



THE  
HOLBURNE  
MUSEUM

Annual Review 2013-2014

We are Bath's University Museum.  
We have a long-standing, successful  
and mutually beneficial relationship  
with both Bath Spa University and the  
University of Bath and acknowledge  
the financial support they provide to  
the Museum.

In 2013 we formalised our relationship  
with Bath Spa University by becoming  
its Cultural Partner. As a hub of  
creativity and culture, with a strong  
focus on enterprise and education,  
Bath Spa University provides students  
with opportunities to develop new  
skills and gain new experiences  
through a year long programme of  
lectures by Museum staff, placements,  
projects and volunteering.

IN PARTNERSHIP WITH



**Cover:** Beadwork basket  
(about 1665-70), detail  
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Photography

# CHAIRMAN'S REPORT

This has been a wonderful year for the Holburne Museum with record breaking exhibitions and more people than ever before attending and enjoying our events, concerts, lectures and workshops.

In April 2014 we were pleased to welcome his Royal Highness the Duke of Gloucester to the Museum, to show him what we have achieved over the last several years, and to take him round our building and our critically acclaimed 'Joseph Wright of Derby' exhibition. During the visit he had the opportunity to meet many of those who contribute to the Museum's success from our teams of volunteers and staff, to our Friends and major supporters.

In last year's review I set out what I believed to be the priorities for the Holburne in the coming years. I am happy to report significant advances towards achieving those objectives over the last twelve months. Our campaign to build an endowment with the ambitious target of increasing our Capital Funds to £8million by our anniversary year of 2016 got off to a very encouraging start. 2013 saw us all but complete our 'Catalyst Campaign', matching the grant of £1million from the Heritage Lottery Fund, which will see our Capital Funds increase to a little shy of £5million. In addition we have also received an exceptionally generous pledge from the Medlock Charitable Foundation which, once it too is matched, will see the creation of an Education Fund, the income from which will provide secure funding for our Education work now and into the future. We hope that this will be the first of a number of lead gifts over the coming year to help us reach our target.

Thanks in no small part to the success of our Catalyst Campaign, 2013 marked an important milestone for the Museum.

This was the first year, since well before we set out on our development project over a decade ago, in which our budgeted operational deficit was more than covered by the income from our Capital Fund. This has long been a key objective for the Board and I am delighted that we have achieved it. But it is also right to offer a word of caution. We currently rely on significant levels of revenue funding, including a number of grants from individuals and trusts which are specifically intended to provide funding as we seek to raise our endowment. It remains imperative that we achieve our objective.

There is also, it seems to me, a risk that comes with success – a possibility that grant giving bodies will believe the Holburne is not in as much need as others. We must therefore continue to make our case for support as strongly as we can. It is only through the support of so many of you that we can continue to act as a Museum for everyone, offering free entry and encouraging so many people from a broad cross-section of society to enjoy our collections, our exhibitions and our activities and events.

If raising our endowment is one of the priorities the Trustees have set for the Museum, continuing to enhance our collection remains another. When I suggested as much last year I could not have foreseen what a spectacular year for acquisitions we would have. Not only was our campaign to raise the money for the exquisite beadwork basket that appears on the cover of this year's review successful, but as



reported elsewhere, we also purchased a fascinating Bath miniature and acquired an intriguing ivory portrait. Most importantly we were the grateful recipients of the wonderful portrait by Joseph Wright of Derby given by my predecessor, David Posnett, under the Cultural Gifts scheme. Wright has long been a notable absentee from our fine collection of British eighteenth-century portraits and it was a typically imaginative and generous act from David to fill that particular gap so beautifully.

In January, Xa Sturgis announced that he would be leaving the Holburne to take up the role of Director of the Ashmolean Museum in Oxford after nine years at the Museum. These have been momentous years for the Museum and he has been an inspirational Director through the development and re-opening of the Museum. Its current success and standing owes much to that leadership. His new role is testimony to the reputation of the Holburne, as was the exceptionally strong field from which we were able to select his successor. We are delighted to be welcoming Jennifer Scott, currently Curator of Paintings at the Royal Collection, as the Museum's new Director in August and look forward to working with her as we take the Museum forward over the coming years.

A handwritten signature in black ink, appearing to read 'Richard Fleck'.

Richard Fleck CBE  
CHAIRMAN

# DIRECTOR'S REPORT

BELOW RIGHT:  
Bath Spa University Heritage  
and Context Degree students  
volunteer at the Museum as part  
of their course

The last twelve months have been exceptionally successful ones for the Holburne. Visitor figures remained high at just under 125,000 through 2013, while more people came to see our temporary exhibitions than ever before.



There have been many highlights during the year, few of which could match the thrill of welcoming the astonishing group of Dutch and Flemish paintings from the Royal Collection for our summer exhibition. It was a huge pleasure and privilege (if slightly nerve-racking responsibility) to have these great works by Rembrandt, De Hooch and company under our roof, quite apart from the joy of having them a step away from my office to be visited at will over the summer months. I'm happy to say that I was not the only one enticed into the Roper Gallery by their presence and the exhibition proved itself to be the most successful in the Museum's history. Not that these were the only distinguished visitors to the Museum over the last year. The group of works from the Arts Council Collection included its own share of stonkers and, as I write, we have just closed the splendid Joseph Wright of Derby exhibition which among its many highlights paired the great views of

Vesuvius and the firework display at the Castel Sant'Angelo in Rome from Tate and The Walker Art Gallery in Liverpool respectively, versions of which were first exhibited in Bath some two hundred and forty years ago.

As ever thanks are due to the many generous lenders both institutional and private for supporting the Museum and trusting it with their treasures and to those funders including Arts Council England, The Paul Mellon Centre, Bath Spa University, the Foyle Foundation, Iwan and Manuela Wirth and our Friends who provided vital support for our exhibition programme, including our series of contemporary commissions and displays in the Wirth Gallery and on our Ballroom table. The role of the Museum and its collection as an inspiration for artists and a catalyst for commissions is an important element of what we do. The dialogue between past and present, encouraged by such commissions and installations, can at its best deepen our engagement with and enjoyment of both the art of the past and the present. Stunning works created for the Museum by Bettina von Zwehl, Junko Mori and Kathy Dalwood over the past year have made the point particularly forcefully, each in their very different ways casting a thoughtful eye onto the Museum's collection or setting while at the same time creating exceptionally beguiling works. As important for us has been the use of the collection by art and design students. The projects we have run with

undergraduate and MA students from the Bath School of Art and Design, in which they have created works responding to the collection, are among the many collaborations undertaken as part of our flourishing and important partnership with Bath Spa University.

If the temporary exhibition programme and thriving education programme, speak of the Museum's ambition and energy, I am particularly pleased that perhaps the most significant developments for the Museum over the last twelve months have been permanent. These have included the building of our endowment to almost £5million which will provide income to support the Museum for years to come, and the spectacular additions to the permanent collection including Joseph Wright's beautiful profile portrait of Mrs Balguy given by David Posnett and the splendidly elaborate beadwork basket bought after a public campaign and described elsewhere in this review. Exhibitions, events and activity are of course vital to the life of a museum. They generate press coverage, attract



BELOW LEFT:  
Visitors wore 3D glasses to  
enjoy the never before exhibited  
images in 'Stereoscopic  
photographs of Pablo Picasso  
by Robert Mouzillat'

BELOW RIGHT:  
The Holburne Lantern  
Procession had over 1000  
participants in 2013

'Don't miss this  
wonderful gem in Bath's  
cultural crown'

**Trip Advisor October 2013**



is a ridiculously small city to have 17 museums acting unilaterally and I am confident that the project will demonstrate the benefits of us working together, while also showing that doing so is possible. I very much hope its legacy will see a fundamental shift in the way the city's museums work together in the future.

new audiences and encourage repeat visits; they also certainly demand much of the energy of the organisation. It is however additions to the collection and the security provided by a significant endowment that will provide the most lasting and important legacies for future generations.

