

Review 2004/2005

- 2 Preface by the Chairman of the Trustees
- 3 Foreword by the Director
- 4 Gallery Achievements during 2004/2005
- 6 The Collections
- 10 Photographs Collection
- 12 Heinz Archive and Library
- 14 Conservation
- 16 The Galleries
- 18 Exhibitions
- 20 Learning and Access
- 22 Partnerships and National Programmes
- 26 Information Technology and Programmes
- 28 Visitors
- 30 Trading
- 32 Fundraising and Development
- 38 Financial Report
- 42 Research
- 44 List of Acquisitions
- 48 Staff

**Dame Judi Dench
and her portrait**
by Alessandro Raho, 2004
Photo by Russell Boyce/Reuters

Front cover

'Mr Art'
David Sylvester
by Larry Rivers, 1962
© Larry Rivers/VAGA,
New York/DACS, London, 2005

Back cover

**Thomas Howard,
4th Duke of Norfolk**
Artist unknown, 1565

Preface by the Chairman of the Trustees

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1 April 2004 to 31 March 2005

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In 2006 the National Portrait Gallery will celebrate its 150th anniversary, which is sure to be a memorable year of celebration, retrospection – and of eager looking forward. After thirteen years as a Trustee, the last four in the chair, this is an appropriate moment for me to make way for an eminently qualified successor. I am delighted that the Trustees have elected Professor David Cannadine, the distinguished historian, Queen Elizabeth the Queen Mother Professor of British History at the Institute of Historical Research, University of London, and, to succeed him as Deputy Chair, Ms Amelia Chilcott Fawcett, a Vice Chairman of the investment banking firm Morgan Stanley International.

During my term I have seen the Gallery substantially expand and improve all its exhibition space, significantly add to the Collection by acquisitions and commissions, and greatly increase its education and outreach work. Our annual visitor numbers have increased from 575,000 in 1992 to 1,450,000 last year and our turnover has grown by two thirds to over £10 million, greatly helped by a doubling in government Grant-in-Aid to £6 million. We are proud to have become the tenth most visited tourist attraction in the United Kingdom.

Audience research, combined with the evaluation of new displays, exhibitions and public programmes, is of increasing importance. During the year the Gallery moved up, second only to the Tate, in the numbers of virtual visits made to online public galleries. Over the year some 4.5 million visits were made. This demonstrates not only the ongoing importance of digitising the Collection, adding good material relating to displays, exhibitions and education projects, but also of recognising the online audience as an intrinsic part of the Gallery's community, widely extending the reach of the physical galleries.

We were gratified by the announcement in January of the result of the government's Spending Review, with an increase for the Gallery of 10% over two years. Although this was well justified by our need to strengthen central operations and our plans to extend audiences throughout the country, we were very pleased that in a tough round the Ministers at the Department for Culture, Media and Sport chose to give us this extra backing. This valuable

support recognises that we provide exhibitions, displays, information and activities engaging an increasingly large number of British and overseas visitors of all ages.

We could not continue to fulfil our mission without the generosity of our long-term private sector supporters: BP, Schweppes, Deloitte, our many exhibition sponsors, our corporate members, trusts, foundations, individual benefactors and our growing number of Patrons and Members. We also received substantial bequests from the estates of Lord Sieff, a former Trustee, and of Mary Hyde, Lady Eccles, a lifelong supporter of the Gallery through her interest in Samuel Johnson. To all of these benefactors we are deeply grateful.

During the year we were saddened by the death of Professor Lord Russell, from whose wise counsel and acute historical perspective the Trustees benefited for nine years. We were subsequently pleased to bring our Board up to full strength with the appointments of the Marchioness of Douro and Zeinab Badawi.

In this my final Preface, I extend my warm thanks to all those who throughout my time here have made the Gallery as successful and special as it is. Whether working at front of house, in the picture library, the shops, or in the publishing, curatorial, technical, library and archive, finance, IT, building maintenance, personnel and training, communications and development, or learning and access departments, their knowledge, efficiency and dedication are indispensable in sustaining and projecting the atmosphere of historical quality and contemporary friendliness that draws people to visit us again and again. It is with complete confidence that I wish the Gallery continued success in such excellent hands.

Sir David Scholey, CBE

Foreword by the Director

At the heart of a great public gallery are the works in the collection and the information and knowledge that surround them and render them comprehensible and accessible. How these resources are extended and shared is of paramount importance. It has been one of the challenges of museum management to ensure that research and interpretation remain central to the Gallery's work, and feed into and inform all aspects of its public programmes. The National Portrait Gallery has a long history of researching and publishing catalogues of its portrait collections, extended this year with the publication of *Mid-Georgian Portraits, 1760–1790*, with generous support from the Paul Mellon Centre for Studies in British Art. Thanks also are now due to The J. Paul Getty Trust, which has offered a substantial grant for research and cataloguing work to be undertaken over the next three years.

Several of our important acquisitions were yet again made possible by generous contributions from the National Art Collections Fund and we remain especially appreciative of their continuing help and support. We were particularly pleased that the National Heritage Memorial Fund should respond with such alacrity to our application for support for the purchase of the portrait of Thomas Howard, 4th Duke of Norfolk, which we and they regarded as a work of great importance to be retained in this country. It was gratifying to receive the generous support of Sir Christopher Ondaatje in the acquisition of the important portrait of Roger Fry by Vanessa Bell; and support from the Estate of Francis Bacon and John Edwards, together with family members and the Henry Moore Foundation, in the acquisition of Larry Rivers's portrait of David Sylvester.

Once again we have been able to acquire a number of outstanding portraits. The Gallery's commissioning programme, a central part of our contemporary acquisitions, continued with the completion of the second portrait supported by the Jerwood Charity: three directors associated with the Royal Court Theatre. A further recognition of the supreme quality of the English theatre was proclaimed in the new portrait of Dame Judi Dench by Alessandro Raho, made possible by JPMorgan through the Fund for New Commissions.

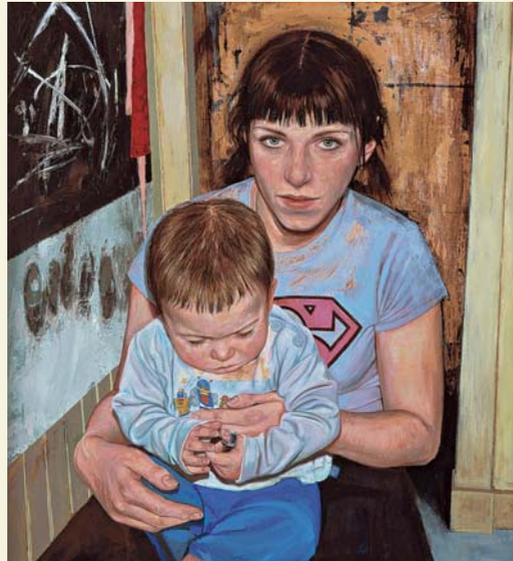
To continue the development of the Collection the Trustees have formed a National Portrait Fund. The Gallery is now seeking major donations

and will give special acknowledgement to this support in 2006, as part of our 150th anniversary celebrations.

