

SIR JOHN SOANE'S MUSEUM

THE ANNUAL REPORT

FOR THE YEAR 1 APRIL 2004 TO 31 MARCH 2005

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Simon Swynfen Jervis, FSA
John Studzinski, KSG

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CURATOR: Margaret Richardson, FSA

INSPECTRESS AND DEPUTY CURATOR: Helen Dorey, FSA

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ARCHIVIST: Susan Palmer

ASSISTANT CURATOR (DRAWINGS): Stephen Astley

ASSISTANT CURATOR (EDUCATION): William Palin

BOOK CATALOGUER (GENERAL LIBRARY): Stephen Massil

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DEVELOPMENT DIRECTOR (PART-TIME): Dr Kenneth Gray

DEVELOPMENT OFFICER (PART-TIME): Claudia Celder

SECRETARY: Julie Brock

RESIDENT WARDEN: Judith Maher (to 31 July 2004)

Shirley Fernley (from 31 August 2004)

HEAD WARDER:

Andreas Polydorou (to 12 November 2004)

Victor Brown (from 15 November 2004)

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Howard Bennington (from 16 April 2004)

Victor Brown (to 14 November 2004) Peter Collins

Olga Courtney Rosalind Faville David Gardener

Michael Mason (to 20 August 2004) Kirit Pandya

Roger Surrage Mark Vanson (to 30 April 2004)

WARDERS (PART-TIME):

Terence Brown Joseph Lawrence

Roy Osborne Leonard Preston

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EXECUTIVE SUMMARY

VISITORS TO THE MUSEUM

Visitor numbers were lower for 2004–05 at 87,165 than those for the previous year 2003–04 (94,054); a decrease of 7%. However 2003–04 was an exceptional year, in which the Museum celebrated the 250th anniversary of Soane's birth. The number of visitors for 2004–05 was nonetheless the fourth highest ever recorded by the Museum.

EDUCATIONAL ACTIVITIES

The Museum was visited by 390 groups (437 last year) despite the closure of the Picture Room and much of the Crypt during the year. The Museum's education programme continued with Study Group and other special lectures taking place either in the Library-Dining Room or in No. 14.

CHILDREN'S EDUCATION

1,681 children and 225 adults participated in the programmes organised by the Children's Education Unit during the year (1,556 children and 141 adults last year and 1,352 children and 150 adults in 2002–03). The steady increase in the number of participants each year continued despite closure of the Old Kitchen which meant that more of the sessions needed to be 'outreach' visits or held off-site.

EXHIBITIONS

Three exhibitions were held in the Soane Gallery: *Saving Wotton: the remarkable story of a Soane Country House* (2 July – 25 September 2004, 15,106 visitors); *Raymond Erith (1904–1973): Progressive Classicist* (8 October – 31 December 2004, 13,875 visitors) and *Thomas Banks (1735–1805): Britain's first modern sculptor* (21 January – 9 April 2005, 14,935 visitors).

A fourth exhibition, *Alessi at the Soane: Tea and Coffee Towers* (16 September – 4 December 2004) was displayed throughout the Museum and therefore seen, at least in part, by all the 20,284 visitors to the Museum during the 10-week run.

The first-ever exhibition of books from Soane's Library, *Hooked on Books: The Library of Sir John Soane Architect 1753–1837* was generated by the Museum (curated by consultant book cataloguers Dr Eileen Harris and Nicholas Savage) and shown at The Weston Gallery, Lakeside Arts Centre, University of Nottingham (30 April – 30 August 2004). 3,134 people visited the exhibition – well above the projected total of 2,000 estimated from previous exhibitions in the Weston Gallery.

'*Bob the Roman: Heroic Antiquity and the Architecture of Robert Adam* (shown in the Soane Gallery last year) was shown at the New York School of Interior Design, New York, USA 29 September – 4 December 2004.

PUBLICATIONS

A Catalogue of the Stained Glass Collection of Sir John Soane's Museum, compiled by Dr Michael Peover working with Helen Dorey, the Deputy Curator, was published in December 2004 as a Special Issue and Extra Number of *The Journal of Stained Glass*, Vol. XXVII.

Catalogues or leaflets were produced to accompany each of the Museum's exhibitions: the catalogue of the *Thomas Banks* exhibition being the first book on the sculptor published since 1938. The Annual Soane Lecture for 2003 was published.

THE RESEARCH LIBRARY

Work continued on the cataloguing of Soane's Library and the Museum's two consultant specialist Library cataloguers, Dr Eileen Harris and Nicholas Savage curated the successful *Hooked on Books* exhibition.

In December 2004 the Heritage Lottery Fund awarded the Museum a five-year grant to enable the production of the first volume of the Catalogue of its Soane drawings, by Jill Lever, together with two associated learning packs, one on how to 'read' architectural drawings and the other on how to document and find out about a building.

LOANS

77 works were lent to exhibitions in Britain and 79 to exhibitions in America and Europe during the year.

NO. 14 LINCOLN'S INN FIELDS

Work continued on the preparation of the Specification for the restoration works. The appointment of a new Director and the need for him to have time to assimilate the project will mean that work will probably commence in the autumn of 2005.

THE RESTORATION OF THE THREE COURTYARDS

The *pasticcio* was re-erected in the centre of the Monument Court in April, 108 years after it was taken down as unsafe in 1896. The re-instatement of this column representing architecture has restored to the courtyard its pivotal role at the heart of the Museum.

The main contract was completed and the contractor, Ellmer Construction, left the site in October. Two smaller contracts remain to be carried out in the summer of 2005, both in the Monk's Yard (the restoration of the 14th-century ruins and the pebble and bottle-top and bottle-bottom paving).

THE WOLFSON PROJECT

The first three phases of the renewal of electrical and mechanical services were completed but two walls in the final area of work, the Corridor outside the Picture Room, were found to be dangerously unstable and this has delayed the completion of the project. The costs increased dramatically as a result of the extra work required

to stabilise and support these walls and the Museum is delighted that since the year end it has received additional emergency monies from the DCMS to enable the completion of all the works. Once the complex (and dusty!) structural work has been completed the final fixing of new light fittings and of new specially-made grilles to let natural light into the basement as in Soane's day will be completed.

FINANCE AND FUNDRAISING

The Development Department, led by Mike Nicholson, continued to raise funds for a wide variety of projects, including exhibitions, at the Museum and to run a successful programme of events for Patrons and potential donors. The membership of the Patrons' Circle increased from 24 to more than 50 during the year.

HISTORY, AIMS AND OBJECTIVES OF THE MUSEUM

HISTORY OF THE MUSEUM

The architect Sir John Soane's house at No. 13 Lincoln's Inn Fields has been a public museum since the early 19th century.

Soane demolished and rebuilt three houses on the north side of Lincoln's Inn Fields, beginning with No. 12 between 1792 and 1794, moving on to No. 13, re-built in two phases in 1807–09 and 1812, and concluding with No. 14, rebuilt in 1823–24. Throughout the period he also made continuous alterations, adding more objects to his arrangements and seeking always to enhance the poetic effects and picturesque qualities of the architectural setting.

On his appointment as Professor of Architecture at the Royal Academy in 1806 Soane 'began to arrange the Books, casts and models in order that the students might have the benefit of easy access to them' and proposed opening his house for the use of the Royal Academy students the day before and the day after each of his lectures. By 1827, when John Britton published the first description of the Museum, Soane's collection was being referred to as an 'Academy of Architecture'. In 1833 Soane negotiated an Act of Parliament to settle and preserve the house and collection for the benefit of 'amateurs and students' in architecture, painting and sculpture. On his death in 1837 the Act came into force, vesting the Museum in a board of Trustees who were to continue to uphold Soane's own aims and objectives (see below). A crucial part of their brief was to maintain the fabric of the Museum, keeping it 'as nearly as circumstances will admit' in the state in which it was left at the time of Soane's death in 1837 and to allow free access for students and the public to 'consult, inspect and benefit' from the collections.

AIMS AND OBJECTIVES OF THE MUSEUM

The aims of the Trustees today embody Soane's general aims as defined in the 1833 Act and in the 1969 Order which superseded it.

The principal aim of the Trustees is to maintain the integrity of Soane's vision for the Museum while extending this, where appropriate, so that the Museum can play an increasing role in the education and recreational life of the country. Integrating No. 14 Lincoln's Inn Fields into the Museum complex and administering its activities is an important part of the Trustees' strategy for the future of the Museum.

The Trustees' main objectives are as follows:

1. To maintain and improve the conservation and maintenance of our Grade I listed buildings and works of art so that they will be accessible to present and future generations.

Soane's 1833 Act stipulated that his house and museum (No. 13 Lincoln's Inn Fields) should be kept 'as nearly as circumstances will admit' in the state in which they were left at the time of his death in 1837. The Trustees strategy must be to maintain the historic fabric of the three Soane houses in our care – Nos 12–14 Lincoln's Inn Fields – and to restore objects and interiors to their Soane positions and appearance where this is possible.

2. To allow the public free access to the Museum and to introduce first-time visitors to the architecture, works of art and collections of the Museum and make these comprehensible and accessible.

3. To inspire creativity by means of an imaginative programme of exhibitions, talks and events so that the Soane remains a 'living' museum.

4. To provide opportunities for education and life-long learning in Architecture and the history of art in their broadest sense following Soane's intention to develop his House and Museum as 'an academy for the Study of Architecture'.

5. To enable the public to acquire a deeper knowledge of the Museum's collections of architectural drawings, books, models and works of art by means of exhibitions, catalogues and publications and through an increased use of information technology.

6. To manage the Museum's financial and administrative affairs effectively.

REPORT OF THE CHAIRMAN OF THE TRUSTEES

This year has been a very active one. The main event, however, happened after the year end. Margaret Richardson retired as Curator on 30 April 2005 and Tim Knox succeeded her. An appreciation of Mrs Richardson's many achievements forms part of this Annual Report and I will content myself here with expressing on behalf of all at the Museum our thanks for all she has done for the Museum over the last ten years. Under her curatorship the Museum has been catapulted into a national and international orbit in a way which her predecessors could scarcely have imagined.

We were very lucky to have a very strong field of applicants for the Curator's post and we were especially fortunate that Tim Knox, the Head Curator at the National Trust, applied. We wish him every success in his new role as Director (his first innovation!) and look forward to seeing the public profile of the Museum continue to develop over the next few years.

The major task which our new Director faces is the refurbishment of No. 14 Lincoln's Inn Fields. We planned to start work on the building during 2004–05, but this has been unavoidably delayed by the need for additional fundraising to cover the increased costs of implementing this ambitious project. However, enthusiasm for the project remains unabated and by the end of the year we hope to see work well underway. The delay does have the benefit of allowing our new Director to have an input, although it is sad that Margaret Richardson did not lay the first stone in a project which she bravely initiated.

Problems overcome this year demonstrated the tightrope the Museum treads having such limited financial resources. Everyone is agreed that the restoration of the Three Courtyards and the re-erection of the *pasticcio* have been a great success, transforming the central Monument Court once again into a celebration of Architecture at the heart of the Museum. However, delays caused by structural problems discovered during phase 3 of the parallel project to renew services in the internal basement and ground floor areas of the Museum brought us face to face with the limited nature of the Museum's cash resources. This crisis was averted, but it is clear that if the Museum is to continue to have the high profile which it currently enjoys it will have to build up its reserves and find a revenue stream beyond the present levels of grant-in-aid and self-generated income. Expansion of its activities inevitably requires more financial resources. The Trustees will therefore over the next year be considering the raising of an endowment to provide some of the additional funds needed.

In the context of finance it is appropriate that I should thank our fundraising team of Mike Nicholson, Dr Kenneth Gray and Claudia Celder. They have worked hard to introduce potential donors to the Museum and have provided a series of stimulating events when our supporters can meet and enjoy the benefits of being associated with the Museum. Largely through their hard work we now have over 50

Patrons who support the Museum, both financially and by involving themselves in our activities. I would like to thank our Patrons for their support. We also plan to create a Friends' Group so that those who love the Museum but cannot afford or do not wish to become Patrons can support the Soane in a financially tangible way. This scheme will be launched during the coming year.

The Museum has hosted a series of stimulating exhibitions in 2004–05, but mounting these takes up a considerable amount of staff time to say nothing of their expense. Therefore the Trustees have decided that the Museum should reduce its exhibition programme from four per year to three, with the shows running for longer periods. However, we are also exploring further exhibition tours to make the most of the effort involved and to reach out to new audiences. The figures for visitors to the Museum and the exhibitions can be found in the Executive Summary (see p. 6) and show just how successful we are in capturing the imagination of the public.

The burdens imposed on Museum staff grow each year, many as a result of the ever-increasing direction received from outside agencies rather than self-imposed. I would therefore again wish to thank all our very loyal staff for their enthusiasm and commitment. The Trustees are very lucky to have their support.

I would also like to thank the Committee of Sir John Soane's Museum Society which supports the Museum, most notably by raising the funds to acquire and maintain No. 14 Lincoln's Inn Fields. The Committee Members are ever supportive and enthusiastic for the Museum and also provide invaluable help to me and the Director in those areas of business and finance which are not covered by the experience of our Trustees.

Thanks are also due to the Sir John Soane's Museum Foundation in America who have also been staunch supporters of the No. 14 venture, most notably by generously funding the Robert Adam Study Centre. It is always a pleasure to welcome our American friends to the Museum.

Mentioned last in my report, but by no means least, are the Trustees. I would like to thank them for their support during a very busy and at times worrying year. They have grappled with and overcome the financial difficulties which the Museum encountered last year and can be proud of their achievement.

Finally, I would specifically like to thank Sir Gavyn Arthur who retired during the year for his help and support whilst a Trustee, and to welcome Alison Gowman who takes his place as the Representative of the Court of Aldermen of the City of London.

Richard Griffiths
CHAIRMAN OF THE TRUSTEES

THE CURATOR'S INTRODUCTION

The year 2004–05 has not been an easy one for the Soane. Visitor numbers remained high at 87,165 but the intrusive nature of our two building projects meant that both the Crypt and the Picture Room were closed for long periods and the Hogarths spent several months in store. However, in spite of that, we had three splendid exhibitions in the Soane Gallery. *Saving Wotton* told the story of a magnificent house restored by Soane in 1820; *Raymond Erith: Progressive Classicist* honoured an architect who deeply admired Soane, and shared many of his qualities of reticence and extreme restraint, and *Thomas Banks: Britain's First Modern Sculptor* presented the work of one of the most influential artists of Soane's time. The exhibition, the first on Banks, was curated by Julius Bryant who, together with Helen Dorey, wrote the catalogue which is the first study of the artist to be published since 1938.

Another milestone was the first ever exhibition of books from Soane's Library, *Hooked on Books*, exhibiting some fifty books to illustrate ten different themes, which opened at the Weston Gallery at the University of Nottingham in April 2004 and was a great success. It was organised by Susan Palmer, curated by Dr Eileen Harris and Nicholas Savage and funded by the MLA/DCMS Designation Challenge Fund.

The year was also a good one for publications on our collections. As well as the *Hooked on Books* and *Thomas Banks* catalogues, the catalogue for *Saving Wotton*, compiled by William Palin, documented each phase of the building's restoration with our collection of Wotton drawings and manuscripts. Also published was an important catalogue by Dr Michael Peover, working in collaboration with Helen Dorey, of Soane's collection of stained glass. The volume also contains essays by Helen Dorey on Soane's use of coloured glass and on the history of the installations. Soane emerges, as ever, as an important collector of antique stained glass and the publication draws attention to the significance of a comparatively unknown collection at the Museum. Then in January the cataloguing of Soane's own drawings received a great boost with a grant of £50,000 from the HLF to enable Jill Lever to begin work on the first of four volumes devoted to Soane's work. This first volume covering the period of the 1770s to 1795 will take six years to complete and, as well as being conventionally published, will go on-line as each scheme is catalogued.

As the year progressed hidden areas of the Museum emerged from behind partitions and scaffolding. The Crypt, with its restored lighting and services, was authentically painted and rearranged; the South Corridor Recess with its restored curved yellow skylight took the place of the former Flaxman Recess and – most important of all – the re-created *pasticcio* was unveiled on 18 November 2004 in the Monument Court – towering upwards some 23 feet. George Birch was the Curator who took it down in September 1896: how pleased he would be to see it firmly standing again each piece threaded on a steel rod and no longer 'swaying visibly when touched on the upper part'.

At the end of July our Resident Warden, Mrs Judith Maher, retired after 17 years at the Museum. Judith will be very much missed. Over her time here she not only forged strong friendships with her colleagues but made herself indispensable – regularly sacrificing her own private life to stay in during the evening or at the weekend to set alarms or to supervise functions. She was indefatigable in all aspects of her work at the Museum: working with the warding team, managing the sales of books and postcards, organising all the housekeeping (including the wonderful flowers around the building) and helping to manage many complex building and restoration projects. We will all miss her – and her family (all regular visitors) – tremendously but are delighted that she has been replaced by Mrs Shirley Fernley who we hope will be very happy here.

This is my last introduction to our Annual Reports as I will be retiring on 30 April 2005. My successor will be Tim Knox, the Head Curator of the National Trust who will, I know, enjoy the arrangements and collections of this unique museum as much as I have. I am particularly grateful to our Trustees for all the support they have given me during the last ten years as well as to our dedicated staff of curators and warders.

Margaret Richardson
CURATOR

THE TRUSTEES

The Trustees held six meetings during the year. The Audit and Finance sub-committee also held a total of six meetings and were joined at two of these by representatives of the National Audit Office.

Sir Gavyn Arthur stepped down in February 2005 after serving as the Representative Trustee appointed by the City of London since 1992. He was replaced in March by Alderman Alison Gowman, partner at DLA Piper Rudnick Gray Cary. John Studzinski stepped down in May as a member of the Audit and Finance sub-committee.

The Charity Commission made a Review visit to the Museum on 21 July and met with representatives of the Trustees and senior Staff to discuss the Museum's Governance. The outcome was a very positive Report. The Commission made two recommendations – that the Museum introduce a formal Child Protection Policy and that Trustees sign a Declaration of Eligibility to serve – both of which have been implemented.

MARGARET RICHARDSON, INSPECTRESS 1985–1995; CURATOR 1995–2005: AN APPRECIATION

Margaret Richardson joined Sir John Soane's Museum as Assistant Curator and Inspectress in 1985, recruited by the then new Curator, Peter Thornton, from her position as Joint Deputy Curator of the RIBA Drawings Collection. She inherited the role from another Soane 'legend', Dorothy Stroud MBE, who had been Inspectress since 1945.

