

Newsletter

SUMMER 2017

THE
HOLBURNE
MUSEUM
FRIENDS

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Front cover photograph shows the Mauritshuis, in The Hague, heralding the Three Dutch Cities visit in December 2017.

Image courtesy of the photographer © Luuk Kramer

Chairman's letter

Dear Friends

I recently had a long and interesting conversation with someone who was researching Friends' groups, and was left feeling confident that we do our job well. I was told that we 'punch above our weight' in terms of financial contribution to our Museum, and I am sure that this is due to our strong sense of community with each other and also with the Holburne and all it does. This is in large part the result of good communication - the Director or another senior member of staff attends every Friends' committee meeting and I as Chairman sit on the board of Trustees, so we are all clear as to goals and financial realities.

I'll take this opportunity to remind everyone that we still need to raise the endowment to support the Museum's running costs, if we want it to continue its stellar programme. If any Friend is able to help either now or with a legacy, please do get in touch.

The next Friends' get together at the Museum is on the occasion of our preview of *Tapestry Here & Now*, for which we are lead sponsors. I am really pleased that Chris Stephens, Director designate of the Holburne, is able to join us, and will say a few words at the AGM immediately afterwards. We will also hear from Sally Hutton, Interim Director and Head of Finance.

The AGM marks those joining and leaving the team, and this year we are very sad to say farewell to Trish

Tassis. Many of you will have enjoyed events she has organised; learning craft techniques in the Gardeners Lodge or on short trips to visit makers and fascinating local treasures. I think Trish's '*Closer Look*' events epitomise what the Friends hope to offer, learning about something extraordinary in the company of like-minded friends. Perhaps there are Friends who would like to think up some more events, and put them into practice?

We have several trips to look forward to, and organisers to be thankful for - Minnie Tatham for her garden tours, Mark Hake for a couple of great days out, one so successful we had to do it twice (see page 12) and Olivia and Simon Eliot for an exciting Dutch trip in December. Also don't forget Sidney Blackmore's book sale at the Museum, returning on Sunday 25th June; Sidney and David have raised enormous sums over several decades, steadily spreading books at many sales around the West Country. Our new chapter opens shortly as we welcome Chris Stephens to the Holburne.

Antonia Johnson



Important Membership Matters

Firstly, my thanks to all those who upgraded April Standing Orders either with or without my prior knowledge, some of you doing so even before my reminders!

And thanks too to all of you who have sent cheques to make up the difference between your old Standing Orders and the new rates – please remember to cancel your old Order and set a new amount for next year if you have not already done so. We are refunding the smaller amount to those who have paid twice – but you should ask your bank to cancel the lower of the two orders, as some banks seem not to read the instruction that “*this cancels any previous order.*”, as you know we cannot do this for you.

Nearly half our Friends pay in April which makes it by far the busiest month (T.S.Eliot had a stronger word for it!) and I apologise if new membership cards have been inconveniently late in getting to you. This will mainly apply to those who upgraded without telling me, so I had to await for the April bank statements to check.

Holburne Friends' Database

The Friends' database has now been transferred to the system which I (at home) and the Development team (at the Museum) use. The till system

on the Front Desk now holds only minimal information about Friends, and sometimes the volunteers there cannot answer queries about your membership. They will generally refer queries to me, but I am only at the Museum once a week. However if you are at the Museum, and have an urgent question about your membership which they can't answer, Oliver Merchant of the Development team might be able to help. However, he is a very busy chap so if you can wait for an answer from me please do so!

Please note that queries about visits and events can only be answered by the organiser and not by anyone else; the relevant name will be in the Newsletter.

This new database is extremely complex and seems to have a mind of its own sometimes, so I hope you will continue to be tolerant of any hiccups while we all get used to it.

Undine Concannon, Honorary Membership Secretary Email: holburnefriends@gmail.com

Friends 2017 Annual General Meeting

Please note that the 2017 Holburne Friends AGM will be held on Friday 23rd June at 7:30pm in the Brownsword Gallery at the Holburne Museum, Bath. The Agenda for the meeting and Minutes of the 2016 AGM are in the centre of this Newsletter.

Friends' Private View

Friends are invited to a Private View of the exhibition

TAPESTRY

HERE
& NOW

Friday 23rd June 2017
6:00-7:30pm
Refreshments in the
Garden Café

Sara Brennan,
detail of *Deep Forest with*
Old Grey/Blue Band
linen, wool, cotton 72 × 95cm
© Sara Brennan

The Holburne Friends' Summer Book Sale

Sunday 25th June 2017
11:00am to 4:00pm at the
Holburne Museum, Bath

Francis Bacon, the philosopher and courtier, declared that *"some books are to be tasted, others to be swallowed, and some few to be chewed and digested"*.

Whatever your reading taste, our secondhand book sale will provide a feast of books whether you are

a serious bookworm or just seeking some light summer reading.