The year opened with *Cecil Beaton: Portraits* and *We Are The People*, the large attendances at which were noted in last year's Review; both have gone on to successful showings in other galleries and museums. The *BP Portrait Award* had another successful year, as did the collection-based exhibition *Off the Beaten Track: Three Centuries of Women Travellers*. The autumn showing of the second year of the *Schweppes Photographic Portrait Prize* was followed in the Porter Gallery by '*Conquering England*': *Ireland in Victorian London* which successfully continued the tradition of thematic biographical exhibitions. After the positively reviewed *G.F. Watts: Portraits* exhibition in the autumn, the spring 2005 slot in the Wolfson Gallery was filled with *Lee Miller* photographic portraits, made possible through close collaboration with her son Antony Penrose.

The Gallery's outreach work was boosted this year with the inauguration of the three-year programme of projects and displays under the title of 'Reaching Out, Drawing In'. Supported by the Heritage Lottery Fund, the new venture offers the chance for specific communities to work with the Gallery. The Strategic Commissioning Programme supported with funds from the Department for Culture, Media and Sport and the Department for Education and Skills continues with ongoing work at two of our partner houses, Montacute House and Beningbrough Hall, as well as special exhibitions in Sunderland, Bowes Castle, Hartlepool and Sheffield. Further improvements have been made at Bodelwyddan Castle, our partnership in North Wales, and at the end of the year we learned of success in the joint application with the National Trust to the Heritage Lottery Fund for the extensive reworking of the displays and interpretation at Beningbrough Hall; the new displays will open in late spring 2006.

As we approach the Gallery's 150th year, we shall continue to attract new visitors, wherever they encounter our work, and to inform and excite them about portraiture, and about the eminent men and women who have made and are making British history and culture. The themes which are central to our work – history, art, biography and fame – remain as inspiring and engaging as ever.



The Miracle

by Stephen Shankland,
2004, winner of the
BP Portrait Award 2004
© Stephen Shankland

Gallery Achievements during 2004/2005

The Gallery became the tenth most visited tourist attraction in the United Kingdom and welcomed more than 1.4 million visitors to our temporary exhibitions and permanent collections

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Visitor numbers to temporary exhibitions in the Wolfson and Porter Galleries increased by 5%

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Monthly attendance figures of visitors to the Gallery on average was 122,406, with ten months of the year busier than in the same months of the previous year

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Important acquisitions for the Collection included portraits of Thomas Howard, 4th Duke of Norfolk, Larry Rivers's portrait of David Sylvester and Vanessa Bell's outstanding pointilliste portrait of Roger Fry

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A remarkable newly discovered portrait of Mary Seacole, remembered for her heroic nursing work during the Crimean War, was welcomed on loan in the Victorian Galleries

The important programme of commissioning new work in a variety of media resulted in Justin Mortimer's portrait of *Three Royal Court Theatre Directors* – Stephen Daldry, Katie Mitchell and Ian Rickson; Alessandro Raho's portrait of actress Dame Judi Dench; Catherine Goodman's head of the alas now late Dame Cicely Saunders, founder of the modern hospice movement; and Victoria Russell's portrait of philosopher and writer Onora O'Neill

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The Gallery's long history of research and publishing was maintained with the publication of *Mid-Georgian Portraits, 1760–1790*. The *Oxford Dictionary of National Biography* was published both as a print edition of sixty volumes and online. This remarkable scholarly resource contains over 10,000 portrait illustrations, researched by the Gallery

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After more than four years in print and following a successful showing of the exhibition in Tokyo in the autumn, our *Mario Testino: Portraits* publication, the Gallery's most successful title ever, will soon go out of print. Other popular and successful publications in 2004 included the *We Are The People* catalogue, which was short-listed for The Art Newspaper/AXA Art Catalogue Award 2004, as well as exhibition catalogues for *Off The Beaten Track*, the *BP Portrait Award 2004* and *Lee Miller: Portraits*

The Gallery's *Cecil Beaton: Portraits* exhibition, which ran until 30 May 2004, attracted over 120,000 visitors, the second largest attendance at a ticketed exhibition. The annual *BP Portrait Award* attracted its largest ever attendance with over 180,000 visitors in 2004, a 12% increase from the previous year. The *Schweppes Photographic Portrait Prize* attracted 7,915 entries from 2,661 photographers, more than twice the number for the previous year. There were also major exhibitions in the Wolfson Gallery of portrait works by Victorian artist G.F. Watts and American surrealist photographer Lee Miller

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Over the course of the year the Gallery's website www.npg.org.uk attracted over 4.5 million visits from more than 2.6 million unique users, an increase of 76% since 2003/4. The digitisation of the Collection continued with the total number of illustrated records available online reaching 42,000

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The Gallery's entire Contemporary Photographs Collection is now available online, covering photographs taken from 1970 and comprising more than 3,000 works by over 500 photographers

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The Heinz Archive and Library received over 1,400 researchers into its public study room and responded to 1,750 telephone, letter and email enquiries

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A survey, encompassing all records (paper and electronic) created by the Gallery in the course of its business, was completed and recommendations made which will enable the Gallery to operate in a more open, accountable and efficient environment

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Over 140 works were lent to institutions in the UK and abroad, of which fifty-two were part of the Strategic Commissioning Programme. New relationships were established with institutions abroad such as the Kunstmuseum, Wolfsburg, and Los Angeles County Museum of Art

We launched the *Reaching Out, Drawing In* programme, a new three-year initiative funded by the Heritage Lottery Fund. It focuses on a series of six collaborations with community groups and partner organisations. The Gallery and the National Trust were awarded £414,500 by the Heritage Lottery Fund towards the *Making Faces* project, an innovative visitor attraction at Beningbrough Hall and Gardens due to open to the public in spring 2006

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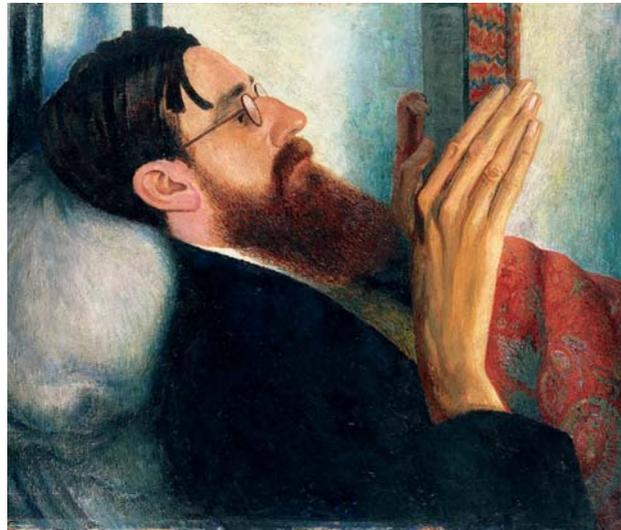
Our Regional Partnerships programme developed a new partnership with the North East Hub, a grouping of museums formed as part of the Renaissance in the Regions programme to build capacity in UK museums

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The successful re-hang of the Balcony and Early 20th Century Galleries in September 2004 continued the ongoing programme of renewal within the galleries

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Over the course of the year the Access and Learning department oversaw 587 taught sessions for schools with 814 self-directed school groups visiting the Gallery



Lytton Strachey
by Dora Carrington, 1916

The Collections

Collecting great portraits for the nation is indeed ‘the art of the possible’: what is needed, what is available and what can be afforded.

