 1902
1972/19	Minton porcelain vase, 1878

Other pieces in the collection on loan to Knightshayes:

1984.1	Lusterware charger with dragon pattern, William de Morgan, c.1895
1999.3	Cylindrical Pot, Richard Joyce, Royal Lancastrian Pottery, 1925
1999.4	Vase, W. S. Mycock, Royal Lancastrian Pottery, 1925
1999.5	Tall Vase Royal Lancastrian Pottery, c.1900
1999.5	Lusterware dish, W.S. Mycock, Royal Lancastrian Pottery, 1925
1999.6	Dish, W. S. Mycock, Royal Lancastrian Pottery, 1925
1999.7	Long-necked lusterware vase, Richard Joyce, Royal Lancastrian Pottery c.1920

To the University of Bath for display at The Vice-Chancellor's Residence in Bath: June 2003, end of loan June 2006

A39	<i>Watering Place</i> , oil on canvas by Joshua Shaw of Bath
A113	<i>The Blind Beggar</i> , oil on canvas by Thomas Barker
A118	<i>Landscape with cattle</i> , oil on canvas by Benjamin Barker
A150	<i>Landscape with Waterfall</i> , oil on canvas by Benjamin Barker
A164	<i>Welsh Landscape</i> , oil on canvas by John Joseph Barker
A301	<i>Dr James Watson</i> , oil on canvas by Edwin Long
A314	<i>The Farmer's Lunch</i> , oil on canvas by John Joseph Barker
A372	<i>The Barge, Porchester</i> , oil on canvas by Douglas Peppercorn
A381	<i>Paysage</i> , oil on canvas by Henri Harpignies
C927A.121.1, 2)	Three pairs of Japanese Cloisonnée vases, 19th century
C927A.122.1, 2)	
C927A.123.1, 2)	
F190	Bureau-Bookcase, English c.1705–10. Oak veneered with finely figured walnut
F201, 202	Pair of Stands, English, Mahogany, c.1930 (Ernest Cook Bequest)
F207, 208	Pair of chairs, English, mahogany, c.1930. (Ernest Cook Bequest)

- F217 Side Table, English, c.1900, in the style of the late 18th century. Pine veneered in burr yew and other decorative woods. Bequest of Sir Hector L. Duff, 1954
- 1991.1 Sofa table, English c.1820–30, of mahogany with satinwood marquetry
- To Herschel House Museum, Bath.** Loan of three items for display October 2004 (Loan expires October 2007)
- C844, 845 Pair of small Chinese Vases, early 19th C.
- M20 Miniature of Sir William Herschel, watercolour on paper, by Charles Ford (1801–1870) after L. F. Abbott
- FB27 Poster advertising performance of *Messiah*, 1788 (Frank Brown Bequest)
- To the Royal High School, Bath** (Loan expires January 2007)
- A260 *Shoeing the Bay Mare*, oil on canvas by Wheeler of Bath after Edwin Landseer
- To Firle Place, Sussex 7 March to 30 June 2005, in exchange for loan of *The Lamb Children* by Reynolds to *Pictures of Innocence***
- A365 *Dr Rice Charleton*, oil on canvas by Thomas Gainsborough

LOANS TO EXHIBITIONS

- To the Mall Galleries for the Royal Society of Portrait Painters annual exhibition** (21 April to 16 May 2004)
- 2003.30 Andy Sheppard, by Michael Taylor, oil on canvas
- To Stockspring Antiques, London for exhibition, *The Art of James Giles*** (February to June 2005)
- C118 Large Worcester porcelain plate decorated by James Giles, 1768–70
- To Ironbridge Gorge Museum Trust, Shropshire, for the exhibition *Caughley Polychrome*** (March to November 2005)
- 1976.1 Caughley porcelain mug with transfer-printed decoration, 1795
(Loan extended November 2005 to November 2007)
- To Abbot Hall Art Gallery, Kendal, for the exhibition *Pictures of Innocence*** (July to October 2005)
- A375 *Garton Orme at the Spinet*, oil on canvas, c.1707, by Jonathan Richardson Senior
- To the National Gallery, London, for the exhibition *Rubens: A Master in the Making*** (October 2005 to January 2006)
- C904 Small bronze sculpture of Venus by Antonio Susini, c.1580
- In addition 164 items from Sir William Holburne's collection were lent to the Wallace Collection to *Town House Treasures*.**

LOANS IN

- Grand piano by Steinway, on long-term loan from the University of Bath
- Silver Flagon, English 1753, and Communion Cup, English, 1565 on long-term loan from The Rector and Churchwardens of Holy Trinity, Doynton, Glos.
- Silver Flagon, English 1735, Paten, English 1683 and Communion Cup, English, 1675, on long-term loan from the trustees of St John's Hospital, Bath
- Portrait of Dr Abel Moysey*, by Thomas Gainsborough, on loan from a private collection since 1994
- Robert Craggs Nugent*, oil on canvas by Thomas Gainsborough, on loan from a private collection since 2000
- The Byam Family*, oil on canvas by Thomas Gainsborough, on loan from the Andrew Brownsword Arts Foundation since 2001.
- Walsingham Abbey*, Watercolour by John Sell Cotman on loan from a private collection since December 2001
- A landscape, oil on canvas by Gaspard Dughet, on loan from a private collection since 2001
- The School of Athens*, oil on canvas by Sir Joshua Reynolds after Raphael, and *A View of the River Tiber*, oil on canvas by Richard Wilson from a private collection, Canada since 2001
- Two-handled silver-gilt cup and cover with stand, English, 1672–3 on loan from Timothy Schroder 2001 to 2004, 2004 to 2007
- Three pieces of early 19th-century drinking glass from Michael Fairbank 2002 to 2005, now converted into a gift.
- Silver Tankard, English (Bruton), c.1700 by Gabriel Felling, on loan from a private collection, 2003 to 2005
- The Clark Sisters Riding*, oil on canvas by Sir Alfred Munnings on loan from the Andrew Brownsword Arts Foundation, January 2004 to December 2004.
- Flatford Mill from beside the Bridge*, oil on canvas by John Constable, c.1812 from a private collection, October 2004 to October 2006.
- Set of six silver-gilt plates designed by William Beckford and Gregorio Franchi, London, 1813, for Fonthill Abbey, from a private collection, 2005 to 2006
- Mrs James Unwin*, oil on canvas by Thomas Gainsborough, from a private collection, June 2005 to June 2008