Margaret and Peter together changed the face of the Soane without destroying its unique atmosphere. When they arrived the Museum had no photocopier, no fax machine, only one or two telephones and only three members of curatorial staff – Peter, Margaret and Christina Scull, the Librarian. They set about gradually expanding the staff with a Secretary, an Archivist and eventually, a fundraiser. The restoration of the historic rooms began with the Drawing Rooms (1987), the Picture Room (1988) and the Study and Dressing Room (1990–91) and then continued with the five-year programme of restoration of the external fabric from 1990–95. In parallel with the building work, Margaret oversaw the creation of the first comprehensive inventory of the Museum's works of art and the microfilming of its 30,000 architectural drawings – of which she compiled the accompanying Concise Catalogue (now on-line and the 'Bible' for the drawings collection). Alongside this work, detailed cataloguing of Soane's Library and of the drawings began and has continued – most recently with a large HLF grant achieved by Margaret this year to enable the cataloguing of the Soane drawings. Eva Jiricna's high-tech 'Soane Gallery' opened in April 1995, enabling the Museum to mount changing exhibitions for the first time.

The opening of the Gallery coincided with Margaret's appointment as Curator and signalled the beginning of a new phase in the Soane's history – with an emphasis on education and opening up the collections. Under Margaret's leadership more than 30 exhibitions have been held at the Soane. In 1999, she invited Hans Ulrich Obrist of the Museum of Modern Art in Paris to install contemporary artists' works amongst Soane's own collection in a controversial but extremely successful exhibition titled *Retrace Your Steps: Remember Tomorrow* – the first of a number of exhibitions of modern works in the Museum. Soane's desire that his house and collection should be an inspiration for architects, amongst whom he is an iconic figure, led Margaret to initiate a series of exhibitions of the work of contemporary architects – Frank Gehry, Daniel Libeskind and Will Alsop. In 1999 she was the force behind *John Soane: Master of Space and Light*, the major exhibition held at the Royal Academy, which then toured to Italy, France, Spain and Canada. Margaret was determined that Soane be given his due recognition as one of the greatest of all English architects. The President of the RIBA, George Ferguson, singled out the 'dazzling' series of exhibitions she initiated at the Soane in his speech at the party marking her retirement, commenting that she had 'brought about the interest and involvement of our leading architects' in the Museum. Leading figures in the architectural world have been particularly supportive of Margaret's introduction of a Children's Education programme focusing not, as might have been expected, on life in the Georgian era or Roman artefacts but instead seeking to teach children about architecture through workshops on construction – how bridges are built, materials, light and shadow and measurement – as part of the Science curriculum and using 'real' architects, engineers and designers to run the sessions.

At the heart of Margaret's time at the helm of the Soane lay curatorship – caring for the building and cataloguing the collections and interpreting them for both scholars and the public through exhibitions, publications and education programmes. When she joined the Museum it was visited by 37,000 people each year – this year it was seen by more than 87,000 visitors.

The end of Margaret's ten years as Curator coincided with the completion of the restoration of the Monument Court and the triumphant recreation of Soane's *pasticcio*. Restoring Soane's monument symbolising architecture to its rightful place at the centre of the Museum was a fitting culmination to Margaret's Curatorship as she, above all else, sought to place 'Architecture' at the heart of the Soane, as its Founder would have wished.

Margaret was awarded an OBE for services to museums in the New Year's Honours List 2005.

VISITORS TO THE MUSEUM AND SPECIAL EVENTS

Visitor numbers were lower for 2004–05 at 87,165 than those for the previous year 2003–04 (94,054); a decrease of 7%. However 2003–04 was an exceptional year, in which the Museum celebrated the 250th anniversary of Soane's birth. The number of visitors for 2004–05 was nonetheless the fourth highest ever recorded by the Museum, and this was despite the closure of the celebrated Picture Room for part of the year. The Trustees regard the figure of 87,000 as the optimum level for the size of the Museum given the need to conserve its special historic interiors.

The Museum continued its successful late evening openings on the first Tuesday of each month from 6–9pm with total attendance exceeding 2,000 for the third year running. The Model Room on the second floor of No. 12 Lincoln's Inn Fields was once again opened specially for the 'London Open House' weekend on Saturday 18 September and several hundred people saw the room during that day.

29 April 2004 was the 200th anniversary of the day when John Soane and his wife Elizabeth ate their first 'hot dinner' at their new country house, Pitzhanger Manor at Ealing. The Museum placed a framed Gandy perspective view of the Pitzhanger façade (XF14) on an easel in the Library-Dining Room for that week to mark the anniversary. Pitzhanger Manor itself, now a Museum open to the public, celebrated with an exhibition of modern works of art, 'Trackers', in April and May.

The Trustees of the new Museums Libraries and Archives Council (MLA) visited the Museum on 26 November.

The Trustees of the Soane Monuments Trust, Twentieth Century Society and Lutyens Trust continued to hold their meetings at the Museum. In December the Museum hosted a meeting of ICAMUKI, the UK and Ireland chapter of the International Confederation of Architectural Museums.

EDUCATIONAL ACTIVITIES

GROUP VISITS AND ADULT EDUCATION

The Museum was visited by 390 groups during the year (437 last year) including school/children's groups participating in the Museum's programme of schools' education (see p. 17). The number of different organisations which visited (many groups make more than one visit during the year) was 252. The proportion of groups making repeat visits to the Museum rose from 61.6% in 2003–04 to 81.8% this year. Of the 252 different organisations who brought adult groups 38% were based in London, 21% in the UK regions, 21% in Europe, 15% in America and 0.8% each from Canada and Russia.

117 groups were given introductory talks by members of the curatorial or warding staff on arrival (up from 76 in the previous year). A further eight were given a talk with slides in No. 14 or a tour of the Museum (or in some cases both). The number of groups receiving a slide lecture or tour was limited by the non-availability of

the Old Kitchen (the Museum's usual 'lecture room') for the whole year because of building work (it served as the site office). In addition to other talks Museum staff or volunteers gave a tour of the Museum to each of the 20 school/children's holiday course groups which visited the Museum. 5 groups visited the Museum to draw and 12 groups visited the Library to see books and drawings. 145 groups in all were given a talk, lecture or tour. Many small groups of visitors were also shown the Model Room and the Upper Drawing Office, escorted by warding staff.

William Palin gave slide lectures in No. 14 to groups from Cardiff University (Interior Architecture BA) and Southampton University (History of Art BA). Helen Dorey gave a tour and seminar for four students and two teachers from the Masters degree course in Museum curatorship at the University of Amsterdam, a tour to Museum studies students from Essex and a short tour to students from Salvatorean College during Junior Open House week in October. Stephen Astley gave a tour to members of the V&A staff from the Textiles Department. The University of Bath MSc in Building Conservation, the SPAB and the AA Conservation course all made special study visits to observe current restoration projects.

Various groups undertook special projects in relation to the Museum including George Rome-Innes's students from Chelsea College of Art who worked on ideas for a re-presentation of the Model Room, which they presented to the Curator at a seminar on 18 June. The Open College for the Arts, based in Barnsley, continued its association with the Museum, making four visits in August 2004.

No charge is made for group visits or for talks or tours during opening hours although commercial groups are requested to make a donation to the Museum.

Appendix 1 gives a list of the organisations who booked group visits to the Museum during the year, many of them coming more than once. The wide range of groups demonstrates the international appeal and reputation of the Museum and how widely it is used for educational purposes.

CHILDREN'S EDUCATION

The Children's Education team took the opportunity of developing and extending the programme of outreach workshops while the Old Kitchen was unavailable because of building work. Staff travelled as far afield as Nottingham and Wiltshire visiting eighteen schools, and the Weston Gallery, University of Nottingham, where the touring exhibition *Hooked on Books* was on show, provided the context for three workshops exploring simple structures. 1,201 children and 99 adults participated in the outreach programme's thirty-nine sessions. Twelve sessions were held in Key Stage One classes (6–7 years), twenty-seven in Key Stage Two classes (7–11 years) and the rest in Key Stage Three and Four classes (11–16 years). Bridges was the topic of all but one of the twelve outreach workshops for Key Stage One school-children. A further 282 children were able to attend a combined workshop and tour of the Museum where topics covered included Space (7 sessions), Light (5 sessions), Domes (1 session), Romans (1 session) and Greeks (1 session). A total of 53 sessions were delivered during the year. Over 78% of the sessions (41 out of 53) were with Key Stage Two classes.

Participants represented a wide range of ethnic origins. Of the eighteen schools visited, fifteen are in Inner London with high percentages of pupils eligible for free school meals. All but two of the participating schools are in the state sector.

During the summer term a series of Saturday Architecture Workshops was held in No. 14 Lincoln's Inn Fields for families to develop skills such as casting plaster and making reinforced concrete beams. As preparations began for the restoration of No. 14 during the Autumn and Spring terms the workshops moved to The Dragon Hall, Covent Garden, a local community centre, where twenty-seven participants joined extended courses held over three or four weeks. They were able to explore themes in depth; these included drawing, model-making and toy theatres. A total of 198 children and 65 adults participated in Saturday Architecture Workshops throughout the year.

The total number of children and adults participating in all activities organised by the Children's Education Unit during the year was 1,906, which represents an increase of more than 6% over last year's figures. A detailed breakdown of School visits and details of the participating schools can be found in Appendix 3.

The team running the tours and workshops included Malena Griffiths, Robert Poulter and Olivia Goodrich who also gave valuable voluntary administrative help. We are grateful to other volunteers who included Samantha Allen, Lisa Cholmondeley, Isabelle Flour, Poppy Goodheart, Emma Smith and the sculptor Elvis Beetham-Wallace who collaborated with the Unit in the workshops held in Nottingham.

In June staff from the Unit attended the Museums' Association conference 'Museums and Young People'; they also participated in Camden Council's 'Making Connections with Museums' project in November and met with ICAM members at the V&A in December. Staff attended the launch of London Metropolitan Archives 'Happening History' and the seminar 'What would you do with this Space?' organised by the London Environmental Educators Forum in February. The Unit is participating in Camden Leisure Services' ongoing 'Young Archaeologists Project'. An illustrated article on the workshops appeared in the February 2005 issue of '360°' published by the Commission for Architecture and the Built Environment (CABE).

THE ANNUAL SOANE LECTURE

The Annual Soane Lecture was given by Professor John Wilton-Ely. The subject was 'From Conception to Construction: Soane and the architectural model' and about 120 people attended. The lecture was followed by a drinks reception at the Museum with an opportunity for guests to view the Model Room on the second floor.

EVENING LECTURES AND EVENTS

On 27 May 2004 Professor Alistair Rowan gave a lecture on 'Robert Adam's Adelphi: a speculation too far' at the Royal Institution. This was the second lecture given in association with the Royal Institution of Great Britain and held at their lecture theatre in Albemarle Street, where Soane himself lectured in the early 19th century.

On October 22 the Museum hosted an evening lecture in association with the Rifleman Gallery in Beak Street, a talk by Dr Alison Wright, Reader in Italian Late Mediaeval and Renaissance Art at University College London, entitled ‘Compasses in the Eyes’ on the work of the contemporary artist Linda Karshan, whose work was exhibited in the Soane Gallery in 2002. The talk coincided with the opening of an exhibition of her work at the Rifleman.

On 2 February 2005 Julius Bryant gave a special lecture entitled ‘Thomas Banks (1735 – 1805): the artist as radical’ to mark the 200th anniversary of Banks’ death on 2 February 1805.

On March 17 Robin Simon gave a lecture entitled ‘*Inv. and del.*: Hogarth’s *A Rake’s Progress* and the Copyright Act’, sponsored by Farrer & Company.

THE SOANE MUSEUM STUDY GROUP

The Soane Museum Study Group was started nine years ago for the discussion of new research into architectural history.

During the year the following papers were given at the Museum:

July 2004	‘Franco-German Baroque in Scotland’ by David Adshead
September 2004	‘Wotton House’ by Donald Insall
November 2004	“‘Mr. Freeman requests the pleasure . . .’” Raymond Erith and his Sources’ by Lucy Archer
December 2004	‘Mad about Boney: why the British couldn’t (and can’t) make up their minds about Napoleon’ by Christopher Woodward
January 2005	‘The Destruction of Moscow’ by Clementine Cecil
March 2005	‘Inigo Jones and the Roman House’ by Gordon Higgott

STUDY VISITS

The Soane Study group visited Robert Adam’s Chandos House by courtesy of Howard de Walden Estates on 27 July to see the result of its recent restoration as the Headquarters of the Royal Society of Medicine.

EXHIBITIONS

The Soane Hogarths

30 March – 19 June 2004

For a ten-week period during the closure of the Picture Room the two sets of Hogarth paintings *A Rake's Progress* and *An Election* were put on display in the Soane Gallery. The canvasses were transferred to slip-frames that had been made for the previous Hogarth exhibitions in 1997 and 2001. The reframing and hanging was carried out over a weekend by expert technicians from the Tate under the supervision of William Palin (who also produced the text and captions with the help of a volunteer, Samantha Allen).

Although removed from their theatrical setting the Hogarth paintings were given a new lease of life in the Gallery. Viewing conditions were much improved thanks to better lighting and the temporary removal of the glazing from the frames (the canvases were displayed inside the Gallery cases).

During the 12 weeks that the Hogarths were in the Gallery they were seen by 13,736 visitors, approximately 76% of the total visitors to the Museum (18,192) during the period.

Saving Wotton: the remarkable story of a Soane Country House

2 July – 25 September 2004

In October 1820, Wotton House, the noble seat of the Grenville family, burned to the ground. The owner, Lord Buckingham, immediately recruited John Soane as architect for the rebuilding and by 1823 a new house had risen from the ashes of the great Queen Anne mansion. Soane inserted a brilliant sequence of new interior spaces within the walls of the original building. His work survives, but only thanks to a painstaking restoration programme began after the house was rescued from demolition in the 1950s. Focusing on Soane's work of the 1820s, this was the first exhibition to recount Wotton's remarkable story.

Lord Buckingham's desperate letter to Soane survives in the Museum archives: 'Poor Wotton is burn'd down get one of your foremen ready to set off immediately'. When Soane's surveyor arrived at Wotton House a few days later, he found the magnificent 'cradle' of the Grenville family reduced to a smouldering shell. Soane wasted no time: a week later he was dining with Buckingham, showing him designs for a new house. The project required all of Soane's tact and ingenuity as he sought to retain the 'ancient magnificence' of the house and yet create an interior incorporating a host of his own distinctive architectural ideas.

Saving Wotton was based around Soane's exquisite drawings for Wotton which reveal the complex evolution of the new house. The most distinctive element of Soane's design, and the feature which absorbed most of his energies, was the magnificent inner hall, or 'tribune', a light-well rising the full height of the house and forming its architectural centrepiece. Two of the coats of arms that once adorned

the tribune were loaned to the exhibition by Buckinghamshire County Museum, together with an exquisite drawing of the pre-fire house by Sir James Thornhill. An extra-illustrated volume of Daniel Lysons' *History of Buckinghamshire* (1813 & 1836) containing views of the house and its occupiers was lent by the Wormsley Library. A short film explaining the history of the house, written by Isabelle Flour and William Palin, and produced by William Powers (featuring the voices of Mike Nicholson and William Palin) was screened continuously in the side corridor of the Gallery during the exhibition.

The exhibition also explored the post-Soane history of the house, in particular its rescue by Elaine Brunner. Mrs Brunner visited Wotton in 1957 intending to collect some salvaged columns. However, she was enchanted by the great house, then derelict and teetering on the brink of destruction, and bought it for £6,000. With the help of the first ever grant from the Historic Buildings Council (obtained with the help of the Duke of Grafton – later Chairman of the Soane Museum Trustees for more than 20 years), she began the long process of restoration. By the time of her death in 1998 she had succeeded in returning much of the house to its Soanean splendour. Wotton's present owners, Mrs Brunner's daughter and son-in-law, April and David Gladstone, are continuing to restore the house and grounds and the final section of the exhibition looked to the future, in particular to the plans to restore Soane's inner hall or 'tribune' to its original state. The story of the rescue and the continuing restoration of the house was told through a selection of photographs from the archives of *Country Life* and the private collection of Mr and Mrs Gladstone.

Saving Wotton was curated by William Palin with the assistance of Isabelle Flour. The material was conserved and mounted by Margaret Schuelein. The exhibition was accompanied by a 48-page full-colour catalogue featuring essays by David Gladstone, Donald Insall RIBA, Kate Graham, Peter Inskip RIBA, Giles Worsley and the curator. A preface was provided by the Rt Hon Michael Portillo MP who fell in love with the house when visiting in the early 1990s and chose it as his favourite building for 'One Foot in the Past' on BBC2 in 1997.

The exhibition and catalogue were enlivened by a new series of photographs taken by *Country Life* to illustrate a feature on the house and a watercolour reconstruction of Soane's design for the entrance hall, drawn by the artist and architect Ptolemy Dean to illustrate the same article. The exhibition was supported by the J Paul Getty Charitable Trust and the Country Life Picture Library and was opened by Sir Simon Jenkins.

This was the first exhibition in the Soane Gallery to concentrate on a single Soane project and the first time that many of the Wotton drawings have been on public display. It proved popular with the public, but also, importantly, it resulted in the publication of the catalogue – a comprehensive study to benefit future Soane scholars. The exhibition was first suggested in 2001 by the owner of the house, David Gladstone. The drawings of Wotton in the Soane archive were catalogued in 2003–04 by William Palin and a full catalogue of the Wotton archive at the Museum produced by Susan Palmer. Both these catalogues are now available for study in the Research Library.

Two related events were held during the exhibition run – a Study Group lecture by Donald Insall and a special private view hosted by Michael Portillo.

The exhibition received good press coverage including the aforementioned article in *Country Life* on 13 May 2004 by Dr Giles Worsley as well as positive reviews in *The Spectator* (Alan Powers) and *The Architects' Journal*, the latter describing the catalogue as 'scholarly, attractive and inexpensive'.

Saving Wotton was seen by 15,106 people (71% of all Museum visitors), an excellent figure considering the specialist nature of the exhibition. By 25 September 2004, 364 catalogues had been sold.

Those who visited the exhibition seemed to enjoy it. The comments book records some of these reactions: 'Very instructive'; 'An excellent exhibition about a house we have visited many times'; 'a wonderful monograph on a great building'; 'as usual, beautifully presented and labelled! (& interesting too of course)', and 'well displayed and film well made'.

