



Newsletter 133 – December 2024

THE ANDOVER ALBUMS



Landscape with tree and figures, Andover Albums vol.1

R. Dashwood, 1743

Charcoal on paper

Purchased by English Heritage for the Suffolk Collection, 1988

©English Heritage Trust

In late 2018, a campaign of conservation work on the Andover Albums was completed - generously funded by the Friends of Kenwood with substantial aid from the Dinah Abel Bequest. For the first time since their acquisition by English Heritage in 1988, it was possible to safely handle these fragile 18th century albums and examine the prints, drawings and designs therein. Since then, several special events have been held at Kenwood, offering staff, volunteers and Friends the chance to see the albums, and a number of researchers have visited Kenwood to examine the albums up close. However, overall, the Andover Albums remain a little-known part of the Suffolk Collection at Kenwood, with the vast majority of the more than 560 drawings, prints, patterns and designs still uncatalogued. In order to facilitate cataloguing and widen public access to the albums, a digitisation project was needed and in 2023 the Friends of Kenwood generously offered to support English Heritage in undertaking this work, which was completed in October of this year.

But what are the Andover Albums?

The Andover Albums are a very rare example of an 18th century family scrap book, dating from between 1740 and 1780, compiled by bluestocking and talented amateur artist Mary, 2nd Viscountess Andover, whose life spanned much of the 18th century (1717-1803). The albums were passed down in private collections until the late 1980s before being acquired by English Heritage at auction in 1988 as a supplement to the Suffolk Collection (Viscount Andover being the subsidiary title of the Earls of Suffolk and Berkshire).

The albums contain sketches, drawings and prints – principally of friends and family members and their homes, as well as topographical landscapes, floral and animal subjects and copies after Old Master paintings. Among the other items in the albums are clothing and embroidery patterns and designs for fans. This rich and varied content offers a fascinating insight into amateur artistic practice in the 18th century. The albums demonstrate the range of artistic interests of an 18th century aristocratic family and their extended social network, revealing the standard of their output, the stylistic influences of their teachers, the sources they referenced and the types of media available to amateurs of the period, from pencil and charcoal, to pen and ink, watercolour and engraving.

Moreover, the materials in the albums map out a network of friendships and familial relationships around the central figure of Lady Andover, throwing light on making and collecting as a social practice central to 18th century polite society and the development of an aesthetic culture.

While the Suffolk Collection is known mainly for its Jacobean portraits, the Andover Albums contribute to Kenwood's status as an outstanding centre for the study of 18th century British art and visual culture, complementing the Adam interiors, Repton landscape, and Lord Iveagh's exceptional collection of 18th century British paintings, as well as the collections of miniatures, jewellery and shoe buckles. Unique in Kenwood's collection, the Andover Albums offer an insight into how these diverse forms of fine and decorative art were received and engaged with in the period.

The digitisation of the Andover Albums allows cataloguing to be undertaken without the constant need to handle these precious historic survivals, which remain fragile regardless

of conservation. Collectively the digitisation and cataloguing projects will allow the albums to be more widely publicised and more readily accessible to the international scholarly community, further cementing the status of Kenwood's collection as a key resource for the study of 18th century arts and visual culture.

Cataloguing of the 560 plus drawings will be supported by the English Heritage Documentation team and delivered by specialist volunteers. As well as enhancing important internal records held by English Heritage, catalogued drawings will also be uploaded to the Art UK website, making images and information on each drawing accessible to a broad national and international audience. In the longer term, as we learn more about the contents of the albums, it is hoped that the objects themselves can be temporarily displayed at Kenwood and that evergreen digital content exploring the albums and their creation will be developed for the English Heritage website.

English Heritage is enormously grateful to the Friends of Kenwood for making this important and exciting work possible.

Louise Cooling – Curator of Collections & Interiors, Kenwood

AN EXHIBITION AT KENWOOD
Sargent Centenary Exhibition
16 May – 5 October 2025



*Margaret 'Daisy' Howard,
19th Countess of Suffolk, by John Singer Sargent, 1898*

We are delighted to announce that for the first time in 25 years, there will be a major loan exhibition at Kenwood.

2025 is the centenary year of John Singer Sargent's death, and to celebrate this landmark year, approximately 18 of Sargent's works will be exhibited in the Music Room and the Green Room. These include Kenwood's own *Daisy Leiter*, loans of full-length oil paintings from America and the UK, and charcoal drawings from around the world.

American Heiresses (working title) will offer a new reading of the women in the portraits, heiresses who married into the European aristocracy. That they were beautiful and alluring goes without saying but they also possess a candour and self-confidence peculiarly American to which Sargent is alert. The financial successes of their families represented the future, while the British aristocracy remained locked in the past, economically and politically in decline. The exhibition will present these individuals as women of more substance than simply provincial, rich Americans, willing to exchange money for title. It will explore the contribution they made to society and tell some of their noteworthy stories, giving them more agency in the retelling than they have been credited with to date. It was inevitable that Sargent, as the leading Anglo-American portrait painter of his time, would be commissioned to paint or draw a fair number of these "dollar princesses."

The Friends of Kenwood and English Heritage are extraordinarily lucky to have the expertise of Friends of Kenwood Council member, Richard Ormond CBE, great-nephew of John Singer Sargent, and author of the 9-volume Sargent catalogue raisonné, he is well-known to many of our members. Dr Wendy Monkhouse is Curator of the exhibition, and is also well-known to many of you, as English Heritage's Senior Curator (South), with responsibility for a large number of significant painting collections at English Heritage.

This exhibition perfectly links Kenwood's two great philanthropic collections, the Iveagh Bequest and the Suffolk Collection. Sargent's artistic training was extensive, and his full-length portraits have more than a touch of Gainsborough about them. Margaret, Countess of Suffolk bequeathed her collection to the nation, and Sargent's portrait of her as Daisy Leiter, heiress to the Marshall Field department store, 6 years before her marriage into the Howard family, hangs on the staircase at Kenwood.

We very much hope you will all come to the show! To mount this exhibition is a huge step for English Heritage, who would very much like to showcase the potential of Kenwood for all visitors, new, old, locals, and those from further afield. Its success will depend upon getting the word out! So we would ask you for your support in every sense! It's an exciting challenge! Please spread the word amongst your friends and come to the exhibition during the run. Entry will be ticketed, but free for the Friends of Kenwood. You will also be able to make donations on the day of your visit, and of course, keep an eye out for our forthcoming appeal to members for any additional financial support you can give.

We are so fortunate to have one of the world's greatest art collections on our doorstep. Help us make it even more special as we fix it more firmly on the map in 2025!

