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The National Trust gratefully acknowledges a generous gift in will from the late Mr and Mrs Kenneth Levy that has supported the cost of producing this magazine through the National Trust's Cultural Heritage Publishing programme.

Front cover: Detail from a pair of Spanish-colonial screens at Ham House, Surrey (see page 60)

Opposite (left to right): Portrait of Anne Messel by Oliver Messel at Nymans, West Sussex (see page 46) • Portrait of Arthur Balfour on a child's sash (see page 57) • John Benjamin (right) and James Rothwell (see page 14) • The Crown, Belfast (see page 40)

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John Orna-Ornstein
Director of Curation and Experience

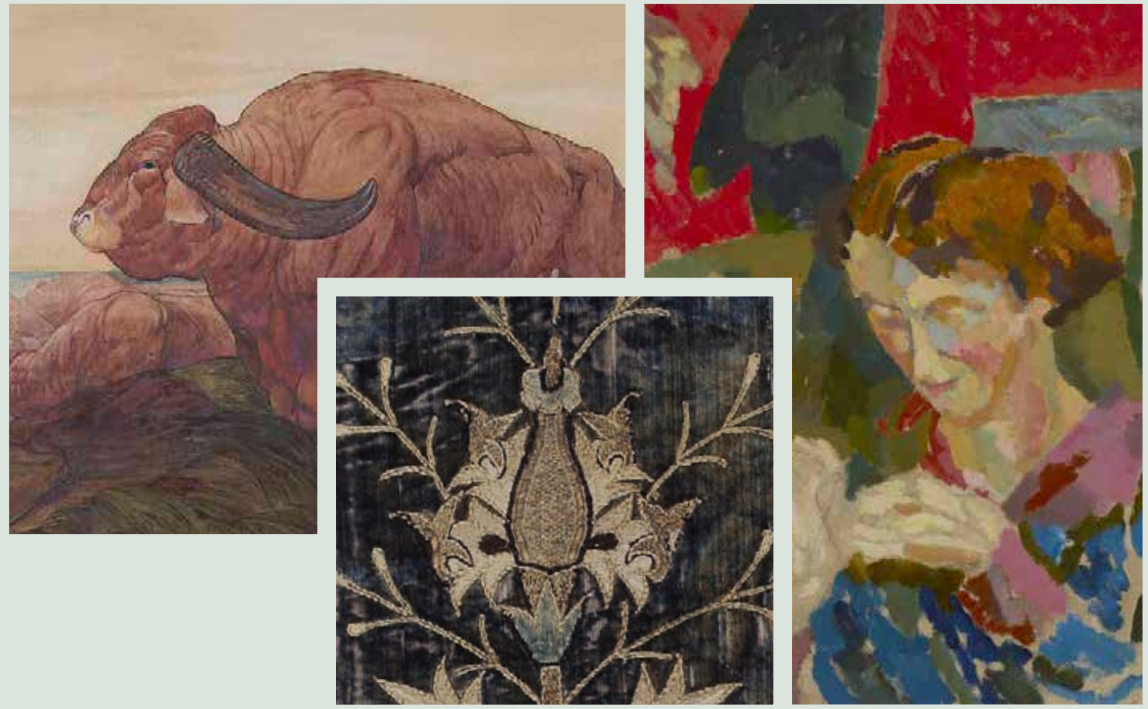
Welcome

I am delighted to welcome you to the third issue of the National Trust's *Cultural Heritage Magazine* (*CHM*), which showcases the latest curatorial and conservation news, research projects and expertise at the National Trust. As *CHM* reaches the first anniversary of its launch in October 2022, it is heartening to see it establishing and developing a distinctive identity, combining variety, accessibility and detailed scholarly enquiry.

I'm proud of the work of my colleagues that is showcased in the magazine, just as I am of the research, conservation and re-presentation I see every week on my visits to different National Trust properties. In August we marked the completion of the extraordinary 20-year conservation of the Gideon Tapestries at Hardwick Hall, Derbyshire. And September has seen formal opening events for major conservation projects at Beningbrough Hall (North Yorkshire), Dyrham Park (Gloucestershire) and Oxburgh Hall (Norfolk).

The magazine's 'In Conversation' series, in which leading National Trust specialists exchange views with external experts, has proved particularly popular with readers. For the latest instalment, National Curator James Rothwell met jewellery historian John Benjamin in the stunning surroundings of Waddesdon Manor in Buckinghamshire to discuss their recent work together exploring the Trust's breath-taking historic jewellery collections. I was lucky enough to spend time with John and James at another Trust property, Anglesey Abbey, and their combined knowledge and insight is spellbinding.

The current issue also includes a fascinating crop of scholarly articles and photo essays, exploring subjects as diverse as the reinvention of textiles during the English Reformation,



20th-century paintings and an intriguing screen at Ham House that unites East Asian and European artistic traditions.

This issue explores subjects as diverse as Reformation textiles, 20th-century paintings and an intriguing screen at Ham House

I am particularly pleased to see the publication of *60 Remarkable Buildings of the National Trust* marked in these pages with a feature by the book's lead author, Dr Elizabeth Green, and by George Clarke, who wrote the introduction to the book. George has been a passionate and insightful advocate not only for the 10,000 historic buildings cared for by the National Trust but for the organisation and its founding values. Delve into the book to find your favourite historic building and to inspire you to visit some new ones!

Finally, a quick reminder that you can sign up to receive the *Cultural Heritage Magazine* direct to your inbox by emailing chm@nationaltrust.org.uk, or download it via the link below. Please pass it along to others who may be interested.

www.nationaltrust.org.uk/discover/history/art-collections/cultural-heritage-publishing

▲ **Clockwise from top left** *The Return of the Buffalo Herd*, Bateman's, East Sussex (see page 71) • *Woman Sewing* (detail), Fenton House, London (see page 47) • Decorative detail from a church vestment of *c.*1500 at Hardwick Hall, Derbyshire (see page 28)

Briefing

News, events and publications

▲ Volunteers excavating a stone roundhouse at Dinas Dinlle; the excavations were led by Gwynedd Archaeological Trust with funding from the CHERISH Project, Cadw and the National Trust • Photo: National Trust Images/Paul Harris

Archaeology at the edge

Dinas Dinlle is a coastal hillfort located at the head of the Llŷn Peninsula on the west coast of Gwynedd – a place where people lived and worked in Iron Age and Roman times. The hillfort is protected as a Scheduled Monument but is also a Site of Special Scientific Interest for its geological significance. It is constructed on a mound of glacial moraine, which is of particular interest and readily accessible for geological study.

The site also has specific cultural significance for its association with early medieval Welsh literature and folklore. It is referred to in the fourth branch of the *Mabinogion*, suggesting its use may have continued into the medieval period.

Dinas Dinlle has long been flagged as an extreme example of coastal erosion – the western edge of the site has already been lost. Research using historic maps suggests that 20–40m has been lost over the past 100 years. Climate change projections predict sea-level rise, increasing storminess, warmer, wetter winters, and hotter, drier summers. This means that the rate of erosion is set to increase, with the possibility of the whole monument being lost over the next few centuries.

In recent years, an extensive collaborative project has been uncovering the secrets of Dinas Dinlle, while at the same time recording, monitoring and evaluating the effects of climate change at the site. Between 2017 and 2022 new investigations were undertaken by the Royal Commission on the Ancient and Historical Monuments of Wales and Aberystwyth University as part of the EU-funded CHERISH Project.

An unmanned aerial vehicle survey was undertaken at the outset of the project as a baseline record and continued throughout it as part of the monitoring of erosion on the cliff edge. This, combined with a new terrestrial laser survey, provides a 3D model of the hillfort and the eroding cliff face. Rope access examination of the cliff face, with archaeologists and geomorphologists working side by side, has provided clarity on archaeological features exposed in the cliff face and on the erosion processes.

A suite of non-intrusive geophysical surveys was commissioned to give the best possible insight into archaeological remains below the ground. This has improved knowledge of the structures and features within and directly adjacent to the site, while Ground Probing Radar data has provided information about the depth of buried archaeology within the hillfort interior. Three seasons of community excavation have made it possible to investigate the potential features identified through geophysical survey and to gather dating evidence.

The final stage of the project has seen the consolidation and display of an excavated stone-walled roundhouse, funded by Cadw and the National Trust's Neptune fund, and the preparation by the CHERISH project of new interpretation to explain the history of the monument and its climate story.

▲ Alana Wright, National Trust Experience & Visitor Programming Manager, in the newly uncovered cold bath • Photo: National Trust Images/James Beck

Taking the plunge

Archaeological excavations in the basement below Bath Assembly Rooms have revealed the remains of a rare 18th-century cold bath. It is thought to be the only one of its kind located in a historic assembly room, which in the 18th- and 19th-centuries was a popular place of entertainment, conversation, dancing and gambling in fashionable towns.

In the 18th century medical practitioners recommended cold bathing as beneficial for various physical and mental ailments, including gout. As a result, plunge pools and cold baths surged in popularity, being constructed not only in private houses and estates but also as part of public facilities in Bath and other spa towns. However, the location of the one at the Assembly Rooms suggests it would have been more exclusive, aimed at those wanting a more private cold-bathing experience.

Overseen by Wessex Archaeology, the excavation involved removing a later floor and extracting tons of rubble to reveal the historic steps down into the cold bath, the finely jointed stone walls, and a niche that would have held a statue or sculpture.

▲ Staff admire the final Gideon tapestry to return to Hardwick • Photo: National Trust Images/James Dobson

Tying up the loose ends

In 1999 the first of an astonishing set of 13 16th-century tapestries in the Long Gallery at Hardwick Hall in Derbyshire was taken down for conservation treatment. In July 2023, 24 years later, the final tapestry to return to the hall was unveiled.

The Gideon tapestries are the largest surviving set in the UK and were bought by Elizabeth Talbot, Countess of Shrewsbury (?1527–1608) – perhaps better known today as Bess of Hardwick – in 1592. At nearly six metres high and totalling over 70 metres in length, this is one of the most ambitious tapestry sets of its time. It tells the story of Gideon, one of the 12 Judges to appear in the Old Testament Book of Judges, who leads an army to save his people from the Midianites.

Initially, the tapestries were conserved by the National Trust and a freelance conservation studio. Later, the Trust's Textile Conservation Studio near Blickling in Norfolk took on the project and conserved eight of the 13, including the largest (6 x 9m). Around 30 conservators have worked on the set over the duration of the project, which was made possible through generous funding from The David Webster Charitable Trust, the Wolfson Foundation, the Royal Oak Foundation, National Lottery Heritage Fund and other charitable trusts and foundations as well as individual donors.

Conservation Focus

▲ Jonida Mecani assesses the condition of a frame from Petworth • Photo: National Trust Images/James Dobson

At the Textile Conservation Studio, Terri Dewhurst has completed conservation and mounting of Ellen Terry's Beetle-wing Cloak from Smallhythe for exhibition with the dress at the Museum of Fine Arts in Boston (*Fashioned by Sargent*, October 2023–January 2024).

The final Gideon tapestry, *Gideon attacking the Midianites* (1578), was re-hung at Hardwick Hall in July in front of donors, trustees, staff and volunteers by Yoko Hanegreefs, Elaine Owers and Rachel Langley, as well as masons and regional and property staff (see facing page for further details).

Aimee Grice-Venour is now working on textile fragments discovered during Oxburgh's 'Raise the Roof' project, while Jane Smith and Nadine Wilson are focussing on the conservation of bed valances from state beds at Erddig and Blickling.

With our continued gratitude to the Royal Oak Foundation, new projects have started in the studio including the tapestry *Verdure with Pavillon des Sept Etoiles* (c.1690) from Dyrham Park, just returned from wet cleaning in Belgium after adhesive removal at the studio; and 18th-century festoon curtains from the Tapestry Room at Osterley.

At The Royal Oak Foundation Conservation Studio, Sarah Maisey is conserving Knole's full-length portrait of John Frederick Sackville, 3rd Duke of Dorset (1745–99), by Sir Joshua Reynolds. Visitors to the studio are invited to come and find out more about the project.

Nicola Shreeve started a four-year project in collaboration with the Textile Conservation Studio to conserve the magnificent 'Dolphin' suite from Ham House. First listed in the 1677 inventory, the suite illustrates the taste of the house's most significant occupant, Elizabeth, Duchess of Lauderdale. The rare survival of the original 17th-century upholstery is significant in material and design terms, and also demonstrates the contribution of craftspeople from across Europe.

Earlier this year Gerry Alabone was invited to present at an international ErbiumYAG laser workshop in the US. On his return the studio was sent a homogeniser to further refine the laser's cleaning capability. The studio now has one of the most sophisticated lasers in Europe, specifically developed for cleaning delicate surfaces.

Finally, following a successful AHRC funding application by the National Trust, the studio has acquired a new microscope, 3D scanners, photogrammetry and X-Ray Fluorescence equipment, enhancing our capability to identify and monitor change in our collections and to capture and share highly detailed information.

▲ Gertrude Jekyll's house and garden at Munstead Wood, Surrey • Photo: National Trust Images/Megan Taylor

Munstead Wood

In May 2023 the National Trust announced the purchase of Munstead Wood, the Surrey home and garden of influential plantswoman, designer and author Gertrude Jekyll (1843–1932). The Trust has begun fundraising to support the restoration and re-imagination of the garden and house, and will work with the community and partners to develop plans to open the property to visitors in the future.

Munstead Wood is an 11-acre horticultural gem that surrounds an Arts and Crafts house showcasing Jekyll's collaboration with architect Sir Edwin Lutyens (1869–1944). According to Andy Jasper, the Trust's Head of Gardens and Parklands, 'Munstead Wood was the source of the planting experiments Jekyll described in her writing, the hub of her garden design and nursery business, and had a huge influence on garden design and planting in Britain and internationally. It showcases Jekyll's signature naturalistic design, her bold use of colour and innovative use of everyday plants. There is no greater example of a classic English garden.'

In the spotlight

Many of the National Trust's expert teams of staff and volunteers found themselves centre stage in a six-part BBC TV series, *Hidden Treasures of the National Trust*, launched in May 2023.

The series looked behind the scenes at the vital work of conserving properties and their contents for future generations. The series was well received by public and press alike. The *Daily Telegraph* described it as a 'fascinating deep-dive into some of Britain's most historically significant houses', while *The Times* felt it would prove 'popular and insightful'. Episode three, broadcast on 26 July, was the second most watched programme on BBC Two after its Chelsea Flower Show coverage.

▼ Cultural Heritage Curator Katie Taylor shows Mike McCartney a sample of recreated wallpaper for 20 Forthlin Road, Liverpool, which featured in episode three • Photo: National Trust Images/Annapurna Mellor

Research Round-up

The National Trust has been awarded £809,000 to purchase scientific equipment by the Arts and Humanities Research Council's Creative Research Capability (CResCa) programme. The new portable equipment will be used to investigate how historic places and objects in the Trust's care were made, used and experienced. Crucially, scientific analysis will also help us to document and manage change based on well-informed choices.

With the support of a partnership with Oxford University, four PhD students have completed research into the rich history of horses at National Trust places. Cutting across social strata, time and place, horses have played a profound role in human lives, from acting as sources of strength and power, to providing companionship. Trust places are full of reminders of this special relationship and this new research provides us with the detailed knowledge to share these stories.

Another outcome of the partnership with Oxford University is a toolkit for heritage professionals on the histories of childhood. It offers fresh perspectives on collections and properties now in the care of a range of heritage organisations, including the National Trust. The work was funded by a Knowledge Exchange Innovation Fund Award awarded to Dr Siân Pooley by The Oxford Research Centre in the Humanities (www.torch.ox.ac.uk) in 2022–3.

