



Newsletter 120 - June 2018

CURATORSHIP CHANGES AT KENWOOD

Just before Christmas, English Heritage informed us that it was undertaking an internal restructure to enable self-funding by 2023, which would come into effect from 1 April 2018. What is being proposed for Kenwood is the replacement of the current, full-time Curator by a Curator covering Marble Hill House, Chiswick House and Kenwood. The post-holder would be based at English Heritage's central London office.

The Friends do not support this proposal and submitted a paper in January to Anna Eavis, English Heritage's Curatorial Director, arguing the case for the retention of the full-time Curator post. We recognise that certain internal restructuring is necessary to achieve self-funding and, whilst we remain fully supportive of English Heritage in its aim, the Friends consider that Kenwood holds a unique position within English Heritage properties' portfolio and one which requires a special approach. The Iveagh Bequest at Kenwood is not only an internationally important art collection, but one of the most important gifts to the nation in the 20th century. We feel a part-time Curator would be unable to maintain the level of research required to develop initiatives to enhance and promote the collection. Kenwood's future would be put in jeopardy by allowing it to become stale with opportunities missed and a probable decline in visitor numbers.

Ms Eavis has agreed to review the position in the Autumn. We, will, of course, keep members fully informed.

CURATORIAL NEWS

I am delighted to have recently joined the Kenwood community as Curator of Collections. Kenwood's is a collection of international standing, in a setting of tremendous local significance. To look after a collection of this exceptional calibre, not to mention one so beloved by so many Londoners, is both an enormous pleasure and a great privilege. Kenwood is very fortunate to have such a strong community of supporters, and I look forward to working with the Friends of Kenwood.

Conservation work on the *Andover Family Albums* has been completed. This rare record of amateur art-making in the 18th century is an important but little-known facet of the collection at Kenwood and one of the many diverse elements which make Kenwood a key resource for the study of 18th-century art and visual culture. These original drawing albums are still fragile, but this important conservation project means they can be more readily and safely consulted. The Friends of Kenwood funded the conservation for the most part through the Dinah Abel bequest.

Technical investigations and conservation work conducted on Sir Joshua Reynolds' *Venus Chiding Cupid for Learning to Cast Accounts* have been completed. The picture will form a case study being prepared by Alexandra Gent for a PhD thesis at the Courtauld Institute of Art, entitled *Repetition and Replication in Joshua Reynolds's Studio Practice*. Friends will remember the excellent lecture Alexandra Gent gave in October 2016 on Reynolds' painting technique, including on her examination of *The Fortune Teller* at Kenwood. This research is particularly interesting for us, because of the number and importance of paintings by Reynolds at Kenwood.

Our last Newsletter mentioned the restoration and rehanging of *Family in a Mediterranean Seaport* by Jan Baptist Weenix. The first ever published Weenix monograph, entitled *Jan Baptist Weenix & Jan Weenix: the Paintings: Dutch & Flemish Paintings from the 17th Century* by Weenix scholar Anke A. Van Wagenberg-Ter Hoeven is due to be published in May.

The Google Cultural Institute has recently created *Google Arts and Culture*, whereby collections from around the world can be explored online. Kenwood House can be viewed at artsandculture.google.com/entity/m05q442. The page currently only presents part of the collection, but having it online makes it accessible to a potentially huge audience and helps raise the profile of an outstanding art collection we are privileged to have on our doorstep.

Vermeer's *Guitar Player* features in a highly specialist study undertaken by the Netherlands Institute for Art History, now published under the title *Counting Vermeer: Using Weave Maps to Study Vermeer's Canvases*.

Loans: Gainsborough's *Mary, Countess Howe* and Larkin's *Richard Sackville, 3rd Earl of Dorset* are on loan to the Rijksmuseum for their major (and outstanding) exhibition on the full-length portrait, *High Society*, where they hang in the company of Rembrandt, Reynolds and Sargent, amongst others. Sargent's *Daisy Leiter, later Margaret Hyde, 19th Countess of Suffolk* is on loan to the Art Institute of Chicago from 1 July – 30 September for its forthcoming exhibition *John Singer Sargent and Chicago's Gilded Age*. Larkin's *Diana Cecil* has travelled to the Kunsthau Zürich for its exhibition *Fashion Drive: Extreme Clothing in the Visual Arts*, while Van Dyck's *Princess Henrietta of Lorraine, Attended by a Page*, once in the collection of Charles I, will stay closer to home at an exhibition at Norwich Castle, entitled *The Paston Treasure: Microcosm of the Known World*, on display from 23 June – 23 September.