Alessi at the Soane: Tea and Coffee Towers

16 September – 4 December 2004

September saw the arrival of the international touring exhibition *Tea and Coffee Towers* at the Soane. The exhibition comprised 20 tea and coffee sets designed for the Italian company Alessi by some of the most exciting architects worldwide. The exhibition was funded by Alessi and curated by William Palin with Francesca Appiani and Ausilia de Fortis from the Alessi Museum. The conservation and installation of the sets was carried out by Margaret Schuelein and Jane Bush. Alessi employed the PR agency Weir Willats Associates to publicise the exhibition.

The exhibition included tea and coffee sets designed by Juan Navarro Baldeweg, Gary Chang, David Chipperfield, Jean Nouvel, Zaha Hadid, Future Systems and Will Alsop (the first time many of these architects had strayed into the realm of product design). The materials used ranged from silver and titanium to wood and plastic – some of the sets were futuristic and surprising, others were simpler, more traditional, but no less beautifully crafted. Each set represented one of a limited edition of 99. The project was inspired by a previous experimental collection produced by Alessi in the late 1970s, entitled *Tea and Coffee Piazza*, in which eleven architects designed tea and coffee sets in silver; this resulted in some iconic product designs such as Michael Graves's kettle.

It was particularly apt that the exhibition should have been staged at the Soane Museum, a place where complex architecture is combined with domesticity. The tea and coffee sets were dispersed throughout the house on Soane's original furniture, as if ready to be used at any moment, underlining the fact that these were familiar objects for simple human enjoyment, not abstract *objets d'art*. At the same time, seeing the designs of contemporary architects in the context of Soane's own work, and collection, allowed audiences to draw new contrasts and parallels.

A guide to the exhibits was designed and printed by Alessi and handed out free to visitors. The exhibition appeared in *Design Week*, the *Financial Times*, *The Evening*

Standard, *Time Out*, *The Times Magazine*, *The Observer Magazine*, *Building Design*, *Which?*, *Architects' Journal* and *Another Generation* and was filmed for London TV. The exhibition was seen, at least in part, by all the 20,284 visitors to the Museum during the ten-week run.

Raymond Erith (1904–1973): Progressive Classicist

8 October – 31 December 2004

Raymond Erith was one of the most accomplished and original English architects of the last century. This exhibition set out to take a fresh look at Erith's extraordinary body of work, bringing together the best of his drawings with a series of new photographs. The exhibition was made possible thanks to the generous support of Lisbet Rausing and Peter Baldwin.

Raymond Erith occupies an unusual position in the history of British architecture. Like his great hero, John Soane, he did not always follow the prevailing stylistic currents of his age. He shared Soane's belief in 'progressive classicism', deciding not to reject tradition but to draw creatively on its accumulated wisdom. Although in sharp contrast to the work of many of his contemporaries, Erith's architecture, with its subtle use of natural materials, meticulous (sometimes playful) detailing and skilled craftsmanship earned him wide respect and admiration. His work ranges from small houses to public buildings, such as the library and quadrangle at Lady Margaret Hall, Oxford; Jack Straw's Castle on Hampstead Heath and the New Common Room Building at Gray's Inn, London. The best known of his many restorations was the reconstruction of 10, 11 and 12 Downing Street after severe damage in World War II.

Erith was a superb draughtsman and the exhibition included some of the finest of the drawings he produced for the Royal Academy's Summer Exhibitions. These were augmented by a series of new photographs of Erith's work commissioned from the acclaimed architectural photographer Mark Fiennes.

This exhibition, curated by Lucy Archer, the architect's daughter, not only provided the opportunity for a reassessment of Erith's architecture but also aimed to introduce his work to a new generation, too young to remember the exhibition which was held at the Royal Academy in 1976. During the thirty years since his death there has been a growing awareness of the continuing relevance of architectural tradition and there is much in the skilful blending of classical and vernacular in Erith's work to inspire designers of the twenty-first century.

The exhibition was accompanied by a lavish 72-page colour catalogue featuring essays by Lucy Archer, Ken Powell and George Saumarez Smith.

Raymond Erith: Progressive Classicist was a big project and involved a great deal of careful planning. Work began in 2002 when Lucy Archer made an initial selection of works for display. In the spring of 2003 Mark Fiennes was commissioned to photograph key Erith buildings across England, a project he completed by the summer of 2004 (these photographs were eventually printed and mounted on lightweight aluminium for hanging in the Gallery cases). In the meantime loans

were secured from the Royal Academy, RIBA and a number of private lenders. The archive material came primarily from Lucy Archer's private collection.

The exhibition was accompanied by a Study Group lecture by Lucy Archer together with a number of patrons' and fundraising events. It also coincided with a 20th Century Society conference on 'Mid-century Classicism' in which Erith featured. The reception for the conference was held at Sir John Soane's Museum.

Raymond Erith: Progressive Classicist proved to be the surprise success of 2004, attracting 13,875 people (70% of all Museum visitors) and, more impressively, resulting in the sale of 461 catalogues as well as 244 copies of Lucy Archer's monograph. There was wide press coverage including, as with *Saving Wotton*, a special feature in *Country Life* (by Ptolemy Dean). Other articles appeared in the *Architects' Journal*; *The Times*; *Apollo*; *The British Art Journal* and *Building Design*.

The Soane Gallery has rarely looked more attractive than during the Erith exhibition. Erith's beautiful drawings were complemented by the Mark Fiennes' large colour photographs. The comments book revealed the delight of the visitors: 'beautiful drawings'; 'very well presented and interesting'; 'exquisite drawings'; 'like the drawings better than the architecture you normally get now'; 'good photography and typography'; 'so exciting to see classical forms and detailing superbly executed for contemporary buildings'; 'wonderfully drafted architectural drawings'; 'these are the best buildings built in the past hundred years'; 'quite beautiful and well laid out'; 'Queen's College Oxford is lovely. I shall go and see the real thing'; and 'as an architecture student it's interesting to see the meticulous plans of a master'.

The Museum was saddened to learn of Mark Fiennes' death in December 2004.

Thomas Banks (1735–1805): Britain's first modern sculptor

21 January – 9 April 2005

To mark the bicentenary of the death of Sir Thomas Banks (1735–1805) the Museum held the first ever exhibition of his life and work.

The exhibition, which included items from public and private collections, set out to demonstrate that Banks was a brilliantly gifted sculptor and one of the most influential artists of his time. Joshua Reynolds regarded Banks as 'the first British sculptor who had produced works of classic grace'. Best known for his exquisitely carved bas-reliefs of historical and poetical subjects, Banks was inspired by his close friend the painter Henry Fuseli to reinvent the neo-classical male nude in dramatic compositions that push marble to its limits. After seven years in Rome in the 1770s, moving in Fuseli's international circle of artists, Banks succeeded Falconet as sculptor to Catherine the Great in St Petersburg. Returning to Britain in 1782 he produced some of his most original and influential sculptures as church monuments. His greatest works had such emotional power that they reduced onlookers to tears. When his model for the tomb of Penelope Boothby (Ashbourne, Derbyshire) was exhibited at the Royal Academy such was its pathos that Queen Charlotte and the royal princesses wept. In the tumultuous years following the

French Revolution, Banks was regarded by fellow artists as ‘a violent democrat’ and was actually arrested on suspicion of treason in 1794. In 1803, almost 200 years before Brit Art’s ‘Sensation’ Banks achieved infamy by having his last major work – a bust of Oliver Cromwell – banned from the Royal Academy as ‘an improper object’. His radical political beliefs secured his position as both the scourge and the toast of the English art establishment.

Banks was a close friend of Sir John Soane (1753–1837), and the eleven works by him which remain in the Soane Museum today were the first modern sculptures that Soane collected. Sir John Soane’s Museum was, effectively, London’s first permanent public gallery of contemporary sculpture, complementing contemporary critical debate over the latest unveilings of monuments in Westminster Abbey and St Paul’s Cathedral. Despite his radical political views, Banks was regarded in his own day as the equal of his celebrated contemporaries John Flaxman and Sir Francis Chantrey and the exhibition aimed to help restore his neglected reputation.

The exhibition comprised sculptures, models, plaster reliefs, studies and drawings borrowed from the National Archives, the Victoria and Albert Museum, the Royal Academy, Leeds Museums and Galleries, the Government Art Collection, the Fitzwilliam Museum (Cambridge), the British Museum, the British Library, the National Portrait Gallery, the Museum of London, Julius Bryant and Private Collections. In order to bring large-scale sculpture into the heart of the exhibition two large works from Soane’s collection, models for *Thetis and her Nymphs rising from the sea to console Achilles for the death of Patroclus* and *Caractacus before Claudius*, were moved from their normal position at the top of the staircase and re-hung above the fireplace in the Gallery with the help of Holden Conservation. Busts of Alderman Boydell and Dr Anthony Addington were placed on a plinth between the windows. Two portraits of Banks from private collections, one early and one late, along with the Royal Academy’s life mask of the sculptor, in its early display case, and John Partridge’s *The Fine Arts Commissioners in 1846* (National Portrait Gallery) were hung on the walls of the Gallery. Banks’s plaster model for *Penelope Boothby* was placed on a special plinth in the No. 12 Breakfast Parlour, adjacent to the Gallery.

To complement the works on display new photography was commissioned from Paul Highnam to allow visitors to see something of Banks’s works in churches around England and to and try to encourage visitors to see these monuments afresh as works of art. The Museum is most grateful to Westminster Abbey, St Paul’s Cathedral and the parishes of Ashbourne, Derbyshire; St Mary’s Lewisham and St Andrew’s, Wimpole, Cambridgeshire, for their willing co-operation with this. The new photographs were used in the Catalogue but were also printed-up at a large-scale to form a special display in the old front hall of No. 12, the side corridor of the Soane Gallery and to provide images to fill the two china cupboards in the Gallery.

As well as the main exhibition in the Soane Gallery, Banks’s work was on display throughout the Museum. The Victoria and Albert Museum’s figure of *Mrs. Johnes*

as *Thetis* was placed on a plinth (painted Soanean red) in the centre of the No. 13 Breakfast Room where it served as a striking introduction to the exhibition. Banks's celebrated Royal Academy Diploma Piece, *A Falling Giant*, was displayed on another plinth in the Ante-Room from which visitors pass through to the Soane Gallery. Two busts of Warren Hastings and Banks's notorious bust of *Cromwell* (on public display for the first time) were placed on the North Drawing Room window sill. Banks's masterpiece in portraiture, The British Library's marble bust of *Warren Hastings*, on its original marble column (also carved by Banks) was placed alongside. Banks's portrait of *George Soane*, Soane's younger son, was also displayed in the North Drawing Room, on a specially made plinth, along with its two snarling lion supports – added later, after Soane's final estrangement from his son, when the bust was re-christened 'the young Nero'. Other items by Banks, which remained in their usual positions in Soane's Museum throughout the exhibition, were given special labels to indicate that they formed part of the show. Eight works by Banks from the Soane collection were specially conserved by Jane Bush in preparation for the exhibition (see p. 36).

The exhibition was curated by Julius Bryant and organised by Helen Dorey, the Deputy Curator. The logistics were exceptionally complex, with many heavy pieces of sculpture to bring into both the Gallery and the Museum. Our structural engineer, Douglas Murray of Hockley and Dawson, and the Museum's architect, Julian Harrap, were brought in to advise on the floor loadings – particularly in the Breakfast Room and Ante-Room. Toby McNicholl made purpose-designed ramps for both the No. 12 and No. 13 front entrances to enable Momart to bring the sculpture into the building – he also made the special plinths, painted Soanean red, which supported exhibits displayed around the Museum. The representatives of all the lenders who came to oversee the installations, along with Keith Taylor of Taylor Pearce Restoration, an expert on the moving of sculpture, were infinitely patient and it was a pleasure to work with them all.

The 64-page catalogue accompanying the exhibition, by Julius Bryant, the Guest Curator, with an additional introductory essay by Helen Dorey on 'Banks and Soane', was the first study of the sculptor to be published since 1938. 271 copies of the catalogue were sold during the exhibition (until 9 April 2005). The catalogue was designed by Michael Mitchell and Susan Wightman of Libanus Press, who also produced the text labels and text and photographic panels for the exhibition.

The main part of the exhibition in the Soane Gallery was visited by 14,935 people (69.7% of the 21,444 visitors to the Museum during the period). However, all visitors to the Museum would have seen the major pieces of sculpture displayed in the Breakfast Parlour, Ante Room and North Drawing Room.

Reviews of the exhibition appeared in *Country Life*, *What's On in London* (two separate reviews on 19 and 26 January), *The V&A Magazine*, *Building Design*, *RA Magazine*, *Church Times*, *Optima Magazine* (Bushey, Herts) and *The Magazine Antiques* (USA). John Kenworthy-Browne reviewed the show for *Apollo* magazine in March, describing the exhibition as 'beguiling' and describing the six portrait busts gathered together for the show as 'a revelation' and concluding 'The Soane

Museum is to be congratulated on giving us this absorbing and scholarly exhibition'. Julius Bryant, the exhibition's Curator, published an article in *Apollo* on 'Thomas Banks's missing "Cupid"' in February to mark the 200th anniversary and highlight the exhibition. Further reviews of the show are anticipated later in 2005 in the *Sculpture Journal* (October 2005 by Victoria Coltman) and, it is hoped, in *The Burlington Magazine*. The comments in the Visitors' Book were very positive from 'magnificent' to 'Wonderful – I shall certainly look up his monuments in the Abbey and St Paul's', 'excellent, as usual', 'exceptional – a real insight into T. Banks' work'.

The Museum publicised the exhibition as widely as possible to sculpture experts and organisations in Britain, Europe and America and also to parish churches across the UK with Banks monuments. Special features appeared on various websites including those of Stowe School (which owns Banks's marble *Caractacus before Claudius*) and the Ecclesiological Society.

The exhibition was generously supported by the Henry Moore Foundation (principal sponsor) and by the late James Teacher, The Forbes Foundation, Daniel Katz limited, The Golsoncott Foundation and The Jack Goldhill Charitable Trust.

Hooked on Books : The Library of Sir John Soane Architect 1753–1837

The Weston Gallery, Lakeside Arts Centre, University of Nottingham

30 April – 30 August 2004

This exhibition, funded by the Resource (now MLA)/DCMS Designation Challenge Fund, was mounted by Sir John Soane's Museum in collaboration with the Department of Manuscripts and Special Collections, University of Nottingham. It was the first exhibition of books from Soane's library ever to be mounted and the first time that the Museum had sent an exhibition other than of architectural drawings to a provincial venue in England.

Hooked on Books was curated by Eileen Harris and Nicholas Savage, with help from Stephen Massil, and organised by Susan Palmer.

Fifty books were selected, to illustrate ten themes or topics that were of great interest to Soane and, in some cases, to his friends and contemporaries. A number of related prints, drawings and objects from Soane's collection were also included in order to evoke the way in which Soane's library and museum are interdependent. Great care was taken to make the exhibits as visually exciting as possible.

All visitors to the exhibition were given a free Gallery Guide, which repeated the text of the panels introducing each of the ten themes, and which also contained short explanatory captions for each of the objects on view. In addition, a 40-page catalogue was produced, containing fuller entries for each object and an introductory essay, and 28 illustrations, 14 of them in colour. This was available for purchase in Nottingham at the special exhibition price of £10.50. 19 copies were purchased in Nottingham during the run of the exhibition. It continues to be on sale at the Museum and via the Museum's website at a price of £12.50 and a total of 172 had been sold by the end of the year.

3,134 people in total visited the exhibition – well above the projected total of 2,000 estimated from previous Manuscripts and Special Collections exhibitions in the Weston Gallery. Visitor reaction was enthusiastic with comments in the visitors' book including the following: 'Really fascinating collection of ancient books and paintings'; 'But do go to his house in Lincoln's Inn Fields for real excitement – this is a nice taster!'; 'Very well presented, must visit this house'; 'It's so nice to see exhibitions aimed at intelligent adults!'; 'Excellent in scope and content'; 'subtly and delightfully presented'; 'I've learnt something today'; 'Thank you for organising this exhibition and giving us an insight into a fascinating human being'; 'Nice balance between text and objects'.

Full page reviews of the exhibition appeared in *Building Design*, *The Architects' Journal* and *Print Quarterly*, and there were shorter notices in the US magazine *Antiques* and in the *Nottingham Evening Post*.

Three lunchtime talks with slides were held in the Weston Gallery during the course of the exhibition. Stephen Massil, the Soane's DCF-funded library cataloguer, spoke on 'Soane the Book Collector' on 19 May; Stephen Astley, Assistant Curator (Drawings) at the Museum, followed on 30 June on 'Soane the Architect' and the series concluded on 4 August with Dr Dorothy Johnston, Keeper of Manuscripts and Special Collections at the University of Nottingham, on 'Private Collections, Bookplates and Libraries', introducing some of the resources in the University's collection.

In conjunction with the exhibition the Institute of Architecture at the University of Nottingham hosted a one-day symposium on 'Sir John Soane, Architect' on 19 May 2004. The day began with a visit to the exhibition. The papers were given by Professor David Watkin from the University of Cambridge; Margaret Richardson, Curator of Sir John Soane's Museum; Dr Terrance Galvin, Montreal (presented *in absentia*) and Dr Raymond Quek, Patrick Lynch and Nicholas Temple from the University of Nottingham.

There were also education activities for children associated with the exhibition. A Gallery Fun Sheet for children and families, devised by the education team attached to the Lakeside Arts Centre, was available free and a box of wooden bricks in various architectural forms was provided in the Gallery to encourage children to experiment with building structures.

In addition to these informal initiatives, two workshops were held for Key Stage Two children from a local primary school, devised by the children's education unit at Sir John Soane's Museum, in conjunction with the Lakeside Arts Centre education team. These two workshops complemented an architecture project run in the school by artist Elvis Beetham-Wallace and architect John Mitchell as part of Architecture Week 2004. Part of the project was to produce an installation in the Lakeside Arts Centre lobby of bamboo structures based on plans and elevations of Sir John Soane's Museum. The project enabled Lakeside staff to form a partnership with a local school and attract more families to the Weston Gallery, and teachers and children alike reported a considerable sense of achievement, one participant commenting 'It's great our work is going to the University for others to see'. The project was featured in an article in *360° Cabe education*, issue 6, February 2005.