Finally, the research team was delighted to publish its first *National Trust Annual Research Report*, which showcases its national and regional research partnerships, funded and partnered projects, doctoral work, Trust research in the press, and demonstrates how the research team is building an internal research culture. It has been shared both internally and externally with our partnerships and other independent research organisations.

www.nationaltrust.org.uk/features/research-at-the-national-trust

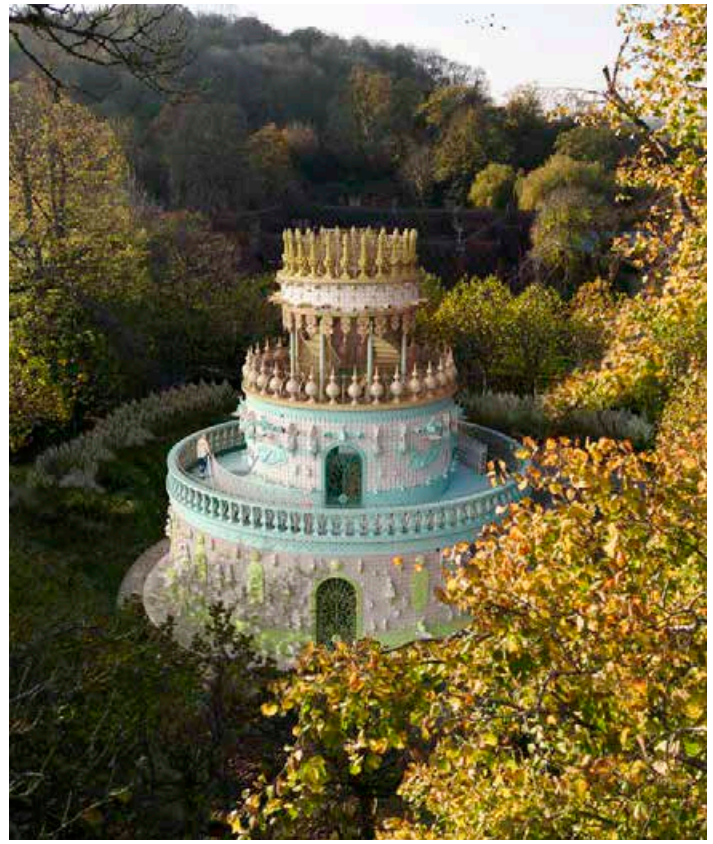
▶ *Hambletonian, Rubbing Down*, George Stubbs (1724–1806), 1800, oil on canvas, 209.6 x 367.3cm, Mount Stewart, County Down (NT 1220985) • Photo: National Trust Images/Chris Lacey

Sculpture to celebrate

Almost five years in the making, *Wedding Cake* is a 12-metre-high sculptural pavilion in the form of a three-tiered wedding cake, clad entirely in ceramic tiles. This major new work by celebrated Portuguese artist Joana Vasconcelos (b.1971) was commissioned by the Rothschild Foundation for Waddesdon Manor in Buckinghamshire and opened in June 2023.

Part sculpture, part architectural garden folly, *Wedding Cake* is an extraordinary, fully immersive sculpture that offers an intricate and richly sensory experience – glazed in pale pinks, greens and blues, bedecked with sculptural ornament and complete with the sounds of trickling water and a site-specific lighting scheme. The work is Vasconcelos's most ambitious commission to date, and is described by the artist as 'a temple to love' that celebrates festivity and marriage.

The history of the wedding cake is full of symbolism and tradition – from the ancient Roman practice of breaking bread over the bride's head to bring good fortune to the couple, to contemporary confections that embody celebration and social status. Vasconcelos's *Wedding Cake* is a playful addition to this rich history. Inspired by the exuberant Baroque buildings and highly decorative ceramic traditions of Lisbon, where Vasconcelos lives and works, it is also a contemporary response to the great Rothschild traditions of hospitality.



Wedding Cake stands in a grove of trees alongside the 19th-century Dairy, built by Baron Ferdinand de Rothschild (1839–98) to entertain guests at his famous house parties. It reminds us of the long European history of placing fanciful buildings in gardens and landscapes, and forms part of a growing collection of significant contemporary and historic sculpture brought together by Lord Rothschild.

Wedding Cake is also emblematic of Vasconcelos's practice. Her work is often playful, manipulating scale to dramatic effect and using familiar objects in surprising ways. Thematically, it often explores notions of domesticity, femininity, empowerment and the tension between private and public.

▲ **Clockwise from top left** *Wedding Cake* – a 12-metre-high sculptural pavilion that incorporates over 25,000 Viúva Lamego ceramic tiles and 1,238 Viúva Lamego ceramic pieces; sculptor Joana Vasconcelos; and a glimpse of the exuberant interior detail • All photos: © Lionel Balteiro for Atelier Joana Vasconcelos

https://waddesdon.org.uk/whats-on/

In Conversation

John Benjamin
Jewellery historian and valuer

James Rothwell
National Curator, Decorative Arts, National Trust

John Benjamin was International Director of Jewellery at Phillips Fine Art Auctioneers before establishing an independent jewellery valuation and advisory service in 1999. A member of the team of experts on BBC Television's *Antiques Roadshow* since 1991, he writes and lectures widely on jewellery, gems and Fabergé. He generously offered to assist the National Trust as an expert volunteer in 2021.

James Rothwell is the National Trust's National Curator, Decorative Arts. He studied art history at Warwick University and gained a Master's Degree at the Courtauld Institute of Art. He has worked for the National Trust since 1995 and has written numerous articles and books about the collections, including *Silver for Entertaining: The Ickworth Collection* (2016).

Continuing *CHM*'s series of dialogues between senior National Trust staff and their professional counterparts, James Rothwell talks to John Benjamin about their recent work together appraising and re-examining the National Trust's extensive but under-explored jewellery collections.

They met at Waddesdon Manor, Buckinghamshire, a French Renaissance-style chateau that houses the influential collections of the Rothschild family. The Treasury at Waddesdon, which opened in 2019, holds a stunning collection of over 300 precious objects, both ancient and modern, collected by the Rothschilds.

JR We're sitting in the Smoking Room at Waddesdon Manor, a house that holds one of the most extraordinary collections of historic jewellery anywhere in the National Trust. Before we talk about that, though, perhaps a good place to start this conversation would be your involvement with the National Trust. How did that come about and what was your perception of the Trust's holdings of jewellery before you started delving into the collections?

JB Well, I've been a member of the National Trust for as long as I can remember and it's a curious thing because jewellery has not really

▶ John Benjamin (left) and James Rothwell in the Smoking Room at Waddesdon Manor, Buckinghamshire • Photo: National Trust Images/Leah Band

been that visible in the National Trust. I'd always assumed there must be more but I had seen very little.

I'd reached a particular point in my own career – having worked in the auction business and then had my own consultancy after that – when I thought to myself, wouldn't it be interesting to get back to the core of the person who I am, which is essentially someone interested in the curatorial component of looking at items and looking at their history?

So I wrote to the National Trust to say that I thought there might very well be more jewellery within the Trust that hadn't been fully recognised or understood – and would they like me to have a look? I was concerned that I didn't want to be seen to be anything more than a volunteer. I think that has been key to my role.

After a certain amount of correspondence, I was introduced to you, James. It was evident to me on day one that I was talking to someone who was like-minded, because it needs to be said that this could not have happened without your support and encouragement. So you then became what I suppose I would describe as my line manager. Because you're so familiar with all the houses in the National Trust pantheon, you knew exactly which houses might very well retain items of jewellery.

◀ Silver pendant cross from the jewellery collection at Anglesey Abbey, Cambridgeshire, unknown maker and date, 10 x 6.3 x 0.5cm (NT 517248) • Photo: National Trust Images/ Leah Band

We started off, of course, with Anglesey Abbey in Cambridgeshire, because you knew that there was a display case containing some 120 crosses, many of which were highly decorated with enamel and paste [glass used in imitation of gemstones] and a few with real gems. So that became the first house that we really looked at properly. We went to Anglesey Abbey and it was my pleasure to go through the cross collection. It had been looked at before, but I don't think it had been studied with a gemmological eye, and that was what was so revelatory – to discover that so many of the crosses were not necessarily catalogued as accurately as one might have wanted. And what a revelation it became – cross after cross suddenly opening up a whole new world.

They were on public display, but almost hiding in plain sight. And I could say, 'Look, these gems are topaz … this cross was made in the 17th century', and so on.

JR I was delighted when you got in touch, having long followed your work on jewellery. It's not my area of expertise, but I am responsible for those collections in the National Trust and I'm pretty sure I said to you at the time that my initial assessment was that there wasn't that much in the Trust of great significance. There were pockets that I knew of, as at Anglesey Abbey. But my suspicion was that elsewhere, in most cases, the important jewellery would either have been sold at some point or the family would have taken it with them.

Inevitably, when one is looking at a collection, there is always something you don't expect. So I imagined we would find *some* important objects that we didn't know we had, but I suspected that otherwise it wouldn't be that rich. But my expectations could not have been further exceeded because pretty much every house you've been to, you have found something of interest, and in a number of cases, particularly at Calke Abbey in Derbyshire, which we'll return to, there were staggering quantities.

Which, for you, has been the most rewarding, do you think, so far?

JB I suppose, because it was the first one, Anglesey Abbey. I'd never looked at jewellery in that way before, and it revealed so powerfully how much there was to discover because I had imagined that the existing records of the collection wouldn't be far wrong. Actually, what we discovered was that it *was* far wrong. But to use an old expression, it wasn't that 'all the swans were in fact geese' – instead it turned out that most of the geese were in fact swans. It was truly eye-opening, and a seriously exciting discovery.

The pièce de résistance at Anglesey Abbey was a cross that was originally described as 'paste and blue stones' [see facing page]. I looked at it and I had one of these moments when you look at something, and then you look at it again, and it just keeps on growing in your head. Sure enough, it was mounted with a series of large bright blue stones and colourless gems. But the white stones were actually real diamonds of square table cut, while the blue stones were breathtaking because they were rare Ceylon sapphires – indicated by their cornflower-blue colour. But it was also the age of them that was so exciting, because I believe that while the cross itself is probably 17th-century, the sapphires are potentially much earlier – possibly even medieval. Imagine having a cross that has been largely dismissed as insignificant, with unusually large and fine

sapphires that could go back as far as 1400 or 1500! For me, that really did the business.

I've also had the benefit of having seen the jewellery at Calke Abbey, which is not only very extensive and in excellent condition, but also mostly Georgian. I want to give you one particular example – not necessarily the most valuable or imposing – it's a locket ring made in around about 1800. Underneath a domed cover of rock crystal is a tiny man-of-war, a galleon in full sail. When I looked at it with my lens, I saw that this miniature ship had been carved to depict all the rigging – the network of rigging in a ship the size of your thumbnail, with the tiny red cross of Saint George on it fluttering gaily against an azure-blue background. And protruding out of the hull was a series of infinitesimally small cannon. Literally sticking out from the gun ports ready to fire.

I was so enamoured by it that I showed it to all my colleagues at Calke. And as they looked at it through my lens, each of them had the same reaction: 'Oh my goodness, that is unbelievable.' They were able to recognise not just the beauty of this thing, but the integrity and the craftsmanship that was available in those days.

The formal jewellery that I've seen so far in the Trust's collections is staggering but often it's those smaller things that we can all identify with that have the most impact.

JR That's a marvellous example of the power of historic jewellery to engage and fascinate. What is it about jewellery more generally, do you think, that causes it to have such an extraordinarily potent hold over people's imagination?

JB That's actually quite a difficult question to answer but if I can use an analogy – from time to time you read about items of jewellery that have been found by metal detectorists – objects that may be anywhere from 2,000 to a few hundred years old. They come out of the ground and they are exactly as they looked on the day they were dropped or discarded. So for many people jewellery has that association with the imperishable.

I think, because of that, it acts as a kind of lightning rod between the person who wore it in the distant past and today. You can find yourself handling a piece that was last touched by someone on a falconry hunt with Henry VIII. That gives jewellery an incredible potency. People wear jewellery for lots of different reasons but one of the most enduring is to convey status, power, position, wealth – the more you wear, the more wealthy and powerful you appear.

Gems are slightly different from jewellery because they have been worn for many different reasons, often for magical and talismanic purposes rather than as mere fashion accessories. In the 16th century pearls were crushed up and drunk as a cordial that was considered to be a panacea against some of the diseases that were rife at that time. Sometimes gemstones were worn against the skin in the belief that they could purify it and protect against disease.

There's another thing, if we're talking about more contemporary times – when the extraordinary collections of jewellery that were owned by famous people, whoever it may have been – the Duchess of Windsor, Maria Callas, Princess Margaret – come up for auction, the interest is worldwide. People want to buy a piece of jewellery that was owned and worn by someone of global significance, you can effectively buy your own piece of royalty. That's a very powerful message.

I remember very clearly when the jewellery of the Duchess of Windsor [1896–1986] came up at auction at Sotheby's in Geneva, in 1987 I believe it was. I went to the viewing and it was

staggering to see hundreds of people viewing, wanting to buy a piece of jewellery that was owned by the Duchess of Windsor. The most extraordinary thing, though, was to notice what a number of people did without consciously realising it. They picked it up and put it to their nose to smell it, to see what perfume the Duchess of Windsor wore.

Because it's so personal, jewellery becomes an extension of the person who owned it.

JR Yes, and I think that also applies to the wear you see on jewellery. Together, we've looked at a number of pieces in the National Trust's collections where we've been analysing the wear on enamel and so forth. I think that's very powerful because it shows it's been a favoured piece, it's had regular use. If something is in absolutely immaculate condition, it hasn't necessarily held the same personal significance.

▲ John and James with a group of pieces from the Waddesdon collection • Photo: National Trust Images/Leah Band

JB This is where I've been so privileged to see so many things in the National Trust collection. Because these are items that are not necessarily on public display, they are often intimately connected to the historic family at the property, they may be personal items given to mark birthdays and other occasions.

One thing that we've seen a considerable amount of is mourning jewellery, quite often containing human hair. And while it can seem unsettling to us today, you have to recognise them as objects of their time – these little lockets or rings containing a lock of hair that became, therefore, a very personal piece that connected you with the person who had died, perhaps bearing a motto such as 'Not lost, but gone before' that may seem a little sentimental

today. But these were small, personal and very powerful pieces to help in the mourning process.

JR Interestingly, there are often references in wills in the 17th and 18th centuries to money being left to friends and family to buy mourning rings, which obviously is a very emotional, sentimental thing, but also partly is intended to perpetuate themselves beyond the grave.

JB I agree, and one has to say there's a degree of pragmatism there too.

Nelson [1758–1805] is a very good example – large numbers of fabulous mourning rings were made to mark his death. We haven't come across one in the National Trust jewellery collections we've visited so far, but at Anglesey Abbey there is a little group of four dress studs containing Nelson's hair. I mean, how powerful

▼ The Treasury at Waddesdon Manor, a collection within a collection that tells the story of the Rothschild family's wide-ranging tastes and interests • Photo: Waddesdon Image Library/Mike Fear

and personal do you want to get? A wearable item that contains Nelson's hair, that directly connects us when we wear it to the man himself.

One of the things that I felt has always driven me as an art historian is wanting to get as close as I possibly can to the feeling of history. I want to be able almost to touch history, and there is no more powerful way to experience that than through jewellery.