Also permanent, I hope, will be the partnerships forged with the other museums in Bath during the year as part of the project Building Audiences for Bath's Museums, generously funded by Arts Council England. Bath

'First-rate small museum,  
with free sections every  
bit as enthralling as the  
changeable exhibitions.  
Interesting mix of centuries  
– old items from the  
original bequest, through to  
contemporary additions'

**Trip Advisor July 2013**

This is my last annual report. It has been a huge privilege to lead the Holburne over the last nine years. They have been years of (almost) unalloyed pleasure and looking back it is astonishing how much has been achieved. That it has been has been down to a remarkable and energising sense of common purpose among Trustees, staff and the Museum's band of passionate

supporters. The Holburne is much loved and it has been an honour to have been trusted with helping it reach something of its potential over these years. I know I leave it in the very good hands of all those who care for it and of Jennifer Scott who I wish all kinds of well. I am confident that she will enjoy herself here, and if there is inevitably some sadness in saying goodbye there is also excitement at the thought of seeing what this very special Museum will do next.

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

Alexander Sturgis  
DIRECTOR



# THE COLLECTION

BELOW:  
*Elizabeth Balguy, nee Gould*  
(1756-1821)  
Joseph Wright (1734-1797)  
Oil on canvas, about 1783

2013-14 has been an exceptional year for the collection with seven new acquisitions including a fascinating self-portrait miniature, a spectacular beadwork basket (which came to the Museum after a successful fundraising campaign), and a wonderful portrait by Joseph Wright of Derby donated under the Government's Cultural Gifts scheme by our former Chairman of Trustees.



## Acquisitions

The year began with the purchase of a rare self-portrait miniature by John Lacon of Bath painted in 1755. When not painting, Lacon and his family ran a puppet theatre in Bath, London and Tunbridge Wells, featuring life-size wax figures. At two inches high, the miniature is unusually large for a work on ivory of this period. It has remained within the same family for over 250 years, to whom it was given 'by the ingenious Artist himself'. The Holburne has been delighted to welcome Lacon's portrait back to Bath, thanks to gifts from the V&A Purchase Grant Fund, the Art Fund and a number of individuals.

The Art Fund also helped with the Holburne's successful appeal to acquire a unique seventeenth-century beadwork basket. It was made in England around 1665 from thousands of brightly coloured glass beads skilfully threaded onto fine wires. It probably depicts Charles II and his queen Catherine of Braganza in a leafy landscape with a castle and surrounded by charming beaded appliques of flowers, birds, insects and animals. Its maker was almost certainly an amateur: girls were taught the art of beadworking in much the same way they were taught other forms of needlework. Beadwork was an expensive pastime limited to the privileged few: the glass beads were imported at great expense. The basket's vendor generously allowed us to display it for a four-month campaign, during which over 400 members of the public came forward with donations amounting to over £20,000.

BELOW:  
*Self Portrait*  
John Lacon (active 1740–1757)  
Watercolour on ivory, 1755

RIGHT:  
The exceptional beadwork basket (about 1665–70) recently acquired  
by the Museum thanks to the generosity of so many supporters

The National Heritage Memorial Fund and the Art Fund also made significant grants. Other major donors included Manny and Brigitta Davidson, Polly Devlin, Jane Glaser, Patricia Nguyen, the Norie Trust and Patricia Robertson Glasgow.

Our second 2013 grant from the V&A Purchase Grant Fund enabled the Holburne to buy Karen Wallis's sketches from her informal residency during the 2008–11 redevelopment. The six sketchbooks, which became the basis of our 2011 exhibition 'Karen Wallis: Drawing the Development', follow Museum staff, contractors and guests from the day in summer 2008 when we took delivery of packing cases for the precious collection, to the opening celebrations in May 2011. The sketches are like a visual journal that brings other more conventional records of



the Holburne's transformation vividly to life. Extracts can be seen on the artist's website, [www.karenwallis.co.uk/holburne](http://www.karenwallis.co.uk/holburne).

The Holburne's two exquisite ivory micro-carvings by Bath artists Stephany and Dresch were joined by a portrait of a Mary Ickeringill of York made around 1795. The cameo-like ivory relief is surrounded by a garland of Stephany and Dresch's characteristically minute carvings of perfect flowers. The portrait was generously donated by a Friend of the Holburne, Mrs Ickeringill's great-great-great niece, Ann Wilson.

A descendant of Thomas Brayne, Sir William Holburne's uncle, bequeathed a collection of items relating to the Brayne family, including a pretty pincushion commemorating Uncle Thomas's marriage in 1799 and a memorial ring marking his death in 1835.

A late eighteenth-century silver loving-cup made in Jersey was donated in memory of 'Jersey Girl' Gill Lockley, one of our most loyal volunteers and a regular in the old Tea House.

Finally, the Holburne was the proud recipient of the third item to be allocated under the Government's new Cultural Gifts scheme, a fine portrait by Joseph Wright of Derby. The sitter, Elizabeth Gould, was typical of Wright's clients. When Wright painted her around 1783, she had recently married John Balguy, a member of a long-established gentry family in Derbyshire. *Elizabeth Balguy* was donated by David Posnett OBE, our former Chairman of Trustees, to commemorate his contribution and that of an exceptionally generous group of local donors and trustees to the 2008–2011 redevelopment.





LEFT:  
*The Auriol and Dashwood Families*  
 Johan Zoffany (1733-1810)  
 Oil on canvas, about 1783-7  
 On loan from The Dashwood Family

BELOW RIGHT:  
*Head of a Laughing Child*  
 Chelsea Porcelain Factory  
 Slip-cast soft-paste porcelain,  
 about 1746-49  
 On loan from a private collection

### Loans In

2013 saw the addition of a spectacular group portrait by Johann Zoffany, *The Auriol and Dashwood Families*, to our displays. Painted by Zoffany during his residence in India in the 1780s, the conversation piece has been lent to the Holburne by descendants of the sitters. It commemorates the marriages in 1782 of Charlotte and Sophia Auriol, seen under the trees of an estate near Calcutta with their brothers, husbands and servants, showing how the fashionable British way of life carried on as normal in the heat of the subcontinent. This loan brings the Holburne's number of paintings by Zoffany to six, the largest public collection of his work outside London.

The decorative art displays were greatly enhanced by the loan of an exceptionally rare head in Chelsea porcelain. Until its recent discovery, the only known example of this sculpture was one of the most celebrated pieces of porcelain in the Ashmolean Museum. The head, depicting a laughing child, is thought to have been modelled by Francois Roubiliac and made in the late 1740s.

### Loans out

Loans to other exhibitions included the beautiful mid-seventeenth-century portrait of an unknown lady by the Dutch artist J A Backer to the Museum of London's 'The Cheapside Hoard: London's Lost Jewels'. Our portrait, whose subject wears abundant pearls and an intriguing ring and necklace, hung alongside spectacular jewellery mysteriously abandoned under a house in Cheapside around the time of the Civil War.

Henry Robert Morland's beguiling *Lady's Maid Soaping Linen* in her flowered gown hung with embroidered gloves from the Fashion Museum's Glover's Company Collection in an exhibition at the Garden Museum in London, 'Fashion and Gardens'.

Closer to home, the Holburne has lent some more paintings to the extended and refurbished No. 1 Royal Crescent: Dutch seascapes by Adriaen Van Diest and Jan Claesz. Rietschoof, and an intriguing portrait of a gentleman holding a mineral specimen. The portrait, which Sir William Holburne believed to be by Gainsborough, has recently been cleaned, enabling us to research its identification and attribution.



