

SIR JOHN SOANE'S MUSEUM

THE ANNUAL REPORT

FOR THE YEAR 1 APRIL 2003 TO 31 MARCH 2004

SIR JOHN SOANE'S MUSEUM
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CONTENTS

Executive Summary of the Report for 2003–4	7
History, Aims and Objectives of the Museum	9
Report by the Chairman of the Trustees	11
Curator's Introduction	13
The Trustees	15
Visitors to the Museum and Special Events	15
Educational Activities	17
Group Visits and Adult Education	17
Children's Education	18
The Annual Soane Lecture	19
Evening Lectures and Events	19
The Soane Museum Study Group	20
Lunchtime Lectures	20
Study Visits	21
Exhibitions	22
Publications	30
Loans	30
The Research Library	31
Visitors	31
The Concise Catalogue of Architectural and Decorative drawings	32
Cataloguing of Soane Drawings	32
Cataloguing of Robert Adam drawings	33
Cataloguing of Books	33
The Archive	33
Library Acquisitions	33
Photography, Filming, Press Coverage and Information Technology	34
The Museum Photography Service	34
Other Photography and Filming, Television, Radio and Press Coverage	35
Information Technology	36
Internet Site	36
Introducing First Time Visitors to the Museum	37
Conservation	37
Conservation of Drawings in the Soane Collection	37
Conservation for Exhibitions and Loans	37
Book Restoration	37
Works of Art	38
Annual Maintenance of the Fabric of the Building & Security	38

Front cover: The bust of Sir John Soane in the Dome Area at the Museum garlanded with laurel to mark the 250th anniversary of his birth in September 2003 (photograph: Jeremy Butler)

No. 14 Lincoln's Inn Fields	39
The Restoration of the Three Courtyards	40
The DCMS/Wolfson Foundation Project	43
Finance and Fundraising	44
Donations and Sponsorship	46
Corporate Benefactors	46
The Patrons' Circle	47
Grant-in-Aid	47
Sales	47
Other Income and Expenditure	48
Sir John Soane's Museum Society	49
Sir John Soane's Museum Foundation (New York)	49
Performance Indicators	51
The Staff and their Activities	51
Staff Training	54
Green Housekeeping	54
Volunteers	54
Disabled Access	55
 APPENDIX 1:	 56
Groups visiting the Museum 1 April 2003 to 31 March 2004	
 APPENDIX 2:	 59
Researchers visiting the Library 1 April 2003 to 31 March 2004	
 APPENDIX 3:	 60
Break-down of School Visits 1 April 2003 to 31 March 2004	
 APPENDIX 4:	 62
Full details of conservation work carried out	
 ANNUAL ACCOUNTS AND FINANCIAL STATEMENTS	
Year ended 31 March 2004	69



Cartoon by Louis Hellman published in the *Architects' Journal* to mark the 250th anniversary of Soane's birth and subsequently presented to the Museum by the artist

EXECUTIVE SUMMARY

VISITORS TO THE MUSEUM

Visitor numbers rose from 86,451 in 2002–03 to 94,054 in 2003–04, the second highest visitor figure ever recorded. Visitor numbers in December 2003 were the highest for any December in the Museum’s history with 6,709 visitors – about 40% above the forecast figure.

EDUCATIONAL ACTIVITIES

The Museum was visited by 437 groups during the year (456 groups last year). Despite the closure of the Old Kitchen lecture room for the whole year (for use as the site office for the restoration of the three courtyards) the Museum’s education programme continued with Study Group and other special lectures taking place in the Library–Dining Room or in No. 14.

CHILDREN’S EDUCATION

1,556 children and 141 adults participated in the programmes organised by the Children’s Education Unit during the year (1,352 children and 150 adults last year).

EXHIBITIONS

Four exhibitions were held in the Soane Gallery: *John Flaxman 1755–1826: ‘Master of the Purest Line’* (25 April–14 June 2003, 11,382 visitors); *‘Bob the Roman’: Heroic Antiquity and the Architecture of Robert Adam* (27 June–27 September 2003, 16,842 visitors); *‘Architecture Unshackled’: George Dance the Younger 1741–1825* (10 October 2003–3 January 2004, 14,464 visitors) and *William West and the Regency Toy Theatre* (16 January–27 March 2004, 13,227 visitors).

PUBLICATIONS

Jill Lever’s Catalogue of the *Drawings of George Dance the Younger (1741–1825) and of George Dance the Elder (1695–1768) from the Collection of Sir John Soane’s Museum* was published for the Museum by Azimuth editions in December 2003, the culmination of eight years’ work

Catalogues or leaflets were produced to accompany each of the Museum’s exhibitions and the 2002 Annual Soane Lecture was published.

THE RESEARCH LIBRARY

Stephen Massil (appointed at the end of 2002 for three years, funded by the Designation Challenge Fund, to work on the catalogue of Soane’s ‘General’ Library) produced draft catalogue entries for some 1,500 items and Eileen Harris and Nicholas Savage continued their work on the Architectural Library.

The complete Concise Catalogue of the Museum’s architectural drawings, which went on-line last year, can now be consulted on a lap-top by researchers using the Library.

LOANS

We lent 18 drawings, one piece of sculpture, two illuminated MSS and one book during the year, all to exhibitions in Britain.

NO. 14 LINCOLN'S INN FIELDS

The Museum accepted a gift of the freehold of No. 14 Lincoln's Inn Fields from Sir John Soane's Museum Society on 26 March 2004. The Society will continue to raise funds to support the restoration of the property. Work continued on the preparations for the restoration of the house with an extensive programme of opening-up to enable the structure to be inspected by the engineers and to allow the architects to verify how various elements had been constructed by Soane. The restoration project will go out to tender in August 2004 with the contract then running for one year from September 2004.

THE RESTORATION OF THE THREE COURTYARDS

Work continued on the restoration of the Three Courtyards being carried out by Ellmer Construction Limited under the direction of Julian Harrap Architects (Julian Harrap and Marcus Chantrey) and funded by the Heritage Lottery Fund and Department for Culture, Media and Sport. A programme of detailed research was carried out prior to the re-carving of the 'Tivoli' capital which will form part of the re-created *pasticcio*. The contract for the carving was awarded to Fairhaven of Anglesey Abbey, under the direction of Tim Crawley, and by the end of the year had been completed with the re-installation of the column scheduled for 18 April 2004.

THE WOLFSON PROJECT

Last year the Museum was awarded the second largest grant given in the first round of the new DCMS/Wolfson Foundation Museum and Galleries Challenge Fund, £350,000 for the renewal of lighting and services, and work continued on this project, necessitating the closure of much of the basement during the year.

FINANCE AND FUNDRAISING

In addition to support from many individuals and grant-making trusts, the Museum received extra grant-in-aid of £1,514,900 from the Department for Culture, Media and Sport to cover the transfer costs of the Museum's employees and pensioners into the Civil Service Pension scheme.

HISTORY, AIMS AND OBJECTIVES OF THE MUSEUM

HISTORY OF THE MUSEUM

The architect Sir John Soane's house, Museum and library 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 1807–9 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

2003–04 has been another high point for the Museum. Over 94,000 visitors came to the Museum making the 250th anniversary of Sir John's birth a truly public event. The Museum is indeed now in danger of becoming the victim of its own success. Under the imaginative leadership of our Curator, it is no longer a hidden jewel in London. It is a truly national and international institution drawing its visitors from a wide cross section of people about half of whom come from overseas.

Our Curator's report sets out the major events of this year and the Report sets out in detail all that has been achieved during the year. I would like to thank everyone who helped us in making this year such a success. The out of museum venues for the anniversary events were very appropriate to Soane – the Mansion House dinner for the City connection and the Old Hall Lincoln's Inn being on his home territory. Our exhibition programme was very successful and imaginative and we owe a great debt to the curators of those exhibitions, both guest and in-house. I think everyone was impressed with the accompanying catalogues. To put on four such exhibitions with attendant events in a year puts a real strain on museum staff and we will have to consider what in future years is the optimum number of events to plan.

Staffing levels at the Museum are a constant concern. The increase in publicity, in visitor numbers, in projects related to the Museum and in meeting the Government's objectives on education and inclusivity put a great burden on staff whose numbers have not increased as their responsibilities have. New initiatives have not, alas, resulted in increased staff to give effect to them. With the imminent opening of No. 14, the need for more staff will become imperative and given the educational nature of the proposed uses of No. 14, we hope the Government will adjust our grant-in-aid to cater for such increased overheads.

You will read in the Report about the HLF Three Courtyards Project, the *Pasticcio* resurrection and No. 14's refurbishment and restoration. All these tasks have required considerable input from our curatorial staff beyond their normal duties. We hope the work on No. 14 will start in late 2004. Help from the DCMS/Wolfson Fund is enabling the Museum to install new lighting in its rear museum areas and to repair some of its antiquated services and the repair of the Three Courtyards will open up new areas for the public in the basement as well as providing rather more modern toilet facilities. We will also have an area dedicated to sales. Alas we will never have the sales space enjoyed by the larger museums but we hope that we will be able to increase our self-generated income from this service. At the time of writing we have just heard from the DCMS that they will help us with the renewal of services on the upper floors of the Museum – a constant source of worry to the Trustees. We are truly grateful for it is difficult to see where a donor for such an unglamorous project would be found.

Fundraising is now a large part of every museum's activities and to date we have been very successful in securing support from charities and individual donors as well as the Heritage Lottery Fund and DCMS. Indeed the Museum is very grateful

for all the support it gets. One cannot, however, but wonder how the Government expects its objectives for museums to be achieved unless the Treasury increases support for the DCMS. Nearly all the Government objectives require revenue funding and once up and running, because they are free, continuing revenue. The Government must recognize that small museums have no real room for cost-cutting exercises and additional funds must inevitably be found from Government if its objectives are to be achieved.

As in previous years the Trustees have been able to rely on a very loyal and dedicated staff and group of volunteers whose productivity has been prodigious. I have been able to rely on the help and support of my fellow Trustees who are also taking on a greater burden of responsibility. I would like to thank everyone for making 2003–04 such a successful year. A reference to Trustees would be incomplete without a mention of the retirement of Sir Walter Bodmer who served as the Royal Society’s Representative Trustee for twenty years. He has made a tremendous contribution over the years and his wise counsel will be missed. In his place we welcome Dr Timothy Bliss.

2004–5 will, I suspect, be an equally exciting year and I hope to be able to report on the completion of the Three Courtyards Project, the unveiling of the *Pasticcio* and the beginning of the work on No. 14. We will also have to prepare ourselves for the retirement of our Curator – a significant challenge.

Richard Griffiths
CHAIRMAN OF THE TRUSTEES

THE CURATOR'S INTRODUCTION

Most of 2003–04 was given over to the celebration of the 250th anniversary of John Soane's birth on 10 September 1753. We created a series of events, talks and exhibitions, a grand function for our supporters at the Mansion House to celebrate Soane as a City architect and a birthday dinner in the Old Hall at Lincoln's Inn. In the anniversary week itself, which began on 8 September, we put out five different displays of Soane's 'hidden' collections in our Research Library, accompanied each day by a talk, and these very simple arrangements of books and drawings on subjects like the Grand Tour and illuminated manuscripts proved to be extremely popular, attracting over 200 people each day. Soane – or rather the bust of Soane – wore a laurel crown and a group photograph of all our staff was taken to mark this historic occasion.

The greatest impact on the Museum, however, came from the publicity generated for Soane and the Museum by the BBC film 'Entertaining Mr Soane' in Alan Yentob's 'Imagine' series. The film partly recreated episodes from Soane's life and practice – with Corin Redgrave playing Soane and Samuel West in the part of George Wightwick, his courageous secretary – and partly recording the views of leading contemporary artists and architects on Soane, those taking part being Sir Richard MacCormac, Sir Jeremy Dixon, Piers Gough, Anish Kapoor, Sam Taylor-Wood and Sir Paul Smith. The film was shown on 26 November and brought a large number of extra visitors to the Museum – so much so that queues down the north side of the Fields became a customary sight.

Although such numbers create great problems for the Museum, our Head Warder, Andy Polydorou and his staff worked hard to ensure that not more than 50 visitors were in the building at any one time. The film also brought many first-time UK visitors to the Soane which is always to be welcomed. I heard one lady say, as she walked through the confined passage of the Drawing Room Loggia, 'It makes me feel I waste a lot of space at home' – an initial reaction to the Museum that many of us share!

In a quieter way work on the Three Courtyards project continued throughout the year, scrupulously overseen by our architect Julian Harrap and his assistant Marcus Chantrey, by Helen Dorey on behalf of the Museum, and by Marcus Thompson, Ellmer's site manager. The work only became intrusive in January when a second project to renew the lighting and services at the rear of the Museum, funded by the DCMS/Wolfson Fund, meant that the Crypt had to be closed and a thicker layer of dust seeped into the galleries above. Both these projects will be completed by the end of July 2004.

Finally, I would like to thank our Trustees for all their support, particularly at fundraising functions this year, our warding staff for their hard work in coping with so many visitors and our curatorial team for their patience and stamina in dealing with many different activities.

The Museum also lost two loyal friends this year who are both greatly

missed: the architect Cedric Price who died on 10 August 2003 and Sir Philip Powell CH, OBE, RA, a Trustee for many years, who died on 5 May 2003.

Margaret Richardson
CURATOR

THE TRUSTEES

The Trustees held four meetings during the year. The Strategy sub-committee met once and the Audit and Finance sub-committee held a total of four meetings. The Project Board, formed to oversee the Three Courtyards Project on behalf of the Trustees, met on three occasions.

The Trustees were saddened by the death of Sir Philip Powell, CH, OBE, RA, for many years a Representative Trustee for the Royal Academy and subsequently a Life Trustee. A dinner was held in March 2004 to bid farewell to Sir Walter Bodmer PhD, FRCPath, FIBiol, FRS, who retired on 11 September 2003 after serving a twenty-year term as the Representative Trustee of the Royal Society. He was replaced in March 2004 by Dr Timothy Bliss FRS, head of Neurophysiology at the National Institute for Medical Research. Sir Richard MacCormac CBE, PPRIBA, RA was re-appointed by the Royal Academy of Arts for a second five-year term.

Bridget Cherry, a Life Trustee of the Museum and for many years Editor of the Pevsner Architectural guides, was awarded the OBE in the Queen's Birthday Honours List in June 2003. Alderman Gavyn Arthur, Representative Trustee for the Court of Aldermen of the City of London, served as Lord Mayor of London 2002–03 and was awarded a Knighthood in the New Year's Honours list 2004.

VISITORS TO THE MUSEUM AND SPECIAL EVENTS

Visitor numbers rose from 86,451 in 2002–03 to 94,054 in 2003–04: the second highest visitor figure ever recorded. Visitor numbers in December 2003 were the highest for any December in the Museum's history with 6,709 visitors – about 40% above the forecast figure.

The Museum does however face a real problem in trying to accommodate this number of visitors and the house is showing evidence of the wear and tear caused by the passing of so many people through some very tight spaces. Queues outside are now a regular occurrence, especially on Saturdays and on the first Tuesday evening of each month when the Museum is open until 9pm, but quite frequently on ordinary weekdays too.

A new system of tagging bags which visitors are required to leave at the front door was introduced during the year and has proved very effective. It gives confidence to those who are wary of leaving their belongings and is simple to manage. It has also helped to keep the staff in the Front Hall alert to the numbers of people in the Museum at any one time and enabled them to judge more easily when it is time to ask people to queue outside until numbers reduce.

The Museum continued its successful late evening openings on the first Tuesday of each month from 6pm to 9pm. Two years ago the number of people attending was fewer than 150 each month but last year was more than 180. This year the average number rose further by almost 8% to nearly 200 people each month.

The Model Room was opened specially for the Saturday of Open House Weekend on 20 September 2003.

SPECIAL EVENTS

A drinks party was held prior to a meeting of the Soane Monuments Trust at the Museum on 1 May 2003 to thank Robin Moore Ede for his many years of hard work as Secretary to the Trust.

A dinner to celebrate 'Soane and the City' in the 250th anniversary year was given at the Mansion House by kind permission of the Lord Mayor on 14 July at which Simon Jenkins was the guest speaker.

A 'Birthday Party' to mark the 250th anniversary of Soane's death was held at the Old Hall, Lincoln's Inn, on 10 September, preceded by a reception at the Museum. The Chairman of the Trustees paid tribute to Soane at the dinner with the other speakers being Professor David Watkin, the architect Piers Gough and Lloyd Grossman.

A dinner was given for the warding staff on 16 September at the Museum to mark the anniversary and to thank them for their exceptional contribution in making all the other anniversary events possible.

As part of the programme of celebrations marking the 250th anniversary the Museum held an early evening reception on 18 November 2003 at 11 Downing Street, London, by kind permission of the Rt. Hon. Gordon Brown MP, Chancellor of the Exchequer and hosted by The Rt. Hon. Paul Boateng, Chief Secretary to the Treasury. The evening provided those present with a rare opportunity to visit the Dining Room designed by Soane – one of his finest surviving domestic interiors. The reception was held in the State Room on the first floor and attended by 80 guests. Sir Terry Farrell was the guest speaker, followed by Margaret Richardson who updated guests on the Museum's future plans.

A party was held at the Museum on 13 November 2003 to mark the award of the RIBA Gold Medal to the distinguished Spanish architect Rafael Moneo. This was a particularly apposite award in the Soane anniversary year as Moneo has often paid tribute to Soane as a source of inspiration and was one of the architects whose work featured in the Museum's *Inspired by Soane* exhibition in 1999.

A composite view of projects carried out by MacCormac Jamieson Prichard drawn by Pete Hull, inspired by similar works by Joseph Michael Gandy which recorded Soane's projects, was presented to the Museum on 25 March 2004.

Lauren Aston, a student at the Camberwell College of Arts, created a sound installation in the Museum for the first Tuesday evening opening on 4 November 2003. Music improvised by Julia Hayes (vocals) and Colin Aston (piano) was played in the Study, the Dome Area and the Drawing Rooms. A large number of Miss Aston's fellow students visited the Museum on that evening and the installation was also much enjoyed by the general public with very positive comments in the Visitors' Book.