That is another reason why I wanted to take on this particular responsibility, to coax out the fact that jewellery can be a very powerful totemic symbol, not just for you and me, but for everybody. I want to be the lightning rod, to use that expression again, between the jewellery in the National Trust collection and everybody out there. I want people to see that jewellery is not a niche discipline. It's something that can connect with us all.

Jewels are very powerful, going back to your question about why they mean so much to us. And really the most powerful thing is probably just the simple gold wedding ring. During the Second World War, for example, many of the Jews who were incarcerated in Nazi concentration camps like Auschwitz – the one thing they wanted to keep was a piece of jewellery, perhaps the simplest of gold lockets or a wedding ring, which connected them to their own past. And because it's imperishable, there's a sense that 'If this can survive, some part of me can survive too.'

JR And that very powerfully brings out another great feature of jewellery – its portability. Unlike many works of art, you can take it with you.

JB Yes, although much of the jewellery we've seen has been locked away in the strong room, portability is a key factor. It's also why it's such a natural subject for auction houses. You can buy a piece of jewellery in an auction in Geneva and the next day it's in Hong Kong or New York.

JR As you know, my particular area of study is silver. And silver can be re-formed time and time again. Fashion was more important than history for a long time, and I get the impression that's the same with jewellery – that it's often remade or remounted in an effort to 'update' it or respond to changing fashions, whether in terms of the design of the piece itself or by converting one type of jewellery into another.

JB I think it upsets the purist to see the remounting or the remaking or the marriage of components. It breaks your heart sometimes when you see some wonderful piece of antique jewellery by one of the great makers, Fortunato Pio Castellani [1794–1865] or Carlo Giuliano [*c*.1831–95] or whoever, and someone thought 'I don't like that as a brooch, I'm going to solder a pendant loop onto it'.

But jewellery is made to be worn. If someone wants to convert a piece into something that's more practical, that's what people do, and some pieces get converted over and over again. Ultimately, you have to recognise that they're a pathway to the people who owned them.

JR Absolutely. There's an enormous amount to be learned about the people who wore and collected these objects by studying how and why they were acquired and used.

We're sitting in this wonderful space at Waddesdon, which is the home of some very significant pieces of jewellery with fascinating back-stories. To turn to this stellar collection in jewellery, what is it that makes the Waddesdon collection stand out for you?

JB I think it is, by a country mile, the most important collection in the National Trust. It's the range of items – the Treasury here, which of course includes pieces that are still in Rothschild family ownership, is remarkable. I had the privilege to look around it earlier and

◀ Pendant with two figures personifying architecture or astronomy, *c*.1830 with later additions by Alfred André (1839–1919), gold, enamel, diamonds and rubies, 8.2 x 5.8 x 1.2cm, Waddesdon Manor, Buckinghamshire (Waddesdon 863) • Photo: Waddesdon Image Library/Mike Fear

I was telling you a little bit about some of the items. They are incomparable.

But it's not just the quality of the jewellery that's significant, it's the extraordinary history behind it. We can connect many of the pieces with members of the Rothschild family. Some are personal items that were worn. Some were bought for display purposes, which in itself has thrown up a certain amount of controversy because, as you know, there were items here that were bought because of their association with the 16th and 17th centuries. And while there are a number of magnificent items relating to that time, there are also items in the collection that are not quite what they seem.

To understand that, we really have to go back to the 19th century when wealthy collectors wanted to own magnificent 16th-century jewellery. There was this remarkable interest, almost an obsession, with Renaissance Revivalism. Wealthy collectors wanted to have a piece that evoked the look, the era of the 16th century. Unfortunately, if you have clients who want a particular group of items, then I'm afraid there are unscrupulous people who will supply those items by any means they can.

Many pieces of Renaissance Revival jewellery that were on the art market in the late 19th-century passed through the hands of a very clever but unprincipled dealer called Frédéric Spitzer [1815–1890]. One of Spitzer's business associates was a jewellery craftsman by the name of Reinhold Vasters [1827–1909], who formed a partnership with a very competent goldsmith called Alfred André [1839–1919] – a brilliant jeweller, designer goldsmith and gem-setter, who understood 16th-century craftsmanship extremely well. And what essentially happened is that Alfred André made pieces for Frédéric Spitzer and Spitzer sold them to clients as genuine 16th-century pieces, when they were in fact 19th-century pastiches.

Unfortunately, collectors sometimes suffer from a calamitous disease called wishful thinking. Because they were in important collections, everyone assumed for many years that these pieces were absolutely right, and the pieces themselves were even written up in learned books. The trouble is, they were either fakes or combinations of original elements with later additions, repairs or embellishments.

Anyway, this goes on until the late 1970s, when suddenly a curator, Charles Truman, discovers a cache of about 1,000 drawings and records relating to Alfred André's work at the Victoria and Albert Museum. Suddenly the scales fell from everyone's eyes and all these pieces that had been described as 'German, 1590, from Aachen' or places like that, were revealed as pastiches.

As a result, the market sank without trace. And the problem has continued to the present day. Because, and here's the rub, everybody thinks it's safer to call the piece of jewellery '19th century', in case it is 19th century, than to stick their neck out and call it 16th century. So genuine 16th-century jewellery is sometimes dismissed by dealers and auction houses as 19th-century copies. Alfred André, Frédéric Spitzer and Reinhold Vasters could not have dreamt of the damage their deception would cause.

JR Because they're so superb and the truth is now known, is there any market for pieces by Alfred André? Would a piece by him be more desirable than a fake by somebody who wasn't as good from the 19th century?

JB I think these things have been stigmatised to a degree. However, they're magnificent pieces, and as examples of 19th-century Renaissance Revival work they are at the very pinnacle. So pieces by André do have an intrinsic value, now we know more about how they were made, but the whole masquerade cast a very long shadow over the market.

JR As you've said, we've had an opportunity today to look at the wonderful Treasury here at Waddesdon and some of the important and astonishingly beautiful jewellery on display there. However, the National Trust's jewellery collections generally are not on display, partly because of the fact that they weren't well understood but also because jewellery has to have the right security, so it's expensive and complicated to put on display. And I suppose I see the work that you're doing, and I'm playing a small part in, as being the first stage in addressing that issue, because we need to understand what we have before we can make decisions about how we should display it.

Obviously our ambition is to do much better in terms of bringing our jewellery to public display and also actually taking advantage of it, because, as you've said, jewellery has an enormous power to draw people in.

JB I am the first person to recognise and understand the twin challenges of cost and security. However, I also believe that the Trust has a responsibility as the custodian of this fabulous collection to ensure that it goes on display. The end product, if we can get through the hurdles, is that I think that the National Trust jewellery collection would rightly be seen as enormously, internationally important.

And I would remind you, James, we've only looked at about a dozen houses so far. Who knows what we may find at the others. Who knows indeed …

Textile Transmissions

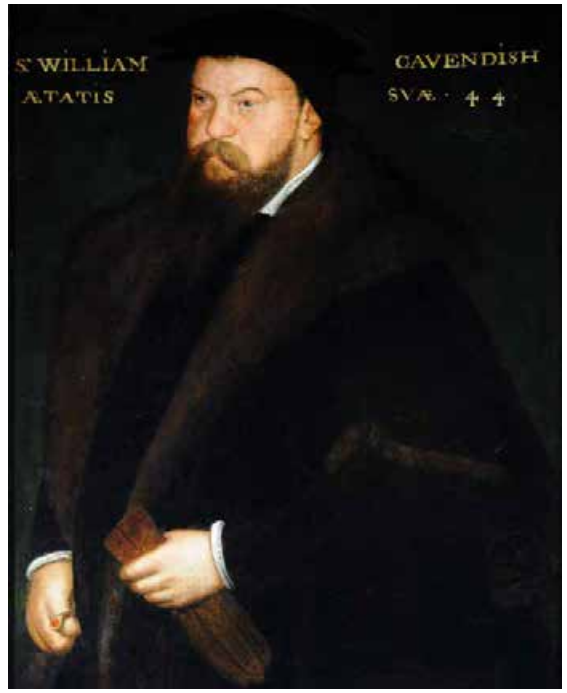
Repurposing church vestments in the Reformation

James Clark
Professor of History, University of Exeter

Emma Slocombe
Senior National Curator

Hidden within the Elizabethan collection of textile treasures at Hardwick Hall in Derbyshire is a rare and little-known group of medieval fabrics and embroideries that owe their survival to the recycling practice of Elizabeth Talbot, Countess of Shrewsbury (*c.*1527–1608) (Fig. 1).

Better known as Bess of Hardwick, she is famous for her building projects at Chatsworth and Hardwick Hall in Derbyshire, finishing these great houses with opulent decorative interiors that signified her wealth and status. For much of her life, from the moment of her marriage in 1547 to Sir William Cavendish (1508–57) (Fig. 2), to the years of her fourth widowhood following the death of George Talbot, 6th Earl of Shrewsbury (*c.*1522–90), Bess invested heavily in textiles – carpets, embroideries and tapestries – to decorate the interiors of her homes. It was always an act of conspicuous consumption, an indulgent display of abundant wealth, but it was also an expression of her personality, her sense of herself and her place at the highest level of Elizabethan society.



On first encounter, the embroidered textiles that survive today at Hardwick appear to carry the hallmarks of artwork from the end of the Tudor era, their subjects taken from Roman and Old Testament history, and their style copying the classicism of the European Renaissance. Yet seen in close-up, the appliqué hangings reveal a remarkable secret: each one is made from fabric and figures cut from textiles originally made for a quite different purpose. In fact, Bess's textiles began life decades before she embarked on the decoration of her great houses as clergy vestments and altar cloths used in churches of all kinds before the Tudor Reformation. Bess's bespoke decorations for her new homes were in fact old textiles recovered and recycled.

The process of Reformation in England and Wales had caused the contents and interior decoration of hundreds of churches, chapels and associated buildings – at monasteries, friaries, hospitals and colleges – to be dismantled, dispersed and destroyed. Anything thought to be of value was put up for sale, and across the country there was an excited

Fig. 1 *Elizabeth Hardwick, later Talbot, Countess of Shrewsbury*, *c.*1560–9, follower of Hans Eworth (*c.*1525–after 1578), oil on panel, 115 x 100cm, Hardwick Hall, Derbyshire (NT 1129165) • Photo: National Trust Images

Fig. 2 *Sir William Cavendish*, 1670–99, after John Bettes the elder (*c.*1531–*c.*1570), oil on canvas, 83 x 68cm, Hardwick Hall (NT 1129185) • Photo: National Trust Images

scramble for bargains and, for some, a fleeting opportunity to acquire souvenirs of a cultural tradition that was now being swept away. Textiles were among the most popular and sought-after of all of these treasures, in part because of the quality of England's church vestments – a combination of rare Italian fabrics and insular embroidery skill – but also because such fine, well-crafted pieces clearly had so many years' use left in them.

In the years between the first closures of monasteries under Henry VIII (1491–1547) in 1536 and the shutting down of chantry chapels from 1547 under his son Edward VI (1537–53), the trade in church vestments was lively and nationwide. People from every walk of life wanted their piece, and for every possible purpose: interior decoration, personal apparel and, still, for use in church worship. When Edward VI died and his elder sister Mary succeeded in 1553, returning the kingdom to Catholicism, there was a sudden need to replenish the vestries. Five years later, when Mary died and Elizabeth reaffirmed her father's Reformation, the sale of vestments restarted.

What can still be seen so vividly at Hardwick, then, was part of an impulse to recover, conserve and recycle that was shared in Tudor households countrywide. The textiles that so many made such efforts to hold on to prompt questions about where, when and in what circumstances they passed out of churches and into private hands. Not much is known about how they were remade and by whom, or what part they were intended to play in domestic furnishing.

Now, a research project initially supported by the National Trust Seed Fund aims to shed new light not only on Bess and her schemes at Chatsworth and Hardwick but also on this neglected aspect of Tudor art and cultural history.[1] Textile Transmissions has been led by National Trust Senior National Curator Emma Slocombe, working in collaboration with James Clark, Professor of History at the University of Exeter. Together, they have been retracing the course of this remarkable recycling movement, to explain how old medieval textiles came to decorate Chatsworth and Hardwick, and to understand better Bess's achievement in art and design.

Fig. 3 Whalley Abbey Cope, 1490–1520, silk cut and voided velvet, linen appliqué, silk and gilt metallic thread embroidery and metal spangles, 161 × 291cm, Art Institute Chicago (1971.312a) • Photo: Art Institute Chicago

Today at Hardwick there are more than 150 fragments, large and small, of woven fabric and embroidery derived from church vestments originally made before the beginning of the Tudor reformations. Some are incorporated into textiles created in Bess's lifetime, others may once have formed part of such a piece but have since become detached again. All of them originated as component parts of the principal vestments worn by medieval priests: a chasuble – a two-sided robe placed over the head of the wearer, or a cope – a semi-circular cloak that was the priest's outer garment.

These original vestments were manufactured in pre-Reformation England from some of the most luxurious fabrics available in the century before 1547: elaborately patterned cloth of gold or tissue, which were imported from Italy, together with the somewhat less costly plain or voided silk velvet, which in an English workshop was decorated – 'powdered' as it was described in contemporary documents – with embroidered motifs such as angels, fleur-de-lys or flowers (Figs 3 and 4). Copes were embellished with hoods and orphreys, decorative bands, often embroidered, which edged the open front of the cloak (Figs 5 and 6).

The recycling of textiles was not a new departure in Tudor England. The transformation of furnishings and garments for a different purpose, and their transfer from one setting to another, is age-old. Bess did not know the word 'recycle', of course, but to her and anyone of her time the practice of repair and reuse was almost instinctive. It was an essential feature of any household routine: textiles small and large, humble and grand were constantly being resewn, from the darning of workaday clothes to the making of a cushion from a once favourite robe.

Bess would also have been familiar with the widespread custom of preserving good-quality textiles to be passed on from one generation to another. Cloaks and gowns were often bequeathed to family members either to be worn again as they were or to be remade. Where a great household kept a family chapel, the same might be done with some of the vestments. Bess's own grandfather-in-law

George Talbot, 4th Earl of Shrewsbury (1468–1538), did just this in his will of 1537, offering up his own apparel to be made into a vestment for use in the parish church at Sheffield, where he was principal patron.[2]

The earliest indication of Bess's own practice of recycling dates from as early as her teenage years and her second marriage to Sir William Cavendish, a government official whose service in the first phase of the Reformation had won him status at court. Cavendish had purchased Northaw Manor in Hertfordshire, prised from the possession of a monastery, and there, according to a surviving inventory, he kept a stock of old church vestments apparently on the point of being remade: 'certeyn broken copis [and] iii pecys of blew sylke to make a bed of', stored in 'a nother lyttle coffer within my mystres closet'.[3]

The broken copes seen at Northaw may well have been among the spoil that Cavendish brought home from his work as an auditor of the Court of Augmentations, the department of government set up to manage the process of the Dissolution of the Monasteries. The closures of churches and convents was handled by county commissioners but the officers of Augmentations often joined them to ensure that none of the valuable property was lost to the Crown. Cavendish was present at a sequence of closures in Derbyshire and Shropshire in the autumn of 1538. An account of the contents and their sale still survives and shows Sir William making purchases of his own.[4] At Lilleshall Abbey he paid £32 9s 4d for, among other things, furniture and kitchen utensils: eight bedsteads, a frying pan and ten pots, and even a window from the chapter house. Included in this sum was £3 (60s) for 31 copes, three suits of Mass vestments – in fact, the clothing for three clergy, the priest and their two assistants – and ten altar cloths. The price was comparatively low, which may indicate

Fig. 4 Panel cut from a cope 'powdered' with appliqué flowers, 1490–1530, silk velvet with couched silver and gold thread and appliqué of silk floss and gold and silver thread on linen, 64.5 x 18.5cm, Hardwick Hall (NT 1129429.1) • Photo: National Trust/May Berkouwer Textile Conservation

Fig. 5 Orphrey embroidered with figures of saints and prophets, 1490–1530, linen, paper, silk floss, silver and silver-gilt metallic thread, 131.5 x 19.5 cm, Hardwick Hall (NT 1129538.1) • Photo: National Trust/May Berkouwer Textile Conservation

Fig. 6 Reconstructed cope hood embroidered with the Virgin and Child, 1490–1530, linen, paper, silk floss, silver and silver-gilt metallic thread, 44 x 38.5cm Hardwick Hall (NT 1129568.1) • Photo: National Trust/May Berkouwer Textile Conservation

Fig. 7 'Coffin cover' made of vestments, 1470–1520, silk, linen appliqué, silk and gilt metallic thread embroidery, 207 x 137cm, Royal Albert Memorial Museum & Art Gallery (102/1994) • Photo: RAMM, Exeter City Council

that these vestments were not made from the finest fabric and Cavendish bought them with the intention of selling them on. As more and more churches were closed and their contents offered to the market, those with the deepest pockets were aware of the twin opportunity of personal acquisition and the prospect of trade.