CURATORIAL REPORT

Displays and Exhibitions

Strike a Pose: Stephen Farthing and the Swagger Portrait closed on 3 November. The exhibition was accompanied by a Bloomberg Connects audio guide, with commentary from Stephen and Louise. Stephen undertook the first week of his residency in the Dairy in early July, during which time he supported visits by two school groups. Stephen returned in mid-September and early October. The work he produced during his residency, inspired by *Mrs Jordan as Viola* by John Hoppner, went on display in the Music Room alongside the original portrait for the final weeks of the exhibition.

Conservation

Treatment of The Suffolk Collection painting attributed to the school of Flemish portraitist Anthonis Mor, identified as Mary Beaton, Lady-in-Waiting to Mary, Queen of Scots, is complete and the painting has been rehung in the Dining Room. In August, dendrochronology was carried out on the panel, the results of which will help in firming up the dating of the painting. Technical analysis and treatment of the painting has been supported by new research using historic inventories from Charlton Park, lent to EH by a descendant of the Earls of Suffolk and Berkshire.

A further painting from The Suffolk Collection is also undergoing treatment. *Elizabeth Cecil, Countess of Berkshire*, attributed to the studio of Paul van Somer was shown at the EH Chairman's Reception in a partially cleaned state, illustrating the transformative work of the Conservation Studio.

Research, Talks, Tours, Digital and PR

A new long-form article exploring 'swagger' portraiture, written by Louise, was published to accompany the *Strike a Pose* exhibition:

<https://www.english-heritage.org.uk/visit/places/kenwood/strike-a-pose-stephen-farthing-and-the-swagger-portrait/swagger-portraits/>

In late June, the Financial Times published an interview with Stephen Farthing ahead of the opening of *Strike a Pose*:

<https://www.ft.com/content/2a9790f6-f0a3-448b-8f97-ddbeb056b832>

In July the Ham & High published an article about the *Strike a Pose* exhibition:

<https://www.hamhigh.co.uk/news/24419280.william-larkin-swagger-portraits-reworked-kenwood-house/>

On 31 July, Louise gave two tours of the house to 50 members of staff from the Art Fund, who were visiting Kenwood for their summer team away day.

Current Loans

Emma Hart as The Spinstress by George Romney is on loan to the Gallerie d'Italia, Naples until 2 March 2025 for *Sir William and Lady Hamilton*. The exhibition explores the life and interests of diplomat, antiquarian and volcanologist William Hamilton. Ahead of the loan, the painting travelled to the EH Conservation Studio in mid-August to undergo a surface clean and revarnish.



Self-Portrait, by Peter Paul Rubens, 1638 (detail)

Rembrandt's *Self-portrait with Two Circles* is on loan until 12 January 2025 to the Kunsthistorisches Museum, Vienna for *Rembrandt and Hoogstraten: Colour and Illusion*. The exhibition is the first to examine the relationship between Rembrandt and his eminent pupil Samuel van Hoogstraten, who was not only an artist but an art theorist and an important first-hand source on Rembrandt's views on painting. For the duration of the loan, the Kunsthistorisches Museum has lent their own late self-portrait by Peter Paul Rubens (1638) for display at Kenwood.

Returned Loans

Three paintings by Angelica Kauffman - *The Artist in the Character of Design Listening to the Inspiration of Poetry*, *Rinaldo and Armida* and *Armida in Vain Endeavours with her Entreaties to Prevent Rinaldo's Departure* - returned from the Royal Academy of Arts, London following the closure of *Angelica Kauffman R.A.* Total visitor figures to the exhibition were 43,596.

Kenwood's portrait of *Pieter van den Broecke* has returned to Kenwood following its showings at the National Gallery, London, Rijksmuseum, Amsterdam and the Gemäldegalerie, Berlin. Total visitor figures to the National Gallery were 92,553, while at the Rijksmuseum an astonishing 300,000 visitors enjoyed the exhibition. English Heritage awaits final visitor numbers for the Gemäldegalerie.

Andover Albums

Digitisation of the Andover Albums is complete. Please see the separate article above for further details.

Volunteering

Following the launch of a new round of Spotlight Talk development in April, Louise and Volunteer Manager Michelle Cook have worked together to support volunteers in the development of nine new talks covering topics from shoes in William Larkin's portraits to the challenging history of mahogany furniture. A new round of development was launched in the autumn, with a primary focus on Vermeer and Sargent.

Forthcoming Projects

Sargent Centenary Exhibition

The exhibition has received final approval by English Heritage in partnership with the Friends of Kenwood and preparations are moving apace. The final list of loans is now confirmed and English Heritage recently went out to tender for an art transport agent, which we aim to appoint before Christmas. We are also preparing a brief to appoint an exhibition build and graphic designer and teams from across English Heritage, including Marketing, PR and Social Media, Retail, Conservation, Interpretation, Learning and Community Engagement are all working on plans for the exhibition.

Ed. Please see also the separate article above

Exhibition *Double Vision: Vermeer*

Technical analysis on the Philadelphia Museum of Art's *The Lady with a Guitar* after Vermeer has been completed, and colleagues from EH Curatorial and Conservation teams and their counterparts from the PMA and National Gallery of Art in Washington DC met to discuss the results. In the New Year the EH Paintings Conservators are planning to undertake technical research on *The Guitar Player*, including new high-resolution photography and UV and IR imaging. It is also hoped that colleagues from the National Gallery, London may be able to visit with their portable X-ray fluorescence (XRF) microscopy device, which will help in determining the elemental composition of Vermeer's paint.

LANDSCAPE MATTERS

Landscape Work

Over the summer there has been maintenance and conservation work in the West Meadow. Now designated as one of the King's Meadows, two narrow areas were scarified to see what germinated from the existing seed bed. More will be revealed as the seasons progress. Heath Hands have cut back invasive weeds in the Sphagnum bog and cleared bramble and self-seeders from Beech Mount, aiming to restore this area's long grass.

Tree Works

In addition to routine maintenance work, this autumn and winter will see some noticeable tree works. The Portuguese laurel running from Millfield Gate to the Sham Bridge will be reduced to allow more light in to the understorey. Just

up from there, near the sweet chestnut, the sassafras tree will be thinned to let in more light. The felling of 24 mostly self-seeded birch trees in the North Copse on the west side of Inner Circuit had been delayed for 2 years; these trees are 25% of the stand, some are heavily leaning or dying, and (with the agreement of Natural England) work will now be done this autumn. With last year's reduction of the holly hedge along the same area, this will expose the view from the Pasture Ground to West Meadow. The run of holly along the East House Drive from Hampstead Lane will be reduced in height to about 5 feet to create better layering of tall trees behind and other shrubs in front. A mature sycamore will have its lowest branches lifted to let in more light. And finally, the pine on Half Moon Lawn will be removed.

