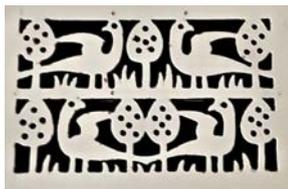


# Newsletter

THE  
HOLBURNE  
MUSEUM  
FRIENDS

SUMMER 2018



A RARE CHANCE TO VISIT A  
HOME DESIGNED BY VOYSEY  
see page 11



HOLBURNE INSIGHTS:  
FORSTER DRAWING  
GOES ON LOAN TO  
THE JEWISH MUSEUM  
IN AMSTERDAM  
see page 20

VISITING COTSWOLD TREASURE  
HOUSES: KELMSCOTT MANOR &  
BUSCOT PARK see page 14

EXCLUSIVE VIEW OF AMERICAN ART  
AT OXFORD see page 6



## Contents

	Chairman's letter	3
<b>2018</b>	<b>Future events</b>	
Friday 25th May 2018	Friends' Private View: <i>Prized Possessions: Dutch Paintings from National Trust Houses</i>	4
Tuesday 5th June 2018	American art at the Ashmolean Museum, Oxford	6
Thursday 14th June 2018	'The British as Art Collectors' by James Stourton	8
Sunday 24th June 2018	Holburne Friends' Summer Book Sale	10
Thursday 28th June 2018	Visit to Lodge Style designed by CFA Voysey	11
Monday 2nd July 2018	Wessex wonders: Forde Abbey & Mapperton House	12
Thursday 13th September 2018	Two treasure houses in the Cotswolds	14
Thursday 18th October 2018	<i>Vive La Différence</i> re-scheduled concert	16
Thursday 1st November 2018	The Holburne Quiz re-scheduled	16
	A round-up of recent events	17
	<b>Celebrating long-term Friends:</b> Philippa Bishop	18
	<b>Holburne Insights:</b> Isaac & Henrietta go travelling!	20
	<b>Profile:</b> Camilla Johns, Head of Development	22
	Holburne Friends' Committee	back cover

## Membership matters

We record with sadness the passing of the following Friends. We are very grateful for their invaluable support during their years of Membership, which are shown on the right.

Alistair Campbell	2013 - 2017
Ida Catherall	2014 - 2017
Betty Cooper	1974 - 2017
Victoria Dixon	2007 - 2017
John Emerson	1993 - 2017
Mrs. D. N. A. Ford	1990 - 2016
Dorothy Garrett	2001 - 2017
Sheila Geach	1985 - 2017
Hilda Padel	2011 - 2016
Margaret Roper	2006 - 2017
Gillian Sladen	1975 - 2017
Derek Stoaling	1991 - 2018
Arnold Wilson	1967 - 2017
Ruth Wrigley	1987 - 2017

We're always looking at ways to cut costs so that we can give more to the Museum, and we try to deliver many Friends' Newsletters by hand to save postage costs. Is there anyone who would be willing to deliver Newsletters in the Lansdown Crescent/Sion Hill area up to three times a year? It would mean collecting the envelopes from the Museum and delivering them over the following two or three days. Do get in touch with me if you are able to help, and *thank you* in advance.

And on another totally different subject, most of you will know that changes to the Data Protection Act are coming in and so all organisations are having to review their practice, with the aim of improving transparency and strengthening the rights of individuals. We have already started on this, and you will all be contacted in due course.

*Undine Concannon, Honorary Membership Secretary*  
[holburnefriends@gmail.com](mailto:holburnefriends@gmail.com)

Front cover, lower left shows a detail of *I Saw the Figure 5 in Gold*, 1928, oil, graphite, ink and gold leaf on paperboard (Upson board) by Charles Demuth (1883-1935). Alfred Stieglitz Collection, 1949 image courtesy of the Metropolitan Museum of Art, New York

## Chairman's letter



Dear Friends,

As I write I am very pleased to say that our celebration of Frank Brown's legacy went very well, with enchanting music from Nat Mander and Sam Brown and a brilliant party, and by the time you read this we will just have held our annual Plant and Book sale - I'm hoping some spring sunshine will bless us. Given that the previous two events were cancelled due to the egregious amount of snow, it is good to be back on track. Both the Quiz and Richard Frewer's *Vive la Différence* recital are rescheduled for the autumn.

In the meantime there is much else to look forward to, detailed on the following pages. I am so grateful to all the Friends and Committee

members who help with trips and sales and so forth, raising much-needed funds for the Holburne.

Jonno has once again pulled together some fascinating extras for the Newsletter, with the help of Amina Wright (who knew about plumbago? I know it as a pretty blue-flowering exotic climber rather than a drawing implement) and with Camilla Johns, the Museum's new Head of Development, who I hope many of you will get to know.

This brings me to the important proposition explained on the loose piece of paper herein, which I ask you please to read. On June 14th

we will not only hold our 66th Annual General Meeting, but vote on whether there will be a 67th.

Once that crucial matter is decided, we can get on with the business of being Friends, and enjoy a lecture about the British as art collectors given by someone well placed to understand that passion for acquisition and how it has enriched the nation, just as Holburne's collection enriches Bath.

The Friends exist to bolster the Museum and its rich heritage, and this we will continue to do.

Antonia Johnson

You are invited to a private view of the new exhibition:

PRIZED POSSESSIONS:

# DUTCH PAINTINGS FROM NATIONAL TRUST HOUSES

Friday 25th May 2018 6:00-7:15pm, speeches at 6:30  
Refreshments in the Ballroom on the 1st floor



Albert Cuyp 1620-1691, *View of Dordrecht*,  
circa 1650-69, oil on canvas  
Ascott Estate, Buckinghamshire  
© National Trust Images/John Hammond



Gabriel Metsu 1629-1629, *The Duet* ("Le corset bleu"), circa 1660-67, oil on oak panel  
Upton House, Warwickshire, © National Trust Images/Christopher Hurst

## American art at the Ashmolean Museum, Oxford

### Tuesday 5th June 2018

#### All day visit

Ashmolean Museum Director, Dr Xa Sturgis, has kindly agreed to lead a group of Holburne Friends on an exclusive viewing of the smashing American art exhibition, *America's Cool Modernism: from O'Keeffe to Hopper*.