EDUCATIONAL ACTIVITIES

GROUP VISITS AND ADULT EDUCATION

The Museum was visited by 437 groups during the year (456 last year) including 42 school or children's groups participating in the Museum's programme of Children's Education (see p.18). The number of different organisations which visited (many groups make more than one visit during the year) was 247. In addition, 25 different schools participated in the Children's Education programme (19 schools last year). The proportion of organisations making repeat visits to the Museum rose from 54.7% in 2002–03 to 61.6%, 38.4% being groups visiting for the first time. Of the 247 different organisations who brought groups 42.9% were based in London, 24.2% in the UK regions including Scotland and Wales (this figure rose from 17.4% in the previous year), 14.5% in Europe, 17% in America and 1.2% in Canada.

76 groups were given introductory talks by members of the curatorial staff on arrival. A further six were given a talk with slides or a tour of the Museum (in some cases both). In addition each of the 35 school groups who visited during term time and the seven holiday workshop groups received talks and tours. Four groups of members of the public attended lunchtime talks during Architecture Week and a further four groups of visitors attended talks during the 250th anniversary week celebrations. Two groups of members of the general public attended toy theatre performances. 13 groups visited the Museum to draw. Many small groups of visitors were shown the Model Room and the Upper Drawing Office, escorted by warding staff.

134 groups in all were given a talk, lecture or tour (in 2001–02 the number was 201). The decline in numbers this year was due to the fact that the Old Kitchen, which is used as the Museum's lecture room, was unavailable for the whole year because of building work (it serves as the site office). This meant that fewer slide lectures could be given. The closure of part of the basement during the year restricted space in the Museum itself for groups to be given tours or talks and the number booked had to be reduced. Some specialist adult groups were given lectures in No. 14 but this could not be done on a regular basis as the house is not staffed. No. 14 did, however, provide much needed space for children's activities to continue on one day a week.

William Palin gave slide lectures in No.14 to groups from Central St Martins; the Turner Centre, Margate and the London Metropolitan University. He also gave lectures and tours to the Friends of the Courtauld; ARLIS (Art Libraries Society); the Wallace Collection (a study course for AS- and A-level Art and Design and Art History students intended to introduce them to the issues of collecting and display in museums); University of the 3rd Age; UCL Museum Studies BA course and the University of Southampton Art History BA course. Helen Dorey gave a tour looking at the stained glass in the Museum to the Association for the History of Glass.

Margaret Richardson worked with Dr Jeremy Howard and a group of his

students from the joint Buckingham University/Wallace Collection MA in Historic Interiors and Decorative Arts on a project relating to the restoration of No. 14. The students had to propose how the First Floor interior might be restored in either an authentic Regency or Victorian style or in a modern manner.

No charge is made for group visits or for talks or tours during opening hours although commercial groups are requested to consider making 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. It also demonstrates how museums are used in unusual ways to benefit the wider community and combat social exclusion with groups coming, for example, from in-patient psychiatric units, schools for those with learning disabilities and many language/adult literacy courses.

CHILDREN'S EDUCATION

During the year the Children's Educational Unit extended its programme of workshops and tours to both younger classes of 6–7 year-old pupils and older students aged 13 plus. New architecture workshops were added to those already on offer. Workshops now include reinforced concrete, bridges, domes, light and plaster. The topics are linked with Science, Art and Design, CDT, History and Personal, Social and Health Education (PSHE) in the National Curriculum. 18 primary schools and 7 secondary schools took part in the programme with 16 schools participating for the first time.

Work with infant classes included an outreach workshop on bridge design and a training session for teachers. An outreach workshop for secondary schools which involved making and testing reinforced concrete was developed in partnership with staff at the Architectural Association. Snelling and Palmer Interactive Creative Education reported on the Unit's work, their evaluation including the recommendation that workshops be developed for secondary schools with links to Design and Technology in the National Curriculum.

During the year 746 children and 91 adults visited the Museum in school parties; 810 children and 50 adults participated in schools outreach programmes. The total number of children participating in on- and off-site programmes for schools was 1,556 children and 141 adults. All except three of the schools are in the state sector and all except one come from nine of the Inner London Boroughs. Participants represent a wide range of ethnic origins and typically come from schools with high percentages of pupils who are eligible for free school meals. Over 75% of classes were from primary schools, 30% of the total being the top primary class, Year 6, whose children are aged between ten and eleven. 'Light' and 'Materials' were the most popular subjects. They were closely followed by workshops linked to the *William West and Regency Toy Theatres* exhibition. These workshops enabled smaller groups of between 15 and 20 children to design, script and perform their

own shows inspired by the exhibition. 18 teachers participated in training sessions both at the Museum and in school.

Regular Saturday workshops and holiday activities for children and families were introduced in the New Year. 60 children, aged between seven and 13, and 18 adults participated in these hands-on workshops making cardboard and wooden structures, toy theatres, plaster casts and light filters.

The total number of children and adults participating in activities organised by the Children's Education Unit during the year was 1,793. A detailed breakdown of School visits and details of the participating schools can be found in Appendix 3.

The team running workshops and tours included John Wibberley, Anderson Inge, Malena Griffiths, Val Manning, Christina Lorimer, Richard Robinson and Robert Poulter. Volunteers who helped generously during the year included Tom Spinks, Claudia Celder, Satoshi Isono, Alex de Rijke and Lisa Cholmondeley. In November the Unit participated in the DCMS 'Learning to Listen' Seminar and Camden Council's 'Making Connections with Museums' project. Visitors included George Ferguson, President of the RIBA, who joined a tour and a workshop on 'Materials' in October and Margaret Prythergch of the DCMS Strategy, Policy and Delivery Division who joined a workshop on 'Bridges' in November with Chris Naylor of *en:gage*. Links were made with other architecture education projects such as the Kent Architecture Centre and Dulwich Picture Gallery. The October 24 issue of *TES Teacher* magazine included an article called 'Light Fantastic' documenting the activities and reactions of a Y6 class who visited the Museum during the Summer Term.

THE ANNUAL SOANE LECTURE

The Annual Soane Lecture was given at the Royal College of Surgeons on 30 October by Professor Robin Middleton and titled 'Julien-David Leroy: In Search of Architecture'. More than 90 people attended. The lecture was followed by a drinks reception at the Museum.

EVENING LECTURES AND EVENTS

A fortnight of special events relating to Hogarth was organised in June 2003 with a lecture by Robin Simon on 'William Hogarth and the Sound of Music' on 10 June, a performance of 'A Rake's Progress' by Oddbodies Theatre Company on 12 June and a Special Reception hosted by Ian Hislop at which he spoke about the 'Election' series, on 17 June.

Two special lectures to coincide with the '*Bob the Roman*' exhibition were held at the Royal Society of Medicine. In July 2003 Dr Eileen Harris spoke on 'A Harmony of Many Contrasts: an unexplored aspect of Robert Adam's interior design' and in September Professor Alistair Rowan gave a lecture entitled 'Renaissance Ideals in Adam Architecture'.

On 25 November 2003 Professor David Watkin gave a lecture on 'The Origin and Progress of Architecture According to Sir John Soane' at the Royal Institution. This

was a masterly one-lecture summary of the twelve lectures which Sir John Soane (1753–1837) delivered in 1817 and 1820 at the Royal Institution and between 1809 and 1836 at the Royal Academy where he was appointed Professor of Architecture in 1806. Professor Watkin appeared in character and in costume and included no words in his lecture that were not spoken by Soane. His lecture was illustrated with slides taken from Soane’s lecture drawings. The original lectures were famous for the beauty of these watercolours and those illustrated included a striking image of Noah’s ark compared with a modern man-of-war and views of the Hindu temple on Elephanta Island near Bombay as well as images of Greek, Roman, Egyptian, Renaissance and Baroque buildings. The lecture was organised in association with the Royal Institution and attracted an audience of over 300 people.

An evening symposium on George Dance the Younger was held at the Museum on 29 January to celebrate the Dance exhibition and the publication of Jill Lever’s catalogue (see p. 30). The event was chaired by Dr Giles Worsley and the speakers were John Harris, Jill Lever, Dr Frank Salmon and Dr Sally Jeffery.

A number of Special Private Views of exhibitions were also held during the year at which the guest Curators gave talks. Professor David Bindman spoke on Flaxman on 30 April; Professor Alistair Rowan spoke about ‘*Bob the Roman*’ on 10 July and Dr Jill Lever on George Dance on 4 December. For *Toy Theatres* the actor Peter Baldwin and writer David Robinson both gave talks at evening events on 20 January and 17 March and Peter Baldwin gave a toy theatre performance on 4 April. Robert Poulter gave two theatre performances of his own play ‘The Great Belzoni’, open to the general public, on 19 February and 10 April.

THE SOANE MUSEUM STUDY GROUP

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

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

April 2003	‘The Napoleonists’ by Christopher Woodward
June 2003	‘The Collection of Classical Sculptures of the Earl of Arundel, “Father of Vertu”’ by Dr Elizabeth Angelicoussis
July 2003	“‘Vanished Cascades and Bosky Chasms’: Tivoli in its Fourth Millenium’ by Richard Haslam
July 2003	‘Hogarth’s Election Entertainment’ by William Palin
September 2003	‘Sir William Bruce’s Hopetoun House: a First Essay in French Taste?’ by Dr James Macaulay
October 2003	‘Our Marble Tribute: Heroes of the Napoleonic Wars at St Paul’s Cathedral’ by Dr Ann Saunders

LUNCHTIME LECTURES

To celebrate Architecture Week (17–20 June) William Palin gave four lunchtime lectures entitled ‘Understanding Soane’. These were aimed at the general public and non-expert Museum visitors.

During Soane's 250th Birthday Week a series of special day-long displays with associated lunchtime talks was organised in the Research Library. Susan Palmer gave visitors 'A Glimpse into the London of Soane's Day'; Stephen Astley discussed some of the Museum's priceless Illuminated Manuscripts; Stephen Massil showed 'A Miscellany of Books'; William Palin spoke on 'The Grand Tour' and Margaret Richardson gave a talk to accompany a display of views of the Museum by Soane's pupils. A total of 1,241 visitors saw the displays: 56% of all visitors to the Museum during the week.

STUDY VISITS

The Museum organised the following study visits during the year:

June 2003	'Moggerhanger House, Bedfordshire' led by Peter Inskip RIBA, the architect in charge of the restoration of Moggerhanger
July 2003	'Coventry House, Piccadilly & 20 St James's Square' led by Dr Eileen Harris
September 2003	'Chandos House' led by Dr Eileen Harris
September 2003	'London 1753': a Special Private View of the exhibition at the British Museum, hosted by the curator, Sheila O'Connell
November 2003	a visit to Nos 10 & 11 Downing Street and the Privy Council Offices led by Simon Hirst

To celebrate Architecture Week in June 2003, the Museum held a special evening 'conversation' between the fashion designer Paul Smith and the architect Will Alsop. The event, a collaboration between the Museum and the Arts Council, was chaired by Alice Rawsthorn, Director of the Design Museum.

EXHIBITIONS

John Flaxman 1755–1826: ‘Master of the Purest Line’

25 April to 14 June 2003

John Flaxman, a friend and contemporary of Soane, was the first British sculptor to achieve a major international reputation. In his time his work was hugely admired both in Britain and on the Continent. He was responsible for some of the most famous monuments in St Paul’s Cathedral, to Nelson and others, but was equally renowned for his designs for Wedgwood pottery and for his illustrations to classic authors such as Dante and Homer. His work ranges from large-scale monuments to celebrities to touching single-figure memorial slabs for ordinary people.

This exhibition, the first on Flaxman since 1979, aimed to demonstrate why he is regarded by many as the greatest British sculptor of his age. The curator was Professor David Bindman, one of England’s most distinguished art historians, and the exhibition was organised by William Palin. Soane and Flaxman enjoyed a long friendship and, in the last years of his life, Soane acquired for his Museum a large number of plaster casts from Flaxman’s studio via the sculptor’s sister-in-law, Maria Denman, who was also the source for the models and drawings in the collection at University College London. It was, therefore, appropriate that *John Flaxman: ‘Master of the Purest Line’* should be a collaboration between the Soane Museum and University College London and, uniquely, involve simultaneous displays at each institution. The Strang Print Room at UCL focused on Flaxman’s monument designs, drawing together models and original drawings, whilst the Soane Gallery housed a stunning display of Flaxman’s works on paper. The exhibition was the third collaboration between Sir John Soane’s Museum and Professor Bindman’s UCL/British Museum History of the Print MA course students, following the successful exhibitions *A Rake’s Progress: Hogarth to Hockney* (1997) and *Hogarth’s Election Entertainment: Artists at the Hustings* (2001). Both the Strang and Soane sections of the exhibition were generously supported by the Henry Moore Foundation.

The drawings displayed in the Soane Gallery, many of which had never been exhibited before, were drawn from the Strang collection and augmented by works from the Royal Academy, the Soane Museum and private collections. A significant number were from Flaxman’s time in Rome (1788–94) and are characterised by a remarkable freedom of line. They show how Flaxman gradually refined and reduced the elements of the human form to produce his unique neo-classical outline style. The exhibition also included a selection of Flaxman’s original designs for illustrations to works by Homer, Aeschylus, Hesiod and Dante together with the published volumes (some extremely rare). It was these illustrations that made him a household name throughout Europe. The climax of the Soane Gallery exhibition was Flaxman’s plaster model for the celebrated silver-gilt Shield of Achilles (now in the Royal Collection), a reminder that Flaxman’s illustrative work was widely adapted as decoration for ceramics and silverware.

The exhibition was linked to a 'Flaxman Trail' accompanied by a colour leaflet which gave information on where to find other Flaxman monuments and sculpture throughout London. Places to visit included the Royal Academy (where Flaxman's diploma piece *Apollo and Marpessa* was on special display in the entrance hall), St Paul's Cathedral, Westminster Abbey and the British Museum.

The Soane also produced a leaflet entitled *Flaxman at the Soane*, a trail guide compiled by Helen Dorey to the most important Flaxman models and drawings on public display in the Museum. The guide gave details of 40 works which were indicated on marked plans of the Museum and also numbered *in situ*. The trail was kept in place after the exhibition closed and leaflets were still available when this report was written.

The exhibition was accompanied by a 64-page colour catalogue published by Sir John Soane's Museum and designed by Libanus Press. The catalogue included an introduction by David Bindman and the following essays: Deanna Petherbridge 'Constructing the Language of Line'; Helen Dorey, 'Flaxman and Soane' (including an appendix of Flaxman works acquired by Soane); Eckart Marchand 'The Flaxman Gallery at University College London and its History'; Alison Wright '*In the Spirit: Flaxman and Swedenborg*'; Anna Schultz, 'From Student to Professor of Sculpture: John Flaxman and the Royal Academy' and Bethan Stevens, '*Putting to rights some of the wrecks: Nancy Flaxman's contributions to the Italian journey*'. The last three contributions were from students on the History of the Print MA course. The catalogue is a notable achievement, encompassing impressive new scholarship. The contributions by Deanna Petherbridge, Helen Dorey and Eckart Marchand are particularly significant and stand as definitive essays on their respective subjects. The catalogue was priced at £12.95. 263 have, to date, been sold at the Museum and 85 at the Strang Print Room. The catalogue was shortlisted for the AXA/ Art Newspaper exhibition catalogue award, 2003.

John Flaxman 1755–1828: 'Master of the Purest Line' was an ambitious project and the organisation was particularly demanding. The installation at the Soane was organised by William Palin, Assistant Curator, who also took on the task of bringing together the material for the catalogue. At the Strang Print Room Emma Chambers, Keeper of the College Collections, acted as co-ordinator, assisted by Daisy Hawker. The conservation and installation of the plaster models was undertaken by Holden Conservation and the mounting and conservation of the drawings, books and other works on paper was done by Margaret Schuelein, Conservator at Sir John Soane's Museum.

The reason for using two venues and linking the exhibition to the London-wide 'trail' was to allow people to appreciate the extent of Flaxman's monumental work but, also, conversely, to challenge the popular preconception of Flaxman as purely a sculptor by enabling the public to appreciate his gifts as a draughtsman. By allowing participants to appreciate Flaxman's work in a number of different ways in a number of different venues, the trail helped to create a feeling that the sculptor was being fully 'celebrated'. Ultimately the hard work paid off. The exhibition received excellent press coverage including an interview with David Bindman on Radio 4's 'Front Row' aired on 26 April and notices and reviews in the *The Times (Play)*, *The*

Times, *The Sunday Telegraph*, *The World of Interiors*, *BBC History*, *What's On in London*, *The Oxford Times* and *The Architects' Journal*. John Russell Taylor in *The Times* gave the exhibition four out of five stars. Florence Hallett wrote in *What's On*: 'Bearing in mind how rarely one gets to see drawings, this is not to be missed', and Gillian Darley in *The Architects' Journal* described the 'unsuspected riches displayed as part of an exhibition split between two sites'. Publicity for the exhibition in academic circles received a major boost with the timing of the annual conference of the Association of Art Historians which coincided with the opening of the exhibition and was held at UCL, chaired by Professor David Bindman.

The Flaxman exhibition was a very happy and satisfying collaboration. As well as being a thorough scholarly reappraisal of a largely forgotten 18th-century sculptor, the exhibition also strengthened links and goodwill between UCL and the Museum and showed that the two institutions, hitherto only linked geographically in most people's minds, actually enjoyed many cultural and artistic connections. The one serious regret was that the exhibition run was short, only eight weeks.

The exhibition was visited by a total of 11,382 people, 70% of all admissions to the Museum. It was open for 38 days and the average daily attendance was 219. Considering the specialist subject matter, this is a very respectable figure and compares favourably with other exhibitions such as *Marble Mania* in 2001 which attracted, on average, 229 visitors per day. The Strang Print Room exhibition was visited by approximately 450 people.

'Bob the Roman': Heroic Antiquity and the Architecture of Robert Adam
27 June to 27 September 2003

This exhibition was the Museum's third Adam show, concentrating on the lifelong influence on Robert Adam of the buildings of Ancient Rome. Although Adam's name is today synonymous with refined neo-Antique ornament there was another side to his work, a love for monumental grandeur which blossomed during his stay in Rome during the 1750s. At that time he joked that he was so immersed in the culture of Rome that on his return to England he would be known as 'Bob the Roman'. The exhibition set out to demonstrate how Adam's encounter with 'Heroic Antiquity' characterised by 'the true, the simple and the grand' influenced his later buildings and design projects.