Further in the future, work will be needed around Thousand Pound Pond and Wood Pond. They are above the Highgate chain of ponds on the Heath, and the Hampstead Heath dams project 10 years ago has mitigated some of the overspill risk, but their banks need additional stabilisation; the work will be done in phases. Some of the lower scrub will be cleared and thinned out. A number of trees are declining, have root rot or are leaning heavily, and 13 out of 33 trees have been identified as needing felling. It is also possible that some trees can be coppiced or retained and inspected regularly, in this way the cover around the banks would continue to provide biodiversity and conservation value. Some of the work will be within the SSSI, and English Heritage is carefully considering well in advance how to proceed when they need to comply with regulations under the Flood and Water Management Act 2010.

Monolith 'Empyrean'

We have now had a whole growing season to watch the low euonymus 'Green Spire' hedge around Hepworth's sculpture on the Flower Lawn. It is alive, but has not deterred vandalism. The curators and gardens team intend to plant a second low row. The former sign bearing title and sculptor was stolen some time ago. We, and other members of the Landscape Forum, have encouraged English Heritage to erect a sign which explains why Barbara Hepworth created the sculpture: if visitors knew what it was and why it was made, they might be dissuaded from defacing it.

Outdoor Events

Thank you to those members who attended the Public Consultation meeting on 4 November in Kenwood's Music Room. We very much appreciate your support in persuading English Heritage to listen to the views and comments of the Friends of Kenwood.

Once again, more classical music in Kenwood House was high on the list of suggestions as a way of bringing the house to life. We were delighted that Saraband was to make a welcome return to the Music Room although unfortunately it coincided with Storm Bert and so all of Kenwood was closed. We hope it will be rescheduled and we will have more recitals from this popular, early music group with a strong local following.

2024's summer events were successful: the *FT Weekend Festival* on 7 September was at almost full capacity of 7,000 attendees, while *How The Light Gets In* on the weekend of 21-22 September was at 86% capacity. The summer soirées involved low key live music on the Brew House café terrace and cocktails and food to purchase if people so wished; they were a pleasant way to spend an evening at Kenwood, we hope they will be repeated. English Heritage would like to encourage use of the tipis in the Kitchen Garden; in summer 2024 they had some private hires as well as an enjoyable party to celebrate 25 years of Heath Hands and to thank long-serving volunteers.

Future Plans

There is no *Christmas at Kenwood* this year. However, a Christmas Market is planned along South Terrace at the top of the Service Wing steps. This will be held on the weekends of 29 November – 1 December and 6 – 8 December, from 10am – 3.30pm. Please visit if you can! It's a valuable way to be part of the Kenwood community.

Summer 2025 plans are still in formation. However, the *FT Weekend Festival* will take place on 6 September 2025, and *How The Light Gets In* on 20-21 September. English Heritage are hoping to host some of the smaller BBC Proms concerts in the Kitchen Garden tipis, while a new event, the *Barcode Festival*, is scheduled for Thursday 3 July on the Pasture Ground, starting at 2pm. This is a ticketed music event with a capacity of 8,000 people. English Heritage have assured us that there will be no large vehicles passing in front of the house, which we are concerned poses a risk of damage to the fabric of the House and the collection. Trackway will be laid to help protect the Pasture Ground. All profits go to the charity GroceryAid. To find out more, go to <https://www.barcodefestival.co.uk/>. We will keep our members informed of summer 2025 events in our regular email news bulletins.

The Friends of Kenwood have given English Heritage our support for the varied programme of events, which aims to bring in a large and diverse audience, both local and from further afield, raising much-needed income, and increasing the profile of Kenwood, while seeking to minimise disruption to the estate and to other visitors.

Christmas Trees on Sale at Kenwood

DON'T FORGET! From 21 November – 23 December, 9am – 8pm, Pines & Needles will be selling Christmas trees in the Kenwood Car Park as in previous years. You can get a 10% discount when you buy your tree, just quote: AFFILIATE10.

For more information, visit this link:

<https://www.pinesandneedles.com/pages/kenwood-house-christmas-tree-store>

An Audience with Father Christmas

This very popular event is booked out for every weekend in December. If you missed out this year, be sure to diarise it to book very early for next year!

Even if you can't see Father Christmas, you could stop at the Brew House café for a festive tea! Go to the Kenwood page of the English Heritage website to book.

Hampstead Heath News

The Hampstead Heath 2025 Calendar with photos by Matt Maran is now on sale in the Kenwood shops, and is also available from Heath Hands, from Matthew Maran's website, and at the Parliament Hill Farmer's Market.

Heath Hands are hoping to open their nature interpretation space at the Dairy most weekends. When they do this, English Heritage also hope to be able to open the historic rooms at the Dairy (which is volunteer-dependent).

If you are interested in recent developments on Hampstead Heath, you can visit:

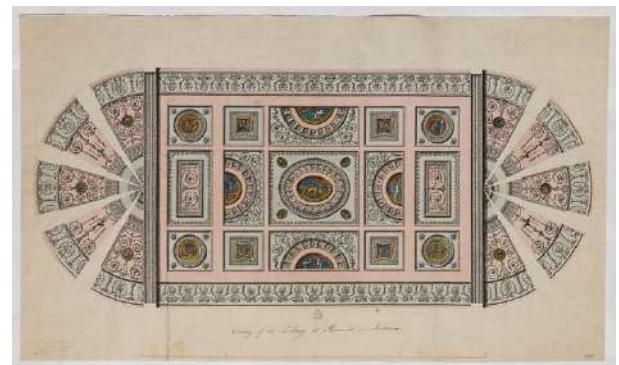
<https://www.cityoflondon.gov.uk/things-to-do/green-spaces/hampstead-heath>

Thank You

Thank you to all our members for your regular feedback about all aspects of Kenwood House, its world-class paintings collection, and the estate.

ANNUAL EVENING EVENT Robert Adam and the Grand Tour

8 October, 2024



Adam practice, Drawing of Kenwood Library Ceiling, 1767

Friends and guests were happy to come into Kenwood House on this blustery, wet evening, where an open fire welcomed them into the Entrance Hall and they were able to peruse the Library prior to our lecture dedicated to its architect Robert Adam.

The lecture was to explore, in Adam's own words, the origins of 'the true style of antique decoration' through a 'careful search into the purest sources of antiquity'. Our lecturer was Dr Adriano Aymonino who has published extensively on classical iconography and architectural history. He is working currently on a critical edition of Robert Adam's Grand Tour correspondence, which will be hosted on the Sir John Soane's Museum website, planned for completion next year.

He talked firstly about the 18th century Grand Tour and the reasons why this was centred on Rome – the concentration of antique remains, canonical statues and baroque models in that city, the opening to the public of the Capitoline Museum in 1734 coupled with opportunities to draw after the antique. Rome was at that time the ‘academy of Europe.’