'Bob the Roman': Heroic Antiquity and the Architecture of Robert Adam
New York School of Interior Design, USA
29 September – 4 December 2004

Having been shown at the Museum in June – September 2003 this exhibition was shown at the gallery of the New York School of Interior Design, 170 East 70th Street New York, from September to December. The exhibits, drawn from the museum's collection of Adam drawings, were augmented by six drawings generously lent from a private collection in Scotland.

The exhibition proved to be the most popular ever shown at the venue. It was widely (and very favourably) reviewed by a variety of publications including the *New York Times*.

Stephen Astley accompanied the exhibition to New York both to install it and to demount and pack it for its return to the Soane. Whilst in New York he gave an evening talk to Sir John Soane's Museum Foundation about the exhibition. For the staff and students of the School of Interior Design, and for members of the visiting public, he gave a further three introductory talks and tours of the exhibition.

PUBLICATIONS

Catalogues were produced to accompany *Saving Wotton, Raymond Erith: progressive classicist*, *Thomas Banks: Britain's First Modern Sculptor* and *Hooked on Books*. The 2003 Annual Soane Lecture, *Julien-David Leroy: In Search of Architecture*, by Professor Robin Middleton was published in November 2004.

A Catalogue of the Stained Glass Collection of Sir John Soane's Museum was published in December 2004 as a Special Issue and Extra Number of *The Journal of Stained Glass*, Vol. XXVII. The Museum is very grateful to the Council of the British Society of Master Glass Painters (BSMGP), its Chairman, Caroline Benyon FMGP, ACR and, in particular, to the Journal's Editor, Sandra Coley, for proposing this collaboration. The Catalogue was compiled by Dr Michael Peover, Librarian of the BSMGP, and is accompanied by essays on various aspects of Soane's collection of stained glass and on Georgian stained glass by Helen Dorey and Martin Harrison. The volume also contains transcripts of two unique sale catalogues of Stained Glass from Soane's Library and an essay by Michael Peover on the antique stained glass supplied by Soane for a new window in the Brocas Chapel, Hampshire, in the early 1800s. Generous support for the publication was received from The Charlotte Bonham-Carter Trust, The Marc Fitch Fund, The Paul Mellon Centre for Studies in British Art, The South Square Trust, The Worshipful Company of Glaziers and Painters of Glass and an anonymous donor.

LOANS

A sword (MP21) said to have been presented by Napoleon to one of his officers was lent to the exhibition *Bijoux de l'empire : les aigles et les coeurs* at Chaumet, the jeweller, in Place Vendôme, Paris, 15 September to 3 December 2004.

A painted plaster statue of Sir Joshua Reynolds by John Flaxman (M1181), the model for his full-size marble in St Paul's Cathedral, was lent to the exhibition *Joshua Reynolds: the Creation of Celebrity* which opened at the Palazzo dei Diamanti, Ferrara on 13 February 2005 and will run until 1 May, to be followed by a showing at Tate Britain 26 May to 25 September 2005.

50 books and 27 other items were lent by the Museum to the Weston Gallery, University of Nottingham as part of the Museum's *Hooked on Books* exhibition.

77 Robert Adam drawings (plus another six from a Private Collection) were lent to the New York School of Interior Design for their showing of the Museum's *Bob the Roman* exhibition.

THE RESEARCH LIBRARY

VISITORS

The Research Library occupies the first floor of No. 12 Lincoln's Inn Fields and is open four days a week and on most Saturday mornings (approximately 234 open days per year). Visits are by appointment as the number of available seats is limited to between two and five, depending on the size and nature of the material being consulted. There were 283 visitors to the Research Library during the year, in comparison with 321 in 2003–04. The number of visitors has reduced because the availability of the Concise Catalogue of Architectural Drawings via the Museum's website has enabled many researchers to solve their queries without coming into the Library in person.

Visitors come to the Research Library primarily to see original material – architectural drawings (there are some 30,000 in the collection); archives (Soane's business papers which relate to his own projects and to much other work in early 19th-century London and elsewhere) and books (Soane's library of almost 7,000 volumes). There is also a working library of modern volumes on architectural history for the use of visitors. A high percentage of those who use the Library are students from 'A'-level upwards and there are also a very substantial number of enquiries from professionals in the fields of architecture. These range from architects and surveyors to those working for local Councils, English Heritage and the national amenity societies on listing and planning matters. Appendix 2 lists a selection of the researchers who use the Library during the year and the subjects on which they were working.

The Archivist and Assistant Curator (Drawings) hosted group visits to the Library by students from the Courtauld Institute (MA in Museum Studies); Christ Church,

Oxford (Summer School); Bath University (MSc in the Conservation of Historic Buildings); University of Cardiff School of Architecture and the Architectural Association (post-graduate Conservation course) and from the San Francisco Museum of Modern Art; the Georgian Group Summer School; the Smithsonian Institute; Hitchin Historical Society; the Open College of the Arts; the Victoria and Albert Museum and the Friends of the National Army Museum.

A number of teaching sessions were also conducted in the Research Library by external tutors: George Rome-Innes took one session with the University of the Arts (formerly Chelsea College of Art); Frank Salmon one session with students from Yale University on the 'Yale in London' programme run by the Mellon Centre; Jeremy Howard one session with students on the Wallace Collection MA programme; Angelo Maggi one session with students from the University of Venice and Benedict O'Looney two sessions with students at the Architectural Association studying the development of architectural drawing.

Displays of drawings, archives and books were put out for three fundraising dinners and a concert and a number of relevant books were on display after Gordon Higgott's Study Group talk 'Inigo Jones and the Roman House' (see p. 19).

The first ever exhibition of books from Soane's library was mounted during the year. For a report on *Hooked on Books: The Library of Sir John Soane Architect 1753–1837* see p. 27.

To mark the 200th anniversary of the coronation of Napoleon on 2 December 2004 a display entitled 'Napoleon at the Soane' was mounted in the Research Library. On the nine days it was open (30 November to 10 December 2004) it was visited by 1,220 members of the public, 44% of the overall visitors to the Museum. The display consisted of one section ('Napoleon Bonaparte') of the *Hooked on Books* exhibition, augmented by one of the elephant folios of the *Description de l'Égypte*, acquired by Soane for his library in 1835. Standing at 1.4 metres high, this volume attracted much interest. The display was included as an official event on the *Entente Cordiale* Centenary website and was featured in an article by Wendy Moonan in the *New York Times* of 26 November 2004 entitled 'Napoleonic Collectibles, From Busts and Books to Corrosive Cartoons'. To complement the display Christopher Woodward gave a special evening lecture on 8 December entitled 'Mad about Boney: why the British couldn't (and can't) make up their minds about Napoleon'.

Work continued on the audit of the 30,000 drawings in the collection and at the year end almost all the loose drawings in drawers had been checked (6 drawers remain to be done) and a start had been made on checking the contents of the Museum's 163 volumes of drawings.

CATALOGUING OF SOANE DRAWINGS

Jill Lever continued her work on the first volume of catalogues of the Soane drawings in the collection, which will cover Soane's work up until 1795. She has been concentrating on the two years Soane spent in Italy, 1778–80, cataloguing the measured drawings he made and also his designs for his patron, the Bishop of Derry. She has also made a complete transcript of the three notebooks which survive

from Soane's Italian travels, which will be a very useful resource for the future. Together with Susan Palmer and Stephen Astley she worked closely with the Museum's database consultant on developing and refining a database for the cataloguing of drawings.

We were delighted to hear in December 2004 that the Heritage Lottery Fund had awarded the Museum a five-year grant to enable the production of this catalogue by Jill Lever, together with two associated learning packs, one on how to 'read' architectural drawings and the other on how to document and find out about a building.

CATALOGUING OF ROBERT ADAM DRAWINGS

Work continued on the editing of the first volume of the Catalogue of Robert Adam drawings for publication.

CATALOGUING OF ENGLISH BAROQUE DRAWINGS

Dr Gordon Higgott resumed his work (begun in 1999) cataloguing the drawings by Sir Christopher Wren and the Wren office in Soane's collection. It was decided to broaden the scope of this volume to include all the English Baroque drawings in the collection, and the year was spent on the necessary preliminary examination of the drawings before the submission of an application to the Getty Foundation for funding at the end of January 2005. Since the year end (June 2005) the Museum has heard that this application has been successful and work on the catalogue is therefore expected to commence in the autumn of 2005.

CATALOGUING OF BOOKS

Stephen Massil (whose three-year, full-time post is two-thirds funded by the Designation Challenge Fund) continued to work on the catalogue of books in the General Library. In addition he worked closely with the consultant who had developed the library catalogue database to refine and improve it. Eileen Harris and Nicholas Savage continued to work on cataloguing the books in the Architectural Library. The decision was taken to start putting tranches of completed and edited catalogue entries on the Museum's website rather than wait until all the entries were complete. Following the successful *Hooked on Books* exhibition (see p. 27) it was decided that the first such tranche of entries should be for the books included in that exhibition and at the end of the year work was almost complete on launching the public interface of the library catalogue.

THE ARCHIVE

An autograph letter from Soane to John Robins sent from Wotton House on 22 September 1822 was purchased at the sale of the Enys Collection of Autograph Manuscripts at Bonhams, New Bond Street on 28 September 2004.

LIBRARY ACQUISITIONS

48 books were acquired for the modern reference library over the year by purchase and donation.

Andrew Templeton, a member of the Soane Patrons' Circle, gave a generous donation to the Research Library during the year to assist with the purchase of modern books.

LIBRARY VOLUNTEER

Stuart Hook, a student on the Courtauld Institute's MA course in the History of Architecture worked as a volunteer in the Research Library for four months from April 2004. His principle task was physically to reorganise the Museum's collection of more than 1,900 drawings by George Dance the Younger and also to mount photographs of all the drawings, to be used in the Research Library in conjunction with Jill Lever's recently published catalogue.

PHOTOGRAPHY, FILMING, PRESS COVERAGE AND INFORMATION TECHNOLOGY

THE MUSEUM PHOTOGRAPHY SERVICE

132 orders were placed by members of the public and museum staff and 999 items photographed (in 2003–04 150 orders were received and 782 items photographed).

Income from the Museum 10% facility fee on photograph orders over the year was £474.85 (£475.72 last year). Colour transparencies for publication may be hired from the Museum for a period of four months and this service brought in an income of £2,279 (£3,137 in 2003–04 but £2,374.33 the previous year). Income from reproduction fees was £1,656.64 (£1,907.50 in 2003–04).

Income from the Bridgeman Art Library, which holds copies of transparencies of a selection of paintings in the Museum, was £1,758.17, a slight decrease on last year's figure of £1,887.22.

OTHER PHOTOGRAPHY AND FILMING, TELEVISION, RADIO AND PRESS COVERAGE

As in previous years the Museum was used in a variety of different ways by photographers and film-makers. *Vogue* photographed the model Emily Dixon in the Museum and Dunhill used the interiors as a backdrop for the menswear section of their seasonal brochure. The Japanese lifestyle and culture magazine *Story* photographed their cover model Chieko Kuroda in Museum – her favourite place in London. James Newton of Speirs and Major Associates photographed the Museum for a book entitled 'Made of Light'. Mercury Productions filmed at the Museum for an inflight film for the Brazilian airline Varig. The Independent Broadcasting Association AVRO from the Netherlands filmed an interview at the Museum

with Peter Clayton, an expert on Giovanni Belzoni, about a 6th-century mummy discovered by Belzoni. The Museum allowed a number of items from Soane's Library to be filmed as part of the interview.

A number of students photographed or filmed at the Museum in connection with their projects including Caroline Hutchings of Portsmouth University (working on the topic of Cabinets of Curiosities), Rowena Malcolm Green for her dissertation on 'Soane and Enlightenment Theory' and Louise Peers of the University of Wales for a comparative study of the Museum and the Egyptian exhibition at Highclere Castle. Katie Cuddon photographed her model of the Museum in the South Drawing Room – her brief was to produce a piece of work for and inspired by the Museum. Students from the Black and White School of Photography, Kensington, visited the Museum with Natasha Bult.

Checkerboard, a New York based film foundation, began work in 2003 on a new film looking at John Soane and his influence on post-war US architects. They filmed for three days in the Museum in October and November 2004 with Charles Jencks, Robert Venturi and Denise Scott Brown and Gillian Darley and made visits to Wimpole Hall, Dulwich Picture Gallery, the Soane Tomb and the Chelsea Hospital Stables. The film is being directed by Murray Grigor and will be screened in New York in May 2005.

Margaret Richardson, was interviewed about fundraising for 'You and Yours' on BBC Radio 4 in September as a result of praise for the Soane in an NAO Report on Income Generation in Museums.

INFORMATION TECHNOLOGY

In the autumn of 2004, the Museum used the services of an independent contractor to install a wireless system to enable broadband internet connection for its computers. The new system has been very successful with savings of more than £1,000 a quarter over the previous dial-up connection, and an increase in connection speeds from a nominal 128kbps to 2mbps.

During 2004 the Museum commissioned the development of a bespoke database for cataloguing. The installation of broadband and a wireless network meant that this could be a powerful on-line database run over the internet through a secure website hosted by an external server. The database is being developed using Coldfusion powered by a MySQL database. It has been structured in such a way that different and specific interfaces can be developed for each area of the collection. The section for cataloguing the Library and for cataloguing the architectural and topographical drawings has been written. Sections will be added as funds allow for the archive, three dimensional objects and paintings, and eventually it will be possible to search across all these areas. The database can also be used for administrative purposes such as a mailing and contacts list. Temporary access can be provided in the Museum and remotely to visiting scholars, and members of staff can also access the database from their home computers.

INTERNET SITE

William Palin, Assistant Curator, continued to maintain and update the Soane Museum website. The number of page requests per month rose from 3,000 (in April 2004) to 7,000 (March 2005) constituting an increase of 20% overall. The total number of requests for pages was 281,000. 51% of these requests came from a mixture of unidentified numerical addresses, and from .com and .net addresses – none of which can be sourced to a specific country. The largest number of identified hits came from UK addresses (15%) followed by ‘ac.uk’ or UK educational addresses (5%) with a total of 43 other countries contributing to the remaining list of users. As last year the most popular sections on the website were the online catalogue of drawings; the summary of collections; the exhibition pages; map and shop. The website address is www.soane.org.

INTRODUCING FIRST TIME VISITORS TO THE MUSEUM

Sir John Soane’s Museum is unusual in not providing the usual labels, panels or acoustiguides for visitors – in order to preserve the unique atmosphere and presentation of Soane’s house as he left it in 1837. The Warding staff has always played a huge role in helping to interpret the Museum for visitors and in answering their questions. However, until this year it was still possible for visitors who did not choose to buy a leaflet or guidebook or to speak to staff to leave the building without discovering anything about the building, the collections or Soane himself. With the help of a generous grant from the Resource (now MLA)/DCMS Designation Challenge Fund the Museum was able to commission 13 wooden ‘bats’ from our cabinet-maker, John Graves – based on the shape of an early 19th-century precedent from Holkham Hall, Norfolk – on which short descriptions of the main rooms have been mounted. These are now available to the public and a survey after their introduction showed that they have been much appreciated with many visitors commenting on how appropriate they were for the Soane and on their high quality.

CONSERVATION

CONSERVATION OF DRAWINGS IN THE SOANE COLLECTION

Margaret Schuelein, the Museum’s paper conservator, continued to work on the cleaning and repair of drawings in the collection.

During the year all the leaves of Adam Volume 2 were dry cleaned and loose drawings secured to the album pages. A damaged leaf from Volume 24 was partially reconstructed. Full details of all work carried out can be found in Appendix 4.

CONSERVATION FOR EXHIBITIONS AND LOANS

Margaret Schuelein continued to work on the Soane’s own works on paper in preparation for exhibitions in the Soane Gallery, cleaning and mounting drawings

and removing them from volumes when necessary. Jane Bush prepared three-dimensional works of art for exhibitions and loans and continued to maintain the fabric of the Soane Gallery. Margaret and Jane prepared condition reports for all loaned items, with help from volunteers.

Margaret Schuelein devoted a great deal of time during the year to the preparation of the *Hooked on Books* exhibition for Nottingham and of items from the *William West and Regency Toy Theatre* for the exhibition tour in 2005–06.

Full details of the work carried out can be found in Appendix 4.

BOOK RESTORATION

Angela Thompson continued to work one day a fortnight cleaning and refurbishing books in the Architectural Library.

WORKS OF ART

CONSERVATION OF WORKS OF ART

Jane Bush continued to work as the Museum's object conservator for an average of two days each week.

Conservation work was undertaken to eight works from Soane's collection prior to the *Thomas Banks* exhibition. The monument to Penelope Boothby (M44) and *The Angel Opening the Prison Gates for St Peter* (M278) were surface cleaned to remove dust. *Camedeva and his Mistress on a Crocodile* (A12) required extensive conservation: it was cleaned, loose paint was consolidated and paint losses filled and these areas retouched. There was a considerable amount of loss to the bow and arrow and parts of both had to be remodelled and painted. The removal of the bow where it almost touches the face of *Camadeva* revealed a strip of the original much lighter colour of the figures, which was photographed as a record. Investigations in the archive revealed that the *Crocodile*, today a dark black-bronze colour (different from the colour of the figures) was 'bronzed' in 1841, after Soane's death. Extensive treatment to damage was also required when the bust of George Soane (SC69) and *The Dying Patriot* (M1103) were conserved. The remaining three objects SC30, SC29 and MP218 required cleaning and some repairs.

A number of other items were conserved for the *Hooked on Books* exhibition. Full details of this work can be found in Appendix 4.

Two 'Chippendale' sets of display shelves (XF125 and XF126) were cleaned and loose sections of the carving were re-fixed. Microcrystalline wax was applied to the shelves to protect them from dirt and they were numbered and re-hung in the Resident Warden's flat.

A plaster panel (X77) was conserved. Small areas of surface damage were repaired. In addition to the damage the surface of the panel was found to be dirty and to have extensive areas of unstable and flaking paint. After cleaning these areas were consolidated, filled and retouched.

Much time was spent during the year in supervising the protection, movement

and re-installation of objects during the Wolfson project (see p. 40). Full details of the work carried out can be found in Appendix 4.

In October and November 2004, after the completion of the Three Courtyards main building contract a programme of cleaning was undertaken in various areas of the Museum. Two objects were conserved as a result of this work in the Library-Dining Room. The lid of a Wedgwood urn (L49) was found to have two pieces broken off it which were re-fixed, and a fourth-century cup (S137) was repaired.