These purchases can be dated and located precisely but probably they were only one instance of several Sir William made during the Dissolution. Research for this present project has revealed that the royal officials responsible for the closure of monasteries and the sequestration of their property kept a weather eye on the textiles then being emptied out of vestries, and they reached out to one another by letter to keep hold of any piece especially rich or rare that passed through their hands.

Cavendish was well placed to watch for potential acquisitions but it is likely that other figures in Bess's life story showed the same impulse. Her third husband, Sir William St Loe (*c*.1518–*c*.1565), whom she married in 1559, was a member of a Gloucestershire family network which, like so many of the gentry, was accustomed to providing fine vestments for the churches under their patronage. At the Reformation, it is likely they made efforts to retrieve them. The family of Bess's fourth husband, George Talbot, were likewise committed patrons of the parish and monastery churches that stood alongside their ancestral lands in Derbyshire, Nottinghamshire, Staffordshire and South Yorkshire, and they had shown a particular interest in the provision of vestments. The dispersal of furnishings from the monasteries most closely connected to the Talbots – such as the priories of Tutbury (Staffordshire) and Worksop (Nottinghamshire) – is not well-documented but it is probable that at least some of their textiles came into the family's possession.

As Bess's marriages led her from one family network to another, the common ground she found may have been the stock of textile pieces now brimming over in their coffers. Her care for and recreation of former church furnishings can be seen as the continuation of a practice of recycling that had flourished for generations, indeed one that may have been at its peak when Bess was still a young woman.

> The practice of textile recycling had flourished for generations

Textile Transmissions has also underlined that it was not a practice confined to the upper end of the social scale. In fact, the trail of contemporary documents and of surviving fabric fragments has revealed that the nationwide turnout of church vestries provoked a general enthusiasm for trading in and recycling old textiles. With many monasteries wound up by the spring of 1540, and chantry chapels compelled to close by the end of the decade, there was a glut of vestments. While the great and the good went in pursuit of precious fabrics and the finest forms of decoration, there were any number of simpler pieces to be had at a modest price.

The project has also revealed a dynamic market and a diverse purchasing public. Not surprisingly, mercers – general cloth merchants – and drapers crowd the records of prospective buyers who arrived at the monastery gatehouse. Yet they were joined by a wide variety of private buyers who were not looking for a stockpile but wanted only one suit of vestments or set of altar hangings to furnish a single bedchamber.

It is also apparent, however, that many of these pieces were still intended to be used for church worship, whether in a private chapel or a parish church. The present project has traced pieces of pre-Reformation vestments preserved in these contexts across England and Wales. While a number of them retained their original form, most bear witness to recurrent phases of adaptation and re-making (Fig. 7).

At Hardwick, Bess furnished her brand-new mansion in the style of the Elizabethan social elite but her practice with textiles would have been recognisable to the parishioners living on the edge of her parkland. What set her work apart from wider Tudor practice are two particular features: firstly, the quality of the church vestments she had in hand: many were relatively new, perhaps made within 50 years of 1540, and in good condition. All of the embroidered cope hoods and orphreys feature figures of saints and prophets finely stitched in silk, many capturing facial expressions with remarkable realism. The figures are framed by architectural canopies of silk and gilt or silver-gilt threads worked on linen. The embroideries were produced in specialist workshops using patterns similar to the designs of woodcut prints first seen at the end of the 15th century in such popular saints' lives collections as the 1487 *Legenda Aurea* (Golden Legend).

Fig. 8 Lucretia flanked by Chastity and Liberality, *c.*1573, silk tissue, cloth of gold and silver, lampas, silk floss, gold and silver thread, purl, 278cm x 340 cm, Hardwick Hall (NT 1129593.2) • Photo: Photoworx/Chris Tims

The second striking feature of Bess's recycling is the transformation of these archetypal images of saints in a church setting into classical forms. She oversaw the creation of a sequence of female figures that personify the classical virtues, following a design taken from an engraving associated with Virgil Solis.[5] They are clothed with couched silver thread robes cut from saints and stand in portals that were once their canopies. For her largest wall hangings, copes of cloth of gold and tissue were re-formed into portraits of five legendary or 'noble' women: Penelope, Lucretia (Fig. 8), Zenobia, Artemisia and Cleopatra, probably inspired by their depiction in Geoffrey Chaucer's late 14th-century poem *The Legend of Good Women*, which by the mid-16th century was available in print.

The Noble Women were created for the State Apartments at Chatsworth and were begun soon after Bess's final marriage in 1568. It is possible to glimpse the process of recycling in surviving family documents: 'coapes of tissue, cloth of goulde, and other things [were] paid to the embroderers … during the woorking of theym'.[6] Bess recalled that the copes were acquired while she was still Lady St Loe. Like so much of the family collection, they had been stockpiled until a new purpose for them was found.

Their story clearly focusses what will surely be the most important insight of this project: the novel ambition of Tudor art and design carried with it a powerful impulse to preserve and reimagine the legacy of the past.

Notes

1. Textile Transmissions has informed the co-creation of a grant-funded PhD study 'Recycling and reinvention in Reformation England: Medieval religious textiles in Tudor homes and families, *c.*1540–*c.*1603' between the National Trust and the University of Exeter.

2. The National Archives [TNA], Prerogative Court of Canterbury, Prob. 11/26/199, fos. 95r–97v at 95r.

3. The Devonshire Collection, Chatsworth House, H/143/6 *c.*1556 Incomplete Inventory of Chatsworth *c.*1550, Inventory of Northaw (Miscellaneous 2).

4. TNA, E 315/172, p. 21; M.E. Walcott, 'Inventories and valuations of religious houses at the time of the dissolution, from the Public Record Office', *Archaeologia*, vol. 43, 1871, pp.207–9.

5. Santina M. Levey, *The Embroideries at Hardwick Hall: A Catalogue*, London, 2007, p.137.

6. HMC, Hatfield, Salisbury Papers, III.

◀ George Clarke and Liz Green at Lacock Abbey, Wiltshire • Photo: National Trust Images/Steve Sayers

Set in Stone

A preview of *60 Remarkable Buildings of the National Trust*

George Clarke
Architect, television presenter, campaigner and educator

Dr Elizabeth Green
Senior National Curator for Architectural History and for Wales

The National Trust cares for over 10,000 historic buildings, more than 300 of which are open to the public. They represent 900 years of architectural design, from Horton Court in Gloucestershire, built *c.*1185, to the Giant's Causeway Visitor Centre in County Antrim, completed as recently as 2012. This astonishing collection includes urban and rural, industrial and domestic buildings, places of spirituality and faith, life and death. They are vast and intimate, and they speak of wealth, poverty and human endeavour. They showcase the richly varied regional building styles, materials and techniques found across England, Wales and Northern Ireland, and embody skills, traditions and knowledge passed down over many generations.

Selecting just 60 examples for inclusion in a new book was therefore a challenge, albeit a delightful one. We wanted to showcase not just the most famous buildings, such as Hardwick Hall in Derbyshire, but some of the less well-known ones, whose contribution to our understanding of social and political history is nevertheless incredibly important, such as The Crown Liquor Saloon in Belfast. I hope the extracts on the following pages will tempt readers to explore further.

The architect and TV presenter George Clarke wrote the introduction to the book and recently joined me at Lacock Abbey for a chat about our shared passion for architecture. Members can read the full conversation in the autumn issue of *National Trust Magazine* or listen to an audio recording at nationaltrust.org.uk/membership/magazine. The magazine is also available to purchase at shop.nationaltrust.org.uk/books/all-books/magazine.html EG

Inspiring architecture

One of my earliest memories is of looking out of my bedroom window and seeing a strange architectural structure, high up on a hill, far away in the distance. I must have been around four years of age and I couldn't work out what it was. It had such a mystery to it.

What I was looking at was Penshaw Monument – a Greek-style temple built in 1844–5 to commemorate John Lambton, 1st Earl of Durham, which has been owned and maintained by the National Trust since 1939. Everyone in the city absolutely loves 'Pensha' – it's a member of our extended northern family. It appears on the crest of our beloved football club, people propose in front of it, ashes are scattered beside it and mythical stories are told about it. It symbolises and reflects so much about this particular part of the North East and the character of the people who live here – it's a tough and resilient structure, but it also has a sublime beauty to it.

Penshaw Monument is a building that had a profound effect on my life and it was certainly one of the first pieces of architecture that galvanised my decision, at the age of 12, to become an architect. In fact, it turned out to be the first of many National Trust buildings that would intrigue and inspire me in the years that followed. So writing the introduction to *60 Remarkable Buildings of the National Trust* was the perfect opportunity for me to personally thank the National Trust for bringing so much joy to my life. I hope you enjoy reading the selection of entries from the book that Dr Liz Green presents here. GC

◀ Penshaw Monument, Tyne and Wear • Photo: National Trust Images/John Millar

▲ George Clarke at Lacock Abbey, Wiltshire • Photo: National Trust Images/Steve Sayers

More window than wall

One of the architectural megastars of the National Trust, Hardwick Hall is like a glittering galleon atop its hill. Its creator, Elizabeth Hardwick (?1527–1608), married four times, acquiring further nobility and wealth each time. By the time she died, Bess of Hardwick – as she was better known – was one of the country's richest and most powerful women. Bess turned to one of the earliest well-known architects, Robert Smythson. The proportions of the house, with its tall, narrow windows and four-storey towers, draw the eye upwards. The roofline is laced with Bess's ES style, her countess's coronet, and the Cavendish coat of arms, supported by the Hardwick stags.

▲ The east front of Hardwick Hall, Derbyshire • Photo: National Trust Images/Robert Morris

Inside, the exquisite quality of design and carving are exemplified in the chimneypiece of the High Great Chamber and the doorcase of the Green Velvet Room. The internal plan borrows from its medieval ancestors only in the adherence to the convention of the double-height Great Hall. However, this hall is entered end-on, with the stone and plasterwork screen adding a sense of drama as the room opens up. The highest-status rooms are elevated on the second floor: the magnificent Long Gallery, now hung with tapestries, paintings and punctuated by the lavish canopy, and the High Great Chamber.

This house is of exceptional quality, and survives remarkably intact inside and out.

Hardwick Hall, Derbyshire • Elizabethan mansion • *Robert Smythson (c.1535–1614)* • *1590s* • *Sandstone, lead roofs* • *National Land Fund, 1959*

Towering terraces

William Herbert, 3rd Baron Powis (*c*.1626–96), 1st Earl, Marquess and titular Duke, carried out considerable improvements to Powis Castle. Having installed a state apartment to rival the king's, he began work creating one of the finest Baroque Italian terraced gardens in Europe.

Possibly designed by William Winde, Powis's magnificent terracing is staggeringly steep, cleverly taking advantage of the red sandstone outcrop on which the castle is built. The cascading arcades, draped with vibrant blooms and topped with ancient yews, are among Powis's great symbols of status. The towering terraces are built of red sandstone and red brick, with pale sandstone quoins, dressings and balustrades.

The Orangery is of seven bays, with tall sash windows. The central three bays are advanced and the central doorway is flanked by pilasters supporting a moulded entablature. A stone cornice runs above, with balustrading punctuated by plinths supporting leadwork statuary by Dutch sculptor John Nost II (d.1729). The next tier holds the Aviary, while the top tier resembles a garden picture gallery in which pedimented niches house flower-filled urns. Lace-like balustrading and vast clipped yews form the top frame. To the east front of the castle is a single high terrace, which, when built, was topped with a banqueting house that overlooked further formal compartmented gardens, now lost.

Powis Castle, Powys • Baroque terraced garden • *Attributed to William Winde (c.1642–1722)* • *Late 17th century* • *Red brick and sandstone* • *National Land Fund, 1965*

▲ Powis Castle's 17th-century terraced gardens, Powys • Photo: National Trust Images/Mark Bolton

▶ Nostell Obelisk, West Yorkshire • Photo: National Trust Images/John Millar

Pyramid scheme

Sir Rowland Winn (1706–65), 4th Baronet, commissioned Colonel James Moyser (*c*.1688–1751) to design a Palladian mansion on the Winn family estate at Nostell. James Paine (*c*.1717–89) adapted Moyser's designs, creating a central block with four connected pavilions at each corner. The 5th Baronet, also Sir Rowland Winn, then brought in the hugely fashionable Robert Adam to update the plans, creating additional interiors and populating the park with pavilions and lodges.

Situated to the north of the house, one of these pavilions, the Obelisk Lodge, was constructed to an Adam design in 1776 or 1777. Its striking form is that of a rather squat obelisk with a flatter pyramidal tip. Its sandstone faces are smooth and largely unornamented save for the gaping archway framed with massive Tuscan columns and pedimented entablature. Small rooms at ground- and first-floor levels are lit by narrow windows and warmed by fires whose chimneys rise within the structure. It must have provided a curious sight to visitors arriving on a winter's night, with windows glowing like golden eyes and smoke rising from the apex of the pyramid.

Nostell, West Yorkshire • Neo-classical lodge • *Design by Robert Adam (1728–92)* • *1776–7* • *Sandstone ashlar* • *Purchased with HLF funds, 2002*

Vibrant Victorian

The Crown Liquor Saloon is a glittering example of a Victorian gin palace. Dating back to 1826, the street-corner pub has undergone numerous renovations. Its first recorded owner was John O'Hanlon. The pub was later sold to Michael Flanagan, whose son took charge in 1885, transforming it into a vibrant gin palace. It is exceptionally richly decorated inside and out, with finely carved woodwork, mosaics and tiling from Craven Dunnill of Bridgnorth in Shropshire.

Inside, cast-iron columns mimic the trunks of palm trees with Corinthian acanthus-leaf capitals, and heraldic beasts prowl the tops of the partitions around the ten miniature snugs. These drinking booths, for discreet conversations, undisturbed drinking or secretive liaisons, are furnished with a bell system for alerting staff that their occupants are in need of sustenance. Poet and architectural campaigner Sir John Betjeman (1906–84) brought attention to The Crown, describing it as 'a many-coloured cavern' in BBC documentary *Betjeman's Belfast* in 1976.