Robert Adam arrived in Rome in 1754 and during his years there met, and often befriended, many of the great artists and benefactors of the time – Panini, Piranesi, the German art historian Winckelmann and his patron Cardinal Albani to mention a few of the most prominent.

On returning from Rome in 1758 with a great quantity of antique originals and printed, drawn or plaster-cast models, Adam set up his architectural practice in London and sought out wealthy clients. Adam brought over draughtsman Agostino Brunias from Rome, who was to work on the all-important drawings which enabled the interchange between architect, client and artist. Adam and his team created a new taste based on citations of architecture, sculpture and ornament which was in no small measure based on the plates in the *Admiranda Romanarum Antiquitatum* (1693), a readily-available reference publication that enjoyed immense success among grand tourists, antiquarians and artists throughout the 18th century. The volume was written by Giovanni Pietro Bellori, and illustrated by the antiquarian and engraver Pietro Santi Bartoli.

Thus, the Adam style stands somewhat in contrast to the rational/universal aesthetics of the Palladian/Vitruvian concept of classicism with its emphasis on architectural orders and theory of proportions. Adam’s aesthetic is based on colour, movement and the picturesque that can be experienced through the senses rather than the intellect.

Dr Aymonino went on to explain how Adam could adapt his classical citations to suit the taste and requirements of the client. For example, at Osterley House he created a stern hallway for the gaze of visitors and a more inventive Etruscan Room for private use. At Syon House, one of the most famous neo-classical interiors in Europe, he created a senatorial classical interior but left untouched the Jacobean exterior.

Likewise, Adam could adapt his decorative schemes to the level of erudition of his client. So, in the Kenwood Library he created a hierarchy of meaning to suit the classical tastes of Lord Mansfield. We can see from the extant 1767 preparatory drawing of the Library ceiling the dialogue between Adam, the artist Antonio Zucchi and the client in which Adam proposes a decorative cycle of vices and virtues which reflect how Lord Mansfield wished to present himself. In the central oval we have Hercules choosing a life of virtue over one of pleasure. Elsewhere we have sources of British prosperity – navigation, commerce, agriculture – supported by justice within a cosmic cycle of the four seasons. So there is a moral story within a universal framework which reflects Mansfield’s aspirations and achievements as Lord Chief Justice.

By contrast, Adam also sources decorative elements for their own sake without deeper meaning. In the roundels in the Library apse there is no hierarchical scheme but simply elements with generic references to the antique. In Kenwood’s Entrance Hall, there is a copy of a Roman statue of Mercury from the Uffizi in Florence which also appears at Syon House.

Finally, Dr Aymonino gave us a fascinating insight into the white benches in Kenwood’s Entrance Hall, which replace those which were sold off by Lord Mansfield in 1922. The design originates from a sarcophagus of Egyptian porphyry found in the ruins of the Baths of M. Agrippa, which then became the funerary urn for the ashes of Pope Clement XII in St. John Lateran Basilica in Rome. This sarcophagus was depicted by Piranesi in an engraving of 1756 and Adam used this as his source. So Kenwood’s interior has a circuitous connection to Egypt!

The packed lecture theatre showed its appreciation to Dr Aymonino for his many insights and his research into the Adam style and how this was applied at Kenwood and I think it is fair to say we were all left hoping that he will publish more research on Kenwood to add to his detailed appraisals of other Adam projects.

Special thanks are also due to all the English Heritage staff who prepared, opened and staffed the House on the night and provided delicious wine and canapes, and to our own Mala Gole who organised the event on behalf of the Friends.

VISIT TO SERPENTINE GALLERY

Yinka Shonibare Exhibition

3 July, 2024



The Serpentine Galleries are always rewarding. A group of Friends of Kenwood met our guide, Sani, who embarked on an intense whistle-stop tour, room by room, to the Yinka Shonibare CBE show *Suspended States* which was his first solo show in London for over two decades. It ran over the summer until 1 September and featured work made since 2017.

The first piece was a tortuous bronze shape – one of his (smaller) wind sculptures, a nod to the wind which has propelled ships, migrants and slaves around the world. It is impressive, with leaf decorations superimposed on it. *The War Library* fills a room: shelves of batik-bound books, with titles of wars and treaties most of us have never heard about, an “archive of human failure” to quote Shonibare. The people involved are normally nameless, unknown, and the batik material the books are bound in reminds us of the loss of countless unknown lives, perhaps those who wore such fabric, which of course is not originally West African, but Indonesian design, manufactured in the Netherlands and exported to West Africa.

Sanctuary City was a new installation comprising internally lit models of places known to have given sanctuary over the course of history, but which may be safe no more. Notre Dame is there, the Chiswick women’s refuge, the Theseion, the Bibby Stockholm, and the Peter Mott House in New Jersey, a refuge on the Underground Railroad. They resemble *praesepe*, the crib scenes seen in churches at Christmas time which feature the (sometimes) escaping figures of Mary and Joseph and their baby. This is a powerful message, where the risks attached to escape are as great today as they were in 500 BCE.

Shonibare tries not to preach or tell people what to think. Rather, he seeks to encourage thought and reflection. The final room achieved this with *Decolonised Structures*, its batik-clad statues of statesmen and royalty from the years of empire, dramatically shrunk to life-size, making the viewer question their power, what it was and whence it came.

Shonibare’s own power is obvious. Rather than shun the idea of empire, he added the CBE to his official name, so it defines him as much as his birth name. He is clever in using his popular appeal and his wish to inspire to make a positive change to the world. His foundation in Nigeria, in a building designed by an architect relation, and his commitment to contemporary art in this country left us feeling positive about the redemptive power of art. To walk through Hyde Park afterwards on a summer’s day, contemplating what we had just seen, made one feel optimistic, despite all the dark places in the world which Shonibare had so precisely thrown a light on.

VISIT TO ST BART’S HOSPITAL Hard Hat Tour 10 September, 2024

The Priory of the Hospital of St Bartholomew was established by Rahere the monk in 1123. It’s the oldest hospital in Britain still on its original site, having always offered free medical care. Rahere’s tomb is in the church

of St Bartholomew-the-Great, next door; much later, Henry VIII re-endowed the hospital after he confiscated the priory’s estates.



In September 2022, we had a fantastic visit to the Hogarth Stair and the Great Hall at Bart’s Hospital prior to the start of the £10 million restoration project which began in July 2023. In order to celebrate the 900th anniversary of the establishment of Bart’s on that occasion, Will Palin, CEO of Bart’s Heritage Trust gave us all champagne. Not so this visit: we were about to climb the scaffolding!