Finally, plans are afoot to celebrate the 90th Anniversary of the Iveagh Bequest from a curatorial perspective. Interpretation in the house will highlight the significance of Lord Iveagh's collecting, and a series of Facebook Live broadcasts on the subject are planned for the summer.

Dr Allison Goudie, Curator of Collections, The Iveagh Bequest

HUMPHRY REPTON



Repton's calling card

This year we are celebrating the 200th anniversary of the death of the celebrated British landscape designer Humphry Repton, whose association with Kenwood House will be explored in our forthcoming lecture by Stephen Daniels.

Repton was born in 1752, the son of an East Anglian excise collector. After marrying at the age of 21, he was apprenticed to a textile merchant in Norwich with a view to setting up in this business himself. It soon became apparent that his heart was not in it and when his parents died in 1778, he bought a small country estate at Aylsham in Norfolk and tried his hand at various pursuits, none successfully. With dwindling resources and a growing family of four children, he eventually hit on the idea of combining his drawing and limited landscaping experience and setting up as a landscape gardener, a term he invented

himself. He soon plugged the architectural gap in his skills by forming partnerships with two leading men, James Wyatt and John Nash.

Even at this early stage, Repton was ambitious to fill the role of 'landscaper to the gentry' which had been vacant since the death of Capability Brown five years earlier. To this end, he sent advertising material to all his wealthy contacts and became effectively an overnight success. His letters to his illustrious clients show him overrun with enquiries as he travelled all over the country advising, sketching and supervising.

Repton's decisive skill seemed to lie in his ability to describe his proposed improvements in expressive prose and drawing. We can still take pleasure in his so-called Red Books showing before-and-after views from the same point by means of clever overlay flaps. Fences turn into far-reaching rural views. Swampy ground gives way to shining lakes in the middle distance. Unlike Capability Brown, who was a large-scale contractor providing an end-to-end service, Repton acted as a consultant, charging for his Red Books but leaving his client to arrange the actual execution. For this reason, many of Repton's four hundred or so designs remained wholly or partially unexecuted and, while Brown became very wealthy, Repton's 'business model' was evidently not so effective!

Although Repton was almost literally at home with his more aristocratic clients – he was a charming and welcome weekend guest - it appears that his dealings with his growing portfolio of 'new money' clients were not always successful. One such client looked at the commissioned Red Book's proposed planting list, drew a line through it and scrawled the single word 'Stuff'. Another, Benjamin Gott of Armley Park in Leeds, disapproved of Repton's efforts to screen out the canal and industrial works in the middle distance, insisting that he liked looking at the source of his wealth, of which he was not ashamed.

When enquiries came from highly prestigious clients, Repton also did not have it all his own way. When the Prince Regent was interested in making extensive, and expensive, improvements to the grounds of Brighton Pavilion, Repton not only produced a Red Book full of detailed and impressive proposals, but went to the expense of publishing it to further his reputation. The project was, however, shelved due to financial constraints and when it was revived several years later, John Nash took over the execution of the lucrative job, and won the credit.

Although Repton the man was clearly something of a social climber, greatly in thrall to his smarter clients, and was even lampooned in his day as a rather sharp operator by Jane Austen in *Mansfield Park*, his letters reveal a more sympathetic and humorous side and he takes great pleasure in his by now extensive family and laments the more straightened circumstances of his later years, following the carriage accident which left him partially disabled.

What of Repton's style? In a nutshell, there was a movement in the early 18th century away from Capability Brown's expansive landscapes (serpentine, glassy lakes and smooth, undulating lawns leading right up to the house) towards a more Romantic sensibility in garden design which incorporated roughness, irregularity and features such as ancient trees, overgrown bridges and dilapidated ruins. Repton sought to take a middle line between these tendencies, and in his later career moved towards a more domesticated style, incorporating elaborate planting schemes near the house – geometric parterres and beds of perennials. Repton can be seen here as paving the way to Victorian taste.

In 1793 the 2nd Lord Mansfield invited Repton to produce a Red Book for Kenwood (the original is now kept at Scone Palace in Scotland). However, the Earl died in 1796 and there were delays in making changes to the estate grounds. Arguably, Kenwood still owes more to Capability Brown than to Repton – the sweeping pasture leading right up to the south façade, and the view to the sham bridge, which latter Repton was proposing to dismantle.