The exhibition began by focusing on how Adam learnt to draw in Rome, with direct comparisons between his drawings and those of his tutors, and continued with his great projects inspired by antiquity – a 2.7 metre-long design for an immense Palace, the Bath Assembly Rooms and the Theatre Royal in London, as well as his speculative scheme for fashionable housing at the Adelphi and his enduring fascination with centrally-planned structures. Through these projects the latter part of the exhibition showed how lessons learnt in Rome were applied by Adam to a variety of buildings and also to the decorative arts throughout his practice.

The exhibition was drawn mainly from the Museum's own library and holdings

of Adam drawings but was augmented by important and generous loans from a private collection in Scotland, the Victoria & Albert Museum and the National Trust. The guest curator was Professor Alistair Rowan.

The exhibition was made possible by the generous sponsorship of Howard de Walden Estates Limited, the ground landlords of the most important surviving group of Adam town houses in England, which include Portland Place, Mansfield Street and Chandos House. There was also a further link in that Soane's first great patron, the 4th Earl of Bristol and Bishop of Derry was also the 5th Baron Howard de Walden.

This exhibition was seen by a total of 16,842 visitors (66% of all visitors to the Museum) and 324 catalogues were sold during the exhibition run.

Press coverage of the exhibition was extensive with pieces in the *Evening Standard*, *What's On in London*, *Country Life*, *Building Design*, *The Architects' Journal*, *The Guardian*, *Times Literary Supplement* and the *New York Times*. Comments in the exhibition visitors' book were overwhelmingly positive, many praising the intrinsic qualities of the drawings themselves as well as the mounting and presentation of the exhibition. Comments were left by visitors from as far afield as Venezuela and the United Arab Emirates. One visitor wrote 'Superb selection, sensitive installation, instructive economical labels, and a great imaginative designer of buildings . . .' whilst others commented 'Seeing Adam through Rome & seeing Rome through Adam – brilliantly done' and 'Amazing. "Bob the Roman" will make me view Adam's work in a different light!'

It is hoped that the exhibition, in a slightly modified form, will be shown in New York, at the New York School of Interior Design, in October and November 2004.

'Architecture Unshackled': George Dance the Younger 1741–1825

10 October 2003 to 3 January 2004

This exhibition, funded by The Baring Foundation, heralded the publication of the catalogue raisonné of the Soane's collection of drawings by the Dance family – George Dance the Elder and George Dance the Younger, the subject of this exhibition. The author of the catalogue, Jill Lever, also curated the exhibition – the first on this subject for over three decades. The younger Dance has long been acknowledged as an architect of huge importance. John Soane, his pupil and friend, saw him as 'one of the most accomplished architects of the English school' and praised 'the great fertility of invention' that defined his work. C.R. Cockerell later described him as 'the most complete poet-architect of his day'.

During his career Dance produced a series of ground-breaking designs for public and private buildings. He held the important post of Architect to the Corporation of London from 1768 (the only really outstanding architect to have occupied this position), but produced much of his best work independent of the City. His earliest commission, the church of All Hallows, London Wall (1765–7), was the first neo-classical building erected in Britain. Newgate Gaol (1770–80), with its forbidding exterior pierced by a doorway over-hung with iron shackles,

was widely acknowledged as a masterpiece. In the south front of London's Guildhall (1777–8) Dance became the first European architect to introduce Indian proportions and elements into a design. Dance's interiors were equally revolutionary and his use of domed and 'star-fish' vaulted ceilings and his interest in invisible light sources was to exert a profound influence on the work of his one-time pupil, John Soane.

The collection of Dance drawings acquired by Soane in 1836 (housed in a 'shrine' cabinet in the North Drawing Room) formed the core of this exhibition. These reveal Dance to be a brilliant draughtsman as well as a designer of great originality. They range from drawings made during his time as a student in Italy (1758–64), through to the public works and country house designs of his later career. Of his private house commissions, his celebrated project for the library at Lansdowne House, Berkeley Square (1788–91) is perhaps best known, but he also designed Stratton Park, Hampshire (1803–6), Coleorton House, Leicestershire (1804–8) and Ashburnham, Sussex (1813–17) all of which incorporated startling new ideas. The exhibition also featured a stunning oil painting by William Daniell showing Dance's unexecuted project for redeveloping the Port of London. The painting, which features an extraordinary double bridge spanning the Thames, was generously lent by the Guildhall Art Gallery (Corporation of London).

This was a comparatively modest exhibition, with 46 exhibits, and with most of the material drawn from the Soane's own collection. However, the quality and variety of the drawings appeared to captivate casual visitors and Dance connoisseurs alike. A great deal of care and attention was given to making the exhibition interesting, stimulating and accessible to all Museum visitors. The material was selected as much for its artistic merit as for its architectural design qualities and photographs were included wherever possible to bring Dance's work out of the abstract.

A 24-page booklet (on sale for £2) was produced to help guide visitors around the exhibition. Plans of significant buildings, redrawn by the architect Jeremy Lever, were included not only in the booklet but also on the exhibition captions.

The exhibition received full-page reviews in *The Architect's Journal*, *Building Design* (where it was described as 'captivating') and *The Spectator*. Visitor comments were overwhelmingly favourable, the only criticism being the lighting of some of the exhibits – particularly the oil painting above the chimney-piece. The Museum is currently looking at ways to improve this for future exhibitions. A selection of the comments follows: 'Any person specialising in the 18th or 19th centuries will greatly appreciate such a lovely small-scale but superbly interesting exhibition. My sincere compliments to the curator!'; 'Well-done – excellent subject, beautifully curated. A very good small exhibition, as ever in this space.'; 'Beautiful – sad to think how much of his work is now gone'.

The exhibition was visited by 14,464 people, 69% of all visitors to the Museum. A total of 473 Exhibition Guides were sold during the exhibition.

William West and the Regency Toy Theatre

16 January to 27 March 2004

In what proved to be a hugely successful venture the Soane joined forces with a team of enthusiasts, writers and collectors from Pollock's Toy Museum to produce the first ever exhibition on the origins and development of the Toy Theatre. From January to March visitors to the Soane Gallery were offered a beguiling insight into the childhood pursuits, scenic art, production style and popular culture of the Regency period.

In 1811 a London haberdasher, William West (1783–1854), began to issue sheets of engraved figures from current theatrical productions as an amusement for children. When the children who bought the figures started to use them to perform the plays on miniature stages, West found that he had accidentally stumbled on a new genre. West developed and perfected his invention over the next twenty years, commissioning wooden theatres for sale and publishing a run of plays which crossed the boundary from souvenir to practical toy. Although the best-known examples of English toy theatre are of a slightly later period, this exhibition was deliberately limited to the earlier Regency period, which had never been represented separately in an exhibition.

This exhibition drew together the very best of West's characters and scenes from the 146 miniature plays he produced in his lifetime. The material, gathered from collections across England, was arranged to display the different genres of play (Romantic, Classical, Nautical, Modern Life, Pantomime, Shakespeare) copied by West from the originals produced in the London theatres. Sheets of proscenium fronts and two examples of made-up fronts by West were also shown. Associated material related to the sources for the imagery of the plays, the context of the London theatre (playbills, scripts etc) and the geographical location of the theatres and publishers, mainly in the area around Covent Garden. Such material as is available on the use of toy theatres in the home was also included.

The curatorial team from Pollock's comprised David Powell, who wrote the catalogue; Horatio Blood who organised many of the loans and made up the theatre sets; and Barry Clarke, Peter Baldwin, Alan Powers, David Robinson and George Speaight who advised on the content and lent many of the items. It was organised by William Palin and the display layout was designed by Susan Wightman at Libanus Press.

A seven-minute DVD featuring images from the exhibition and the voice of David Drummond as William West was produced by William Powers. This was on continuous display in the corridor of the exhibition gallery with two pairs of headphones available for the public to use.

A 64-page full-colour catalogue designed by Libanus Press was produced to accompany the exhibition. The catalogue included essays enlarging on the exhibition themes by the curators and a large number of illustrations, very few of which had been reproduced before. The exhibition attracted 13,227 visitors during its three-month run (64.52% of visitors) and more than 400 catalogues were sold.

The exhibition received wide coverage in the press. It was featured on Radio 4's

'Front Row' (their early evening arts review programme) and received glowing reviews in the *Evening Standard*, *Country Life* and in *The Independent* magazine.

A number of toy theatre performances and events were held to coincide with the exhibition (see p.20).

William West and the Regency Toy Theatre was generously supported by the Heritage Lottery Fund who are also funding a tour of the exhibition to four regional venues in 2005 including Coventry University Art Gallery, Cannon Hall, Barnsley and Pickford House in Derby.

David Ward at the Soane: Weight and Measure

5 June to 1 September 2003

This display consisted of an installation by the artist David Ward in the No. 13 Breakfast Parlour. He was inspired by his own recollections of Stonehenge and ideas about the concept of measuring as a way to comprehend complex structures to create an installation that paid homage to the efforts of Soane's pupils in measuring Stonehenge accurately using plumb lines. A Soane lecture drawing prepared by Henry Parke following a visit to Stonehenge on 21 June 1817, and showing pupils engaged in measuring the stones using a plumb bob and line, was placed on the table at the south end of the Breakfast Parlour. In the north-east corner of the room David Ward suspended a 'working' lead plumb bob juxtaposed with a glass plumb bob, made by Tina Tylan of London Glass Blowing, above two glass discs made by Hartley Wood Glass, Sunderland – one clear and one mirrored. A leaflet was produced to accompany the installation with text by David Ward.

Laura Padgett: conversation pieces

The Städelmuseum, Frankfurt am Main, Germany

27 July to 7 September 2003

Laura Padgett, an American artist living in Frankfurt, was granted permission to photograph in Sir John Soane's Museum in 2000. The following year she received a residency grant from the Hessian Cultural Foundation, allowing her to spend several months photographing in the museum using natural light and a hand-held camera and printing most of the photographs in an Acme Studio dark room while in London. She produced a series of small format (24 x 30 cm) silver gelatine prints intended to 'encompass notions of space, time, and loss, while remaining true to Soane's ideals regarding ways of seeing' and a selection of these were included in this exhibition at the Städelmuseum – appropriately introducing the Museum to a new German audience in the 250th anniversary year. The exhibition was reviewed in the *Frankfurter Allgemeine* and *Frankfurter Rundschau* newspapers. The accompanying book, with the same title as the exhibition, included essays on Laura's photographs of the Soane by Helen Dorey and by Sabine Schulze, Curator of the Städelmuseum. The Museum commissioned a series of six black and white

postcards of selected photographs taken by Laura for sale at the Soane and one was used as the Christmas card for 2002.

OTHER EXHIBITIONS

England's Lost Houses: An Exhibition of Photographs from the Country Life Picture Library shown in the Soane Gallery last year, travelled to the Holburne Museum in Bath, opening in April 2003.

The photographer Stephen Gill came to the Museum to photograph the warders on duty in the Museum. One of these images was included in *Photo London*, a group exhibition by twelve UK based photographers who had been commissioned by the Photographers' Gallery and the Greater London Authority to produce a single image of London. The exhibition was held at the Photographers' Gallery in Great Newport Street from 8 to 17 May 2003.

PUBLICATIONS

Jill Lever's *Catalogue of the Drawings of George Dance the Younger (1741–1825) and of George Dance the Elder (1695–1768) from the Collection of Sir John Soane's Museum* was published for the Museum by Azimuth editions in December 2003, the culmination of eight years' work. Besides entries on all the drawings in Soane's collection, arranged by scheme, the catalogue also includes a series of appendices on Dance's draughtsmanship and on various technical aspects such as fireproofing and use of iron. Dr Sally Jeffery contributed the section on the drawings for the Mansion House, London by George Dance the Elder and Younger. Publication was greatly facilitated by support from the Samuel H. Kress Foundation; *Furthermore*: a programme of the J M Kaplan Fund; the Barbara Whatmore Charitable Trust; the Paul Mellon Centre for Studies in British Art and the Leche Trust. The catalogue was warmly reviewed by Professor David Watkin in *Apollo*, April 2004 and also by Dr Giles Worsley in *Country Life* in April 2004, just after the period covered by this report.

Catalogues were produced to accompany *John Flaxman: 'Master of the Purest Line'*, *'Bob the Roman'* and *William West and the Regency Toy Theatre*.

The 2002 Annual Soane Lecture, *Country Houses and Secret Agents*, by Marcus Binney was published in October.

A leaflet guide to the 'Restoration of the Three Courtyards' written by Helen Dorey was published in April.

A new leaflet guide to 'Soane in London' was launched on 16 April 2003. This was funded jointly by the Museum, the Bank of England, Pitzhanger Manor and Dulwich Picture Gallery and features their buildings plus the three Soane Churches and the Royal Hospital, Chelsea. Charcol sponsored a further run of the leaflet to enable 100,000 copies to be distributed free of charge to *Time Out* readers in September 2003 to mark the 250th anniversary. A further 10,000 copies were distributed free through the London offices of Charcol and Bradford and Bingley.

Piranesi, Paestum and Soane, by Professor John Wilton-Ely, published at the beginning of the last reporting year, was well reviewed in various publications. It was particularly pleasing that *The Art Newspaper* (May 2004) commented 'this book is a good example of how a complex and obscure subject can be treated in a scholarly and "accessible" way without "dumbing down" or condescension. It should be made compulsory reading for all curators'.

LOANS

A plaster model by John Flaxman for the Mansfield Monument (M1163) was lent to the exhibition *John Flaxman: Making Monuments* at the Strang Print Room, University College London, 23 April to 14 June 2003.

Eight Soane designs for Piercefield were lent to the exhibition *Nathaniel Wells of*

Piercefield and St Kitts at Chepstow Museum, May 2003 to January 2004.

A drawing by Thomas Jones was lent to the exhibition *Thomas Jones (1742–1803): An Artist Rediscovered* at the National Museum and Gallery of Wales 21 May to 10 August 2003; the Whitworth Gallery, Manchester 22 August to 26 October 2003 and the National Gallery 12 November 2003 to 15 February 2004.

Five drawings by Robert Adam were lent to the exhibition ‘*Every Look Speaks*’: *Portraits of David Garrick* at the Holburne Museum of Art, Bath 16 September to 9 December 2003.

Two illuminated manuscripts were lent to the exhibition *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe* at the Royal Academy of Arts 29 November 2003 to 22 February 2004.

Four Soane watercolours and an extra-illustrated copy of his 1830 *Description* were lent to a two-part exhibition at the Geffrye Museum entitled *Homes and Gardens*, Part 1 (1730–1830) 16 September 2003 to 18 January 2004 and Part 2 (1830–1914) which opened on 9 March 2004 and is due to close on 18 July.

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 321 visitors to the Research Library during the year, in comparison with 488 in 2002–03. The decline in visitor numbers reflects the fact that there were no major research projects or PhDs in progress requiring regular visits during the year. Unfortunately, there is a general decline in the teaching of architectural history in Britain and consequently in the number of UK post-graduates using our facilities. By contrast, the availability of the complete Concise Catalogue of our holdings via our website is making the collection available for consultation off-site and that this is reducing the number of visits to the Library is demonstrated by the increase in visits to the website since the Catalogue went on-line (see p.32).

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 field 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 used 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 Manchester College of Art and Technology, Bath University (MSc in Building Conservation) and the Courtauld Institute (MA in Architectural History and MA in Museum Studies), and also from the Friends of the Courtauld Institute, ARLIS (the Art Libraries Society), staff from the Swedish Museum of Architecture in Stockholm and the Associates of the Smithsonian Museum. In addition a further eight groups of Primary School children visited the Library to see drawings as part of the education programme organised by the Children's Education Unit.

A number of teaching sessions were also conducted in the Research Library by external tutors: George Rome-Innes took three sessions with students from Chelsea College of Art and Kingston University; Frank Salmon two sessions with Yale University students on programmes run by the Mellon Study Centre; Scott McKendrick one session with students at the Courtauld Institute summer school and Helene Furjan one session with students from the Architectural Association.

Displays of drawings, archives and books were put out for an evening meeting of the Construction History Society, for a visit by the staff of the Royal Society of Arts, for a meeting of the Directors of Howard de Walden Estates, for Richard Haslam's Study Group on Tivoli, for the RIBA Gold Medal party, for a reception given by Villa I Tatti, for the symposium held to mark the launch of the George Dance drawings catalogue, for a reception for the staff of Bradford and Bingley and for two fundraising dinners and a reception. In addition the Archivist and the Deputy Curator took several original drawings of the Royal Institution to their building in Albemarle Street to be part of the display mounted to coincide with an evening lecture on the history of the building.

To mark the week of Soane's 250th birthday in September (9 to 13 September) daily displays were mounted in the Research Library on the overall theme of 'Hidden Treasures' (see p.21).

THE CONCISE CATALOGUE OF ARCHITECTURAL AND DECORATIVE DRAWINGS

In addition to the catalogue being accessible via the Museum's website, a version was made available for the first time on a lap-top computer for visitors to the Research Library during this year. This has reduced the amount of time staff need to spend in answering enquiries from visitors to the Research Library.

CATALOGUING OF SOANE DRAWINGS

At the end of the year Jill Lever began work on the first volume of catalogues of the Soane drawings in the collection. Work also began on the development of a database for the cataloguing of drawings.

CATALOGUING OF ROBERT ADAM DRAWINGS

Work continued on the editing by the Assistant Curator (Drawings) of the Catalogue of Adam Drawings, Vol. I, by Professor Alan Tait.

CATALOGUING OF BOOKS

Stephen Massil (whose three-year, full-time post is two-thirds funded by the Designation Challenge Fund) produced draft catalogue entries for some 1,500 items in the General Library and Eileen Harris and Nicholas Savage continued their work on the Architectural Library. A method of importing the word-processed catalogue entries produced prior to the introduction of the database was devised and over 2,000 catalogue records were successfully transferred to the new system by Stephen Massil, with technical support from Simon Baker who provides freelance computer support to the Museum.