There will be lots of paperback fiction, and excellent books on history, biography, literature, travel, the arts and much, much more. We hope to have something for all readers. Donations of good quality books are welcomed. Further information from Sidney Blackmore and David Wiltshire. Telephone 01985 213195 or email sidney.blackmore@btinternet.com

HOLBURNE FRIENDS' BOOK SALE



Franz Schubert: *Schwanengesang* D.957

Thursday 6th July 2017, 7:30pm
Brownsword Picture Gallery,
Holburne Museum, Bath

Richard Frewer: Lyric Baritone (right)
 David Price: Schantz Fortepiano (left)

Last January, Richard and David gave a performance of *Winterreise* in the Museum; it was warmly received. As one member of the audience wrote: “*what a remarkable evening - vocally glorious, musically imaginative, and altogether deeply moving.*”

This summer, they are to perform *Schwanengesang* (*Swansong*, 1828), Schubert’s last collection of songs, published posthumously. Whereas *Die Schöne Müllerin* and *Winterreise* are song cycles with clear narratives each from poems by Ludwig Müller, *Schwanengesang* consists of thirteen songs: six by Ludwig Rellstab, six by Heinrich Heine and one by Johann Seidl. There may be no narrative coherence to the set but musically they hold together and they are some of Schubert’s most expressive and dramatic songs. Those who do not know *Schwanengesang*, may well recognise several of the songs.

As at the *Winterreise* recital, the artists are giving their services in support of the Holburne Museum.

Richard Frewer sings for the joy and challenge of it. Throughout his career



as architect and university chair professor, he has maintained a considerable reputation as a concert singer. Awarded the Philharmonia Orchestra’s prestigious Martin Scholarship, and invited to take part in Elizabeth Schwarzkopf’s masterclasses in London and Hanover, he has performed throughout the United Kingdom, in Europe and the Far East in a wide range of repertoire.

David Price was the Director of Music at Dauntsey’s School and has been conductor of the Trowbridge and Bath Symphony Orchestras, and musical director of a number of West Country opera companies. He is a passionate chamber music player, a distinguished coach, accompanist and lecturer.

Tickets are £12 each, please book via the Museum website:

www.holburne.org or telephone on 01225 388569. *As there is only capacity for 100 in the Gallery, it is suggested that booking is made in good time. Performance duration is about 50 minutes, with no interval.*

A day trip to Chavenage House & Rodmarton Manor

Thursday 10th August 2017

Coach departs Holburne Museum at **8:45am prompt**, returning about 5:45pm

A private tour of two lovely houses near Tetbury: Chavenage and Rodmarton.

Chavenage's history goes as far back as the early 14th-century as sections of the existing building formed part of an Augustinian monastic community. After the dissolution of the monasteries, the estate was granted to Thomas Seymour who subsequently married Henry VIII's widow Katherine Parr and was created Lord Seymour of Sudeley.

During the tumultuous 15th and 16th centuries the estate passed through several owners until the Stephens family inherited it. Chavenage remained in the Stephens family until it was bought by the Lowsley-Williams family in 1891.

And who better than the current owner David Lowsley-Williams to show us round the house itself? Inside, we shall see the Great Hall, a fine minstrels' gallery and fireplace, the impressive Oak Room with fluted and gilded panelling.

On the first floor are two highlights of Chavenage: the Cromwell and Ireton bedrooms richly decorated with tapestries. Many now know the house as '*Trenwith*', standing in for the Poldark family home in the popular TV series.

In the afternoon we will visit Rodmarton Manor; a supreme example of a house built, and all its furniture made, to Arts and Crafts ideals. It is one of the last country houses built in traditional style by hand using local stone, local timber and local craftsmen. While the exterior of the house has been described as 'neo-monastic' the interior is warm, most rooms being panelled, with timbered ceilings. Almost all the furniture has been handmade, of local wood and in the Cotswold style. The final room built here was the chapel with stone arches and a beamed roof.

The manor house is surrounded by an 8-acre garden. The link from the interior to the exterior is provided almost seamlessly by a huge terrace on the entire south side of the house. Beyond the terrace are walled areas, topiary, 'tapestry-style' plantings, pleached lime trees, clipped yew hedges, 'outdoor rooms', herbaceous borders and a kitchen garden. We will have ample time to stroll round and enjoy the gardens after our tour of the house. *Mark Hake*

Tickets are £68 each to include coach travel, entry fees, guides, tea and coffee on arrival, a 2 course buffet lunch with soft drinks at Chavenage, plus tea and coffee before departing Rodmarton. Please complete the booking form in the Newsletter.

A day trip to Chavenage House & Rodmarton Manor continued

Below and right:
Chavenage House



Below: the gardens at
Rodmarton Manor



A day trip to Ablington Manor & Wormington Grange

Thursday 7th September 2017

Coach departs Holburne Museum at **9:00am** prompt, returning approx 6pm

Ablington Manor, Bibury

Described in *The English Garden* magazine as a place of 'romantic reverie', Ablington Manor is an absolute gem, nestled in one of the most delightful villages in the Cotswolds. This 16th-century manor house is surrounded by an exquisite four acre garden which has been created over the last forty years by its current owners.