LANDSCAPE MATTERS

It has been such a long, cold, wet winter and nothing is predictable about plants. So the snowdrops we heralded last year remained hidden, but the bulbs will settle in over time, keep looking in future years! This spring everything has come at once and at the time of writing, the rhododendrons are already showing off. Remember to make a detour to Kenwood's spectacular Handkerchief (or Dove) tree, *Davidia involucrata* at the end of Lime Avenue, which is normally out towards the end of May. This year, magnolia didn't last very long, but look on our Facebook page to compare with photos of last year's display. The wonderful magnolia on South Terrace in front of the House has had a larger protective mulched circle dug around its feet; this is an attempt to discourage climbing on it.

There are plans to rebuild the Sham Bridge (first built in 1791) down by the Thousand Pound Pond, and a planning application was submitted in February.

For Hampstead Heath, our neighbours the City of London have hosted the National Cross-Country Championships, some working shire horses, and the Affordable Art Fair. Give it a Go! returns to the Heath on 15 July. The City of London Corporation (Open Spaces) Act 2018 received Royal Assent in March and this will help the City in its planning and in dealing with anti-social behaviour on the Heath. For more info, go to www.cityoflondon.gov.uk/things-to-do/green-spaces/hampstead-heath.

KENWOOD ESTATE SPRING WALK

17 April 2018

The tour of the Kenwood estate on this occasion had a different focus; the theme was Ancient Woodland. The lovely spring sunshine brought out a large party of Friends of Kenwood guided by Dave Gibbons, the Head Gardener.

The North Wood and the South Wood on the estate are designated Sites of Special Scientific Interest (SSSI) as they have been continuous woodland since at least 1600; the only ancient woodland sites in that category in North London. They are rich in ancient trees with many oaks and beeches over 230 years old.

We started our tour in the North Wood where Dave pointed out that the two varieties of native oak are both found on the estate, robur and sessile. However, the border with Hampstead Lane was planted with the non-native Turkey oaks 230 years ago; they were fashionable at that time as they were straighter and faster growing. They tend to hybridise with native oaks, but they are managed out as they can take over.

We then proceeded to the South Wood to see a further diversity of flora and fauna. Dead wood is left, either as upright trunks, or on the ground as it provides a very rich haven for species, as well as creating fascinating sculptural shapes. Amongst the many invertebrate species in the woods there are three rare types of beetle. Three species of bats live in the fissures of the decaying wood; it is estimated that on a single night about 3000 bats can be flying around the estate. Amongst the bird varieties there are tawny owls, sparrow hawks and three species of woodpecker. One cannot miss the chattering parakeets which are now proliferating with the milder winters.



Dave Gibbons and razor strop bracket fungus

The woods are rich in fungi, and some new species of fungi have been identified on the estate. Dave displayed a razor strop bracket fungus that had fallen off a birch tree;

they are perennial and grow larger by the years. In the past they were used to sharpen razors.

Other types of trees in the woodland are ash, hornbeam, hazel, rowan and hawthorn, as well as sweet chestnut introduced by the Romans and now naturalised. We came across a wild service tree which is only found in ancient woodland because it only propagates from suckers. Dave explained that woodland management necessitates the control of bramble and holly, as well as the common rhododendron ponticum, so loved by the Victorians. Although natural regeneration is encouraged, oak and beech have to be planted as other trees such as holly would take over. Some of the fallen trees date back to the Great Storm of 1987. Incidentally the Friends of Kenwood were very generous in donating to help in the wake of that storm.

We were all very grateful to Dave to be recipients of his fascinating erudition built up during the twenty years of working on the estate.

Paul Huggins, FoK

Please follow the following link or visit the Newsletter page on our website for a valuable map of the age classes of Kenwood trees:

<http://www.friendsofkenwood.org.uk/images/KenwoodAgeClassesOfTrees.png>

VISIT TO THE COLLEGE OF ARMS

1 February 2018



Our visit began in the Court Room of the elegant College of Arms, where, explained our genial host, John Petrie, Rouge Croix Pursuivant, disputes over coats of arms are held. After a brief history of the development of heraldry, possibly the earliest shields with identification were the pattern of dots depicted on those in the Bayeux Tapestry, we learnt about the ceremonial events in which heralds still take part and for which they dress up in full gear including tights (bought from John Lewis): the state opening of Parliament, the Garter Knights Service at Windsor and of course, coronations and state funerals. In the Record Room we saw a selection of records dating

back to the 15th century and heard how new coats of arms are constructed: the image (pattern books of designs, including bestiaries, date from the Middle Ages), the motto in any language (puns are popular) and the colours. Each coat of arms is unique. Heralds Visitations began in 1530, recording family pedigrees and therefore the right to bear arms. In the 16th and 17th centuries, heralds conducted aristocratic and gentry funerals, at huge cost, so it was not uncommon for funerals to take place at night to avoid the expense. We saw a selection of historic records exquisitely painted on vellum and the new coat of arms fashioned for Kate Middleton on her marriage.