### Documentation

MuseumIndex+, the Holburne's new collections management system, is now live. With the help of volunteers we are adding information regularly to over 9,000 object records. The online collection is also constantly growing. Meanwhile, the Public Catalogue Foundation has photographed our latest acquisitions of oil paintings, including the sixteen oils in the Somerset Maugham collection, and published them on the BBC's 'Your Paintings' website.

### The Collections Team

Roger Vercoe, our temporary Collections Officer, left in June. In March 2014 Matthew Winterbottom moved on after eight years at the Holburne, to take up the post of Curator of late nineteenth-century British sculpture and decorative arts at the Ashmolean Museum. His replacement, Catrin Jones, has recently joined us from the V&A. She has also worked at Waddesdon Manor, the Ashmolean and the Geffrye Museum, and is a ceramics specialist.

# EXHIBITIONS

'Ravishing Rembrandts . . . .  
An exhibition of pure  
pleasure'

Adrian Hamilton, *The Independent*



## Rembrandt and his Contemporaries: Paintings from the Royal Collection

25 May to 29 September 2013

Lead sponsor City Monument

Partner sponsor Witherby King

Our ravishing summer exhibition saw the Roper Gallery hung with some of the Royal Collection's greatest treasures from the Dutch and Flemish Golden Age. The most visited exhibition in the Holburne's history, the show included masterpieces by the greatest artists of the period including Rembrandt's early painting of his 'mother', Gerrit Dou's jewel-like painting of a young girl chopping onions, landscapes by Ruisdael and van der Heyden and a sun-filled interior by Pieter de Hooch.

Opening with a contrast between a typically exuberant Rubens altarpiece (painted in the Southern Netherlands at the beginning of the century) alongside Rembrandt's quietly dramatic image of Christ appearing to Mary Magdalen, the show explored the revolutionary aspects of painting in the Northern Netherlands in the age of Rembrandt. This was a period in which artists in the young Protestant Dutch Republic looked at the world in new ways, developed new subjects and genres, and painted for a new and hungry art-market. Every painting in the show, from a crowded genre scene by Jan Steen to Willem Claesz Heda's calmly composed still life, demonstrated the way in which Dutch artists responded to the stuff of contemporary life. The extent to which these paintings were (and were not) straightforward

TOP LEFT:

*An Old Woman, called 'The Artist's Mother'*

Rembrandt van Rijn

1646, 20.9 x 16.8cm

Royal Collection Trust/© 2013.

Her Majesty Queen Elizabeth II

BELOW LEFT:

The 'Rembrandt' exhibition in the Roper Gallery

records of the visual world was also explored through an inventive and popular audio guide in which experts in various fields, from farming to shipping, provided revealing responses to the paintings in the show. Hugh Fearnley-Whittingstall considered what Dou's young maid might have been preparing in her kitchen, a cinematographer discussed the lighting in De Hooch's interior and Maggi Hambling offered a painter's appreciation of Rembrandt's mesmerising study of old age.

The exhibition was a collaboration between the Holburne and the Royal Collection and we are immensely grateful to the support we were given by both Desmond Shawe-Taylor, Surveyor of the Queen's Pictures, and Jennifer Scott, Curator of Paintings at the Royal Collection. The show was accompanied by a short book written by Alexander Sturgis. Almost all the paintings within the show had been collected by George IV. It was George's enthusiasm for the artists of the Dutch seventeenth century that did much to establish the British taste for Dutch art, a taste reflected in William Holburne's own collection of paintings assembled, with a rather more modest budget, a generation later.

**Exhibition programme supported  
by the Foyle Foundation  
Contemporary Programme supported  
by Iwan and Manuela Wirth  
Paint Partner Farrow & Ball**



TOP LEFT:  
*Medusa*, 2008  
 Hew Locke  
 Arts Council Collection,  
 Southbank Centre, London  
 © The Artist

BELOW LEFT:  
 Students enjoy a tour around  
 the 'Characters' exhibition

### Characters: People and Portraits from the Arts Council Collection

12 October 2013 to 7 January 2014

This striking and entertaining exhibition, selected by the Holburne from the Arts Council Collection, brought together a host of characters, both real and imagined, painted by British artists over the last half-century. It featured works by many of the leading figurative artists of the last fifty years including Francis Bacon's imaginative portrait of Van Gogh, an intense small portrait by Lucian Freud (generously lent from Waddesdon Manor) and Richard Hamilton's striking and aggressive re-imagining of Hugh Gaitskell as

the phantom of the opera. Works by contemporary artists included Hew Locke's *Medusa*, a fantastical image of the Queen constructed from hundreds of cheap plastic toys and jewellery that trod an interesting line between the exuberant and the sinister, and the mysterious figure *L'Ortolan* by Turner-Prize nominee Lynette Yiadom-Boakye.

Arranged in two contrasting but connected halves, the exhibition sought to consider the twin traditions of observation and invention in the painting of people. It opened with a particularly strong group of paintings by Frank Auerbach, Euan Uglow, Craigie Aitchison and Lucian Freud all of whom insisted on the presence of the model to produce their very different responses to individuals and the observable world. A group of drawings, including a fascinating early portrait by Howard Hodgkin, continued the theme of the artist as a recorder of the visible world. In contrast, the second half of the show included invented and distorted characters from Peter Blake's portrait of the fictional boxer *Baron Adolf Kaiser* to John Bellany's aggressively grotesque *'The Gambler'*.



Portraiture is central to both the story of British Art and the Holburne and the exhibition sought to show how the traditions of portraiture, so well represented at the Museum, have been exploited and developed in this country since the Second World War. The exhibition was accompanied by a series of talks and lectures given by a number of artists represented in the show including a typically entertaining and acerbic talk on portraiture by Maggi Hambling and an enlightening conversation between Hew Locke and Milena Dragicevic.

## 'A cracking show about a fascinating painter'

Richard Dorment, *The Telegraph*



### Joseph Wright of Derby: Bath and Beyond

25 January to 5 May 2014

Sponsored by Lowell Libson Ltd

Supported by The Paul Mellon Centre  
for Studies in British Art

The Holburne first exhibited works associated with Joseph Wright's somewhat overlooked Bath period (1775 to 1777) in 2002. Since then, more paintings have come to light and Wright's correspondence has been published, enabling us to return to Bath most of the extant works from the artist's eighteen months here.

Senior Curator Amina Wright was able to research the subject in depth, thanks to a very generous grant from the Paul Mellon Centre, and the result has been one of the Holburne's most successful exhibitions. Our allocation of Amina's 'lively and informative' accompanying

book, published by Philip Wilson Publishers, sold out and it has also been selling well in bookshops.

The exhibition showed how Joseph Wright's failure to replace Gainsborough as Bath's leading portrait painter led him to reinvent himself as an artist. 'To keep me from idleness', he worked up the landscape sketches made during the previous two years in Italy, to produce some of the most brilliant pictures exhibited in Britain in the 1770s. We were delighted to be able to include loans from the National Gallery, the Musée du Louvre (our first major international loan) and Tate among many others, including several generous private lenders.

Just as, in 1776, the whole of Bath 'rang with commendations' of Wright's paintings, so visitors flocked to see them once again in 2014. During

TOP LEFT:

*Maria, from Sterne*  
Joseph Wright 'of Derby'  
(1734-1797)

1777, oil on canvas,  
100.3 x 125.7 cm  
Private Collection, photograph  
by A J Photographics

BELOW RIGHT:

*The Annual Girandola at the  
Castel Sant'Angelo, Rome*  
Joseph Wright 'of Derby'  
(1734-1797):

1775-6, oil on canvas,  
138 x 173 cm  
Walker Art Gallery

its fourteen-week run the exhibition attracted over 7,700 visitors. It also had excellent press coverage, with articles in the Times, Guardian, Observer and World of Interiors during the first few days. In *The Daily Telegraph*, Richard Dorment gave the 'first class' 'cracking show' the rare accolade of 4.5 stars.