The Gallery acquired three important but very different portraits with the help of external funding, each adding to the Collection in a significant way: a striking Tudor panel of one of the most powerful Elizabethan noblemen, Thomas Howard, 4th Duke of Norfolk, painted by an Anglo-Netherlandish artist in 1565, Vanessa Bell’s remarkable pointilliste portrait of Roger Fry painted on the Isle of Wight in 1912, and a hieratic full-length image of the art critic David Sylvester, a 1962 work by the American artist Larry Rivers, purchased from an American private collection. Major acquisitions of this kind are no longer possible for the Gallery without substantial external support and in each case the National Art Collections Fund has proved as generous as ever. The *Duke of Norfolk*, a private treaty sale through Christie’s, was ultimately made possible by substantial National Heritage Memorial Fund support, while the *Roger Fry* depended on the significant generosity of Sir Christopher Ondaatje. A number of supporters with a close commitment or relationship to David Sylvester made this acquisition possible: the estates of Francis Bacon and John Edwards, the Henry Moore Foundation and the Sylvester family itself.

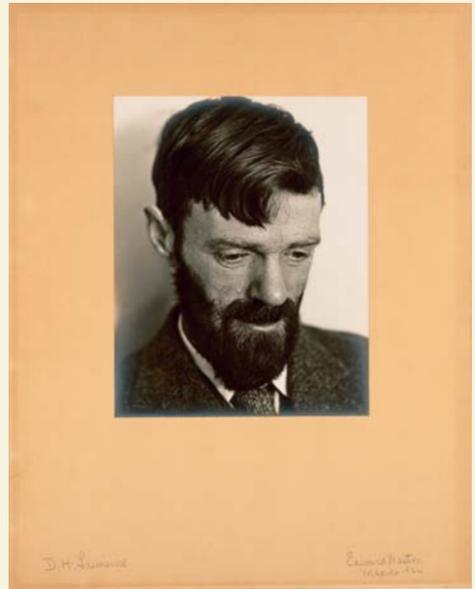
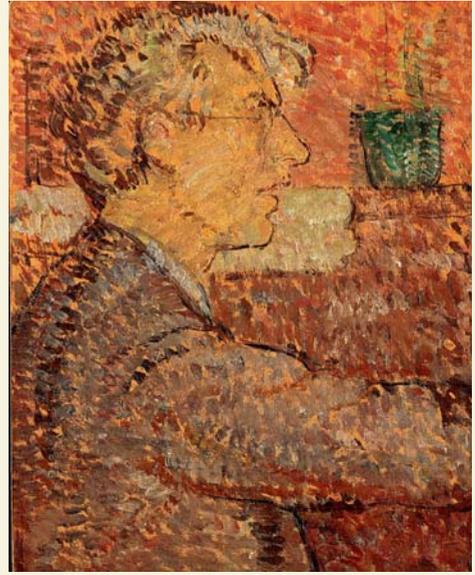


Ida Kar
by S. Stepanian, 1957
© reserved

Special funds which enable the Gallery to improve a particular part of the Collection are invaluable so that we were especially pleased to acquire an unusual caricature drawing of the photographer Ida Kar by S. Stepanian, as the first acquisition made possible by the Elizabeth Weisz fund for caricature drawings.

The Gallery continues to benefit from generous bequests and gifts from artists and sitters or their families. The extraordinary profile portrait of Lytton Strachey by Dora Carrington, 1916, came as a generous bequest from the centenarian Frances Partridge (following her lifetime gift of Carrington’s *E.M. Forster*), while Sir Hubert von Herkomer’s 1908 portrait of the banker and entomologist Nathaniel Rothschild was given by his distinguished daughter, the late Dame Miriam Rothschild.

We were pleased to receive several fine works on paper: a vintage Cecil Beaton photograph of the actress Elisabeth Bergner from Gordon Hendry, Arthur Lett-Haines’s sketch of Frances Hodgkins and a John Nash self-portrait as part of a larger archive of Nash images from Dr Ronald Blythe, John Ward’s watercolour of the architectural historian John Cornforth, from his executors, and Peter Wardle’s chalks of jurist Claire Palley and writer Athol Fugard, from the artist.



Vita Sackville-West
by E.O. Hoppé, 1924
© by permission of the E.O. Hoppé Trust,
Curatorial Assistance Inc., Los Angeles

Roger Fry
by Vanessa Bell, 1912
© estate of Vanessa Bell, courtesy
of Henrietta Garnett

Frances Mary Hodgkins
by Arthur Lett-Haines, 1919
© reserved

D.H. Lawrence
by Edward Weston, 1924
© Center for Creative Photography,
The University of Arizona;
© 1981 Arizona Board of Regents



Thomas Cavendish
by Jodocus Hondius,
c.1590–1592

The Collections

Other fine works on paper entered the Collection by purchase. By far the earliest, and a rare acquisition for the Gallery, was the late sixteenth-century engraving of Thomas Cavendish, the circumnavigator. A significant group of drawings by Sir William Rothenstein, together with one of his son, Sir John Rothenstein, by Stanley Spencer, was allocated to the Gallery by the government, having been accepted in lieu of inheritance tax from the estate of a member of the family. Much closer to the present day are two finely contrasting drawings of the philanthropist Drue Heinz by David Hockney.

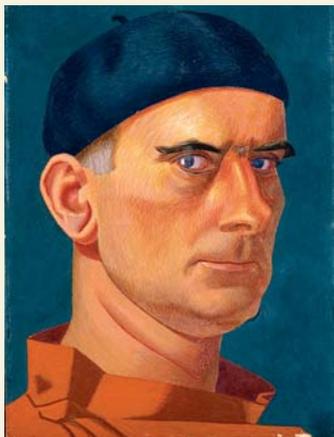
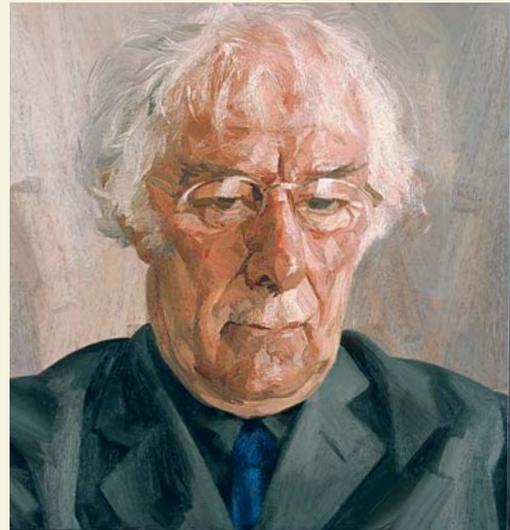
Photographs acquired by purchase included a daguerreotype of the botanist Sir Joseph Hooker by William Kilburn, an important group of theatrical photographs relating to Harley Granville-Barker and a number of vintage photographs: D.H. Lawrence, taken in Mexico by Edward Weston in 1924, Vita Sackville-West by E.O. Hoppé, and the theatre designer Jocelyn Herbert by Roger Mayne. Also acquired were two collections of the work of individual photographers: a group of images by Lee Miller, mainly belonging to the 1930s and 40s (marking the Gallery's *Lee Miller: Portraits* exhibition), and a collection of portraits by Jorge Lewinski, taken in the 1960s and 70s.



