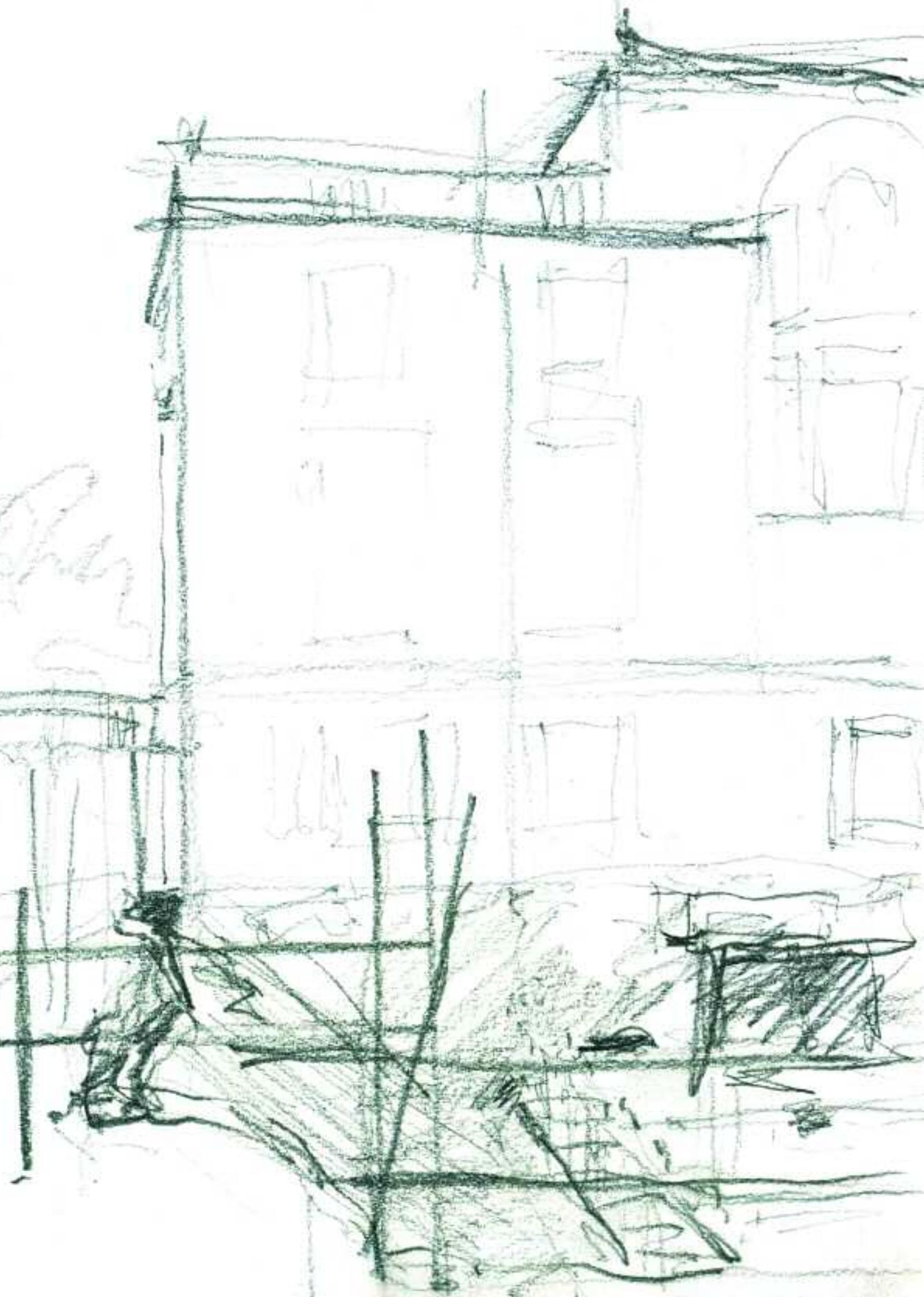


Annual Review
2009

THE
HOLBURNE
MUSEUM



CONTENTS

Sketch of the Museum
under construction
from a series of drawings
by Karen Wallis, Artist in
Residence during the
Museum's closure
© Karen Wallis, June 2009

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CHAIRMAN'S INTRODUCTION

I write this report with a mixture of pride, excitement and concern. 2009 was another momentous year for the Holburne, which finally saw the start of construction on the project that I have been engaged on for the last eleven years. The progress since that day in March has been breathtaking and thrilling. There are times I feel as excited as a child as I see the spaces taking shape and the building transformed, and realise quite what we will be delivering for the city, the region and beyond. For me perhaps the most important aspect is that we will, through our displays, our exhibitions, the work of our education team and in our role as the University Museum be able far more effectively to encourage the young to enjoy and learn from works of art both old and new and in doing so open their eyes to the great and enriching pleasure that art can afford.

There are innumerable people we have to thank for getting us to this position, and although I do not want to anticipate the great roll call of thanks to our many supporters and funders that will come with the project's completion, I would once again like to express my continuing admiration of and gratitude towards our development team: to our builders McAlpine's for their care and understanding of the project we are engaged in; to the architect Eric Parry and his team for their vision married to an exceptional attention to detail which reveals itself at every stage of construction; and to our designers Metaphor for their beautiful work on the displays. Again personally I would like to thank the invaluable support and advice provided by our Board of Trustees on all aspects of the project, in particular Trevor Osborne in his role as chairman of the Project Management Group.

I hope it is clear that there is enough excuse for pride and excitement, but I would be neglecting my duties were I not to make explicit my concerns. As this report makes abundantly clear, the Holburne advances on many different fronts and the new building is just part of what we will be delivering when we re-open in May next year: vastly improved displays, new ambitious exhibitions, an exciting new contemporary art programme, new learning activities and workshops, a new shop and café, improved marketing and communications. It is this increased activity which will extend and expand the Holburne's appeal and broaden its audiences. We will also depend upon this increased activity for more revenue from shop sales, exhibition admissions, events and the café.

However, in order to achieve all our ambitions we will also continue to rely on our supporters and sponsors, on our core funding as a University Museum from the Higher Education Funding Council of England and on the income from our endowment fund. It is perfectly clear that all these sources of revenue are under threat. We await with trepidation the new Government's Comprehensive Spending Review and wonder what it means for our core grant and government funding for the arts in general; we see the effect of recession and interest rates on the returns from our endowment and on the ability of both individuals and trusts to give at the levels they once did. We see the squeezing of corporate sponsorship budgets and the fact that the arts seem to be suffering disproportionately as a result.



ABOVE FROM TOP
Contractor at work
on-site
Photograph © Cardwell

Photograph of the
foot print of the new
extension, Sydney
Gardens
Photograph © Peter Stone

RIGHT
*Helen Boyle,
Mrs Thomas Mure
Sir Henry Raeburn
(1756-1823)*
Oil on canvas, about 1790
114.3 x 88.9 cm

BELOW
Design & build team at the
Topping Out Ceremony
Photograph © Cardwell



'2009 was another momentous year for the Holburne...The progress since that day in March has been breathtaking and thrilling'



The future activity of the Museum has to be planned against this background, and it has been. Our Business Plan is under constant scrutiny and review and I am happy to say that we remain confident that we will be able to deliver on all our promises, but we can only remain confident if we successfully close the funding gap on our development appeal in time for re-opening in May next year. We have already raised almost £12million but as I write we have £2million left to go.

It hardly needs to be said that I am determined we will succeed but I will need all your help to do so. I have been engaged on the Holburne project for eleven years. We are about to re-open a Museum which will be able to rank alongside Europe's best regional Museums. It would however, be a hollow victory were we to open a building unable to support itself; unable to deliver the exhibitions, programmes and activities for which it has been built, and on the promise of which it has persuaded so many of you to support us. I know some of those reading this review will be tired of hearing me asking for support and believe me I am tired of asking, but you will understand that I will not stop doing so until I am assured that our much-loved Museum is not only transformed in all that it does but safe and secure as it does it.

A handwritten signature in dark ink, which appears to read 'David Posnett'.