The garden contains several 'rooms' with magnificent borders packed with herbaceous perennials, roses and shrubs. Gigantic yew hedges spill across the lawns and a pretty bridge over the River Coln at the bottom of the garden links the main lawn to the opposite bank, where the owner has built a charming French style stone gazebo. No ordinary gazebo, this delightful building has two floors with a high-pitched roof, a French style fireplace, a dining room, kitchen and terrace looking back to the rear of the manor. Wander along the banks of the river, then through a wild flower meadow and finish the tour by winding through a recently planted shady garden.

Lunch will be at the Wheatsheaf Inn, at Northleach in Gloucestershire.

Wormington Grange, Stanton

After lunch we'll visit John Evetts at Wormington Grange. Originally a photographer, John has been the Landmark Trust's Furnishing Manager since 1976 and oversees the furnishing and interior renovation of the Trust's buildings from his workshop and furniture store at his home at Wormington Grange.

His first commission was the renovation of John Keats' apartment in the Piazza de Spagna and since then he has amassed a huge knowledge from renovating, furnishing and maintaining some two hundred of the Trust's properties as well as managing a specialist crafts team here. He's a phenomenally busy man, but John has generously agreed to give the Holburne Friends a private tour of his workshops as well as his gardens. This is a rare chance to experience what happens behind the scenes of the Trust's work and promises to be a fascinating afternoon.

Minnie Tatham

Tickets are £55 to include coach travel, entrance to gardens, teas and coffees. Lunch is not included at £20 each (please bring cash on the day). Please request a Booking Form by emailing Minnie Tatham: minnietatham@hotmail.co.uk or complete and return the booking form in this Newsletter.

A day trip to Ablington Manor & Wormington Grange continued

Ablington Manor



Above: John Evetts
Left: Wormington Grange

Sezincote House and Owlpen Manor revisited

Tuesday 19th September 2017

Coach departs Holburne Museum at **8:30am prompt**, returning approx 6:30pm

Following the success of our first visit to these wonderful properties in May, we have been able to organise a return visit so more Friends can enjoy these special places.

Tickets are limited however, as there is a waiting list from the first time round, so please respond quickly to make sure of your booking.

This full day trip promises a rare opportunity to enjoy a private visit to these unique properties. First we shall visit **Sezincote House** (top, right), a 200-year-old Mughal style palace, set in a romantic landscape of temples, grottoes, waterfalls and canals. The house is the centrepiece of a thriving family-run estate covering 4,500 acres of rolling Cotswold countryside, and was the inspiration for the rather more famous Brighton Pavilion, after the Prince Regent visited Sezincote in 1807.

The House is designed in a unique combination of Hindu and Muslim architecture with a weathered copper onion dome, minarets, peacock-tail windows and a dramatic curved orangery, unfurling over a Repton landscape which has remained largely unchanged since the mid 19th century.

Lunch will be taken at nearby Stow-on-the-Wold, before we drive to **Owlpen Manor** (below, right), a medieval house with 800 years of history, set in its own picturesque wooded valley. We will be personally guided by the owner, Sir Nicholas Mander.

Owlpen dates from 1450 and was carefully repaired in Arts and Crafts style in 1926 when the house was rescued after nearly a century of dereliction. The interiors include a magnificent Tudor Great Hall of 1523, an elegant early Georgian parlour and a Great Chamber with unique painted cloth wall-hangings.

The gardens range from a charming hillside terraced garden with yew topiary, old roses and box parterres, a walled kitchen garden to an “Old English” garden which was greatly admired by Gertrude Jekyll. We shall be served a cream tea before heading back to Bath.

Mark Hake

Tickets are £68 each to include coach travel, 1-course light lunch (drinks charged extra), entry fees, guides and a cream tea before leaving Owlpen.

NB there are toilet facilities but no refreshments available at Sezincote, so do bring your own bottled drinks as required. Please complete and return the booking form in the Newsletter.

Sezincote House and Owlpen Manor revisited continued



Sezincote House



Owlpen Manor

Three Dutch Cities and their Treasures

Some Friends will remember the very successful trip to Amsterdam in December 2013. This December we're planning a 4-day trip based in **The Hague** with visits to **Haarlem** and **Delft**. Many of the artists of the Dutch Golden Age lived and worked in these cities, against backdrops which have changed remarkably little. We will be able to admire magnificent examples of their work as well as more contemporary art whilst exploring cities of immense historic importance and charm.

We leave on the 9.10am flight from Bristol to Amsterdam on Friday 8th December and then travel on to The Hague, where we'll be staying at The Park Hotel den Haag (4 star). After lunch there will be a walking tour of the city and a private visit to the renowned art dealers, Hoogsteder & Hoogsteder.



The Goldfinch, Carel Fabritius (1622-1654), oil on panel, 1654
© Mauritsshuis, The Hague

Saturday will begin with a guided visit to the Mauritshuis, which has recently undergone major refurbishment and houses some of the greatest treasures of Dutch art, including 2 small paintings which have acquired

iconic status in recent years: Vermeer's *Girl with the Pearl Earring* and *The Goldfinch* by Fabritius. We will also visit the Prince William V Gallery, built in 1774 and newly restored with its Old Master paintings hung in the closely-packed 18th-century style. The afternoon will be free for people to choose whether they want to visit more museums (modern art in the Gemeentemuseum or the Escher collection in the Royal Palace for instance) or simply enjoy watching the centre of Dutch diplomatic and political life prepare for Christmas, before we all meet for dinner in a local restaurant.