Dame Elizabeth Butler-Sloss
by Christian Courrèges, 2003
© galerie baudoin lebon,
paris/Christian Courrèges

We added several fine twentieth-century paintings to the Collection, including two self-portraits, a tempera head by Edward Wadsworth, 1937, and an allegorical image by Michael Ayrton, 1958. Hans Schwarz's intensely coloured portrait of the peace campaigner Bruce Kent was purchased at the artist's posthumous sale. Contemporary acquisitions included Tai-Shan Schierenberg's *Seamus Heaney*, David Cobley's *Ken Dodd*, and two commissions, John Lessore's ambitious and moving group portrait of *Six British Paralympic Athletes* and Victoria Russell's portrait of the philosopher Baroness Onora O'Neill.

Commissioning portraits is a vital process for the Gallery. As prices have risen, the Gallery has become increasingly dependent on corporate and charitable support. Catharine Goodman's powerful head of Dame Cicely Saunders, founder of the modern hospice movement, was funded with support from BP in the long tradition of giving a commission to the winner of the annual *BP Portrait Award*. Justin Mortimer's theatrical image of *Three Royal Court Directors* was the second Jerwood Charity commission for a portrait of achievers in the arts. Alessandro Raho's arresting full-length of *Dame Judi Dench* was made possible by JPMorgan's imaginative support for the Fund for New Commissions. *Lord Chief Justice Lord Woolf* and *Dame Elizabeth Butler-Sloss*, from a series of legal photographs by Christian Courrèges, were among several photographic portraits acquired with support from Deloitte through the Deloitte Acquisition Fund.



Drue Heinz

by David Hockney, 2004

© David Hockney 2004

Seamus Heaney

by Tai-Shan Schierenberg, 2004

© Tai-Shan Schierenberg

Three Royal Court Theatre Directors

by Justin Mortimer, 2004

Left to right: Katie Mitchell,
Stephen Daldry, Ian Rickson

Six British Paralympic Athletes

by John Lessore, 2004

Left to right: Maggie McEleny (seated),
Caroline Innes, Simon Jackson,
Chris Holmes, Noel Thatcher,
Tanni Grey-Thompson (seated)

Self-portrait

by Edward Wadsworth, 1937

© Estate of Edward Wadsworth 2005.

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Dame Felicity Lott
by Derry Moore, 2004

Photographs Collection

As can be seen elsewhere in this Review, the role played by photographs in the Gallery's temporary displays and exhibitions programme bears testimony to the increasing importance of this particular part of the Collection. The wide-ranging diversity of the Collection and an active engagement with cataloguing have provided material for a vigorous programme that each year has helped popularise the Gallery as an increasingly desirable place to visit as well as a resource for research.

Cataloguing

The continued support of Deloitte for the post of Contemporary Photographs cataloguer enabled us to make available the full extent of one particular aspect of the Collection online: the Contemporary Photographs Collection covers photographs taken from 1970 on, and comprises over 3,000 works by over 500 photographers. Other sponsorship led to the completion of cataloguing of the John Culme Collection of mainly theatrical negatives, and this helped form the basis of a successful Bookshop Gallery display on *Gaiety Girls*. This project is being followed by the cataloguing of the recently acquired Ottoline Morrell collection, with the help of a generous donation from Sir Harry Djanogly, with a view to an initial display in the Bookshop Gallery and an IT Gallery feature. Other cataloguing in the past year has helped raise the total number of records online from 25,820 to 31,345 items, and we aim to make 120,000 items, or half the collection, searchable on the website within the next five years, subject to funding.

Acquisitions

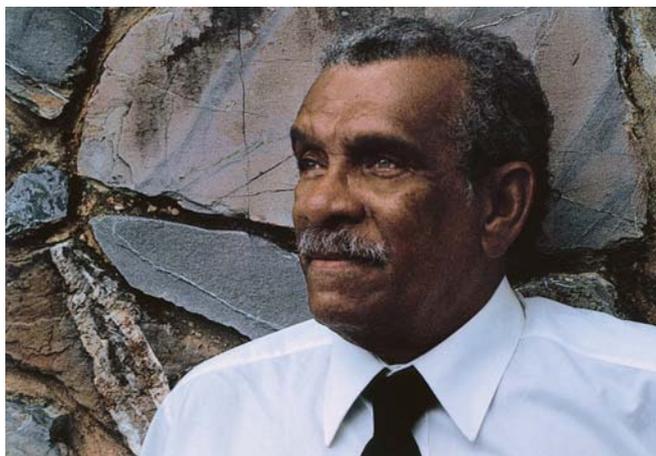
Three separate acquisitions came about through the generous support of John Morton Morris, commencing with a group from David Dawson's intimate series of photographs of Lucian Freud's studio, which formed the subject of a Gallery display. This was followed by the acquisition of a nineteenth- and early twentieth-century archive of photographic prints by Elliott & Fry and Bassano, which were secured at auction. In March 2005 four newly commissioned photographs and several other works by the eminent portraitist Derry Moore were acquired.

Other support for acquisitions came from the Deloitte Acquisition Fund, which paid for a series of thirty portraits of eminent scientists taken by James F. Hunkin, making a colourful display in Room 38A. This preceded another important group of newly commissioned works, taken by Steve Speller, in association with *Blueprint* magazine and supported by Casio. Speller's subjects ranged from the creators of the Millennium Bridge, photographed at its location in Gateshead, to Jonathan Ive, designer of the Apple iPod and iMac, photographed in San Francisco.



Jonathan Ive
by Steve Speller, 2004
© Steve Speller

Derek Walcott
by Horace Ové, 2003
© Horace Ové



Other significant contemporary acquisitions included the purchase of twelve works by the film-maker Horace Ové of subjects such as Derek Walcott and David Medalla. The Los Angeles-based British photographer Fergus Greer donated twenty-seven of his most significant British subjects photographed over the past fifteen years, among them historians, politicians and fashion designers. These joined works by the usual wide cross-section of contemporary photographers who regularly contact the Gallery about items of interest. Since the last review they have included Anderson and Low (portraits of British Olympians), John Arnison, Jennie Baptiste, Alan Bergman, Michael Birt (also Olympian portraits), Michael Daks, Chris Dawes, Steve Double, Mark Dunkin, Sarah Dunn, Mark Gerson, Ken Griffiths, Mark Guthrie, Marius W. Hansen, Sam Holden, Sal Idriss, Norman McBeath, Antonio Petronzio, Spiros Politis, Véronique Rolland, Richard Sadler, Nigel Spalding, Steve Speller, Nik Strangelove, Paul Stuart, Tino Tedali, Simon Thompson, John Timbers and Graham Turner.