David Posnett
CHAIRMAN

DIRECTOR'S REPORT

OPPOSITE PAGE TOP
View of the first floor
under construction
revealing the new vista
on to Sydney Gardens
Photograph © Cardwell 2010

OPPOSITE PAGE BELOW
Fiona Jordan conserving
a sixteenth century
maiolica dish

Visualisation of the
Holburne Gallery by
Metaphor
© Metaphor 2010

This review may cover the first whole year in which the Holburne has been closed since the Second World War, but I am pleased to say that it paints a picture of undimmed if not enhanced activity. I am particularly proud of the fact that through our education outreach programme we have continued to teach and engage with over 7,000 children, students and adults over the year, using works from our 'Travelling Collection' as the spur to workshops in the classroom and are continuing to run a full programme of creative activities from our base in the Gardener's Lodge.

Over the course of the last eighteen months I have constantly had to persuade sceptical types that despite closure we have been busier than ever. I am confident that this review supports that view and shows an institution in vigorous health working on many different fronts towards creating a renewed museum of ambition, enterprise and quality.

Most importantly, 2009 finally saw the start of the construction phase of our development project which has proceeded to programme and to budget. Last November witnessed a 'topping out' ceremony to mark the extension reaching its full height. As I write the building is nearing completion and as it does so it continues to fulfil all its promises. The ceramic façade is as beautiful as we have always hoped and believed it would be – an elegant, subtle and reflective transition between the old building and the garden in which it sits. The interior spaces – both old and new – are spectacular and beg to be filled with art and life. But the swathing of our building in scaffolding and the rising of our new extension within our gardens has only been the most conspicuous manifestation of the Holburne's transformation.

Most of our energy throughout 2009 and into 2010 has been directed towards planning for the re-opened Museum and perhaps surprisingly (given that they are hidden from view) we have been more involved and engaged with our objects than ever before. Our curators, education team and designers have been working almost daily with our collection, considering how to show each item to its best advantage, deciding what telling juxtapositions to make, what stories to tell, and how to tell them. The process has involved us looking again at objects and paintings we thought we knew in a new and revealing light and, even more excitingly, bringing out objects that have languished unseen in our stores and seeing them afresh. We have been greatly helped in this process by our brilliant designers Metaphor who bring with them a wealth of experience not least from their work on the new displays at the Ashmolean Museum, Oxford which opened to huge acclaim in November 2009. Over half of the objects and paintings that we will be showing in the re-opened Museum will not have been seen for generations. Many of these pieces need cleaning or restoration and so we have also been working with a wide range of conservators on different areas of the collection and persuading supporters and funders to help with this immensely important aspect of our project. The results will be spectacular and even those who think they know us well will be surprised and amazed by the range and depth of our collections when we re-open next year.

The reassessment of the collection has also led us to consider the future of a number of pieces that lie outside our core areas of collecting, which we would not display and which might be both better cared for and more accessible

elsewhere. For these reasons we have arranged the long-term loan of some of our furniture to the Erasmus Darwin House in Lichfield. Most significantly, an impressive Chinese Bronze Figure of Mahasiddha Virupa from the Ming dynasty, Yongle period (1403–25), has been permanently transferred, for a financial consideration, to the Victoria and Albert Museum. The arguments for the permanent disposal of this important object, which was given to the Museum in 1938, were curatorial: the piece lies outside the Museum's core collection area, has not been displayed since the Second World War, and does not relate in any meaningful way to any other works in the collection. The decision to ask for a financial contribution from the V&A was taken following MLA and Museums Association disposal guidelines. We are particularly pleased that in going to the V&A the piece will remain in the UK and will be placed on public display in fitting relevant surroundings for the first time in seventy years. Of particular importance for the future of the Museum, and in accordance with our articles, the proceeds from the disposal will be placed in a ring-fenced fund for acquisitions for the future benefit of our collections.

The future growth of our collections is of abiding importance and 2009 saw our collection build on its great strengths with, most significantly, the purchase of the wonderful portrait of the Pitt family by William Hoare. This is a fantastic addition to our collection – one of the finest paintings by one of Bath's finest artists – and I am thrilled that at a time when so much of our energy and resources are directed towards building our museum for the future we have still been able to enrich our collection with such a significant painting.

‘The interior spaces – both old and new – are spectacular and beg to be filled with art and life’

‘Over half of the objects and paintings that we will be showing in the re-opened Museum will not have been seen for generations’



This Annual Review is the first to carry our elegantly simple new logo which is just one manifestation of our work on the understanding, communication and marketing of the renewed Museum. 2009 also saw the launch of our newsletter and much work on our new website which is up and running on our simplified and (we hope) memorable domain name of www.holburne.org

In these challenging financial times we have continued to raise money to fund acquisitions, conservation and our education programme. The fact that we have succeeded in this, whilst at the same time securing £2.35million (in 2009 alone) in pledges and donations towards our development, is testimony to the energy of our team, not least the indefatigable endeavours of our chairman. Our growing band of committed supporters, including of course our Friends and our Patrons, provides the bedrock of support on which we constantly rely. As well as offering fulsome thanks to the many who have supported us I would also like to think that the levels of support we have received reflect the worthiness of our cause and our determination to provide a transformed museum: engaging, inspiring and I hope delighting as broad an audience as possible when we re-open on May 14 next year.



A handwritten signature in black ink that reads "Alexander Sturgis".

Alexander Sturgis
DIRECTOR

THE COLLECTION

‘During the Museum’s second year of closure, highlights from our collection continued to appear as guests in other museums and galleries around the country’

During the Museum’s second year of closure, highlights from our collection continued to appear as guests in other museums and galleries around the country. At Compton Verney in Warwickshire, the display *Georgian Portraits: Seeing is Believing* presented some of our finest eighteenth-century paintings and portrait miniatures in the context of a country house whose rooms (designed by Robert Adam) and landscape (by ‘Capability’ Brown) are contemporary with the portraits. At the same time, the large *Rinaldo and Armida* by Paolo de’ Matteis hung alongside the gallery’s outstanding Naples 1600–1800 collection.

Later in the year, twelve of our Dutch paintings travelled to the University of Birmingham for a special exhibition at the Barber Institute, *Going Dutch: Golden Age Treasures from the Holburne and Barber Collections*. The exhibition celebrated seventeenth-century Dutch art by comparing portraits, landscapes and still life paintings from these two university collections. It also included documents and memorabilia relating to the founders of the two collections, Sir William Holburne and Lady Barber, and the paintings were complemented with some fine Dutch silver from our collection.





LEFT
Thomas Gainsborough's
Byam Family which is
currently on display at
the National Gallery
© The National Gallery, London

OPPOSITE PAGE
Robert Craggs Nugent
Thomas Gainsborough
(1727-1788)
Oil on canvas, about 1761
On long-term loan
to the Holburne

BELOW TOP
The Holburne's family
portrait by Stubbs on
loan to Compton Verney
for the exhibition
*Georgian Portraits:
Seeing is Believing*

*The Rev. Robert Carter
Thelwall and his family*
George Stubbs
(1724-1806)
Oil on canvas, 1776
96.5 x 155 cm
Bequest of Ernest E. Cook
through the National Art
Collections Fund, 1955

BELOW MIDDLE
Display of rococo dining
silver in *Dresses from
History* at the Fashion
Museum

BELOW BOTTOM
Rinaldo and Armida
Paolo de' Matteis
(1662-1728)
Oil on canvas, between
1705 and 1728
Lent to Compton Verney
in 2009

We lent three of our earliest objects to the Museum of East Asian Art for the exhibition *Fired Earth from China's Golden Age: Ceramics of the Tang Dynasty*. The three pottery objects, a sepulchral vase, a cup and a covered box, were made during the Tang Dynasty (618-907 AD), long considered by historians to be a high point in Chinese civilisation. The ceramics produced during this time are among the most innovative produced in China, showing both Chinese aesthetics and influences from as far away as Greece.

Erasmus Darwin House in Lichfield has borrowed several items of furniture on long-term loan. These include three Georgian dining chairs, a gate-leg table and a magnificent longcase clock by Daniel Quare. They will help furnish the House as it was when Dr Erasmus Darwin (grandfather of Charles) lived there with his family.

Meanwhile, the loans of Gainsborough's *Byam Family* (on long-term loan from the Andrew Brownsword Arts Foundation) to the National Gallery and Robert Craggs Nugent (private collection) to Waddesdon Manor continue until early 2011, as will the display of some of our finest continental paintings at Dulwich Picture Gallery. Closer to home, selections from our collections continue to be exhibited at the Victoria Art Gallery, Fashion Museum, No. 1 Royal Crescent, Herschel Museum, Beckford's Tower and Dyrham Park.