We will spend Sunday in Haarlem, which retains many of its medieval buildings and the 17th-century evidence of the city at its most prosperous. The Frans Hals Museum celebrates one of Haarlem's most famous sons and we'll also visit the oldest museum of the Netherlands, the Teylers Museum, which opened to the public in 1784.

On Monday we'll visit the Panorama Mesdag, the largest circular canvas in Europe depicting what was then the fishing village of Scheveningen in 1880. Then we travel on to Delft for the rest of our last day, before flying back to Bristol. It won't be difficult, on our walking tour, to imagine the city where de Hooch worked and where Vermeer spent all his life.

Three Dutch Cities and their Treasures continued

Practicalities

The trip costs £595 per person sharing a room (single supplement £120), which includes 3 nights' bed and breakfast, two lunches and one dinner. **KLM flight times and prices are yet to be confirmed which is why airfares are not included.**

Once they have the details, Heritage Travel will pass on the airfare at cost plus a £10 fee. In order for them to book seats at the best possible rate, we are asking for an early deposit of £350 per person

as soon as possible and **no later than 28th July 2017.**

For all further information and details please contact Heritage Group Travel on 01225 466620 or email heritage@grouptour.co.uk quoting the Friends of the Holburne Museum/Dutch Art Treasures. After Heritage has sent you a booking form, places are reserved on receipt of the completed form and deposit.



View of Delft, Johannes Vermeer (1632-1675), oil on canvas, c.1660-1661
© Mauritshuis, The Hague

A round-up of past events

Craft beer and cheese tasting evening

In February, a convivial group of fourteen Holburne Friends enjoyed an evening of craft beer tasting, paired with local cheeses, and delicious bar snacks. James Hunter, beer connoisseur and bar owner, kept us fascinated with historical insight into ales and beers throughout the ages. Thanks to Kim de Morgan for organising a delightful and interesting evening.

Frank Brown Celebration and the Holburne Ensemble

The Holburne Ensemble played at the Museum in April to celebrate the life and generosity of Frank Brown, who was passionate about music. The Holburne owes its rare Schantz pianoforte to an enthusiastic fundraising drive led by Frank. The evening comprised an ingenious collection of pieces transposed for piano and guitar, a practice which was very common in the 18th and 19th centuries, though as a genre it is often neglected, as the musicians explained.

Nathaniel Mander on piano and Sam Brown on guitar played with great fluency, wit and precision. The heart of the evening was one of Mozart's Palatine Sonatas (K301) and the haunting sonata in E minor (K304) composed on the death of his mother. A surprise and delight was a work by the Spanish classical guitarist Fernando Sor; his *Variation on a Theme of Mozart* weaves rich and subtle games with tunes from *The Magic Flute*.

Songs were an integral part of domestic music making and Richard Frewer, to whom we should be grateful for having organised the evening, gave us three Schubert lieder, *Der Kreuzzug*, *Ständchen*, and the popular *Heidenroslein*. Richard's voice a clear and true counterpoint to the rich tones of Sam Brown's guitar.

Many thanks to the Trevor Osborne Charitable Trust, who supported the concert, and to all those who provided delicious eats and drinks for the party that followed. A wonderful evening and I can't wait for next year.

Simon Johnson

Holburne Friends Plant Sale

For a few hours on the first Sunday in May, the front of the Museum was decked with bunting, banners and six independent nurseries and their plants. This year we were joined by three local businesses showcasing terracotta pots, bespoke garden and other furniture, and decorative metal structures.

The Friends' Plant stall was groaning with generously donated plants, and the ever popular book stall did a brisk trade. Sunny weather meant shoppers could sit outside to enjoy tea, coffee and cake from a delicious range made by our talented Friends. Many Friends gave up an hour or so to help serve at one of our stalls, and in doing so helped raise over £1300. My thanks to everyone involved.

Sally Roche

A round-up of past events continued

Sezincote and Owlpen visit

One of the glories of the Holburne is Zoffany's *Auriol and Dashwood Families*, painted in India in the 1780s: members of two East India Company families taking refreshments in the open air, Indian servants in attendance. Ten years after Zoffany made this picture, another Company official, John Cockerell (1752-1798), retired to England and decided to create a Mughal house at Sezincote. John died in 1798, but his brother Charles saw the scheme through: another brother, the architect Samuel Pepys Cockerell, designed the house with a dome, minarets and a curved orangery lit by peacock-tail windows.

The exterior inspired the Prince of Wales's plans for Brighton Pavilion. Inside, we are in the world of the Greek Revival redecorated by John Fowler in the 1950s. The Repton garden is full of specimen trees (a magnificent weeping hornbeam, a special *Cornus* in flower, an ancient maple) and more Indian features: the Snake Fountain, the Indian Bridge and Temple.