There followed a delicious buffet supper and the opportunity to ask questions. A great visit, hugely enjoyed by everyone.

VISIT TO TURNER'S HOUSE

10 January 2017



Around thirty Friends of Kenwood visited JMW Turner's house in Twickenham on a bright March day. Turner had spent part of his childhood in Brentford and Isleworth and, when he had accumulated some modest wealth, he bought a plot of land a mile or so up the river Thames and proceeded to construct a small villa to his own design, possibly aided by his friend, John Soane.

He lived there from 1813 to 1826 with his father "Old William", who acted as a general factotum for his son, having retired from his trade as a barber and wigmaker in Covent Garden. Although we have some idea of the studios in Turner's subsequent properties, there are no records to say whether he used Twickenham for this purpose. However, he certainly produced sketches and watercolours of the house and surrounds while he was there.

The house passed through many hands over the years and was eventually owned by historian Professor Harold Livermore, who spent his summers there while on

vacation from his post in Canada and who left it to a trust he had set up to preserve it “as a monument to Turner”.

The trust has now completed a minutely-researched restoration of the house, including structural work necessary to bring it back to how it looked in Turner’s time. Although none of Turner’s furniture could be located, a sympathetic collection of contemporary pieces gives character to the interior. All of this has been accomplished under the capable leadership of Catherine Parry-Wingfield, who welcomed us to the house, and with substantial help from the Heritage Lottery Fund,

A visit is strongly recommended and you should give yourself some extra time to go down the road to Marble Hill Park (the House is being renovated) and the splendid Orleans House Gallery, which has just re-opened after restoration work.

FRIENDS OF KENWOOD ANNUAL GENERAL MEETING 2018

The 41st Annual General Meeting of the Friends of the Iveagh Bequest took place at Kenwood House on Sunday, 15 April 2018, attended by 75 Friends members and two English Heritage representatives.

Our Chairman, Christine Mathez-Davey, reported on the events of the past year and was pleased to report a small increase in ordinary and life members, and was appreciative of the continued support from our Corporate Benefactors. She reported that Volume I of the *Andover Album* had been restored and was on display, thanks to the generosity of the Dinah Abel bequest and a contribution from the Friends. The Friends were also able to donate towards conservation work on Reynolds’ *Venus Chiding Cupid* and X-rays and infra-red photography, a slip frame for the Weenix painting of *Family in a Mediterranean Seaport*, and initiated and funded the ten new obelisks in the Brew House garden. The Chairman reported the Russian Interlude evening held on 23 October 2017 was the highlight of the year. This was to celebrate the residency of Grand Duke Michael Mikhailovich and his family at Kenwood House from 1910 to 1917. The Friends were privileged to be joined in the celebrations by His Royal Highness, Prince Michael of Kent and Sacha, Duchess of Abercorn, the great grand-daughter of Grand Duke Michael, and other family members. A talk by Julius Bryant and recital by the Solem Quartet were enjoyed by all. She gave special thanks to Searcys for sponsoring the reception.

The Treasurer, Ken Solomons and Membership Secretary, Helen Payne, presented their reports. Ken Solomons reported a healthy surplus, after having granted £16,000 towards the above projects. He thanked Tony Ghilchik for his services as Independent Examiner of our accounts and confirmed his re-appointment for the following year.

Kenwood’s General Manager, Sam Cooper, reported organizational changes at English Heritage, namely the curator being retained on a fixed term contract only, with the anticipation that a curator for London would cover Kenwood in the future, and a retail manager would cover Eltham Palace and Kenwood House. He was pleased to report a considerable increase in visitor numbers to the House, but a slow-down in commercial performance from retail and catering reflected a drop in numbers to the estate. He reported the return of the summer concerts and thanked the growing number of volunteers, especially those making the guided tours a success. He thanked the Friends for their support to the House and English Heritage.