Of historic interest was the acquisition of four large-format negatives of Robert Baden-Powell by H. Walter Barnett (leading to a display in the Victorian Galleries) and a group of six albumen prints of the photographer John Murray (1809–98), best known for his Indian landscape compositions. A further part of the Bassano Archive of 1,000 sittings, taken between 1958 and 1978, was acquired from the company when they left London after carrying on a business there since the 1850s. Other collections acquired include photographs relating to Lillah McCarthy (1875–1960), which complement a collection relating to her first husband Harley Granville-Barker acquired for the Primary Collection, and a group of portraits of the dancer Louise Brown (1906–96) by leading photographers such as James Abbe, Janet Jevons and Dorothy Wilding, presented by her daughter Louise Palmer.



Sir Paul Nurse
by James F. Hunkin, 2001
© James F. Hunkin



Self-portrait
by Albert Charles Garrett, 1976
© reserved

Heinz Archive and Library



Edward Arber
by Denis Gascoigne Lillie,
c.1905 © estate of Denis
Gascoigne Lillie

The Heinz Archive and Library was visited by 1,400 researchers in its public study room and responded to 1,750 telephone, letter and email enquiries concerning British portraiture. It continued to make improvements in the delivery of services to Gallery staff and members of the public. Increasing the breadth and variety of access to its collections through digitisation and cataloguing remained a high priority and benefited from generous external support. Progress was made with projects to improve the quality of searching aids for the collections and wherever possible to deliver these online. In total, 3,533 prints and drawings were catalogued, which means that almost 24% of the Archive collection can now be searched online through the Woodward Portrait Explorer and website.

Cataloguing

The survey of Gallery records was completed and recommendations were made for improving the management of paper and electronic records during the coming year. With support from the IT department, considerable progress was made in developing the use of the shared drive on the Gallery's computer network to promote better communications. As part of a long-standing commitment to openness, which is reflected in its public programmes, enquiry services and the provision of access to its records in the public study room of the Heinz Archive and Library, the Gallery welcomed the introduction of the Freedom of Information Act.

In preparation for full implementation in January 2005, a public leaflet and web page were produced and the Gallery's publication scheme was updated.

Essential work on the portrait files, undertaken by NADFAS volunteers and work experience placements, was augmented with the appointment of a part-time post to help clear long-standing backlogs. Placements and internships were offered to eleven students and presentations on visual resources for British portraiture were given to MA students from the Courtauld Institute and Queen Mary College. An evening behind-the-scenes visit was held for Gallery Patrons, and other visitors included a group from Look Ahead Housing & Care, members of the Theatre Information Group and curators from the Dance Museum in Stockholm.

With the help of a generous donation from Sir Harry Djanogly an extra-illustrated set of Henry B. Wheatley's *London Past and Present* (1891) was catalogued and photographed and 865 lithographs by the prolific Victorian lithographer Richard James Lane were catalogued. Work began on a large collection of etchings by John Kay and the first of three volumes of drawings by Henry Bone was added to the MultiMimsy Collection records system. Items catalogued for display include silhouettes for Room 16 and a selection of theatrical prints to accompany the launch of Alessandro Raho's commissioned portrait of Dame Judi Dench. Items were catalogued in preparation for two forthcoming displays: a selection of twentieth-century portrait

Bill Brandt
by Hazel Soan, 1979
© Hazel Soan



prints and *Nelson before and after Trafalgar*, which will open at South Shields Museum and Art Gallery before showing in London. A group of silhouettes were featured on BBC Television's *Blue Peter* and staff contributed to a series of print workshops run by the Learning and Access department.

Other Archive and Library collections catalogued during the year included the Gallery's exhibition records up to 1977 and the holdings of artists' manuscripts and research papers. An introduction to the manuscript collection was produced for the website together with an illustrated hand-list, and a special web feature about the correspondence of George Frederic Watts, including links to portraits and transcriptions of selected letters, was compiled to coincide with the exhibition of his work. The small display of drawings by Cecil Beaton, originally shown in Room 31, was archived on the website. The Library card catalogue was closed at the end of 2004 and the database of post-1994 accessions was put on the shared drive; it can now be accessed online by staff and visitors to the public study room.

Acquisitions

The Gallery made the following purchases for the Archive collection: a drawing of Harley Granville-Barker by George Whitelaw, a self-portrait wood engraving by Albert Charles Garrett and two etchings by Malcolm Osborne of Sir George Edward Clark and Dudley Gladstone Gordon, 3rd Marquess of Aberdeen and Temair. The Library received a generous donation of catalogues and related material from David Hockney. Gifts to the Archive included a drawing of Edward Arber by Denis Lillie, offered by James Robertson on behalf of the sitter's daughter Muriel Arber; a drawing of Bill Brandt given by the artist Hazel Soan; and from Ronald Blythe a self-portrait drawing of John Nash and two further drawings of Nash by Christine K hlenthal. Jerry Rendell kindly donated two paper silhouettes of Aneurin Bevan and Gustav Holst cut by his great-uncle Harry Oakley.



James Kendrick
by Richard James Lane,
1841

Thomas Sackville, Earl of Dorset (1536–1608)
 attributed to John de Critz.
 One of the portraits at
 Montacute House protected
 by the Climatic Control
 Vitrine system



Conservation

The Gallery completed an Integrated Pest Management survey in late 2004, resulting in several galleries being treated for insect pests in early 2005. This programme will continue throughout the coming year.

The loans to exhibitions continued to form an important element of the conservation programme. Both the Gallery's Frame Conservation team and the freelance Paintings Conservators play a key role in undertaking this. Over 140 works were lent to institutions in the UK and abroad, of which fifty-two were part of the Strategic Commissioning programme. All required initial assessment by a conservator and checking on return. Richard Hallas (Head of Frame Conservation) personally supervised and conducted research into the climatic conditions of works 'in transit' to international exhibitions such as the George Stubbs exhibition at Dallas/Fort Worth and Baltimore and the Gilbert Stuart exhibition at the Metropolitan Museum of Art, New York.

With the completion of monitoring of two fragile panel portraits at Montacute House, a Climatic Control Vitrine (CCV) system has been designed and installed to buffer them from climatic fluctuations and pollution. This has been achieved with minimal interference to the works and their frames. Similar vitrines have now been installed on a further twenty-three works and the system will be monitored during the year.



Stuart Ager downloading
 climatic data from the
 portrait of Thomas Sackville,
 Earl of Dorset

The conservation team was closely involved in the exhibition *G.F. Watts: Portraits*, treating a significant number of exhibits, and they are also working on the forthcoming *Searching for Shakespeare* exhibition. Several of the 'contender' portraits have been subject to technical analysis and ongoing conservation work. This has enabled attributions to be reassessed and the condition of loaned works enhanced. BBC2 has featured this conservation work on the *Culture Show*.

The Frame Conservation education programme has developed significantly this year with four students seconded from the City of Westminster School Placement Programme and from several universities. The Pilgrim Trust has sponsored an annual programme of study over the next three years, covering both theoretical and practical approaches to frame conservation.

Freelance services have been a very useful adjunct, as ever. The services of various freelance sculpture and painting conservators have been called upon as necessary. Freelance Paintings Conservator Sophie Plender was unavailable between October 2004 and May 2005, working on a long-term project at Dulwich College funded by The J. Paul Getty Trust.