A busy programme of events included a successful study day, convened with the History and Heritage department at Bath Spa University and generously supported by the Paul Mellon Centre for Studies in British Art. The writer A N Wilson visited to lecture on Wright's patron Josiah Wedgwood with some fascinating and very personal insights into the history of the Wedgwood factory. For families, there were demonstrations of spectacular science, including some very messy volcanic eruptions during the Easter Eggstravaganza.

The most generous lender, Derby Museum and Art Gallery, will host the exhibition from 24 May until 31 August 2014.





LEFT:  
*Ruby (with Diamond)*  
Bettina von Zwehl  
2012  
C-type  
Edition of 5

BELOW RIGHT:  
'Simon Brett. Fifty Years of  
Wood Engraving' on display  
in the Wirth Gallery, 2013

BELOW:  
The artist Paul Emsley in  
front of his portrait  
*HRH The Duchess of Cambridge*  
Paul Emsley (born 1947)  
2012. Oil on canvas  
National Portrait Gallery, London  
A National Portrait Gallery Commission given  
by Sir Hugh Leggatt in memory of Sir Denis  
Mahon through the Art Fund, 2012

FREE EXHIBITIONS AND DISPLAYS,  
WIRTH GALLERY

- **Ruby's Room. Photographic Miniatures by Bettina von Zwehl**  
22 May to 1 September 2013  
Sponsored by Arts Council England  
Supported by Laura Lee Jewellery
- **The Duchess of Cambridge by Paul Emsley**  
7 September to 6 November 2013
- **Simon Brett. Fifty Years of Wood Engraving**  
16 November 2013 to 9 Feb 2014
- **Stereoscopic photographs of Pablo Picasso by Robert Mouzillat**  
22 February to 1 June 2014

Our free exhibition space saw four contrasting exhibitions including specially commissioned new work, the first exhibition outside London of an important royal portrait, a career retrospective and an extraordinary group of photographs of Picasso.

In May we unveiled new work commissioned from the photographer Bettina von Zwehl in response to our collection of historic portrait miniatures. In exploring our displays, Bettina was particularly struck by an unusual early nineteenth-century miniature on loan from the Victoria Art Gallery showing a group of single eyes, all belonging to the members of one family. The commission enabled Bettina to experiment with photographic miniatures and the idea of the eye portrait. Using her husband and daughter Ruby as subjects, she

also worked with designer Laura Lee to incorporate eye miniatures into jewellery. Bettina photographed the eyes of children at her daughter's school and these images were placed within the main galleries of the Holburne. The exhibition was accompanied by a full-colour publication and Ruby's Room has since toured to the Barber Institute of Fine Arts in Birmingham.

In September we were delighted to be the first museum outside London to show the first official painted portrait of HRH The Duchess of Cambridge. The painting, by artist Paul Emsley, was unveiled at the National Portrait Gallery in January 2013. Glasgow-born Paul Emsley grew up in South Africa but now works in Bradford-on-Avon. In 2007 he won the prestigious BP Portrait Award and subsequent commissions included portraits of V S Naipaul (2009) and Nelson Mandela (2010). His portrait of the Duchess, hanging on its own in the Wirth Gallery, attracted a steady stream of visitors to the Museum and excited much comment.

The calendar year ended with a retrospective, in small compass, of the work of Simon Brett, one of Britain's leading wood engravers whose prints have been bookplates, limited editions and commissioned book illustrations. The exhibition celebrated the fifty years Simon has spent making wood engravings, using the Christmas cards he has created during the five decades since 1961 to unlock a lifetime's work and including a Christmas card produced especially for the Museum. The exhibition, as well as considering the process of print making, explored Simon's ingenious gift for expressing abstract ideas through images revealed through his illustrations to works of philosophy, poetry, theology and literature.



In complete contrast our final exhibition of the year presented, for the first time, a remarkable collection of colour 3D photographs of Picasso taken over the Easter weekend of 1957 by the pioneering stereoscopic photographer Robert Mouzillat, and generously lent by his daughter Elizabeth Mouzillat Jowett from the extensive archive of his work. Taken at the height of Picasso's fame, these fascinating photographs showed the artist in his home and studio at La Californie near Nice and visiting the Bullfight in Arles. For the exhibition the photographs were specially digitised so they could be displayed on 3D screens. A book to accompany the exhibition was sold with a stereoscopic 'OWL' viewer (designed by Brian May) to enable readers to see the images in 3D.



BELOW:  
**Junko Mori**  
**Propagation Project;**  
**Coppiced Wood, Seed, 2013.**  
 Forged mild steel, wax-coated

BELOW MIDDLE:  
**'Coppiced Wood**  
**New Work by Junko Mori'**  
 On display in the Davidson  
 Ballroom Gallery in memory  
 of Sir Denis Mahon through  
 the Art Fund, 2012

BELOW:  
 Kathy Dalwood's 'The Secret  
 Society: A Ballroom Banquet'  
 on display in the Davidson  
 Ballroom Gallery

BELOW:  
**Teapot and cover with**  
**gilded ram**  
**James Giles (1718-1780) and**  
**Worcester Porcelain Factory**  
 About 1765-68, porcelain,  
 height 13.5cm, Dish, about 1770,  
 soft-paste porcelain, diameter  
 22.9cm

**ON THE TABLE**

**Coppiced Wood**  
**New Work by Junko Mori**  
 6 July to 8 September 2013

**James Giles**  
**'Ingenious' Painter of Porcelain**  
 28 September to 10 November 2013

**Kathy Dalwood**  
**The Secret Society:**  
**A Ballroom Banquet**  
 15 February to 21 April 2014

The year saw three contrasting installations on the table that stretches through the middle of the Davidson Gallery. In July it was graced with new work by Junko Mori, one of the country's most exciting and innovative contemporary metalsmiths. Three major new pieces made from blackened steel, and inspired by the Holburne's setting within the eighteenth-century landscape of Sydney Gardens, took pride of place on the centre of the table. These exciting large-scale pieces marked a new departure for Junko and



referenced the coppicing of trees and the concentrated energy she saw in the sprouting of stems and branches from a coppiced trunk. These new works were complemented, both on the table and within the room, by loans of earlier work by the artist in steel and silver.

In contrast to the spare display of large-scale contemporary pieces of Junko Mori's work, the autumn saw our first temporary display of historic porcelain on the table and brought together a large group of works decorated in

James Giles's Soho workshop. Giles (1718-1780) produced some of the most beautifully decorated of all English eighteenth-century porcelain and glass. His workshop specialised in decorating plain white porcelain (produced in other factories) with a wide variety of painted birds, flowers and fruit. The exhibition was held in memory of Stephen Hanscombe, a long-time supporter of the Museum and himself both a collector and scholar of Giles's work. The exhibition had been planned with Stephen before his death and although we were pleased to be able to mount it, it was obviously a great sadness not to be able to do so with its progenitor.



In February the Ballroom was invaded by the exuberant and surreal 'Secret Society' for an astonishing, deliquescent banquet created by artist Kathy Dalwood. Part Mad Hatter's tea party, part Miss Havisham's wedding feast, this large scale installation was peopled by characters from Dalwood's growing series of surreal plaster busts together with an amazing array of found objects ossified beneath layers white plaster. First shown at Sir John Soane's Pitzhanger Manor in west London, the installation was specially enlarged and adapted for the Holburne's table.

Our Education activities and events attracted more people than ever before over the last year and continue to bring new visitors to the Museum and deepen their engagement with and understanding of our collection.



## Formal Education Schools

Sixty eight school sessions were delivered between the start of May 2013 and the end of April 2014, engaging over 2000 pupils in our standard workshops, bespoke sessions, workshops linked to temporary exhibitions and lantern-making for the annual lantern procession.