We eagerly donned hard hats, boots and high vis jackets. You can see from the photo that, as Will commented, we were a jolly group. We were again privileged to have him as our guide, explaining the areas of damage, necessary conservation and restoration, and we discussed the experience of the project with one of the conservators, on placement from the Courtauld as part of the associated funding. £5 million came from the National Lottery Heritage Fund.

The project also aims to future-proof the building, which means state-of-the-art heating, lighting, flooring, stone-proofing and optimum rain-water goods. 160 windows have been taken out and restored, the 17th century stained-glass Charter Window has been restored, and a 150-year lease has just been signed.

It’s a really special experience to get up close to the ceiling, designed by James Gibbs and gilded by Jean Baptiste St Michell. You can eyeball some of the donors’ names and coats of arms associated with Bart’s over the centuries: William Cubitt (MP and Lord Mayor of London 1860-62), HRH the Prince of Wales (in 1867), Sir James Shaw (another Lord Mayor, who led Nelson’s funeral procession in 1806, and who was President of Bart’s Hospital from 1806-1831).

Our tour ended next to the scaffolding tower by Hogarth's huge paintings, both in situ since 1737. Where 2 years ago we had full view of *Christ at the Pool of Bethesda*, (1735-6) and *The Good Samaritan* (1736-7), both in need of conservation, this time it was hard to see them, and we agreed that having done a 'before' and 'work in progress' tour, next on our list should be an 'after' visit, to see the finished project in all its glory.

Bart's Heritage Trust's project is inspirational: the ambition to conserve and renovate the Grade I listed Staircase and Great Hall, and also the 18th century Henry VIII Gate outside, shows what can be done when there is a desire to safeguard one of London's much-loved historic treasures.

The plan is to open the Great Hall and the Hogarth Stair to the public 3 days a week from September 2025. Before that, be sure to book yourselves on a hard hat tour if you missed joining ours. All proceeds go towards the project, and we can guarantee you will not be disappointed!

If you would like to read more about the background of the project and learn more about Hogarth's paintings, you can read our December 2022 Newsletter or go to <https://bartsheritage.org.uk/>

VISIT TO STEPHEN FARTHING RA

12 September, 2024



Towards the end of Stephen Farthing's summer residency at Kenwood, a group of Friends was treated to an exclusive preview of his latest painting, along with an insight into his methodology.

Farthing's picture responds to John Hoppner's portrait of *Dora Jordan as Viola in Twelfth Night* usually found in the Music Room. Dora lived an extraordinary life – she overcame humble origins in Ireland to become one of the leading actresses of her day in London, the long-standing mistress of the Duke of Clarence (future King William IV) and mother of several children together, a caring – if occasionally gullible – mother and mother-in-law, and eventually the cruelly discarded 'non-royal' partner as it becomes clear that William will succeed to the throne and is expected to have a suitably high-born consort.

The artist explained to us that he has chosen to liberate Dora from the confines of her historic life and even from the familiarity of her current location (physically, professionally, perhaps even psychologically). As Kenwood cognoscenti should spot, he has taken this celebrated actress on a journey to another of Kenwood House's grandly furnished rooms. Dora is depicted as if about to make her dramatic entrance on stage or to be swamped with applause and repeated curtain calls from a rapturous audience. We see her as a successful woman with agency and fame in her own right, not simply as a tragic, royal footnote defined by her role in a male-centric society.

VISIT TO BATH HOUSE CONSERVATION

13 September, 2024



The third visit of an exceptionally packed week found Friends again clambering up scaffolding - lithe as mountain goats - as we saw for ourselves the conservation project that we are helping to fund.

We heard from English Heritage's Senior Properties Curator, Kristian Kamiński and members of the specialist team of contractors about the challenges and opportunities facing the team brought in to conserve and reinterpret this historic 18th century bath house. We learned about previous initiatives to preserve and repurpose the space that have left a legacy of 'unintended consequences', some of which only emerged once the current project was under way.

We look forward to completion of the works in December 2024 but for any hardy individual thinking of celebrating the New Year with a bracing dip in Kenwood's freshly filled bathing pool, think again!

VISIT TO BURGH HOUSE Von Motesiczky Exhibition

18 October, 2024



The Burgh House exhibition of works by Marie-Louise von Motesiczky, which ends 15 December 2024, is a perfect example of how to hold an impactful exhibition with limited space and a small but important number of paintings by a significant 20th century artist. Where works could only be reproduced as images, they were tied into the themes of the show, and we had the excellent good fortune to be guided through it by Dr Ines Schlenker, author of the catalogue raisonnée of von Motesiczky's paintings and a long-standing Friend of Kenwood.

Marie-Louise von Motesiczky died in 1996 and left behind 300 paintings and 100 sketch books. She came from a family of intellectuals, bankers and patrons of the arts in Vienna. Her uncle invented the amplifying valve; her Viennese Jewish grandmother was Freud's first long-term patient. Marie-Louise was a pupil of family friend, Max Beckmann, at the Städel School in Frankfurt, and his style is detectable in her early paintings.

When Hitler marched into Austria in 1938, the family moved to Amsterdam, and to London in 1939, before WW2 began. Marie-Louise's brother Karl stayed behind in Vienna, was betrayed for his resistance activities in 1942, and died in Auschwitz in 1943. He sent all the family's belongings to West Hampstead, where they rented until moving to 6 Chesterford Gardens, Hampstead in 1960. Marie-Louise always felt guilty that they had escaped and he had not. The 1940 family group portrait *The Travellers* shows the von Motesiczky family lost at sea in a boat, clutching a mirror (a recurring motif) and a salami.

One of the themes of the exhibition was a subject readily available to Marie-Louise, her gradually ageing mother, Henriette. She painted friends, lovers, carers, people at leisure and people at work. There's a lovely painting of a child on a space-hopper in her garden; there's a riskily humorous portrait of Miriam Rothschild. The artist Milein Cosman is shown in the studio, with her musicologist husband, Hans Keller; there's a portrait of Guy Monier: he was a lodger when he was chef at Le Cellier du Midi on Church Row and left Hampstead in 1978 to transform La Maison de la Truffe, back in Paris.

Many of the frames to von Motesiczky's paintings were made by another of her lodgers, also an artist, and some of the pictures gathered from the private collections for the exhibition were also gifts to lodgers.

The von Motesiczky circle was wide in London. During the war years, they moved to Amersham, where she renewed her friendship with fellow-Austrian Oskar Kokoschka, another significant influence on her artistic practice. There she also met Elias Canetti, her "personal catastrophe" – she had a long affair with him, but it was complicated. When his first wife died, it seemed it would have been too much for him to take on the mother as well as the daughter.