Portrait of William Shakespeare
(1564–1616), known as the
'Flower' portrait, c.1820–1840
Anonymous English School
© Royal Shakespeare Company
One of the portraits to be included
in the forthcoming *Searching for
Shakespeare* exhibition opening
in March 2006, over the past year
the portrait has been the subject
of in-depth technical analysis
in the Gallery's conservation studio



Mary Seacole
by Albert Charles
Challen, 1869
On long-term loan
from Helen Rappaport
© Courtesy Helen Rappaport

The Galleries

The ongoing programme of renewal of the galleries has continued with the re-hang of the Balcony Gallery in September 2004. This revitalised display, entitled *Britain 1960–1990: The Pendulum Years*, re-examines the Wilson and Thatcher years with a new selection of paintings and sculpture, including some recent acquisitions, such as the portraits of the art critic David Sylvester and the peace campaigner Bruce Kent. The display of Tudor miniatures was renewed, including early coins and medals on loan from the British Museum, while a new selection of pastels and miniatures, as light-sensitive objects, was introduced into the Weldon Galleries, a year after the successful renewal of the Regency displays. A remarkable, newly discovered portrait of Mary Seacole, remembered for her heroic nursing work during the Crimean War, was welcomed on loan in the Victorian Galleries. Large-print and other information was provided in the Stuart Galleries as part of a rolling programme to enhance the accessibility of information for all.

Temporary displays

The programme of changing displays of works on paper is designed to show the strengths of the Gallery's collection of drawings, prints and photographs. On the top floor *Late 18th-century Prints and Drawings* celebrated the publication of the collection catalogue *Mid-Georgian Portraits* by John Ingamells. This display was followed by *Silhouettes*, examining the enduring appeal of this art in an exhibition that attracted much interest in the Gallery's own considerable collection. In an adjacent gallery, *Theodore*

Mayerne: Science, Art and Scandal at the Stuart Courts celebrated a recently acquired portrait.

On the first floor in the Victorian Galleries, displays were devoted to portraits of Alphonse Legros, and to Cavendish Morton's *In Dahomey* photographs of the first musical in London performed entirely by black African-Americans. These were followed by other in-focus displays including *Victorian Women by Walery*, from the late nineteenth-century monthly series entitled *Our Celebrities*. The Early 20th Century Galleries were used to showcase photographs by Roger Mayne and Paul Tanqueray; other displays featured *Anna May Wong: The London Portraits*, a centenary selection of photographs of this Asian-American screen star, and *Juliet Pannett: Chronicler of her Times*, a group of drawings marking the ninety-fifth birthday of this artist, who worked for the *Illustrated London News*.

On the Balcony Gallery screens, a centenary display, *Bill Brandt: Portraits*, complemented the retrospective of his work held at the V&A Museum. It was followed by *Cartoons from the 1960s and 1970s*, celebrating the gift of cartoons by 'Vicky' from the estate of the artist's sister, Elizabeth Weisz, and including work by Mark Boxer and Tom Phillips. The year concluded with *Frida Kahlo: Portraits of an Icon*, a remarkable selection of fifty photographic portraits of the Mexican artist Frida Kahlo, spanning her life from precocious child to famous artist, documented by many leading photographers of the twentieth century, lent by the New York collector and gallerist Spencer Throckmorton.

**David Hockney
and Lucian Freud**
by David Dawson, 2003
© David Dawson



On the ground floor *Lucian Freud in the Studio: Photographs by David Dawson* offered a fascinating insight into a contemporary master at work, a display supported by Hazlitt Holland-Hibbert. Alongside the photographs, Freud's recent portrait of David Hockney was shown for the first time in Britain. This was followed by *The Legal Face*, which included the loan of David Mach's remarkable portrait of the Lord Chief Justice, Lord Woolf, constructed entirely out of coathangers, together with photographs of Lord Woolf and Dame Elizabeth Butler-Sloss from a series by Christian Courrèges.



**Harry Woolf,
Baron Woolf**
by David Mach, 2003
© David Mach
Photo © Alex Sanderson;
private collection

Three new commissions formed the subject of special celebrations. In April 2004 the video portrait *David*, Sam Taylor-Wood's film of David Beckham, made possible by JPMorgan through the Fund for New Commissions, was the subject of great public interest. Another commission, John Lessore's major portrait of six gold-medal-winning Paralympic sportsmen and women, was unveiled in June in time for the Athens Olympic and Paralympic Games. In January 2005 the full-length portrait of Dame Judi Dench by Alessandro Raho, also made possible by JPMorgan through the Fund for New Commissions, was displayed together with a group of historical engravings of actors, exemplifying a contemporary artist's response to the great theatrical tradition of portraits.

James Hunkin: Faces of Science, supported by Deloitte, added a series of colour photographs of the country's leading scientists to the collection, and was followed by *A Blueprint for Life: Designers Photographed by Steve Speller*, a series of newly commissioned portraits, supported by Casio in association with *Blueprint* magazine. In an adjacent gallery, *Photographs by Horace Ové* celebrated the acquisition of images of leading black figures who have made a contribution to British history and culture over the last forty years.

Gallery trails were mounted to celebrate the 250th anniversary of the foundation of the Royal Society for the Arts and the twenty-fifth birthday of the National Heritage Memorial Fund.



The *G.F. Watts: Portraits* exhibition in the Wolfson Gallery

Exhibitions

The Gallery maintained an active programme of exhibitions, demonstrating the strength of research and interpretation in mixed media and a variety of subject-matter. Relationships were established with new institutions abroad such as the Kunstmuseum, Wolfsburg, and Los Angeles County Museum of Art as well as fortified with existing ones in familiar venues; important regional galleries took on many of our displays, as noted in the section on Partnerships and National Programmes.

Wolfson Gallery

The *Portrait Award*, in its twenty-fifth year and fifteenth year of BP sponsorship, enjoyed its most successful year yet with a record 955 entries, from which fifty-four works were selected for this year's exhibition. *The Miracle* by Stephen Shankland, an arresting portrait of the artist's wife and son, was awarded first prize. A Scottish painter and graphic artist, Shankland painted the portrait as a tribute to the courage and determination of his family during the period of his son's premature birth. The winner of the *BP Travel Award 2003*, Ulyana Gumeniuk, exhibited work produced from her visit to the Ukraine and Russia, spending time at the St Petersburg Academy of Arts. Gumeniuk travelled to small villages within the two countries, interviewing and painting sixteen sitters. The theme of travel was explored further by the winner of the *BP Travel Award 2004*, Darvish Fakhr, who visited Iran and set up a studio in the artists' quarter of Tehran to observe and paint life in the bazaar and elsewhere in the country.

G.F. Watts: Portraits was the major exhibition of the year, and opened in winter 2004 to coincide with the centenary of the artist's death. It was the first exhibition to focus on his portraits, and the largest exhibition of his works in over half a century. Curated by Barbara Bryant, the exhibition brought together many delicate and strikingly beautiful paintings, most of which were borrowed from private collections, including breathtaking portraits of the Pattle and Terry sisters. It provided an opportunity to see little-known works and focused on Watts's private commissions to paint the artistic and social élite of mid-Victorian London. The exhibition included full-length portraits, and the richness and detail of Watts's work were highlighted against an elegant exhibition design by Callum Storrie. A comprehensive catalogue illustrated in colour accompanied the exhibition.