The Head of Education is on the Bath History Curriculum Project working group; the project, led by Bath Spa University, is aimed at mapping ways

in which the new Primary History curriculum can be delivered using Bath and the local area as a focus. In January, the department joined other arts and heritage organisations at a Bath History Fair attended by more than eighty teachers from fifteen different schools. In the autumn we received a grant from the Charter Trustees of Bath to run art competitions for children linked to the exhibition 'Characters: People and Portraits from the Arts Council Collection.' The prize winners' event was attended by the Mayor and achieved a double-page spread in the Bath Chronicle.

## Further & Higher Education

Our work with students extends across all departments of the Museum. Our partnership with Bath Spa University has seen the entire Museum team deliver talks and participate in seminars about the work of the Museum to students in Heritage, Curatorial Practice and Education. The Education & Outreach Officer together with the Decorative Arts Curator and Director have worked with Textile and Ceramic students and undergraduate art students at the Bath School of Art and Design, Bath Spa University on projects taking inspiration from the Museum collections, building and site.

The work arising from these projects was exhibited at the Museum and the Holburne has also provided the inspiration for a series of performances by dance students and the venue for concerts by student musicians. The Education team also worked with the

'The collections of the Museum are outstanding. Don't know why we didn't come before'

Teacher, Lycee Saint Sermin - Toulouse

‘We loved it – it kept three generations of our family entertained’

**Attendee of ‘Meet the Artist’ Workshop**



Senior Lecturer in Arts Education at Bath Spa University to co-deliver several sessions to PGCE students. Two American interns have also worked with the Education department as part of the Advanced Studies in England programme.

**Art for All**

The regular Early Years sessions continue in popularity and Saturday Art Club is thriving, with several children having achieved, and others working towards, their national Arts Awards at Explore and Discover Level. The children’s Art Camps during the summer and Easter holidays are often fully booked and a two-day art camp for older children in February was over-subscribed, highlighting an area for expansion.

Adult workshops have included poetry, jewellery making and even tea-tasting – all inspired by the collections, plus a wonderful workshop with the sculptor Junko Mori. We have also organised tours and workshops for blind and partially sighted and deaf adults.

LEFT (TOP):  
A workshop for blind and partially sighted

BELOW:  
Gardener’s Lodge Art Group working in the Gardener’s Lodge

LEFT (BELOW):  
There is something for everyone at our ‘Meet the Artist’ workshops

**Special Projects**

The Gardener’s Lodge Art Group, for people who have been affected by homelessness and associated issues, is going from strength to strength, with new community partnerships being forged. Participants have worked on a number of projects over the past year including a wire sculpture project that was exhibited at Bath Artists’ Studios, portrait sculptures that were exhibited around the café, a project with ceramicist Jo Taylor that ended with a celebration ‘Feast’ using the objects they had made, and participation in the annual lantern procession.

The Museum received funding from the Medlock Charitable Trust and the V. Callis Charitable Trust to carry out a ten week pilot project for people in the early stages of dementia and their carers. We have been working in close partnership with Avon & Wiltshire Mental Health Partnership NHS Trust. Evaluation from the project will inform a funding bid to continue the work.



BELOW RIGHT:  
'Light to Light' by Patrick  
Woodroffe transformed the  
Museum's Garden

RIGHT:  
Visitors exploring Sydney  
Gardens using the interactive  
game and map Ghosts in the  
Garden



### Talks, Concerts and Events

We continue to stimulate discussion and debate through our talks and lectures and have welcomed leading artists, critics and authors such as Maggi Hambling, Desmond Shawe-Taylor and A N Wilson to the Museum. Our contemporaries programme has brought contemporary artists such as Hew Locke, Gavin Turk and Dexter Dalwood to the Museum and enabled our audiences to engage with emergent artistic practice and critical theory.

Whilst looking to the future, we have also nodded to our past as our partnership with Bath Spa University enabled us to recreate and reinterpret Georgian Pleasures, via a conference and outdoor performance. We time travelled with the University of the West of England and their Ghosts in the Garden, a unique immersive audio experience and adventure that enabled visitors to interact with characters from the 1820s. Our partnership events with the Jane Austen Festival have enticed a host of bonneted visitors to explore the Pleasure Gardens.

We're growing a reputation as a prime venue for chamber music in the city. World class musician Peter Donohoe CBE performed the complete cycle of Beethoven's Piano Sonatas to a sell-out audience across seven concerts. Our lunchtime recitals thrive with diverse performances from soloists to a full Baroque orchestra and are evolving into seasons that complement our changing exhibition programme.

Our community events have become highlights in Bath's cultural calendar and continue to attract and engage new audiences in their thousands. Colourscape returned to our front lawn for a second year as part of our summer season. Comic Book characters at our Big Draw event inspired a whole new generation of superheroes to explore the myths and legends held within our collection. Over two and a half thousand people attended our 'Wright of Derby' themed Explosive Easter Eggstravaganza combined this year with World Heritage Day held in Sydney Gardens.

Our annual lantern procession brought Bath to a stand-still with a dazzling array of 'Feast-themed' willow lanterns. Spoons, jugs and willow-pattern plates rubbed shoulders with giant jellies, lobsters and the type of luscious feasts pictured in our still life paintings. We delivered 35 workshops to schools, students, artists and community groups enabling over 600 people to make 50 giant and many hundreds of small individual lanterns which processed from the Museum down Great Pulteney Street and through the city to Parade Gardens.

The year ended with Patrick Woodroffe's spectacular Light to Light installation in the Museum's garden. The third of the Holburne's Christmas light installations Light to Light involved one hundred LEDs programmed to create a rich and ever-changing layered bed of light, viewed against

the brightly illuminated trees of the garden. Patrick Woodroffe, one of the world's leading lighting designers, who has lit everything and everyone from the London Olympics to the Rolling Stones, designed the piece especially for the Holburne. It was accompanied by a specially commissioned soundtrack by composer Matt Clifford which could be listened to on headphones by mesmerised visitors as they wandered around the installation.



# DEVELOPING AUDIENCES FOR BATH'S MUSEUMS

LEFT:  
We ran various community workshops

BELOW:  
The jaw dropping marketing campaign



One project that has had an impact across all Museum activities in the last year is the Arts Council's Strategic Support Fund project 'Developing Audiences for Bath's Museums'. A partnership of the Holburne, the American Museum in Britain and the Bath Preservation Trust received over £420,000 in April 2013 to work in partnership and with other Bath museums over two years to develop audiences through research, marketing, new interpretation tools and community engagement.

A Project Co-ordinator, Anna Bryant, was appointed in June to oversee delivery of the different strands of the project. From June until December the focus was on research, to inform the partnership's activities. We participated in an unprecedented visitor survey across 12 museums in Bath giving us all access to information about our own visitors, visitors to Bath's museums as a whole and the extent of cross-over visits between museums. In addition a 'potential visitors' survey was undertaken on the streets of Bath. Qualitative market research was also undertaken to measure the effectiveness (and gaps in) our interpretation and the visitor experience.

The research led to us experimenting with a digital marketing campaign for 'Joseph Wright of Derby', targeting a known segment of our audience. We are also participating in a ground-breaking strategic joint marketing campaign developed with our core partners and encompassing the 17 museums in Bath on the theme of 300 years since the start of the Georgian era. A key partner in the campaign is Bath Tourism Plus who levered in an extra £22,000 via a Visit England/Regional Growth Fund grant to make the campaign national. The Holburne has also been able to develop visitors' understanding of its story by creating two new interpretation tools. A new Welcome leaflet features a new plan of the Museum and directs visitors to highlights of the collection. We are also about to unveil a new digital interactive, explaining and exploring the rich history of the Museum and its surrounding area.

Using the joint purchasing power of the partnership we were able to install a new box office system. This allows for data capture, marketing activity and online ticket sales all of which we plan to exploit in the coming months, increasing not only commercial opportunities, but also knowledge of and access to our audiences.