Acquisitions

BELOW LEFT
*The Pitt Family of
Encombe*
William Hoare (1707-1792)
Oil on canvas,
about 1758-1761
118 x 140 cm
Made possible through the
generous help of the MLA/V&A
Purchase Grant Fund, the Art
Fund, the Beecroft Bequest,
the Friends of the Holburne,
a private donor, and David
Posnett

BELOW
Sketch of William Hoare's
*The Pitt Family of
Encombe* kindly donated
by Jacob Simon to
accompany the recently
acquired portrait

OPPOSITE PAGE
Maiolica dish before
and after conservation
by Fiona Jordan



‘Despite the current emphasis on our development project, we have been able to make three new acquisitions thanks to generous grants and donations’

The most spectacular acquisition of the year was William Hoare's outstanding portrait of *The Pitt Family of Encombe*. This group, depicting distant cousins of the Prime Minister (and MP for Bath) William Pitt the Elder, is one of Hoare's best portraits, and the artist himself must have thought highly of it. As a founder member of the Society of Artists, this was the first painting that he chose to send to the Society's exhibition in London, in 1761. The same exhibition included another painting sent from Bath, Thomas Gainsborough's first contribution to the Society of Artists. Gainsborough's exhibit, the full-length portrait of Robert Craggs Nugent, is now on long-term loan to the Holburne, so the first two exhibition pieces by these two friendly Bath rivals will be reunited in our own galleries after exactly 250 years. The acquisition of the portrait has been made possible through the generous help of the MLA/V&A Purchase Grant Fund, the Art Fund, the Beecroft Bequest, the Friends of the Holburne, a private donor, and David Posnett in memory of his mentor, Harold Leger.

‘Grants from a number of Trusts and private donors have enabled us to begin the important work of conserving the many objects that we plan to display in our new museum’

Conservation

Hoare’s finished painting has been supplemented by an oil sketch almost certainly made as a compositional study for *The Pitt Family*. This rough little painting on a scrap of canvas uses the same composition and colours as the final version, except that the porticoed building appears on the left of the image rather than the right, between the mother and her child. The sketch has been kindly donated by Jacob Simon.

The late Joseph Tanner bequeathed the Museum a beautiful tea and coffee service made by Richard Champion’s porcelain factory at Bristol around 1775. This extensive service retains the carrying case in which it was presented to Mr Tanner’s great, great-grand mother as a wedding gift in 1828.

During 2009 the Association of Independent Museums / Pilgrim Trust Conservation Grant scheme made two grants, one to clean, investigate and repair *The Visit of the Godfather* by Pieter Breughel the Younger (one of the most important in our collection of Dutch and Flemish paintings) and the other for the conservation of our *maiolica*, one of the finest small collections in the country.

The Witcombe cabinet, an important late-seventeenth-century japanned cabinet acquired through the Acceptance-in-lieu scheme in 2006, (and one of the finest pieces of furniture in our collection), has been fully conserved and analysed by the Wallace Collection’s Senior Furniture Conservator. The cabinet was the subject of a display in the Wallace’s Conservation Gallery during 2009. Analysis has revealed the complex materials and techniques used to create this spectacular object.

The Leche Trust made a grant towards the costs of fully conserving the case and movement of a musical bracket clock by George Strigel, about 1770. This will enable this beautiful clock to be fully working in our redeveloped Picture Gallery.

Documentation

Our on-line catalogue has more than doubled in size with the help of students from the University of Bristol. Catalogue entries for all 260 oil paintings are now available, with digital photographs provided by the Public Catalogue Foundation, the Somerset edition of which will be available by the end of May 2010.

In 2009, the Art History Department at the University of Bristol embarked on an exciting new collaboration with us to offer a unique unit for MA students: *Renaissance Decorative Arts from the Holburne Museum of Art: curatorial and art historical methods*. As part of the unit, students were asked to write gallery labels and catalogue entries for the Holburne’s on-line catalogue. www.holburne.org/muse



LEARNING

‘The work of our award-winning Education Team has been more important than ever during closure’

The work of our award-winning Education Team has been more important than ever during closure. It is through their work that we have continued to achieve our objective of engaging and inspiring people through art. Instead of bringing classes to the Museum we are taking the Museum to schools across Wiltshire, Gloucestershire, Mendip, Bristol, Somerset, Dorset and Bath & North East Somerset using our Travelling Collection as the springboard for creative workshops in the classroom. Despite closure we are working with more people than ever from new workshops for babes-in-arms to intergenerational projects with primary school children and the elderly.

Our Education Team continues to work from the Gardener’s Lodge in Sydney Gardens, the park behind the Museum. Although too small for school groups, it is the perfect size for our community programme of workshops which incorporates projects with small groups of socially excluded and disadvantaged people. This work has allowed us to develop our social inclusion policy ahead of re-opening as a free-to-enter museum in 2011.





‘Our long-term partnership with the Wallace Collection’s National-Regional Museum Network has once again proven to be immensely valuable in developing our education work’

Closure has generated some surprising opportunities to develop our knowledge of museum learning. We have been inspired by our Travelling Collection, which we take into schools and to community groups to deliver creative workshops (led by our trained and experienced team of freelance educators). We have expanded our work with groups usually excluded from active creative participation through special projects based at the Gardener’s Lodge. These projects have opened up new opportunities for us to explore and learn new skills particularly with multi-media technology.

During 2009 we provided stimulating learning experiences including creative workshops, special projects, family days and talks for 2,474 adults and students, and 4,842 children and families (a total of 7,298 over 339 sessions/events).

The Museum Network

Our long-term partnership with the Wallace Collection’s National-Regional Museum Network, funded through the Strategic Commissioning Fund, has once again proven to be immensely valuable in developing our education work. Collaboration with our four partner museums (the Bowes Museum, Compton Verney, Waddesdon Manor and the Wallace Collection) enriches us all through shared expertise and resources, and observation of each other’s practice.

Community projects have included: New English for Speakers of Other Languages, workshops for teenagers, inter-generational projects between the elderly and primary school children in Midsomer Norton, and the extension of our popular Toddlealongs as outreach in Twerton and Midsomer Norton (recognised by the local authority as deprived areas).

OPPOSITE PAGE FROM TOP
Emma Finch, Education and Outreach Officer casting Wedgwood plaques with a GCSE class at a Bristol School

Heritage Open Week
Workshop at the Gardener’s Lodge
Photograph © Freia Turland

LEFT FROM TOP
Taking part in the Holburne’s Lantern Procession

Masquerade for Picnic in the Park

Our Network schools programme began the year with the Power of the Object research project focussing on seven to eleven year olds at Key Stage 2, which will continue in 2010. We delivered creative workshops for Compton Verney’s Georgian weekend in June and directed our first ever dramatic performance in Sydney Gardens entitled *Masquerade* as part of the Holburne Picnic in the Park on August Bank Holiday Sunday.

Additional Partnerships

The Education Team continues to collaborate to enhance its activities and create new opportunities. This year we worked with two Bath networks: the Cultural Forum’s Education Group (a collective of regional cultural, sport and festival organisations) and Bath & North East Somerset Council’s Heritage Education Group (made up of regional museums).

Through these networks we participated in May’s Museums at Night, a Europe-wide celebration that saw us making masks in one of Bath’s city centre squares, Heritage Open Week in October half-term for which we were run off our feet with t-shirt-printing based on the collection’s teacups and teapots, and during the Christmas break we offered plate-decorating at the Heritage Feast in Whiteway (a deprived area of Bath).

We once again worked with the Bath Literature Festival by hosting successful book-making activities and with the Bath International Music Festival by providing drop-in workshop for people to make giant ships to carry at the Party in the City procession which opens the Music Festival. One of our long-term special projects, our homeless group, made huge banners to hang from Bath Abbey during the Festival.

