

Disposal Report for 20th Century Artworks

27 October 2025

Tranche 1 items formerly in the Art in the Home (AIH)/Picture Borrowing Scheme (PBS)

1. Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of paintings and drawings which were bought for, or assigned to, the Museum's Art in the Home or Picture Borrowing Schemes which ran from 1922 to c.2000 to enable people to display original artwork in their homes and raise funds for the museum.¹

Many of these works were never intended to be, and are not, of museum quality, and consequently will never be displayed and yet take up space in the store.

Given the amount of material concerned, the general arguments for and against disposal, which are common to all of the items, will be presented in the main body of the report. See the Appendix for a listing of the individual items and any specificities.

2. Collections Development Strategy

The disposal meets the requirements of the Collection Development Strategy:

Section 5.3 states that the RCAGM will actively seek to dispose of material which does not meet its 'Core Offer'².

Section 5.4 specifically highlights the need to dispose of 20th artworks of lesser quality identified in the 2011 significance survey³

Section 3.2.1 of the Collection Development Strategy specifically identifies lesser quality artworks within the RCAGM collection as a disposal priority - especially those acquired for or entered into the Art in the Home (AIH)/Picture Borrowing Scheme (PBS).

¹ Artworks taken into the PBS scheme or acquired for it were accessioned into the collections first. Items acquired for the AIH scheme were not, but as public funds were used in both cases it was felt by the author that the non-accessioned items should be treated the same as the accessioned ones.

² See Appendix 2 for the full text of the 'Core Offer' of the RCAGM

³ In 2011 the RCAGM asked the Curator of Southampton City Art Gallery to peer-assess its 20th century art from a view of significance and being of museum quality. Artworks were rated as 'excellent', 'good', 'acceptable' and 'none.' More than 100 artworks were rated as 'none' and the items subject to this report are from this group.

3. Object Description and Provenance

These artworks were acquired or reassigned, in the main, for use in AIH/PBS schemes⁴. These were an effort to raise income by renting out paintings to members of the public and organisations whilst also, initially at least, solving a storage problem. The schemes were managerially and legally extremely problematic (copyright issues, house fires etc) and were wound up in the late 1990s/early 2000s. Since then, the works under consideration in this report have been unused and stored in the RCAGM attic for 20 years.

They have been classified as not of museum quality during a survey by the Curator of Southampton City Art Gallery in 2011, a judgement revisited and confirmed by RCAGM staff as part of the writing of this report.

4. The Case for Retention

Meeting the 'Core Offer' of the RCAGM

None of these works meet the 'Core Offer'.

Relevance to the RCAGM Interpretation Strategy

The quality of these works precludes them the RCAGM public programme and therefore irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The public are not benefiting from the RCAGM having these artworks in its collection as they have not been displayed since 2007. None of them have been lent to other institutions for exhibition.

Effect of Disposal on Remaining Collections

The disposal of these artworks will not have a negative effect on the remaining collections.

Implications for Public Collections Holding Similar Material

The disposal of these artworks will not have a negative impact on other public collection holding institutions.

The Costs of Retention (Including Conservation)

The condition of these artworks varies, and they could all use some conservation treatment, but they are also all display ready. Financially these artworks do not place an exceptional burden on the RCAGM but they do consume resources and space that could be better used on material of superior quality and import. The retention of material not regularly used or otherwise deemed important should

⁴ See Appendix 3 for more information on the AIH/PBS schemes.

always be considered for the conservation risk (e.g. attractiveness to pests) it poses to the rest of the collections.

5. The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

None of these works meet the 'Core Offer'.

Relevance to the RCAGM Interpretation Strategy

The quality of these works precludes them the RCAGM public programme and therefore irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The public are not benefiting from the RCAGM having these artworks in its collection as they have not been displayed since 2007. None of them have been lent to other institutions for exhibition.

Effect of Disposal on Remaining Collections

Disposing of these items will have a positive effect on the rest of the collections. Conservation risk factors such as attractiveness to pests will be reduced and vital space in the RCAGM's picture stores will be released allowing for the better care of the rest of the collection. Although minimal the insurance cost for the collections will be reduced.

Implications for Public Collections Holding Similar Material

The disposal of these artworks will not have a negative impact on other public collection holding institutions and possibly have a positive effect should they be interested in having any of these items as a transfer.