The community engagement strand of the 'developing audiences' project has four groups working across three main partnership sites, including the Holburne, participating in activities inspired by the collections. To date 37 workshops or sessions have been planned or undertaken reaching an estimated 107 participants. Our learning from this new way of working with communities will inform future working practices and a bid for multi-year funding with our partners to ensure that this work can continue in the future.



# VOLUNTEERS

TOP LEFT:  
A select band of our  
volunteers went to the  
British Museum to collect  
their award

BELOW LEFT:  
We have over 240  
volunteers who look  
after our galleries and  
visitors alike

Our volunteers are vital and central to the Holburne's work. Without volunteers the Museum would not be able to open its doors but nor could we deliver our events, exhibitions and education workshops, or care for our collections. There is no corner of our activities to which volunteers do not contribute.



testament to the hard work and passion they put into their roles at the Holburne.

We are working to develop the volunteer programme in a number of ways to ensure that our volunteer body is as inclusive and diverse as possible and that the volunteer experience meets the needs of those who volunteer for us, providing vocational training where appropriate and exploring the possibility of the Museum offering vocational qualifications through its programme. We aim to not just replicate what is already happening within volunteering in the arts but to develop new ways of supporting, training and developing those who volunteer.



The Holburne's volunteer programme continues to go from strength to strength with volunteers contributing an impressive 30,000 hours of their time over 2013. They perform a wide variety of roles across the Museum from welcoming visitors at our information desk, to supporting the work of our Education, Marketing and Fundraising teams and helping with care and cataloguing of our collection and library. Their infectious commitment and enthusiasm helps ensure that the Holburne is one of the most welcoming and vibrant museums in the country.

People volunteer for a wide variety of reasons and although we are proud of the number of student volunteers at the Museum who have successfully secured paid employment within the sector (including at the Holburne itself) we strive to ensure that volunteering at the Museum meets the needs and desires of all who help us. What is certain is that the inclusive and diverse nature of our volunteers enhances the experience of everyone who works here and all our many visitors.

The opportunities offered during my time at the Holburne have been invaluable; I didn't expect such a dynamic range of training and experience.

**Oliver Adams**

The Holburne Volunteers were once again nominated at the BANES Chairman's Business and Community Awards, for Best Volunteer Team in BANES and the Volunteer Manager for best Volunteer Management. In the summer of 2013 the Holburne Volunteers were invited to the British Museum to collect the Marsh Trust Award for Museum Learning a

# MARKETING AND COMMERCIAL

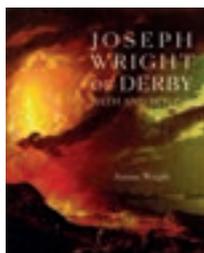
BELOW:  
A wedding reception  
in the Davidson  
Gallery © Paul Reed  
Gallery © Paul Reed  
Photography



TOP LEFT:  
Corporate events are regularly  
held in the Garden Cafe

MIDDLE LEFT:  
The Museum caters for all

BELOW RIGHT:  
The 'Joseph Wright of Derby'  
exhibition catalogue sold out



## Shop

The Museum Shop had its most successful year since reopening. The success of the 'Rembrandt' exhibition brought in a huge amount of shoppers and the catalogue was so popular it had to be reprinted after two months of the show. The 'Joseph Wright of Derby' exhibition with its guidebook, beautifully written by our senior curator Amina Wright, had a similar influence on sales. As a result the Conversion Rate (CR) for the shop grew above 12% and Average Transaction Value (ATV) slightly below £9 as compared to last year's CR of 10% and ATV of £7.67.

## Café and Venue Hire

The Museum has seen a significant increase in venue hire over the last year and the Museum has never been more popular as a place for catered entertainment. Our corporate clients have enjoyed our exclusive catering offer and entertained hundreds of guests under the management of our new in-house private hire team. Thanks to advance bookings we know that 2014 will see a record number of weddings taking place in the elegant surrounding of our Brownsword and Davidson galleries.

Benugo continue to run our café concession and have also seen their most successful year since reopening.

## Marketing and Communications

We continue to enjoy the support of our local and regional media and have also been successful in attracting a diverse range of national press coverage. The value of our media coverage is approximately £1.4m. Coverage has included articles and reviews in Apollo, The Art Newspaper, Art Quarterly, the Burlington Magazine, Crafts, Country Life, The Daily Mail, The Financial Times, The Guardian, House and Garden, The Independent, The Observer, Red Magazine, The Times, The Daily Telegraph, World of Interiors and Vogue.

We have continued to strengthen our digital output with our monthly e-shot now reaching 4,400 subscribers; we have 3,900 followers on Twitter and 1,500 likes on Facebook. We had 90,642 unique visitors to our website with 63% of visitors looking at the site for the first time. We have successfully used social media for campaigns such as the beadbasket acquisition appeal and the Connect 10 challenge to compete with other cultural organisations for an artist for Museums at Night.

# OUR FUNDRAISING YEAR

TOP LEFT:  
The Patrons enjoyed the beautiful gardens at Belcombe Court, venue for the Summer Party

BELOW LEFT:  
'The Joseph Wright of Derby' exhibition in the Roper Gallery. Sponsored by Lowell Libson Ltd and supported by The Paul Mellon Centre for Studies in British Art

As a museum that receives no regular government or council funding the Holburne relies upon income from its Endowment or Capital Fund. Every year we receive extraordinary support from our many Friends and Patrons as well as numerous charitable trusts and individuals but income from the Capital Fund is vital to underpin all our work.



## Building an Endowment

In 2012 we set ourselves the ambitious target of increasing this Fund to £8million by 2016, our anniversary year. If we are successful this will provide income of about £400,000 a year to support the Museum's underlying running costs allowing our fundraising effort to concentrate on supporting our activity: the exhibitions, the education programme, acquisitions and events that engage audiences and give the Museum its vitality and energy.

As reported in the last annual review the Campaign was boosted in 2012 by a Heritage Lottery Fund Catalyst Endowment grant of £1million with the challenge that this be matched by 2016. Further support was provided by an anonymous trust which donated £250,000 also on condition that it be matched £1 for £1 with a deadline of October 2013. This meant that all donations received by that date were matched and then matched again, effectively quadrupling them. Our

supporters didn't disappoint and thanks to them we raised all of the money needed to match the £250,000 by the deadline. An additional major grant from the Esmée Fairbairn Foundation and a bequest from Miss Barbara Ellis mean that we have now all but matched the HLF Catalyst grant adding just under £2million to our Funds.

Looking forward the challenge is to raise a further £3million over the next three years. Here too we have made an encouraging start boosted by an exceptionally generous pledge from the Medlock Charitable Trust of £250,000 towards the Endowment to support education, provided that this too is matched. We hope and are working to ensure that this will be the first of a number of donations and pledges which will help us meet our target.

## Annual Fundraising

While we work to increase our Capital Fund, we remain immensely grateful to the many trusts and foundations that

have supported our work this year. The Monument Trust, The Davidson Family Charitable Trust, The Foyle Foundation and the John Ellerman Foundation all contributed towards salaries and core costs supporting our work and allowing us to focus our efforts on the Endowment fundraising plans. As ever individual exhibitions, projects and events relied on generous external support including major grants from the Paul Mellon Centre to support the 'Joseph Wright' exhibition and from Arts Council England to support the exhibition of newly commissioned work from Bettina von Zwehl. We were very grateful to Bath and North East Somerset Council for supporting our spectacular light installation over Christmas and to Bath Tourism Plus and a local trust for their support of our bigger, better and ever-popular Lantern Procession. In addition the year saw the generous funding of three important acquisitions supported by the Art Fund, The National Heritage Memorial Fund, The V&A Purchase Grant Scheme and a successful public appeal (contributed to by over 400 individuals) to buy the wonderful beadwork basket illustrated on the cover of this year's Review.