From 1939 onwards, von Motesiczky regularly exhibited in London, Holland, Germany and Vienna, but it was not until a breakthrough exhibition at the Goethe Institute in 1985 that she was properly acknowledged as an important female artist of the 20th century. Her work is now in public collections around the world. Her archive is at Tate Britain, where the Archive Gallery is named after her.

VISIT TO HAND & LOCK

19 November, 2024



It is not every day that one gets to see up close the extraordinary workmanship of embroidered items featured in coronations, military ceremonies, ecclesiastical services, haute couture, even hit TV and cinema productions.

On a nippy day in November, a group of Friends visited the atelier of Hand & Lock, Royal Warrant holders providing 'embellishment services' (ie embroidery and military accoutrements) to King Charles III and Queen Camilla *. Here in the West End of London (and in their second base in India) are designed and painstakingly produced mostly by hand all manner of shiny, sparkly, spangly, glittery adornments crafted from gold bullion, silver thread and semi-precious commodities.

It is a modern business with deep, historic traditions. M. Hand was a French Huguenot refugee who arrived in London in 1767. He began manufacturing lace that he sold to military tailors as well as to makers of ceremonial and ecclesiastical clothes and furnishings. This business thrived in an age of imperial prosperity and Regency magnificence. In 2001 the company merged with S. Lock, a business that

succeeded on the back of the radically new design market created in large measure by entrepreneur and designer Charles Frederick Worth at the turn of the last century. Mr Worth was a Brit migrating in the opposite direction to M. Hand to inspire a haute couture design revolution in Paris. Originally named C.E. Phipps & Co., Stanley Lock succeeded as head of a business that provided outsourced couture such as beadwork. An entente cordiale in every sense!

Lucy Martin, Head of Education and passionate, hands-on maker in her own right, took us through much more than the firm's proud traditions. We had an opportunity to appreciate samples of the highest quality designs from the atelier's varied output – from timeless royal regalia, through equestrian's blingy golden epaulettes and aiguillettes, to the contemporary businessperson's nattily monogrammed shirt. We could try on a diplomatic jacket and size up the chunky epaulettes but the historic herald's tabard was off limits due to extreme fragility.

It was hard to keep up with Lucy's stream of 'fun facts' e.g. it takes fully 5 years after the death of a sovereign (and approval of a new official design) to work through the immense task of replacing royal cyphers on clothing, banners and other items worn or used by everyone from Yeoman Warders ('Beefeaters') at the Tower of London to the Garter banner hanging in St George's Chapel, Windsor Castle. Such a major update generates ten times the normal volume of gold work. A discreet smile was all the answer allowed by protocol to a question whether King William V's cypher has already been designed.

Glamour was represented by iconic designs worn by Diana, Princess of Wales (e.g. wedding veil) and Hollywood stars Marilyn Monroe and Jane Russell in *Gentlemen Prefer Blondes*. Watch out for the studio's work that appears in film and TV programmes such as *Bridgerton* and the latest blockbusters *Gladiator 2* and *Wicked*, and outfits worn by Beyoncé.

More recently, former Leader of the House of Commons and Lord President of the Council, Penny Mordaunt's striking teal dress with oak and fern embroidery stole the show for many viewers during last year's coronation ceremony. For that same event Hand & Lock designed and made no fewer than four pairs of embroidered shoes for the new Queen with motifs featuring her beloved dogs. Their work has even been sent into space on uniforms of Virgin Galactic crew.

After Lucy's presentation and hands-on experience we visited the atelier floor to meet some of the talented staff at work.

Hand & Lock are committed to sharing embroidery know-how and inspiring the next generation of embroiderers. Various online and in-person courses, workshops and masterclasses are available, check their website: www.handembroidery.com.

Meanwhile, back in the world of us ordinary mortals it is worth noting that beautiful bespoke items may be

commissioned at surprisingly reasonable prices. So for that customised wedding item, monogrammed shirt or sports blazer, or even a snazzy coat for the special pooch in your life, unlock your wallet and hand its contents to...Hand & Lock:

<https://handembroidery.com/about/how-it-works/>

* A purist might point out that the warrant technically was granted by the late Queen Elizabeth, but the formal paperwork will no doubt catch up with royal reality very soon!

KENWOOD ESTATE AUTUMN WALK

24 October, 2024



We couldn't have had a more glorious autumnal day for our walk this autumn. The sky was completely blue and the walk was all about colour.

At the north front of the house, Crissy pointed out the fothergilla major (witch alder) at the end of the East Drive, which holds its colour well and has year-round interest. Tree works will take place over the autumn and winter months around the estate, and of note on the Half-Moon Lawn will be the removal of the misshapen Scots pine which blocks a security camera. The trees here are intended to be specimen trees; felling the over-pruned pine will allow more growth space for the nearby oak.

Kenwood has three of the five conifers which lose their leaves: taxodium dystichum, metasequoia, and, surprisingly, ginkgo biloba, whose leaves are a deep saffron yellow in autumn (there's no laryx or pseudolarix at Kenwood).

Liquidambar and metasequoia hold their colours well, as we saw from our vantage point on South Terrace, where the squirrels had taken all the walnuts, but the medlar's fruit was still there. The hydrangea, dahlia and low-growing Salvia involucrata 'Bethellii' were another splash of colour from late flowering plants outside Mansion Cottage. The Kenwood team deliberately maintain Mansion Cottage as a show bed: it's a small area, like the Brew House terrace, where they can successfully cultivate plants despite frost, slugs and squirrels.

The Kitchen Garden is the other area where 'gardening' is possible. The sun hit the Japanese maple, Acer palmatum 'Osakazuki', and the tall grasses in the large bed. Still doing well next to them were pearly everlasting (Anaphalis

margaritacea) a USA native useful for dried cut flowers, knautia and Salvia 'Amistad' (deep purple). This salvia is borderline frost-hardy with its showy purple flowers on spikes from late July and Crissy uses it as a tall 'spot plant' to punctuate the border. It was still full of bees on such a sunny day. Other tall late-flowering perennials in the Kitchen Garden, whose beds have been substantially replanted as herbaceous perennials over the last 7 years, include Golden Rod and Aconitum (monkshood). Amongst the lower-growing self-seeders, and the inevitable bindweed, is an incredibly useful plant, Sedum, now memorably renamed Hylotelephium. Crissy illustrated how, if you give it a 'Chelsea chop' reducing it by half, you will find it spays out a great deal less in the autumn. A useful tip.

A final stop in the bright sunshine to admire the Paulownia tomentosa (foxglove tree) in the far corner, kept low for its leaves at Kenwood, and another brightly coloured maple, and then a brief discussion about 'hot walls' in walled gardens. There are not many maps or references to them historically, but Kenwood's wall along Hampstead Lane is one of them.