The work of one of the most extraordinary photographers of the twentieth century was shown in spring 2005 in *Lee Miller: Portraits*. The exhibition showcased intimate portraits of twentieth-century artistic and literary figures such as Pablo Picasso and Jean Cocteau, in addition to her memorable images of the war effort as *Vogue* war correspondent. It also included her early work, reflecting the influence of her one-time lover, the Surrealist Man Ray, as well as the informal later portraits of friends who came to stay with Miller and her husband Roland Penrose at Farley Farm, Sussex.

Richard Calvocoressi, the exhibition's curator and Director of the Scottish National Gallery of Modern Art, selected 120 black-and-white

portraits, the majority of which were borrowed from the extensive collection at the Lee Miller Archives, with the close support of Antony Penrose. A mini catalogue was produced to accompany the exhibition and sold well.

Porter Gallery

Off the Beaten Track: Three Centuries of Women Travellers provided interesting subject-matter for the 2004 summer programme. The show drew upon the wealth of the Gallery's Collection, and explored the adventures of a variety of independent women who journeyed to distant parts of the world from the 1660s to the 1960s, before the age of mass travel. The exhibition extended the idea of a portrait exhibition by including archaeological and ethnographic material. It also incorporated an interactive element, encouraging visitors to imagine what the sitters would have experienced. There was the opportunity to try on a woman's corset, play an African thumb piano or reconstruct pottery shards, and a reading corner and further textual information offered interpretation for various different audiences. A fully illustrated catalogue in colour accompanied the exhibition.



In its second year, the *Schweppes Photographic Portrait Prize* attracted an astounding number of lively and entertaining entries from 2,661 photographers, more than twice the number in the previous year, and illustrated its importance as a platform for promising talent. Sixty-one photographs were selected, reproduced in a vibrant catalogue; the first prize was awarded to the London-based German photographer Jens Lucking for *Tokyo*, a striking portrait of three Japanese schoolgirls. Paul Plews, with his entry *Untitled*, won the Deloitte Award for the best portrait taken by a photographer aged twenty-five or under.

Tokyo
by Jens Lucking, winner of
the *Schweppes Photographic
Portrait Prize 2004*
© Jens Lucking/Getty Images

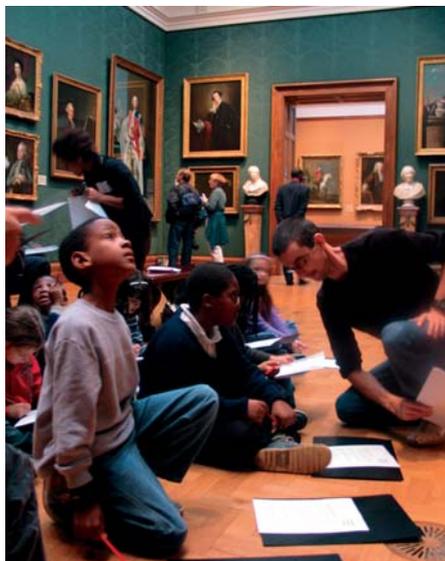
'Conquering England': Ireland in Victorian London offered an exploration of the influence of the Irish on the visual arts, literature, theatre, journalism and politics from the 1830s until the turn of the century. A wide range of visual material was displayed, from fine paintings by artists such as Daniel Maclise to iconic works such as John Butler Yeats's portrait of his eldest son W.B. Yeats, and Oscar Wilde's early draft of *The Importance of Being Earnest*. Also included were items representing everyday life, from magazines and book illustrations to political sketches and theatre posters. Moving from art through politics to literature and drama, the exhibition provided a fascinating glimpse into the creation of an Irish image during this period. A fully illustrated book with essays by Roy Foster and Fintan Cullen accompanied the exhibition and was much admired.

Bookshop Gallery displays

Gaiety Girls: Footlight Favourites from the 1900s–1920s featured highlights from a remarkable collection of over 3,000 negatives of Edwardian actresses donated to the Gallery by John Culme. These women inspired many of Cecil Beaton's theatrical designs, especially for the 1914 Ascot scenes in *My Fair Lady*. The display opened in April 2004, overlapping with the Cecil Beaton exhibition in the Wolfson Gallery.

Norman Parkinson: Portraits in Fashion displayed twenty of the photographer's most compelling fashion portraits of such sitters as Jean Seberg, Montgomery Clift and Jerry Hall. Coinciding with the major publication on the photographer's work, with text by Robin Muir, the display ran from September 2004 to January 2005 and subsequently toured the UK.

Goddesses and Others: Photographs by Madame Yvonde opened in January 2005 and displayed fifteen rare colour photographs presented by the artist to the Gallery. Women such as Mrs Michael Balcon, Lady Malcolm Campbell and Lady Bridget Poulett were styled as figures from mythology like Arethusa and Minerva, Goddess of War. Other portraits included those of Lord and Lady Mountbatten, Princess Krishna and the actress Joan Maude.



Families taking part in a *Reaching Out, Drawing In* workshop

Learning and Access

The Learning and Access department runs programmes and activities for a wide range of audiences, from families and school groups through to postgraduate students and adult learners. 2004/5 has been a year of innovative ventures for the department; highlights have included the 'Art in the Square' weekend, the Heritage Lottery Fund-supported programme and closer links with our strategic partners. Overall the numbers of schools (including Special Educational Needs [SEN] groups), families and visitors attending the Gallery events have increased. Following evaluation of our programmes, events and workshops, we have developed new learning activities, such as *Small Faces* (a new activity directed at two- to five-year-olds), *Visual Literacy*, and the *Barnardo's* programme.

Schools

The past year has seen a 15% increase in taught sessions and a 30% increase in self-directed school groups visiting the Gallery. The new schools and SEN programme booklets have helped develop both mainstream school and SEN visits, contributing to the increase in visits by both groups. The regular schools programme helps these groups to make use of the Gallery's superb collections as part of their national curriculum studies. The number of secondary schools using the Gallery as part of their art courses was notably increased. In addition, workshops and activities have focused on exhibitions, with secondary school photographic workshops for the *Cecil Beaton*, *Schweppes* and *Lee Miller* exhibitions, and a collaboration with the Children's Music Workshop for *We Are The People*. Video-conferencing sessions to SEN and

mainstream schools across the UK have greatly increased our teaching capacity, and this was commented upon favourably during a visit to the Gallery by the Rt. Hon. Charles Clarke MP, then Secretary of State for Education.

Outreach, access and beyond the Gallery

Work beyond the Gallery has become an increasing part of the remit of the department. Outreach projects have included partnerships with *Barnardo's* to develop a pilot arts and photography programme for young people aged thirteen to eighteen. Outreach to SEN and hospital schools has increased by 20% within the last year. Visual literacy workshops and gallery-based sessions have increased by about 50%. Pilot programmes for adults with mental health problems have resulted in an academic year's programme being developed. The department has also been working with the charity *CONNECT* to identify ways in which people with aphasia can be encouraged to visit and participate in the Gallery's activities. A ten-month pilot arts and photography programme has resulted in a sustained partnership with the charity. Findings from the *CONNECT* project will be disseminated to healthcare, voluntary and social sectors across the country. There have also been very successful collaborations through the DCMS/DfES Strategic Commissioning Programme, working with new and existing regional partnerships, already detailed; school and community groups and families have been able to become involved in new programmes and activities.