### **Patrons, Friends, Contemporaries and Corporate Supporters**

All our membership schemes help our donors remain engaged with the Museum offering special access to our collection and staff. Each year we are



delighted to open up our collection to our closest supporters through a range of events: breakfasts, artists' talks, evening receptions and private views. Patrons' events and visits through the year included a spectacular Summer Party held at Belcombe Court, home of the TV and film Director Paul Weiland. Paul kindly opened up the beautiful gardens of his lovely home allowing for a very special Holburne evening. Patrons were also treated to a tour of Frogmore House, Windsor, with one of our trustees, Desmond Shawe-Taylor, Surveyor of the Queen's Pictures, as their personal guide. Frogmore House is rarely open to the public but Desmond kindly gave our Patrons access and insights into this fascinating home, much used by Queen Victoria and her children and still used by the Royal family for private occasions today.

The Holburne's Friends continued to work tirelessly to support the Holburne with their fundraising initiatives and more Friends were recruited to the cause during the 'Rembrandt' exhibition than ever before. This year saw the retirement of Sidney Blackmore as Chair after seventeen years of exceptional service to the Friends and to the Museum for which we remain enormously grateful. He has been succeeded by Antonia Johnson.

The Holburne Contemporaries membership was introduced to offer opportunities for those wishing to support our ambitious programme of contemporary art. Among other things membership offers admission to exclusive artists' talks and visits to private contemporary collections.

Our Corporate members enjoyed a range of special events as well as opportunities to use the Museum to entertain their staff and clients.



Sponsors of this year's exhibition programme included the Monument Property Group and Withy King who kindly supported 'Rembrandt and his Contemporaries' and Lowell Libson Ltd who sponsored the 'Joseph Wright of Derby' exhibition. Meanwhile our partnership with Bath Spa University also saw them undertake to sponsor our contemporary programme and membership through 2014 helping to raise the profile of our important University partner and their focus on culture and creativity throughout the year.

### **Thank you**

We have had a busy and extremely fruitful year. Thank you. Our Museum is your Museum. Without the generosity of all who have given to support our activities, from the large trusts to the visitors dropping their pennies into the donation boxes, we could not survive, still less deliver, our exciting programme of exhibitions, events and learning programmes. To all who care for and support the Holburne thank you for helping us to keep our doors open and remain free to enter.

# STATEMENT OF FINANCIAL ACTIVITIES

	Note	Unrestricted Funds		Restricted Funds	Endowment Fund	Total Funds 2013	Total Funds 2012
		General Funds	Capital Funds				
		£	£	£	£	£	£
<b>INCOMING RESOURCES</b>							
Incoming resources from generating funds:							
Voluntary income	1	328,410	-	492,100	1,525,691	2,346,201	1,020,463
Activities for generating funds	2	303,500	-	-	-	303,500	266,222
Investment income	3	745	18,509	661	344	20,259	24,135
Incoming resources from charitable activities	4	140,083	-	1,000	-	141,083	99,258
<b>TOTAL INCOMING RESOURCES</b>		<b>772,738</b>	<b>18,509</b>	<b>493,761</b>	<b>1,526,035</b>	<b>2,811,043</b>	<b>1,410,078</b>
<b>RESOURCES EXPENDED</b>							
Fundraising trading: cost of goods sold and other costs							
	5	99,807	-	-	-	99,807	64,099
Investment management costs	6	-	12,829	-	-	12,829	8,890
On charitable activities	7/8	918,207	-	570,356	-	1,488,563	1,383,386
Governance costs	9	25,101	-	-	-	25,101	55,290
<b>TOTAL RESOURCES EXPENDED</b>		<b>1,043,115</b>	<b>12,829</b>	<b>570,356</b>	<b>-</b>	<b>1,626,300</b>	<b>1,511,665</b>
<b>NET INCOMING/(OUTGOING) RESOURCES BEFORE TRANSFERS</b>							
	11	(270,377)	5,680	(76,595)	1,526,035	1,184,743	(101,587)
<b>TRANSFERS BETWEEN FUNDS</b>							
		251,377	(251,377)	-	-	-	-
<b>NET INCOMING/(OUTGOING) RESOURCES AFTER TRANSFERS</b>							
		(19,000)	(245,697)	(76,595)	1,526,035	1,184,743	(101,587)
<b>OTHER RECOGNISED GAINS AND LOSSES</b>							
Gain/(Loss) on investment assets	14a	-	318,275	-	-	318,275	63,069
Actuarial gain/(loss) on defined benefit pension scheme	19	121,000	-	-	-	121,000	(50,000)
<b>NET MOVEMENT IN FUNDS</b>		<b>102,000</b>	<b>72,578</b>	<b>(76,595)</b>	<b>1,526,035</b>	<b>1,624,018</b>	<b>(88,518)</b>
<b>FUND BALANCES BROUGHT FORWARD</b>		<b>(424,000)</b>	<b>1,882,662</b>	<b>10,469,468</b>	<b>181,533</b>	<b>12,109,663</b>	<b>12,198,181</b>
<b>FUND BALANCES CARRIED FORWARD</b>		<b>(322,000)</b>	<b>1,955,240</b>	<b>10,392,873</b>	<b>1,707,568</b>	<b>13,733,681</b>	<b>12,109,663</b>

The above results relate wholly to continuing activities; there are 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 the disagreement with the Financial Reporting Standard for Smaller Entities and the Statement of Recommended Practice, Accounting and Reporting by Charities 2005, 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.

## INDEPENDENT AUDITOR'S STATEMENT TO THE TRUSTEES OF THE HOLBURNE MUSEUM for the year ended 31 December 2013

We have examined the summarised consolidated financial statements in accordance with applicable United Kingdom law and the recommendations of the charities SORP.

## RETROSPECTIVE RESPONSIBILITIES OF THE TRUSTEE AND THE AUDITOR

The Trustee is responsible for preparing the summarised consolidated 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 consolidated summarised financial statements with the full annual consolidated financial statements and the Trustee's Annual Report.

Our report on the charity's full annual consolidated 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 Audited Practices Board.

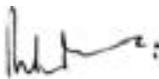
## OPINION

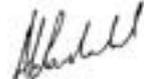
In our opinion the summarised consolidated financial statements are consistent with the full annual consolidated financial statements and the Trustee's Annual Report of the Holburne Museum for the year ended 31 December 2013.