The exhibition features amazing loans, including some from the Metropolitan Museum of Art in New York,

and many paintings which have never been seen before in the United Kingdom.

Don't miss this opportunity to view iconic pieces from the Roaring Twenties and the interwar period from some of the most famous names in American art.

We will depart Bath at **8:00am** in order to access the Ashmolean Museum before it opens to the public. The coach will return to

the Holburne Museum, leaving Oxford at 4:00pm.

Tickets are £40 per head to include the private tour of the exhibition and coach transport. Lunch is **not** included; there is a restaurant and a self-service cafe in the Ashmolean.

This visit is being organised by **Kim de Morgan**. Please complete and return booking form **no. 1** in the centre of this Newsletter.



Edward Hopper (1882-1967),  
*Dawn in Pennsylvania*, 1942, oil on canvas  
courtesy of the Terra Foundation for American Art,  
Daniel J. Terra Collection, 1999.77

American art at the Ashmolean Museum, Oxford *continued*

Charles Demuth (1883-1935),  
*I Saw the Figure 5 in Gold*, 1928, oil, graphite, ink  
and gold leaf on paperboard (Upson board)  
Alfred Stieglitz Collection, 1949.  
Image courtesy of the Metropolitan Museum  
of Art, New York

## 'The British as Art Collectors' by James Stourton

**Thursday 14th June 2018  
7:00-8:30pm immediately  
following the Friends AGM.**

**James Stourton** is the author of many books including *Great Smaller Museums of Europe*, and an acclaimed biography of Kenneth Clark. His latest book is *British Embassies: Their Diplomatic and Architectural History*. James read History of Art at Cambridge and started his career as an Old Master paintings specialist with Sotheby's in 1979 and rose to become UK Chairman, but left a few years ago in

order to concentrate full time on his writing and academic career. He is a regular contributor to *The Times*, the *Independent*, the *Art Newspaper*, the *Spectator* and *Apollo Magazine*, and was a consultant to *The Economist* art collecting supplement.

He is a frequent lecturer at the History of Art Faculty at Cambridge University, The Georgian Group and The Art Fund. James sits on several government committees including the Panel of the Heritage

Memorial Fund and The Acceptance-in-Lieu Panel. The lecture will be based on his book *The British as Art Collectors* (a great example is Charles I, painted by Van Dyck; illustrated opposite) which was essentially borne out of thirty years of working on and with British collections throughout his career at Sotheby's.

This event is organised by **Antonia Johnson**. Tickets are £15 each. Please complete and return booking form **no. 2** for tickets.

## The 2018 Robertson Lecture: Hugh Belsey on Gainsborough

**Friday 5th October 2018,  
timing to be advised,**  
following the private view of the exhibition *Thomas Gainsborough & The Theatre*, which has been co-curated by Hugh Belsey with Sue Sloman.

Gainsborough painted portraits at all periods of his career and they provided the majority of his income. Instead of being painted to satisfy a commission from the sitter, some were initiated by the artist and in the 1780s,

when he was expending much of his energy on so-called 'Fancy' pictures, the lengthy process of painting a couple of important portraits raises further questions about their classification, their intention and their purpose. This lecture examines this dichotomy and shows how very inventive Gainsborough's work was during the last decade of his life.

Hugh Belsey is one of the foremost authorities on British 18th century art. After studying at the universities of Manchester and Birmingham he became Curator of Gainsborough's House in Sudbury. Later this year Yale University Press will publish his catalogue of Gainsborough's portraits.

This event is being organised by **Antonia Johnson**. Tickets are £15 each. Please complete and return booking form **no. 3** for tickets.

‘The British as Art Collectors’ by James Stourton *continued*



Anthony van Dyck (1599-1641),  
*Charles I at the Hunt (Le Roi à la chasse)*,  
c.1635, oil on canvas, Musée du Louvre, Paris  
© 2009 Musée du Louvre/Erich Lessing

## Holburne Friends' Summer Book Sale

**Sunday 24th June 2018**  
**11:00am to 4:00pm** at  
the Holburne Museum

The ancient library of Alexandria contained some 400,000 scrolls. It is said that an inscription over the door read:  
*'Medicine for the soul'.*

Whether you are seeking medicine for the soul,

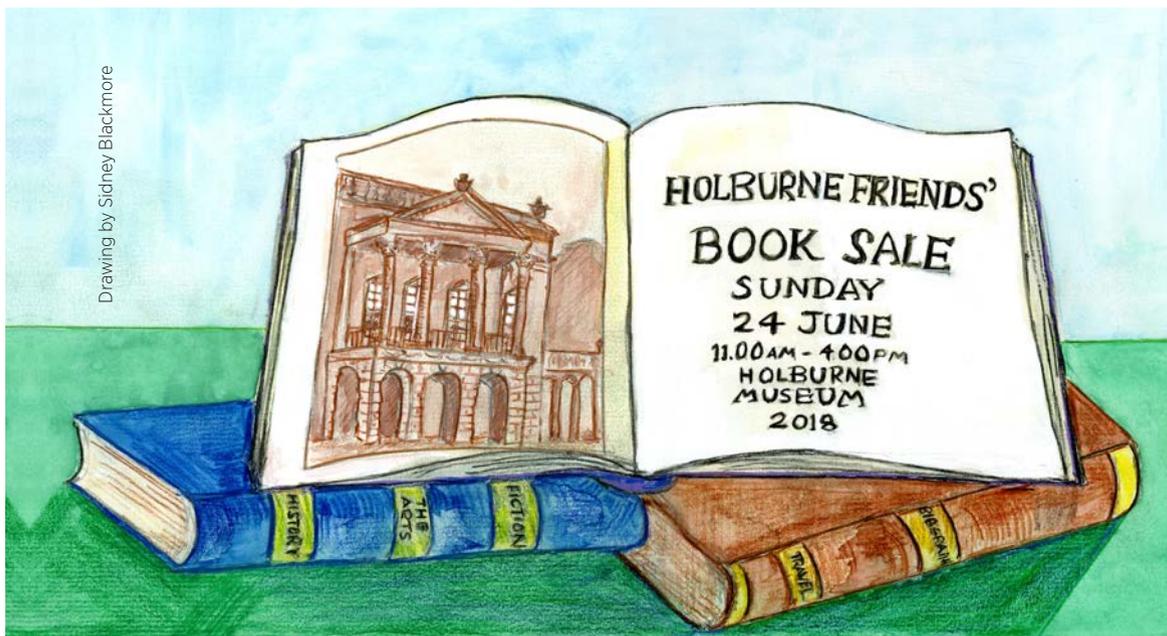
some light holiday reading, forgotten classics, or learned texts, our Summer Book Sale will provide a suitable hunting ground. There will be plenty of books of paperback fiction, biography, history, travel, the arts, architecture, gardening, cookery and much more.

Donations of good quality books are most welcome.

For further information contact Sidney Blackmore and David Wiltshire:  
tel 01985 213195 or email [sidney.blackmore@btinternet.com](mailto:sidney.blackmore@btinternet.com)

We are happy to collect books in the Bath area from mid-May onwards.

*Thank you* in advance for your donations of books, all sales go toward funding the Holburne Museum.



## A rare opportunity to visit a house by CFA Voysey

**Thursday 28th June 2018**

**10:30am-12:30pm**

Lodge Style, on Combe Down in Bath, was designed by CFA Voysey in 1909 for T. Sturge Cockerell, an Alderman of Bath and owner of the nearby quarries; just as Ralph Allen's Prior Park presented the quarry-owner with the chance to display the quality of his goods, so Lodge Style was a flamboyant display of masonry. Its exposed position on a ridge led to the compact, low design which emphasised warmth and enclosure, and in which interior, exterior and setting

are all cleverly integrated. The house has been described as "important as a testament to Voysey's personal interpretation of Gothic principles". A notable private house of its day, it fuses Voysey's distinctive touch with a host of historical and vernacular references (inspired by the then owner's Oxford college, Merton), and showing the continuing possibilities of Bath stone as a building material. It is also a very unusual building for the Bath locality, and one of the very few houses in the area by an architect of international standing.

Voysey's drawings for Lodge Style are in the RIBA Library.

This is an exceptionally rare opportunity to visit a Grade II\* listed Voysey house, that has been in the same private ownership for over 50 years, and is set in lovely grounds.

The visit is being organised by **Antonia Johnson**. Tickets are £25 each, to include a private tour of the house and its gardens, with a break for tea, coffee and biscuits.

Please complete and return booking form **no.4**.



## Wessex wonders: Forde Abbey & Mapperton House

### Monday 2nd July 2018

A full day trip to see two of Dorset's finest and most interesting properties.

In both cases we are fortunate enough to have exclusive, private access around the interiors as part of our guided tour.

We head first to Forde Abbey, near Chard just across the county line in Somerset. Forde's origins are as an early 12th century Cistercian monastery, but in the ensuing years it has been much altered and added to, and is now part-medieval, part-modern, with ecclesiastical as well as secular characteristics. Much of the original monastery was demolished in the period after the Reformation, and now only the Great Hall, one side of the cloisters, the Upper

Refectory (now the Library) and the Undercroft date back to this period.

From the Great Hall, a beautifully-carved staircase leads up to state rooms added in the 17th century - of these the Grand Saloon is surely the most impressive, with a shallow-coffered ceiling which is intricately plastered, and wood-panelled walls on which hang a complete set of Mortlake tapestries, ordered specifically for this room and copied from the Raphael cartoons now at the V&A. Sitting above the former cloisters is an enfilade of richly furnished and decorated bedchambers as well as, in marked contrast, the original, spartan monks' dormitory. The cloisters themselves now house a rich collection of ferns

and indoor plants and these lead naturally out into the gardens.

The gardens are both formal and informal. In the former are sweeping lawns, a great pond, lines of yew and lime trees, densely-planted borders and a walled garden. This formal area gives way to a bog garden, rockeries and more open parkland. The grounds also contain the country's highest powered fountain (shown below) - our answer to Geneva's *Jet D'eau*!

From Forde, we have a short drive to Mapperton, where we will also have lunch. Described by Country Life Magazine as "The Nation's Finest Manor House", Mapperton lies in the heart of Hardy's Dorset countryside and is the home of the Earl and Countess of



Forde Abbey

## Wessex wonders: Forde Abbey & Mapperton House continued

Sandwich. The facade is that of an Elizabethan mansion, albeit with 17th and 18th century additions. As visitors, we pass through an impressive entrance gate guarded by a pair of fearsome-looking huge stone eagles into a u-shaped courtyard, with the principal Tudor wing on our left, and a small chapel on the right. Through the porch we enter the main hall, which has a reproduction Jacobean ceiling. Off this is a library and a drawing room, both with elaborately plastered ceilings.

Throughout, walls are hung with paintings of numerous Earls of Sandwich, including of course the famous 4th Earl

whose request for a snack comprising a piece of roast beef between two slices of bread has gone down in history! The rooms also house the Sandwich Collection, containing works by Joshua Reynolds, Peter Lely, Hogarth and Van de Velde the Younger.

Mapperton is equally famous for its grounds, focussed on a gorgeous Italianate sunken garden complete with fountains, grottoes and statuary laid out in the 1920s, and further expanded in the 1950s by the current owner's father. There is also a croquet lawn, the remains of a 17th century parterre and a mid 20th century orangery.

Finally, below the summer-house are fishponds, beyond which is the wild garden with fine specimen trees.

Tickets are £70 each to include return private coach transport, light refreshments at Forde Abbey, a light lunch at the Sawmill Cafe, Mapperton, and private tours of the interiors of Forde Abbey and Mapperton House. There will also be some free time to explore the gardens of both properties.

This trip is being organised by **Mark Hake**. The coach will leave the Museum **promptly at 8:30 am**, returning at about 6:30pm. Please complete and return booking form **no. 5**.



## Two treasure houses in the Cotswolds

### Thurs 13th September 2018

A day to be spent at two well-known Cotswolds properties.

We are very fortunate in having exclusive private access in the morning to Kelmscott Manor, where we shall also have lunch before moving on to nearby



Interior at Kelmscott

Buscot Park, home of the Faringdon Collection.

Nowhere is perhaps as closely identified with the Arts & Crafts movement as Kelmscott Manor, near Lechlade, and the home for more than a quarter of a century of William Morris, and with Morris family associations for almost 70 years. Originally the home of a successful country squire, the manor was acquired by William Morris in 1871 in somewhat unusual, and not very happy, circumstances given Kelmscott's subsequent reputation as Morris's tranquil haven. At the time of its purchase, Morris's wife Janey was having an affair with painter Dante Gabriel Rossetti and the remarkably tolerant and understanding Morris decided to move the three of them (!) to Kelmscott to escape London. Morris's thinking behind this decision is puzzling, for he remained unhappy for the entire three years that Rossetti lived at Kelmscott continuing his affair with Janey.

However, following Rossetti's break down and departure from Kelmscott, Morris became increasingly attached to and fond of his summer retreat, referring to it as his "loveliest haunt of ancient peace".

The house is small, domestic in scale and decorated in large part with furnishings from Morris's London home; it also houses an extensive collection of ceramics, textiles and metalwork and furniture that were owned by Morris, his family and his circle - there is an extremely rare group of furnishings owned or designed by Rossetti for example. Elsewhere, there is a fine collection of paintings, with works by Rossetti, Burne-Jones, Breughel and Albrecht Dürer. A delight too are the gardens, restored in the 1990s to resemble closely what Morris himself would have seen when he acquired the manor and which provided so much inspiration for him; a walled cottage garden, an orchard, the mulberry garden, a dovecote and wild flower meadow.

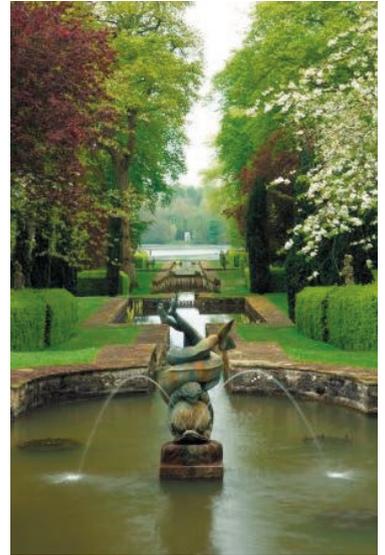
## Two treasure houses in the Cotswolds continued

In the afternoon, we visit Buscot Park, the family home of Lord Faringdon who looks after the property on behalf of the National Trust. The main entrance drive passes through mature woodland and by a lake and formal gardens before reaching the house, built in the late 18th century for a local landowner.

The estate was acquired by the Faringdon family in 1889. Inside, the half dozen richly-decorated rooms open to the public contain the wonderful Faringdon collection of paintings and drawings, with works by Renoir, Joshua Reynolds, Angelica Kauffman, Tissot, G.F. Watts, Rembrandt, Salvator Rosa, Murillo and, perhaps the highlight, the stunning quartet of large format paintings by Burne-Jones, *The Legend of the Briar Rose*.

Outside, there are extensive grounds to explore - with the Four Seasons walled garden (formerly the Kitchen Garden) and the delightful water gardens, designed by Harold Peto (shown to the right), with its series of basins, bridges, canals and pools being an undoubted highlight.

The price will be £62 to include return private coach transport, light refreshments and a ploughmans lunch at Kelmscott Manor, exclusive private access to Kelmscott and a private guided tour of the house. Entry to Buscot Park and the Faringdon Collection is **NOT** included in the ticket price - National Trust members will get in free, non-members pay £10 for house & grounds or £7 just for the grounds.



This trip is being organised by **Mark Hake**. Please complete and return booking form **no. 6**. We will depart Sydney Place, next to the Museum, **promptly at 8.30am** and aim to be back in Bath by 6.30pm later that same day.



Buscot Park, images courtesy of The National Trust

## Vive La *Différence* a re-scheduled concert

### Thursday 18th October 2018 Brownsword Gallery 7:00pm

A programme contrasting German, French and English late 19th and early 20th century song.

Richard Frewer, lyric baritone with David Price, piano

*Vive la Différence*, the title of Richard and David's recital, generally refers to the sexes; but might it not equally be a 'hurrah' for the difference between the musical and poetic traditions of Germany, France and Britain at the beginning of the twentieth century?

The grandeur of the German Lieder tradition is well demonstrated by Richard Strauss; the light romantic Gallic quality in *Mélo-dies* by Satie, Chabrier, Duparc and Bizet; and who better to represent the 'Anglo-Saxon' in song than Thomas Hardy and Gerald Finzi.

Richard recently recorded this programme in Wells, in front of an invited audience, one of whom kindly wrote:

*"I cannot begin to tell you how much we enjoyed the concert. The choice of songs, the variety, the musicianship, the accompaniment, all exceptional. We wouldn't have missed it for the world."*

Richard Frewer sings for the joy and challenge of it. His teachers have included the legendary Elizabeth Schwarzkopf and Richard Lewis. Throughout his career as an architect partner of Arup Associates and chair professor at the Universities of Bath and Hong Kong, he has maintained a considerable reputation as a concert singer and has worked closely as soloist for Sir John Eliot Gardiner, John Rutter, Dr. Martin Neary and the late Richard Hickox. He recently recorded Schubert's *Winterreise* with David Price at the Cedars Hall, in Wells.

David Price, the former Director of Music at Dauntsey's School, has been the conductor of both the Trowbridge and the Bath Symphony Orchestras

and musical director of a number of West Country opera companies. David has worked with Richard performing a wide repertoire including the three great Schubert cycles and Brahms's *Die Schöne Magelone*.

Tickets are £15 each, available at the Museum in person or online at: [www.holburne.org](http://www.holburne.org) Existing tickets bought for the original recital in March (postponed due to bad weather) will be valid for this performance.

### The Holburne Quiz...

**...is now re-scheduled for Thursday 1st November 2018**

The Museum doors will open at 6:30pm, and the Quiz will begin promptly at 6:45pm.

**If anyone would like to help with catering, please get in touch with Antonia via [holburnefriends@gmail.com](mailto:holburnefriends@gmail.com) thank you.** Existing tickets for the original date in March will be valid on the night.



## A round-up of recent events



### **Henley and Cookham visit**

About 30 Holburne Friends, ably led by Mark Hake, were warmly welcomed at the River & Rowing Museum in Henley with tea, coffee and pastries. There is a dedicated gallery for John Piper here which gave us a wonderful snapshot of his wide-ranging work, including paintings, textiles, stage design, prints, ceramics and stained glass. An added bonus was a small but elegant display of Barbara Hepworth's ground-breaking sculpture, drawings and prints.

Many of our group found time to explore the *Wind in the Willows* display too, commemorating local author Kenneth Grahame, in addition to the impressive displays about the history and culture of rowing on this beautiful part of the River Thames.

A short drive took us to Cookham for a delicious lunch at a local pub.

Chrissy Rosenthal, our expert guide at the Stanley Spencer Gallery, gave us a fascinating introduction to the artist and the gallery's collections (see photo above), on display in the tiny converted chapel. We enjoyed private access to the gallery, with the additional interest of hearing recordings of Spencer talking about his extraordinary work and life in this pretty place, which he called his 'village in heaven'. Thanks to Mark for organising such a great day.

*Jonathan Davis*

### **Frank Brown evening**

Frank Brown would have been delighted as Nathaniel Mander and Sam Brown cast a spell over a full house at the Museum! It is hard to believe that the concert and party celebrating Frank Brown's generosity to the Holburne was first held five years ago. Christopher Hogwood had intended to come down to introduce the first programme himself

but sadly he was too unwell and died some three months later. It was Christopher who introduced me to Nat Mander, one of his post-graduate students at that time.

What is so unusual about Nat and Sam's partnership is the 18th century manner in which they re-arrange pieces for their instruments. In addition to pieces for fortepiano and guitar, Sam introduced us to the intimacy of the lute. Their programme included Mozart and Haydn, topped and tailed with music by Rossini which gave a show of both virtuosity and humour. Many artists keep a distance from their audience but Nat and Sam are happy to involve themselves with us all.

We take any opportunity to hear Nat but we especially love his playing of French harpsichord music: he is a master. Having sung with Sam, I realise his musicianship runs deep. There are accompanists who are efficient and play beautifully but great musicians, like Sam, are those who give emotional energy to their performing partner. He played the whole concert from memory: a remarkable gift.

*Richard Frewer*

## Celebrating long-term Friends: Philippa Bishop

*This article, kindly written for us by Sidney Blackmore, former Chairman of the Friends, is the latest in our series which celebrates long-term Friends of the Museum.*

*As many of you may be aware, the Museum receives no government funding, so all the people who generously support the Holburne, whether through volunteer work, donations and legacies, are absolutely vital to keep the Museum's important work going.*

In 1961 Philippa Bishop stepped through the door of the Holburne to be interviewed for the post of curator, never suspecting that her association with the Museum would continue into the next century.

Philippa spent her early childhood in Surrey, and when war came moved to South Wales and then to Scotland. At Oxford, where she read history, she has memories of attending Kenneth Clark's Slade Lectures. After graduation, she assisted John Masefield before working on the literary pages of the *New Statesman*.



Then came a period of teaching and travelling in Italy, before undertaking museum training at Birmingham Museum and Art Gallery. She later moved to be Keeper of Art at Leicester Museums.

When she arrived in Bath she was struck by how dark with grime many of the houses appeared. Few had been cleaned to reveal their honey-coloured Bath stone. The Holburne was still recovering from the war years when the building had been requisitioned by the Admiralty and the contents distributed to Badminton, Rode Manor and the Widcombe Institute. There was an air of neglect and much needed to be done.

Philippa set to work reorganising the collections - she found much of the porcelain and silver collection laid out on trestle tables in the basement - and with the help of a part-time secretary, created a new documentation system.

Philippa writes about her experiences (she was Curator in 1961-1966 and 1977-1985) in her book *The Holburne Years*. Throughout this period shortage of money was a constant problem - it still is - a tightrope often walked with the generous support of Charles and Barbara Robertson and the Friends.

Photograph of Philippa Bishop, above, by David Wiltshire

## Celebrating long-term Friends: Philippa Bishop continued

Holburne volunteers, always a vital source of support, helped take down pictures and move huge showcases. One such volunteer was Michael Bishop, who would later become Philippa's husband, and who over the years used his skills as a draughtsman and modelmaker to illustrate many exhibitions.

Philippa's inaugural temporary exhibition at the Holburne (in 1962) was devoted to the artist Paul Nash, and in 1966 the first exhibition was held about the life and times of William Beckford.

Lectures and concerts became a regular feature of the Museum's calendar, and educational projects and school visits were promoted. Eventually links were established with the new University of Bath,

and in 1976 the Craft Study Centre was established.

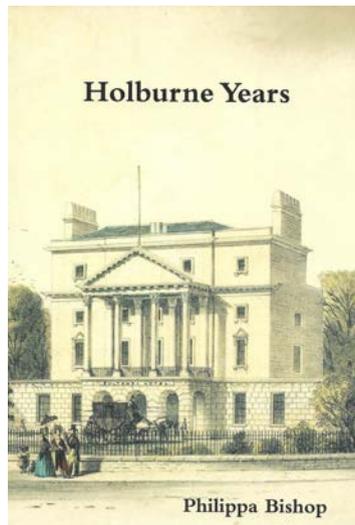
Philippa's account of the Museum's history makes one realise just how miraculous it is that despite many vicissitudes, the Museum survived to become what it is today.

When asked what is her favourite picture or object, she is somewhat hesitant, almost defensive, a little like a parent being asked

to name their favourite child! One senses that it is the Holburne as a whole that Philippa loves, through a close familiarity engendered over many years.

Philippa Bishop's book *The Holburne Years* (shown below left) is on sale in the Museum shop. Do treat yourself to a copy and happily delve into the Museum's fascinating history.

*Sidney Blackmore*



## Holburne Insights: Isaac & Henrietta go travelling!

The next few months will see two works from our collection go out on loan to exhibitions.

Thomas Forster's plumbago portrait of Isaac Pereira will be travelling to an exhibition at the Jewish Museum in Amsterdam, *Jews and the House of Orange*. The exhibition, which celebrates the five-year reign of King Willem Alexander of the Netherlands, explores the 400-year relationship between the House of Orange and the Dutch Jewish community.

This relationship can be traced back to the 17th century, when Sephardi and Ashkenazi Jews emigrated to the Dutch Republic from Iberia and Eastern Europe. To the Jews, the House of Orange represented the values of liberty, religious tolerance, and protection.

Isaac Pereira (c.1658–1718) was born in the Netherlands to Portuguese Jewish parents but later divided his time between the Netherlands and Britain as army contractor to William III, who was both King of England, Wales and Scotland and Prince of



Thomas Forster  
(active 1690-1713)  
*Isaac Pereira* c.1696,  
plumbago drawing  
on vellum, 11 x 8.3cm  
Holburne Museum M62

Orange. During William's notorious Irish campaign, Pereira provisioned his army with bread, biscuits, horses, horseshoes, fodder, axle grease and bread wagons, and became very wealthy. Our portrait of a wigless Pereira by Forster is copied after a lost oil painting by Kneller.

Pereira's place in the miniatures display in the Posnett Gallery will be

taken by a portrait of George Clarke, whose mother, Lady Dorothy Clarke, sits at the centre of the same display case. Clarke was also closely involved in William III's military and naval campaigns, which you can learn more about in the catalogue to our forthcoming exhibition, *Prized Possessions: Dutch Paintings from National Trust Houses*.

## Holburne Insights: Isaac & Henrietta go travelling! continued

Meanwhile, we are in discussions with Tate Britain about lending the much-loved portrait of Henrietta Laura Pulteney to their summer exhibition on Angelica Kauffmann (18 June to 21 October 2018).

We plan to remove the painting from the Brownsword Gallery in May or early June.

### **A note on plumbago:**

Plumbago is an early name for blacklead or graphite. Although called lead (or in Latin, '*plumbum*'), it is actually a crystalline form of carbon. Graphite was mostly mined from Borrowdale in Cumberland, then sawn into rods and either encased in wood to create a pencil or gripped in a metal 'porte crayon'. Today's pencils are made of a synthetic form of graphite with additives to make the carbon smoother and more stable.

*Amina Wright*



Angelica Kauffmann (1741-1807)  
*Henrietta Laura Pulteney*  
c. 1777, oil on canvas  
Holburne Museum 1996.5

## Profile: Camilla Johns, Head of Development



Camilla recently joined the Holburne as Head of Development; this article is an opportunity for her to say hello to the Friends.

### **What were your first impressions of the Holburne?**

The Holburne is an amazing place. I've been visiting the Museum for many years, but one of the best things about working here is seeing what goes on behind the scenes. I'd really like to make sure that all of our supporters get to see this part of the Museum too.

The team is united by a real passion to put on events of the highest quality that inspire, educate and engage people of all ages and backgrounds with art. In a little office behind the front desk the learning team are creating an amazing programme of hands-on workshops and activities for 13,000 children and vulnerable adults every year.

We have a nationally-recognised programme called Pathways to Wellbeing which provides those who have experienced mental health issues, homelessness and/or social isolation with the opportunity to improve their wellbeing through creativity. Their most recent pieces, taking inspiration from Anthony Fry, have just been on display in our Café. The team are also engaging 2,000 primary school children every year.

The curatorial team are conducting new research and working out the mind-boggling logistics of transporting paintings across the world. The whole team are of course supported by a brilliant group of volunteers who help to welcome visitors and care for our collection. And, of course, the Museum is situated in one of the most beautiful and interesting buildings in Bath with a bold and brilliant extension made possible through donations. We are lucky to have it.

### **Could you outline your education and career path?**

I started my journey studying History of Art at the Barber Institute, University of

Birmingham, and, after dabbling in the auctioneering world, I decided my passion was for supporting the arts and enabling projects to happen. The rest is history, and I join the Museum with experience in arts fundraising in London and the South West, starting with the Philharmonia Orchestra and most recently at Wiltshire Music Centre. Away from the Museum I am also a Trustee of Engage, the National Association for Gallery Education.

### **What would you like to achieve at the Museum?**

I hope that we can raise enough donations to support all aspects of the Museum's work and our future – to help us care for the collection, make essential repairs to our building, and to deliver all of our exhibition and learning programmes. I'm keen that everyone who visits is aware that we are a charity. It is a challenge that most arts organisations face. So many of our favourite museums, theatres, concert halls and art galleries are charities who have to fundraise a large portion of their income to stay open and achieve amazing things.

## Profile: Camilla Johns, Head of Development continued

The Holburne receives no public funding, and we need to raise £660,000 this year through donations. Of course, our need is much greater than this, and we now need additional help to build a future for our Museum. I have joined at an exciting and important time under our new Director, Chris Stephens and new

Chairman of the Trustees, Edward Bayntun-Coward, and together we are focused on our future.