Our thanks to Crissy for another informative and thoroughly enjoyable tour where everyone learns something. And now, if you haven't done so already, go and lift your dahlias!

LECTURES AND VISITS

January to June 2025

Lectures

Sunday 12 January, **Dora Carrington: Triumph or Tragedy?**

Anne Chisholm

Sunday 9 February, **Marcello: Making a Career in Sculpture as a Woman in the Mid-19th Century**

Magnus von Wistinghausen

Sunday 9 March, **Playing with the Past at Waddesdon Manor: the collecting of Ferdinand de Rothschild**

Juliet Carey

Sunday 6 April, **James Gillray: A Revolution in Satire**

Tim Clayton

Sunday 11 May, **John Singer Sargent's Portraits of American Heiresses**

Wendy Monkhouse

Sunday 8 June, **John Singer Sargent: Portrait Drawings in Charcoal**

Richard Ormond

Visits

Thursday 16 January, **Constable at the National Gallery – Guided Tour**

We are visiting places in the London area which are accessible by public transport. Several more visits will be arranged for the spring and summer. Do check the website and read the regular email bulletin, where you will also find booking details when these become available.

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

Spring Estate Walk

Thursday 15 May, 10.30 am, **Spring at Kenwood**

A walk with Kenwood's Head Gardener. Meet at North Front of Kenwood House.

This walk is free for Friends of Kenwood; non-members £5.00.

Booking in advance (essential) by emailing:

info@friendsofkenwood.org.uk

KENWOOD HOUSE OPENING TIMES

Kenwood House is open 7 days a week; winter hours are 10am – 4pm. During this period, the estate is open 8am – 4pm. The café is open until 4pm until 31 January, and from Saturday 1 February, it closes at 5pm. Summer hours resume around the Easter holidays.

VOLUNTEERS

Kenwood ALWAYS needs volunteers!

To keep Kenwood open in the way it was intended, nearly every day of the year, English Heritage needs volunteers. If you know of anyone who might be interested in joining the existing group of wonderfully loyal volunteers, please go to the English Heritage Volunteering page or send an email marked for the attention of the Kenwood Volunteer Manager to Kenwood.House@english-heritage.org.uk

SECOND-HAND BOOKSHOP

Please buy your books here!

The second-hand bookshop in Mansion Cottage near the Brew House café is entirely run by volunteers. It has become a great success story for Kenwood and since it opened just over 5 years ago, it has raised over £65,000. It is open every day of the week, 12pm – 4pm. It has some fabulous, high-quality books for sale and takes donations during opening hours. All profits remain at Kenwood.

FRIENDS OF KENWOOD ON SOCIAL MEDIA

You can find us on Twitter (now X), Instagram and Facebook. You can also find our Friends of Kenwood online talks on YouTube. Just search for 'Friends of Kenwood'.

MEMBERSHIP

'Free, grand and unmissable' (Tripadvisor)

If you agree with Tripadvisor's analysis, if you love Kenwood, and if you haven't yet renewed for the current membership year, please remember it's never too late to renew your membership! If you're not sure about your current membership status, simply email us to ask: info@friendsofkenwood.org.uk

You can support us even more generously by becoming a Rembrandt Friend for £300 p.a. or a Vermeer Friend for £750 p.a.

To renew your membership you can pay by bank transfer, by PayPal, or even by cheque. You can find all details of how to pay on the 'Join Us' page of our website at <https://www.friendsofkenwood.org.uk/>

From April to October you can also pay by Direct Debit; this option is only available through our website and by setting up the direct debit facility through the GoCardless platform.

We would like to thank all of you for your support, whatever membership level you belong to. With your help, we are able to act as an important advocate for Kenwood. We need lots of support, so please encourage your friends and family to become Friends too!

Why not buy a subscription as a Christmas present?



SUPPORTING THE FRIENDS OF KENWOOD

We rely on your support to keep our high profile at Kenwood. We would greatly appreciate any donation which helps us achieve our aim to keep Kenwood as a top priority within the English Heritage portfolio.

Our recent projects have included gallery lighting, the Joshua Reynolds exhibition, the Bath House conservation and work on conservation and display of the portrait miniature collection.

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, Hampstead Lane, London NW3 7JR. Any donation made under a Gift Aid declaration will, of course, have tax benefits for both you and the Friends.

You can also donate through PayPal using the 'Donate' button on the 'Join Us' page of our website.

You can also support us by remembering the Friends of Kenwood in your will. 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%.

GiveAsYouLive

Help the Friends of Kenwood when you shop online!

Please consider supporting us through GiveAsYouLive. It is very easy to use and costs nothing.

To sign up for Give As You Live, you just have to register at <http://www.giveasyoulive.com/join/kenwoodfriends>

Once you have registered, we receive a small donation each time you make a purchase. It really makes a difference! You can use it to buy train tickets, food, holidays, cosmetics, pet food, sports equipment, gardening goods... all sorts.

Please think about using this effortless way to support the Friends of Kenwood when you do your online shopping. Thank you!

Vermeer and Rembrandt Friends

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

Vermeer Friends: Chris Carter, Kane Chu
Rembrandt Friends: Jenny Abramsky, Elizabeth Meek, John Owens

Corporate Benefactors, Trusts and Foundations

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

The Rubin Foundation

KILLIK & Co

Julius Bär

LECTURES AND VISITS - JANUARY TO JUNE 2025

Lectures take place in the Lecture Room starting at 11am and are livestreamed so that Friends can alternatively watch at home. Whenever possible, the lectures are also recorded for future viewing on our YouTube channel.

Up-to-date information for each lecture will be in the Friends of Kenwood email news bulletin, where you will also find the booking link for the lecture.

Lectures are free to members, non-members £10

LECTURES

Sunday 12 January, **Dora Carrington: Triumph or Tragedy?**
Anne Chisholm



*Dora Carrington, Lytton Strachey, 1916
National Portrait Gallery*

Although the life of Dora Carrington (1893-1932) ended in tragedy, with her suicide at the age of thirty-eight, it was not essentially sad and wasted. She produced some of the most vibrant and original paintings of the period and her way of life has increasingly seemed both courageous and ahead of her time.

Through her commitment to Lytton Strachey, one of the founders of the network of friends and lovers, artists

and writers known as the Bloomsbury Group, Carrington is usually seen as a minor figure and something of an outsider; socially and educationally she was less privileged, and her art took a different direction. But by decorating the two houses where she lived with Strachey, she became a central figure, whose way of life was also a work of art. As a bisexual woman in love with a gay man, her life was complicated and at times unhappy, but she lived it to the full, much loved and valued as a bewitching friend. From the hundreds of her surviving letters, we can share her spirited, funny and perceptive observations of her own and

others' lives. While her death was undoubtedly tragic, it was also a testament to a deep and enduring love. To at least one of her friends, it seemed almost triumphant.