The Costs of Disposal

Disposal of these items would have some cost implications, mostly around staff time as the disposal process is followed as per best practice. The other major cost would be transport (estimated at £100) should no other public collections be interested which would result in the works having to be taken to auction.

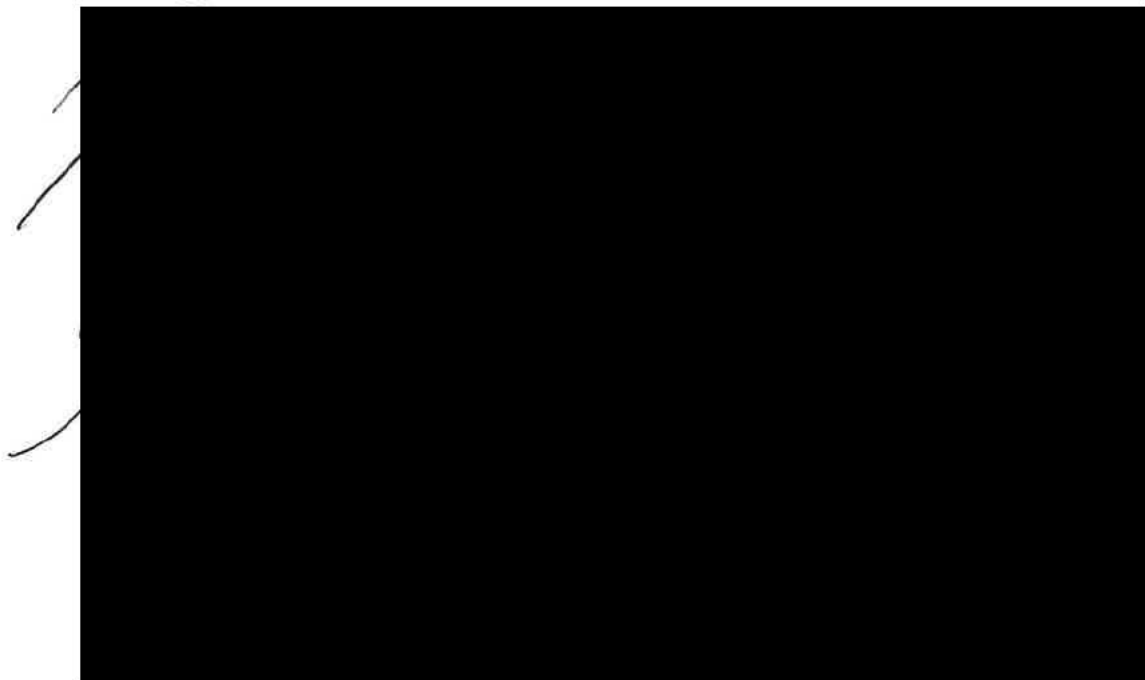
6. Conclusions and Recommendations

The disposal of these artworks is indicated by sections 5.3 and 5.4 of its Collection Development Strategy. Section 5.4 specifically highlights the need to dispose of 20th artworks of lesser quality identified in the 2011 significance survey. These artworks are of insufficient quality or import to justify their retention within the RCAGM collection and the resultant expense of finite and strained resources. The removal of these items from the RCAGM's collections would improve its storage situation while reducing conservation risk factors, such as pest attractiveness.

Tellingly these artworks have not been used in the RCAGM's public programme of the last 20 years. Now that the RCAGM does not run a public artwork rental scheme it is hard to see a purpose for those pictures acquired for that purpose especially when they are not of sufficient quality.

Therefore, this report recommends that this group of artworks are disposed of, ideally to another UK public collection as a transfer. Given the regional nature of the artists involved colleagues at Poole Museum and the Red House Museum and Gardens in Christchurch (operated by Hampshire Cultural Trust) should be made aware that this material is available. However, if neither institution is interested, sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express an interest.

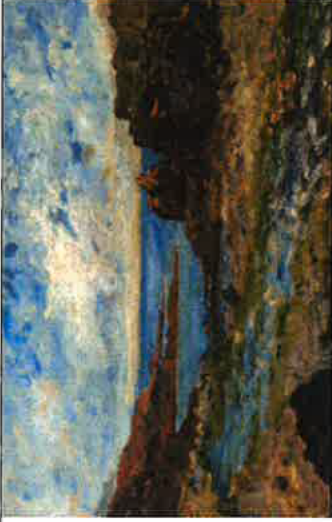
Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.