The Crown, Belfast, County Antrim • Gin palace • *E. & J. Byrne, Belfast* • *1826* • *Brick with majolica tiling and mosaic, slate roof* • *Acquired with local funds and with the co-operation of Bass Ireland, 1978*

▶ Stoneywell, Leicestershire • Photo: National Trust Images/ Andrew Butler

▼ The Crown, Belfast • Photo: National Trust Images/John Hammond

60 Remarkable Buildings of the National Trust

The buildings discussed in this article feature in the new book *60 Remarkable Buildings of the National Trust* (September 2023, National Trust Cultural Heritage Publishing). To order copies, visit: **shop.nationaltrust.org.uk**

Honesty and beauty

Ernest Gimson was an architect whose design philosophy was embedded in the principles of the Arts and Crafts movement. In 1898 his brother Sydney asked Ernest to design a holiday home in the Charnwood Forest area outside Leicester, the date recorded 'G 1899' in the slate lintel above the front door. Stoneywell appears to emerge organically from its stony hillside, wrapped around by a billowing blanket of bilberry bushes, now very much a feature of the garden, although only introduced by Sydney's grandson. The house has a meandering, soft form, which follows the contours of the site, with windows apparently inserted arbitrarily. However, this is a carefully considered composition, albeit one altered from its original appearance by the addition of a Swithland slate roof, following a terrible thatch fire in 1939.

Internally, Stoneywell also moves with the landscape, with almost every room on a different level, each unfolding beyond a curiously shaped step or curving corridor. Much of the furniture was designed and made by Gimson, entirely in the spirit of the Arts and Crafts movement, whose adherents believed in the honesty and beauty of the handmade and the inferiority of mass-production. The Stoneywell brand of Arts and Crafts borrows cleverly from vernacular architecture, using local materials to establish an ancient and natural relationship with the surrounding landscape. Externally, the massive, stepped stone chimney stack suggests medieval origins. Internally, however, the inscription 'SAG JLG 1899' over the fireplace and reading niche reveals the truth.

Stoneywell, Leicestershire • Arts and Crafts house • *Ernest Gimson (1864–1919)* • *1899* • *Stone, slate roof, originally thatched* • *Purchased, 2012*

Modern Lives

New research into 20th-century art collections

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Pictures and Sculpture

Dr Sean Ketteringham
Postdoctoral researcher,
University of Oxford/National Trust

The 20th-century modern art cared for by the National Trust is perhaps one of the least well-known aspects of its historic collections. With the possible exceptions of the masterpieces by Stanley Spencer at Sandham Memorial Chapel and by Rex Whistler at Plas Newydd and Mottisfont Abbey, few visitors to our places expect to find striking examples of art made in the last century. Yet many National Trust houses bear witness to significant encounters between their former residents and the contemporary art movements of the 20th century, from the Surrealism of Max Ernst at Dudmaston Hall to the Op-Art of Bridget Riley at 2 Willow Road, and from the sculpture of the Jamaican 'Intuitive' artist David Miller Jr at The Argory to the Neo-Romanticism of John Piper at Scotney Castle.

The last 12 months have seen a surge of activity around these collections, driven by a research collaboration between academics at the University of Oxford and National Trust curators, generously supported by the John Fell Oxford University Press Research Fund. Postdoctoral researcher Sean Ketteringham, who selected and provided commentary on the paintings in this article, has made visits to key sites, delved into the National Trust archives, and convened a series of curatorial and academic events. All this is helping the Trust piece together the story of 20th-century art in British domestic spaces as told by different houses in its care, and the experiences of the diverse collectors who lived in them.

Further energy around this topic has been generated by the recent gift, purchase and loan of several 20th-century portraits of notable cultural figures for houses across the National Trust. These enhance the Trust's holdings of modern portraiture, encompassing works that simultaneously fill the genre's traditional role of capturing likeness and expressing character, while stylistically answering modernism's call to 'make it new'.

Even as the last, tumultuous century recedes into history, the individuals who appear in these portraits continue to impress with their immediacy thanks to bold departures from time-honoured stylistic conventions. Where these portraitists and their sitters self-consciously reach back to the art of past ages for inspiration, they do so with an ironic detachment that speaks to the uncertain flux of their own times. By the differing shades of ennui, archness and unease in these likenesses, the art of the recent past retains its power to surprise and challenge. JC

▶ *Virginia Woolf*, 1912, Vanessa Bell (1879–1961), oil on panel, 41 x 31cm, Monk's House, East Sussex (NT 768417) • Photo: © Estate of Vanessa Bell. All rights reserved, DACS 2023/Image: National Trust Images

Virginia Woolf
Visitors to Monk's House can see a portrait of one of Britain's most important modernist authors painted by one of its most important modernist painters – two women who also happened to be sisters. 1912 was a key year in Vanessa Bell's early career. She was closely involved in the Second Post-Impressionism Exhibition and she produced a cluster of major works, including a series of four portraits of her sister. Bell's lucid handling of oil and frank freshness of colour convey the artist's familiarity with facial features she had known all her life. Her use of dark outlines and short, choppy brushwork are characteristic features of the British avant-garde response to the work of Cézanne, instigated by the writer and artist Roger Fry, who was Bell's lover at this time. SK

Maud Russell
Painted in the mid-1930s, early in Maud Russell's relationship with the Russian painter and mosaicist Boris Anrep, this portrait is testament to the close bond they rapidly formed. Russell, who is known for amassing a leading collection of modern French art, sits in the bedroom of her London house, her inner sanctum where she would often write her diary and correspondence. Anrep is admitted into this space and shows her framed by a grand, curlicued bedhead, propped by pillows, with papers, books and an architectural model of her new country home, Mottisfont Abbey, arrayed before her. Following the death of Maud's husband in 1942, she and Anrep became a couple, their close companionship lasting until his death in 1969. Her generous support included funding his complete mosaic scheme for the National Gallery's entrance hall and he spent much time at Mottisfont, where he is buried and where this work now hangs, generously lent by the Victoria and Albert Museum. SK

▲ *Mrs Gilbert Russell, Sitting in Bed*, c.1934–35, Boris Anrep (1883–1969), oil on canvas, 35.6 x 51cm, Mottisfont, Hampshire (P.60-1982) • Photo: © Estate of Boris Anrep/ Image: Victoria and Albert Museum, London

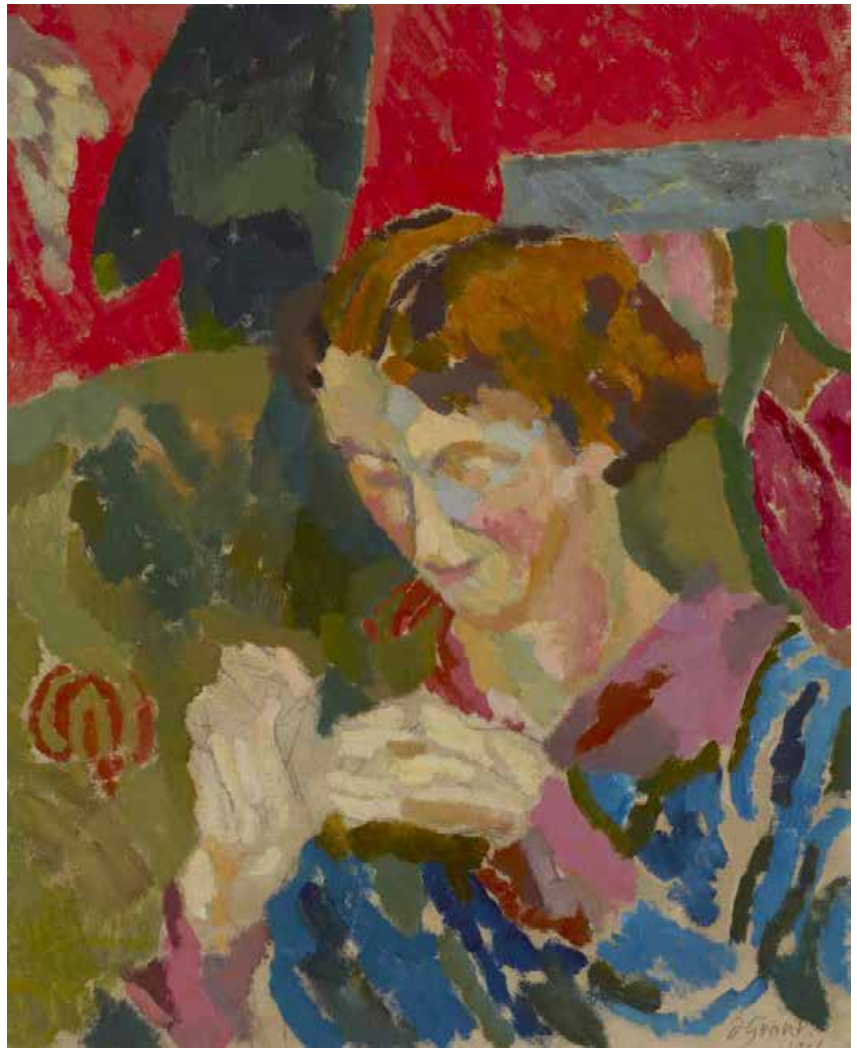
Eddy Sackville-West
Eddy Sackville-West was a music critic and novelist, and heir to Knole until his father arranged for its care to pass to the National Trust in 1946. This portrait, generously given to Knole in 2022, now hangs in Eddy's apartment in the Gatehouse Tower. It shows the sitter during his time at Oxford, replete with the heavy-lidded gaze and upturned nose of a discerning aesthete. His loose shirt and Campbell-Grey's slapdash licks of paint suggest the casual sensuality of the sitting and announce both painter's and sitter's membership of a generation that had hit puberty among the fervent experimentalism of the pre-war avant-garde, come of age during the First World War, and reached creative maturity in the 1920s, becoming known as the Bright Young Things. SK

▶ *Edward Sackville-West*, 1920, Ian Campbell-Gray (1901–46), oil on board, 40.9 x 33.3cm, Knole, Kent (NT 132093) • Photo: © Bridgeman Images, 2023

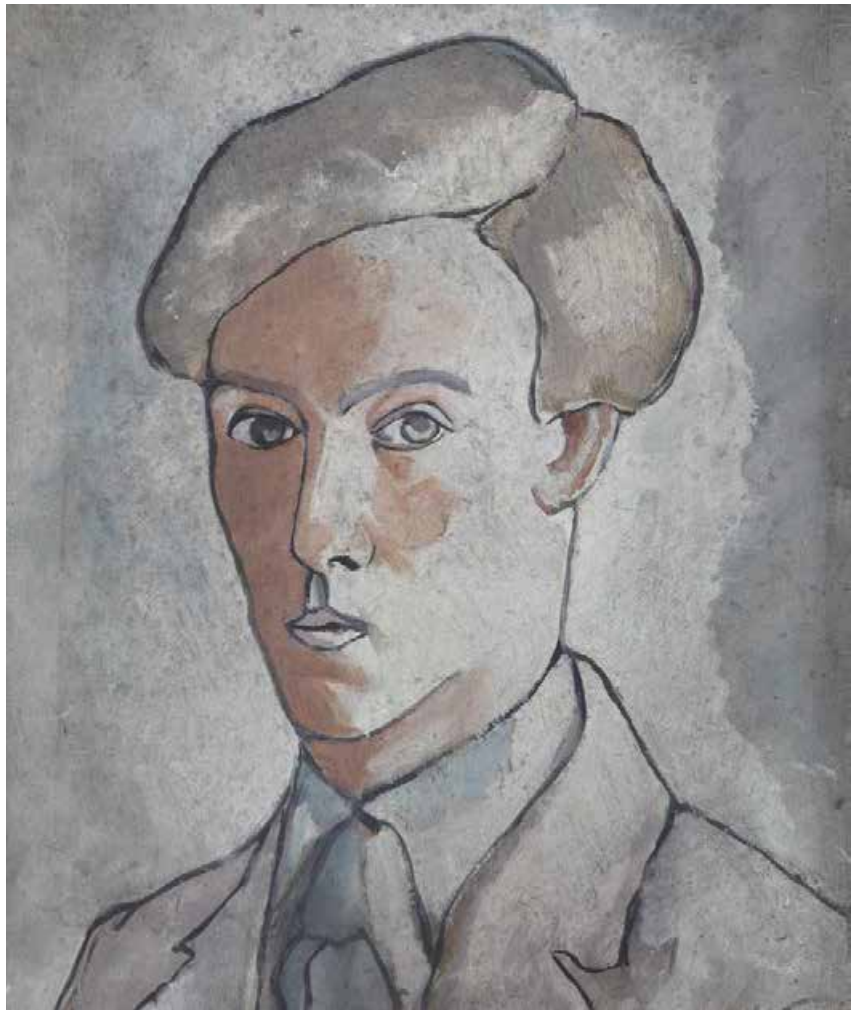
Anne Messel
In this portrait by her brother, Anne Messel is shown in a Louis XVI-style costume from C.B. Cochran's production of Offenbach's *Helen!* staged at the Adelphi Theatre in 1932. It was acquired by the Trust for Nymans in 2023. Oliver Messel designed extravagant sets for the production, and both he and his sister posed in his costume designs in photographs by Cecil Beaton. This painting's thin, chalky texture and pallid blue tones seem to ache with the languorous manner and disaffection, verging on melancholy, that characterised the coterie of young creatives who popularised an interwar obsession with Baroque style. They worshipped artifice over substance, theatricality over philosophy, and the frivolous and fanciful over the dour sensibilities of both Edwardian grandeur and mainstream modernism. Anne was one of their many idols, shown here as an airy apparition of youth and beauty. SK

◀ *Anne Messel*, *c*.1932, Oliver Messel (1904–78), gouache on canvas, 109 x 98.5cm, Nymans, West Sussex (NT 1207538) • Photo: © Estate of Oliver Messel. All Rights Reserved/ Image: National Trust Images

▶ *Woman Sewing*, 1916, Duncan Grant (1885–1978), oil on canvas laid on board, 57.2 x 45.7cm, Fenton House, London (NT 1449130) • Photo: © Estate of Duncan Grant, DACS 2023/Image: National Trust Images



Molly McCarthy
This portrait is a highlight of the Peter Barkworth Collection at Fenton House. Duncan Grant has produced an exercise in the expressive potential of colour, known as 'pure form' in the rubric of Bloomsbury aesthetics. He lays down lozenges of paint charged with emotion in tile-like brush strokes: aubergine and azure blue, auburn hair against scarlet background. But in the middle of this riotous display – created as war raged in Flanders – Grant, a pacifist, offers a quiet moment of calm and concentration in a dove grey patch on the sitter's nose and temple. Her mind, occupied with her sewing, perhaps wanders to news of the dead and wounded as she stitches together what would otherwise be left torn asunder. SK