Anne Chisholm FRSL OBE is a writer, editor and critic and a Vice President of the Royal Society of Literature. Her books include biographies of Nancy Cunard, Rumer Godden and the Bloomsbury diarist Frances Partridge. She edited a new edition of Carrington's letters (2017) and is co-curator of the current exhibition, *Dora Carrington: Beyond Bloomsbury* at Pallant House Gallery in Chichester.

Sunday 9 February, **Marcello: Making a Career in Sculpture as a Woman in the Mid-19th Century**

Magnus von Wistinghausen



Marcello, La Pythie, 1870, L'Opera, Paris

The short but densely packed life of Adèle d'Affry, Duchess Castiglione Colonna (1836-79) provides a fascinating example of what it took for a woman to make a career in the expanding art world of the mid-19th century. She adopted the male pseudonym Marcello on the eve of her first appearance at the Paris Salon of 1863. Born into a patrician Swiss family, married into Roman nobility and widowed shortly thereafter, Marcello's trajectory as an artist starts in Rome in 1856-7, moving on to Paris during the height of the Second Empire. Denied access to formal academic training, she learns her craft by drawing on an extended circle of artist friends and skilfully uses her social networks to

obtain commissions and gain visibility for her work. Her career culminates in 1870 with the purchase of her chef d'oeuvre *La Pythie* by the French state for Charles Garnier's new Paris Opera. The final decade of

Marcello's life is a story of a steady decline in health, due to the onset of tuberculosis, leading to her early death in July 1879 at the age of 43. The talk will cover the milestones of Marcello's peripatetic life and career within the glittering cosmopolitan world of her time.

Magnus von Wistinghausen is a descendant of the d'Affry family and Vice-President of the Fondation Marcello, based in the artist's studio home in Fribourg (Switzerland). An economist by background, he has worked in the cultural and heritage world for the past 25 years and currently serves as Executive Director of World Monuments Fund Britain.

Sunday 9 March, **Playing with the Past at Waddesdon Manor: the collecting of Ferdinand de Rothschild**

Juliet Carey



The Grey Drawing Room, Waddesdon Manor

This lecture will look at the extraordinary collection of Baron Ferdinand de Rothschild (1839-1898) and its display at Waddesdon Manor in Buckinghamshire, the magnificent mansion he built to stage it. Although on a grander scale, there are many parallels with the Iveagh Bequest, assembled around the same time, including an emphasis

on Gainsborough and Reynolds among British 18th century portraits, Dutch and Flemish 17th century paintings and rooms designed around works by Boucher and Guardi. The paintings converse with French sculpture, porcelain, furniture and textiles and with the kind of treasure cabinet wonders associated with German princely collecting. Using Ferdinand de Rothschild's own writings about his pan-European identity, his Jewishness, the development of his taste and the purpose of his acquisitions, this talk will explore the self-fashioning of a collector in late 19th century England.

Dr Juliet Carey is Senior Curator at Waddesdon Manor (National Trust / Rothschild Collection). She has curated exhibitions and published on subjects including Elizabethan portraits and French drawings, Guercino, Chardin, Gainsborough and Gustave Moreau, Sèvres porcelain and Edmund de Waal. She is co-editor of *Jewish Country Houses* (Profile Books), which has just been published.

Sunday 6 April, **James Gillray: A Revolution in Satire**
Tim Clayton



James Gillray, Taking Physic [George III, Queen Charlotte and William Pitt], April 1792

James Gillray (1756–1815), the greatest of visual satirists, cast a sardonic eye on the age of revolution through which he lived and continues to influence cartoonists today. His brilliant drawing, matched by his flair for clever dialogue and amusing titles, won him unprecedented fame as a political satirist. His sophisticated designs parodied artists of the day such as William

Hogarth and Joshua Reynolds, while he borrowed and wittily redeployed celebrated passages from William Shakespeare and John Milton to send up politicians in an age – as now – where society was fast changing, anxieties abounded, truth was sometimes scarce, and public opinion mattered. The talk focusses on Gillray's treatment of the royal family which culminated with his arrest, a ban on caricatures of the king, his recruitment to aid the war effort against France and his invention of Little Boney – which left a lasting impression that Napoleon I was a diminutive tyrant.

Tim Clayton is an historian and prolific author who has written on military history and propaganda and is known as an expert on printed images in the long 18th century. His biography of James Gillray won the Apollo Award for the best work on art history and the Berger Prize for the best book on British Art in 2023.

Sunday 11 May, **John Singer Sargent's Portraits of American Heiresses**

Wendy Monkhouse

Sunday 8 June, **John Singer Sargent: Portrait Drawings in Charcoal**
Richard Ormond



John Singer Sargent, Baroness de Meyer, 1907

When John Singer Sargent (1856-1925) took early retirement as a portrait painter in 1907, worn down by the pressure of constant sittings and demanding patrons, he offered portrait charcoals as a substitute. He could do them in a single sitting of two to two-and-a-half hours, and they did not seriously impinge on his great mural scheme in the Boston Public Library, *The Triumph of Religion*, which had suffered delays. They also gave him time to paint subject pictures and landscapes of his choice. In the course of some eighteen years, he completed nearly seven hundred

portrait charcoals that constitute a second gallery of the great and the good to rival his portrait oils. Like the latter they are brilliantly alive and characterful, head and shoulders drawn on handmade papers, approximately 24 by 18 inches. Because the majority remain in private collections and are rarely exhibited, they are little known and appreciated.

Richard Ormond is the co-author of the *John Singer Sargent Catalogue Raisonné*, of which nine volumes have been published by the Yale University Press. His catalogue of *Sargent's Portrait Charcoals* is due to be published this year, the centenary of his death, by the Paul Mellon Centre for British Art in London. He is a former director of the National Maritime Museum, Greenwich (now Royal Museums, Greenwich), and a deputy director of the National Portrait Gallery. He is also the curatorial advisor for Kenwood's forthcoming exhibition on John Singer Sargent's portraits of American heiresses.

SPRING ESTATE WALK



© Garry Knight

Thursday, 15 May, **Spring at Kenwood**

A walk with Kenwood's Head Gardener. Meet at North Front of Kenwood House at 10.30am.

This walk is free for Friends of Kenwood; non-members £5

Book in advance (essential) by emailing info@friendsofkenwood.org.uk

VISITS

We are visiting places in the London area which are accessible by public transport. More visits arranged for the spring and summer.

Visit booking: *To book a place for a visit, please use the Eventbrite or other link which can be found on the Lectures/Events page of our website, or look out for the link in our regular email news update.*

Thursday, 16 January, **Constable at the National Gallery – Guided Tour**