After lunch we moved on to Owlpen Manor. Sir Nicholas Mander took us through the geology of the Cotswolds, the history of the house and garden, and the interior itself. This utterly charming house evolved between the middle of the 15th to early 18th centuries; extensive repairs took place

in the 20th. Betjeman adored Sezincote; and Swinburne's sisters thought that William Morris (and £20,000) would make Owlpen "a *paradise incomparable on earth*". Set in its half-acre of garden with 17th-century terraces, ancient topiary, and a yew room, that is what Owlpen now is, damp and ghosts notwithstanding. With many thanks to Mark Hake for expertly organising such a wonderful day out.

Robert Wyke



Sir Nicholas Mander showing the Holburne group around the gardens at Owlpen. Photograph © Mark Hake

See page 12 for details of the return visit to Sezincote and Owlpen on 19th September 2017.

Storeroom visit: Liz Nash

What an extraordinarily eclectic collection of decorative art is to be found below stairs in the Museum. Catrin Jones, Curator of Decorative Arts, took me first into the older storerooms, the original vaults which house a lot of the furniture and I imagine some of the objects most difficult to display alongside other pieces because they don't "fit" together. Among some of the more conventionally good-looking pieces my eye was taken by a dark oak desk, made circa 1900 by Bath Cabinet Makers. It has a large drop leaf and on this are carved the words "*Words are like leaves, and where they most abound, much fruit of sense beneath is rarely found*" – a motto I think maybe I should make my own!

There's a treasure trove of ceramics and silverware on the shelves of the "strongroom" next door – and here we examined one of the oddest pieces in the whole collection – a charmingly decorative ceramic container, curved

oval in shape, trimmed with gilt and with a removable (just – a very snug fit) gilt bronze liner. It had been broken, and carefully mended. It would seem Sir William must have thought it some sort of vase. Would he have bought it had he realised it is a craftily designed pisspot made and dedicated (on the ceramic beneath the brass lining, and therefore invisible when that is in place) "*Aux plaisirs des Dames*"?

[Readers will no doubt remember the article by Catrin Jones about this 'Bordaloue' in the Spring 2017 Friends Newsletter]

Next we looked at three very beautiful pieces made by the Martin Brothers of Southall London, whose work during the late 1800s and early 20th century typifies the movement from the more formal decorative Victorian work to later "studio" pottery. The earliest piece owned by the Museum is a large round vase with a narrow neck and a lid, decorated with sunflowers in mostly blue, green and cream tints.

The next piece is a tall vase with subtly curving sides, with a free-flowing design similar to tiger stripes or ferns. And the third and youngest piece is another tall grey-blue lustre vase with an amazingly animated design showing a roaring lion emblazoned on one side.

A selfie in the storeroom! Liz Nash (on far left) with Curator of Decorative Arts, Catrin Jones
Photograph © Catrin Jones



Storeroom visit: Liz Nash *continued*

We had spent so long looking at all the various treasures in this part of the cellars that we had to move more swiftly through the new storerooms, part of the recent redevelopment at the rear of the building. There, facilities for storage are modern and more easily accessed, and it was a delight to see the shelves of silver and ceramic ornaments and the drawers of exquisite silver spoons and other cutlery and tableware, as well as a beautiful piece of professional needlework almost certainly made

by a man. Add in a charming ivory portrait of a lady (with the artist's dedication of it as a gift to that lady, Mary Ickeringill), and a model of the Temple of Vesta, probably made in Naples, in the early nineteenth century, and you have a collection which is amazingly varied in character, style and provenance – a collection of collections, one might say. I was utterly fascinated, and hope Catrin can fulfil her plan to let us see more and more of these hidden treasures on show in the galleries. *Liz Nash*

Writing desk, oak, English,
Bath Cabinet Makers, about 1900.
Holburne Museum no. 1974.1



Vase, salt-glazed stoneware,
Martin Brothers, London and Southall, 1902
Holburne Museum no. 1972.16



Profile: Nina Harrison Leins

Nina Harrison Leins began working at the Holburne Museum as the Exhibitions Coordinator in May 2016. In our series of profiles of Museum experts, we ask Nina about her work.

What was your career path to working at the Holburne Museum?

After graduating from the University of Winchester with a degree in Media and Film, I began working at the British Museum as a Gallery Assistant and subsequently as an Information Assistant.

I left and worked briefly at Central Saint Martin's College administering courses but volunteered in my spare time at the Bankside Gallery and at the British Museum doing inventories, handling collections and assisting with events. I became more interested in collections management and decided to pursue that for my career.

I returned to the BM as a Museum Assistant in the Department of Asia and spent 5 years working as part of a team looking after the collection. The job was extremely varied and I worked on storage projects, prepared objects for loans and exhibitions and looked after the display and maintenance of the permanent galleries.

I then moved into the Registrar's Office and coordinated loans for the

Department of Asia before being promoted to Project Coordinator for International Touring Exhibitions. In this role I helped to prepare large exhibitions that toured internationally. Part of my role included overseeing shipping and managing the team installing the exhibition.

Having worked at the BM for a number of years, I was keen to look for new challenges.

Given your background in such a large institution as the British Museum, what differences do you find in comparison with the Holburne?

