

## Site Collections Development Policy

Name of Museum: English Heritage – Kenwood

Name of Governing Body: English Heritage Trust

Date on which this policy was approved by the Acquisitions, Loans and Disposals Committee: 12 December 2019

Policy review procedure: The Site Collections Development Policy is owned by the Senior Curator for the geographical area. It will be reviewed at least once every five years as part of a cyclical process managed through Registry.

Date at which this policy is due for review: December 2024

Arts Council England will be notified of any changes to the Site Collections Development Policy, and the implications of any such changes for the future of the collections.

### 1. Management Arrangements and scope

- 1.1. This policy covers all the museum artefacts managed by English Heritage from, or associated with the site whether they are held on site, at another English Heritage site or store, or on loan to a third party. This policy does not cover artefacts associated with other English Heritage sites which are stored or displayed at this site.
- 1.2. The site and its collections form part of the National Collection of English Heritage.

### 2. Relationships to other relevant policies/plans of the organisation

3.

- 3.1. The national *Collections Development Policy* approved by the Board of Trustees on 9 November 2016, (together with any amendments to, or replacements for, the policy approved by Trustees), apply to the site. In the event of any disagreement between this site policy and the national policy the national policy will apply.
- 3.2. Without limitation to the above all the procedures, all ethical and legal considerations set out in the national policy apply to acquisitions, disposals and loans from or to the sites collection.
- 2.2. Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 2.3. This Site Collections Development Policy is subject to the terms of the Iveagh Bequest and The Charities (Iveagh Bequest, Kenwood) Order 1997.

The Iveagh Bequest (Kenwood) Act 1929 states

“...the Kenwood Trustees shall in their absolute discretion from time to time think expedient with power to accept gifts or loans for exhibitions

or  
otherwise in the said house of picture, tapestries, furniture and other  
articles” p.10

The Order of 1997 states:

“Administrative Trustees shall have power to acquire by way of purchase, gift, loan or in any other manner whatsoever (and whether subject to any conditions or not) any pictures, furniture, ornaments or items of decoration or utility (“after acquired property”) which are in the opinion of the Administrative Trustees suitable for display at Kenwood House and may expend the funds of the Charity on the acquisition, maintenance, preservation, insurance and display of such items. These powers shall be in addition to and not in derogation from the powers contained in clause 3 of the Scheduled Deed but in the event of any conflict the provisions of this Scheme shall prevail.”

Statutory Instruments 1997 No. 482 The Charities (Iveagh Bequest, Kenwood) Order 1997

The London County Council, the Greater London Council and the Historic Buildings and Monuments Commission, successive managers of the site have had their own separate powers to acquire objects and have rarely used their powers as Trustees of the Iveagh Bequest to add items to the Iveagh Bequest.

#### 4. History of the collections

- 4.1. The collections come from a variety of sources; with one or two notable exceptions which are indigenous to Kenwood, the majority of collections objects were acquired in the twentieth century following the sale of the original contents before the site was given to the nation.

The core of the collection is the Iveagh Bequest, which came to Kenwood in 1927-

28. Several other collections with a strong eighteenth and early nineteenth century focus have been given to or have otherwise made their way to Kenwood. These include the Hull Grundy collection; the Lady Maufe collection and the Draper Gift. Since 2002 Kenwood has also housed the Suffolk Collection, which is not part of the Iveagh Bequest.

In addition to these discrete collections, during the course of the twentieth century, successive administrative bodies have systematically reacquired objects; principally furniture, that was indigenous to Kenwood. Other objects related to Kenwood and its history, notably sculpture, oil paintings and other items related to the Earls of Mansfield have also been acquired. Items of furniture made by Robert Adam and his contemporaries for other contemporary houses have also been acquired in lieu of that made for Kenwood.

#### 5. An overview of the collections

- 5.1. The collections is made up of approximately 8,000 collections objects: art (50%);

social history (2%); Library collections (46%); architectural (1%); archives (1%). There are a number of working objects: three musical instruments, three flintlock pistols (decommissioned), one four-in-hand drag coach, one Romani vardo, 11 Clocks. 55 objects are on long-term loans from both public and private bodies.

The Iveagh Bequest forms the core of the collections; this group of 63 paintings was specially selected by Edward Cecil Guinness, 1<sup>st</sup> Earl of Iveagh. The paintings are of international significance, including an outstanding collection of 17<sup>th</sup> Dutch and Flemish Old Masters and a group of works by British, French and Italian artists of the eighteenth and early nineteenth centuries. The selection of paintings was predicated on Lord Iveagh's wish that Kenwood be presented as the 'artistic home of an eighteenth century gentleman', while also reflecting his own taste for portraits of women and sentimental pictures of children. Highlights include works by Rembrandt, Johannes Vermeer, Frans Hals, Sir Anthony van Dyck, Sir Joshua Reynolds, Thomas Gainsborough and J.W.M. Turner.

There have been several notable additions to the collection of paintings including an oil sketch of Branch Hill Pond, Hampstead by John Constable and *Two Girls Dressing a Kitten* by Joseph Wright of Derby.