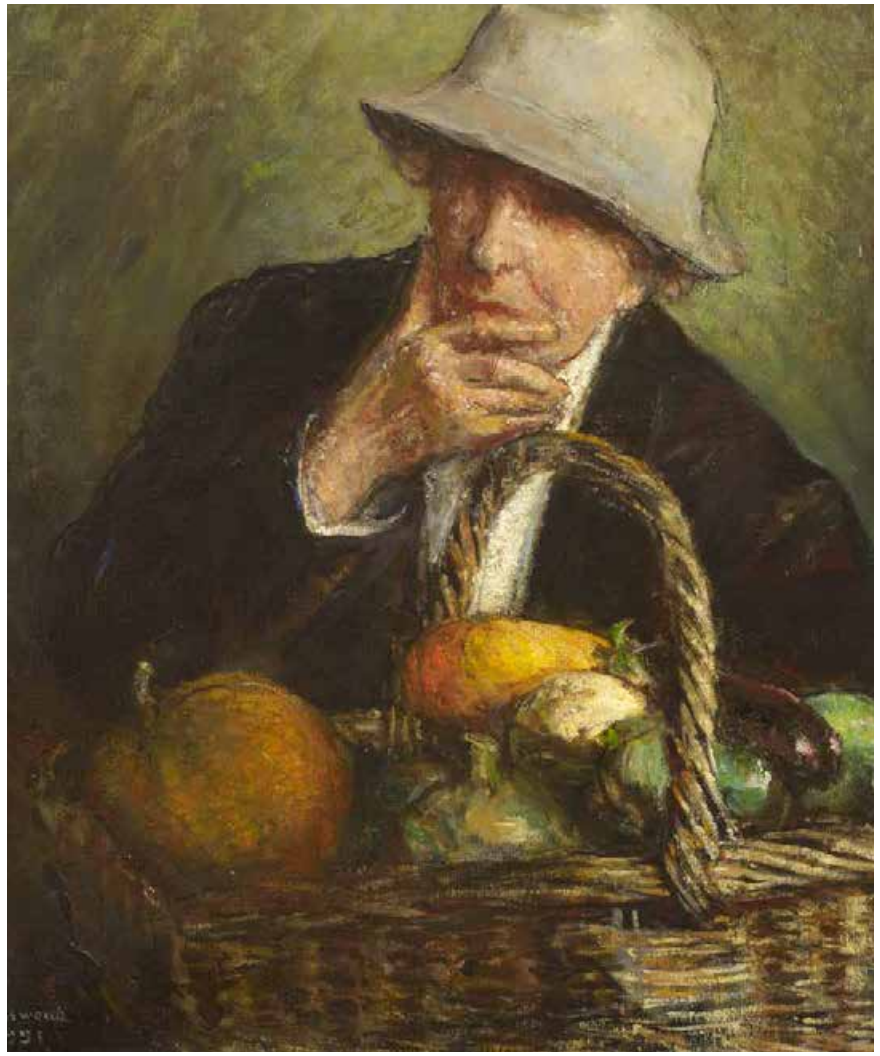


Alan Clutton-Brock
The art critic Alan Clutton-Brock, whose family's historic home was Chastleton House, left the Trust a large body of painting. Portions of it were in poor condition and much of it is incompletely catalogued, but the collection traces the artist's lifelong experiments in paint and is ripe for further research. Having read English at Cambridge, Clutton-Brock attended Westminster School of Art and exhibited with the London Group, only later developing a career as an art writer and publishing a two-volume study of Cézanne co-authored with Adrian Stokes. The legacy of Bell's Post-Impressionist technique is evident in this piercing portrait, perhaps a self-portrait, and its fresco-like quality suggests Clutton-Brock's own modernist reinterpretation of Italian 'primitives' such as Cimabue and Giotto. SK

▲ *An Unknown Youth*, *c*.1924–30, Alan Clutton-Brock (1904–76), oil on board, 42.5 x 33.5cm, Chastleton House, Oxfordshire (NT 1430537) • Photo: National Trust Images

▶ *Self-portrait in a Hat with a Basket of Vegetables*, 1951, Clare 'Tony' Atwood (1866–1961), oil on canvas, 61 x 50.8cm, Fenton House, London (NT 1449107) • Photo: National Trust Images

Tony Atwood
Introspective and confrontational, Clare 'Tony' Atwood's self-portrait at Fenton House tests the bounds of her powers as an artist. She had studied at Westminster School of Art and the Slade, first exhibiting at the New English Art Club in 1893, aged 27. Here, aged 85, she questions her post-war identity as an artist and as a member of a gender non-conforming *ménage à trois* at Smallhythe with Christopher St John and Edy Craig, the latter having recently died in 1947. With formidable courage, Atwood broods on the twilight of her life from under a cloche hat pulled low: the autumn vegetables might suggest a seasonal decline, but they show no signs of decay, their colours full, their surfaces pristine. SK



Election Threads

Dress, domesticity and politics

Helen Antrobus
Assistant National Curator
(Cultural Landscapes)

> 'Bury St Edmunds remains true to the Unionist Party, and … has returned once again a Hervey to represent her in Parliament. We never for a moment doubted the result of the appeal for the constituents. Captain Hervey came before us with the outspoken truthfulness of a seaman … he has won a glorious victory.'
>
> *The Bury and Norwich Post & The Suffolk Standard*, 16 January 1906

On 16 January 1906 *The Bury and Norwich Post* (left) had cause for celebration. After weeks of championing the Unionist candidate in the General Election, he had won. There was a collective sigh of relief as, with the fate of his running mate in Stowmarket still hanging in the balance, Captain Frederick William Fane Hervey (1863–1951) (Fig. 1) was announced as Bury St Edmunds' new Member of Parliament. The constituency had, according to *The Post*, seen sense amid a nationally challenging and divisive political landscape.

The election had been called in 1905, after the decade-long reign of the Conservatives came to an end with the resignation of Prime Minister Arthur Balfour (1848–1930). Hervey's victory was indeed perceived as glorious because between 12 January and 8 February 1906 the Conservatives lost hundreds of seats across Britain in the so-called Liberal Landslide. This allowed the Liberals to embark on a series of reforms designed to tackle poverty. The full spectrum of society was meant to benefit from these reforms via the introduction of measures including the Old Age Pension Act (1908), the Education Act (1906), which introduced free school meals,[1] the Children's Charter Act (1908), and culminating in the People's Budget, which aimed to amend taxes to further fund social reforms.

Hervey's election was part of a welcome continuum for Bury St Edmunds. For almost

Fig. 1 *Rear Admiral Frederick William Fane Hervey, 4th Marquess of Bristol*, 1908, Sir Arthur Stockdale Cope (1857–1940), oil on canvas, 124.5 x 87.6cm, Ickworth, Suffolk (NT 851705) • Photo: National Trust

a century the Herveys of Ickworth had represented the constituency in the House of Commons, beginning with Frederick William Hervey, 2nd Marquess of Bristol, who was elected in 1826, followed by his son in 1859. In 1904, after the standing MP announced his plans to retire, Captain Frederick William Fane Hervey, nephew and heir of the 3rd Marquess of Bristol, was selected as the Unionist candidate for the next general election.

His victory in 1906 seemed then, as the local committee had planned, inevitable. Hervey was careful from the beginning of his candidacy to cement his political identity not in controversy or discord, but in the principles that had afforded the Hervey candidate victory for 80 years – stability and local trust. Hervey's career in the Royal Navy and his status as the heir to a vast fortune and an ancient title ensured that his voters regarded him as an honest, working man of the people, while retaining the traditional and long-standing values (and hierarchical rank) associated with the heir to a marquess.

Aside from his prolific career as a seaman, Hervey lived a rather quiet and locally engaged life prior to the election, residing in The Lodge at Ickworth (after his victory, he was reported to be 'taking a house in London'). He married Alice Frances Theodora Wythes, known as Theodora (1875–1957), the daughter of an industrialist,

Fig. 2 *Lady Marjorie Hervey, later Lady Erskine*, 1908, William Edwards Miller, (active 1873–after 1929), oil on canvas, 176.5 x 113cm Ickworth (NT 851755) • Photo: National Trust Images

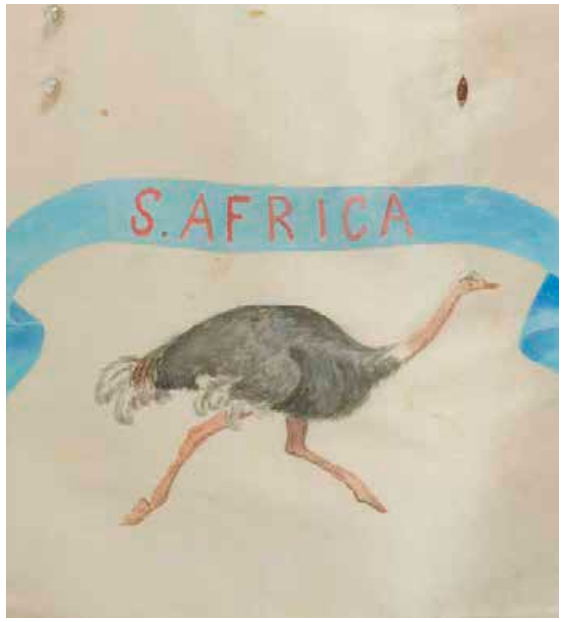
Fig. 3 *Lady Phyllis Hervey, later Lady Phyllis MacRae*, 1908, William Edwards Miller (active 1873–after 1929), oil on canvas, 176.5 x 113cm, Ickworth (NT 851754) • Photo: National Trust Images

in 1896 and the couple went on to have two daughters, Marjorie (1898–1967) (Fig. 2) and Phyllis (1899–1989) (Fig. 3). All three family members played a significant role in Hervey's election campaign. Hervey's time in the House of Commons, however, was short-lived. In May 1907, the 3rd Marquess of Bristol died and Hervey resigned from parliament to take up the peerage, sparking a by-election in Bury St Edmunds. It was considered a source of great regret to his constituents, although as a quiet backbencher and unassuming fringe figure Hervey had never betrayed any ambitions to carve out a political career.[2]

Clashes between rival leaders, beliefs, policies and social issues created a febrile atmosphere around the 1906 election, which made Hervey's campaign more exciting than his time in the House of Commons. Two unique remnants of Hervey's campaign have survived, the 'election dresses' of Marjorie and Phyllis, each hand-

Fig. 4 Election dress worn by Lady Marjorie Hervey, 1906, sewn by Alice Frances Theodora Wythes, hand-painted silk and tulle textile with paper and metal decoration, Ickworth (NT 852627) • Photo: National Trust Images/Leah Band

Fig. 5 Election dress worn by Lady Phyllis Hervey, 1906, sewn by Alice Frances Theodora Wythes, hand-painted silk and tulle textile with paper and metal decoration, Ickworth (NT 852628) • Photo: National Trust Images/Leah Band



Clockwise from top left

Fig. 6 Detail from Lady Marjorie's dress pairing South Africa with a running ostrich beneath a cascade of sequins (see Fig. 4) representing diamonds (NT 852627) • Photo: National Trust Images/Leah Band

Fig. 7 Three stems of wheat, possibly referencing Hervey's intention to place a duty on flour, emblazoned onto the bodice of Phyllis's dress (NT 852628) • Photo: National Trust Images/Leah Band

Fig. 8 One of the framed panels on Phyllis's dress, depicting a blacksmith (NT 852628) • Photo: National Trust Images/Leah Band

painted with symbols relating to their father's manifesto. They reveal the fascinating connections between Hervey's election and his domestic sphere.

Unfortunately, there is little evidence regarding where and when the dresses were worn. Both daughters were reported by the press as celebrating their father's victory, with one of the girls described as waving a flag decorated with an anchor, but no reference is made to their outfits. The dresses could have been reserved for a private function, thus shifting their political value further into the domestic sphere, whereby they become simply banners of support for their father rather than representations of his political beliefs and ambitions. However, the more likely scenario is that the Hervey dresses were designed to be seen beyond the confines of the family. If this is the case, they should be recognised as rare surviving evidence of the growing involvement of children in political campaigning, both within the confines of Westminster and beyond, in grassroots and social activism, amid the political and social changes of the early 20th century.

The election dresses (Figs 4 and 5) were probably adapted from party dresses already owned by the children, as the adjusted hemlines suggest. Then, they were hand-painted, possibly by the girls' mother, with each dress responding to a major element of the Conservative/Unionist manifesto. Hervey's advocacy of the Commonwealth is represented on the elder daughter, Marjorie's dress. The central image of the bodice is that of two painted flags – the Union Jack and the Royal Standard – crossed in harmony. The flags, like many of the features of the two dresses, appear to have been painted separately to the gown, and have been hand-stitched onto the bodice, possibly an activity undertaken by the children and their mother together. Each panel of the skirt features a different country of the Commonwealth, the name unfurling on a blue banner, and is decorated with some form of plant- or animal-life (and, in some cases, both) that is associated with that state: South Africa is paired with a running ostrich (Fig. 6) below a cascade of sequins representing diamonds, while India is represented by an elephant, and Australia by a kangaroo. The design – and indeed production – of the dresses straddles a child-like, naive comprehension of the Commonwealth and, as in the case of Phyllis's dress, a sophisticated representation of trade, internationalism and British industry.

It would be reasonable to assume, however, that the political symbolism of Phyllis's dress is beyond the comprehension of a six-year-old. Here the theme is British industry, for which Hervey consistently emphasised his support and desire to protect. Three stems of wheat, possibly representing a wheatsheaf (commonly a symbol of the co-operative and labour movements, representing strength in unity), are emblazoned onto the bodice, embroidered with sequins (Fig. 7). Given Hervey's stance on tariff reform and the questions this raised about the price of a loaf, the wheat more likely alluded to Hervey's resolve to place a duty on flour, which, he said in his candidacy speech in 1904, would result: '… in the whole of the milling of the wheat being done in this country, and hence employing more labour.'[3] The panels of the skirt illustrate carpenters, blacksmiths (Fig. 8) and metalworkers. The panels take the form of oval windows, framed with a cartouche of gold braid, which open into a workshop or a warehouse. They are reminiscent of the trade union banners that had grown in popularity towards the end of the 1880s and were now synonymous with the ever-growing trade societies. To Theodora, the daughter of a railway industrialist, these banners perhaps held more familiarity than to others, and may have inspired the overall design of the dresses.

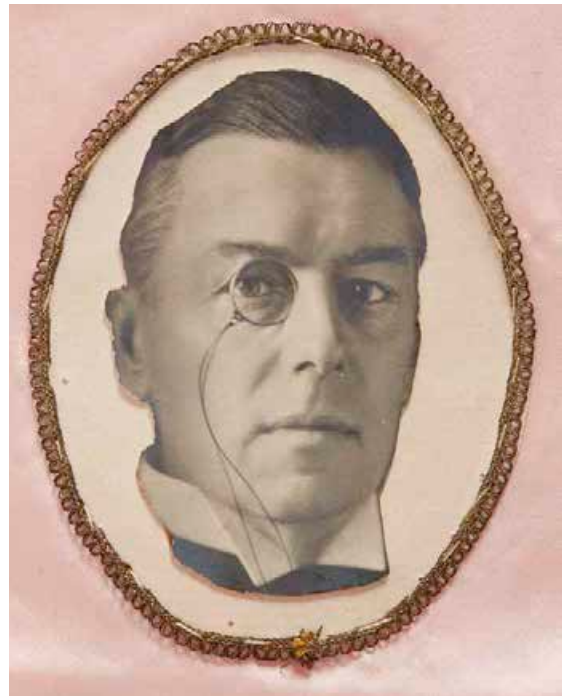
Childhood, domesticity and propaganda

From the mid-19th century, depictions of childhood were used in party propaganda during elections and came to represent the ideal family structure. Images of childhood became more prominent after 1918, when some women were able to vote, and the leading political parties believed that professing support for familial and primarily maternal issues would garner them the support of enfranchised women. Female relatives, most commonly wives, were deployed in campaigns to communicate the crossover between public and private duty, cementing the candidate as patriarch and leader in the home as well as in his public life.[4]

The function of the election dresses closely aligns with the role and purpose of children in relation to the women's suffrage movement. Children were a core part of the campaigning strategy of the women's suffrage campaigners, primarily to contradict the claim from anti-suffrage campaigners and media outlets that the suffragist was a threat to the family sphere and could disrupt the traditional structure of the household. To counter this, children were brought to and actively participated in suffrage events, most notably at the Green, White and Gold Fair, organised by the Women's Freedom League in April 1909, where suffrage photographer Christina Broom captured women and their families not only in the colours of the movement but in pageantry dress. Earlier in 1909 *Punch* magazine had published a poem entitled 'A Mother's Sacrifice' in response to the arrest and imprisonment of the suffragette Rose Lamartine Yates, whose son Paul was nine months old at the time. The poem attacked Lamartine-Yates's seeming prioritisation of her cause over her son, writing: '… you renounced your husband, baby and home … [m]eanwhile, dear parent, who looked after me?'[5] In response, Rose was photographed with Paul, both wearing the green, white and purple sashes of the Women's Social and Political Union. Women's suffrage campaigners had elevated the role of children in propaganda from a passive, illustrative function to a practical, physical role within public campaigning.