Appendices

Appendix 1 - Listing of the Artworks Subject to this Report

Accession No. (or equivalent)	Description	Provenance	Condition	Image
AH5	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 2 - Axe'. Signed and dated 1988 in bottom right hand corner. Mounted, framed and glazed with a backboard. 684mm x 991mm	Donated by Diane Roberts, 1992	Poorly mounted, frame loose and cockling to paper surface.	
AH6	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 3 Moon and Star'. Signed and dated 1988 in bottom right hand corner. Mounted, framed and glazed with a backboard. 687mm x 993mm	Donated by Diane Roberts, 1992	Poorly mounted and frame is coming apart	

AH55	An oil painting on canvas entitled 'Seascape' by an unknown artist. 346mm x 492mm	Unknown but has been in AIH since 1994	Reframed in April 1994	
AH88	A watercolour painting on paper entitled 'Newquay Beach' by John Mortimer. Signed bottom left corner. Mounted, framed and glazed and with a backboard. 407mm x 513mm	Purchase from Professor A.M. Cook, 1983.	Faded. Reframed in April 1994	

AH102	A watercolour on paper entitled 'Tulip and Lace' by Parastoo Ganjei. Mounted, framed and glazed with a backboard. 785mm x 605mm	Purchase from Parastoo Ganjei, 1994	Slight cockling to paper	
AH105	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 1 - Shell'. Signed and dated 1988 in the bottom right-hand corner. Framed and glazed with a backboard. 617mm x 862mm	Donated by Diane Roberts, 1992	Paper cockled and not mounted	

AH106	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 4 - Mountains, Moon and Stars'. Signed and dated 1988 in the bottom right hand corner. Framed and glazed with a backboard. 617mm x 862mm	Donated by Diane Roberts, 1992	Paper cockled and not mounted	
AH157	A watercolour on paper entitled 'The Town' by G.M. Rolls, unsigned. Mounted, framed and glazed with a backboard. 439mm x 566mm	Bequest of Lilian Doris Heading, 1995	Very good	

AH162	An oil painting on canvas entitled 'Guardsman' by Will Topley. Framed but not glazed and without a backboard. 260mm x 235mm	Purchase from Will Topley, 1996	Very good	
AH169	A mixed media artwork entitled 'Silver Coral Bone' by Miriam Troth. 187mm x 65mm	Purchase from Miriam Troth, 1997	Very good	

BORG 00072	An oil painting on board entitled 'Sea Wind' by Ivy Grace Newton-Hearn. Monogram in bottom right-hand corner. Framed but not glazed. 388mm x 285mm	Purchase from Southbourne Arts Society, 1969	Good	
BORG 00105	A watercolour painting entitled 'Old English Cottages, Lulworth' by Frederick E. Allen, signed by artist in bottom right-hand corner. Unframed and mounted on cream cardboard. 383mm x 490mm	Donated by Frederick E. Allen, 1934	Light foxing	

BORGM 00116	An oil painting on canvas entitled 'Bolton Bridge in Spring' by Arthur Henry Andrews. Signed right of centre at the bottom of the painting. Framed but without a backboard and unglazed. 420mm x 520mm	Donated by Mrs Andrews, 1969	Good	
BORGM 00127	A watercolour painting entitled 'On the Avon' by Vera Andrews. Signed in the bottom right corner. Framed, glazed and with a backboard. 465mm x 550mm	Purchase from Southbourne Arts Society, 1970	Good	

BORGM 00199	A pastel drawing entitled 'The Run, Mudeford 1908' by Alfred Lys Baldry. Signed in the bottom left corner. Mounted, framed and glazed. 405mm x 530mm	Donated by Alfred Lys Baldry, 1935.	Good	
BORGM 00257	A watercolour painting entitled 'Rhododendrons in Blue Bowl' by Mrs Marie Beckley. Framed and glazed with a backboard. 381mm x 481mm	Donated by Mrs Marie Beckley, 1942	Good	