In the second half of the year energies were focused on putting together an exhibition of Soane's books to be shown at the Weston Gallery, Department of Manuscripts and Special Collections, University of Nottingham. This was funded by the Designation Challenge Fund as part of the overall funding for the cataloguing of the Library, and constituted the regional outreach part of the project. The exhibition, *Hooked on Books: the Library of Sir John Soane, Architect, 1753–1837*, opened in Nottingham on 30 April 2004, shortly after the end of the period covered by this report. It was curated by Eileen Harris and Nicholas Savage, with help from Stephen Massil, and organised by Susan Palmer. A forty-page catalogue was produced to accompany the exhibition, together with a gallery guide with the panel and caption texts. A more detailed report of the exhibition will appear in next year's Annual Report.

Stephen Massil was interviewed by Natasha Lehrer on his work on the catalogue of the Library and this was published as an article – 'Architecture of the Mind' – in *Antiquarian Book Review*, December/January 2003–04.

The Library Advisory group met once during the year in January 2004.

THE ARCHIVE

Dr Edmund Thomas who had joined the Museum as a volunteer in March 2003 to gain some experience prior to starting the MA in Archive Administration at the University of Wales, Aberystwyth finished his project of auditing and repackaging a large series known as 'Private Correspondence' and of compiling an entry on the Museum's holdings for the Artists' Papers Register at the end of May 2003.

The Archivist compiled a detailed catalogue of the papers relating to Soane's work at Wotton House, Buckinghamshire, some 230 items.

LIBRARY ACQUISITIONS

52 books were acquired for the modern reference library over the year by purchase and donation. This included the newly-completed five-volume catalogue of the

Early Works Collection of the RIBA Library, a purchase partially funded from the fund endowed by a legacy from Dorothy Stroud, former Deputy Curator.

Purchases for the library also included a two-volume *Handbook to the Public Galleries of Art in and near London* dated 1842 by Mrs Jameson. This publication was unknown to the staff of the Museum and contains some fresh insights as to how the Museum was viewed in the years immediately following Soane's death. The inclusion of the Museum with the other featured galleries – the National Gallery, Windsor Castle, Hampton Court, Dulwich Picture Gallery and Barry's pictures at the (Royal) Society of Arts – is in itself significant.

In June 2003 we were delighted to receive from Peter Foster a facsimile edition in a fine binding of his copy of Michael Shanahan's *Stone and Timber Bridges* (undated, 1770s).

In March 2004 we received from Maggs Brothers, through the good offices of Simon Jervis, the generous gift of the two-volume Roxburghe Club facsimile edition of *The Great Book of Thomas Trevelian*, edited by Nicholas Barker and published in 2000.

In November 2003 Peggy Bannister and her sister, Betty who lived in No. 14 Lincoln's Inn Fields as children (see p.39) presented the Library with a small collection of engravings relating to the surrounding area collected by their father, Frederick Moore.

Sadly our attempt to purchase an album of landscape and topographical drawings by J M Gandy at Christie's in November 2003 failed. The album was purchased by an American dealer and has been broken up. It was important to the Museum since it was a companion volume to the Gandy album purchased by private treaty sale in September 2000. A digital record has, however, been made of the complete album and copies have been promised to the Museum.

PHOTOGRAPHY, FILMING, PRESS COVERAGE AND INFORMATION TECHNOLOGY

THE MUSEUM PHOTOGRAPHY SERVICE

150 orders were placed by members of the public and museum staff and 782 items were photographed (in 2002–03 155 orders were received and 1,086 items photographed).

Income from the Museum 10% facility fee on photograph orders over the year was £475.72 (£888.65 last year but £449.20 in 2001–02). Colour transparencies for publication may be hired from the Museum for a period of four months and this service brought in an income of £3,137 (£2,374.33 last year). Income from reproduction fees was £1,907.50 (a slight decrease on last year's figure of £2,329.89). In addition £875 was received for the use of an image from one of our illuminated manuscripts on a range of merchandise sold at the Royal Academy during the 'Illuminating the Renaissance' exhibition.

Income from the Bridgeman Art Library, which holds copies of transparencies of a selection of paintings in the Museum, was £1,887.22, a decrease on last year's figure of £2,912.49, but an increase on all previous years since 1998 when the arrangement began.

In addition the Archivist spent considerable time identifying and providing the many colour transparencies required for a new Open University module featuring the Museum which is due to be launched in summer 2004.

In June 2003 the Museum was awarded a grant of £2,300 by the National Manuscripts Conservation Trust towards the photography and digitisation of the images in an early 16th-century Flemish Book of Hours (MS4). Work on this project was almost complete at the end of the year.

OTHER PHOTOGRAPHY AND FILMING, TELEVISION, RADIO AND PRESS COVERAGE

As mentioned in the Curator's Introduction, BBC1 made a programme on Soane in the 'Imagine' series, presented by Alan Yentob, which was broadcast on 26 November 2003. The making of the programme occupied many hours of curatorial time – answering research queries and being present before and after hours and on Sundays for the filming.

A number of radio programmes and discussions marked the 250th anniversary during the year. Margaret Richardson was interviewed by Alan Saunders for 'The Comfort Zone', a weekly programme on architecture, design, food and landscape on Radio National (the equivalent of Radio 4) for the Australian Broadcasting Corporation in June. The programme was a tribute to Soane, to mark the 250th anniversary and also included an interview with the Australian novelist Bernard Cohen about his time at the Museum as 'Writer in Residence'. The architectural critic Charles Jencks appeared on 'Word of Mouth' on Radio 4 on 12 September in a discussion to mark the 250th anniversary. William Palin did radio pieces for the Robert Elms Show, (BBC Radio London), on LBC and for Finnish Broadcasting and Helen Dorey appeared on the Radio 2 Friday evening Arts Programme on 7 August walking round the Museum with the presenter Tim Marlow.

Channel 4 filmed in the Picture Room for the programme on Hogarth in the 'World of Wonder' series presented by Matthew Collings (one of four programmes on the Old Masters). The Dutch Antiques Road Show 'Tussen Kunst & Kitsch' came to film the Museum for a special programme 'Tussen Kunst & Kitsch op reis' tracing the roots of the revival of classicism and orientalism, the Grand Tour and collecting. The Museum was also featured on the BBC1 programme 'Holiday You call the Shots'.

Articles on the Museum were published in the press worldwide during the year. Yoshifumi Nakamura, a Japanese architect, wrote an article on the Museum for the art magazine *Geijutsu Shincho*. The English edition of a Japanese magazine, *Madame Figaro*, photographed the graphic designer Jonathan Barnbrook in the Museum (he chose the museum as his favourite place). In September 2003 *World of Interiors* contained a major feature on the Museum and an article by Fiona Rattray

about No. 14. before restoration and the 'behind the scenes' areas of the Museum appeared in the *Independent on Sunday* magazine. The Louis Hellman cartoon in *The Architect's Journal* for the week of 10 September paid tribute to Soane and the Museum was delighted to be presented with the original in honour of the occasion (see p.6). In November 2003 the Georgian Group devoted their quarterly magazine *The Georgian* to Soane in celebration of the 250th anniversary, with articles by Margaret Richardson on the Museum's drawings, Will Palin on the history of Nos 12–14 Lincoln's Inn Fields, Helen Dorey on the *pasticcio* and Peter Inskip RIBA on the restoration of Moggerhanger House.

Paul Jakulis, nominated by the Greenwich School of Architecture for an RIBA Bronze Medal, photographed his installation at the Museum and Darren Armstrong and Aine Scannell came to photograph the Cawdor Vase and Ephesian Diana for a 250th birthday exhibition at Pitzhanger. Saki Baba, student on a fashion foundation course, came to take photographs for a project in which she had to select a building and then design garments using the dynamics of the interior and exterior.

INFORMATION TECHNOLOGY

A great deal of work was done during the year to enable the computer cataloguing of Soane's Library to continue smoothly (see p.33). An independent consultant, Simon Baker, continued to maintain the computer systems in the building when required.

INTERNET SITE

William Palin, Assistant Curator, continued to maintain and update the Soane Museum website. There was an almost 100% increase in the number of site 'hits' to more than 100,000 for the year (51,000 last year). 30% of hits came from a mixture of unidentified numerical addresses, and 40% from .com and .net address – none of which can be sourced to a specific country. The largest number of identified hits came from UK addresses (17%) followed by US educational addresses (3%) with a total of 44 other countries contributing to the remaining list of users.

The website contains general information about how to find the museum as well as current and past newsletters, current exhibition details and an exhibition archive, a summary of works of art in the collection, the Concise Catalogue of the Museum's 30,000 architectural drawings, the latest annual report and accounts and pages on the children's education programme, fundraising and facilities for hire. The most popular sections were the Summary of Collections, Concise Catalogue, map and exhibition information. The website address is www.soane.org.

INTRODUCING FIRST-TIME VISITORS TO THE MUSEUM

The Travelling Display Board, designed by Charles Marsden-Smedley, was hosted by St Pancras Library from 28 March to 9 May 2003, during which time there were 29,024 visitors to the Library. From there it went to Swiss Cottage Library, where it was on display from 23 May to 1 December 2003, during which time there were 185,174 visitors to the Library. From 1 to 20 December it was on show at a marquee erected in Lincoln's Inn Fields by Camden Council for leasing out for corporate entertaining in the period prior to Christmas. The stand provides basic information and an introduction to the Museum and includes a dispenser for free leaflets.

A French version of the *Short Description* went on sale from 7 April 2003 – in ten weeks on sale to 18 June it sold at 15 per week, three a day.

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. 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 where necessary. Jane Bush continued to prepare three-dimensional works of art for exhibitions and loans and to maintain the fabric of the Soane Gallery. They prepared condition reports for every item that left the Museum on loan during the year, sometimes with the assistance of volunteers. Mick Mason, one of the warding staff, made some forty card cradles for the books to be displayed in the *Hooked on Books* exhibition later in 2004 (see p.33).

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.

The bindings of four volumes were restored by Dinah Swayne. In addition a number of the books in the exhibition *Hooked on Books* which opened just after the end of the year (see p.33) were cleaned by Margaret Schuelein.

WORKS OF ART

Jane Bush continued to clean and repair works of art in the Museum and full details of her work can be found in Appendix 4.

Four plaster heads of kings and queens (SDR3, 4, 18 and 19), which had been in the West Chamber, were returned to their original locations at high level in the loggia of the South Drawing Room. Before they were put back they were cleaned, repaired, retouched and numbered. The re-location of the four heads displaced two plaster busts from the South Drawing Room: portraits of Homer (A84) and Ariadne (A78). These were cleaned and their paint surfaces consolidated and retouched. When the conservation was complete they were re-located to the ground floor Ante-Room, where they were displayed in Soane's day.

Hirst Conservation made a cast of the large ceiling rose in the Inner Hall in January 2004 so that a replica could be created for the entrance hall at Soane's Moggerhanger Park in Bedfordshire.

Miss Gertrud Seidmann of Wolfson College, Oxford, made several visits to the Museum in connection with her re-cataloguing of Soane's post-Antique gem collection (first catalogued by Cornelius Vermeule in the 1960s). Dr Martin Henig of the Oxford Institute of Archaeology will be working on the re-cataloguing of the Antique gems during 2004–5 and it is then hoped to publish their joint catalogue as the first volume of the Museum's Catalogue of Antiquities.

Audits of the Museum's collections of Antique and post-Antique gems and Flaxman sculptures were carried out in 2003 by Helen Dorey. She also audited the works of art in the Basement East Corridor to check all were accounted for prior to taking them down for storage during the DCMS/Wolfson project works.

Work continued on the revision of the original Spiers diagrams produced in 1906 to record the exact layout of objects in the Museum. Diagrams of the Crypt, Basement Corridor and the Basement South Passage were completed before these areas were cleared in preparation for the building work.

Information about the Museum's holdings was provided to the new Index to British oil paintings in public collections being prepared by the Paul Mellon Centre.

ANNUAL MAINTENANCE OF THE FABRIC OF THE BUILDING AND SECURITY

The major building restoration projects in progress at the Museum have reduced the need for more than minor maintenance work to the fabric during this year.

Aperio Limited carried out a survey of the Library ceiling to help to determine the correct course of action to take in an area where the ceiling appears to have separated from the sub-strate.

NO. 14 LINCOLN'S INN FIELDS

A Press Launch for the restoration of No. 14 was held on 16 April 2003. The occasion provided an opportunity for the press to see the unrestored house for the first time and was combined with an update on the restoration of the Three Courtyards and the launch of the new 'Soane in London' leaflet (see p.30). As a result of the launch articles on No. 14 appeared in publications ranging from the *New York Times* to *Architectural Digest* magazine and the *Times Literary Supplement*.

Plans for the house continued to be developed throughout this year alongside a careful programme, devised by Julian Harrap and Annalie Riches of Julian Harrap Architects, of 'opening-up' work, in preparation for the full restoration of the house in 2004–5. This revealed, amongst other things, that the front ground floor room had been constructed according to the surviving plans in the Museum's archive but had been altered later (important because the re-instatement of the original recessed north wall of the front room shown on Soane's plan will enhance the new 'Model Room'). It has also revealed a blocked light-well to the second floor (originally topped by a lean-to skylight). On a more practical level, close inspection of the structure has enabled Julian Harrap Architects to work with Douglas Murray of the Structural Engineers, Hockley and Dawson to define in advance exactly how the structural strengthening of the upper floors should be carried out to achieve the desired result whilst retaining the original timber floor structure.

Amongst other activities in No. 14 the Museum plans to establish a 'Register' of architectural models worldwide, building on its existing extensive research files. During the year an American scholar, Karen Moon, donated all her tapes of interviews with architects about their use of models and her information files to the Museum.

In November 2003 we were very pleased to receive a visit from Peggy Bannister and her sister, Betty, who had lived with their father and mother, Frederick and Susanna Moore, in the basement and top floor of No. 14 Lincoln's Inn Fields as children between 1930 and 1941. Frederick Moore was the Park-Keeper for Lincoln's Inn Fields and his wife acted as cleaner and house-keeper for Upperton Perkins, the firm of solicitors who occupied the rest of No. 14. The two sisters allowed the Museum to make copies of photographs showing the family outside the building and presented the Library with a small collection of engravings relating to the surrounding area collected by their father.

Senior and Carmichael were commissioned to design the new cabinets for the Robert Adam Study Centre on the second floor of No. 14, to house the Adam drawings in their volumes.

THE RESTORATION OF THE THREE COURTYARDS

Work continued on the restoration of the three courtyards and associated basement areas throughout the year under the direction of Julian Harrap Architects (Julian Harrap and, as job architect, Marcus Chantrey) and with the main contractor, Ellmer Construction (site project manager, Marcus Thompson).

Holden Conservation were appointed to carry out *in situ* conservation work to the sculpture on the walls of the Monument Court. Their work revealed that the sculptures were of many different materials including marble, Portland stone and alabaster – all obscured by the many layers of paint. Paint sections by Dr Ian Bristow confirmed that the sculpture was originally unpainted. For conservation reasons it was decided not to attempt to strip each piece, especially those made of soft materials vulnerable to decay, but to remove all loose paint and then re-paint to match the colour of the original material in each case.

Dr Bristow also took paint samples in the kitchen areas and from the walls of the Monument Court during the year. His work in the Monument Court revealed that Soane had initially painted its rendered walls in a whitish stone colour, rather akin to Portland stone but later, after raising the walls of the Upper Drawing Office and making other alterations, had changed this to a darker, yellower stone colour. After much debate it was decided to use the second colour, that which was present at the time of Soane's death.

Preparations for the re-creation of the *pasticcio* involved a long period of research carried out by Julian Harrap, Marcus Chantrey and Lyall Thow, all of Julian Harrap Architects. An appropriate prototype for the 'Norman' capital needed for the *pasticcio* had to be identified. Publications in Soane's Library and the Soane Archive were consulted to find out which Norman buildings he was familiar with or had visited and in the end capitals at Rochester Cathedral seemed to provide the best model. A chance visit to Broadlands in Hampshire by the Deputy Curator uncovered a pattern for what is now being called the 'Henry Holland' block. The architects also had to investigate all aspects of 'Tivoli' capitals. The assumption at the start of the project was that the surviving 'Tivoli' capital in the column in the Monk's Yard was identical to that in the *pasticcio*. However, comparing the measurements with those given on Soane's drawings it became clear that the *pasticcio* version was larger and more refined, with much better proportions. This discovery necessitated a detailed study of measured surveys and drawings of the original Roman temple at Tivoli by Francesco Piranesi, George Dance and others as well as a Sunday spent in a cherry-picker examining and measuring the Soane 'Tivoli' capitals on the Threadneedle Street façade of the Bank of England. This exercise confirmed that the *pasticcio* capital was a 'Bank of England' one, perhaps a spare or an extra one carved for Soane. The capital in the 'Fanny' column, may have been a prototype or even perhaps a reject.

Work began on the re-carving of the missing elements of the *pasticcio* with the contract being awarded to Fairhaven of Anglesey Abbey near Cambridge (a team

led by Tim Crawley). Museum staff visited their workshops to view progress on 26 November.

Work was also carried out on the well-shaft on top of which Soane constructed the *pasticcio*. Archaeologists from Museum of London Specialist Services (MOLSS) were employed to analyse the bricks and concluded that they dated from after 1784 and probably from the early 19th century, indicating that the well could have been constructed either by Soane or for the previous house on the site. The well was excavated to the depth specified by the structural engineers. Pottery fragments found in the infill material (rubble, in the main) were dated by MOLSS as being post-Soane's death in 1837 and perhaps post-1875. As there was no access to the well-shaft between Soane's death and the dismantling of the *pasticcio* in 1896 it seems logical that the infill dates from that time. Once excavated the well-shaft was filled with a careful layering of hoggin and lime mortar to ensure complete structural stability. The two large slabs which originally sat on top of the shaft, beneath the paving of the Monument Court, could not be re-inserted as for structural reasons a solid concrete layer was required to take the weight of the *pasticcio* (these will be retained and may be used to create a stone seat in the New Court). Within the new concrete base the lower part of the steel work required to support the *pasticcio* was inserted and on 16 December Tim Crawley was able to cast the concrete core for the column around this steelwork. Holden Conservation were then able to re-build the marble altar (the bottom element of the *pasticcio*) around this core. Fortunately, the altar did not require modification other than the drilling of a hole through the top so that the steel macalloy bar, which will run right up through the centre of the reconstructed column, could be inserted. By the end of the year the carving work had been completed and the installation of the *pasticcio* was imminent.