### **Do you have a favourite object or gallery in the Museum?**

There are so many. I really love the Posnett Gallery, and the way you can pull out different drawers and discover

beautiful objects hidden inside. The interactivity of this makes it fun for both children and adults. I also love the photograph of William Holburne. It somehow helps to bring the whole story of the Museum to life, and how the decision by one individual to leave his collection to Bath has helped to inspire millions of future visitors.

## Join the Holburne Patrons

### **Our Patrons play a vital role in supporting the Museum and all of its activities.**

From new exhibitions to curatorial research, conservation and essential repairs to learning projects for children, it is thanks to our major supporters that we can deliver so much of our work every year. By joining us as a Patron, you will play an essential role in the life of our Museum.

You will be the first to see our new exhibitions and enjoy a closer association with the Museum, our Director and Curators whilst making a big difference to our fundraising.

### **Become a Patron today!**

Gifts of £600+ a year/  
£50+ a month

### **Making an additional gift or donation**

All donations, however large or small make a difference to the Holburne. £20 helps to pay for children's art

materials. £250 pays for a small object from our collection to be conserved. £5,000 pays for a whole year of primary school workshops for 2,000 children. £50,000 enables us to stage a major exhibition or pay for repairs to our building.

Please contact:

Camilla Johns, Head of Development on  
**01225 388564** or email:  
**[c.johns@holburne.org](mailto:c.johns@holburne.org)**

*Thank you!*

THE  
HOLBURNE  
MUSEUM  
FRIENDS

**Holburne Friends' Committee**

Antonia Johnson,  
Chairman

Sidney Morton,  
Honorary Treasurer

Undine Concannon,  
Honorary Membership Secretary

Mary Jane Wilkinson,  
Honorary Secretary

**Committee Members**

Jennifer Bereska, Deputy Treasurer

Jonathan Davis,  
Newsletter Designer and Editor

Mark Hake,  
Galleries, Gardens and House Tours

Kim De Morgan, Special Events

Olivia Eliot, Deputy Chairman and Foreign Tours

Richard Frewer,  
*(former Holburne Trustee)*, Music

Tim Locke, Friends' Web Pages

Do check our regularly updated pages on the Holburne website for news of events and visits etc:

<http://www.holburne.org/support-us/friends-of-the-holburne-museum/>

**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](http://www.holburne.org/friends)**

Registered charity number 1042603

Printed by Emtone Print Limited

# The Friends of the Holburne Museum

Minutes of the 65th Annual General Meeting, held on Friday 23rd June 2017

THE  
HOLBURNE  
MUSEUM  
FRIENDS

## Introduction by Sally Hutton, Acting Director

Since 2009 I have been Head of Finance at the Museum, during the redevelopment and reopening in May 2011 with Xa Sturgis and David Posnett. Since then we have seen many successful exhibitions including *Rembrandt*, *Joseph Wright of Derby*, the *Field of Light* and our contemporary art programme.

Multi-year funding and University partnerships have been put in place. In 2014 Xa left and was replaced by Jennifer Scott whose appointment culminated in the blockbuster *Bruegel* show. During that time we have had 25,000 paying visitors and £159,000 in ticket income produced by *100 Years Here*, *Stubbs* and *Silver*.

Improvements to the garden and refurbishment of the car park were completed in 2016, and the Museum has become a popular venue to hire for parties and weddings. Spencer Hancock and his team are responsible for the success of our volunteer programme, while our learning scheme includes programmes to help mental health and homelessness. Very many thanks to the Friends for their valuable contribution.

And now I will hand over to our new Director.

## Chris Stephens

Hello everyone. I will be starting officially on 3rd July, as I have 5 more days to go at Tate Britain,

where I have been for 21 and a half years, most recently as Senior Curator of Modern British Art, including the recent Hockney exhibition. I was Head of Displays, which included collections from the 16th century onwards, so my interests do not just lie in modern art.

I have known the Holburne for many years, and since it reopened The Board of Trustees have entered a new phase of energy and sustainability. The Friends are vital to this effort. Your subscriptions support our collections - thank you for your commitment. You are all ambassadors for the Museum to spread the word and encourage new Friends.

---

## 1. Apologies for Absence

were received from Richard Frewer, Trish Tassis, Kim De Morgan, Tim and Jan Locke, Jane Glaser, Andrew Smith, Caroline Boisset, Richard Wendorf, Ann Cowan, Trevor and Jenny John, Gillie Cannon.

## 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 Christopher Overton and seconded by Sidney Blackmore.

### 3. Chairman's Report:

Thank you all for coming this evening and I hope you have enjoyed seeing our new exhibition *Tapestry: Here and Now*. It has been a very busy year for the Friends and for the Museum.

Shortly after last year's AGM we held our day to celebrate the Holburne's *100 Years Here*; including the Silent Auction we made nearly £4,500. All committee members helped - and who could forget Josie and Nicky's hats and beads stall - but Olivia Eliot and Minnie Tatham not only masterminded the day but also persuaded their families to come along and help erect and dismantle all the tents. Many other fundraising events were held, giving Friends a chance to get together and see lots of interesting things as well as contributing to the Friends' coffers.

Special thanks go to Trish Tassis for her *Closer Look* visits. These were the culmination of many years of seeking out esoteric workshops and arranging visits, and we are very sad she has now retired from the committee, although she will continue to volunteer indefatigably at the Museum both in the galleries and behind the scenes, which brings me to mention some committee members who work away without shining gloriously at the head of a coach party.

Undine Concannon, our membership secretary, has wrestled continually with the database since taking on her role, this year learning a new

software system to integrate our data better with the Museum, so that Friends can more easily be helped at the Museum's front desk. We now have just over 1,400 Friends, some of whom I would beg to check that their subscriptions take into account the new rates, for fear of allowing their membership to lapse. Tim Locke has brought our web pages up to date, refreshing the information constantly, so that you can see news and reports of forthcoming and past events. Sidney Morton brings a head for figures to the team and with Jennifer Bereska's support keeps the noughts in the right column. She presents her report next.