BORGM 00366	A gouache painting entitled 'The Witchhunt' by Muriel Broderick. Signed bottom right corner. Mounted but not framed. 546mm x 415mm	Donated by Muriel Broderick, 1955	Good	
BORGM 00404	An oil painting on board entitled 'Queen's Park, Bournemouth' by Ernest St John Burton, 1920. Signed bottom right corner. Framed. 430mm x 535mm	Purchased at auction, 1937	Good	

BORGM 00459	A watercolour painting entitled 'The Stour at Canford' by M.E. Chappell. Mounted, framed and glazed. 550mm x 690mm	Purchase from M.E. Chappell, 1964	New mount needed	
BORGM 00594	An oil painting on board entitled 'Birdham Mill, Chichester Harbour' by Harley Crossley, 1976. Framed 405mm x 850mm	Purchase from Harley Crossley, 1977	Good	
BORGM 00596	A watercolour painting entitled 'Punshon Adult Centre' by Shelia Cumber. Signed bottom left corner. Framed and glazed. 447mm x 524mm	Purchased from Shelia Cumber, 1986	Good	

BORG 00672	An oil painting entitled 'Autumn Afternoon' by Alan G. Deacon. Framed in a gilt frame but not glazed and without a backboard. 679mm x 1030mm	Purchase from Alan G. Deacon, 1969	Very good	
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Artist Biographies (Where Known)

Diane Roberts (born 1956) was born in Dorset and her work has a strong pattern element. Her *Elizabeth I Series*, shown at Woodlands Art Gallery in 1988, drew on the rich allegory and symbolism of that period. She attended Bournemouth College of Art, 1973-1977, then Bretton Hall College, Yorkshire, 1977-1978. Group exhibitions included 1979-1980 *Wessex Artists*, Southampton Art Gallery; *Out of Isolation*, Wrexham Art Gallery and tour, 1986; and Southampton Art Gallery, 1987. Roberts had a solo show at Goya Art Gallery, Christchurch, 1979, later exhibitions include one at the Gillingham Gallery, 1986. The Imperial War Museum holds her work as well as the RCAGM. Member of the Bournemouth Arts Club.

Parastoo Ganjei was born in Iran, the granddaughter of a celebrated Iranian artist. Studied graphic design in Iran, before moving to the UK in 1977. She continued her studies - in Graphics and Animation - at Croydon and Bournemouth Art Colleges before settling in Wiltshire. Known for her evocative landscapes and elegant still life pieces with a specific focus on roses.

Will Topley (born 1959) was born in Hong Kong and based in Wiltshire painting interiors, landscapes and portraits. Exhibits regularly and has had many commissions worldwide. He trained at the Slade and has taught painting and drawing for over 20 years, in schools, art schools and privately.

Miriam Troth (born 1951) was born in Edgbaston and prior to gaining an honours degree in art and design (ceramics and glass) she drew the finds artifacts and excavation plans at rescue archaeological sites for Poole Museum. As well as exhibiting widely, having work in both public and private collections, Troth has taken part in several overseas residencies and been awarded lottery funded projects involving community art - including at the Russell Cotes Art Gallery and Museum during the HLF refurbishment in 2000. Has received awards from Arts Council England, the European Union and Bournemouth Borough Council.

Grace Newton-Hearn - aka Mrs R.A.F. Newton-Hearn (1909-1993) was a member of the Southbourne Arts Society during the 1960s.

Arthur Henry Andrews ARCA FRBA, NRO (1906-1966) studied at Hornsey School of Art and latterly Royal College of Art under William Rothenstein, where he graduated in 1929. He showed at Foyles Gallery and at public galleries in Bradford and Leeds, where he had one-man shows, also in group exhibitions at the Royal Academy, Grabowski and Redfern Galleries. He was made a member of the Design and Industries Association in 1934, SWE in 1935. Sir Edward Marsh held his work, as did the Victoria and Albert Museum and public galleries in Leeds, Bournemouth and Southport.

Vera Andrews was a watercolourist and an active member of the local art scene in Southbourne. She was a member of the Poole and East Dorset Art Society and Southbourne Art Circle in 1946 moving over to the Southbourne Art Society when it was created through out the 1950s and 1960s. She was President in 1964 and

served regularly as Vice-President. She is last recorded as submitting work to the Southbourne Art Society exhibitions at the RCAGM in 1973.