Interestingly, the Hervey election dresses predate this popular use of children's dress. Even though there is currently no evidence to suggest that the dresses were worn publicly, this does not render them invisible, nor does it erase the manner in which they represent domesticity in Hervey's election campaign. The acts of designing and wearing the dresses emphasise the support and engagement with Hervey's campaign that the Hervey daughters would have had, even though their understanding of the political issues – much like that of the younger children deployed by the suffragists – would have been limited. Given the significant support that Hervey mustered for his campaign and the relationships he built with the local Conservative Association, it is likely that the dresses would have been worn by the children to at least one of the campaigning functions, even if it was a smaller and more private gathering held at Ickworth. Like the sashes and costumes seen on the children of suffrage campaigners, the iconography seems to be designed for the mature, external eye, to be seen and engaged with publicly. If the dresses were worn publicly, potential voters would have been able to easily interpret the images and what they stood for. That they were worn by Hervey's children would not only have provided a certain whimsy, but enhanced his image as a man of shared values – with honesty, tradition and family at their heart.

> Depictions of childhood were used to represent the ideal family structure



Figs 9 and 10 Portraits of Joseph Chamberlain (1836–1914) (left) and Arthur Balfour (1848–1930) stitched onto the sash of Phyllis's dress (NT 852628) • Photo: National Trust Images/Leah Band

Ideological threads

To suggest the dresses were worn publicly prompts an exploration of the symbols they bear beyond the domestic, a context in which the roles of Marjorie and Phyllis become redundant. The dresses as political commodities alone reveal much about Hervey's campaign, and – if worn publicly – the issues he wanted his potential constituents to respond to. The most prolific symbol on the dresses is stitched onto the sash of Phyllis's dress – a photographic portrait of Joseph Chamberlain (1836–1914) alongside a matching portrait of Conservative Prime Minister Arthur Balfour (Figs 9 and 10), both cut carefully from political souvenirs and postcards. The portraits reveal more than any other detail about where Hervey's political loyalties lay – in a dissenting and controversial faction of the Liberal-Unionists, who had allied themselves with the Conservative government.

Chamberlain was arguably the most critical figure in the 1906 General Election, and in the minds of many, the cause of such a major political shift. Chamberlain, a successful industrialist turned stalwart Liberal-Unionist politician, had been a champion of social reform and improved living conditions for years, but in parliament had turned his advocacy and influence to imperial matters, and became Colonial Secretary for the Conservative/Liberal-Unionist government in 1895. He believed that free trade had led to British markets being flooded with cheap produce that undercut the value of British goods, and he resigned from his cabinet position to campaign widely for tariff reform. The division on this issue not only split the government but was a formative argument within the election. In January 1906 *The Manchester Guardian* wrote: 'A candidate had only to be a Free Trader to get in … he had only to be a Protectionist to lose all chance.'[6]

At the start of his candidacy Hervey declared: '… the Conservatives as the constructive party, and the Liberals as the destructive … [and] confessed himself a follower of Mr Chamberlain's fiscal policy, believing it would conduce to the welfare of the British nation and her colonies.'[7] Hervey might have announced himself for Chamberlain but he remained cautious about openly supporting every aspect of Chamberlain's vision. *The Westminster Gazette* reported on this tentatively the day after Hervey's candidacy was announced, writing: 'We are always interested in professions of faith made by Unionist candidates. [Hervey] … declared himself "a believer in Mr. Chamberlain's Fiscal policy, but reserves a free hand in the event of [a] Report of a committee of inquiry not being in accordance with anticipations." This is a pleasing way of sitting on the fence.'[8] But was Hervey on the fence? The portrait on the sash alludes to wearing one's heart on one's sleeve, showing one's colours. Would the portrait have featured at all had Hervey's support not been steadfast? If Hervey had been treading a diplomatic line when his candidacy was announced in 1904, by 1906 his support was undoubtedly defiant – no matter the cost. Balfour's portrait, perhaps, represents both a willingness to advocate for radical tariff reform and an alignment with the cautiousness that Balfour himself expressed in supporting such a controversial policy.

Unanswered questions

There are still unanswered questions about the election dresses but the research currently being undertaken will help to resolve these, or to verify some of the theories put forward here. If it can be established that Phyllis and Marjorie did wear the dresses publicly, that would certainly reinforce their significance as very early examples of children being deployed in social and political campaigns. Regardless of the stories yet to unfold from these dresses, however, they are exceptional relics of one of the most divisive general elections of the last two centuries – an election that changed the political landscape of Britain for ever.

Notes

1. Although Hervey was the epitome of the backbencher in parliament, his voting record shows a frustration with many of the Liberal reforms and party loyalty.

2. Jeremy Black, *The Tory World: Deep History and the Tory Theme in British Foreign Policy, 1679–2014*, Farnham, Surrey, 2016, p.224.

3. *Eastern Evening News*, 8 September 1904.

4. Emma Harmer, *Women, Media and Elections: Representation and Marginalization in British Politics*, Bristol, 2021, p.92.

5. *Punch*, 10 March 1909.

6. *The Manchester Guardian*, 15 January 1906.

7. *Eastern Evening News*, 8 September 1904.

8. *The Westminster Gazette*, 9 September 1904.

Borrowing a Landscape

A Japanese-style folding screen at Ham House

Emile de Bruijn
Assistant National Curator,
Decorative Arts

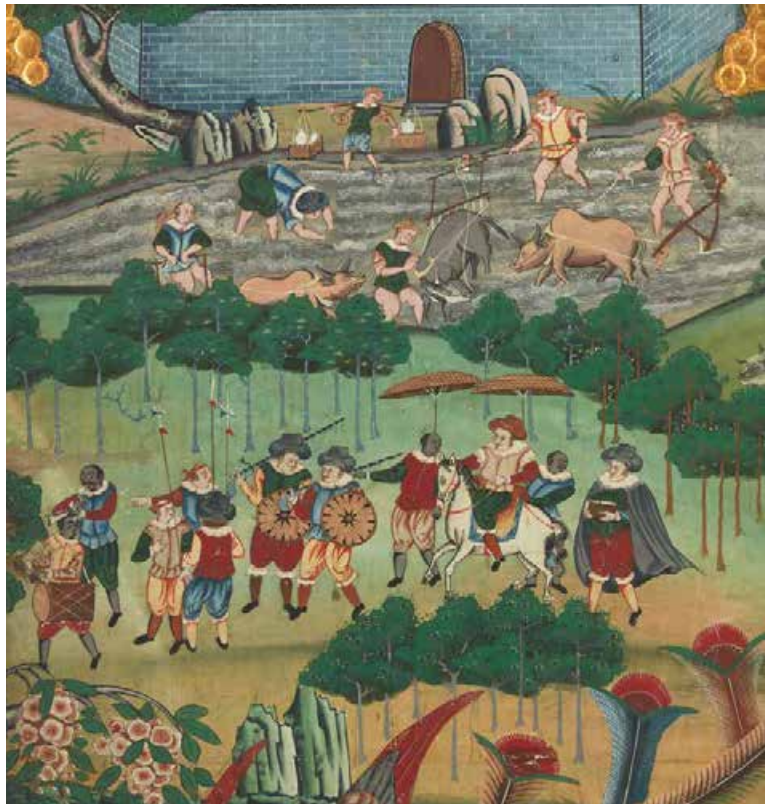
▶ Eight paper-covered panels at Ham House are painted with inter-connected landscapes, indicating that they originally formed two folding screens of four panels each. The screens have been out of the public gaze for many years, but they have recently been photographed for *Borrowed Landscapes*, a new book about the impact of China and Japan on the Trust's properties (see page 67).

Pair of screens depicting a landscape in the Japanese style, possibly made in Mexico City, perhaps 1660s, pigments on paper embellished with embossed and gilded clouds and arches, each screen 249 x 340cm, Ham House, Surrey (NT 1139576)

All photos: National Trust Images/Leah Band

Country houses are like seed banks: sometimes objects that have been in a historic collection for a long time suddenly begin to 'grow' again, flowering with new insights. A group of eight painted paper panels at Ham House is an example of such a seed that has recently shown signs of renewed growth. The panels are decorated with landscapes in the manner of *Yamato-e*, or 'Japanese painting', the indigenous style of Japanese pictorial art, defined in contrast to the imported *Kara-e* or 'Chinese painting' style. The characteristics of *Yamato-e*, such as stylised natural motifs, bold colours and lavish use of gilding, made it eminently suitable as a style to decorate the spacious and gloomy interiors of 16th- and early 17th-century Japanese feudal castles. The Ham screens display a number of these *Yamato-e* features, but their painterly execution doesn't feel particularly Japanese. So where else could these screens have been made, when, and why?

The human figures depicted on these screens appear to be European and African and to be wearing 16th- or early 17th-century European dress. Such figures were also shown on a certain



The Ham screens, probably made in present-day Mexico, appear to have been inspired by Japanese folding screens depicting the Portuguese and Spanish merchants and their enslaved African servants who began to travel to Japan in the 16th century: a Spanish-colonial version of a Japanese perspective on a European colonial enterprise.

type of Japanese folding screen, known as *namban byōbu* or 'southern barbarian screens'. The 'southern barbarians' in question were Portuguese and Spanish merchants and their enslaved African servants, whose ships began to arrive in Japan, from the south, in the 16th century. The Portuguese shipped East Asian goods back to Europe via the Indian Ocean and around Africa, while the Spanish used the route via their settlement at Manila in the Philippines and overland through their American colony New Spain, present-day Mexico.[1]

In fact, folding screens are known to have been produced in 17th-century Mexico that incorporated certain Japanese stylistic features. These screens, tellingly called *biombos* – after the Japanese word for folding screen, *byōbu* – were made by local artists who were clearly familiar with the Japanese screens arriving in Mexico from Manila. Surviving *biombos* often show a mixture of Japanese and European stylistic elements, demonstrating how these screens developed into a distinctively New Spanish art form.[2]

It is assumed that the two *biombos* at Ham House were introduced there as part of the lavish rebuilding and refurbishment undertaken by John Maitland (1616–82) and Elizabeth Murray (1626–98), Duke and Duchess of Lauderdale, in the 1670s. It seems possible that such screens may have been presented as diplomatic gifts by emissaries of the Spanish crown, especially since the Duke and Duchess of Lauderdale were close to King Charles II (1630–85). Or they may have been purchased by the Duke and Duchess as fashionable 'orientalist' luxury furnishings, on a par with the other Asian and Asian-inspired objects that survive at Ham.

The Ham screens show several prominent pairs of birds, including peacocks and cranes. The pairing of animals is another feature derived from East Asian art, informed by the long-standing conception of the universe as a system of dynamic opposites. In art these opposites could be expressed in the form of light and dark, solid and void, mountains and water, but also as pairs of male and female animals. Those animal pairs, in turn, could serve as models for human behaviour, for example by suggesting the ideal of a harmonious marriage resulting in plentiful offspring. In addition, in East Asian cultures cranes symbolise longevity, and peacocks, wisdom and fecundity.[3]

But these screens also include a prominent pair of supernatural phoenixes, symbolising beauty, grace and achievement.[4] Phoenixes are often twinned with peonies in East Asian art, the former considered to be the king of the birds, whereas the latter is the king of flowers. Peonies in themselves symbolise renown, and when combined with phoenixes they jointly stand for prosperity.[5] It is not known whether the Mexican artists who created these screens were aware of any of these meanings – quite likely they had been lost in translation – but the motifs were nevertheless copied relatively faithfully.

The trees depicted in these screens are also clearly inspired by the *Yamato-e* vocabulary, being elegantly stylised, sinuous and almost sculptural. The lichens on the tree trunks are another characteristically Japanese touch, providing both a lively visual rhythm and an evocation of age and patina. Several of the trees are recognisable as pines, which were associated with longevity in East Asian art.[6] The large rocks shown dotted around the landscape have a similar visual and metaphorical role, as embodiments of the underlying processes of nature, apparently solid and immutable but also visibly subject to the forces of time.

The arches at the top of the panels, although gilded like the 'Japanese' clouds, appear to have been derived from the European visual idiom of the Baroque period. They include what appear to be inverted Ionic capitals as well as cornucopia motifs. This particular panel also includes a pine tree painted in a Japanese-derived style.

In contrast to the 'Japanese' landscape settings, the human figures on these screens are all European and African, possibly reflecting the New Spanish context in which they were produced. The figures are engaged in all sorts of activities: drawing water from a well, duelling, catching fish with the help of cormorants, tilling a field, marching in procession, driving cattle, hunting birds with falcons, fishing with nets, hunting boar and deer, and travelling in a covered wagon. The buildings, too, seem to have a European appearance, with pitched roofs, round towers and crenelated walls.

But like the appearance of the supernatural phoenixes next to naturally occurring birds, one figural scene also inserts an element of mythology: clad in a red cape and hat, a figure is playing a lyre while animals gather round him, listening to the music. This is Orpheus, a character from ancient Greek legend, whose music-making was said to be so beautiful that animals and even trees and rocks would dance around him. The New-Spanish artist painting this vignette must have been familiar with European prints or book illustrations depicting the story of Orpheus. At the same time, some of the animals listening to Orpheus's music look like East Asian mythical creatures.[7] The rock Orpheus is sitting on is a lichen-encrusted East Asian-style rock, and he is surrounded by what look like camellias and cherry blossoms. The East Asian and European pictorial traditions have come together and given rise to a third style, something uniquely 'in between'.

The screens depict mythical phoenixes next to real birds and plants, reflecting the 17th-century East Asian perspective that the supernatural and the allegorical are integral parts of reality. Phoenixes were said to have the beak of a parrot, the head of a pheasant, the body of a duck, the wings of a swallow, the tail of a peacock and the legs of a crane.

One panel includes a vignette of Orpheus, a figure from ancient Greek myth, holding the animals around him spellbound with the music he plays on his lyre. Among the listeners are both real and supernatural animals, including what look like benevolent *kirin* (in Japanese, or *qilin* in Chinese) and the truth-finding *kaichi* (*xiezhi*).

Notes

1. Teresa Canepa, *Silk, Porcelain and Lacquer: China and Japan and their Trade with Western Europe and the New World, 1500–1644*, London, 2016, pp.329–30, 357 and 361.

2. See Ottmar Ette, 'Magic Screens: Biombos, Namban Art, the Art of Globalization and Education between China, Japan, India, Spanish America and Europe in the 17th and 18th Centuries', *European Review*, vol. 24, no. 2, 2016, pp.285–96; and Francesco Morena, 'The Emperor of Mexico's Screen: Maximilian I's "Biombo" in Trieste', *The Burlington Magazine*, vol. 159, no. 1372, July 2017, pp.536–43.

3. See Patricia Bjaaland Welch, *Chinese Art: A Guide to Motifs and Visual Imagery*, Tokyo, Rutland and Singapore, 2008, pp.69–70 and 78–9.