Parallel to the practical work of re-carving the missing elements of the *pasticcio*, Taylor Pearce Restoration Limited (Keith Taylor and Matthew Nation) cleaned the surviving elements (the marble 'Hindoo' capital and the cast iron pinnacle) ready for installation. Six small cast iron urns were restored by Robert Turner of Eura Conservation. There were originally seven such urns – four on the *pasticcio* and three on the Monk's tomb in the Monk's Yard. One had been lost at some time and Eura made a replica to replace this. Four of the existing six were found to have traces of mortar on the bases and are therefore assumed to have been those on the *pasticcio* which, being high up on a column, would have been more likely to have been mortared in place than those in the Monk's Yard.

A replica of the lamp originally fixed to the north ground floor window-sill of the Monument Court was commissioned from Rupert Harris. The original fixing points were found in the sill once paint had been removed.

Another major element of work in the Monument Court was the removal of James Wild's Flaxman Recess window and lean-to roof-light. Tracey Sweek of Holden Conservation cleaned the paint off the Portland stone slabs which formed the south wall of the recess, which were unpainted as installed by Soane. Holden Conservation then obtained and installed new Portland slabs to infill the aperture left by the removal of the Wild window. Studies of the layout of the slabs and of Wild's drawings and specification showed that he had retained the Soane fabric,

cutting his window-opening through the stone and simply adding two additional pieces of Portland slab each side.

In the SW corner of the Monument Court an arch, probably originally open, which in Soane's day led into what would have been a kind of outside lobby to the kitchen, was found to have been filled in with matchboarding (now rotten), part of a door and a window sash turned on its side. Whilst these elements have been photographed and fully recorded they could not be retained *in situ*. Julian Harrap Architects have therefore designed a very simple door for this position, to be painted a dark grey-black.

Work also continued in other areas. The public lavatories which occupied the rear kitchen were stripped out and the area completely excavated so that the drains could be renewed and rationalised. Soane's original floor structure was revealed and retained where possible. The original paving slabs were found to be present in many areas beneath the flooring installed with the public lavatories in 1971 and have been cleaned and re-laid. The doors leading from the basement staircase hall into the public lavatories were originally doors to small kitchen closets. The 'bathroom' glass has now been removed from the upper parts of both doors and infilled with plain wooden panels (despite careful study it was not possible to determine exactly how these panels were originally constructed and so the simplest possible solution was adopted).

The passage from the Monument Court to the Monk's Yard has been re-opened with the removal of the No. 13 boiler. It was discovered in the course of preparatory work that the aperture (open to the sky) above this passage had been crudely infilled with concrete and this was removed. A circular skylight aperture was discovered in the stone slab over what was Soane's original boiler room to the north of the passage: this will be re-instated. The late 19th-century chimney stack above the No. 13 boiler house was taken down. Research continued into the best method of making a new stretch of pebble, bottle-top and bottle-bottom paving to run through this passage. In August Holden Conservation removed a loose area of glass bottle tops and bottoms from around the entrance to the Monk's Yard at the east end of the passage, making it possible to study samples from the original paving more carefully. A judgement has yet to be made as to whether it is possible to obtain (and break!) matching bottles or whether new ones should be specially made by a glass blower. The Monk's Yard originally featured a 'Monk's well and pump', now gone (although the drainage pipe and bowl remain). Julian Harrap Architects managed to find an appropriate pump case of the right date and this is now being refurbished by Martin McNamara, an expert in historic plumbing. The pump will work but the working parts within the 19th-century outer casing will be modern: to re-create the original parts (which included leather elements) would create a maintenance problem, as they would have to be regularly renewed in the future. The location of the cistern for the pump and the route for water to reach it were a mystery for much of the year until the top was lifted off what had appeared to be a solid stone block resting against the west wall of the Monk's Yard. This turned out to be the cistern. It will be able to be re-lined and re-used, with a pipe to the pump being run beneath the Monk's Yard paving.

Various groups of conservation and architecture students visited the site during the year including the SPAB scholars, the Architectural Association and the University of Bath.

A leaflet guide to the restoration of the Three Courtyards, written by Helen Dorey, was produced in April 2003 and is available at the Museum.

THE DCMS/WOLFSON PROJECT

Work began in March 2003 on this project for the lighting and renewal of the services in the rear basement and ground floor areas with Ellmer Construction as the main contractor.

The first phase of work was the renewal of services in the West Chamber at the west end of the basement. The opportunity was taken to lift the parquet floor, which was very loose and in a poor condition, and clean, repair and relay the blocks. An under-floor conduit to take lighting to the central model stand was installed. The damp monitoring carried out by Ridout Associates early in 2003 revealed a severe problem on the north wall and the tongue-and-groove panelling there was therefore removed and a damp proof membrane inserted behind. New ceiling lighting has been installed, similar to the previous lighting but with the fittings moved so that they are not in the line of sight through the basement but are more discreetly hung either side of the central model stand. This should improve the lighting to the cases containing fragments of the sarcophagus lid which are displayed on the window-sill. A shelf across the west wall, put up in the 1960s, was removed and the plaster heads displayed on it returned to their original positions high up in the South Drawing Room Loggia (see p.38).

The second and third phases of work (in the basement west Corridor, Sepulchral Chamber, South Passage and Crypt) have involved much excavation, with the floor being lifted to enable heating pipes to run underground rather than visibly on the ceilings. A number of Soane period and later 19th-century trenches were discovered in the course of this work and have been utilised wherever possible.

A crucial element in the new lighting scheme is to reinstate the brass floor grilles through which light originally filtered from the ground floor to the basement – rather akin to the shafts which allow light into the catacombs in Rome. Phases 2 and 3 of the DCMS/Wolfson project involved the careful removal of floorboards to open up the original apertures. Julian Harrap Architects conducted a careful analysis of each area and when necessary the surrounding joists were repaired. By the end of the year all the apertures were ready to receive their grilles which will be manufactured early in the next reporting year.

In certain positions in the basement it has been decided to replicate the kind of simple ‘coil’ radiators which Soane installed in the 1830s as part of his ‘Perkins’ heating system. Examples of surviving coil radiators from a Perkins heating system were discovered to exist at the Royal Society of Arts building and Julian Harrap Architects will be using these as the basis for their designs.

There are three further phases within the DCMS/Wolfson project which will continue into the early summer of 2004, with the final phase including the removal of the glass floor lights outside the Picture Room (these date from the late 19th century and are failing structurally) and the re-instating of a stone floor, as in Soane's day, with brass grilles letting light down into the basement below. Just before the end of this reporting year investigations into how the glass floor lights are supported revealed serious structural weakness in the full height of the west wall of the Basement East Corridor and ground floor Museum Corridor. This necessitated the removal of all works of art and of the full-height panelling in the Museum Corridor at the end of this reporting year. This will enable the wall to be stabilised and structural steelwork inserted but will mean the closure of the Picture Room for a substantial part of next year.

One rather nice small find emerged during this work. Whilst Holden Conservation were taking down the largest objects high on the west wall of the Corridor a bradawl and screwdriver were found lying in a thick layer of sooty dust behind one of the casts. Both have traditional box wood handles and scratched owners marks. The screwdriver is stamped 'Hearnshaw . . .'. Hearnshaw Brothers were in operation from 1881–1960 at the Sorby Street Works in Sheffield and it seems likely that these tools are a legacy from a late nineteenth-century programme of work in the Corridor.

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 one part time fundraiser (Mike Nicholson and Dr Kenneth Gray). Claudia Celder has been employed as a part-time staff assistant since October 2003. They are advised and assisted by a Board of Directors. Pam Gray assists the fundraising team as a part-time volunteer helper.

2003–04 was another successful 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 2004–05 will require the Museum to raise at least another £200,000 to complete its capital programmes which will be a challenging target in the current economic climate.

The Museum was pleased to note favourable remarks on its fundraising performance at the Public Accounts Committee of the House of Commons following publication in 2004 of the National Audit Office Report: *Income generated by the Museums and Galleries* which reviewed museums and gallery fundraising in 2002–03.

An important part of the Museum's activities is its exhibition programme. Each year the Museum mounts three or 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 support from a number of sponsors including the Henry Moore Foundation, Howard de Walden Estates, Arts and Business, the Baring Foundation and the Heritage Lottery Fund.

A grant from the Designation Challenge Fund through Resource (now the Museums, Libraries and Archives Council) funded cataloguing work to Sir John Soane's Library and other activities.

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 2004. The fundraising for this project has been assisted by several generous grants from UK charitable foundations including the Linbury Trust, the Fidelity Foundation (UK), the Clothworkers' Foundation and the Foyle Foundation among several others.

2003-04 also saw the Museum continue its celebrations of the 250th anniversary of the birth of Sir John Soane. Major events at the Mansion House in July and a 250th Birthday Party at Lincoln's Inn Old Hall provided the Museum with wonderful opportunities to thank friends and supporters for their help over the years and to let people know about the future plans for the Soane.

Two important programmes, the Patrons' Circle and Corporate Benefactors, continued to develop in their second year. The future expansion of the Museum's education programme and other activities in No. 14 will require additional revenue funding and the Museum hopes that part of the required income will be met from subscriptions to these new programmes.

The Patrons' Circle is a scheme whereby individuals who donate £1,000 per annum 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. Membership of the Patrons' Circle had grown from six individuals to twenty-four by April 2004 (see p.47) which was most encouraging and we hope that the Circle will continue to expand over the next twelve months.

By contrast, the Corporate Benefactor programme offers those companies who wish to support the activities of the Museum with a regular donation of £25,000 per annum the opportunity to have priority and regular use of the Museum's fine rooms for corporate entertaining purposes. Bradford and Bingley have now joined the law firm Shook Hardy and Bacon as Corporate Benefactors and we hope that other firms will join these.

Undoubtedly the Museum has benefited from a good deal of positive media coverage over the past year, mostly connected with the anniversary and the successful exhibition programme. There were major features in several broadsheets and reviews and articles in other quality newspapers and magazines. The BBC1 'Imagine' documentary (see p.13) reached an audience of two million viewers,

which gave a great boost to the Museum's popular profile. The regular communication of the Museum's activities and future plans to a broad audience is an important part of the fundraising process and the Museum is grateful to all those writers, journalists and broadcasters who have reported, often with great enthusiasm, on the special qualities of the Soane and its future plans.

DONATIONS AND SPONSORSHIP

The Trustees would like to thank the following for their generous support of the Museum between April 2003 and March 2004:

NO. 14 LINCOLN'S INN FIELDS

The Linbury Trust	The Foyle Foundation
The Royal Commission for 1851	The John Coates Charitable Trust
The Fidelity Foundation	The MacRobert Trust
The Clothworkers' Foundation	The Andor Charitable Trust
The Charles Hayward Foundation	The Haberdashers' Company
The Rufford Foundation	The Paul Hamlyn Foundation
The Dulverton Trust	

EXHIBITIONS

The Heritage Lottery Fund for *William West and the Regency Toy Theatre*
The Howard de Walden Estates for *'Bob the Roman'*
Arts & Business
The Henry Moore Foundation for *John Flaxman: 'Master of the Purest Line'*
The Baring Foundation for *'Architecture Unshackled': George Dance the Younger 1741–1825*

OTHER PROJECTS

Furthermore Foundation (USA)	The Leche Trust
CHK Charities Ltd	The Star Foundation Trust
Sir Jeremiah Colman Charitable Trust	Charcol (via Bradford & Bingley)
R & S Bancroft Clark Charitable Trust	The Rothschild Foundation
Ian Askew Charitable Trust	The Little Family Foundation (USA)
National Manuscripts Conservation Trust	The Louisa Lowisohn Memorial Trust

CORPORATE BENEFACTORS

Shook Hardy and Bacon
Bradford and Bingley

THE PATRONS' CIRCLE

The Museum was supported by the following individuals who are Founder Patrons:

Debby Brice	Rick Mather
David and Molly Borthwick	Richard and Rosemary Millar
Arnold Burton	Mr and Mrs J W Murray
The Lady Foley	William Parker
Clare and Richard Gapper	Robin and Ann Purchas
April and Roddy Gow	Lisbet Rausing
Richard and Sheila Griffiths	Leopold de Rothschild
John Jackson	Alex and Elinor Sainsbury
Laurence Kinney	Nicholas and Elodie Stanley
Crispin Kelly	Alan and Ciannait Tait
Sir Richard MacCormac	Michael and Jane Wilson
Mallet	

The Trustees wish also to record their gratitude to a number of other charitable trusts, corporate bodies and individuals including those who supported the Museum anonymously.

GRANT-IN-AID

Current Grant-in-Aid was unchanged at £699,000 for a third consecutive year. Capital Grant-in-Aid of £350,000 was received from the Department for Culture Media and Sport (DCMS) towards the costs of restoration work in the Three Courtyards and the renewal of services in conjunction with the 'Wolfson' project. A further sum of £1,500,000 was received towards the cost of transferring the Museum's pension liabilities to the Civil Service Pension scheme.

Grant-in-Aid per visitor was £7.43 (£8.08 in 2002–3). The decrease in the per capita figure is due to a 9% increase in visitor numbers. Current Grant-in-Aid covers less than 80% of the Museum's running costs.

SALES

After decreasing in 2002–03, the level of income from visitors increased this year by more than 25%. Turnover from the sale of books and catalogues again exceeded £80,000. In addition more than £15,000 was received from the sales of postcards and other items.

The number of books and catalogues sold again exceeded 6,000: included in this figure are the more than 1,500 copies of the *New Description* sold during the year. The sales of catalogues for the four exhibitions held during the year accounted for 25% of all book and catalogue sales by quantity and more than £10,000 by value. Another more than 25% of sales by quantity and value arose from four publications: *The Soane Museum* £25, *A Miscellany of Objects* £9.95, *The Soane Hogarths* £6.95 and *The Soanes at Home* £12.50. In addition, sales of the *Short Description* again exceeded 20,000 copies. More than £1,000 was received from the

sale of the new *Three Courtyards Restoration* leaflet and the *Soane's Buildings in London* leaflet.

Many of the Museum's publications are listed on the Museum's website (www.soane.org) and a secure link now enables on-line credit card purchases to be made.

For some years the Museum has wished to produce facsimiles of the small notebooks with marbled paper covers that Soane used as his diaries. Finally, with the help of Rupert Thomas, editor of *World of Interiors* magazine, a maker of hand-made marbled paper was identified who wished to take on the project – Ann Muir of Ann Muir Marbling. The Museum felt able to bear the cost of commissioning the notebooks because *World of Interiors* made the notebooks available to their large readership at an exclusive price via their September 2003 issue. This guaranteed much larger sales than would have been possible via the Museum and its website alone.

The sales figures demonstrate the importance of self-generated funds and the Museum is very grateful to its warding staff for achieving very good sales figures while discharging their security and visitor information roles.

OTHER INCOME AND EXPENDITURE

Donations received through the Museum's donations boxes exceeded £28,000. This total includes more than £2,000 received specifically for the re-creation of the *pasticcio* and the conservation of other sculpture in the courtyards. An insert accompanying the *Short Description* attracted further small sums for conservation work and attracted some enquiries about legacies.

The general public is invited to join a Saturday tour of the Museum conducted by a member of the curatorial staff at a cost of £3. More than 1,000 visitors joined tours and income exceed £2,500.

Income from the Museum's photography service is discussed on p.34.

The Education programme covered a significant part of its expenditure by charging for the Annual Soane Lecture and for special visits; by seeking donations from those attending study groups, and through the receipt of donations for lectures given by Curatorial staff at the Museum and other venues.

The hire of rooms for corporate and private entertaining at the Museum raised £32,000 for the work of Sir John Soane's Museum Society during the year (£55,000 in 2002–03), with a broad range of companies, organisations, and individuals holding dinners and receptions.

The Museum raised 15.65% (33% in 2002–03) of its unrestricted income, not including additional fundraising by Sir John Soane's Museum Society for specific projects. This figure does not include the large sums received from the HLF for the Restoration of the Three Courtyards or from the DCMS/Wolfson Foundation for the 'Wolfson' project. To avoid any distortion the value of the transfer of No. 14 from the ownership of the Society to that of the Trustees and the substantial sum received and expended for the transfer of the Museum's staff to the Civil Service Pension Scheme have also been excluded when calculating the percentage.

The Museum continues to hold some funds in reserve to meet the cost of expenditure outside the immediate scope of Grant-in-Aid. The Trustees' reserves policy is discussed in Note 13. The nature of each fund is described in Notes 15 and 16 of the Financial Statements (see p.86).

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

Sir John Soane's Museum Society continues to work to raise funds for the Museum's various projects and to employ the Museum's fundraising team (see p.44).

The administrative committee of the Society met twice during the year. The Directors were saddened to learn of the death of Mrs Betty Hodgkinson. She served as the Society's Company Secretary from its formation in 1987 for 14 years, missing very few meetings during that time. She was indefatigable in her support, even personally preparing the first draft of the Society's accounts for some years in order to reduce the cost of the audit.

SIR JOHN SOANE'S MUSEUM FOUNDATION (NEW YORK)

Sir John Soane's 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, accepting with regret the resignation of Donald Rattner, but welcoming the appointment of eight new directors.

On 23 April an illustrated lecture entitled 'Model Mania 3: Architectural Models and the Creative Process' was given by Frank Gehry at the Century Association, New York. Mr Gehry discussed how he had used various architectural modelling techniques to design the Richard B. Fisher Center for the Performing Arts at Bard College, Annandale-on-Hudson, New York, and other award-winning buildings. The lecture was followed by a reception and benefit dinner and was the third event in a series on the theme of models, begun last year.

On 26 June a 'White Nights Cocktails' champagne reception was held at *À La Vieille Russie*, New York, to mark the 300th anniversary of the founding of St Petersburg by Peter the Great. In joint celebration of this and the 250th birthday of John Soane, a trip to St Petersburg, 'To Russia with Soane', was arranged in September. The group visited many historic sites including the Hermitage and the Gold Storage Room, Tsarskoye Selo and the Grand Palace, Peterhof and attended Gala Dinners at both the Cameron Gallery and the Spiridonov Palace.

An illustrated lecture entitled 'Soane and the Sacred Grove' was given on 29 October by Edward Wendt, winner of the Sir John Soane's Museum Foundation Fellowship 2002. This was the seventh in a continuing series of annual lectures by fellowship recipients. The lecture was held at the New York School of Interior Design, which co-sponsored the event, and was followed by a reception and private viewing of the exhibition 'The American Frame: From Origin to Originality'.