# BALANCE SHEET

	Note	Unrestricted Funds		Restricted Funds	Endowment Fund	Total Funds 2013	Total Funds 2012
		General Funds	Capital Funds				
		£	£	£	£	£	£
<b>FIXED ASSETS</b>							
Heritage assets		-	-	-	-	-	-
Tangible fixed assets							
The Museum	13	-	550,000	8,349,014	-	8,899,014	9,075,246
Others	13	17,722	-	950,451	-	968,173	993,787
Investments	14a	-	1,151,568	1,000,000	996,000	3,147,568	1,847,631
<b>TOTAL FIXED ASSETS</b>		<b>17,722</b>	<b>1,701,568</b>	<b>10,299,465</b>	<b>996,000</b>	<b>13,014,755</b>	<b>11,916,664</b>
<b>CURRENT ASSETS</b>							
Stock	15a	46,657	-	-	-	46,657	46,802
Debtors	16a	186,961	-	-	-	186,961	221,421
Bank balances and cash in hand		114,694	253,672	276,679	711,568	1,356,613	1,069,002
		<b>348,312</b>	<b>253,672</b>	<b>276,679</b>	<b>711,568</b>	<b>1,590,231</b>	<b>1,337,225</b>
CREDITORS: Amounts falling due within one year	17a	(366,034)	-	(183,271)	-	(549,305)	(470,226)
<b>NET CURRENT ASSETS/(LIABILITIES)</b>		<b>(17,722)</b>	<b>253,672</b>	<b>93,408</b>	<b>711,568</b>	<b>1,040,926</b>	<b>866,999</b>
CREDITORS: Amounts falling due after more than one year	18	-	-	-	-	-	(250,000)
<b>NET ASSETS/(LIABILITIES) BEFORE PENSION DEFICIT</b>		<b>-</b>	<b>1,955,240</b>	<b>10,392,873</b>	<b>1,707,568</b>	<b>14,055,681</b>	<b>12,533,663</b>
Pension scheme deficit	19	(322,000)	-	-	-	(322,000)	(424,000)
<b>NET ASSETS/(LIABILITIES)</b>		<b>(322,000)</b>	<b>1,955,240</b>	<b>10,392,873</b>	<b>1,707,568</b>	<b>13,733,681</b>	<b>12,109,663</b>
<b>ENDOWMENT FUND</b>	20	-	-	-	1,707,568	1,707,568	181,533
<b>RESTRICTED FUNDS</b>	21						
Specific Purposes Fund: Revenue		-	-	67,992	-	67,992	42,443
Specific Purposes Fund: Capital		-	-	22,548	-	22,548	22,548
Special Acquisitions Fund		-	-	1,000,000	-	1,000,000	1,000,000
Development Fund		-	-	9,302,333	-	9,302,333	9,404,477
		<b>-</b>	<b>-</b>	<b>10,392,873</b>	<b>-</b>	<b>10,392,873</b>	<b>10,469,468</b>
<b>UNRESTRICTED FUNDS</b>							
Designated Funds:							
Revaluation Fund	22a	-	550,000	-	-	550,000	550,000
Capital Fund	22a	-	1,405,240	-	-	1,405,240	1,332,662
General fund		-	1,955,240	-	-	1,955,240	1,882,662
Less: Pension reserve deficit	20	(322,000)	-	-	-	(322,000)	(424,000)
	22a	(322,000)	1,955,240	-	-	1,633,240	1,458,662
		<b>(322,000)</b>	<b>1,955,240</b>	<b>10,392,873</b>	<b>1,707,568</b>	<b>13,733,681</b>	<b>12,109,663</b>

The financial statements were approved by the Trustees at their meeting on 13/06/14 and are signed on their behalf by:

  
Richard Fleck CBE  
Chairman

  
Antony Constantinidi  
Treasurer

The accompanying accounting policies and notes form an integral part of these financial statements.

# OFFICERS AND MANAGEMENT

## The Board of Directors of The Holburne Museum Trust Company ('The Trustees')

### **Richard Fleck CBE [1,2]**

#### **CHAIRMAN**

Solicitor and Partner with Herbert Smith  
1980 – 2009

Director, Financial Reporting Council,  
2004 to date

### **Prof. Brian Allen**

#### **VICE CHAIRMAN**

Chairman, Hazlitt Group

Former Director of Studies at the Paul  
Mellon Centre

### **The Countess of Oxford –**

#### **Clare Asquith**

Writer and lecturer

### **Cllr. Nicholas Coombes [3]**

Nominated Trustee, Bath and North East  
Somerset Councillor for Bathwick

### **Antony Constantinidi [1,2]**

#### **HON.TREASURER**

Chartered Accountant

Former tax partner,  
PricewaterhouseCoopers

### **Patrick Despard [1]**

#### **CHAIRMAN, FINANCE & GENERAL PURPOSES COMMITTEE**

Associate of The Royal Institute of  
Chartered Surveyors.

Formerly Chief Executive of City  
& West End Property Group. London W1

### **David Embleton [1,2]**

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

### **Prof. Vaughan Hart [5]**

Nominated Trustee, Professor of  
Architecture at The University of Bath

### **Antonia Johnson [4]**

Nominated Trustee, Chairman of  
The Friends of The Holburne Museum

### **Michael King**

Chairman of Stone King LLP solicitors

### **Trevor Osborne FRICS FRSA**

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

### **Desmond Shawe-Taylor**

Surveyor of the Queen's Pictures

### **Prof. Christina Slade [6]**

Nominated Trustee, Vice Chancellor  
of Bath Spa University

### **Adrian Tinniswood [1]**

Architectural historian, author,  
lecturer and broadcaster.

A consultant with The National Trust  
and formally Chairman of the HLF  
committee for the South West.

#### *Notes*

[1] Member of Finance & General Purpose  
Committee\*

[2] Member of Investment Committee

[3] Nominee, Bath and North East Somerset  
Council

[4] Nominee, The Friends of The Holburne  
Museum

[5] Nominee, The University of Bath

[6] Nominee, Bath Spa University

[\*Formally the Executive Committee]

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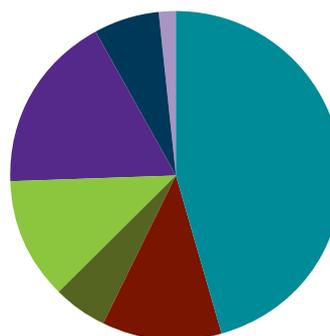
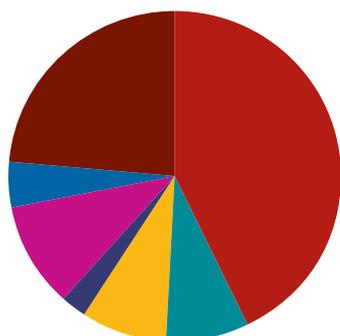
# FINANCIAL OVERVIEW 2013

## General and Specific Fund Income

● Grants and donations	<b>42.9%</b>
● University Partnerships	<b>8.0%</b>
● Patrons and Friends	<b>8.3%</b>
● Education, lectures and concerts	<b>2.7%</b>
● Exhibition admissions	<b>10.2%</b>
● Business sponsorship	<b>4.5%</b>
● Commercial income	<b>23.4%</b>

## General and Specific Fund Expenditure

● Museum activities	<b>45.7%</b>
● Premises costs and maintenance	<b>11.6%</b>
● Fundraising	<b>5.4%</b>
● Education	<b>12.0%</b>
● Exhibitions	<b>17.5%</b>
● Commercial activities	<b>6.2%</b>
● Governance	<b>1.6%</b>



# FINANCIAL OVERVIEW 2013

**124,861** visitors

**24,807** paid to visit exhibitions

**7,213** children have participated in our learning programmes including school visits, workshops and family events

**7,853** adults have participated in our learning programmes including workshops, talks, concerts and study days

**18,300** people attend Colourscape, Christmas Lights and other public events

**97%** of people rate their visit enjoyable, 62% as very enjoyable

**97%** agree our exhibitions are interesting and enjoyable, 59% strongly agree

**96%** agreed our volunteer staff are friendly, informative and helpful, 64% strongly agreed

**70%** of our visitors are non-local, of which 63% are tourists

**30%** are local, travelling within a 30 minute drive time

# DONORS TO THE MUSEUM 2013/14

## **Heritage Lottery Fund, Department for Culture, Media and Sport, Catalyst Endowment Appeal**

### **The Heritage Lottery Fund The Linbury Trust The Esmée Fairbairn Foundation Miss Barbara Ellis**

The Annett Charitable Trust  
Bernadette Bailey  
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Will and Elin Wilson  
Mrs Ann Zwemmer

## **Project and Core Funding**

### **The Friends of the Holburne Museum The Holburne Museum Volunteers Bath Spa University**

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Arts Council England  
Brian Ashford-Russell  
Bath and North East Somerset Council  
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Rosalie Challis  
Undine Concannon  
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Barbara Ellis  
David and Karin Embleton  
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The Henry Moore Foundation  
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Trevor Osborne

### **The Holburne Museum Patrons**

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Antonia and Simon Johnson  
Timothy Kent  
Michael and Frances-Ann King  
Alastair and Hana Laing  
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**Thank you to all those who gave anonymously and for all the smaller donations too numerous to mention here. The Holburne Museum receives no regular government and council funding; every donation helps us to continue our work.**

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