The new Curator, Allison Goudie, gave her report for the year covering completed conservation work and loans to and from the collection. She reported that the planning application for the reconstruction of the Sham Bridge had been submitted with a view to commence works this calendar year.

Issues were raised by members, in response to individual Reports in the Members Forum, mainly covering the Curator’s current role, tenure and possible change of role in the future.

The Chairman’s Report in full, will be available on the Friends’ website: www.friendsofkenwood.org.uk

DON’T LOSE TOUCH!

Your privacy is important to us and we want to communicate with you with your consent, in line with the new UK legislation on data protection which comes into force on 25 May and which aims to protect you. Please show your consent by completing the section on the Membership Renewal Form, signing and dating it, so that we do not lose touch with you. If you do not grant consent, we will not be able to use your personal data (so, for example, we may not be able to let you know about forthcoming events).

NOMINATE THE FRIENDS OF KENWOOD AS YOUR FAVOURITE CHARITY FOR YOUR ONLINE SHOPPING!

Did you know every time you buy something online you can support us? It’s no extra effort for you, and over 4,000 of the UK’s major retailers, including Amazon, John Lewis, Marks & Spencer, and lastminute.com, belong to this scheme and donate a small percentage of their online sales to charities. Register at www.giveasyoulive.com/join/kenwoodfriends and a percentage of your purchases can be donated to the Friends of Kenwood. To date, we have received over £300 in these small donations.

IT'S MEMBERSHIP RENEWAL TIME! DON'T DELAY – RENEW TODAY!

Please continue to support us and our work for Kenwood by **renewing your membership** as soon as you can. You can pay in a number of ways:

PayPal: go to the Membership page on the website, www.friendsofkenwood.org.uk and click on the PayPal button.

Bank Transfer or Standing Order which, once done, saves you having to remember to renew, and then your membership cards are sent to you automatically every year.

Cheque (made payable to 'The Friends of Kenwood'). **Please complete the renewal form and return it to Helen Payne, Membership Secretary.**

YOU CAN DOWNLOAD THE RENEWAL FORM WHICH IS INCLUDED WITH THE EMAIL VERSION OF THIS NEWSLETTER, but you will also receive a posted reminder to renew.

Please include your email address on the renewal. Help us keep in touch with you better!

Please encourage your friends to join too! Membership makes a nice present. If you wish to support us even more generously, you might consider becoming a Rembrandt or a Vermeer Friend, all details are on our website.

Single Annual Membership	£18 p.a.
Joint	£27 p.a.
Single Life Membership	£300
Joint Life Membership	£400
Rembrandt Friend	£300 p.a.
Vermeer Friend	£750 p.a.

SUPPORTING THE FRIENDS OF KENWOOD

We rely on your support to keep our high profile at Kenwood House, and your donations are welcome in increasingly challenging times. Kenwood is under the care of The English Heritage Trust which has to be self-funding by 2023. Our aim at the Friends of Kenwood is to keep Kenwood a top priority.

If you would like to make an additional financial contribution to our work, please contact our Treasurer, Ken Solomons by emailing him at kssco@aol.com or writing to him c/o Kenwood House, NW3 7JR.

You can also support us by remembering the Friends of Kenwood in your will. This can make a significant difference to our fund-raising efforts, helping us protect

the future of Kenwood House, its outstanding art collection, and the Kenwood Estate. If you choose to include the Friends in your will, you will need to direct your gift to our registered charity number: 273258. It is simple to do and tax efficient.

A further benefit of leaving a gift to Friends of Kenwood, or any other qualifying charity, is that this amount will not be subject to Inheritance Tax. In addition, if total charitable bequests amount to at least 10% of the taxable estate, then the Inheritance Tax chargeable on the balance is reduced from 40% to 36%.

We have recently received a substantial legacy from the estate of Melinda Harris. Melinda was a Volunteer at Kenwood and a Friend of Kenwood. She is greatly missed. We are very grateful to her for her generosity.

LECTURES AND VISITS SEPTEMBER 2018 TO JANUARY 2019

Lectures begin at 11.00 am in the Lecture Room.

The lecture on **14 October** begins at 12.00 am.

Seating is limited in the Lecture Room due to fire regulations. The Lecture Room is open from 10.30am.