Michael McCoy, the Museum's advisor on clocks, oversaw the stopping of all the clocks at the start of the internal work for the Wolfson Contract – he advised that dust could damage the movement if working. In the autumn of 2004 he began the work of removing the movements of individual clocks for specialist cleaning. Margaret Schuelein cleaned the interior of the Threlkeld long-case clock before the movement was returned.

RESEARCH AND THE CATALOGUING OF WORKS OF ART

In April 2004 a temporary Secretary, Jane Skrender, added the locations of all works of art to the computerised record; the completion of this work meant that the inventory of works of art was fully computerised for the first time.

Scientists from the International Ancient Egyptian Mummy Tissue Bank at Manchester University visited the Museum to take samples from the Egyptian mummified head in the Museum's collection. These will be added to their database of well over 1,000 samples and available for DNA testing and other research.

When the oval plaster of *Thetis and her Nymphs rising from the sea to console Achilles for the death of Patroclus* was taken down to be moved to the Gallery for the *Thomas Banks* exhibition an inscription, not previously noted, was found on it recording that it was a cast *Published by J Cochrane(?) . . . Novr. 1810*. This was of particular interest as our plaster had previously been thought to be Banks's original model and because J. Cochrane is a previously unidentified London cast maker or supplier.

Miss Gertrud Seidmann of Wolfson College, Oxford, continued her work revising the catalogue entries for the Museum's Post-Classical gems, originally drawn up by Cornelius Vermeule in the 1960s. Some additional gem photography was carried out by Claudia Wagner of the Beazley Archive, Oxford.

The work on the Stained Glass catalogue highlighted a little known but important aspect of Soane's collections revealing that Soane's collection of Netherlandish glass, mainly small individual panels, includes marvellous examples of glass-painting from most of the leading workshops, including those of Jan Swart of Groeningen, Dirk Crabeth, Pieter Coecke van Aelst and Jan de Caumont of Leuven, as well as members of the Leiden school. His collection of German *kabinettscheiben* is particularly unusual in Britain and spans the development of such panels from the late fifteenth to the early eighteenth centuries. The Catalogue also provided an opportunity to publish the full and complex history of the installations of stained glass at the Museum both in Soane's lifetime and since. Dr Michael Peover gave a well-attended lecture at the Artworkers' Guild on 15 October for The British Society of Master Glass Painters entitled 'Sleeping Beauty,

the Unseen Stained Glass in Sir John Soane's Museum'.

During the closure of the Picture Room in the summer and autumn of 2004 J.M. Gandy's watercolour fantasy of *The Rotunda at the Bank of England in Ruins* (P127) was hung in the Ante-Room and a section through the Breakfast Parlour and Dome in 1817 by Frank Copland (Vol 83/1) was placed on an easel in the No. 13 Breakfast Room. The display of these works was an attempt to provide some small compensation to visitors for the withdrawal of the Museum's Hogarths from display from the end of March 2004 throughout January 2005.

ANNUAL MAINTENANCE OF THE FABRIC OF THE BUILDING & SECURITY

Major building work continued through the year in the Three Courtyards and the Crypt (the Wolfson Project) and the Museum therefore took the decision to do no more than minor maintenance work during the year.

The Resident Warden's flat on the 3rd floor of No. 13 was re-decorated by Ellmer Construction in August 2004 following the retirement of Judith Maher and in advance of Shirley Fernley's arrival.

The Museum received a major boost in January with the laying of new carpets in the Library-Dining Room. In 1822 Soane purchased three Axminster carpets for the Library-Dining Room – two large squares and a smaller runner. These remained in the room, gradually fading and suffering on-going damage from being walked on and from the castors of furniture until the late 1980s. Peter Thornton (Curator 1984–95) had all three carpets cleaned and restored. He then put the Dining Room carpet into store and laid green baize instead; the original carpet remained in the Library, which was roped off. In 2004 The Deborah Loeb Brice Foundation generously offered to pay for copies of the original carpets to be made so that the baize could be removed permanently. The new carpets were manufactured by David Bamford of The Workhouse, Presteigne, Powys, well-known for making 'authentic' carpets for the National Trust and others. He was able to work from the one unfaded portion of the original carpet in the Library (under the pier table and so always protected from light) and has produced the carpets exactly following Soane's original pattern and colouring – which would have been specially conceived for these rooms in the 1820s. The only variation is that the new carpet has more knots per square inch than the original, to ensure that it will last for many years. The new carpets have transformed the rooms, their pattern providing a fascinating contrast to the architecture that surrounds them. The public can now enter both spaces and the fragile original carpets are safely in store to ensure their long-term preservation.

In March 2005 work to the stair carpet of No. 13 was carried out – the whole carpet was lifted, cut and adjusted to remove areas that were dangerously frayed and to lay new underlay.

NO. 14 LINCOLN'S INN FIELDS

Julian Harrap Architects continued work on the restoration proposals for No. 14 during the year, preparing tender documents and eventually going out to tender in the autumn of 2004. The appointment of the new Director, Tim Knox, who will take up his post from 2 May 2005, has meant a delay to the works but it is hoped that they can begin on site in the late summer or autumn of 2005.

During 2004 the cabinet-makers Senior and Carmichael were commissioned to begin work on new cabinets for the proposed Adam Study Centre in No. 14. The wood has been purchased and the design agreed.

In October *Blueprint* magazine assembled 70 chairs at the Museum as an exercise with the brief of finding a stacking chair that would be suitable for use in the restored No. 14 by both schoolchildren attending workshops in the basement education centre and adults seminars upstairs. As well as being comfortable, the chairs had to be sufficiently lightweight to be transportable between two flights of stairs connecting the different rooms, durable and easy to clean and, finally, visually exciting enough to reflect the aims of the education centre in teaching children about design. Margaret Richardson as 'the client' and Julian Harrap as 'the architect' inspected the chairs (without knowing either price or designer) and their assessment formed the basis of the magazine article. Six short-listed chairs were tried upstairs after the initial assessment in the Library-Dining Room. The final choice turned out to be a Cam El Eon chair, designed by Philippe Starck.

THE RESTORATION OF THE THREE COURTYARDS

The main building contract for the HLF-funded restoration of the three courtyards was completed in October 2004 when Ellmer Construction left the site.

The final seven months of the contract was a very exciting period and no day more so than Sunday 18 April 2004 when Soane's *pasticcio* – a 23-foot high column of fragments in the Monument Court – was re-erected, 108 years after it was dismantled in 1896 because it was in a dangerous condition. Only three sections of the column survived (along with three out of the four small bronze urns around the top) but the rest have been expertly re-carved by Fairhaven of Anglesey Abbey. The newly carved elements were brought to Whetstone Park, the street running along behind the Museum, and lifted into position in the Monument Court by a huge crane – right over the back of the building with all its skylights. The crane driver could not see the Monument Court so the whole lifting and lowering operation was conducted using walkie-talkies combined with sophisticated computer-technology to record the trajectory of the first piece as it was successfully installed and then repeat the same trajectory with every other piece.

Other works had also to be completed in the courtyard, in particular the installation of the coloured glass in the skylight over the new 'South Corridor Recess',

an intriguing and typically Soanean space which has now replaced Wild's 'Flaxman Recess'. This recess, an exact recreation of the original Soane structure, now contains the objects which were displayed there in Soane's day, most notably two large casts from Ramsey Abbey, a large Elizabethan fireplace and, hanging within the opening of the fireplace, Flaxman's beautiful relief of a reclining woman, the model for the tomb of Mrs Helen Knight.

The new gas lamp on the north side of the Monument Court was commissioned in November, in time for the party on November 18 which celebrated the formal unveiling of the *pasticcio* and at which the keynote speaker was Liz Forgan of the Heritage Lottery Fund. Channel 4 news filmed the column and interviewed Margaret Richardson in the Monument Court for their evening news programme on that day.

The *pasticcio* was short-listed in the 'Craftsmanship' category of the Natural Stone Awards, presented annually by The Stone Federation. The Architects, the Curator and the Deputy Curator attended the awards on 3 November with Tim Crawley and his team from Fairhaven of Anglesey Abbey. The *pasticcio* came second in its category with the award of a 'Highly Commended' and a glowing assessment from the judges.

Work will continue during the summer of 2005 to restore the ruins in the Monk's Yard and its delicate pebble and bottle-top and bottle-bottom paving.

THE DCMS/WOLFSON PROJECT

The Museum received £350,000 in 2003 from the DCMS/Wolfson fund for upgrading the lighting and other services in the Crypt and ground floor of the rear Museum areas. An important objective of the project was to recreate Soane's original (natural) lighting effects by reinstating the original stone floor in the Corridor outside the Picture Room and the metal grilles in the floors of the Corridor, South Colonnade and Dome which in Soane's day allowed light to filter down into the basement Crypt beneath. Work began in the second half of 2003 and was reported in the last Annual Report.

Phases 1–3 were completed during the year with the re-wiring to the new lights and the installation of new heating completed by the late summer. This enabled the re-decoration of the Crypt, the removal of protective partitions and wall coverings and the re-hanging in October/November of the many objects which had been removed during the building work. Taylor Pearce Restoration returned two obelisks, (on display outside in the New Court from the 1890s until the start of the restoration work) to the Museum and these were put back in their original positions at the North end of the basement west Corridor. A marbled wooden bench, on which three fragments of battlement brought in from the Monk's Yard for protection had stood since the 1970s, was identified by Helen Dorey as the original support for the Museum's wooden mummy case and the mummy case is now back where it was in Soane's day, lying under the north arch of the Sepulchral Chamber,

on its stand, as if it has just been removed from the sarcophagus and placed alongside. The opportunity has also been taken to restore original arrangements elsewhere in the Crypt – the Crouching Venus is back where it stood at the time of Soane’s death, on what we believe is its original stand (found in a Crypt cupboard). Works of art have also been re-hung in the Basement Ante-Room in their original arrangement. A large cast from Flaxman’s collection (M323) was removed from the south to the north wall and another (M279) moved from above the fireplace to the south wall – both now have new stone supports made by Holden Conservation to replicate the originals.

Work on the last phase of the Wolfson project (the east end of the Crypt) began on 1 April 2004. This phase was the most complex as it involved the removal of the Victorian glass floor outside the Picture Room (which was failing structurally) and the reinstatement of a stone floor containing grilles to let natural light down into the basement. However, this phase was seriously delayed when the architect discovered in the summer that not only the west wall (reported last year) but also the east wall was seriously structurally unstable. This necessitated the closure of the Picture Room for much of the year and the placing of the Hogarths in a secure off-site store. The impact of the closure of the Picture Room on the Museum was significant with income from visitors dropping away as a result. Work was carried out by Ellmer Construction to stabilise the brickwork of the west wall and, on the advice of the structural engineer, bright orange strapping was installed around the Dome and Upper Drawing Office to prevent any movement. However, by October it became clear that because of delays it would be uneconomic to keep Ellmer Construction on site to complete the works as part of their contract. At the end of 2004 the Museum went out to tender to new contractors for the remaining works, but found that because of the complex nature of the work and the restrictions of the site the costs were estimated at very much more than the monies available. Pending further action, the decision was taken to close down the site, leaving the structure stable. The basement East Corridor was therefore propped to ensure that there was no possibility of sudden collapse. On 11 January 2005 the Picture Room was re-opened after almost a year but with entry via a temporary tunnel constructed across the site area.

The Trustees are delighted that, after the end of this reporting year, the DCMS approved an emergency grant to the Museum to cover the cost of carrying out this urgent structural work. The contract was awarded to Fullers and work began on site in June 2005.

FINANCE AND FUNDRAISING

The majority of the Museum’s fundraising activities are undertaken by Sir John Soane’s Museum Society, which exists primarily to assist the activities of Sir John Soane’s Museum. This it does by fundraising on behalf of the Museum and supporting those projects and initiatives approved by the Trustees. The Society

employs one full time and two part time fundraisers (Mike Nicholson and Dr Kenneth Gray and Claudia Celder). Pam Gray supports fundraising as a volunteer one day each week.

2004–05 was another busy year of fundraising for the Museum. A wide range of activities and appeals were supported including capital, conservation, exhibition and education programmes. The Museum is enormously grateful to all those individuals and organisations that support its activities and future plans. Fundraising for 2005–06 will require the Museum to raise further significant sums in order to complete its various capital programmes.

An important part of the Museum's activities is its exhibition programme. Each year the Museum mounts four new exhibitions, some of which then tour to regional or international venues. The exhibition programme is not covered by the Museum's core grant from the government, so each exhibition has to be independently supported and funded. Over the past year the Museum has been fortunate to secure exhibition support from a number of sponsors including the Henry Moore Foundation, The Golsoncott Foundation, The J Paul Getty Charitable Trust, The Manifold Trust, Daniel Katz Ltd, the late James Teacher, Michael and Jane Wilson, John and Rowena Jackson, the Lisbet Rausing Trust and the late Duke of Devonshire.

The fundraising priorities for the year continued to be securing the capital costs associated with the restoration of No. 14 Lincoln's Inn Fields, which is now scheduled to begin in late 2005. The fundraising for this project has been assisted by several generous new grants from UK charitable foundations including the Wolfson Foundation, the Millennium Commission, The John Coates Charitable Trust, Sir John Soane's Museum Foundation (USA), the Thistle Trust and the Elizabeth Cayzer Charitable Trust among several others.

The Patrons' Circle continues to grow and membership now stands at nearly 50 individuals and smaller companies (up from 24 in April 2004). The future expansion of the Museum's education programme and other activities in No. 14 will require additional revenue income and the Museum hopes that part of the required income will be provided by subscriptions to the Patrons' Circle.

The Patrons' Circle is a scheme whereby individuals who donate £1,000 each year to the Museum receive invitations to attend special events, complimentary copies of Museum publications and exhibition catalogues as well as regular news about the Museum's activities. During the year, Patrons were able to enjoy more than a dozen special events, including a series of three concerts by the London Haydn Quartet (kindly sponsored by the Louisa Lewisohn Memorial Trust), a dinner at Hoare's Bank, curator-led special private views of exhibitions, visits to private homes and collections, a reception at No. 10 Downing Street hosted by Cherie Blair and some fascinating talks and lectures. The Patrons' Circle is open to all; for more details please contact the Development Office.

Towards the end of the year, the Patrons' Circle was extended to individuals in the United States where there are many supporters of the Museum. US citizens or tax payers can now join the Patrons' Circle via Sir John Soane's Museum Foundation – a 501(c)(3) organisation based in New York. Please contact the

Development Office at the Museum for information on how to subscribe.

Sir John Soane's Museum Foundation (see p. 46) is an independent and important supporter of the Museum. Founded in 1990 by a group of dedicated enthusiasts, the Foundation has, amongst other activities, provided consistent and generous support for various restoration projects at the Museum. For the last few years the Directors of the Foundation have been concentrating their efforts on helping with the capital costs associated with No. 14 Lincoln's Inn Fields and have been able to secure generous donations from other US Foundations in support of the Robert Adam Centre and the new Model Gallery that will form part of No. 14. The Museum is most appreciative of all the volunteer work that the Foundation's Directors undertake on its behalf and we look forward to working closely with the Foundation over the next twelve months and particularly towards the fundraising Gala to be held in New York in November 2005, at which Viscount Linley will be the Guest of Honour.

The Howard de Walden Estate continued their support of the Museum which began in 2003 with their sponsorship of the Robert Adam exhibition *Bob the Roman*. In early 2005, they helped the Museum to produce new literature designed to appeal to the corporate sector. Although the Museum benefits from support from companies via sponsorship of exhibitions or the hire of the Museum for events, very few companies support the Museum on a regular basis and this is something the Museum would like to improve upon in 2005–06.

DONATIONS AND SPONSORSHIP

The Trustees would like to thank the following for their generous support of the Museum between April 2004 and March 2005:

NO. 14 LINCOLN'S INN FIELDS

The Thaw Charitable Trust	The Millennium Commission
The Elizabeth Cayzer Trust	The Wolfson Foundation
The Thistle Trust	

EXHIBITIONS

The J Paul Getty Charitable Trust for *Saving Wotton*
The New York School of Interior Design for the *Bob the Roman* exhibition
tour to New York
Michael and Jane Wilson for *Raymond Erith*
Lisbet Rausing Charitable Trust for *Raymond Erith*
John and Rowena Jackson for *Raymond Erith*
The Henry Moore Foundation for *Thomas Banks*
Daniel Katz Ltd for *Thomas Banks*
The late James Teacher for *Thomas Banks*
The Forbes Foundation for *Thomas Banks*
Sir Jack Goldhill for *Thomas Banks*
The Golsoncott Foundation for *Thomas Banks*
The MLA/DCMS Designation Challenge Fund for *Hooked on Books*

OTHER PROJECTS

Many other conservation and education projects were also supported during the year, as were a number of events. The Museum would like to thank the following individuals and organisations, together with others who wish to remain anonymous and the many individuals and trusts who gave smaller donations throughout the year:

The Heritage Lottery Fund	The Peter Moores Foundation
The Department for Culture, Media and Sport	The Partners of C Hoare and Co.
The Wolfson Foundation	The John Coates Charitable Trust
The Deborah Loeb Brice Foundation	The Barness Charitable Trust
The Louisa Lewisohn Memorial Trust	The Sir John Soane's Museum Foundation (USA)
The Martineau Family Trust	NADFAS
The Michael Marks Charitable Trust	Farrer and Company
The Barbara Whatmore Charitable Trust	Dyson
The Charlotte Bonham-Carter Charitable Trust	Ruinart
The South Square Trust	

CORPORATE BENEFACTORS

Bradford and Bingley

THE PATRONS' CIRCLE 2004–05

Arnold Burton	Michael and Jan Moore
Crispin Kelly	Christopher and Henrietta McCall
Lisbet Rausing and Peter Baldwin	Michael and Jane Wilson
Nicholas and Elodie Stanley	Philip and Pamela Baldwin
Leopold de Rothschild	Richard Broyd
The Lady Foley	Victoria Legge-Bourke
Alan and Ciannait Tait	Christopher Forbes
Robin and Ann Purchas	Simon Weil
Claire and Richard Gapper	Peter and Marya Egerton Warburton
Mr and Mrs J W Murray	Michael and Beatrice Hoare
Sir Richard MacCormac	James Kessler
Laurence Kinney	Andrew Templeton
Rick Mather	Michael Turner
John and Rowena Jackson	Danny and Gry Katz
Mallett	Katherine McCormick
Richard and Rosemary Millar	Lulu and Charlie Lytle
Debby and James Brice	Frances & David Hickman
David and Molly Borthwick	Lord and Lady Phillimore
Peter Hall	Sir William and Lady Benyon
William Parker	James and Shirley Sherwood
Charles and Kaaren Hale	Mrs Lily Safra
Alex and Elinor Sainsbury	Peter and Rosemary Andreae
Richard and Sheila Griffiths	Fedellma Howard

GRANT-IN-AID

Current Grant-in-Aid received totalled £794,000 of which £14,900 was accrued for in 2003–04. The sum received was 13.6% higher than the sum received for 2003–04. The total was in accordance with the Government's announcement in the Spending Review 2002 and later agreements.