BELOW RIGHT FROM TOP
Bath Spa University
Students photographing
the collection

A student creates modroc
sculpture in response to
the Holburne collection

‘Since the creation of the
Museum’s Higher Education
Strategy Board...we have
established ourselves as
the University Museum
for the region’

Schools Programme

This was our first year of delivering the schools programme entirely through outreach workshops and a small number of site visits for Sydney Garden workshops which draw on the history of the Kennet & Avon canal and Brunel’s Great Western Railway. Our primary workshops include: *Bella Maniera: the art of the Italian Renaissance potter, Landscapes into art, Sensing Sculpture, Gorgeous Georgians, Going Greek, Bath and Mr Brunel*. Amazingly even with the Museum closed we have achieved the same numbers of primary workshops as when we were open, although as anticipated, there was a small decline in secondary school workshops which include: *Naked Bodies life drawing, Essential Sketchbooks* and *Still Life Then and Now*.

Art for All

This programme grew steadily throughout the year, particularly the early years programme of Toddlealongs with the introduction of workshops for babes-in-arms and yearlings and their carers. We also expanded our programme with teenagers on Sunday mornings with new animation workshops and sessions on the Japanese art of Manga.

We are delighted with the continued interest in our annual family activities such as the Holburne Picnic in the Park and this year’s record-breaking Holburne Lantern Procession. The lantern making workshops were attended by 414 people, 291 lantern making kits were collected and 365 people came along for the procession from the Gardener’s Lodge to Bath’s Christmas Market.

Research and Higher Education

In the last few years we have transformed the way in which we meet our obligations towards the Higher Education sector.

Since the creation of the Museum’s Higher Education Strategy Board in 2006, we have established ourselves as the University Museum for the region and continue to develop the use of our collection and other assets as a resource for the four regional universities: University of Bath; Bath Spa University; University of Bristol and the University of the West of England.

This year we have been fortunate to work with a diverse range of students from our partner universities and other regional colleges. Many of these activities included significant teaching collaborations that have particular benefit as their practical nature improves practise-based and employability skills for students across all of the courses in which we are engaged.

Renaissance Decorative Arts from the Holburne Museum: curatorial and art historical methods, teaching unit MA in History of Art: Histories and Interpretations, University of Bristol
This 11 week unit first ran in spring 2009 and will be the model for a biennial MA module with the University based on the Holburne’s collection. Jointly taught by the Museum and University staff it involved working with and handling objects, object research, compiling catalogue entries, education programmes and interpretative texts. Students’ work will be made available on the Museum’s on-line database and will inform future displays. Future units on other aspects of the Museum’s collections could also lead towards displays within the re-opened Museum.

Heritage and History Modules, History BA, Bath Spa University School of Humanities and Cultural Industries
In 2009 we have been intimately



BELOW TOP
Students walk along the
Kennet & Avon Canal
during a *Boats & Blooms*
workshop

Photograph © Peter Stone

BOTTOM FROM LEFT
Cleo Witt takes a
Holburne melloica dish
to a school's outreach
workshop

One of the Holburne's
new workshops for
Babes in Arms

Photograph © Peter Stone

‘Amazingly even with the
Museum closed we have
achieved the same numbers
of primary workshops as
when we were open’

involved – from consultation to validation
– in the development of Bath Spa’s new
Heritage modules as part of their History
BA and will be contributing to their
delivery on an ongoing basis.

PGCE, Bath Spa University School of Education

The Education Team participate in the
Early Years Learning Module on Cultural
Collaboration and have continued to
develop projects with trainee secondary
art teachers. This has also led to a
number of work experience placements
with the Team.

Bath School of Art and Design, Bath Spa University

In addition to the MA in Curatorial Practice
we have developed close ties with the
Bath School of Art and Design symbolised
and cemented by the display of the
School’s BA final degree show in the
empty Museum in June 2008. This was
built upon in 2009 with collection based
teaching sessions for ceramic students
and an annual seminar as part of BA
module in Museum and Gallery Studies.

University of the West of England

The Education Team’s special project
with vulnerable teenagers in May 2009
formed part of the research for educator
Ross Wallis’ MA in digital media at the
University of the West of England. As the
workshop leader he worked with a group
of young people facing challenges from
Compass (a Bath based organisation
working with young offenders and
excluded young people) to explore GPS
based Mediascape and Soundscape
technology ahead of our summer project
with similarly vulnerable young people.

In addition Cleo Witt, Head of Education,
attended the inaugural meeting of the
Early Years Group in the south west at





LEFT
An animation workshop
at the Lodge
Photograph © Cardwell

BELOW FROM TOP
Participant from the
Stories from the Gardens
project

Works created by the
Julian House *Talking*
Heads workshop

Exeter, and we continue to be part of the Bath & North East Somerset Council's early years research project 5x5x5.

Special Projects

Stories from the Gardens

We broke completely new ground with a special project in August that built on a programme we piloted in 2008 with Compass (an organisation working in Bath with young people recognised as at risk of offending). This new project was realised thanks to an award from the Heritage Lottery Fund's Young Roots programme and a partnership-grant from the Norie Trust.

Three different organisations in Bath & North East Somerset brought groups of vulnerable young people to the Gardener's Lodge: Mentoring Plus, Compass and the Children's Society. Each week we offered workshops that took their inspiration from the rich history of Sydney Gardens. We worked with multi-media technology to create heritage inspired animated films, soundscapes and fashion.

Emma Finch our Education and Outreach Officer undertook special training to give all the participants the opportunity to gain a Bronze Art Award, a nationally recognised qualification. This is a first for the Museum and a considerable achievement for the young people. In total 22 young people took part in the project with 10 set to achieve their Bronze Art Award with a certificate presentation event taking place in March 2010.

Drawing Attention:

Art with homeless people

Working in partnership with our local homeless shelter, Julian House, this weekly programme of drop-in workshops for homeless men and women has

become central to our social inclusion provision. The group recorded their achievements with their first art exhibition *Talking Heads* held at Bath Central Library in January 2009. It was a fantastic way to celebrate their creativity and share their accomplishments with the wider public.

The art group has been able to explore a variety of artistic practices during the year including making decorative clay tiles for Julian House's Space 2, a banner for an open-air theatre performance, and a spectacular mosaic panel to be set on the wall of our local SHAPE housing association building in Combe Down, as well as colourful banners made for the Bath International Music Festival. Over the year we had 160 attendances from about 50 homeless people and over 150 members of the public visited the exhibition at the library.

Talks

While we are closed we have run a reduced series of public lectures at the Bath Royal Literary & Scientific Institution. The short series was attended by 242 people. The talks were:

The Holburne Re-presented

by Alexander Sturgis and Eric Parry (25 March 2009)

Back to the Future: The Holburne Museum & Its Treasures

A re-staging of a 1915 lecture presented by Alexander Sturgis as G. P. Dudley Wallis, Amina Wright and Matthew Winterbottom (21 May 2009)

Baroque: Style in the Age of Magnificence
by Michael Snodin (26 June 2009)

Johan Zoffany: Artist of the Enlightenment

by Dr Martin Postle (16 September 2009)

Going Dutch

by Ann Sumner (11 November 2009)



FUNDRAISING

BELOW FROM TOP
The inaugural Holburne
Museum Autumn Dinner
at the Pump Rooms
Photograph © Cardwell 2009

Plate
Chelsea Porcelain Factory
Soft-paste porcelain,
made between 1752
and 1758
Photograph © Tony Gilbert

After ten years of planning and development our vision has started to become a reality and our fundraising in 2009 was given momentum by the beginning of construction work on site. Our bold new extension has risen out of the ground and the careful restoration of our existing Grade I building is well underway. The focus of our fundraising has changed to reflect our progress, moving from concept to reality.

In 2009 one of our most important fundraising assets has been the ability to invite our current and potential supporters on site where they have been able to enjoy first-hand experiences of the spaces that will become our new galleries, education suite and garden café. There is a wonderful drama in guiding visitors up scaffolding ladders into bare rooms, some with no walls, others stripped of plaster and conjuring up the splendid new displays which will be at the heart of our transformed museum.

Against the backdrop of the recession we have secured over £2.35million in pledges and donations for the development project, including donations from the Vodafone Foundation, Lord Leverhulme's Charitable Trust, the Sir Siegmund Warburg Voluntary Settlement and many generous individuals.

Our first Holburne Autumn Dinner was the highlight event of our fundraising year. Hosted at the Roman Baths and Pump Room with the support of the Chairman of Bath & North East Somerset Council, Knight Frank, Searcys, and the Great Western Wine Company the evening was a great success and raised over £24,000 for our development project.