Sunday 16 September, **Home & Away: Australian Impressionism in an International Context**
Dr Allison Goudie

Sunday 14 October, **12.00am**
Revealing Repton: Approaches to the Art of Landscape Gardening
Dr Stephen Daniels

Sunday 11 November, **'We have hitherto attempted too many things': The Adam brothers and The Adelphi**
Colin Thorn

Sunday 9 December, **Sieneese Art in the 'Golden Age'**
Dr John Renner

Followed by the **CHRISTMAS DRINKS PARTY**



Sunday 13 January, **'As if by Magic': The Secrets of Turner's Watercolour Techniques**
Nicola Moorby

EVENT

Wednesday 3 October, **90th Anniversary Celebrations**

We join Lord and Lady Iveagh to celebrate the 90th birthday of the Iveagh Bequest.

Details to be announced.

VISITS

Tuesday 9 October, **Mary Rose Museum**

All day from 8.45 to about 5.30

Portsmouth Harbour

The cost is £65 for coach travel, coffee/tea on arrival, lunch, admission and tour of the museum.

Tuesday 11 December, **'Gainsborough's Family Album', the National Portrait Gallery**

NPG Lecture Theatre (lower ground floor) at 10.45am

The cost is £25 for admission to the exhibition and the tour.

PLEASE DO NOT SEND BOOKING FORMS AND CHEQUES BEFORE 20 JUNE.

FOR FULL DETAILS OF LECTURES AND EVENTS SEE THE EVENTS SHEET AND WEBSITE

AUTUMN ESTATE WALKS



Thursday 13 September, 10.30 am, **Humphry Repton's influence at Kenwood** with Kenwood's Head Gardener.

Wednesday 17 October, 10.30 am, **Autumn on the Kenwood Estate**

Meet at North Front of Kenwood House for both walks.

These walks are free for Friends of Kenwood; non-members £5

Please contact Elizabeth Inglis on 020 8450 8802 or efinglis@dsl.pipex.com

OUTDOOR SUMMER EVENTS

Heritage Live Concerts

After a break of several years, outdoor concerts will return to Kenwood.

15 June: Hacienda Classical (£45)

16 June: Alfie Boe (£45)

17 June: Bootleg Beatles, Lightning Seeds, Kyle Falconer Band (from £32)

22 June: Kris Kristofferson, with Rufus Wainwright (from £55)

23 June: The Royal Philharmonic Concert Orchestra performing the works of composer John Williams (from £36)

24 June: Katherine Jenkins and the Royal Philharmonic Concert Orchestra 'Last Night of the Kenwood Proms' (£45)

More info and tickets at www.heritagelive.net/kenwood and at other online ticket agencies.

Friends of Kenwood are being offered 15 pairs of tickets per concert at a reduced rate of 15%. This offer is on a first come, first served basis.

If you would like to apply for this offer, please email us at info@friendsofkenwood.org.uk for more details.

Cinema Under The Stars

Luna Cinema makes a welcome return with the following films on the Flower Lawn at Kenwood:

17 July: Three Billboards Outside Ebbing Missouri

18 July: Romeo and Juliet

19 July: The Greatest Showman

For all films, doors open 7.45pm, film starts 9.15pm. Tickets £16.50 - £29 at www.thelunacinema.com

Soho House Festival

This event will be on 5 July and will last from 2pm – 11pm. The event is sold out.

Friends of Kenwood have attended a number of meetings to which local residents and local interest groups have been invited to discuss the concerts and the Soho House Festival. Despite restricting some areas in front of the House during the days before and after the events, the organisers and English Heritage have worked hard to ensure that there will always be a route through the Kenwood Estate during opening hours.

We have been reassured by English Heritage that it is using its best efforts to respect the terms of the Iveagh Bequest, keeping the House and Estate open for all to enjoy, and we recognise that this summer's planned outdoor events will generate much-needed income for Kenwood House.

THE BREW HOUSE

The Brew House Restaurant has recently had a counter reconfiguration in order to alleviate the queues at busy times. We have regular meetings with Searcys to provide them with your feedback, and we thank you for your continued contributions. Revenue received in the cafés makes a big difference to Kenwood's own profitability, so we encourage you to continue to support them as much as you can.

VERMEER AND REMBRANDT FRIENDS

The Friends would like to extend grateful thanks to the following for continuing to support us as Vermeer and Rembrandt Friends:

Chris Carter, Elizabeth Meek, David Pears

CORPORATE BENEFACTORS

The Friends would like to extend grateful thanks to the following for supporting us as Corporate Benefactors:

