



# Association Clarence Bicknell Clarence Bicknell Association Associazione Clarence Bicknell



## Minutes of the first General Meeting of the Association, 17 May 2014 at the Museo Bicknell in Bordighera

Following the seminar presentation by Marcus's cousin Valerie Browne Lester in the same room, the entire audience was invited to stay for the first General Meeting of the Association and they did so. Half a dozen PowerPoint slides from Marcus led through the proceedings as follows. Italian translations were given on the slides or by MPLJ from the podium.

1. MB established the number of members present and reported that the association had 32 members on the day (4 more joined after the meeting).
2. The nominations for posts in the Association had closed on the Saturday prior, so the candidates for election were
  - Chairman: **Marcus Bicknell (MB)**
  - Vice-Chairman: **Graham Avery** (not present)
  - Treasurer: seeking candidate<sup>1</sup>
  - Secretary: **Susie Bicknell**
  - Committee member: **Christopher Chippindale**
  - Committee member: **Valerie Browne Lester**
  - Committee member: **Maria Pia Luly-Jones (MPLJ)**
  - Committee member: **Helen Blanc-Francard**
3. MB gave a brief introduction to each candidate present including their professional qualifications, and each candidate identified themselves in the room.
4. The assembly accepted MB's proposal that the candidates be elected in block. All members present were in favour of the candidates and there were no votes against or abstentions in the room (MB can report one abstention, from Julian Bicknell who does not agree with the principle of elections *in absentio*, but who applauds the work of the Association.)
5. MB announced in brief, as given on the PowerPoint slides attached, the objectives of the association, as given in the statutes.
6. MB proposed the adoption of the statutes of the association and the membership fees, and the motion was passed.

<sup>1</sup> We have no candidate for Treasurer yet so Marcus Bicknell has agreed to take on the work until we do so. Provisional unaudited accounts are below. The Treasurer, when someone who is independent is in post, will check the accounts from time to time and prepare a short financial statement once a year. No meetings or travelling are obligatory.

7. MB reported on the activities of the association so far and in preparation for this weekend's events, including leaflet and web-site.
8. MB made a brief report as Acting Treasurer as follows. See notes to the accounts on following page which was not provided to the General Meeting but which is shown now and on the web site.

<b>Membership subscriptions received</b>	<b>£ 196.44</b>	
<b>Loans received (Susie and Marcus Bicknell)</b>	<b>£1,776.18</b>	
<b>Total receipts</b>	<b>£1,972.62</b>	<b>€ 2,307.97</b>
<b>Total expenditure</b>	<b>£1,746.44</b>	
<b>Cash at hand</b>	<b>£ 226.18</b>	
<b>Total</b>	<b>£1,972.62</b>	<b>€ 2,307.97</b>

8. MB announced the 2018 Clarence Bicknell Centenary project
9. MB and MPLJ announced the Clarence Bicknell Botanical Art Prize in general, pending details of geographical scope, frequency and prize(s). Marcus and Maria Pia.
10. No other business was requested from the floor.

Signed



Marcus Bicknell

Chairman and acting treasurer

24 May 2014

Signed



Susie Bicknell

Secretary

## Notes to the accounts

The expenditure has covered the web site and the leaflet as follows...

04/06/2013	Web site initial Lez'Art Création €1000	£ 852.34	
04/07/2013	Web site balance Lez'Art Création €614,60	£ 523.84	
30/04/2014	Leaflets Lez'Art Création €434.40	£ 370.26	
		£ 1,746.44	€ 2,049.00

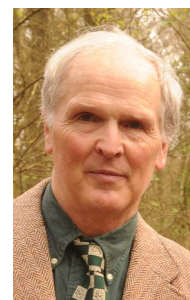
- a. The Association and its bank account started in March 2013, more than a year before its first General Meeting of 17th May 2014.
- b. It has one bank account, in £ sterling GBP, at the Co-operative Bank in Amersham, UK. Euro figures are shown for information only.
- c. The bank account provides a cheque book and internet banking but no debit card or credit cards. Signatories are Susie and Marcus Bicknell and the Treasurer will be added, with suitable signing authority and right of overview, when appointed.
- d. The Association has a PayPal account in the name of [info@clarecebicknell.com](mailto:info@clarecebicknell.com) for the purpose of receiving membership fees from PayPal accounts and debit and credit cards. PayPal charges us 4.4% of income processed.
- e. Susie and Marcus Bicknell do not propose to charge office and travel expenses to the Association, subject to decision of the committee.
- f. The loans from Susie and Marcus Bicknell have not been formalised nor has duration or terms been set. We propose that the Committee propose the correct path to take when we get a better indication of the number of members, the resources available and the expenditure needed.
- g. The Association has been advised to seek neither formal status (for example “association loi de 1901” in France) nor charitable status. This is to avoid obligations for and cost of audited accounts and un-necessary taxation. However, steps are being taken to find out the burdens of running a French Association under the *loi de 1901* because the Conseil General des Alpes-Maritimes told us after the General Meeting that their subsidies can only be provided to an Association if it has been established under the *loi de 1901*.

Marcus Bicknell  
24 May 2014



Marcus Bicknell      Chairman

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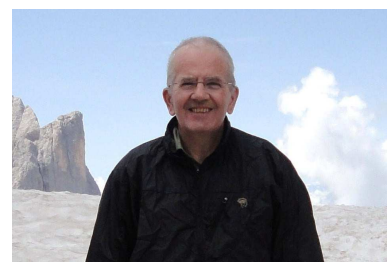
Marcus Bicknell is a marketer in high tech products. He managed Genesis and worked for CBS and A&M Records in the 70s, then with Luxembourg based satellite SES Astra 1986-1990. MD Europe for TV channels BBC World and BBC Prime, and President of CMGI Europe (AltaVista, Geocities, Lycos &c.). Founder partner of RainwaterHarvesting.co.uk in 2006. He is now active as a Member of the Board of one of the world's biggest satellite operators SES Astra in Luxembourg, as a Member of the Development Board of RADA, the Royal Academy of Dramatic Arts, in London, and as an investor and board director in other smaller companies. Born in the USA, British national, M.A. in Physical Anthropology from Cambridge University, ex-private pilot, motor-racer, horse-rider, has lived in 7 countries, speaks English, German and French and lives with his family in the Chiltern Hills west of London.

Clarence Bicknell's father Elhanan Bicknell is Marcus's great great grandfather. Marcus has studied Clarence's work since the 1970s and has led study trips to Casterino, Tende and Bordighera on several occasions, notably 1988 and 1998. He is the curator of the Bicknell family's collection of Clarence's works and he has created much of the web site [www.ClarenceBicknell.com](http://www.ClarenceBicknell.com). He is the author of the plan to celebrate the centenary of Clarence's death in 2018.

Marcus also has experience in the administration of small and medium-sized not-for-profit organisations. He has been Chairman of the Hodgemoor Riding Association (220 members, income £4,000 to £6,000 per year) since 1999. He was secretary of the Clubmans Register (a motor-racing club, 80 members, income about £8,500) from 2002 to 2006. He was a board member and trustee of Thorpe House School, Gerards Cross, from 2003 to 2010, part of a small team raising £150,000 for the creation of a related senior school.

Graham Avery      Vice-Chairman

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Graham Avery CMG is a Senior Member of St. Antony's College, Oxford University, and Honorary Director-General of the European Commission, Brussels. He has been Secretary General of the Trans European Policy Studies Association, Fellow at the Center for International Affairs at Harvard University, and Fellow at the Robert Schuman Centre for Advanced Studies at the European University Institute, Florence.

Graham speaks English, French and Italian. His interests include archaeology, mountain-walking and botany. He has contributed pages on botany to the Clarence Bicknell website. He first became interested in Clarence's work through the rock-engravings in the Vallée des Merveilles, which he encountered when walking the long-distance footpath GR5 through the French Alps. As a result he visited the Musée des Merveilles at Tende and the Museo Bicknell at Bordighera. Later his research into the traveller and plant collector Reginald Farrer (1880 –1920) brought him to Marcus Bicknell's online publication of Clarence's visitor's book from Casa Fontanalba. Graham's paper on the meeting of Clarence Bicknell and Reginald Farrer on 19 July 1910 is at [http://www.clarencebicknell.com/images/downloads\\_news/obh12\\_avery\\_bicknell\\_and\\_farrer\\_v4.pdf](http://www.clarencebicknell.com/images/downloads_news/obh12_avery_bicknell_and_farrer_v4.pdf)

## Christopher Chippindale      Committee Member

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Christopher Ralph Chippindale, BA Hons MA PhD MIFA FSA (born 13 October 1951) is a British archaeologist, researcher and writer.

He was educated at Sedbergh School and at St John's College, Cambridge, graduating Bachelor of Arts (BA Hons). He then studied for a Doctor of Philosophy (PhD) at Girton College, Cambridge.



He worked at Penguin Books and Hutchinson Publishing Group 1974-82, and edited *Antiquity* magazine 1987-97. Chippindale was a Research Fellow in Archaeology at Girton College, Cambridge from 1985 to 1988 and Bye-Fellow from 1988 to 1991. In 1987, he was appointed Assistant Curator of the Museum of Archaeology and Anthropology, University of Cambridge. He was promoted to Senior Assistant Curator in 1993. From 2001 to 2013, he was Reader in archaeology at the University of Cambridge. Chippindale was elected Fellow of the Society of Antiquaries of London (FSA) in 1991.

One of his research interests is rock art, the ancient images placed on or cut into natural surfaces, especially in Alpine Europe and north Australia. Other research interests include the contemporary commercial market in antiquities, quantitative approaches to artefacts and collections, the modern history and meaning of Stonehenge and the relationship between what actually happened in the past and what is remembered as 'heritage' today.

Chippindale has taken a close interest since the 1970s in Clarence Bicknell, the man, and his archaeological works. He has published several learned papers on the rock engravings of the Vallée des Merveilles on the border of Italy and France in the Southern Alps and wrote the definitive mini-biography of Clarence "A High Way to Heaven" (Conseil Général des Alpes Maritimes, 1998) which was also issued in French and Italian. More recently he has worked on the rock engravings at Val Camonica in Lombardy, Italy; here a Copper Age tribe may have enjoyed a primitive cinematic experience by making stone engravings in an echo-filled Alpine valley. Torchlight and flickering shadows would have made the engravings on stone walls seem to come alive at night. And spoken words that became magnified in a natural outdoor theatre could have awakened the storytelling imaginations of observers. With this in mind, Chippindale and others have used 21<sup>st</sup> century technology to animate the images into movies... prehistoric man walking, running and hunting.

His publications include:

- *Stonehenge Complete* (first published 1983)
- *Who Owns Stonehenge?* (1990)
- *The Archaeology of Rock Art* (1998)
- *A High Way to Heaven (Clarence Bicknell and the Vallée des Merveilles)* (1998) also published in French and Italian language versions.

Helen Blanc-Francard is an expert in managing the landscapes of prestigious country estates and historically important properties. She specialises in conserving heritage sites and has a life long experience in practical horticulture, ecology and botany.



Of English nationality, her home for the last 30 years has been in France with her French husband and their three sons. From her base close to Paris, in the horse racing town of Chantilly, she creates gardens and develops landscapes for private clients and international organizations around the world. As a plant connoisseur, Helen's particular interest in Clarence centres on his plant hunting activities and his contribution to our global knowledge of plant taxonomy.

Visiting the Museo Bicknell in Bordighera in 2014 to study his archives and herbaria specimens, she was inspired to travel to the Vallée de Fontanalba high in the Maritime Alps where, for over 36 years, Clarence recorded its flora.

The sight of the wide, glacier-smoothed valley with its chain of ink-blue lakes and boulder-strewn pastures that sweep upwards to the rocky flanks and snow covered peak of Mount Bégio, led her to comment:

“With the elemental beauty of the valley’s topography; its crystalline air; the abundance and diversity of its alpine vegetation and the mineral presence of the alps forming a dramatic backdrop to the scene, it is easy to understand why the spirited and generous-hearted Clarence found personal fulfilment here”.

“In this pristine and perfectly preserved environment he knew that a lifetime of observation and study lay before him: identifying its indigenous plant life and recording the mysterious bronze-age etchings on the flat-faced rocks that were scattered across the landscape. It was knowledge he ardently wished to share with the rest of the world”.

Helen proposes to provide the Association with stimulating and insightful research on a wide range of subjects. She will assist with the promotion of Clarence’s botanical work and reputation and support the other members by developing contacts and networks both in France and internationally.



Susie Bicknell

Secretary



Susie Bicknell has been a researcher and writer for the BBC, Midem/MipCom, Time Life Books, SES ASTRA, Rainwater Harvesting Ltd and other organisations in a 45 year career. She runs the Hodgemoor Riding Association with 200 members and has raised about £80,000 in 10 years for the creation and maintenance of horse trails to encourage riders off the roads. She is a horse-rider herself, competing in dressage on a Dutch warmblood (Ozwald) and an Andalusian (Mango)

She is an amateur artist specialising in sketches and water-colours of horses and dogs; she has recently taken to printing the same subjects but from wood-cuts. BA in French and History from the University of Sussex, she speaks English and French with notions of German, Italian and Spanish. She has studied Clarence Bicknell alongside her husband Marcus since the 70s and has contributed significantly to the Clarence Bicknell web site and the Association.

Valerie Browne Lester

Committee Member



Valerie Browne Lester is an independent scholar, writer, and translator living in the Boston area. She is the author of [\*Fasten Your Seat Belts! History and Heroism in the Pan Am Cabin\*](#) (1995), which is a history of Pan American told in the voices of its cabin crew; and [\*Phiz, The Man Who Drew Dickens\*](#) (London, 2004 - ISBN 0-7011-7742-X and ISBN 1-84413-534-9 (2006 edition), a biography of Hablot Knight Browne, Dickens's principal illustrator (who was also her great-great-grandfather). Her biography of the great Italian printer Giambattista Bodoni (1710-1813) [\*Giambattista Bodoni: His Life and His World\*](#) will be published by David Godine in September 2014.

In addition to her books and her translation of Alain-Fournier's [\*Le Grand Meaulnes\*](#) (*The Magnificent Meaulnes*, 2009), she has written poetry, plays, and articles, including "A Bird's Eye View of Nepal," for *The Atlantic Monthly*.

Valerie spent her early childhood in the West Indies, and then went to boarding school in England and Switzerland. She became a flight attendant for Pan Am in 1962, and flew for two years before marrying a passenger, Jim Lester. A psychologist, musician, and member of the first American Mount Everest Expedition, Jim subsequently became a writer and published *Too Marvelous for Words: The Life and Genius of Art Tatum* (1994). Together they raised two children, the writers Toby Lester and Alison Jean Lester. During Toby and Alison's childhood, Valerie worked and studied part time at Harvard. She completed her B.A. at George Washington University and her M.A. at Georgetown. Valerie taught English and Western Civilization at George Washington University for 10 years, and then worked as a writing tutor and workshop leader at the U.S. Naval Academy for seven years. She now devotes her time to her own writing and makes sure that the subjects she chooses take her to interesting places. A study of Clarence Bicknell is her next project as of 2014.

Clarence Bicknell Association

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A very young Maria Pia, her artistic studies just finished, newly married and living in Monaco, begins her professional career in Nice with a company specialised in drawings for fabrics. The choice naturally falls on flowers. Maria Pia creates floral subjects with freshness of style, vibrant in colours and full of light: joyful golden ear of corn, garlands chase themselves in blue skies, small bunches of wild flowers stand out on a sunny background, roses are the stars of the situation lit by the blue of the gentians. In these drawings there is all the happiness of a person who has absorbed all the Midi's nature and light: it comes spontaneously to think of the same roses, and the same flowers that another lover of the Riviera, Raoul Dufy, used to create in the Twenties and Thirties for Bianchini-Ferier.

She paints with passion, almost rage, except that this last word is in complete contradiction with her particularly gentle and reserved nature. What is striking about this painter is her absolute sense of humility, a priceless virtue, towards the great botanical illustration of the past. From such an approach have their beginnings the works which she calls "tribute" inspired or dictated by the affection which she has for the works of the *maestri* about which she has meditated for a long time: the peony and the ipomea in homage to Redoute, the vase with the muscaris bulbs and the one with the primroses, a clear reference to Georg Ehret, the chaste violets which associate her to a more recent and much loved maestro, the Australian Paul Jones.

But it would not be possible to understand Maria Pia Luly Jones's choices if we don't think of the environmental and cultural surroundings in which she lives and works : that very much loved Bordighera, full of blinding colours, a real challenge for Claude Monet, that since the beginning of the eighteenth century has drawn lots of curious and cultural travellers coming mainly from Great Britain: the successors of the Grand Tour. " During these days" we can read in a guide published in 1931 *At the Western Gate of Italy* and up to fifty or so years ago, wild flowers were copiously growing in Bordighera, fields and woods of olive trees were not closed, anemones, violets, narcissus, tulips and gladiolus were freely growing nearby the first villas and hotels. While a few kilometres away the Hanbury family created the gardens at Mortola attracting visitors from all over Europe, Clarence Bicknell, a clergyman, but also a mathematician, botanist, archaeologist, discoverer of the rock carvings on Mount Bego, donates to Bordighera his immense cultural wealth, creating the museum which bears his name. Here, in a way protected by the shade of the giant *Ficus magnoloides* that he had acclimatised, are kept in custody the results of his discoveries and research, the books, the butterfly collection, the herbariums, and the hundreds of watercolours of wild flowers. It is in this atmosphere full of elegance and culture that Maria Pia Luly Jones paints; may the link with an illustrious past provide the strength and incentive for new aims.

As part of her proposed role for the Clarence Bicknell Association, Maria Pia Luly Jones is one of the prime movers of the upcoming biennial Clarence Bicknell Botanical Art Prize so she will take a role in coordinating this international contest. She sees this as one of the ways of continuing to animate the Museo Bicknell in Bordighera in the way that Clarence intended.