FROM LEFT
Musical Bracket Clock
(following conservation
of the case)
Georg Philip Strigel
Japanned wood with
gilt-brass mounts,
about 1775
Bequest of Mrs KM Thring
through her son Mr RH Thring,
1990

The founding members
of the Holburne Corporate
Membership Scheme
© Farrows Creative



We were thrilled that 200 people joined us for an atmospheric reception along side the flame-lit Roman Baths and tucked into a succulent autumn dinner in the grand Georgian Pump Room. We'd like to note our special thanks to Richard Dormer, art critic for the *Daily Telegraph*, for being our keynote speaker and to Don Foster, MP for being our auctioneer.

Much of the Dinner's success was thanks to our Patrons who rallied behind the event, finding auction items and populating tables with friends and family. During the year our Patrons enjoyed an exclusive tour of Stratfield Saye House and a visit to the private home and garden of The Earl and Countess of Portsmouth. Our Patrons make an invaluable contribution towards our ongoing costs, helping to fund all our activities. In 2009 they gave £44,821 to the Museum as well as many other donations to the development project.

We continue to be immensely grateful to the Friends of the Holburne Museum who donated £16,000 towards our annual running costs. The Friends also helped to make possible our acquisition of William Hoare's portrait of the Pitt family. The Friends programme of garden visits, heritage holidays, concerts and talks has maintained its high quality throughout the year. The Friends have also been busy raising money towards their pledged £200,000 for the development project in a variety of creative ways including *Safari Dinners*, book sales, guided walks and *Cava and Cookery Book Mornings*. Their energy is boundless, for which we are very thankful.

As is clearly demonstrated, the support that we receive from individuals is exceptional. When we re-open this support will be more essential than

ever before. We have therefore spent time during 2009 finding out what interests people about our museum and what they are looking for in terms of recognition and benefits, if any, as a donor when we re-open. Nearly one thousand people completed our questionnaire in March 2009. In January 2010 twenty people joined us for two focus groups to discuss our future membership and giving programmes. Their direct feedback has been truly helpful. We will launch our improved giving programmes in spring 2011.

We have adopted the same approach of collaboration and discussion with local businesses to create an engagement with the work of the Holburne and to develop our first Corporate Membership scheme. Our scheme offers businesses special access to the Museum's collection and imaginative networking events. Membership income, like the donations from our Friends and Patrons, will be channelled into helping us maintain our position as a powerful and relevant art museum for our community, our visitors and for future generations. Since testing the scheme and announcing our intention to launch it in April 2010 we have already secured five members: Bang and Olufsen, Savills, Thring Townsend Lee and Pembertons, OES and Withy King Solicitors.

The *Stories from the Gardens* project delivered during the summer by our Education Team attracted support from the Heritage Lottery Fund's Young Roots programme and the Norie Trust. We also received funding for our education work from the John S. Cohen Foundation, the William Gibbs Charitable Trust, the Coutts Charitable Trust, the Inchcape Foundation and the Joyce Fletcher Charitable Trust.

We are grateful for the support of the Association of Independent Museums and The Pilgrim Trust through their grant towards the conservation of our maiolica collection, to the Leche Trust for a grant towards the Strigel Clock and to many individuals who responded to our Newsletter appeal to support the Conservation Fund.

As we approach re-opening our fundraising will focus on securing the funds for the final phase of the development project, looking at the new display cases, the fit-out of the Museum and landscaping the garden. We will also continue to raise much-needed funds for the conservation of our collection to ensure it is at its finest when the objects are placed in their new cases and paintings re-hung on the walls. We are mindful that to keep the Education Team's work with schools and the community active and all of our work during closure, we will need to repeat and increase the £200,000 that we raised for the revenue costs of the Holburne in 2009.

We would like to thank you all for your support to date and for the future support we feel sure many of you will give us over the crucial next 18 months.

DONATION FORM

The Holburne's diverse programme of work, from caring for the collection to education activities, is only possible thanks to the generous support we receive from many people, businesses, trusts and foundations.

We are very grateful to everyone who has supported us and to those who will support us in the future.

Personal details

Name _____

Address _____

Postcode _____

Phone _____

Email _____

I would like to support the Holburne Museum by contributing to the

- Development Project
- Education Programme
- Conservation Fund
- Essential core funding

Recognition of your support

- I would like to remain anonymous
- I would like to be included on Museum donor lists as

Payment schedule

One-off gift of £ _____

Regular donation of £ _____

to be paid monthly quarterly annually

from _____ (DD/MM/YY)*

until _____ (DD/MM/YY)

or

_____ payments

starting on _____ (DD/MM/YY)*

To set up a regular payment please complete the **Direct Debit Form** overleaf

* Please allow at least one month from the completion of your form to the first payment date

Every donation we receive, large or small, makes a real difference.

If you would like to make a contribution please complete this form and return it to our **Fundraising Manager, Marnie Whiting, The Holburne Museum, Great Pulteney Street, Bath BA2 4DB.** Or make a donation online at **www.holburne.org/donate**

Payment Method

- Cheque (payable to The Holburne Museum)
- Debit / Credit Card
 - Mastercard Maestro Visa Solo CAF Card

Name of card holder(s) _____

Card number _____

Valid from _____

Expiry Date _____

Security code _____

Issue number _____

Billing address (if different to given address)

Address _____

Postcode _____

If you are a US tax payer, please contact the Museum for further information on tax efficient giving.

Gift Aid It

giftaid it

If you are a UK tax payer, the value of your donation can be increased by 28p for every £1 at no extra cost to you.

I am a UK tax payer. Please treat all donations I make or have made to the Holburne Museum in the past six years as Gift Aid donations until further notice.

Signature _____

Date _____

Please notify the Holburne if you want to cancel this declaration, change your name or home address or no longer pay sufficient tax on your income and/or capital gains.

The Holburne will reclaim 25p of tax on every £1 you give on or after 6 April 2008. The Government will pay to the Holburne an additional 3p on every £1 you give until 5 April 2011. This transitional relief does not affect your personal tax position.

If you pay income tax at the higher rate, you must include all your Gift Aid donations on your Self Assessment tax return if you want to receive the additional tax relief due to you.



Name(s) and address of account holder(s)

Mr/Mrs/Miss _____

Address _____

Postcode _____

Bank/Building Society Account No.

Branch Sort code - -

Name and full address of Bank/Building Society

The Manager _____

Address _____

Postcode _____

Banks and Building Societies may not accept Direct Debit instructions for some types of account

Please send completed instruction to:

**Fundraising Support
Charities Aid Foundation
25 Kings Hill Avenue
Kings Hill
West Malling
Kent ME19 4TA**

FOR OFFICE USE ONLY

SERVICE USER NUMBER 690856	
CAF Reference Number	<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>
Charities Aid Foundation Kings Hill, West Malling, Kent, ME19 4TA	
For CAF Official use only - this is not part of the instruction to your Bank / Building Society	
Date of first payment	

Instruction to your Bank/Building Society

Please pay the Holburne Museum Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with the Holburne Museum and if so, details will be passed electronically to my Bank/Building Society.