Directors of the Foundation and their guests enjoyed an opportunity on 19 November to introduce new friends to the Foundation at a cocktail party held at the newly opened New York space of the London gallery Frost and Reed Fine Art, which was featuring paintings by Suzanne Valadon. On 4 December the Florian Papp gallery hosted a reception and special viewing of their enchanting exhibition of European watercolour drawings of architecture, gardens, and interiors, 1750–1900 'Bringing Home the Grand'. The event was organized by Melinda Papp for friends of the Soane Foundation and the Attingham Summer School and their guests.

On January 13, Stephanie Stokes, Vice President of the Foundation, arranged a visit to the Museum of the City of New York for a curatorial tour of their exhibition 'Big & Green: Toward Sustainable Architecture in the 21st Century'. The guests were welcomed by Susan Henshaw Jones, Museum Director and President, who organized the exhibition, and the evening finished with a reception at the Stokes residence.

A series of two 'Soane Seminars' entitled 'Architectural Theory in the Time of Sir John Soane (1753–1837)' was co-ordinated by Suzanne Stephens with preceptor Barry Bergdoll. The series encourages students to delve into the key texts that influenced Soane's thought, enabling them to acquire a grounding in landmark works of 18th- and 19th-century architectural theory and to reflect on the role that these theories played in Soane's thinking. Part One, which covered the period 1750–1800, entitled 'John Soane from Enlightenment to Shadows: the Impact of French Rationalism and Sensationalism and of English Picturesque Theory' was held between 2 October and 6 November 2003 in six weekly sessions; Part Two 'Classicism in an Age of Eclecticism, 1800–1850' was held from 26 January to 8 March 2004.

Using as a starting point the revival of Palladian architecture in the 1720s, decorative arts historian Laura Microulis presented an illustrated lecture on the roles of the patron and collector in the development of the decorative arts by examining specific aspects of English country-house furniture and interiors in her lecture on 30 March entitled 'Architects, Aristocrats and Aesthetes: The Influence of Patrons and Collectors on the Decorative Arts'. She considered the significance of architect-designed interiors, the impact of the Grand Tour, changing fashions of collecting, and the formation of the country-house museum. The lecture and reception afterwards were organized in association with and held at the Bard Graduate Center, New York.

The Foundation is continuing to raise funds towards the refurbishment of No. 14 Lincoln's Inn Fields and can be contacted at 636 Broadway, Suite 720, New York, NY 10012 (telephone: 00-1-646-654-0085) and by email at soane@mindspring.com.

PERFORMANCE INDICATORS

	1999-00	2000-01	2001-02	2002-03	2003-04
Visits (thousands)	96	83	87	87	94
Visits to Library*	445	409	417	488	321
Exhibitions held	4	3	3	4	4
Talks given	186	155	189	201	134
Grant-in-Aid per visitor (£)	6.50	7.07	8.08	8.08	7.43

* The Research Library can seat up to four visitors at any one time and is open 4½ days a week.

THE STAFF AND THEIR ACTIVITIES

The Curator, Margaret Richardson, gave a lecture on 'Curators and Curatorship at Sir John Soane's Museum, 1837-1995' at the Society of Antiquaries on 16 October and on the development of the Museum at the Architectural Association on 23 October. She continued to serve as a Trustee of the Lutyens Trust and of the Greenwich Foundation for the Old Royal Naval College, as well as a Council Member of the National Trust. She was also appointed a member of the Trust's Architectural Panel. She continued to act as an examiner of theses for the Architectural Association's Building Conservation School.

The Deputy Curator, Helen Dorey, gave a lecture on 'The Union of Architecture, Sculpture and Painting: Sir John Soane (1753-1837) as a collector of sculpture' at a conference 'Collectors in the round: British collectors of sculpture from the eighteenth to the twentieth century' at the Wallace Collection in May 2003. She lectured on the Museum to 1,500 members of the Eastbourne Ashridge Circle in the Congress Theatre, Eastbourne in February and to the members of the Polegate Local History Society in Sussex in the same month. Her essay on 'Soane and Flaxman' was published in the Museum's Flaxman exhibition catalogue and she devised and wrote the Flaxman trail leaflet available in the Museum during the exhibition run. She wrote an article on 'Soane's *pasticcio*' for *The Georgian*, the magazine of The Georgian Group, in November 2003 for the issue devoted to the 250th anniversary of Soane's birth. She also wrote and organised the production of the leaflet guide to the Restoration of the Three Courtyards. She co-ordinated the production of the 'Soane in London' leaflet and wrote or adapted the text. She published an essay in 'Conversation Pieces', published in Germany to accompany an exhibition of Laura Padgett's photographs of the Museum in Frankfurt and wrote an introduction to the 'Egypt' section of the catalogue for the forthcoming *Hooked on Books* exhibition. She also worked on the edition of the letters of Charles Heathcote Tatham (in the V&A) being prepared by Professor Susan Pearce

for publication as a Walpole Society Volume in 2005. In August 2003 she appeared in a feature on the Museum on the Radio 2 Friday night arts programme with Tim Marlow. In November 2003 she attended a one-day conference on Napoleon and his followers in Britain at the Holburne Museum, Bath. She continued to serve as Curatorial Advisor to Pollock's Toy Museum and as a Trustee of the Twentieth Century Society and of the Moggerhanger House Preservation Trust. In March 2004 she was elected a Fellow of the Society of Antiquaries of London.

In addition to organising the exhibition programme at the Museum William Palin lectured on 'John Soane: Portrait of an Architectural Visionary' at the National Portrait Gallery, Dulwich Picture Gallery and for the York Georgian Group; on 'Hogarth's Election Entertainment' at Dr Johnston's House and the Handel House Museum; and on 'Soane and Space' to students studying on the BA Interior Architecture course at the University of Cardiff. He conducted a 'Hawksmoor's London Churches' bus tour for the Friends of Christ Church Spitalfields and spoke about the Museum on LBC Radio and the Robert Elms Show, BBC Radio London. He resigned as a Trustee of the Mausolea and Monuments Trust but continued as Honorary Secretary of the Soane Monuments Trust, as Trustee of the Spitalfields Historic Buildings Trust, as a Committee member for SAVE Britain's Heritage and as Georgian Group advisor to the Conservation Advisory Group for the Tower Hamlets area of London. He published a number of articles including 'St Jude's Vicarage, Hampstead Garden Suburb' in *Country Life* and 'The Fine Rooms at Burlington House' for the *Royal Academy Magazine*. He also contributed towards and edited the Autumn 2003 edition of the Georgian Group Magazine which was devoted to the Soane 250th Anniversary.

Susan Palmer attended I-CHORA, the first international conference on the history of records and archives, at Toronto University 2–4 October 2003 and gave a paper entitled 'Sir John Soane and the Building of the New State Paper Office 1830–33'. She attended a one-day conference on Napoleon and his followers in Britain at the Holburne Museum, Bath in November 2003. In February 2004 she lectured to the Middle Temple Historical Society on the history of Lincoln's Inn Fields. She taught two half-day courses on medieval Latin translation for the Society of Genealogists.

Stephen Astley was the exhibition organiser and editor of the catalogue for the 'Bob the Roman' exhibition. In September he attended the Annual Conference of the Society of Architectural Historians in Sheffield. He gave a lecture at Mistley in Essex on Robert Adam's building projects at Mistley which raised almost £1,000 for the church restoration fund and is to be repeated in September 2004. Other lectures included one on Robert Adam's designs for Lansdowne House which was given at Lansdowne House for the members of the Lansdowne Club. He also gave a paper at the symposium which accompanied the Geffrye Museum's exhibition *Home and Garden: Domestic Spaces in Paintings*. He co-ordinated the Museum's response to the various planning applications for works to Tyringham House in Buckinghamshire and was interviewed on BBC radio about Tyringham.

Stephen Massil represented the Museum at a Designation Challenge Fund ICT Brainstorming Meeting organised by Resource (now the Libraries, Museums and Archives Council) on 8 July 2003. He also attended a meeting of the Historic Libraries Forum on 14 November.

Roderick Smith, Finance Director, represented the Museum at meetings held by DCMS where subjects ranging from the presentation of financial statements through payroll services and procurement to efficiency savings were discussed. During the year he tendered the Museum's accountancy and audit services. Together with the Chairman of the Trustees, the Curator and the Deputy Curator, he served on the Board which recommended to the Trustees that Kingston Smith should be appointed in place of PKF to provide accountancy and internal audit services to the Museum. Following the Government-wide recommendations of Lord Sharman's review, the National Audit Office was appointed to succeed PKF as external auditor for the Museum.

THE WARDING STAFF

This was an excessively busy year as staff have had to cope with a huge number of visitors, a great deal of extra cleaning as a result of building work and the need to supervise and control the movements of all contractors on site. There were also an exceptionally large number of evening functions which called on the services of our small staff who have been magnificent.

Unfortunately our Head Warder, John Swain, decided to retire early after some unsuccessful treatment for a heart problem, rather than struggle on in a hectically busy daily routine. He is very much missed. A farewell party was held for him on 29 August but we were delighted to welcome him back for the 250th anniversary staff photograph and the warders' celebration dinner in September.

We were delighted to be able to appoint Andreas (Andy) Polydorou as the new Head Warder. He has been with the Museum as a warder for a number of years and is proving absolutely excellent in his new role.

Glynis Younan resigned as a warder to take up a new post at the National Gallery during the year. We were pleased to welcome Howard Bennington and David Gardener as new warders and they have both proved to be an asset to the team: we would find it difficult to do without them.

Three retired warders, Alex Thompson, Michael Cooney and Barry Hosain, have come in on many occasions this year both to help us out during the day when we were short of people and when we found it difficult to staff evening events.

STAFF TRAINING

Helen Dorey attended a Disaster Planning course run by Harwell Drying Restoration Services on 2 July.

Susan Palmer attended a training day on Copyright organised by the United Kingdom Registrars' Group in December 2003 and an afternoon seminar on the same subject organised by CILIP in January 2004. At the end of January 2004 she attended an afternoon seminar on Branding and Licensing organised by Farrer and Co., solicitors.

Weekly meetings for warders continue to be held on Wednesday mornings before the Museum opens.

The curators of each exhibition in the Soane Gallery, or of installations within the Museum, give talks to the staff so that they have a good understanding of the subject and are able to reply intelligently when questioned by visitors.

Rosalind Faville has successfully completed a course of training in First Aid at the British Red Cross.

Judith Maher attended a National Trust conservation housekeeping course at Saltram House in Devon. It is the intention in the future to arrange practical courses at the Museum so that all the warders, but particularly the cleaner-warders, are trained in current best practice in terms of housekeeping and cleaning.

Margaret Schuelein attended the Annual Conference of the British Association of Paper Historians at Swansea and Cardiff in June 2003, which included a visit to an industrial paper mill, lectures, a visit to the *Thomas Jones* exhibition and a tour of paper conservation facilities at the National Museum of Wales.

GREEN HOUSEKEEPING

The London Borough of Camden now provides a free collection service for paper; now that it no longer has to be carried to the nearest bins much more recycling is possible. Bottles are taken to the local bottle bank.

As in previous years the Museum continues to use long-life light bulbs and environmentally friendly cleaning products whenever possible and to recycle toner cartridges on behalf of Actionaid. All Museum staff use public transport to travel to work, with the Museum allowing bicycles to be placed in the front courtyard of No. 14 during the day.

VOLUNTEERS

A number of volunteers worked for the Museum during the year. Claudia Celder came for three months, two days a week, from January 2003; amongst other

work she helped with the preparation of the Flaxman Trail leaflet. Alice Hickman worked as a volunteer assisting Will Palin with exhibitions for six weeks in September–October 2003.

A school pupil, Felix von Hurter, came for two weeks at the end of July 2003 after completing his GCSE exams and Geoffrey Lowsley (who came here for two weeks for school work experience in 2001) returned for two weeks in August 2003.

Stephanie Pickford, a Management Consultant now doing an MA in Museum and Gallery Management, joined the Museum in mid-October as a volunteer for six months (or longer) for one or two days a week. She has been working on an updated Disaster Plan for the Museum as well as various strategy documents and has begun cataloguing engraved portraits.

In August 2003 Michael Lowell, a senior member of staff at the Fondazzjoni Patrimonju Malti involved in the preparation of the Palazzo Bonici in Valletta, Malta, for opening to the public, came to the Museum for one week to shadow senior staff and see how the Soane was run as a historic house museum.

DISABLED ACCESS

The Museum continued to offer the use of its own purpose-built narrow wheelchairs to visitors as necessary and its staff continued to offer help to visitors whenever required.

Large-print copies of the labels and panels for all Soane Gallery exhibitions are now available for visitors to use in the Gallery.

The basic Museum guidebook, the *Short Description*, is available in large print and braille format and the *New Description* is available in braille.

Consultations are on-going about the possibilities for improved disabled access to the Museum via No. 14 where a lift in the front courtyard will enable wheelchair users to be taken down to basement level. It is hoped that this may provide an opportunity to enable wheelchair users to enter the basement of No. 13 via a new link passage.

APPENDIX 1

Organisations who booked group visits to the Museum from 1 April 2003 to 31 March 2004

- ACE Study Tours, Cambridge
(study day in London on Hogarth)
- ACM (Associated Colleges of the Midwest), USA
- Anshen Dyer Architects, London
- Architectural Association School of Architecture (conservation students, postgraduate overseas students and diploma students), London
- ARLIS (Art Libraries Society of North America), USA
- Art History Abroad, London (overseas art history students)
- Art in the Capital, London (US cultural tourists)
- Arts in London, London
- Aspect English School, London
- Association Dijonnaise d'Égyptologie, Nyon, France
- Association of Women Solicitors, London
- Beckenham Methodist Church, London (former members of Youth Club, now in their 70s)
- Birkbeck College History Society, London
- Birkbeck College, Faculty of Continuing Education, London (Discovering Museums and Galleries course, Museology, Classical Archaeology)
- Birkbeck History of Art Group, London (group of former art history students)
- B'nai B'rith Yitzchak Rabin Lodge, London
- Bonnevanten Museum, U3A Group, Holland
- Bootham School, York, UK (VI formers studying Classics)
- Boswell & Johnson Travel, London (US opera group)
- Bournemouth University, UK (1st year computer animation students (BACVA))
- Bristol University, UK
- British Airports Authority, London (Design team, architects, interior designers)
- British American College, London
- British Broadcasting Corporation, London (radio drama department)
- Bromley Adult Education (a private group, not affiliated to any organisation)
- Buckinghamshire and Chilterns University College, Buckinghamshire, UK
- Bucknell University, Pennsylvania, USA
- Butcher Plasterworks/Robin Ellis Design, London
- Camberwell College of Art, London
- Cardiff School of Art and Design, Wales, UK
- CBB (Colby Bates Bowdoin) London Programme (group of liberal arts colleges) Maine, USA
- Central School of Ballet, London (in preparation for performing Diaghilev's ballet of *A Rake's Progress*)
- Central St Martins School of Art, London
- Chandler Community College, Arizona, USA
- Chelsea College of Art and Design, London
- Chelsea School of Art, London
- Christie's Education, London
- Cincinnati Art Museum, USA (docents group)
- City and Islington College, London (A-level art and design students)
- City Literary Institute, ('The City Lit'), London
- City Painters, Whitstable, Kent
- College La Bolière, France, booked through *Horizons du Monde* (French students under 16)
- Cooper Whiteman Solicitors, London
- Coornhert Gymnasium, Gouda, Holland
- Council for the Care of Churches, London
- County Coaches, Essex, UK
- Courtauld Institute of Art, London (MA students Classics and Classical Archaeology and Cultural and Creative Industries group)
- Cranbrook School, Kent (VI formers, English Literature students studying Dickens, another group studying Hogarth and divided societies)
- Crawford College of Art & Design, Cork, Ireland
- Croydon College of Art, London
- Danum School, Doncaster, UK (VI form students studying politics or history)
- Davenies School, Buckinghamshire, UK (13 year-olds on common entrance leavers' programme)
- Davidson College, Cambridge International Programme, UK
- De Montfort University, Leicester, UK
- Department for Culture, Media and Sport, Finance and Planning Division, London
- Design Awareness Course participants building, planning officials from Kent, UK
- DFAS see NADFAS
- Dinner Dates, London
- Diplomatic Neighbours, London
- Duckhurst Hill Community Association, London (art appreciation course studying Hogarth)
- Ealing, Hammersmith and West London College, London
- Earlham College, Indiana, USA
- Edwards Language School, London (German students on cultural and language visit)

EF Cultural Tours, booked through Swiss office (US cultural tourists)

Einar Granum Kunstskole, Oslo, Norway

English Out There, London

ESCA (English Speaking Club of Alsace), France

Escola d'Art I Disseny de Rubí, Barcelona, Spain (Interior design and graphics school)

Escuela Arquitectura, Universidad de Sevilla, Spain

Eton College, UK (VI formers Art History, joint Study Day with Wallace Collection)

EURO RSCG (company outing, advertising company)

Finance and Leasing Association, London

Finnish Institute, London

Fontys Hogescholen, Netherlands (Academy for Architecture and Urban Design)

Forest School, London

Foundation for International Education, London (students from Lewis & Clark College, USA)

Frederiksborg Gymnasium, Denmark

Free University of Amsterdam, Holland

Friends of Gainsborough's House, Suffolk, UK

Friends of the Ben Uri Gallery, London

Friends of the Courtauld Institute of Art, London

'Gallery visits' George McHardy and group of pensioners

Gavin and Elite College, London (English language college)

Glasgow School of Art, UK

Goldsmiths' College, University of London, London

Greenwich University, London

Gunnersbury Catholic School, London

Guy's Hospital, York Clinic, London (in-patients from Psychiatric Unit)

Hammersmith and Fulham Adult Education College, London

Hampstead Garden Suburb Institute, London

Hampton School, Middlesex, UK

Hollins University, Virginia, USA

Holocaust Survivor Centre, London

Howard de Walden Estates plc, London

Inchbald School of Design, London

Institut des Civilisations du Bassin Méditerranéen et du Moyen-Orient, Rheims, France