The Iveagh Bequest also includes a group of eighteenth-century prints and pastels, as well as collections of seventeenth and eighteenth-century Chinese porcelain, nineteenth-century British ceramics and Georgian and reproduction furniture. The latter is not of great significance or quality and does not tend to be displayed at Kenwood following the acquisition of more notable pieces.

A number of indigenous items listed in the 1922 Kenwood Sale have been recovered; this includes notable pieces of furniture designed and made for Kenwood, as well as sculpture and oil paintings. Among the most significant objects of this type is the sideboard suite and seat furniture designed for Kenwood by Robert Adam and sculpture by Louis-Francois Roubiliac and Joseph Nollekens.

These have been supplemented by other important items of late eighteenth century furniture designed by Robert Adam and his competitors for other properties broadly contemporary with Kenwood, as well as examples of late eighteenth-century decorative arts of the type that may once have been found at Kenwood. The most significant among these is the seat furniture designed by Adam for Moore Park and Croome Court.

A number of distinct collections have also been acquired for Kenwood, all with a strong focus on the 'long eighteenth century', in keeping both with the history of the house and the wishes of the Iveagh Bequest – that Kenwood be presented as 'the artistic home of an eighteenth century gentleman'. These collections include the Hull Grundy Collection of Costume Jewellery, given to Kenwood by Mrs. Anne Hull Grundy in 1975; a collection of Georgian shoe buckles given to Kenwood by Lady Gladys

Evelyn Prudence Maufe in 1971 and the Draper Gift of portrait miniatures, formed of a nucleus of 20 miniatures bequeathed to Kenwood in 1988 by Marie Draper and a further approx. 100 miniatures acquired with funds from the Draper Estate in the 1990s. The collection includes notable examples of Richard Cosway, John Smart and George Engleheart.

Kenwood also holds a collection of approx. 270 prints, drawings and pastels; the core of this collection was acquired as part of the Iveagh Bequest, with further works added through gifts and bequests in the twentieth century. Highlights include a drawing of the grounds at Kenwood by Mary Delany and a watercolour by Paul Sandby.

Other collections objects of note are Lord Iveagh's four-in-hand drag coach, given as part of the Iveagh Bequest and an early twentieth-century Romani vardo, given to London County Council for Kenwood by Muriel Jackson in 1948.

Since 2002, Kenwood has also been home to the Suffolk Collection of oil paintings, acquired over a period of 400 years by the earls of Suffolk and Berkshire and given to the nation in 1974 by Mary Howard at the instruction of her mother-in-law, the 19<sup>th</sup> Countess of Suffolk. The collection includes paintings by Sir Peter Lely, Daniel Mytens and Cornelius Johnson, as well as the single largest collection of paintings attributed to early 17<sup>th</sup>-century painting William Larkin and a notable work by John Singer Sargent.

There are several outdoor sculptures by twentieth century artists including *Monolith-Empyrean* by Barbara Hepworth, *Flamme* by Eugène Dodeigne, bequeathed to English Heritage in 2005 and *Two piece reclining figure number 5* by Henry Moore, on long-term loan to Kenwood from the Tate.

## 6. Themes and priorities for future collecting

- 6.1. Lord Mansfield's Kenwood – collect objects designed and made for Kenwood, particularly furniture by Robert Adam, and other items known through inventory records to have been at Kenwood in the late 18<sup>th</sup> century or which are otherwise related to the Earls of Mansfield up to the early twentieth century.
- 6.2. Lord Iveagh's Kenwood – collect select objects in keeping with the Iveagh Bequest, that would make a significant contribution to the presentation of Kenwood as 'the artistic home of an 18<sup>th</sup> century gentleman' and aid in the understanding and interpretation of the collection and property.
- 6.3. Collect objects relating to the external and internal architecture of Kenwood and its dependent buildings within the area that is managed by English Heritage Trust (see attached plan), notably the Old Kitchen and Dairy.

- 6.4. Any archaeological material from the area that is managed by English Heritage Trust (see attached plan) should be offered to the Museum of London Archaeological Archive.
- 6.5. Collect objects that will significantly enhance the existing collection of 18<sup>th</sup> century portrait miniatures and those that will meaningfully enhance and expand the existing uneven collection of early 19<sup>th</sup> century portrait miniatures. There are no plans at this time to make additions to the existing collections of shoe buckles or jewellery.