A further £350,000 was received from the DCMS/Wolfson Foundation Museums and Galleries Improvement Fund towards the cost of lighting improvements described elsewhere in this report.

Grant-in-Aid per visitor was £8.94 (£7.43 in 2003–04). The increase in the per capita figure was due to a reduction in the number of visitors and an increase in the amount of Grant-in-Aid.

SALES

Sales were significantly lower than 2003–04. This was due in part to the small decrease in visitor numbers but largely to the closure of the Picture Room for much of the year and the unavailability of the Hogarth paintings as a consequence.

Sales of the *Short Description* (£1) were less than 20,000 for the first time in seven years. Nonetheless the publication remains the item which contributes the greatest surplus to the Museum's overall sales figures. More than 1,400 copies of the *New Description* (£5) were sold contributing over £6,000 to turnover. Sales of the four other principal books about the Museum – *Sir John Soane's Museum* (Stefan Buzas, £25), *A Miscellany of Objects* (£9.95), *The Soane Hogarths* (£6.95), and *The Soanes at Home* (£12.50) – exceeded 1,200, and contributed more than £16,000 of turnover. Sales of catalogues for the four exhibitions held at the Museum during the year exceeded 1,000 and totalled more than £10,000. Other book and catalogue sales exceeded 2,000 items, and contributed more than £16,000 to turnover. The results are very good given the restricted areas for display and sales in the Museum.

Including postcards and other smaller items, the overall number of items sold exceeded 100,000.

OTHER INCOME AND EXPENDITURE

Donations via the Museum's donations boxes exceeded £27,500 (£28,000 in 2003–04) and receipts from the Saturday tour enjoyed by more than 1,000 members of the public exceeded £2,500.

Income from the hire of rooms for corporate and private entertaining exceeded £39,000 (£32,000 in 2003–04).

Expenditure on major restoration and repair works continued during 2004–05 and resulted in a significant decrease in the Museum's reserves. However, the Funding Agreement with the Department for Culture, Media and Sport and the Museum's own Corporate Plan and Business Statement provide the Trustees with the assurance that the Museum will continue as a going concern as long as the annual budgets set for all areas of its activities are adhered to.

The Museum pays invoices in accordance with agreed terms of contract, and aims to pay all undisputed invoices within thirty days of receipt.

SIR JOHN SOANE'S MUSEUM SOCIETY

COMMITTEE MEMBERS OF SIR JOHN SOANE'S MUSEUM SOCIETY

Richard Griffiths (Chairman)
Primrose Arnander Andrew Ashenden (from September 2004)
The Viscountess Blakenham (until October 2004)
April Gow (until September 2004) Martin Lutyens
Michael Moore (from September 2004)
William Parker James Tuckey (until October 2004)

Sir John Soane's Museum Society continues to work to raise funds for the Museum's various projects, including the restoration of No. 14 Lincoln's Inn Fields, and to employ the Museum's fundraising team.

The Committee of the Society met three times during the year. James Tuckey, April Gow and Lady Marcia Blakenham stepped down, and Michael Moore and Andrew Ashenden were appointed.

SIR JOHN SOANE'S MUSEUM FOUNDATION (NEW YORK)

Sir John Soane's Museum Foundation, based in New York, continued to forward its mission to provide a lively forum in the fields of art, architecture and the decorative arts within the Soanean tradition and to assist Sir John Soane's Museum financially. The board of directors (all volunteers) met five times during the year; one meeting was attended by Margaret Richardson and Mike Nicholson, and another by Stephen Astley. Giovanni Favretti resigned as a director and Treasurer (after serving a full term) and the Foundation accepted the resignation of five other directors with regret. The board welcomed the appointment of Faye Cone and Stephen Drucker as new directors. The board was saddened to learn of the death of the celebrated architect Philip Johnson, a member of the Advisory Board.

New officers were elected in 2005: Chippy Irvine was elected President; Anne Edgar, Vice President; Tom Kligerman, Secretary and Richard Sammons, Treasurer. The President and Vice President have produced a new version of the biannual foundation Newsletter.

On 8 April directors and guests enjoyed a private guided tour of the exhibition 'The Devonshire Inheritance: Five Centuries of Collecting at Chatsworth', at the Bard Graduate Center (organised in association with the American Friends of the Attingham Summer School). The exhibition presented a rare opportunity to see great works of art, including cabinet paintings, old master and architectural drawings, masterpieces in gold and silver, porcelain, clocks, gems, and jewellery, natural curiosities, scientific instruments and mechanical devices, early photographs and books and manuscripts from one of the greatest private libraries in the

world. Comprising more than 200 works of art, the exhibition featured the family's private collection, which is seldom on view to the public.

A new one-hour BBC film, 'Entertaining Mr Soane', with commentary by contemporary architects and artists, was presented in association with the New York School of Interior Design on 21 April. It was followed by a reception and private viewing of NYSID's exhibition, 'Albert Hadley: Drawings and the Design Process'.

An illustrated lecture 'The Perfect Houses of Andrea Palladio' was given by Withold Rybczynski, Meyerson Professor of Urbanism at the University of Pennsylvania. The lecture, drawn from Professor Rybczynski's study of Palladian villas in preparation for his book, *The Perfect House: A Journey with Renaissance Master Andrea Palladio*, was presented, in part, as a preview of the Foundation's trip to the Veneto in September. The lecture was organised in association with and held at the New York School of Interior Design on 17 May.

On 18 September, a group of 19 Soane Foundation travellers departed for a week long visit, 'Vicenza, Padova and Venezia: Architecture in Palladio's Homeland', to villas and sites in Venice and the Veneto inspirational to Soane. The tour was organised by A Private View of Italy and guided by art historians Wilma Barbieri and Bruna Caruso Cherubini, as well as private owners of villas and palazzi. Distinguished hosts included Conte Clemente de Thiene, Conte Jacopo Marcello, Conte Giordano Emo Capodilista, Contessa Marina Emo Capodilista, Barone Lorenzo Rubin de Cervin Albrizzi, and Donatella Asta. The group enjoyed many delicious meals of regional food and wine with their hosts set in frescoed interiors of Palladian villas or alfresco in enchanting gardens, and sampled five wines produced on the estate at Villa Capodilista in Montecchia. A stormy night dramatically heightened the experience of a private evening visit to see the interior of the darkened Basilica di San Marco slowly illuminated. Dinner at the elegant Palazzo Mocenigo, once the residence of Lord Byron, provided a stunning finale.

On 29 September, a Private View of the exhibition *Bob the Roman: Heroic Antiquity & the Architecture of Robert Adam* was held at the New York School of Interior Design and included an illustrated lecture given by guest curator Alistair Rowan. After the private view guests attended a dinner at the Union Club, held to raise funds towards the new Model Room in No. 14 Lincoln's Inn Fields. Special guests included Professor and Mrs Rowan and Soane Museum staff members Margaret Richardson (Curator) with her husband Anthony; Mike Nicholson, Development Director and Stephen Astley, Assistant Curator, Drawings. This event was followed on 1 December by a Gallery talk about the exhibition by Stephen Astley, at the New York School of Interior Design. This event was hosted by the Foundation.

Professor Barry Bergdoll, Chairman of the Department of Art History, Columbia University, gave an illustrated lecture on 11 January entitled 'Berlin and Potsdam in the Time of Soane: Gilly and Schinkel's Classicism for Kings and Citizens'. This was offered as an educational programme for the general public and as a preview for those joining the Foundation's trip to Berlin and Potsdam scheduled for May 2005.

The second series of Soane Seminars 'Soane Seminars II: Soane and the Sublime', was held at the Union Club, New York, from 6 February to 14 March. Professor

Mary McLeod, Graduate School of Architecture, Columbia University, led the seminars examining two aesthetic theories that were seminal to the development of John Soane's architecture: the sublime and the picturesque. These two theories developed out of interest in 'sensationalism: a form of empiricism that considers sensation and sense perceptions as a source of knowledge'. Soane was a master of this 'sensationalist' architecture. The themes that he explored – the modulation of light, shifting spatial sequences, layering and fragmentation – continue to inspire contemporary designers. At each of the six seminar meetings Professor McLeod gave a short illustrated lecture and introduced a discussion and analysis of texts and topics that included the beginnings of a theory of the sublime; Burke and Boullée; Dance, Soane, and Ruskin; the picturesque and the English landscape; movement and the picturesque, Kames and Adam; fragmentation and the picturesque, Soane.

The Foundation is continuing to raise funds towards the refurbishment of No. 14 Lincoln's Inn Fields and can be contacted at 1040 First Avenue, No 311, New York, NY 10022 (telephone 001-212-223-2012) or by contacting the new Executive Director, Charles Miller III, by email: chas@soanefoundation.com

PERFORMANCE INDICATORS

	2000–01	2001–02	2002–03	2003–04	2004–05
Visits (thousands)	83	87	87	94	88
Exhibitions held	3	3	4	4	4*
Talks given	155	189	201	134	145
Grant-in-Aid per visitor (£)	7.07	8.08	8.08	7.43	8.94

* A fifth exhibition (*Hooked on Books*) was generated by the Museum for display elsewhere

THE STAFF AND THEIR ACTIVITIES

The Curator, Margaret Richardson, gave a lecture on 'Sir John Summerson as Curator of Sir John Soane's Museum' at a Conference on 'Sir John Summerson and Henry-Russell Hitchcock: A Centenary Conference on Aspects of Architectural Historiography in the Twentieth Century' organised by The Paul Mellon Centre for Studies in British Art on 11–12 June. She went to New York for the opening of 'Bob the Roman' at the New York School of Interior Design, as well as to select drawings for Barbara Pine's forthcoming exhibition of her collection at the Soane Gallery in April 2005. While in America she took part in a Conference on 'Interpreting Historic House Museums for the 21st Century' organised by the Nichols House Museum at The Boston Athenaeum on 1 October lecturing on 'Sir John Soane's Museum: Changing Ways of Interpretation and Innovation'. She also gave a lecture on Lutyens's drawings to the New York Institute of Classical Architecture on their visit to London on 14 May, and an introductory talk at the opening on 20 November of the exhibition 'Musaeum' of Gary Breeze's work at the New Art Centre Sculpture Park and Gallery at Roche Court, Wiltshire.

She stepped down as Trustee of the Greenwich Foundation for the Old Royal Naval College but continued to serve as a Trustee of the Lutyens Trust, as a Council Member of the National Trust, being also on the Trust's Architectural Panel, and as a member of the RSA House Panel. She also continued to act as an examiner of theses for the Architectural Association's Building Conservation School. She was awarded the OBE in the New Year's Honours lists 'for services to museums'.

Helen Dorey, the Deputy Curator, published an article on 'Sir John Soane's Pitzhanger' in the *Trackers* exhibition catalogue in May 2004 and another on 'The Union of Architecture, Sculpture and Painting: Sir John Soane (1753–1837) as a collector of sculpture' in Volume XII of *The Sculpture Journal*. She wrote two sections of the Museum's Stained Glass Catalogue, an essay on Soane and Stained Glass and a detailed account of the history of the stained glass installations in No. 13 Lincoln's Inn Fields, and worked with Sandra Coley, the designer Jude Keen and Michael Peover on the editing and production of the volume. She organised the *Thomas Banks* exhibition with the Guest Curator, Julius Bryant, and contributed an essay on 'Banks and Soane' to the Catalogue. In March she gave a lecture on the Museum to the Metropolitan Police History Society in the Briefing Room at Scotland Yard and another on 'Turner and Soane' to the Friends of Turner's House in Twickenham. In February she spoke on the Museum's experience of Designation at an afternoon seminar organised by the Archives Libraries and Museums Council at the Royal Geographical Society, Kensington. She was part of the consultative panel brought together by the V&A to consider proposals for the new V&A Sculpture Galleries. She represented the Museum at the ICAM conference in Venice in September 2004 and attended the opening and Dinner in Ferrara to mark the start of the Reynolds exhibition in February 2005. She attended a conference at the Mellon Centre: 'Sir John Summerson and Henry-

Russell Hitchcock: A Centenary Conference on Aspects of Architectural Historiography in the Twentieth Century' on 11–12 June and a Study Day on Apsley House at the Wallace Collection. She continued to serve as a Trustee of the Moggerhanger House Preservation Trust and of the Twentieth Century Society.

Stephen Astley continued work on editing volume one of the catalogue of drawings, and gave a variety of public lectures in London and the provinces. These included a contribution to the education programme to accompany the *Hooked on Books* exhibition in Nottingham, and a paper in the symposium held at Leeds City Art Gallery to celebrate the lottery funded acquisition of the drawings from Newby Hall. He represented the Museum at the Society of Architectural Historians Annual Conference in Lancaster and at a conference in London on The Risks of Moving Works of Art.

William Palin lectured on 'William Hogarth's Election series' at Exeter College, Oxford; 'The Soane Hogarths' at Dulwich Picture Gallery; 'John Soane: Portrait of an Architectural Visionary' for the National Art Collections Fund, Norfolk; 'Soane's Travels' at the Traveller's Club, London, and 'Sir John Soane's Museum' at Cardiff University School of Art & Design. He conducted the 2004 'Hawksmoor's London Churches' bus tour for the Friends of Christ Church Spitalfields. He continued as Honorary Secretary of the Soane Monuments Trust; Trustee of the Spitalfields Historic Buildings Trust; Committee member for SAVE Britain's Heritage; Georgian Group advisor of the Conservation Advisory Group for the Tower Hamlets area of London, and as a member of the Courtauld Association of Former Students. Together with a number of other Hogarth experts and enthusiasts he founded 'The Hogarth Group' with the aim of promoting a wider appreciation of the artist William Hogarth, his work, life, times and legacy. He also acted as co-producer on a major new documentary film on John Soane and his influence on contemporary architects 'John Soane: English Architect, American Legacy'. This film was made by the US company Checkerboard, produced by Edgar Howard and directed by Murray Grigor. It is due for release in May 2005. Filming was carried out on location in the US, London and Italy and involved contributions from Margaret Richardson, Christopher Woodward, Charles Jencks, Richard Cobb, Richard Meirs, Robert Venturi & Denise Scott Brown and many others. The film will be screened on US Public Service television and distributed to libraries and universities across the US and Europe. He attended the Attingham Study Week in Scotland, the ICAM Conference in Venice in September, and took part in a DCMS On-line Marketing training day.

In addition to editing and contributing to the *Saving Wotton* catalogue, he published a number of articles including 'Timothy Richards, model maker'; '31 Melbury Road, home of Michael Winner' and 'Repainting the dome of St Paul's' for *Country Life*, and a review of the new Palladio exhibition in Vicenza for the *Royal Academy Magazine*. In March 2005 he was given a regular column in *Country Life* – 'Town House Tales'.

Susan Palmer attended the Summerson-Hitchcock Centenary Conference on 11–12 June 2004 organised by the Paul Mellon Centre (see above). She also attended a one-day symposium on ‘Sir John Soane Architect’ organised by the Institute of Architecture at the University of Nottingham on 19 May 2004 in conjunction with the exhibition of books from Soane’s Library, *Hooked on Books* (see p. 27). She organised the *Hooked on Books* exhibition and acted as courier, setting it up in Nottingham, working with Margaret Schuelein, the Museum’s freelance paper conservator, and deinstalling and packing it up at the end of its run. Her article ‘Sir John Soane’s Garden at the Royal Hospital Chelsea’ was published in *The London Gardener* 2003–04.

Stephen Massil was elected President of the Jewish Historical Society of England for 2004–06, and gave various lectures to the Jewish Historical Society for England and to the Huguenot Society of Great Britain and Ireland.

Roderick Smith, Finance Director, represented the Museum at meetings held by DCMS where subjects including efficiency delivery plans were discussed. He negotiated the replacement of the previous payroll service provider, and recommended the Curator accept a service provided by the Home Office, which has been operated successfully. He also negotiated to provide broadband services to the Museum which has contributed significantly to improved working facilities for curatorial and administrative staff. He liaised with Kingston Smith to achieve the preparation of accounts for the Museum and the Society, after they had been appointed in place of PKF, and liaised with the National Audit Office to ensure a successful outcome to the NAO’s first external audit of the Museum. He also liaised with officials at the Department for Culture, Media and Sport, and the Stationery Office to ensure that the Museum’s Annual Report and Accounts were laid before the House of Commons for the first time. He provided the Audit and Finance Committee of the Trustees and the Museum’s Curator with regular reports of the Museum’s financial situation, after carrying out monthly reconciliations of the accounting records.

THE WARDING STAFF

On the last day of August 2004 Shirley Fernley joined the museum as the new Resident Warden, Judith Maher having retired at the end of July after 17 years (see p. 12). Shirley has proved a tremendous asset, taking on her varied and complex job with great enthusiasm. The already stretched warding staff was very supportive of Shirley and this has been very much appreciated by the Museum – particularly as this was a year when for many months three warding posts were vacant. Although the decision not to fill vacancies was partly due to the closure of a number of areas of the Museum where warders would normally be deployed it did of course have a knock-on effect in terms of other staff having to do more overtime than usual to cover functions and there being fewer people to undertake extra duties like moving furniture or boxes of books.

The Museum was particularly sad to lose the Head Warder, Andy Polydouru, due

to a family decision to live in Cyprus in the hope that this would improve his wife's poor health. Vic Brown has stepped ably into the breach, with the whole-hearted support of the staff. This change of course further depleted our staff, and we are very glad to report that at the year end, following completion of the main parts of the building contract, three of the four vacant posts have been filled. This should enable us to get an effective team established for the purpose of adequately protecting, cleaning and maintaining the Museum.

During the year Shirley Fernley, assisted by members of the warding staff, has made a start on a review of our 'paid for' outside store at ABC in York Way, North London. The storage has been rationalised and it is hoped to be able to reduce the number of units required.