I'd also like to mention once again Sidney Blackmore and David Wiltshire, who will be under the portico this coming Sunday with more donated books. I can't believe any single library in the South West has not been augmented through their efforts, and in the process they raise considerable sums for the Friends.

In fact, over the year to March 2017 we raised more than the Museum was expecting, and were able to allot the extra to a special project, restoring the bubble-blowing boy by David Teniers that you saw in the Bruegel exhibition. This year we may also exceed targets, and are in discussions with the development team about what we might do in particular support.

If any Friends would like to contribute - funds, time, ideas - then please do get in touch.

So that's the Friends, and then the Museum has had a stellar year with the last four exhibitions curated in-house, to tremendous plaudits.

Jenny Scott has now moved in to Dulwich, as you all know, but she brought great energy and verve to the team and will be much missed.

At the same, we welcome Chris Stephens, moving here from the Tate. I was particularly pleased he could join us this evening, so that you had the chance to meet him before he takes up the reins full-time from 3rd July.

#### **4. Treasurer's Report**

It has been a very good year for us and during 2016/17 we were able to donate £35,000 to the Museum. During this period there have been many interesting and enjoyable events, which have produced exceptional returns, so many thanks to all.

Approval of the accounts was proposed by Peter Edwards and seconded by Kevin Monk.

#### **5. Appointment of Auditors for 2017/18**

A motion to reappoint Moore Stephens as Auditors for 2017/18 was proposed by Christopher Overton and seconded by Undine Concannon.

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

Trish Tassis has withdrawn from the Committee having served for nearly 15 years.

Those up for re-election included:

Antonia Johnson; Chairman (2014),  
Mary Jane Wilkinson; Hon. Secretary (2014),  
Sidney Morton; Treasurer (2014),  
Undine Concannon; Hon. Membership Secretary (2013),  
Jennifer Bereska; Deputy Treasurer,  
Olivia Eliot; Deputy Chairman,  
Richard Frewer

It was proposed that the Committee should be re-elected en bloc.

Proposed by Sally Roche, seconded by Barbara Walker.

#### **7. Any Other Business**

There was no other business.

The 66th **Annual General Meeting** of  
**The Friends of the Holburne Museum**  
will be held at the Museum at 6:15 pm  
on Thursday 14th June 2018

THE  
HOLBURN  
MUSEUM  
FRIENDS

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

## **Agenda**

1. Apologies for Absence
2. Minutes of 65th 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 2018-2019
6. Resignation (Minnie Tatham), Election (Mark Hake) and Re-election of Committee Members. Nominations for the Committee, proposed and seconded, with the consent of the nominee, to be sent to the Hon. General Secretary of the Friends, c/o the Holburne Museum.
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](http://www.holburne.org/friends)**  
**[holburnefriends@gmail.com](mailto:holburnefriends@gmail.com)**

Registered Charity Number 1042603

**BOOKING FORM 1** AMERICAN ART AT THE ASHMOLEAN, OXFORD      TUESDAY 5TH JUNE 2018

I/we should like ..... tickets at £40.00 each

Name (s) .....

Address .....

..... Telephone .....

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

Please send cheque, payable to the 'Friends of the Holburne Museum' to:

**KIM DE MORGAN**, c/o 41 SYDNEY BUILDINGS, BATH BA2 6DB

**NB** PLEASE WRITE A SEPARATE CHEQUE + SEPARATE ENVELOPE FOR EACH EVENT, THANK YOU!

---

**BOOKING FORM 2** A LECTURE BY JAMES STOURTON

THURSDAY 14TH JUNE 2018

I/we should like ..... tickets at £15 each

Name (s) .....

Address .....

..... Telephone .....

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

Please send cheque, payable to the 'Friends of the Holburne Museum' to: **ANTONIA JOHNSON**

HOLBURNE FRIENDS, c/o THE HOLBURNE MUSEUM, GREAT PULTENEY STREET, BATH, BA2 4DB

**NB** PLEASE WRITE A SEPARATE CHEQUE + SEPARATE ENVELOPE FOR EACH EVENT, THANK YOU!

---

**BOOKING FORM 3** ROBERTSON LECTURE BY HUGH BELSEY

FRIDAY 5TH OCTOBER 2018

I/we should like ..... tickets at £15

Name (s) .....

Address .....

..... Telephone .....

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

Please send cheque, payable to the 'Friends of the Holburne Museum' to: **ANTONIA JOHNSON**,

HOLBURNE FRIENDS, c/o THE HOLBURNE MUSEUM, GREAT PULTENEY STREET, BATH, BA2 4DB

**NB** PLEASE WRITE A SEPARATE CHEQUE + SEPARATE ENVELOPE FOR EACH EVENT, THANK YOU!

**BOOKING FORM 4 VOYSEY HOUSE VISIT**

THURSDAY 28TH JUNE 2018

I/we should like ..... tickets at £25 each

Name (s) .....

Address .....

..... Telephone .....

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

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

**NB PLEASE WRITE A SEPARATE CHEQUE + SEPARATE ENVELOPE FOR EACH EVENT, THANK YOU!**

**BOOKING FORM 5 FORDE ABBEY/MAPPERTON HOUSE**

MONDAY 2ND JULY 2018

I/we should like ..... tickets at £70 each

Name (s) .....

Address .....

..... Telephone .....

Email .....

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

**NB PLEASE WRITE A SEPARATE CHEQUE + SEPARATE ENVELOPE FOR EACH EVENT, THANK YOU!**

**BOOKING FORM 6 KELMSCOTT MANOR & BUSCOT HOUSE**

THURS 13TH SEPTEMBER 2018

I/we should like ..... tickets at £62 each

Name (s) .....

Address .....

..... Telephone .....

Email .....

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

**NB PLEASE WRITE A SEPARATE CHEQUE + SEPARATE ENVELOPE FOR EACH EVENT, THANK YOU!**