Signature _____

Date _____

**THE
HOLBURNE**

✂
DETACH HERE

THIS GUARANTEE SHOULD BE DETACHED AND RETAINED BY THE PAYER

The Direct Debit Guarantee

- This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits
- If there are any changes to the amount, date or frequency of your Direct Debit the Holburne Museum will notify you ten working days in advance of your account being debited or as otherwise agreed. If you request the Holburne Museum to collect a payment, confirmation of the amount and date will be given to you at the time of the request

- If an error is made in the payment of your Direct Debit, by the Holburne Museum or your bank or building society, you are entitled to a full and immediate refund of the amount paid from your bank or building society
- If you receive a refund you are not entitled to, you must pay it back when the Holburne Museum asks you to
- You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

FINANCIAL STATEMENT

Statement of Financial Activities

for year ended 31 December 2009

	Unrestricted Funds		Restricted Funds		Total Funds	Total Funds
	General Funds	Designated Endowment Funds	Specific Purposes Funds	Development Fund	2009	2008
	£	£	£	£	£	£
INCOMING RESOURCES						
Incoming resources from generating funds:						
Voluntary income	185,222	207,016	87,000	3,949,266	4,428,504	1,315,164
Activities for generating funds	-	-	-	-	-	13,985
Investment income	24,664	14,983	-	4,177	43,824	72,116
Incoming resources from charitable activities	40,336	-	-	-	40,336	72,872
Total incoming resources	250,222	221,999	87,000	3,953,443	4,512,664	1,474,137
RESOURCES EXPENDED						
Costs of generating funds	-	-	-	33,836	33,836	55,233
Costs of bookshop	-	-	-	-	-	13,897
Investment management costs	5,883	-	-	-	5,883	5,288
On charitable activities	382,326	-	28,970	4,358	415,654	430,168
Major Development Project	-	-	-	123,161	123,161	205,731
Governance costs	30,088	-	-	-	30,088	25,080
Other resources expended	-	-	-	-	-	10,597
Total resources expended	418,297	-	28,970	161,355	608,622	745,994
NET INCOMING/(OUTGOING) RESOURCES BEFORE TRANSFERS	(168,075)	221,999	58,030	3,792,088	3,904,042	728,143
TRANSFERS BETWEEN FUNDS	167,032	(113,757)	(53,275)	-	-	-
NET INCOMING/(OUTGOING) RESOURCES AFTER TRANSFERS	(1,043)	108,242	4,755	3,792,088	3,904,042	728,143
OTHER RECOGNISED GAINS AND LOSSES						
Gain/(Loss) on investment assets	-	63,182	-	-	63,182	(203,698)
Actuarial loss on defined benefit pension scheme	(94,000)	-	-	-	(94,000)	(8,000)
Pension scheme deficit	-	-	-	-	-	-
Net movement in funds	(95,043)	171,424	4,755	3,792,088	3,873,224	516,445
FUND BALANCES BROUGHT FORWARD	(42,450)	1,492,589	40,674	779,245	2,270,058	1,753,613
FUND BALANCES CARRIED FORWARD	(137,493)	1,664,013	45,429	4,571,333	6,143,282	2,270,058

The above results relate wholly to continuing activities; there were no other recognised gains or losses in the year.

The Statement of Financial Activities and the Balance Sheet are an extract from the Statutory Accounts, which have been independently audited.

The Auditor's Report has a qualified opinion arising from disagreement with FRS15*, being the Trustee's decision to exclude from the financial statements all newly donated or donated heritage assets, on the grounds that inclusion of such assets from the Museum's collection is inconsistent with the treatment of the majority of the Museum's collection, which was a legacy from the Holburne family.

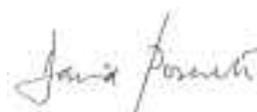
The full Financial Statements, including the Trustees' Annual Report have been submitted to the Charity Commission and are available to the public for viewing at www.charity-commission.gov.uk. Charity No. 310288. *FRS15 - Financial Reporting Standard, Recognition of tangible fixed assets.

Balance Sheet

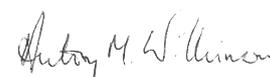
for year ended 31 December 2009

	Unrestricted Funds		Restricted Funds		Total Funds	Total Funds
	General Funds	Designated Endowment Funds	Specific Purposes Funds	Development Fund	2009	2008
	£	£	£	£	£	£
FIXED ASSETS						
Heritage Assets	-	-	-	-	-	-
Tangible fixed assets:						
The Museum	-	550,000	-	-	550,000	550,000
Development Project	-	-	-	3,303,212	3,303,212	639,249
Others	2,947	-	6,616	63,289	72,852	78,279
Investments	-	853,941	-	-	853,941	594,970
Total fixed assets	2,947	1,403,941	6,616	3,366,501	4,780,005	1,862,498
CURRENT ASSETS						
Bookshop stock	2,500	-	-	-	2,500	2,500
Debtors	24,945	-	-	1,028,225	1,053,170	106,848
Balance held by UoB	-	23,658	-	-	23,658	22,883
Bank balances and cash in hand	280,404	236,414	38,813	1,100,037	1,655,668	819,304
	307,849	260,072	38,813	2,128,262	2,734,996	951,535
CREDITORS: Amounts falling due within one year	(125,289)	-	-	(423,430)	(548,719)	(336,975)
Net current assets	182,560	260,072	38,813	1,704,832	2,186,277	614,560
CREDITORS: Amounts falling due after more than one year	-	-	-	(500,000)	(500,000)	-
NET ASSETS BEFORE PENSION DEFICIT	185,507	1,664,013	45,429	4,571,333	6,466,282	2,477,058
Pension scheme deficit	(323,000)	-	-	-	(323,000)	(207,000)
Net assets	(137,493)	1,664,013	45,429	4,571,333	6,143,282	2,270,058
RESTRICTED RESERVES						
Specific Purposes Fund: Revenue	-	-	22,881	-	22,881	18,126
Specific Purposes Fund: Capital	-	-	22,548	-	22,548	22,548
Development Fund	-	-	-	4,571,333	4,571,333	779,245
	-	-	45,429	4,571,333	4,616,762	819,919
UNRESTRICTED RESERVES						
Designated Reserves						
Revaluation Reserve	-	550,000	-	-	550,000	550,000
Endowment Fund	-	1,114,013	-	-	1,114,013	942,589
	-	1,664,013	-	-	1,664,013	1,492,589
General Fund	185,507	-	-	-	185,507	164,550
Less: Pension Reserve deficit	(323,000)	-	-	-	(323,000)	(207,000)
	(137,493)	1,664,013	-	-	1,526,520	1,450,139
	(137,493)	1,664,013	45,429	4,571,333	6,143,282	2,270,058

The financial statements were approved by the Trustees at their meeting on 21 May 2010 and are signed on their behalf on 24 June 2010 by:



David Posnett
CHAIRMAN



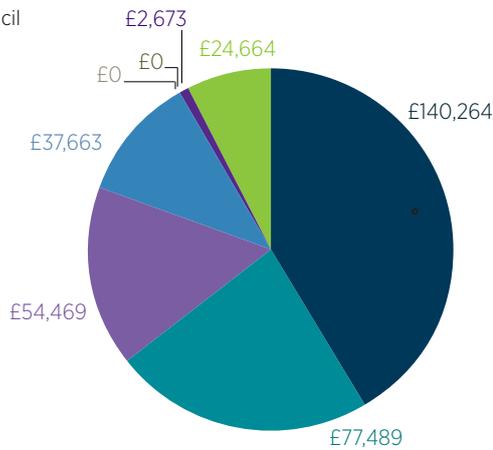
Anthony M Wilkinson CA
TREASURER

Financial Overview

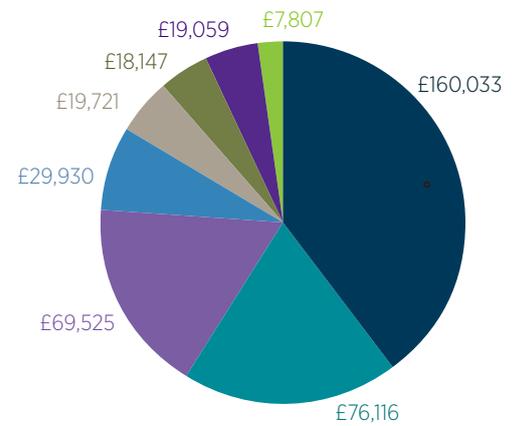
General & Specific Fund Income

- Grants and donations
- Core funding from Arts & Humanities Council
- Patrons and Friends
- Education activities, lectures and concerts
- Admission fees
- Sponsorship
- Commercial activities
- Investment income