Institut Supérieure d'Architecture St-Luc, Brussels, Belgium

Intermedes (French cultural tourists) with the London Hotels and Travel Group

IPAV (Institute of Professional Auctioneers and Valuers), Dublin, Ireland

IPSIA Pittoni, Italy (teacher group)

Ithaca College, New York, USA

James Allen Girls School, Dulwich, London

James Madison University, Virginia, USA

Kansas State University, USA (group of retired faculty members and former students)

Kensington and Chelsea Women's Club, London

Kimbolton School, Cambridgeshire (AS-level art students)

King's College, London University (foundation year and Classics students)

Kingshaw, London (structural and building engineers)

Kingston University, London

KLC School of Design, London

Lambeth College of Art, London

Leeds Metropolitan University, West Yorkshire, UK

Lewisham Retired Teachers' Association, London

Liceo Artistico di Venezia, Italy (Arts High School)

Linley, London

London Arts Discovery, London

London College of Printing, School of Print and Publishing, London

London Girton Association, London

London Metropolitan University, London

London Region Arts Club, London

Loughborough Grammar School, Leicestershire, UK (VI form)

Lowestoft College, Suffolk, UK

Lund University (School of Architecture), Sweden

Luton Borough Council Planning Department, Bedfordshire, UK

Lycée Montesquieu, France

Manchester College of Art & Technology, UK

Mary Ward Centre, London

Marymount College, London

Memorial University of Newfoundland, Canada

Middlesex University, London

Morden College, London (course for the elderly)

Museum of Installation project with Alexander Pilis, visit by blind and partially sighted people taking part in 'Architecture Parallax: Collective Intelligence'

NADFAS (groups from East Surrey, High Weald (Kent), Lavant Valley (Chichester), South West London, Winchester (Hampshire) and West Malling (Kent), UK

National Art Collections Fund, London

National Museum of Science and Industry, London (members of curatorial staff of Science Museum)

Netherlands Architectural Institute, Holland

New Malden Community Mental Health Team, Surrey, UK (occupational therapy patients)

New York University in London, London

New York University, USA

Norman Allen Group Travel Ltd, Hereford, UK (US writers interested in the Regency period)

North West London Holiday Fellowship, London

Northumbria University, (Architecture Design Management course), Newcastle, UK

Oak Hill College, London
Open University, UK
Oxford and Cherwell College, Oxfordshire, UK
Paul Mellon Centre, Yale in London US students, London
Pembroke College, University of California, USA
Petrie Museum Friends Group, London
Plumstead Manor School (VI form Design and Technology students), London
Polytechnic University of Puerto Rico, USA
Princes' College, London
Queen's College, London (VI form students)
Ratcliffe College, Leicestershire (VI form History of Art students), UK
Ravensbourne College, Chislehurst, Kent, UK
Regent's College, London
Rhodes Family, Virginia, USA
Richmond Adult Community College, London (design students)
Richmond School, North Yorkshire, UK
Richmond, The American International University in London, London
Royal Ontario Museum, Canada
School of Hygiene and Tropical Medicine, London
Shoreham Historical Society, Kent, UK
Shrewsbury College of Art and Technology, Shropshire, UK
Simcoe Composite School, Canada
Simmons College, Boston, USA
Simpson College, Iowa, USA
Smithsonian Institute, USA (Masters programme)
SOAS (School of Oriental and African Studies), Department of Anthropology, London
Sotheby's Institute of Art, London
South Bank International School, London
South Thames College, London
SPAB (Society for the Preservation of Ancient Buildings), London (Scholars)

St Alban's U3A History Group, Hertfordshire, UK
St Lawrence University, USA (Semester in London programme)
St Paul's Girls School, London (GCSE art students)
State University of New York, USA
Students from Hamburg, Germany (name of college unrecorded)
Students from Netherlands (name of college unrecorded)
Surrey Institute of Art and Design, UK (BA Hons textiles)
Syracuse University, London Centre, London
Technical University Berlin, Germany
'Tercentenarians' (owners of businesses over 300 years old), UK
Texas Christian University, USA (studying the history and culture of the British Empire)
The Association for the History of Glass, UK
'The Cambridge Tradition' course, Jesus College, Cambridge, UK (pre-university Architecture students)
The London Society, London
The Oxbridge Tradition, UK (16–18 year-old US students on a one month academic programme)
The Vampire Connection, London
Thomas Saunders Partnership, London (Design Company)
Thurrock and Basildon College, Hertfordshire, UK (fashion design students)
Tiffin School, Kingston, UK (VI form)
Turner Centre, Margate, UK (group of teachers exploring collections and architecture, working with artists)
U3A (University of the Third Age) Groups from Croydon, Orpington (Kent) and Welwyn (Hertfordshire), UK
U3A Spelthorne Art Appreciation Group, London (retired people interested in art)

University College London (groups from the History of Art Dept., the UCL Summer School, the Language Centre and the Institute of Archaeology)
University College London, Bartlett School of Architecture, London
University of Bath, UK (MSc in the conservation of historic buildings)
University of Berlin, Germany (students in London for a conference with Tate Modern and Birkbeck College)
University of Birmingham, Ironbridge Institute, UK (postgraduate Heritage students)
University of Buckinghamshire, UK
University of California, USA
University of Cassel, Germany
University of Cincinnati, USA (students and academic staff visiting London for a conference)
University of Delaware, USA
University of East Anglia, UK
University of East London, London
University of Essex, UK
University of Greenwich, London
University of Leiden, Holland (decorative arts students)
University of London, Institute of Education, London
University of Maryland, USA
University of Michigan, USA
University of Nebraska, USA (architecture and interior design students)
University of Nevada, USA (theatre students)
University of North Carolina, USA (students spending a semester in London)
University of Notre Dame, Indiana, USA (students spending a semester in London)
University of Nottingham, Institute of Architecture, UK
University of Passau, Department of Art History, Germany

University of Reading, College of Estate Management, UK (Building Conservation Students)	Vanderbilt University, Tennessee, USA	Westminster Kingsway College, London
University of Southampton, UK	Verdie Voyages, France (17 year-olds studying art and design)	Westminster School, London (AS - and A-level 19th century British history students)
University of Turku, Finland (art history students)	Victoria College, Texas, USA	Wheeler Family, Chicago, USA
University of Westminster School of Architecture, London	Victorian Society, London (Summer School)	Wimbledon School of English, London
University of Westminster, London (Summer School)	'Visit London' group of Belgian press brought to London to see 'unusual' sites, Belgium	Women's Institute Tadworth Court, Epsom, Surrey, UK
University of Wisconsin, USA	VUC Vestegnen, Copenhagen	Woodmere Art Museum, Philadelphia, USA
University of Yale, USA (Summer School)	WEA (groups from Bushey and Liphook in Hampshire)	Worcester College, Oxford (students from USA), UK
Utrecht University, The Netherlands (Egyptology and Art History students)	West Middlesex Centre for The National Trust, London	Zoltán Kodaly Secondary School of Music, Kecskemét, Hungary
	Westminster College, Pennsylvania, USA	

In addition to the above groups a further 5 individuals brought groups to the Museum including London Blue Badge guides

APPENDIX 2

Researchers who made several visits to the Research Library from 1 April 2003 to 31 March 2004 (research subjects are given in brackets):

Professor Tim Benton, Open University (Inventory of Soane's collections)	Chris Elliott (Soane's collection of Egyptian objects)	Laura Pezzetti, University of Venice (Soane's work at the Bank of England)
John Bonehill, University of Leicester (C.H. Tatham's letters and collection of Antique marbles)	Stephen Gee, Inskip and Jenkins Architects (Soane's work at Moggerhanger)	Cesare Piva, PhD, University of Genoa (Soane's work at the Bank of England)
Neil Burton (various)	Dr Ivan Hall (John Carr of York)	Anthony Reeve (Adam chimney-pieces)
Professor Adomas Butrimas, Vilnius Academy of Fine Arts (Gisleni)	Richard Haslam (Tivoli)	Professor Alistair Rowan, University College, Cork (Robert Adam, various)
Sarah Craddy (Robert Adam's designs for Marlborough House, Brighton)	Peter Inskip, Inskip and Jenkins Architects (Soane's work at Moggerhanger)	Dr Frank Salmon, Paul Mellon Centre (various)
Bianca de Divitiis, PhD student, University of Venice (Soane and Pitzhanger)	Murray John, Postgraduate Diploma in the Conservation of Historic Buildings, Architectural Association (Soane's London churches)	Steffie Shields (Capability Brown)
Pamela Dodds (Soane's work at Boconnoc)	Professor Valentin Köckel, University of Augsburg (Cork models)	Kimberley Skelton, PhD student, Yale University (John Thorpe)
Jim Duxbury, MA student, Courtauld Institute (Architectural Education)	Richard Lea, English Heritage (Robert Adam's work at Apsley House)	Professor Alan Tait (landscape)
Lewis Eldridge, Richard Coleman Consultancy (Soane's designs for Holy Trinity, Marylebone)	Norman Newton (George Smith of Piercefield)	Augustus Wendell, School of Visual Arts, New York (Soane's Law Courts)
	Jonathan Norris, one of the architects to the Raven Group (Soane's work at Tyringham)	Bruce Young (Soane and Freemasonry)

APPENDIX 3

School Visits during the year 1 April 2003 to 31 March 2004

CHILDREN'S EDUCATION – BREAKDOWN OF VISITS FOR THE FINANCIAL YEAR 2003–04

PARTICIPATING SCHOOLS

Argyle Primary School, Tonbridge Street, London, WC1 – Camden
 Archbishop Sumner's Primary School, Reedworth Street, London, SE11 – Lambeth
 Blessed Sacrament Primary School, Boadicea Street, London, N1 – Islington
 Edith Neville Primary School, Ossulston Street, London, NW1 – Camden
 Emmanuel School, Battersea Rise, London, SW11 – Wandsworth
 Gunnersbury School, The Ride, Boston Manor Road, Brentford – Middlesex
 Hayward School, Maltese Road, Chelmsford – Essex
 Hugh Myddleton Primary School, Myddleton Street, London, EC1 – Islington
 Johanna Primary School, Johanna Street, London, SE1 – Lambeth
 Langford Primary School, Gilstead Road, London, SW6 – Hammersmith and Fulham
 Netley Primary School, William Road, London, NW1 – Camden
 Osmani Primary School, Vallance Road, London, E1 – Tower Hamlets
 Plumstead Manor School, Old Mill Road, London, SE18 – Greenwich
 Riverside Primary School, Janeway Street, London, SE16 – Southwark
 Queen's College, Harley Street, London W1 – Westminster
 St Clement and St James Primary School, London, W11 – Kensington and Chelsea
 St George The Martyr Primary School, John's Mews, London, WC1 – Camden
 St Luke's Primary School, Radnor Street, London, EC1 – Islington
 St Luke's Primary School, Fernhead Road, London, W9 – Westminster
 St Paul's Primary School, Worldidge Street, London, W6 – Hammersmith
 Southbank International School, Portland Place, London, W1 – Westminster
 South Camden Community School, Charrington Street, London, NW1 – Camden
 Stockwell Primary School, Stockwell Road, London, SW9 – Lambeth
 Walnut Tree Primary School, Walnut Tree Walk, London, SE11 – Lambeth
 Winton Primary School, Killick Street, London, N1 – Islington

BREAKDOWN OF SCHOOL VISITS

(*denotes an outreach visit by staff from the Children's Educational Unit, † denotes a return visit from one of last year's participating schools)

DATE	NAME	BOROUGH	CLASS	CHILD/ADULT RATIO	SUBJECT
SUMMER TERM 2003					
2.4.03	Netley	Camden	Y5	27/3	Materials
2.4.03	Hugh Myddleton	Islington	Y6	25/3	Materials
2.5.03	Archbishop Sumner	Lambeth	Y3*	26/1	Introduction
7.5.03	Archbishop Sumner	Lambeth	Y3	26/3	Light
9.5.03	Osmani	Tower Hamlets	Y3*	75/3	Introduction
14.5.03	Osmani	Tower Hamlets	Y3	25/3	Bridges
21.5.03	Osmani	Tower Hamlets	Y4	25/3	Materials
21.5.03	Osmani	Tower Hamlets	Y4	25/3	Materials
23.5.03	Hayward School	Essex	Y8*	15/1	Introduction
6.6.03	St Luke's	Islington	Y3*	26/2	Introduction
6.6.03	St Luke's	Islington	Y4*	26/2	Introduction
6.6.03	St Luke's	Islington	Y6*	26/1	Introduction
9.6.03	St Clement/St James	Ken. & Chelsea	Y6*	27/2	Introduction
11.6.03	St Luke's	Islington	Y3	28/3	Light
11.6.03	St Clement/St James	Ken. & Chelsea	Y6	27/3	Light
16.6.03	Stockwell	Lambeth	Y4*	26/1	Introduction
18.6.03	Stockwell	Lambeth	Y4	26/1	Bridges
25.6.03	St Luke's	Islington	Y4	28/3	Materials

26.6.03	St Paul's	Ham. & Fulham	Y6*	27/1	Introduction
2.7.03	St Paul's	Ham. & Fulham	Y6	27/3	Domes
2.7.03	St Luke's	Islington	Y6	25/3	Domes
4.7.03	St Luke's	Westminster	Y6*	29/3	Light
4.7.03	Riverside	Southwark	Y3*	25/1	Introduction
9.7.03	St Luke's	Westminster	Y6	29/3	Light

AUTUMN TERM 2003

16.9.03	Queen's College	Westminster	Y11	6/2	'Bob The Roman'
17.9.03	Gunnorsbury	Brentford	Y10	30/1	'Bob The Roman'
24.9.03	Southbank International	Westminster	Y10	33/3	'Bob the Roman'
2.10.03	Southbank International	Westminster	Y10*	33/4	Adam Trail
3.10.03	Johanna	Lambeth	Y5*	20/1	Introduction
8.10.03	Emmanuel	Wandsworth	Y11	10/1	Introduction
15.10.03	Johanna	Lambeth	Y5	20/3	Materials
17.10.03	Argyle	Camden	Y6*	27/1	Introduction
17.10.03	Argyle	Camden	Y6*	27/1	Introduction
22.10.03	Argyle	Camden	Y6	27/3	Materials
22.10.03	Argyle	Camden	Y6	27/3	Materials
14.11.03	Queen's College	Westminster	Y8*	18/2	Concrete
20.11.03	Johanna	Lambeth	Y6*	25/1	Introduction
21.11.03	South Camden Comm.	Camden	Y8*	27/4	Concrete
24.11.03	Winton	Islington	Y5/6*	27/1	Introduction
26.11.03	Johanna	Lambeth	Y6	25/3	Bridges
26.11.03	Winton	Islington	Y5/6	27/3	Bridges
28.11.03	Winton	Islington	Y3/4*	26/1	Introduction
28.11.03	Winton	Islington	Y3/4*	24/1	Introduction
3.12.03	Winton	Islington	Y3/4	26/3	Light
3.12.03	Winton	Islington	Y3/4	24/3	Light
5.12.03	Queen's College	Westminster	Y8*	18/2	Concrete
12.12.03	South Camden Comm.	Camden	Y8*	26/4	Concrete

SPRING TERM 2004

8.1.04	Walnut Tree Walk	Lambeth	Y6*	27/1	Introduction
14.1.04	Walnut Tree Walk	Lambeth	Y6	25/3	Light
23.1.04	South Camden Comm.	Camden	Y8*	27/4	Concrete
30.1.04	Blessed Sacrament	Islington	Y3*	30/1	Introduction
3.2.04	Plumstead Manor	Woolwich	Y8	11/2	Materials
4.2.04	Blessed Sacrament	Islington	Y3	28/3	Toy Theatres
6.2.04	Argyle	Camden	Y6*	26/1	Light
6.2.04	Argyle	Camden	Y6*	24/1	Light
25.2.04	St George The Martyr	Camden	Y5	15/3	Toy Theatres
25.2.04	St George The Martyr	Camden	Y5	15/3	Toy Theatres
10.3.04	Edith Neville	Camden	G+T	15/3	Toy Theatres
10.3.04	Edith Neville	Camden	G+T	15/3	Toy Theatres
17.3.04	Hayward School	Essex	Y7	12/3	Toy Theatres
17.3.04	Hayward School	Essex	Y7	12/3	Toy Theatres
25.3.04	Langford	Ham. & Fulham	Y2*	25/1	Bridges
25.3.04	Langford	Ham. & Fulham	Y4*	25/1	Bridges

SUMMARY

Number of schools: 25

Number of sessions: 63

Outreach total attendance: 810 children 50 adults

Museum visits total attendance: 746 children 91 adults

Total number of children/adults participating in on- and off-site programmes: 1556 children and 141 adults

Number of classes attending: 63

HOLIDAY WORKSHOPS AND EVENTS

DATE	TITLE	ATTENDANCE CHILDREN	ADULTS
16.4.03	More Peculiar Bridges	18	
17.1.04	Toy Theatres	3	3
24.1.04	Toy Theatres	9	3
14.2.04	Plaster Casting	4	1
21.2.04	Domes	4	4
13.3.04	Cardboard Structures	14	7
27.3.04	Wooden Architecture	8	

SUMMARY

Total attendance: 60 children 18 adults

SOME QUOTES FROM PARTICIPANTS:

I really liked the domes on the ceiling. The design was really nice and it looked beautiful, especially with the mirrors decorating the dome *Moheema*

I enjoyed it when you told us about John Soane and the pen he used to write with and showed us the bricks they used to build with *Stacy*

The yellow silk sofa was so bright and lovely *Nazifa Begum*

I like the sarcophagus and want to go there again and read the whole story *Amaar*

I loved the marble effect on the walls and the different marbles in the table. I want to know why we couldn't go to the top floor where John Soane slept and past the ropes in the Library and look at a book on one of the shelves *Shuhala*

It was a most enjoyable, well organised and interesting morning. We all had a great time and it will certainly lead us into further work on bridges and structures *Teacher S. Thompson*

Both of my children enjoyed the workshop more than those of any other museum *Parent A. Whitsed*

APPENDIX 4

CONSERVATION OF DRAWINGS IN THE SOANE COLLECTION

The Museum's paper conservator, Margaret Schuelein, continued to work on the Museum's own collections of architectural drawings, books and manuscripts.