Having installed the new carpets in the Library-Dining Room and finally getting the stair carpet in No. 13 repaired and re-laid, it was a great boost to receive, thanks to Mike Nicholson's contacts, a new Dyson vacuum cleaner free of charge from Mr James Dyson in order to clean them efficiently.

Finally, thanks once again to all the members of the warding staff for what they do each day plus all the behind-the-scenes effort and particularly for their part in the evening events. Furthermore, a special thank you to our 'retired warders' without whom we would have been at a loss this past year.

STAFF TRAINING

Helen Dorey and Roderick Smith attended a DCMS Business Continuity seminar in June 2004. Susan Palmer attended a DCMS seminar on Freedom of Information, for FoI contacts in National Museums, in October 2004. Helen Dorey and Roderick Smith attended a DCMS seminar on Income Generation at the National Maritime Museum, in November.

VOLUNTEERS

The Museum continued to offer volunteer placements to students or recent graduates interested in careers as Museum Curators. Isabelle Flour, a student from the Sorbonne in Paris, came to the Museum for three months from April 2004, working mainly with William Palin on the *Saving Wotton* exhibition. Samantha Allen came for six weeks in April-May during which time she devised the labels and panels for the temporary display of the Hogarths in the Soane Gallery and filmed the installation of the *pasticcio*. Stuart Hook spent four months working as a volunteer in the Research Library (see p. 33). Lily Steadman came as a volunteer for six weeks from August, during which she worked with William Palin. Fiona Hay and Faye Dayan both spent shorter periods at the Museum assisting with the

exhibition programme and Soharni Tennekoon, a student from UCL, also spent a brief time at the Museum assisting Helen Dorey with preparations for the *Thomas Banks* exhibition.

Grace Yan-sang Kwok from the Flagstaff House Museum of Tea-Ware in Hong Kong came to the Museum for a week's placement.

The Museum offered one or two week placements to a number of school work experience pupils during the year: Chloe Nelkin, Andrew Lang, Elise Neve, Gabriel Werner, Rowan Allison (Holloway School, Islington), Emma Smith and Poppy Goodheart.

GREEN HOUSEKEEPING

'Triple life' light bulbs have been introduced for use with chandeliers and other light fixtures throughout the Museum as appropriate. We continue to recycle our waste paper and glass through the London Borough of Camden and to recycle toner cartridges.

APPENDIX 1

Organisations who booked group visits to the Museum from 1 April 2004 to 31 March 2005

Aarhus Academy, Denmark	British Museum, London	EC Travel, London (US tourists from Connecticut connected with the Mark Twain House, Hartford, Connecticut)
Academie voor Beeldende Vorming, Amsterdam, The Netherlands	Brookland Travel Dorset, UK	Eckerd College St Petersburg, Florida, USA
ACM (Associated Colleges of the Mid-West), USA	Building Crafts College, London	École d'Architecture Paris Val-de-Seine, France
AFLUVICS (Association of Former Luton VI form college staff), Hertfordshire, UK	Cabinet Office (staff), London	Elderhostel Programme (American charitable network offering educational programmes for senior citizens), London
AHA International, USA	Calderdale College, Halifax, West Yorkshire, UK	Enfield Preservation Society, London
Albert Einstein Gymnasium, Frankenthal, Germany	California State University, USA	English Speaking Club of Alsace, France
ALM (Archives, Libraries and Museums), London	Camberwell College of Art, London	Florida State University, USA
American Institute for Foreign Study, (students from University of North Texas), London	Canterbury Museums Service, Kent, UK	Foramontanus Secondary School, Cantabria, Spain
Architectural Association School of Architecture, London	Cardiff University, Wales, UK	Francis Holland School, London
ARDEPA (French Architects), France	Carleton College, Minnesota, USA	Friends of Museo Cantonale D'Arte, Lugano, Switzerland
Arqueo Travel (group of amateur archaeologists), Spain	CCL Language School, London	Friends of the Smallerland Museum, Drachten, Holland, The Netherlands
ARS VIVA, Prague, Czech Republic	Cecil Higgins Art Gallery, Bedford, Bedfordshire, UK	Friends of Museum Folkwang (photography museum), Essen, Germany
The Arts Institute at Bournemouth, Dorset, UK	CGMS Consultants (historic buildings consultants), London	Friends of the Geffrye Museum, London
AS SIVARK, Norway	Christ Church (Summer School), Oxford University, Oxford, UK	Friends of the National Army Museum, London
Association of Oxford University Pensioners, Oxford, UK	City & Guilds of London Art School, London	Gan Wizo (Jewish Charity), London
Atlas Travel, St Petersburg, Russia	City Literary Institute ('The City Lit'), London	The Georgian Group, London
Barnet College, 'Discovering London' course, London	City of London School (GCSE students), London	Goldman Sachs (Women's Networking Organization), London
Bartlett School of Architecture, University College London, University of London, London	Civil Service Retirement Fellowship, Surrey, UK	Goldsmiths' College, University of London, London
Barton Court Grammar School, Canterbury, UK	Clemson University, South Carolina, USA	Greenwich Community College, London
Berlin Archaeological Institute, Germany	Colegate University, Florida, USA	Group of Freemasons (attending Lodge Meeting at Freemasons' Hall), Lancashire, UK
Biberach University of Applied Sciences, Germany	Cornwall College, Cornwall, UK	Guildford House Gallery Friends Group, Guildford, Surrey, UK
Black and White School of Photography, Kensington, London	Courtauld Institute of Art, London	Gunnersbury Catholic School ('A' Level students, studying art and architecture), London
Brenda Jarvis and friends, Kent	CPD25 Training Group (consortium of academic libraries), London	
Brentwood Baptist Church, Essex, UK	Danum School Technology College (VI formers studying history and politics), Doncaster, S. Yorkshire, UK	
British Interior Design Association, London	Dark Architekter, Oslo, Norway	
	Davidson College, North Carolina, USA	
	DBSA (Depression and Bipolar Support Alliance), London	
	Drexel University, Philadelphia, USA	
	DSB Consulting, Copenhagen, Denmark	

Gymnasium Bersenbrück, Bersenbrück, Germany
Hainault Forest High School 'A' level students), Essex, UK
The Hall School (independent boys' junior school), Hampstead, London
Hamburg Art Academy, Hamburg, Germany
Hampstead Institute, London
Hampstead Women's Club, London
Harris City Technology College, (Year 9 students) London
Havering Adult College, London
Hayward School, Bolton, Lancashire, UK
Hitchin Historical Society, Hertfordshire, UK
Holiday Fellowship South East (walking club), London
Hollins University, Virginia, USA
Horyzont School, Poznań, Poland
Huron University, USA
Interior Design School, London
International House (language school), London
Ironbridge Institute (University of Birmingham), Shropshire, UK
Istituto Comprehensivo 'A. Narbone', Sicily, Italy
James Willis (freelance lecturer) and students, Hertfordshire, UK
Jane Meadowcroft and group of self-employed interior designers and architects, Sussex, UK
JJA Academy for Art and Design, London
John Paul Association (attached to St Thomas More Church, Dulwich), London
Katholieke Universiteit Leuven, Leuven, Belgium
Kendall Freeman (Solicitors), London
Kent State University, Ohio, USA
King's College (students from Classics Dept and Language Centre), University of London, London
King's College Cambridge (Summer School), Cambridge University, Cambridge, UK
King's College School, Wimbledon (GCSE students), London
Kingston University, London
KPMG (Accountants), London, UK
Lambeth College, London
Latymer School (VI formers studying Art), Enfield, UK
Leys School (VI formers), Cambridge, UK
Liceo Artistico (Arts High School), Venice, Italy
Lingfield Walkers, (friends celebrating a 60th birthday), London
London Cycling Campaign, London
London Hotels and Travel Services Ltd (French cultural tourists), London
London Metropolitan University, London
London Region Arts Club, London
Londres Accueil (Club for French and Francophone Ladies), London
Lycée Montesquieu, Herblay, France
Malvern House (language school), London
Mary Ward Centre, London
Marymount College London Centre (US students studying acting), Bloomsbury, London
McMoran & Gatehouse Architects, London
Memorial University, Newfoundland, Canada
Michael & Sue Thornley Architects, Glasgow, UK
Middlesex University, London
Mollo School of Art, Oslo, Norway
Morley College, London
NADFAS (groups from Dorking, Hastings, Mid Sussex, West Surrey and Turner's Hill, Surrey), UK
New York School of Interior Design, USA
New York University, USA
NEXUS (group of single people), London
Nyborg Grammar School, Denmark
Oak Hill College (US students), London
OCEANIDES (French cultural tourists), France
Ohio State University, USA
Open College of the Arts, South Yorkshire, UK
Open University, (students on 'From Enlightenment to Romanticism 1780–1830' course, UK
'Oranges and Lemons', (Japanese ladies), London
Oxbridge Tradition, Oxford, UK
Oxford Brookes University, Oxford, UK
Paul Mellon Centre, 'Yale in London' programme, London
Pembroke College (University of California), USA
Penn State University, Philadelphia, USA
Pensioners (group of friends), London
Peoples Excursion (group of retired persons), London
Peter Jones Retired Staff Association, London
'The Philanthropoids' (former Chief Officers of Trusts and Foundations), UK
Prendergast School (VI formers, in conjunction with the Wallace Collection Education Department), London
Private Group with Sylvia Montague, City of London Guide, London
Bromley PROBUS Club, Kent, UK
Public Health Laboratory Service Retirement Group, London
Quastel Associates, London
Ramblers Association (groups from Croydon and Sutton), UK
Ravensbourne College of Design and Communication, London
Regent London (language school), London
Richmond, the American International University in London, London
Richmond Adult Community College, London
Robert Langham and Friends, London
Rose Bruford College, London
Rosenheim University of Applied Sciences, Germany

Royal Danish Academy of Fine Arts, Copenhagen, Denmark	Stockport College of Further and Higher Education, Cheshire, UK	University of Gloucestershire, UK
Ruhr-Universität Bochum, Bochum, Germany	Surrey County Council (Adult Education), Surrey, UK	University of Greenwich, London
RWTH (Rheinisch-Westfälische Technische Hochschule), North Rhine-Westphalia, Germany	Swiss Society of Art and Architecture, Switzerland	University of Guelph, Ontario, Canada
St Dominic's School (VI formers), Staffordshire, UK	Syracuse University (London Program), New York, USA	University of Leipzig, Germany
St Georges Rambling Society, London	Technical University of Dresden, Germany	University of London (School of English and Drama, and Institute of Education), London
St Giles College, London	Technical University of Vienna, Austria	University of Lund, Sweden
St Lawrence University, New York, USA	Texas Christian University, USA	University of Maryland, USA
St Lucas Art School, Ghent, Belgium	Time Out (group of seniors), London	University of Naples, Italy
Saffron Walden Town Library Society, Essex, UK	Tower Hamlets College, London	University of North Carolina, USA
San Francisco Museum of Modern Art, USA	Townswomen Guild (Weybridge, Surrey) booked by Town and Around, Surrey, UK	University of Notre Dame, US (London Campus), London
Sandbaeks Arkitekter, Norway	University of the Third Age 'U3A' (groups from Farnborough, Rickmansworth, Runnymede, Sidcup and Croydon, UK)	University of Nottingham, UK
Sels College (language school), London	University College London (students from the Language Centre), University of London, London	University of Salford, UK
Shenandoah Shakespeare Association, Staunton, Virginia, USA	University at Albany, State University of New York, USA	University of Texas, USA
'The Silvers' (retired catering managers), London	University of Amsterdam (MA in Museum Curatorship), The Netherlands	University of the Arts (including the former Central St Martins College of Art and Design and Chelsea College of Art and Design), London
Simon Langton Girls Grammar School, Canterbury, UK	University of Basel, Switzerland	University of the West of England, Bristol, UK
Skidmore College (London Programme), Saratoga Springs, New York, USA	University of Bath (MSc Conservation of Historic Buildings students), UK	University of Vienna, Austria
Smithsonian Institution, USA	University of Bergen, Norway	University of Wales, UK
SOAS (School of Oriental and African Studies), University of London, London	University of Brighton, Sussex, UK	University of Westminster, London
SOAS IFCELS (International Foundation Courses and English Language), London	University of Bristol, UK	University of Wisconsin, USA
'Soroptimists', London	University of California, USA	Boswell & Johnson Travel, London
Sotheby's Institute of Art, London	University of Cologne, Germany	Utrecht University, Holland, The Netherlands
Southampton Institute, Southampton, UK	University of Copenhagen, Department of Nordic Philology, Denmark	Victoria & Albert Museum (Curatorial Staff) London
Southern Illinois University, USA	University of Delaware, USA	Virginia Commonwealth University, USA
SPAB (Society for the Protection of Ancient Buildings), SPAB Scholars and Repair Course Delegates, London	University of East London, London	Workers Educational Institute 'WEA' (students from Fareham, Hampshire and Banstead, Surrey), UK
Stavanger Art School, Stavanger, Norway	University of Essex, UK	The Walkabouts, London
	University of Georgia, USA	Westminster Kingsway College, London
		Women's Institute (groups from Colchester, Essex and Orwell, Hertfordshire), UK
		Worcester Polytechnic Institute, Massachusetts, USA
		Young Mums group, London

In addition to the above, a further 11 groups visited the Museum whose full details were not recorded including groups from Belgium, Italy, USA, Spain, The Netherlands and Russia.

APPENDIX 2

*Researchers who made several visits to the Research Library from 1 April 2004 to 31 March 2005
(research subjects are given in brackets):*

Tilo Amhoff, MsC student, Bartlett Institute (early 19th- century building contracts)	Dr Gordon Higgott, English Heritage (Wren office and English Baroque drawings)	English and Dutch architec- tural and design drawings)
Daniella Ben-Urie (Thomas Hope)	Lucy Jessop (research for a revised edition of Rupert Gunnis's <i>A Dictionary of British Sculptors</i>)	Professor Alistair Rowan, University of Cork, Ireland (Robert Adam's speculative building ventures in London)
Katie Butler, University of York (circular rooms in the English country house)	Jane Lingard, Gallery Lingard (Attingham sale catalogues)	Joseph Sharples (properties in Liverpool surveyed as possible Bank of England Branch Bank)
Bianca de Divitiis, PhD student, Venice University (Pitzhanger Manor)	Cammie McAtee, PhD student, Harvard University (Soane's <i>pasticcio</i>)	Kathryn Slade (Robert Adam's work at Moccas)
Chris Ellmers, Museum in Docklands (material relating to West India Docks and the Port of London)	Elizabeth Nathaniels (Decimus Burton)	Ruth Tomlinson, Royal College of Art (Soane as a collector)
Susanna Falabella, University of Perugia, Italy (Nicholas Stone notebooks)	Professor Michael Port (Soane and the Commissioners' Churches)	Manuel Weinberger, PhD student, Sorbonne University, Paris (the architectural orders and national identity)
Dr Virginia Henderson, Emory University, USA (Soane's work on the Library at Stowe)	Najrina Rahman, University College, London (Soane and Gandy)	Professor John Wilton-Ely (Soane's models)
	Eva Roell, PhD student, Utrecht University, The Netherlands (comparison of 18th-century	

APPENDIX 3

School Visits during the year 1 April 2004 to 31 March 2005

PARTICIPATING SCHOOLS

American School in London, Waverley Place, London, NW8 – Westminster
Argyle Primary School, Tonbridge Street, London, WC1 – Camden
Glenbrook Primary School, Bilborough – Nottingham
The Hall School, Crossfield Road, London, NW6 – Camden
Hayward School, Maltese Road, Chelmsford – Essex
Holy Trinity and St Silas Primary School, Hartland Road, London, NW1 – Camden
Johanna Primary School, Johanna Street, London, SE1 – Southwark
King's Lodge Primary School, Chippenham – Wiltshire
Langford Primary School, Gilstead Road, London, SW6 – Hammersmith and Fulham
Manor Primary School, Shaftesbury Road, Romford – Havering
Netley Primary School, William Road, London, NW1 – Camden
Old Oak Primary School, Mellitus Street, London, W12 – Hammersmith and Fulham
Salvatorian College, High Street, Wealdstone – Harrow
St George The Martyr Primary School, John's Mews, London, WC1 – Camden
St Paul's Primary School, Worldidge Street, London, W6 – Hammersmith and Fulham
St Vincent de Paul RC Primary School, Morpeth Terrace, London, SW1 – Westminster
Sir Christopher Hatton Primary School, Laystall Street, London, EC1 – Camden
Soho Parish School, Great Windmill Street, London, W1 – Westminster
Surrey Square Foundation Junior School, Surrey Square, London, SE17 – Southwark
Townsend Primary School, Townsend Street, London, SE1 – Southwark

BREAKDOWN OF SCHOOL VISITS

(* denotes an outreach visit by staff from the Children's Educational Unit, † denotes a return visit from a school which participated last year)