2009



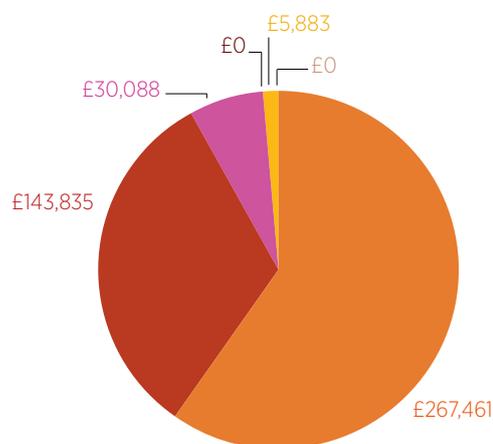
2008



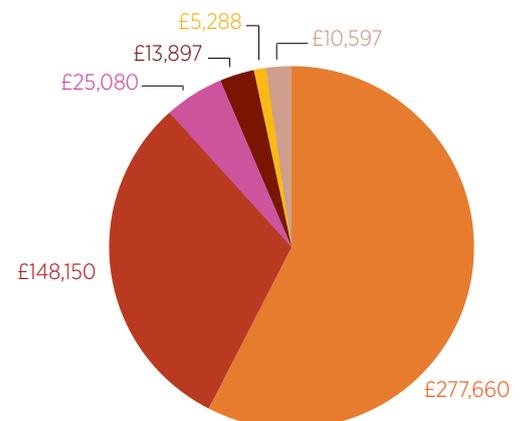
General & Specific Fund Expenditure

- Museum activities
- Education
- Governance
- Shop
- Investment management
- Other costs

2009



2008



Independent Auditor's Statement to the Trustees of the Holburne Museum

for year ended 31 December 2009

BELOW FROM TOP
Cup and saucer
(gobelet litron)
Sèvres Porcelain Factory
Soft-paste porcelain, 1788

Cow creamer
John Schuppe, London
Silver, 1755/6

We have examined the summarised financial statements for the year ended 31 December 2009 set out on pages 16 to 18.

RESPECTIVE RESPONSIBILITIES OF THE TRUSTEE AND THE AUDITOR

The trustee is responsible for preparing the summarised financial statements in accordance with applicable United Kingdom law and the recommendations of the charities SORP.

Our responsibility is to report to you our opinion on the consistency of the summarised financial statements with the full annual financial statements and the Trustee's Annual Report.

Our report on the charity's full annual financial statements describes the basis of our opinion on those financial statements.

We conducted our work in accordance with Bulletin 2008/3 issued by the Auditing Practices Board.

OPINION

In our opinion the summarised financial statements are consistent with the full annual financial statements and the Trustee's Annual Report of the Holburne Museum for the year ended 31 December 2009.

Moore Stephens

Chartered Accountants
& Statutory Auditor
30 Gay Street
Bath BA1 2PA

10 November 2010



OFFICERS AND MANAGEMENT

The Board of Directors of the Holburne Museum Trust Company
(‘The Trustees’)

David Posnett
CHAIRMAN [1]
Former Chairman, The Leger
Galleries, London
Former Chairman, The Society
of London Art Dealers

Lady Beck [1]
VICE CHAIRMAN
Director, The Soho Book
Company

Anthony Wilkinson CA [1, 2]
HON. TREASURER
Chartered Accountant
Former partner, Coopers &
Lybrand, Hong Kong

Malcolm Baldwin [1]
CHAIRMAN, EXECUTIVE
COMMITTEE
Chairman, Mondo Foods Ltd
Local Chairman, Clydesdale Bank

Edward Bayntun-Coward
Antiquarian bookdealer and
owner of George Bayntun,
Bath
Chairman, Bath Preservation
Trust

Sidney Blackmore [1, 4]
Chairman, The Friends of the
Holburne Museum

Dr Anthony Clarke [3]
Medical Practitioner
Council member for Lansdown
ward

Tessa Coleman [2]
Artist
Former Investment Banker with
Fleming Investment
Management London and
Invesco Mim Tokyo and
London

Ian Hay Davison CBE [2]
Former Senior Partner,
Arthur Andersen & Co and
CEO of Lloyd’s
Former Chairman of Sadler’s
Wells

David Embleton
Chairman, Sulis Fund, a seed
investment fund for the
Universities of Bath, Bristol
and Southampton
Co-Founder of Eden Ventures,
Bath
Former Pro-Chancellor of the
University of Bath, 1996–2003

Caryl Hubbard CBE
A Trustee of Pallant House
Gallery, Chichester
Former Trustee of Heritage
Lottery Fund
Formerly a Trustee of the
National Gallery, Tate and
Dulwich Picture Gallery
Formerly chairman of the
Contemporary Art Society

Cllr. Marian McNeir [3]
Former Chairman, B&NES
Unitary Council
Member of University of Bath
Council
Trustee of Arts Council for
South West

Trevor Osborne FRICS FRSA [1]
Chairman of the Trevor Osborne
Property Group Limited 1973
to present
Court member and visiting
Fellow, Oxford Brookes
University (Architecture and
Planning)
Trustee of The Royal Fine Art
Commission Trust Executive
Council member of the
Georgian Group

Dr Martin Postle
Assistant Director, Paul Mellon
Centre

Brian Roper [1, 2]
Chairman, Roper Rhodes Ltd

Tim Ryan
Chairman, Bell Pottinger
International

John Sumption OBE QC
Barrister and medieval historian
Member of the Judicial
Appointments Commission
Governor of the Royal Academy
of Music

Luke Syson
Curator of Italian Paintings
1460–1500, National Gallery

Jonathan Wyld
Partner, Thring Townsend Lee
& Pemberton

Notes
[1] Member of Executive Committee
[2] Member of Investment Committee
[3] Nominee of Bath & North East
Somerset
[4] Nominee, The Friends of the
Holburne Museum

Professional Advisers
and Bankers

SOLICITORS
Thring Townsend
Midland Bridge
Bath BA1 2HQ

Withy King
James Street West
Green Park
Bath BA1 2PA

AUDITORS
Moore Stephens
Chartered Accountants
& Registered Auditors
30 Gay Street
Bath BA1 2PA

INSURANCE BROKERS
SBJ UK Ltd
Castlemead
Lower Castle Street
Bristol BS1 3AG

Aon Limited
40 Torphichen Street
Edinburgh EH3 8JB

BANKERS
CafBank Ltd
PO Box 289
West Malling
Kent ME19 4TA

Clydesdale Bank PLC
Royal Mead
4–5a Railway Place
Bath BA1 1SR

**INVESTMENT MANAGERS
& ADVISERS**
Barclay Wealth (until May 2009)
29 Windsor Place
Cardiff CF10 3AG

Ruffer LLP (from May 2009)
80 Victoria Street
London SW1E 5JL

DONORS TO THE MUSEUM AND APPEAL

A special thank you to The Friends of the Holburne Museum for their continued support

And to everyone who contributed to the Conservation Fund to help conserve and care for the Museum's collection

Public Funding Bodies

Arts & Humanities Research Council
Bath & North East Somerset Council
The Heritage Lottery Fund

Corporate Sponsors and Donors

Barclays Charitable Trust
Bath Antiques Collectors Club
Clydesdale Bank PLC
Delomosne & Sons
The Dickinson Group
Ben Elwes Fine Art
GL Hearn
John Lewis Partnership
Knight Frank
Lowell Libson in honour of David Posnett
Moore Stephens
Oxford Exhibition Services
S J Phillips
Rotork Controls
The Vodafone Foundation
Wessex Water
Withy King Solicitors

Trust and Foundations

The 29th May 1961 Charitable Trust
AIM / Pilgrim Conservaton Grant
The Annett Charitable Trust
The BAND Trust
Lord Barnby's Foundation
The Charlotte Bonham-Carter Charitable Trust
The Brownsword Charitable Foundation
The Sir Robin Buchanan Charitable Trust
C H K Charities Limited
The John S Cohen Foundation
The Ernest Cook Trust
The Cookson Charitable Trust
The Coutts Charitable Trust
The Davidson Family Settlement
Esmée Fairbairn Foundation
The Lord Faringdon Charitable Trust
The Joyce Fletcher Charitable Trust
The Foyle Foundation
The William Gibbs Trust
The Golden Bottle Trust
The Worshipful Company of Grocers
The R J Harris Trust
The Henry C Hoare Charitable Trust
The Idlewild Trust

The Inchcape Foundation
The Anton Jurgens Trust
The Leathersellers' Company Charitable Fund
Lord Leverhulme's Charitable Trust
The Linbury Trust
The J P Marland Charitable Trust
The Michael Marks Charitable Trust
The Martin Mackintosh Charitable Trust
The Medlock Charitable Trust
The Mercers' Company
The Monument Trust
The Norie Trust
The Pitt-Rivers Charitable Trust
The David Posnett Charitable Trust
The Royal Oak Foundation
The Dr Mortimer and Theresa Sackler Foundation
The Andrew & Belinda Scott Charitable Trust
The Stanley Foundation
The MJC Stone Charitable Trust
The Underwood Trust
Sir Siegmund Warburg's Voluntary Settlement
Garfield Weston Foundation
The Wolfson Foundation