Adam Volume 21 was cleaned and repaired. The pages and binding were very dirty and attention was needed to the attachment of Adam drawings to the pages and mending small tears. Adam Volume 2 was cleaned and small repairs made.

A framed mezzotint (P421) with frame and fixings was strengthened by Margaret Schuelein before going into storage.

Research Library volume GL 24E: Thomas Fuller *History of the Worthies of England 1662*. The portrait engraving facing the title page is missing, having been replaced by another author portrait. To reveal the manuscript on the verso of this print it was removed, cleaned and having been recorded, was hinged back discreetly where it came from.

Drawings of Dulwich Picture Gallery by Major John Victor Gedge (1903–2001) recently presented to the Museum required attention. The drawings were on rolled tracing paper and had been repaired with 'sellotape': the drawings were cleaned, unrolled, creases eased out, tape removed and placed in a melinex folder.

A filter was made to reduce the light levels from the spotlight lighting J M Gandy's watercolour of the Breakfast Room, No. 12 Lincoln's Inn Fields, framed watercolour 14/6/1.

A cartoon by Louis Hellman, presented by the artist, was mounted and framed in May 2003

CONSERVATION WORK FOR LOANS AND EXHIBITIONS

The Museum's paper conservator, 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 where necessary. She began using the 'Albertina Kompresse' available from Germany. This is an amylase enzyme poultice which has been used successfully to lift drawings heavily pasted into albums with flour paste (Robert Adam's sisters, for example, used flour and water paste to stick the Adam drawings into the volumes and these can be very hard to detach without causing damage). Jane Bush continued to prepare three-dimensional works of art, models etc. for exhibitions in the Gallery and for loan to exhibitions elsewhere.

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

Swiss Wooden Bridges:

At the end of the display period all the paper and book items were checked before return to lenders and all the Soane material was unframed and unmounted, the various Japanese paper tabs and hinges were removed and the drawings and prints and archives returned to their proper places. Jane Bush carefully checked the pile driver model and adjusted the pulleys and strings.

John Flaxman: 'Master of the Purest Line':

Some of the preparatory work to the more than 80 exhibits was mentioned in last year's report. A card cradle was made to support one loan and 12 frames were commissioned and the items framed at the Museum. The Museum's own drawings and archive material were prepared for display. The large cast of the Achilles Shield was hung in the Gallery by Martin Holden of Holden Conservation and a team from Constantine accompanied by the courier from the Royal Academy. Jane Bush assisted with the preparations for the in-house 'Flaxman Trail', set up to run concurrently with the exhibition: numbers had to be secured beside objects and some Flaxman casts moved temporarily to new locations.

For the Flaxman exhibition at the Strang Print Room at UCL Jane Bush with Tracey Sweek of Holden Conservation and Helen Dorey gave advice on the safest way to display the plaster model for the Mansfield Monument (M1163). It was cleaned by Jane Bush prior to being loaned and its condition checked on its return to the Museum.

'Bob the Roman':

Adam Vol 28/1, 'this enormous drawing' to quote the catalogue, was worked on during the previous year. It was cleaned and pressed and attached to some suitable board, over two and three quarter-metres in length, for photography and then stored, well wrapped, on top of a high book-case in the Research Library. 89 drawings were lifted from the pages of Adam volumes for inclusion. Six drawings were removed from a privately-owned Adam album, these were reinserted at the close and the volume returned to the owner. A number of book cradles were made by Colin Lindley. Nine frames were made by Pendragon frames: some very heavy. Margaret Schuelein was helped with the framing by Kate Edmondson and by Susanna Dos Santos with putting on hinges and mounting. Richard Whatling made all the mounts. An Antique marble urn (A44) was surface cleaned by Jane Bush who also made a small repair to the glass case of a Fouquet model (MR3).

'Architecture Unshackled': George Dance the Younger

Most of the drawings had already been surface cleaned prior to photography for the printed catalogue. Richard Whatling made decorated mounts for two small, highly finished views and Pendragon supplied five frames. Margaret Schuelein visited the conservation department at the Guildhall Art Gallery to discuss the presentation of the large contract drawing of the elevation of the Guildhall façade, nearly 1½ metres square: it was decided to insert it into a new mount at the Soane prior to display.

The bust of George Dance (SC50) and a wooden model of a roof truss (X237) were surface cleaned by Jane Bush and their condition checked before inclusion in the exhibition. The Dance Cabinet in the North Drawing Room was also examined and damage to the black paintwork re-touched and then waxed.

William West and the Regency Toy Theatre:

All the material was on loan from private owners and the exhibition included 196 items. A small amount of conservation was needed but a much greater amount of time was spent in mounting many small prints in multiple window mounts. Richard Whatling toned the mount board down to flatter the rather soiled paper of the prints and cut display boards for flat sheets and pamphlets etc. 13 frames were made by Frame Factory Ten. In order that the exhibition could be safely stored before going on tour, three Solander boxes were made for us by G. Ryder & Co. so that the small items could be wrapped, labelled and stored.

David Ward at the Soane: Weight and Measure:

Soane Lecture drawing 24/9/2 was cleaned, pressed, mounted and framed, and placed on the side table in the Breakfast Room, sitting on a wooden drawing board slope. The frame was supplied by Frame Factory Ten.

Condition reports were prepared for all items loaned by the Soane to exhibitions outside the Museum.

Eight Soane drawings were cleaned, repaired, mounted and framed for loan to *Nathaniel Wells of Piercefield* at Chepstow Museum. All were unframed and returned to the collection on their return.

Five Robert Adam drawings were removed from albums and conserved before mounting etc. for the *David Garrick* exhibition in Bath. Margaret Schuelein visited the framer's workshop in Shoreditch to try and develop a new moulding that could be used for this loan and for future exhibition use. This new moulding was in fact used for the *Dance* exhibition and one frame transferred to Nottingham for *Hooked on Books* (May 2004).

A drawing framed for loan to *Thomas Jones* was returned to its volume on its return.

Six drawings were cleaned and a folder made for an evening drawings display at the Royal Institution in February 2004 (see p.32).

In preparation for the exhibition *Home and Garden* at the Geffrye Museum the framed watercolour of the No. 12 Breakfast Room and Vol. 85 (containing watercolour views of No. 13 Lincoln's Inn Fields) were cleaned and a cradle made for the volume. Three watercolour views of Chelsea were cleaned and mounted.

Two illuminated manuscripts (MS1 and MS4) were measured for display cradles for *Illuminating the Renaissance* at the Royal Academy. Margaret Schuelein took advice from the British Library Conservation Department about the photography of MS4 (see p.35) and they generously loaned a jig frame made for a similar purpose to enable this to be done with minimum risk to the volume.

Jane Bush wrote a condition report for a set of drawing instruments (X289), which were lent to the BBC during the filming of the 'Imagine' programme on Soane. The instruments had to be individually labelled and wrapped for transportation to Italy and re-checked on their return. These instruments were not those originally owned by Soane but a set acquired for the Museum in the late 1980s as a 'typical' set of drawing instruments of the Soane period to be used for educational purposes.

Preparations were made for the *Hooked on Books* exhibition to be sent by the Soane to Nottingham later in 2004 (78 items). Margaret Schuelein made two visits to the gallery in Nottingham, one with the guest curators and a second with Susan Palmer, to confirm details of the display. All books and their chosen openings were checked, cleaned and repaired as necessary. Some plates were removed for display. Seven new frames were commissioned, one to take a bound volume so that a fine Napoleonic binding could be shown. Four volumes were sent to Dinah Swayne for essential repair before they could be shown. Because the display area was confined and there was a need to be absolutely certain that the items selected would fit into the cases Margaret Schuelein made full size mock-ups of the cases so that all the proposed displays could be laid out and checked. Scale models of the floor and walls were also made. Colin Lindley made book cradles, supports for other items and perspex blocks for numbers. He also made a discreet metal armature to hold the antique oval frame of a Mortimer etching. Richard Whatling made mounts and one special book mount. Margaret Schuelein worked with one of the warders, Mick Mason, to create a style of book cradle made from conservation board and adhesive and the majority of the books were supplied to Nottingham with these. Four Peruvian pots (MP152,

MP153, MP154 and MP156) had to be prepared for the exhibition and a volunteer, Alice Hickman, was shown by Jane Bush how to dust the surface of the pots and calculate their dimensions. Volunteers were also shown how to write condition reports for the same exhibition.

At the close of each exhibition in the gallery maintenance of the walls was carried out by Jane Bush. This involved removing rawl plugs from drilled holes before filling and retouching the fills to match the wall colour. This work was fairly extensive at times with anything up to sixty holes requiring attention at the end of each exhibition. It was also necessary to paint all the brass mirror plates used on framed works mounted on the walls of the Gallery for exhibitions after they were hung so that they matched the wall colour.

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

Throughout the year it was necessary to carry out conservation work on a range of museum objects. The building work, which resulted in the need to remove objects from display, gave us an opportunity to conserve some pieces. Four plaster heads of kings and queens (SDR3, 4, 18 and 19), which had been in the West Chamber, were returned to their original location at a high level in the loggia of the South Drawing Room. Before they were placed in this position there was an opportunity to clean, repair, retouch and number them.

The re-location of the four heads displaced two plaster busts from the South Drawing Room. These portraits of Homer (A84) and Ariadne (A78) required cleaning, consolidation and retouching of the paint surface. When the conservation was complete they were re-located to the Ante-Room.

Other objects which were cleaned and conserved were a cast of a fragment of a capital (M874), a small Grottesque Bracket (M336), a cast of a chimera from a chair (M53) and a terracotta relief of an acanthus leaf (X10). Some work was carried out on the statue of the Apollo Belvedere (M875). Areas of paint loss on the base and the feet of the statue were filled and retouched.

In the Monk's Parlour three objects required conservation. A cast of a small piece of moulding (MP97) was damaged when the fixing on it failed. It required repairs and was cleaned and the hanging ring re-fixed. Cracking in the panelling in the Parlour also needed attention. The crack caused the fixing nail of an object (MP124) to become unsafe. The object had to be removed and the crack mended before it could be re-hung. A piece of carving belonging to the Kentian Table (H22) was discovered on the floor. It proved to be an old mend that had become dislodged so it was re-fixed, filled and retouched.

When objects were temporarily removed from the fireplace in the Deputy Curator's Office, for the removal of a painting above it, the marble shelf of the fireplace was treated to remove a build-up of dirt and, when clean, waxed for protection. All the objects from the fireplace (MGR6, MGR7, BL3, BL4, M1189 and L90) were checked and cleaned before being returned to their locations.

In the course of work in the Monument Court a quantity of pieces of nineteenth-century china were found in the well and these were cleaned and stored.

During the work in the Monk's Yard it was necessary for the builders to lift up some of the bottle bases that were cemented into a decorative paving. These bottle bases, which were mostly lifted in pieces, were cleaned and as much cement as possible removed. The number of pieces making up each base were listed and boxed together and the position of each bottle base in the original paving noted.

Several display cases received attention. The case in which a set of drawing instruments were kept in the Upper Drawing Office was lined with felt and this was found to be reacting badly with a bone ruler in the set. The felt was replaced with plastazote. Two old cases containing fragments of the lid of the sarcophagus (X73c and X73d) were treated. The cases were opened and the interiors and glass sides were cleaned. A small piece of infill around the fragment (X73c) was consolidated. A record of how to open and reassemble the case was made as the structure was complicated.

Models, like objects, received protection or were moved where building work occurred. The Model Room was dusted at regular intervals through the year. This was particularly necessary as the building work progressed in the Museum generating high levels of dust. When visitors were due to view the room additional cleaning of surfaces over and above the routine dusting under-

taken by the warding staff was necessary. The room was thoroughly tidied and cleaned prior to the Open House weekend when it was opened to the public. When required, particular models were cleaned and repaired.

A small model of the attic of the Bank of England (M264) was cleaned and two strips of wooden detail re-fixed. A wooden plan model (M557) was cleaned and numbered.

Whenever objects were conserved they were checked for a number and given a modern one if necessary. The following objects were numbered this year – XF323, XF324, XF325, XF326, XF327, XF328, XF329, XF330, XF331, M874, MP97, M557, A78 and A84.

Catalogue entries were made for five twentieth-century (but not modern) chairs which were inherited by the Museum from the tenants of No. 14 when they moved out.

Detailed conservation reports were written for all objects that received treatment throughout the year. During the year a new system of recording conservation work began to be developed using the laptop available to the conservation department. Use of the digital camera enabled the conservator to generate up-to-date images and photograph as many views as were necessary for a detailed report on an object.

During the year Jane Bush continued to carry out small repairs and maintenance of the fabric of the interiors in the museum. Repairs were made to damaged areas of paint work on the staircase of No. 13 and filling and retouching was also carried out in the Dome area and the Library Dining Room.

Jane Bush made a new sign for the temporary public toilet in the Tivoli recess and an OPEN sign to hang beneath the main board outside the museum.

CONSERVATION AND MOVEMENT OF OBJECTS IN CONNECTION WITH BUILDING WORKS

With increasing areas of the museum subject to major building work a good deal of Jane Bush's time, working with Margaret Schuelein and Helen Dorey, was spent preparing these areas by removing to safety some objects and protecting others that had to stay in their locations.

As part of the DCMS/Wolfson project all the smaller objects in the West Chamber were removed from the walls, wrapped, labelled and stored in a temporary cupboard constructed on the south side of the Crypt. The original fixings were also removed and labelled so that they can be re-used when the objects are re-installed. Supervision of the movement of larger objects into the Crypt (by Holden Conservation) was also necessary.

Small objects were also taken down from the Basement Corridor, wrapped, labelled and stored. A number of items were sent to Holden Conservation for safe storage. The stained glass panels in the west recess in the Monk's Parlour and in the Monk's Parlour entrance door were protected with spider tissue and fibre board.

Objects also had to be removed from the Museum Corridor, wrapped, labelled and stored in the Upper Drawing Office and on the floor of the Picture Room. The very large objects which could not be taken down were wrapped in spider tissue and bubble wrap to protect them from dust and building work.

Once the Hogarth paintings had been moved to the Gallery from the Picture Room, all the frames which were left *in situ* and some pictures on the west wall were wrapped in spider tissue and polythene. Plastazote strips were placed in the gaps around the door of the Picture Room to act as a seal against dust, and the glass panel in the door was protected with fibre board. Photographs were taken as a record of objects in their locations in the Museum Corridor.

During the year other objects were removed or covered when the need arose due to the changing demands of the building work.

Jane Bush also painted the large wooden signboard detailing the names of the curator and all the contractors involved in the Three Courtyards Project for display on the Museum's front railings.

SECURITY OF WORKS OF ART AND DISASTERS

Following the disappearance of a small object (MP38) from the Monk's Parlour at the beginning of the year the fixings of all the other objects in the room were checked and where necessary new wires were added to make them more secure. A set of Spiers diagrams were marked to indicate all

the objects that were present in their locations at that date.

Pairs of numbered labels were prepared for use at the entrance for numbering visitors' bags left with the warding staff. A bag gauge for use at the front door to limit the size of bags visitors were allowed to carry around the museum was designed and Colin Lindley was commissioned to make it in perspex.

When the front part of the Library–Dining Room was opened to the public all small objects in the room were checked and where advisable they were secured with quake wax or nylon thread.

In the Study the book carriers and small drawers were tied shut with nylon thread.

During the year there were minor floods in both the toilets on the staircase of No. 13 caused by rain. These were cleaned up and reports written. There was a more serious incident when water rose up from under the floor in the cast store. In this case objects had to be removed from the area and dried carefully.

Due to the building work particular care needed to be taken to look out for changes in the condition of the roof lights and domes. Throughout the year objects below these areas were checked carefully for any signs of water leaking through. In November there was evidence of water coming through in the Crypt, Monk's Parlour and Nymph Recess. Protective covering was introduced and the situation monitored until the problem was solved by the builders. In the spring there was quite extensive leaking into the Study and it was necessary to move a number of objects out of the room to protect them until the roof was repaired.

During JOS-cleaning of brickwork in the NW corner of the Monk's Yard water entered the Monk's Parlour through the junction between the brick wall and the projecting window recess and damaged the silk damask covering on one of the chairs (XF287). A report was written on the damage and textile conservators consulted about possible treatment for the fabric. All six upholstered chairs were dusted and wrapped in polythene to protect them from further dust during the building work.

HOUSEKEEPING AND ROUTINE CLEANING

Throughout the year there were regular meetings with Helen Dorey and Judith Maher to plan a new and consistent strategy for the general cleaning and housekeeping of the museum. Advice was given about appropriate materials to use for cleaning and the nature of cleaning appropriate for warders to undertake was discussed. The Head Cleaner, Mick Mason, was given advice about various specific jobs. A booklet of information on cleaning for the warders was planned and an initial calculation of the budget for new equipment made. Further work on the structure of the Housekeeping plan is required and it has been decided to aim to introduce the new regime to coincide with the arrival of the new Resident Warden later in 2004.

PREVENTIVE CONSERVATION

Clothes moth traps have continued to be used at key points around the Museum. Clothes moth damage has been found in new (old style) wool curtain linings and so pheromone lures in sticky traps were placed in some rooms where antique textiles were stored. Only one moth was caught but this programme will be continued to alert us to possible infestation.

Temperature and relative humidity sensors were installed in the South Drawing Room cupboard, which contains the Museum's rarest volumes, to be monitored in future.

The Disaster box in the Conservation Room was emptied, checked and cleaned. Margaret Schuelein advised on the draft Museum Disaster Plan being drawn up by a volunteer, Stephanie Pickford.

A de-humidifier was hired and overseen after water came up through the floor of the Cast Store in September and October 2003.

Margaret Schuelein worked with the photographer to establish an alternative to hot and potentially damaging lighting for photography of illuminated manuscripts and watercolours.

Margaret Schuelein spent some time researching the most suitable materials for new storage cabinets to house the Adam volumes in No. 14.

RESEARCH AND RESOURCES FOR CONSERVATION

During the year the conservation department was kept stocked with necessary equipment and

materials. This always requires a certain amount of research in order to select the most competitive suppliers and to keep within the budget set.

Research was done into various types of brush that might be used to clean the surfaces of delicate objects. This research led to the purchase of anti-static brushes, which are being tested at present.

Time was spent being instructed how to use the digital camera. This included learning how to save the images, input them to the laptop, edit and insert them into reports.