The BM employs around 1000 people making it difficult to get to know everyone, which certainly isn't the case at the Holburne. Roles tend to be quite narrow and specialist at the BM whereas at the Holburne colleagues need to wear a number of different hats. However both institutions are tremendously busy with many exciting projects happening.

How would you describe your role?

My role is to coordinate all the elements of developing and delivering an exhibition and bring them together to an agreed deadline.

I work with the curator to help them to develop their vision for the exhibition. I liaise with institutions who agree to

Profile: Nina Harrison Leins *continued*

lend objects, ensure the paperwork is in place, and work with shipping agents to transport them to the Holburne. I work with contractors on the design and build of the exhibition. If the curator has written a publication to accompany the exhibition, I will secure the image rights for it. I am responsible for the installation schedule and ensure I have conservators and art technicians on site when installing. I oversee the graphics and labels going up and the lighting.

I then look after the de-installation of the exhibition and make sure the gallery is emptied and everything is returned safely.

An exhibition is always a team effort and colleagues and volunteers in the Museum contribute to ensuring the development and delivery of the exhibition is a smooth process.

What do you think is the most difficult thing to get right?

There are many internal and external stakeholders involved in an exhibition and it can be challenging to manage everyone's expectations.

What kind of materials or artworks do you particularly enjoy working with?

I always enjoy working with 3D objects, particularly ceramics. I worked for many years with Japanese, Korean and Chinese ceramics and enjoying handling them and putting them on display. I especially like looking at contemporary Japanese ceramics.

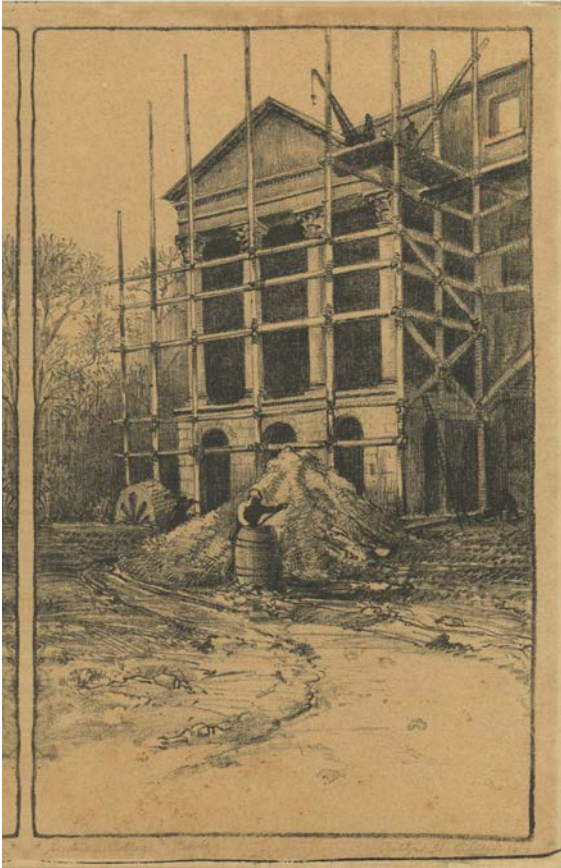
Could you tell us about your favourite piece in the collection, or perhaps a favourite gallery space?

I always enjoy wondering around the Posnett and Mezzanine Galleries, I think the objects are displayed so beautifully and there is always something interesting to look at.



Nina Harrison Leins
Photograph ©
Jonathan Davis

Holburne Insights 1: the building of the Holburne



Sydney College, Bath
Arthur H Lilley, 1914
Lithograph

Working in the art world, we often receive some very strange things through the post: Christmas baubles that look like eyeballs, novelty invitations to bizarre exhibitions, and all manner of peculiar catalogues. Last October, we received a lovely surprise: a lithograph dated 1914 recording the moment when Sydney College became the Holburne Museum. It had been sent from Bushey Museum and Art Gallery in Hertfordshire, a volunteer-run museum of local history, whose curators felt it no longer fitted into their collection and should go to a more appropriate home.

The lithograph is inscribed in pencil *Sydney College, Bath - Arthur H Lilley, 1914*. We know nothing of the artist, but were delighted with this fascinating image of our famous portico covered in scaffolding. The picture was made at the point when Sir Reginald Blomfield was transforming a derelict old school into the elegant museum of the twentieth century. The project appears to be at a fairly early stage: Blomfield's screens of columns are not yet in place on either side of the building, and the picture gallery remains to be completed behind the blank facade of the upper storey.