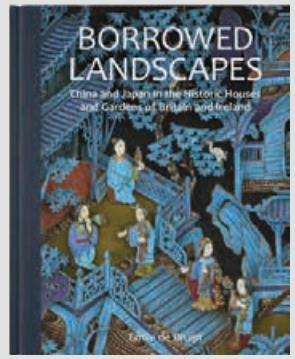
4. Ibid., pp.80–3.

5. Ibid., pp.34–6 and 83.

6. Ibid., pp.36–7.

7. Specifically the *kirin* (Chinese: *qilin*) and the *kaichi* (Chinese: *xiezhi*), see Bjaaland Welch, op. cit., pp.140–1 and 147.8.

Borrowed Landscapes



Borrowed Landscapes: China and Japan in the Historic Houses and Gardens of Britain and Ireland was published on 12 October 2023 by National Trust Cultural Heritage Publishing. To order copies, visit: **shop.nationaltrust.org.uk**

Acquisitions

Selected highlights, 2022–3

The National Trust is delighted to have acquired over 1,200 items for 32 of our properties across England, Northern Ireland and Wales during the 2022–3 financial year, from pictures and furniture to books and manuscripts. The following pages highlight some of these wonderful additions to the collections, all of which have an association with the property they were acquired for.

We are able to acquire items thanks to the continued generosity of our members, donors and funders. Financial support from private individuals, together with grants from funding bodies such as the National Heritage Memorial Fund, Art Fund and Arts Council England/V&A Purchase Grant Fund, are essential to the development of our collections. Last year we were able to make several acquisitions with support from a dedicated fund set up by the late Hon. Simon Sainsbury. They include a drawing of Eleanor Brownlow, Viscountess Tyrconnel (NT 438057) by Philippe Mercier (1689–1760) for Belton House, Lincolnshire, which was a preparatory study for *The Belton Conversation Piece* (NT 436045), a family group portrait. With the drawing now on display beside the painting, we can look more closely not only at Eleanor herself, but also – through her depiction in a wheelchair – at women's history and representations of disability.

The Trust is also able to acquire important items through government schemes such as the Acceptance in Lieu and Cultural Gifts Scheme (CGS). The CGS enables taxpayers to donate works of art and heritage items that are held for the benefit of the nation.

Our most significant acquisition for this period is a group of items acquired for Chirk Castle, which was only possible due to high-value items being acquired by Private Treaty Sale, a government scheme allowing both seller and buyer to acquire important material for public benefit in a tax-efficient way.

◀ *Chirk Castle from the South*, an important early 18th-century landscape painting by Pieter Tillemans (1684–1734) acquired for Chirk Castle, Wrexham (NT 1171162) • Photo: National Trust Images

800 years of history

Acquisition of an important group of items historically associated with Chirk Castle • Chirk Castle, Wrexham • Acquired by purchase, 2023

Chirk Castle is a magnificent 13th-century medieval fortress and home to the Myddelton family from 1595 until the early 2000s. The items acquired, which are nationally and internationally important, were previously on loan from the Myddelton family. According to Mr Guy Myddelton, the acquisition 'secures the family legacy at Chirk, as well as the remainder of the collection, for future generations to view in the most appropriate setting'.

The acquisition includes four important early 18th-century landscape paintings depicting the Chirk estate, three by the artist Pieter Tillemans (1684–1734) (see facing page) and one by John Wootton (*c.*1682–1764); family portraits by artists including Sir Godfrey Kneller and Sir Peter Lely; rare 17th-century furniture in the Servants' Hall; estate documents including a manuscript of 1563 (bottom right) that shows the first known depiction of Chirk; Neo-classical furniture by Ince and Mayhew; and historic artefacts including items associated with the English Civil War and a rare 17th-century Puritan hat (top right).

These acquisitions can be explored through our searchable online collections database **www.nationaltrustcollections.org.uk**

▲ Two of the recent acquisitions for Chirk Castle, Wrexham: a rare 17th-century Puritan beaver hat (NT 1171013) and a manuscript of 1563 (NT 1171227) • Photos: National Trust Images/ Paul Highnam

A rare surviving view

A view of the port of Bridgetown, Barbados with extensive shipping • c.1695–1715 • Unknown Anglo-Dutch or Anglo-Flemish artist • Oil on canvas • 122 x 282cm • Dyrham Park, Gloucestershire • NT 456640 • Acquired by purchase, 2022, with support from the Art Fund, Arts Council England/ V&A Purchase Grant Fund, a fund set up by the late Hon. Simon Sainsbury, and Mr John Maynard

This large panorama depicts Bridgetown, the principal port city of Barbados, then the most prosperous English Caribbean colony of the early 18th century. It was an economy based on sugar – visible through the presence of wind-powered cane mills, warehouses, wharves, and ships – and the toil of enslaved Africans, who are notably absent from the scene. This large painting is among very few known paintings depicting Barbados from the early 18th century.

The painting was historically hung at Dyrham Park, the home of William Blathwayt (*c.*1649–1717), the leading colonial administrator of his age and Auditor General of Plantation Revenues, in a house intended to project his colonially derived status and prestige. This impressive painting has passed down through subsequent generations of the family and has now returned to Dyrham, where it is on display in the Gilt Leather Parlour.

www.nationaltrustcollections.org.uk/object/456640

▲ Photo: National Trust Images/James Dobson

▶ Photo: © Private estate/Image: National Trust Images/Arnhel de Serra

A much-loved tale

The Return of the Buffalo Herd • 1901 • Edward Julius Detmold (1883–1957) • Watercolour, graphite, pen and ink, and gum arabic on paper laid on canvas • 51 x 81cm • Bateman's, East Sussex • NT 761881 • Acquired by purchase, 2022, with support from a fund set up by the late Hon. Simon Sainsbury

This beautiful watercolour is one of 16 illustrations commissioned from twins Edward Julius Detmold (1883–1957) and Charles Maurice Detmold (1883–1908) to illustrate *The Jungle Book,* Rudyard Kipling's much-loved collection of stories.

Today, the locations of only four of the 16 watercolours are known. One is on loan to the Trust from the Natural History Museum in

London, two others are in private collections. The Trust is delighted to have been able to secure this captivating work for Bateman's, Kipling's family home, where it will be shown from 2024 as part of a display telling the story of the Nobel Prize-winning author's literary work and the art associated with it.

The Jungle Book is a story about friendship, responsibility and finding your place in the world, which also provides insights into colonialism, global history, language and nature. The watercolour depicts a post-climactic scene from the book, in which its protagonist Mowgli returns a herd of buffalo to the village after using it to trigger a stampede that crushes his foe, the murderous tiger Shere Khan.

Kipling's account of this action-packed moment describes how 'The torrent of black horns, foaming muzzles, and staring eyes whirled down the ravine like boulders in flood time ... The terrible charge of the buffalo-herd, against which no tiger can hope to stand.' The painting shows the herd returning at dawn the next day with what we presume to be Rama – the great herd bull – in the foreground, his 'long, backward-sweeping horns and savage eyes' staring back over the plain with an almost melancholic gaze.

www.nationaltrustcollections.org.uk/object/761881

▶ Photo: National Trust Images/James Dobson

Growing up at Ightham Mote

Portrait of Elsie Palmer (1872–1955) • 1889–90 • John Singer Sargent, RA (1856–1925) • Oil on canvas on board • 50 x 31.5cm • Ightham Mote, Kent • NT 826025 • Acquired by Private Treaty Sale, 2022

This portrait of Elsie Palmer is an evocative and high-quality preparatory oil sketch for *Lady in White*, the masterpiece portrait by John Singer Sargent (1856–1925), which is now in the collection of the Colorado Springs Fine Arts Center, USA.

The Palmers were an American family who rented Ightham Mote from 1887 to 1890 and used the house as the venue for artistic, literary and social gatherings. Singer Sargent was a family friend and this work was painted while he was staying at Ightham Mote as a guest.

Elsie is depicted in the Great Hall wearing a silk dress tied at the waist, her favourite collie at her feet. It is an atmospheric depiction of the house interiors, handsomely furnished with rich carpets and ornate panelling.

The sketch reveals Singer Sargent's ability to capture a strong sense of character in his subjects, showing here a poised but somewhat reserved young woman on the cusp of adulthood.

www.nationaltrustcollections.org.uk/object/826025

Meet the Expert

Heather Caven
Head of Collections Management and Care

Have you ever wanted to go behind the scenes at a National Trust house and get 'hands on' with collections? Growing up in Northern Ireland, we regularly visited our local Trust property, Mount Stewart. I was especially fascinated by the house and collections. I always wanted to see more and loved the stories told by the volunteer guides. This curiosity led me to the job I'm in today.

I joined the Trust in 2020 as Head of Collections Management and Care in the central team, supporting colleagues across England, Wales and Northern Ireland who look after a collection of around one million items at over 400 properties. Many visitors don't realise the massive scope and variety of our collections. We look after everything from art and fine furniture to motor cars and taxidermy, all with their own tales to tell.

My role involves developing policy, procedures and supporting professional development and training, alongside overseeing the delivery of expert services by the central Collections Management and Care (CMC) team. These services support how objects are acquired, lent, borrowed, inventoried, insured and transported. Activities include bidding for items at auction, organising loans to external museums and galleries, managing loans from national museums and private owners to the

▲ Heather Caven in discussion with colleagues during a visit to Lacock Abbey, Wiltshire • Photo: National Trust/ Ellie Parker

Trust, coordinating environmentally efficient ways of transporting items and developing training. No two days are the same – one moment I'm advising on a loan negotiation, the next I'm assessing a provenance case (legal ownership history), or negotiating a new acquisition such as the wonderful group of objects we have just acquired for Chirk Castle, Wrexham (see page 69). None of this would be possible without collections information. The CMC team looks after our Collections Database and you can explore what is in the collection through our online searchable database.

On a day-to-day basis, the management and care of collections is normally undertaken by our property-based Collections and House teams. They, and the national CMC team, work closely with the Trust's curators and conservators, who have specialisms across different subjects and materials. While the roles of curator and conservator may be more familiar to many readers, the professional discipline of collections management can be less well known.

We also work closely with colleagues in a wide range of other teams, including Legal, Archives, Security, Digital, Estates and Training. One of the fantastic things about the Trust is the range of expertise it holds and the way colleagues support each other.

How did I get this job? At school I had no idea such jobs existed. After studying History of Art, I asked several organisations for work experience. A placement in the Prints and Drawings Department of the Art Institute of Chicago gave me training in how to handle collections for visitors to view in study rooms. I assisted with provenance research and found the detective work involved in tracing legal ownership fascinating.

Next, I worked as an assistant in the Exhibitions team at the Hayward Gallery in London. I loved the challenge of exhibition planning, logistics and the adrenaline rush of installing to a deadline. I found great satisfaction in delivering fantastic experiences for visitors. As I enjoy a role with a range of tasks, I decided to look for a collections management job – 25 years later I haven't looked back.

I worked in several heritage organisations before joining the Trust, including the Royal Collection Trust, Royal Museums Greenwich, National Museums Scotland and the V&A. I draw on this experience daily in my work at the Trust, which is my biggest collections management challenge so far because of the scale and diversity of our places and locations. However, the size of the challenge also makes it compelling!

Nothing in the world of collections management and care stands still. Practice evolves to reflect new research, standards and legislation, such as how we transport art to the EU after Brexit. I find collections management and care work very satisfying. I like to solve problems and explore ways to extend access to collections, both physically and digitally.

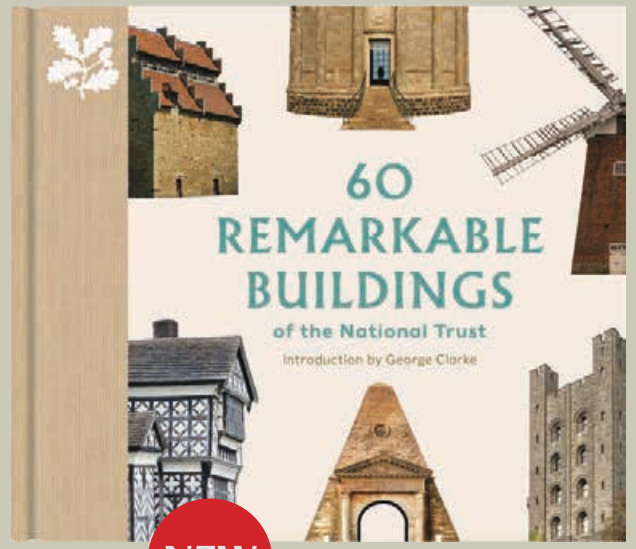
Work experience opened my eyes to the world of collections management and I'd love to create more opportunities for people to get 'hands on' with collections, at whatever stage of life is right for them.

▶ The Servants' Hall at Chirk Castle, Wrexham, where new acquisitions include a rare 17th-century table made from a single, five-metre-long piece of oak, at which up to 40 staff once took their meals (see page 69) • Photo: National Trust Images/ Andreas von Einsiedel

National Trust Collections Series

In addition to the *Cultural Heritage Magazine*, the National Trust's Cultural Heritage Publishing (CHP) programme publishes research-based books on our collections, properties, gardens and other cultural assets – including the popular Collections series, which is written by the Trust's curators and other in-house experts and is aimed at a broad audience.

60 Remarkable Buildings of the National Trust



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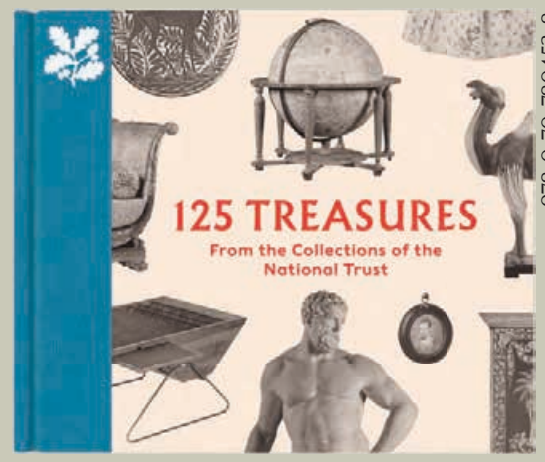

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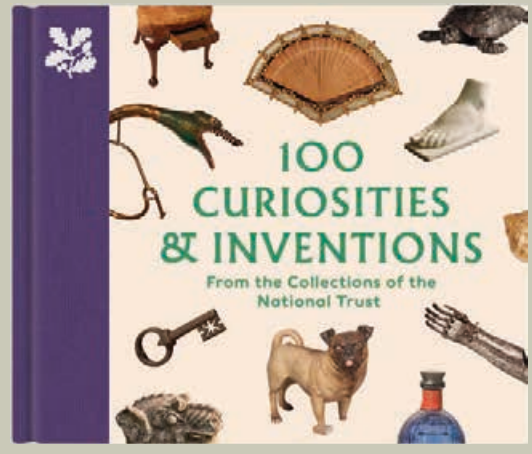

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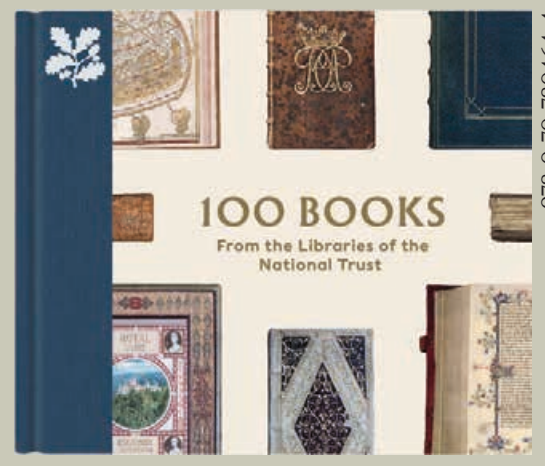

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