DATE	NAME	BOROUGH	CLASS	CHILD/ ADULT RATIO	SUBJECT
SUMMER TERM 2004					
24.5.04*	Glenbrook Primary, Bilborough	Nottingham	Y4/Y5	60/5	'Hooked on Books'
9.6.04	Netley Primary School	Camden	Y5	20/3	Bridges
9.6.04	Netley Primary School	Camden	Y5	20/3	Light
10.6.04*	Holy Trinity and St Silas	Camden	Y3	30/2	Introduction
11.6.04*	St Paul's	Ham. & Fulham	Y6	28/2	Introduction
16.6.04	Holy Trinity and St Silas	Camden	Y3	26/3	Light
21.6.04*	Manor Primary School	Havering	Y2	27/3	Bridges
21.6.04*	Manor Primary School	Havering	Y5/6	26/3	Bridges
23.6.04	St Paul's	Ham. & Fulham	Y6	25/5	Domes
29.6.04*	Glenbrook Primary, Bilborough	Nottingham	Y5	30/5	'Hooked on Books'
29.6.04*	Glenbrook Primary, Bilborough	Nottingham	Y4	27/5	'Hooked on Books'
30.6.04*†	Sir Christopher Hatton	Camden	Y1	28/4	Bridges
12.7.04*	Sir Christopher Hatton	Camden	Y3	28/4	Light
AUTUMN TERM 2004					
13.10.04†	Soho Parish School	Westminster	Y4	18/3	Romans
20.10.04	Salvatorian College	Harrow	Y10	17/5	Space
3.11.04†	Hayward School	Essex	Y7	12/5	Bridges
19.11.04*†	Johanna Primary	Southwark	Y5	30/2	Introduction
24.11.04	Johanna Primary	Southwark	Y5	25/5	Space
SPRING TERM 2005					
25.1.05*	Sir Christopher Hatton	Camden	Y1	29/2	Light
28.1.05*†	St George The Martyr	Camden	Y6	24/2	Introduction
31.1.05*	Townsend School	Southwark	Y4/5	27/3	Bridges
31.1.05*	Townsend School	Southwark	Y5	28/3	Bridges
31.1.05*	Townsend School	Southwark	Y6	25/3	Bridges
2.2.05	St George the Martyr	Camden	Y6	24/4	Bridges
2.2.05*	Argyle Primary	Camden	Y5	28/2	Bridges
7.2.05*	American School in London	Westminster	Y4/1	20/2	Introduction
7.2.05*	American School in London	Westminster	Y4/2	20/2	Introduction
7.2.05*	American School in London	Westminster	Y4/3	20/2	Introduction
7.2.05*	American School in London	Westminster	Y4/4	20/2	Introduction
9.2.05*	Argyle Primary	Camden	Y5	27/4	Bridges
21.2.05*	King's Lodge, Chippenham	Wiltshire	Y1	30/3	Bridges
21.2.05*	King's Lodge, Chippenham	Wiltshire	Y1	29/3	Bridges
21.2.05*	King's Lodge, Chippenham	Wiltshire	Y2	30/2	Bridges
21.2.05*	King's Lodge, Chippenham	Wiltshire	Y2	28/2	Bridges
23.2.05	American School in London	Westminster	Y4/1	20/5	Space
23.2.05	American School in London	Westminster	Y4/2	20/6	Space
24.2.05	American School in London	Westminster	Y4/3	20/6	Space
24.2.05	American School in London	Westminster	Y4/4	20/5	Space
28.2.05*	St Vincent de Paul	Westminster	Y1	30/2	Bridges
28.2.05*	St Vincent de Paul	Westminster	Y2	30/1	Bridges
28.2.05*	St Vincent de Paul	Westminster	Y6	30/1	Light
1.3.05	The Hall Hampstead	Camden	Y6	15/3	Space
7.3.05*	Old Oak Primary	Ham. & Fulham	Y2	24/1	Bridges
7.3.05*	Old Oak Primary	Ham. & Fulham	Y2/1	27/3	Bridges
14.3.05*†	Langford Primary	Ham. & Fulham	Y2	25/1	Bridges
14.3.05*	Langford Primary	Ham. & Fulham	Y4	25/1	Bridges
16.3.05*	Argyle Primary	Camden	Y6	28/3	D&T
16.3.05*	Argyle Primary	Camden	Y6	28/3	D&T
17.3.05*	Surrey Square Junior	Southwark	Y5	25/1	Introduction
17.3.05*	Argyle Primary	Camden	KS2	180/8	D&T
22.3.05*	Langford Primary	Ham. & Fulham	Y5	25/1	Introduction
23.3.05*	Langford Primary	Ham. & Fulham	Y5	25/1	Greeks

SUMMARY

Number of schools: 20

Number of sessions: 53

Outreach total attendance: 1201 children, 99 adults

Museum visits total attendance: 282 children, 61 adults

Total number of children/adults participating in on- and off-site programmes for schools:
1483 children, 160 adults

Number of classes attending: 60

FAMILY WORKSHOPS AND EVENTS

DATE	TITLE	ATTENDANCE	
		CHILDREN	ADULTS
3.4.04*	Decorated windows	12	8
8.5.04*	Concrete Crushathon	7	2
15.5.04*	Plaster Casting	15	2
22.5.04*	Shedding Light	10	
29.5.04*	Concrete Crushathon	5	
27.7.04	Light	24	8
18.9.04*	Drawing 1	4	2
25.9.04*	Drawing 2	5	2
2.10.04*	Drawing 3	8	3
9.10.04*	Drawing 4	9	2
6.11.04*	Models 1	10	3
13.11.04*	Models 2	11	3
20.11.04*	Models 3	5	3
27.11.04*	Models 4	8	3
4.12.04 *	Outing to V&A	9	5
22.1.05*	Light 1	8	3
29.1.05*	Light 2	8	3
5.2.05*	Light 3	8	3
5.3.05*	Toy Theatres 1	8	4
12.3.05*	Toy Theatres 2	12	3
19.3.05*	Toy Theatres 3	12	3

SUMMARY

Total Attendance: 198 children, 65 adults

SOME QUOTES FROM PARTICIPANTS

The children extended their knowledge but did so in an enjoyable way. They will especially remember the arch bridge. The strengths were a variety of activities that would have reached a variety of preferred learning styles – aural, visual and kinaesthetic. *Teacher E. Race*

The workshop was useful because it helps you learn about things that might come up in school. Participants *Barathi and Vijay*

Our association with Sir John Soane's Museum is a valued one and I sincerely hope that it will grow from strength to strength. *Teacher S. Govendar*

Objects and paintings are just 'things' to children and only become interesting when awe, wonder, respect and mystery are drawn around them by eloquent words and descriptions. With one class we participated in the bridge buildings workshop that was supported by a working architect. It was simple and brilliant. I was impressed that such precious drawings were able to be viewed by the children. *Teacher R. Elliott*

APPENDIX 4:

Detailed Report of Conservation Work carried out during 2004–05

CONSERVATION OF DRAWINGS IN THE SOANE COLLECTION

The MS Soane letter bought for the Archive (see p. 32) was lightly cleaned.

Adam Volume 12/62 was lifted so that the verso could be photographed and then returned to the volume.

The paper seal on the back of a frame (P282) was no longer properly attached, it was taken down, resealed and then re-hung.

CONSERVATION WORK FOR LOANS AND EXHIBITIONS

Margaret Schuelein continued to work on the Soane's own works on paper in preparation for exhibitions in the Soane Gallery, cleaning and mounting drawings and removing them from volumes when necessary. She worked with William Palin on the installation of exhibitions and with Helen Dorey to install *Thomas Banks* with assistance from Jane Bush when required. Jane Bush continued to prepare three-dimensional works of art for exhibitions and loans and to maintain the fabric of the Soane Gallery between each of the shows, repairing holes made for the previous hang, retouching fills and removing marks from the walls. Margaret and Jane prepared condition reports for all loaned items, with help from volunteers.

Relative humidity and temperature levels were monitored throughout all exhibitions in the Gallery.

Saving Wotton

29 Soane drawings were cleaned, repaired and mounted. 10 frames were commissioned. Letters and notebooks from the Archive were prepared for display and one modern watercolour (by Ptolemy Dean) mounted. Historic photographs borrowed from Wotton were re-mounted. A display cradle for one large loaned volume was made. At the close of the exhibition the Soane material was returned to the collection and all the loans checked and wrapped for transit.

Raymond Erith

Most of the exhibits arrived already framed or mounted but two new frames were made for loans in a style corresponding loosely to Erith's own. Sketchbooks and archive material were mounted at the Museum. In order to install exhibition panels it was necessary to remove the display case on the West wall of the Ante Room. Jane Bush individually labelled and wrapped all the items which were then stored within the case which was removed to the Model Room temporarily. A record was made of the correct arrangement of objects in the case.

Thomas Banks

This exhibition involved a considerable number of loans which had to be received and assessed. Margaret Schuelein mounted drawings lent by Leeds Museums and by Julius Bryant on arrival at the Soane – the mounts were made by Richard Whatling. Colin Lindley manufactured a number of ingenious display supports for books, sculpture and a medal. After the close, all the loans were checked and packed for return to lenders.

Wright to Gehry: drawings from the collection of Barbara Pine

Early preparations began for this exhibition – to be held later in 2005. 40 foam blocks were purchased to support the loans as they were unpacked (almost all are framed) and a suitable frame purchased for one exhibit.

Alessi tea and coffee towers

Jane Bush and Margaret Schuelein were involved in unpacking and installing this exhibition which was sited in rooms in the museum. This required arranging the sets in their locations, securing all the loose pieces such as lids and spoons and labelling the sets. For the duration of the exhibition the exhibits were checked and dusted every few days.

Napoleon (display in the Research Library)

Margaret Schuelein cleaned the pages of the giant *Description de l'Egypte* volume. She also helped with the lay-out of the display, book supports, desk covers etc. and converted a picture frame to make a secure display case for some of the Napoleonic medals. The book and paper exhibits did not need any cleaning because they had been shown at Nottingham as part of the *Hooked on Books* exhibition.

Hooked on Books: The Library of Sir John Soane Architect 1753–1837

For the initial stages of preparation for this exhibition, see last year's Report. Before the exhibition left the Museum condition reports for 78 items were prepared, with the help of volunteers. All the books were soft wrapped before being crated but some special bindings were given ready made book boxes which were adapted and padded for extra protection. Some of the very fragile items required special treatment, such as Soane's treasured fragment of painted wall plaster from Pompeii, which was provided with an acrylic box which could double as a display support. Jane Bush cleaned four Peruvian pots (MP152, M153, M154, M155). The frame of XP12 was dusted and areas of loss to the gold leaf toned in with watercolour. A model of a tomb (M522) was cleaned and damaged areas filled and retouched.

Susan Palmer and Margaret Schuelein spent four days in Nottingham to install the exhibition. The Museum is particularly grateful for the assistance they received from Tony Upton, conservator at Nottingham University, who was most resourceful and helpful.

On their return, all the loaned items were condition checked and returned to their places in the collection.

William West and the Regency Toy Theatre

This exhibition closed in March 2004 in the Soane Gallery but is to tour to regional UK venues in 2005–06 with the aid of an HLF grant. The prints were wrapped and stored (see also previous Report) until February 2005 when 42 additional frames were made by the Frame Factory and the mounted prints were framed ready for the tour.

Bob the Roman (New York School of Design, September – December 2004)

A large proportion of the drawings from this exhibition had to be remounted before being inserted in new frames. Richard Whatling made the window mounts and Pendragon made frames in four different styles to suit the different kinds of drawings shown. Richard Whatling and Keith Andrews from Pendragon came to look at the Adam drawing Vol. 28/1, which was stored in the Upper Drawing Office (the only storage place that could be found to accommodate its two and three-quarter metres length). As both the frame and the drawing were difficult to move within the Museum the drawing was eventually framed up on the floor of the Library-Dining Room with Richard Whatling's assistance.

Other Loans

A sabre (MP22) was cleaned and wrapped by Jane Bush prior to being loaned to Paris.

Work was completed on a number of loans made in previous years which returned to the Museum during this year. Five Robert Adam drawings lent to the *David Garrick* exhibition at the Holburne Museum in Bath were checked, unframed and returned to the albums from which they had been lifted. Three watercolour views of Soane's garden at Chelsea Hospital were checked and unframed on their return from the *Homes and Gardens* exhibition at the Geffrye Museum.

Margaret Schuelein continued to advise the Curator about the advisability on conservation grounds of agreeing to requests for loans from the collection.

CONSERVATION AND CARE OF OBJECTS AND THE DECORATIVE FABRIC OF THE BUILDING, NUMBERING AND INSCRIPTIONS

An original plaster rosette displayed in the Study was surface cleaned and the canvas covering the base beneath was replaced because it was marked by water from a leaking skylight.

Margaret Schuelein made a paper repair to the original paper covering on the side of one of a

pair of casts of brackets from Ramsey Abbey prior to their installation in the new South Corridor Recess (formerly the Flaxman Recess).

The annual cleaning of the chandeliers in the North and South Drawing Rooms was carried out in October 2004 by the Chandelier Group. One of the arms of the North Drawing Room chandelier was found to be damaged and was repaired in February.

CONSERVATION AND MOVEMENT OF OBJECTS IN CONNECTION WITH BUILDING WORKS

Large areas of the basement of the museum were affected by major building work during the Wolfson project which continued until December 2004 and included the re-decoration of the Crypt as well as the installation of new lighting and heating. The Museum's objects conservator, Jane Bush, was responsible for the supervision and protection of all objects in the affected areas. Museum objects which had to remain in their locations were wrapped and labelled to protect them against dust and damage. A large number of others had to be wrapped and then stored elsewhere. All fixings were either removed and stored or labelled to prevent their accidental removal. As the building work progressed it was necessary to move some objects several times to ensure they were protected. Holden Conservation was brought in to move large pieces but all the smaller items were moved by Jane Bush. In the Crypt area the cupboards which contained objects, original display cases and old glass had to be emptied and new places found to store these items.

In May 2004 plans had to be made to protect objects in the Dome area and the Colonnade when it became necessary to install strapping to anchor the unstable west wall of the Museum Corridor to the structure of the Upper Drawing Office (with which it is not connected structurally). Some objects had to be wrapped and removed and a route for the strapping planned to disrupt as little of the collection as possible. Jane Bush supervised the installation of the strapping with the Deputy Curator.

Throughout the period of building work the levels of dust generated had to be monitored. In October 2004 it became necessary to clean the Sepulchral Chamber and replace all the wrappings on the objects there. Some other areas also had to be treated where the dust had built up too much. Throughout the rest of the museum the effects of the building work were noted regularly and when required action was taken.

From October 2004 areas of the basement began to be handed back by the builders. Jane Bush, assisted by Tracey Sweek (working for Holden Conservation part of the year but after that freelance), began to re-install the objects in the areas where building work was complete. All objects were surface cleaned and examined as they were put back in their locations. When necessary further cleaning was carried out and objects with paint loss were treated.

Some objects required more extensive treatment during this process. The plaster cast of a fireplace (M216), which was dismantled and moved from the West Chamber and re-installed in the Recess off the Basement Passage, was cleaned with swabs and IMS and numerous small areas of loss to the plaster and paint surfaces were consolidated, filled and retouched. Three objects – a ceramic bowl (M215), a ceramic jug (M213) and a Capodimonte figure (M214) – which were to be re-located on the top of the fireplace in the Recess off the Basement Passage, were also cleaned. They were then wrapped and will be stored until they can be put in position in a secure manner.

In addition to the treatment and installation of objects there was a great deal of snagging to be completed on the rooms themselves. This included cleaning paint from paving stones, cutting in around objects that were on the walls and touching in skirtings, electrical wires and fixings when appropriate. As part of the making good process that followed the building project all the objects in the area of the Dome, from the shelf on which the busts and urns are displayed upwards and including all objects on the four pillars, were dusted. A full report with information of all objects affected by the project can be referred to for more details.

As part of the clean up following building work Jane Bush and Margaret Schuelein took down and surface cleaned the Greek vases and small sculptures displayed at high levels in the Library and Dining Room (63 items). Sculptures in the Sepulchral Chamber were also surface cleaned to remove a layer of stone dust following the excavations in the Crypt (to install heating pipes).

HOUSEKEEPING AND ROUTINE CLEANING

During the year small repairs and care of the rooms in the museum continued. It was found that the need to repair damage to surfaces in the museum was greater than normal due to the building project which resulted in larger numbers of visitors in reduced circulation space. Wherever possible, preventive measures were employed to minimise potential wear.

With the arrival of the new carpet for the Library-Dining Room visitors were given access to the Library and it was necessary to make a cordon to rope off the set of Chinese chairs.

After discussion with the Resident Warden a set of templates of the surfaces of furniture which needs regular protection during functions was made and given to the warders so that they could easily cut fresh melinex covers when necessary.

Jane Bush assisted with the project to make a series of wooden information bats for some of the rooms. Research was done for the design of the bats and materials that would be appropriate and durable. The bats were given a coloured glaze, the text fixed and the surfaces varnished. Thirteen bats were produced. Shallow trays made of mount-board (re-cycled exhibition mounts) covered with marbled paper were introduced into various rooms to hold the new information bats and prevent them scratching furniture.

Veneer from the sofa table (XF222) in the South Drawing Room became dislodged and required re-fixing. In the Breakfast Room in No. 12 it was found that the false book spines in a shallow glazed cupboard on the East wall had become dislodged. The spines and the interior of the cupboard were dusted, the spines re-positioned and the glazing in the doors cleaned.

Margaret Schuelein mended the frayed carpet edge at the entrance to the South Drawing Room.

Throughout the year the model room was dusted when required but not on a regular basis because the building work on the lower floors continued to generate more dust than normal and it was decided that models should not be over cleaned during this period.

Jane Bush painted male and female symbols on to the doors of the new lavatories in the basement.

PREVENTIVE CONSERVATION

A representative from Sun-X made readings of the UV levels in several rooms in the house. He found that the film that they had installed on the glass was still working well but that there were other parts of the Museum where UV protection was either poor or non-existent.

The Museum's regular programme of insect monitoring, using Pheromone lures in sticky traps, was continued and expanded. The alarm was raised when a visitor e-mailed to say that her husband's coat, which had earlier been left hanging on the basement coat rack during a visit to the Museum, was covered with bed-bugs! Fortunately, no trace of any infestation could be found!

Folders were made for a number of Dance drawings.

RESEARCH AND RESOURCES FOR CONSERVATION

Research was carried out into Salted Paper Prints after Agnew's brought in a Flaxman drawing which appeared to be the original version of a drawing in the Soane collection (a pencil sketch of three ladies at a party given by Samuel Rogers). Detailed comparison indicated that what the Museum had thought was a drawing was in fact an early photographic reproduction.

Leksol (n-Propyl Bromide) was tried as an alternative to the solvent 1,1,1-Trichloroethane (which has been withdrawn as it is damaging to the environment) and it was found to be effective when dealing with aged masking tape residues and staining. It is also safer for the user.

During the year the conservation department was kept stocked with necessary equipment and materials. This required a certain amount of research in order to select the most competitive suppliers and to keep within the budget set.

Helen Dorey and Jane Bush discussed the possibility of equipping the department with a steam cleaner so that stone objects might be treated in house. This was considered to be a possible saving on sending objects to external conservators. The costs of steamers and necessary training were investigated and ways of raising the funds discussed.

Jane Bush and Helen Dorey met with Alan Powers and Horatio Blood from Pollock's Toy Museum to advise them on conservation quality storage materials for their collection and a list of possible materials was compiled for them.

Simon Baker continued to advise the conservators on use of the computer in their work and the conservation department began to use the internet for research when appropriate.

Instructions were given to the Monday cleaning team about the appropriate way to clean various materials and areas in the museum. Before the Picture Room was re-opened in January 2005 Jane Bush supervised the erection of the scaffolding tower and the dusting of frames on the planes by warders.