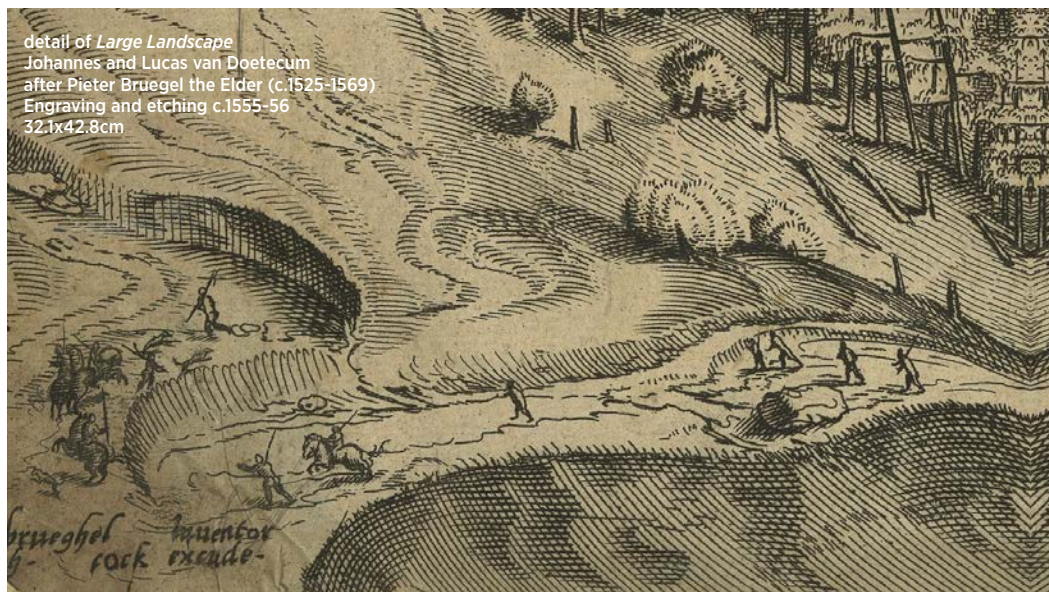
Amina Wright

Holburne Insights 2: yet another Bruegel!

Although Sir William Holburne had a very fine and substantial collection of prints, including works by Rembrandt and Dürer, they were sold at some point before the Museum was established. However, we do occasionally turn up the odd Old Master print, and earlier this year, inspired by the ‘Bruegelmania’ sweeping the Museum, I decided to take a look at a ‘Rocky Landscape’ listed in our catalogue. The print I found in our plan chest was very large, creased and dirty, but spectacular, an extensive vista of soaring mountains and plunging gorges presented in extraordinarily sharp detail, with plenty of human activity to amuse the eye as it roams about the landscape. It was signed on the left, in a familiar Gothic script, *brueghel inventor and h. cock excude* –. Dr Amy Orrock, our guest curator for

the Bruegel exhibition, helped me to identify this as the first of the famous *Large Landscape* series by Pieter Bruegel the Elder. It was published by the enterprising Antwerp printer Hieronymus Cock around 1556, and engraved from Bruegel’s drawing by the brothers Johannes and Lucas van Doetecum. The original drawing, dated 1555, is now in the Louvre and shows Bruegel’s incredible skill and inventiveness as a landscape artist.

As his biographer Karel van Mander wrote in 1604: “*He teaches us to represent, without much effort, the angular, rocky Alps, the dizzying views down into a deep valley, steep cliffs, pine trees that kiss the clouds, far distances, and rushing streams.*”
Amina Wright



Committee

Antonia Johnson,
Chairman

Sidney Morton,
Honorary Treasurer

Undine Concannon,
Honorary Membership Secretary

Mary Jane Wilkinson,
Honorary Secretary

Committee Members

Jennifer Bereska

Jonathan Davis,

Newsletter Designer and Editor

Kim De Morgan

Olivia Eliot, Foreign Tours

Richard Frewer

Tim Locke, Friends Web Pages

Minnie Tatham, Garden Tours

Do check the regularly updated pages
on the Holburne website for updates
and news of events and visits etc:
[http://www.holburne.org/support-us/
friends-of-the-holburne-museum/](http://www.holburne.org/support-us/friends-of-the-holburne-museum/)

THE HOLBURNE MUSEUM

FRIENDS

The Holburne Museum

Great Pulteney Street
Bath BA2 4DB

The Museum is open daily

10am to 5pm

(Sunday and Bank Holidays

11am to 5pm)

Closed 24th to 26th December
and 1st January

www.holburne.org/friends

Contact us at:

holburnefriends@gmail.com

or for tours:

holburnefriendstours@gmail.com

Registered charity number 1042603

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The Friends of the Holburne Museum

Minutes of the 64th Annual
General Meeting, held on
Friday 24th June 2016
at 6pm in the Museum's
Picture Gallery

Jane Ibbunson introduced the proceedings with special thanks to the Friends for this year's fundraising activities and associated donations to the Museum.

1. Apologies for Absence were received from Jennifer Bereska, Judith Constantine, John and Jenny Cordova, Jane Glaser, Tessa Hayward, Anne Pearson, Christopher Overton and Lisa White, Liz White.

2. Minutes of the 64th Annual General Meeting have been circulated and there were no matters arising. The adoption of the Minutes was proposed by Frances Smith and seconded by Caroline Ellert.

3. Chairman's Report: Antonia Johnson thanked the Committee for their work during the year, with special thanks to Undine Concannon for administration of the membership, to Sidney Morton for the accounts, and to Richard Frewer for the forthcoming evening's concert and party, the Friends' tribute to Frank Brown. We currently have 1300 members, a considerable increase since last year.

She anticipated that Sunday's special Centenary celebration would raise a great deal of money for the Museum and further increase membership numbers. She asked for everyone's support in attending exhibitions and events, and in promoting the Museum's core activities.