Alfred Lys Baldry (1858-1939) was an English art critic and painter. Baldry studied at the University of Oxford and the Royal College of Art, and as a pupil of Albert Joseph Moore. In 1892 Baldry was commissioned by Montague Marks, editor of 'Art Amateur', to be Moore's biographer. After Moore's death in 1893, Baldry, together with Walford Graham Robertson, arranged an exhibition of 100 of Moore's works. He also wrote a 1901 biography of artist, film director and composer Hubert von Herkomer.

Marie Beckley (c.1870-1942) was an active member of the Bournemouth Art Club from 1933 until her death in 1942.

Ernest St John Burton FRS, BAC (1875-1962) was a talented artist, composer, musician, author, and geologist. Born in Parkstone, Dorset, he came from a very talented family. Burton received his musical education at Brussels Conservatoire, became a member of the Bournemouth municipal orchestra. He was also the author of the book "The History and Evolution of the Violin"(1936). Burton was a gifted artist in oils, watercolour and pastel specialising in landscapes and had works exhibited in the Paris salon, the Royal Institute of Watercolour Painters and the Royal West of England Academy. Burton also had a great reputation as a geologist and his collection of fossils from was bequeathed to the Natural History Museum in London. For some 40 years he was a member of the geological section of the Bournemouth Natural Science Society.

Marian E. Chappell was a member of the Bournemouth Arts Club in the 1950s and 1960s.

Harley Crossley (1936-2013) was a professional artist for over thirty years. He painted in oils using knives, being the acknowledged expert in Britain in this technique. His range of subjects included landscapes, seascapes, busy street scenes and canals. His large maritime paintings of ships and dock scenes are much sought after by collectors around the world. Seven of his large original paintings of Cunard and White Star ships graced one of the stairways on board the prestigious Queen Elizabeth II, whilst others adorn the walls of several offices and boardrooms of various shipping companies in the UK and abroad. As an artist of international renown there is a keen demand for his work which can be seen at many major galleries. During the last thirty years his original works have been exhibited in America, Canada and Europe as well as throughout Britain.

Alan G. Deacon (active 1967-1969) was a New Forest based painter who lent the painting under consideration for disposal to the RCAGM 'The Equestrian Scene' exhibition (3.5.1969- 8.6.1969), from which it was purchased. In the forward the catalogue the curator, Graham Teasdale, states that Deacon had left the New Forest to live in Spain.

Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

1. Explain the story of the Russell-Cotes, the Victorian/Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

Appendix 3 - The RCAGM Picture Borrowing Scheme and Art in the Home

When the RCAGM was established in 1922 a painting rental scheme, known then as the Picture Borrowing Scheme, was set up by the first Curator (Richard Quick 1860-1939, employed 1922-1932)⁵. This was in part to raise income and in part to ease the storage situation - the Russell-Cotes' collection had been spread over both their home, now the museum, and the Royal Bath Hotel. The second Curator (Norman Silvester 1894-1969, employed 1932-1958) expanded the scheme by

⁵ Such schemes were common at the time but have fallen out of fashion in more recent times due to issues around resource management, copyright, insurance and collection care.

making purchases for it from the exhibitions put on at the museum. It is important to note that pictures in the PBS scheme were always accessioned collection items that had been seconded into it - sometimes later but often simultaneously. Those PBS artworks which were purchased for the scheme were normally selected by the Curator, often based on a public vote, from exhibitions held at the RCAGM by groups such as the Bournemouth Arts Club or the Southbourne Art Society. This selection would then be presented to the RCAGM's, and later Bournemouth Museums Service (BMS), management for final approval.

In the early 1990s, with a change in leadership of the BMS, it was realised that the PBS scheme needed reform. Much of the artwork within it was removed from it, some having increased in significance and importance, and it was re-named Art in the Home with a more corporate extension known as the Art Lease Scheme which allowed organisations to rent pictures too. New, more modern, pictures were acquired for the AIH scheme to reflect more up to date artistic taste. However, by circa 2005 both schemes were proving un-successful and were wound up with the last Art Lease items returned to the museum in 2011.

Currently ex-AIH artworks are still retained and exhibited under the scheme's numbering system. Qualifying AIH artworks appeared first in the Public Catalogue Foundation's Dorset publication - now transferred on-line as Art UK. The intention is to formally accession the quality AIH artworks as the lesser quality/inappropriate material is disposed of.