## 7. Themes and priorities for rationalisation and disposal

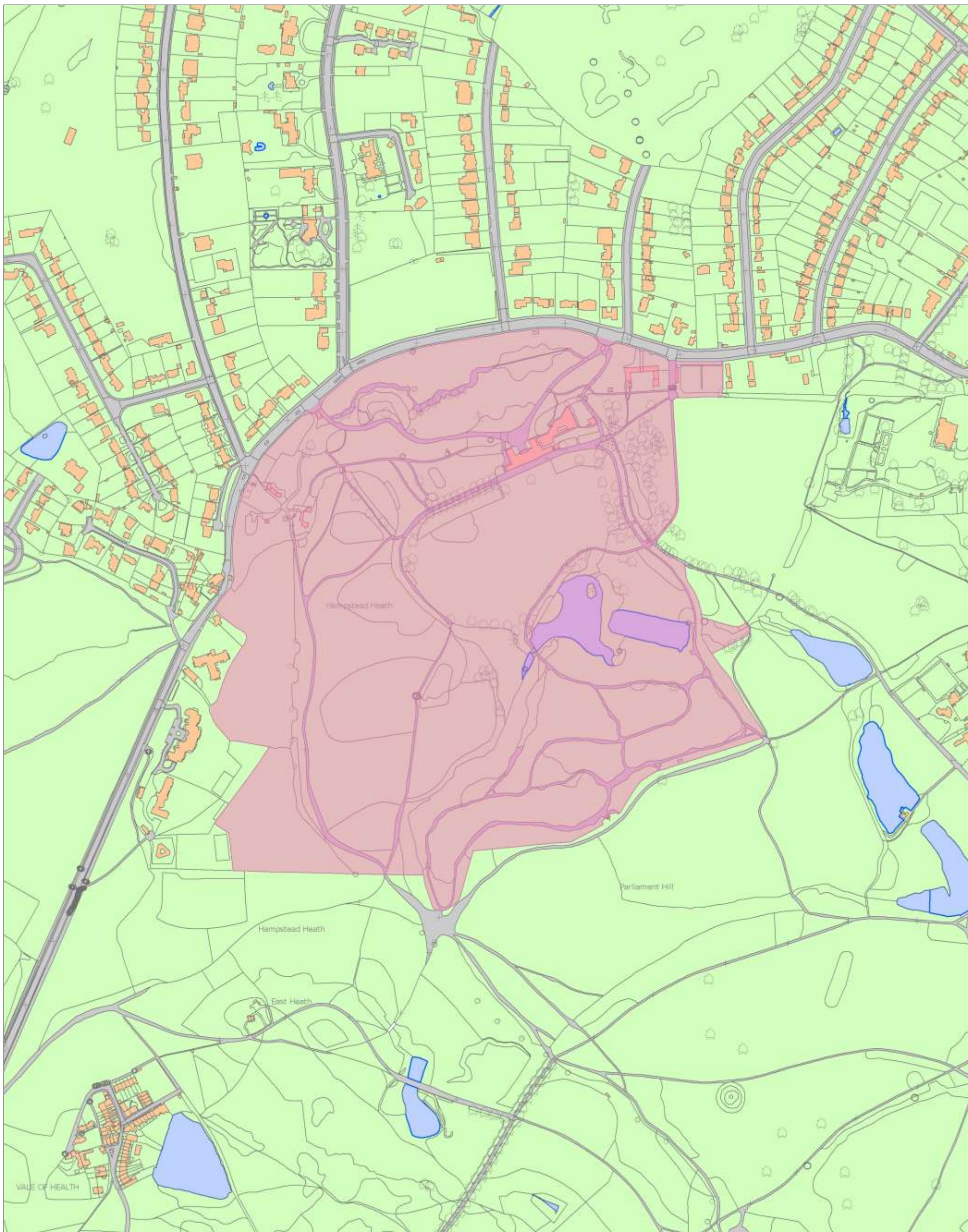
- 7.1. A review of furniture from the Iveagh Bequest, specifically the reproduction brown furniture, is planned for delivery by 2021.
- 7.2. Where the object has become useless by reason of damage, physical deterioration, or infestation by destructive organisms (in which case the means of disposal can include destruction) objects may be reviewed for disposal. This notwithstanding, there is a strong presumption against disposal and English Heritage will not undertake disposal motivated principally by financial reasons.

## 8. Collecting policies of other museums

- 8.1. English Heritage will take account of the collecting policies of other museums and other organisations collecting in the same or related subject areas or fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism in order to avoid unnecessary duplication and waste of resources.
- 8.2. Specific reference is made to the following museums and organisations:
  - 8.2.1 Victoria and Albert Museum: holds the national collection of furniture and may be interested in collecting further examples by Robert Adam and his contemporaries.
  - 8.2.2 Sir John Soane's Museum: holds and collects the designs of Robert and James Adam
  - 8.2.3 The Museum of London, in respect of the archaeology, social history and history of London.
  - 8.2.4 The Historic England Archives- with reference to archive material.



Kenwood



English Heritage managed area

Date	29/05/2019
Map Scale	1:4,967
Map Centre	527027,187187



HistoricEngland.org.uk



ENGLISH HERITAGE

www.english-heritage.org.uk

Modern Ordnance Survey mapping: © Crown Copyright and database right 2018. All rights reserved. Ordnance Survey Licence number 100024900. Historic Ordnance Survey mapping: © and database right Crown Copyright and Landmark Information Group Ltd (All rights reserved 2018) Licence numbers 000394 and TP0024. Marine mapping: © British Crown and SeaZone Solutions Ltd 2018. All rights reserved. Product licence number 102006.006. © Historic England. This image is indicative and for internal use. It does not necessarily represent the extent of any development proposals and/or heritage assets and may be subject to distortions with measurements scaled from this map not matching measurements between corresponding indicators on the ground. It is not to be taken as a representation of any Historic England assessment.