4. Report from the Hon Treasurer: Copies of the Report of the Trustees and Unaudited Financial Statements for the year ended 31st March 2016 were distributed to the Attendees. Sidney Morton drew attention to the Statement of Financial Activities showing an increase from last year in income from subscriptions and fund raising events, together with a slight decrease in expenses, leaving a healthy balance of just under £19,000. During the financial year ended 31st March 2016 we were able to hand over £31,000 to the Museum.

A motion to approve the accounts was proposed by Andrew Fletcher and seconded by Duncan Locke.

5. A motion to reappoint Moore Stephens as Auditors for 2015 was proposed by Undine Concannon and seconded by Sidney Blackmore.

6. Resignations and Appointment of New Committee Members:

Happily there were no resignations. We welcome the appointment of Tim Locke who has already started the important task of updating and improving the Friends' website pages; proposed by Olivia Eliot and seconded by Richard Frewer. New applications to join the committee are always welcomed

7. Subscription Rates:

The proposed new subscription rates were put to the vote, which was carried by a substantial majority. These rates will come into force immediately following the Centenary celebration day.

8. Any Other Business:

Director's Address: Jennifer Scott observed that over the past two years the Friends have been the lifeblood of the

Museum, and that the staff shared her vision for a bigger and better future. Not all Friends groups are so effective and we must all try to increase the membership. The Stubbs exhibition, sponsored by the Friends, was hugely successful and had received rave reviews in the national press.

Further blockbuster exhibitions were planned, including *Silver: Light and Shade* co-curated by Vanessa Brett and Catrin Jones. Spring 2017 would see the opening of an exciting new show *Breugel: Defining a Dynasty*, co-curated with Amy Orrock to include three paintings by Pieter Breughel the Younger, including a newly conserved and attributed work.

The exhibition would be heralded by a major PR launch. An exhibition of tapestries, and two further contemporary shows of work by Linda Bretherton and Djordje Ozbolt will complete the programme for the forthcoming months. The Museum was also increasingly successful in attracting private events, such as weddings.

**The 65th Annual General Meeting
of The Friends of the Holburne
Museum will be held at
the Museum at 7:30 pm on
Friday 23rd June 2017**

*Please bring your current membership
Card, to be shown at the door, as only
Friends may be admitted.*

Sally Hutton, Interim Director and Head of
Finance, and Chris Stephens, Director
Designate, will briefly address the meeting.

AGENDA

1. Apologies for Absence
2. Minutes of 64th Annual General Meeting
and Matters Arising
3. Chairman's Report
4. Report of the Hon Treasurer and
Presentation of Annual Accounts
5. Appointment of Auditors for 2017-2018

6. Resignation, Election and Re-election
of Committee Members

7. Any Other Business

Nominations for the Committee, proposed
and seconded, with the consent of the
nominee, to be sent to the Hon General
Secretary of the Friends (Mary Jane
Wilkinson) c/o the Holburne Museum.

www.holburne.org/friends
holburnefriends@gmail.com
Registered Charity Number 1042603

Visit to **Chavenage & Rodmarton** departing at **8:45am prompt** Thursday 10th August 2017

I/we should like tickets at £68 each

Name (s)

Address

..... Telephone

Email (or send stamped self-addressed envelope).....

Please send cheque, payable to the 'Friends of the Holburne Museum' to: **MARK HAKE**,
HOLBURN FRIENDS, c/o THE HOLBURN MUSEUM, GREAT PULTENEY STREET, BATH, BA2 4DB

Visit to **Ablington & Wormington** departing at **8:45am prompt** Thursday 7th September 2017

I/we should like tickets at £55 each Cheque enclosed for £.....

Name (s)

Address

..... Mobile/Tel.....

Email (or send stamped self-addressed envelope).....

Please send booking form and cheque, together with stamped self-addressed envelope to:
MINNIE TATHAM, POUND HILL HOUSE, SMITH STREET, WEST KINGTON, WILTSHIRE SN14 7JG

Visit to **Sezincote & Owlpen** departing at **8:30am prompt** on Tuesday 19th September 2017

I/we should like tickets at £68 each

Name (s)

Address

..... Telephone

Email (or send stamped self-addressed envelope).....

Please send cheque, payable to the 'Friends of the Holburne Museum' to: **MARK HAKE**,
HOLBURN FRIENDS, c/o THE HOLBURN MUSEUM, GREAT PULTENEY STREET, BATH, BA2 4DB

If you would like to attend the Schubert recital on Thursday 6th July 2017 at 7:30pm, please book tickets via the Holburne website: **www.holburne.org**, or telephone the Museum on **01225 388569**

For all information and details regarding the **Three Dutch Cities** visit on 8th-11th December 2017, please contact Heritage Group Travel on **01225 466620** or email **heritage@groupravel.co.uk**

If you do not have an email address, please include a **stamped self-addressed envelope** so that your receipt and booking can be acknowledged. Please write a separate cheque for each event, made payable to the 'Friends of the Holburne Museum' All enquiries to **holburnefriends@gmail.com**