Individual Donors

Charmian Adams
Ian Askew, MC
Malcolm and Elizabeth Baldwin
John and Alison Barneby
Lady (Bridget) Beck
A N Benn
Allen Bergin
Nelson E Bowers II
Mr and Mrs Michael Briggs
Rosalie Challis
Mrs Joan Chandler
Dr Marianna Clark
Cllr Anthony Clarke
Dermot and Tessa Coleman
Mr and Mrs William Darby
Morny and Ian Hay Davison
Eva and Van DuBose
David and Karin Embleton
Michael Estorick
Andrew Fletcher
Anthony Fuller
Nicholas and Judith Goodison
Stephen and Nicola Hanscombe

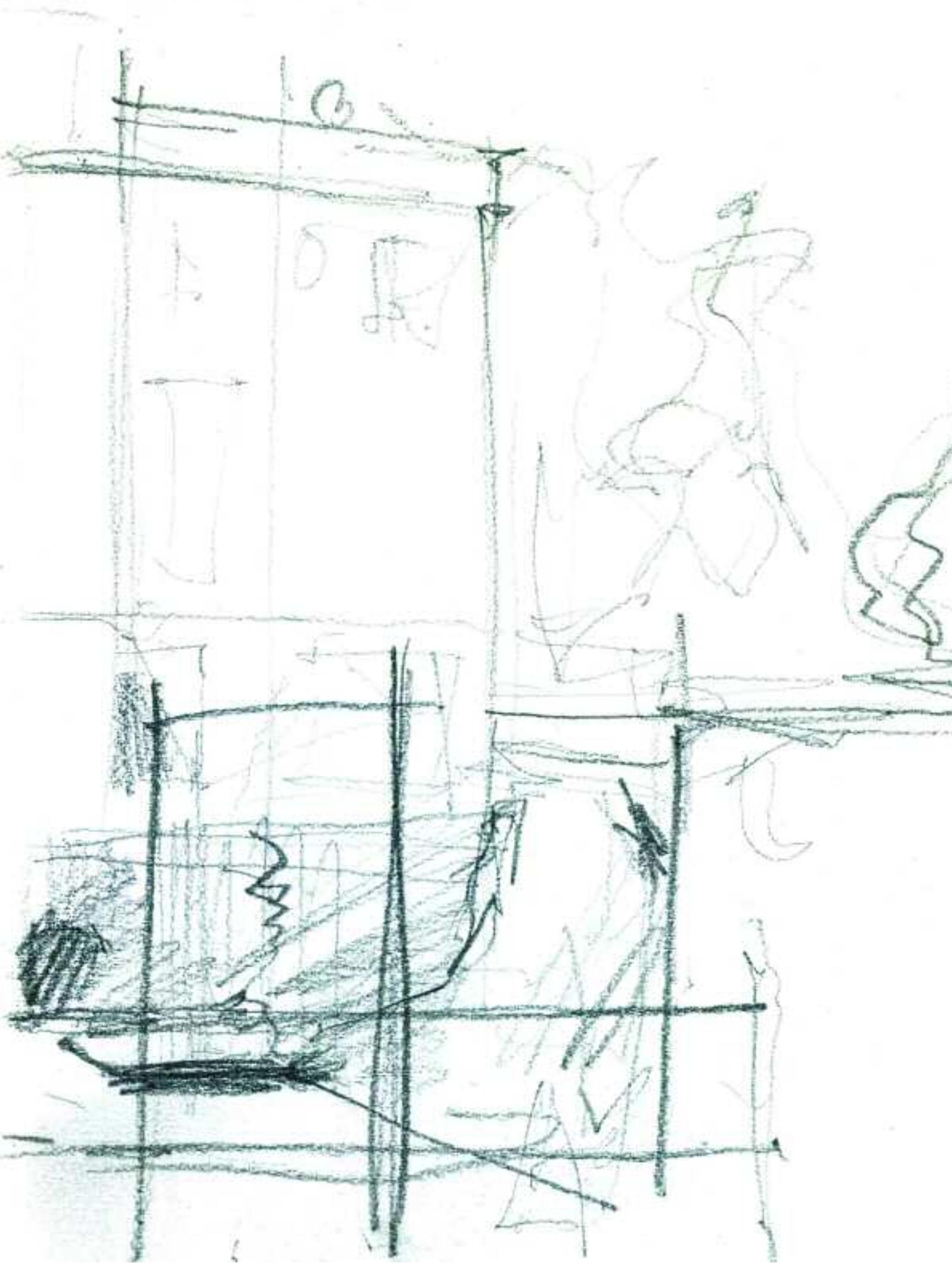
Pamela, The Lady Harlech
Mark Henderson
Mr and Mrs Raymond Henley
Sir David Hoare Bt.
Jeannie Hobhouse
Caryl Hubbard CBE
Michael Jodrell
Alastair Laing
Mr and Mrs H G M Leighton
Sarah and David Machin
The late Miss Eleanor Macnair OBE
Mrs Lucille Marshall
Robert and Chantal Miller
Bel Mooney
Guy Morrison
Duncan and Dee Moss
David Orr
Mr and Mrs Kevin O'Sullivan
Trevor and Barbara Osborne
Mr and Mrs William Parker
Mr Nigel Pollard
David Posnett
Mrs John Posnett
Charles and Tineke Pugh
John Robinson
Brian and Margaret Roper
Hilary Rosser
The Hon Emma Russell
The Hon Mr and Mrs Michael Samuel
Adrian Sassoon
The Hon Mr and Mrs Richard Sharp
James Sherwin
Mr and Mrs Peter Sherwin
Mrs Gordon Simpson
Hugh and Catherine Stevenson
Eve Strasburger
Mrs David Telling
Christopher and Sally Tennant
Matthew and Leigh Thorne
The Lord Waldegrave of North Hill
Mrs Marnie Whiting
Anthony Wilkinson
Jonathan and Julia Wyld
Mrs John Yates OBE
Ann Zwemmer

Patrons

Charmian Adams and Roger Plant
Josefa Angelo-Sparling
Malcolm and Elizabeth Baldwin
Julian and Diana Barran
Edward and Laura Bayntun-Coward
Diana Berry

Sir Philip and Lady Beck
Andrew and Christina Brownsword
Marianna Clark
William and Letty Darby
Morny and Ian Hay Davison
Simon Dickinson
Van and Eva DuBose
Caroline Ellert
Mrs Barbara Ellis
Andrew Fletcher
Richard and Carolyn Frewer
Anthony and Julia Fuller
Pamela, The Lady Harlech
Vivienne Haskell
Sir David Hoare Bt.
Andrew and Vibeke Jenkins
Timothy Kent
Michael and Frances-Ann King
Alastair Laing
Gerard and Juliet Leighton
David Lewis
Nigel and Georgina Mackintosh
The late Miss Eleanor Macnair OBE
Jonathan and Penny Marland
Lucille Marshall
Bel Mooney and Robin Allison-Smith
Guy Morrison
Duncan and Dee Moss
John and Pauline Moxon
Edward and Polly Nicholson
Trevor and Barbara Osborne
Kevin and Victoria O'Sullivan
William and Veronica Otley
William and Vanessa Parker
Anthony and Val Pitt-Rivers
David and Suki Posnett
John and Belle Robinson
Chris and Denise Rogers
Emma Russell
Michael and Julia Samuel
Adrian Sassoon
Juliet Schubart
Andrew and Belinda Scott
Eve Strasburger
Jonathan Sumption OBE QC
Matthew and Leigh Thorne
Kelsey & Rosie van Musschenbroek
Christine Walker
Richard and Sue Wales
Anthony Wilkinson
John and Margaret Wragg
Ann Zwemmer







COVER IMAGE
The first floor gallery
during construction
© Cardwell

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except where indicated otherwise

The Holburne Museum
Great Pulteney Street
Bath BA2 4DB
www.holburne.org

Registered charity number: 310288

THE
HOLBURNE
MUSEUM