An *Inner Picture* project participant dressed as Queen Elizabeth I

Reaching Out, Drawing In

Reaching Out, Drawing In is a new three-year community education initiative funded by the Heritage Lottery Fund. It focuses on a series of six exhibitions in the Studio Gallery, collaborating with community groups and partner organisations. The project is enabling the Gallery to undertake a sustained programme of new audience development and to give wider access to its collections through innovative and engaging interpretation. The first exhibition, *Inner Picture*, developed with Orleans House Gallery in Twickenham, was held at the Gallery from 23 October 2004 to 16 January 2005. Young people from south-west London who have been excluded from mainstream education worked alongside artists to create their own artwork, interpreting and responding to portraits chosen from the collection. The work was also displayed at Orleans House Gallery. *Family Faces*, from 14 February to 4 September 2005, is the second exhibition in the series. The project involved children from seven schools in Haringey, working alongside ceramicist Matt Sherratt to create sculptures of their families, drawing inspiration from the Gallery's own collection of family portraits.

Family programme

An increasing emphasis has been placed on the development of provision for family audiences and young people, some of which has been funded by the Paul Hamlyn Foundation. A series of regular activities was developed for half-term, weekend and holiday periods, including photography sessions for the *We Are The People* exhibition, art activities to accompany *Off the Beaten Track*, *Frida Kahlo: Portraits of an Icon*, and regular weekend Gallery-based tours, as well as the marking of the Chinese New Year in February. The Gallery and the National Gallery were participants in the BBC 'Rolf on Art/Art on the Square' bonanza in September, which attracted over 15,000 participants to Trafalgar Square and the two galleries. The Big Draw weekend in October was also well attended, as people were encouraged to try their hand at drawing in the galleries.



Young people's
Look at Me project.
A schools workshop
in the Gallery

Talks and events

The lecture and conference programme continues to be very popular, with wide-ranging talks and film series organised to accompany the *Beaton*, *Off the Beaten Track*, *G.F. Watts*, *Lee Miller* and *Conquering England* exhibitions. A new set of Gallery talks introduces aspects of the Collection to visitors, and we have begun 'Staff Choice', where members of the front-of-house staff present brief talks on portraits which interest them. The Thursday evening lectures were well supported, and included a series of debates, 'Controversial Theses', in collaboration with *The Times Higher Education Supplement*, and the completion of the sold-out *Interrupted Lives* series. Study days and conferences included 'Fashion as Photograph', organised in conjunction with the University of Westminster, a one-day conference on G.F. Watts with Tate Britain (supported by the Paul Mellon Centre for Studies in British Art) and a joint conference with the Wellcome Foundation on 'Facing Death'. A new partnership has been established with the Prince's Drawing School, offering drawing master-classes for postgraduate-level students and artists at the Gallery. These workshops have been very popular. Artists who have work in the Gallery's Collection lead the master-classes. A particularly moving event was a study day which featured survivors of the Lodz ghetto, brought together to share their photographs and memories of their harrowing experiences.

The department looks forward to building upon its successful programmes as well as developing new activities and projects aimed at inspiring learning and enjoyment for all our visitors at the Gallery.



Workshop participants from Seaham School at the Bowes Museum, February 2005



Partnerships and National Programmes

The Gallery has continued to develop and extend its national programmes. The Regional Partnerships were strengthened this year when the Bodelyyddan Castle Trust in North Wales entered into a complementary partnership with the National Museum and Gallery of Wales, and the National Trust at Montacute House in Somerset and Beningbrough Hall in North Yorkshire received additional funding from the National Museums Strategic Commissioning Scheme. This year saw the development of a new partnership with the North East Hub, a grouping of museums formed as part of the Renaissance in the Regions programme to build capacity in UK museums. The Gallery again toured its exhibitions throughout the UK and is in the process of reviewing its long-term loans programme with a view to increasing loans around the country.

People, Portraits and Places

The Gallery once again benefited from receiving funding from the DCMS/DfES Strategic Commissioning Programme. The funding has focused on learning, access and audience development work and has been hugely beneficial in supporting education programmes at Beningbrough, Montacute, Sunderland and Sheffield and, in the case of the Bowes Museum, in taking forward a new partnership.

Partnership with the North East Hub

In March 2004, the Gallery came together with the North East Regional Museums Hub to work together on a number of fronts such as the promotion of audience development, staff development and skills exchange, increasing knowledge of portrait collections, and learning and resources around portraiture. In this first year of partnership, a number of collaborations were undertaken, including the exhibition *Heroes of Trafalgar: Collingwood and Nelson* in South Shields, which draws on both the Gallery and the Tyne & Wear Museums collections. The Gallery also worked with Sunderland Museum & Winter Gardens and the Bowes Museum, both part of the North East Hub, on projects funded by the DCMS/DfES.

Bodelyyddan Castle

Over the past year the Gallery has worked closely with the Castle Trust to strengthen our partnership further. We warmly welcomed an initiative from the National Museum and Gallery of Wales to make Bodelyyddan one of its visual arts partners in a programme funded by the Esmée Fairbairn Trust. This will result in two exhibitions and related education programmes over the next three years. The first, *Faces of Wales*, will be staged this autumn and will include major items on loan from Cardiff as well as a significant contribution from the Gallery. The project to improve the signage at the Castle, funded by the Gallery, was started with the appointment of Nick Bell Design.

Pouncing workshop.
Organised by Sheffield
Museums and Galleries Trust,
March 2005



Beningbrough Hall

This was another good year for Beningbrough, which was visited by approximately 90,000 people. The popularity of the Hall and gardens and the interest and support of the local community provide a very positive platform for the Gallery's and the National Trust's current project to refurbish, redisplay and provide new, layered interpretation for the portraits at Beningbrough. The project includes the installation of a public lift at the east end of the Hall which will provide access for all visitors to the eighteenth-century period rooms and the newly hung portrait interpretation areas on the first and top floors.

The Gallery and the National Trust were awarded £414,500 by the Heritage Lottery Fund towards this project: *Making Faces*. This new, innovative visitor attraction is due to open to the public in spring 2006. At the same time, to celebrate Beningbrough's relaunch, the National Trust have announced that they will begin opening the house every weekend throughout the winter, enabling more visitors to benefit from the new displays.

The *People, Portraits and Places* project has enabled Beningbrough to appoint a part-time Learning Officer to develop portrait-related resources and programmes and to build on a schools- and community-orientated outreach programme.

Montacute House

Montacute House attracted 101,000 visitors in the last year and benefited from new displays in the Long Gallery. For the second year the Gallery has worked in partnership with the National Trust to fund a full-time Learning and Access Officer at Montacute, connected to the *People, Portraits and Places* project, and the house was awarded the Sandford Award for Heritage Education. Over 4,000 pupils have taken part in the schools programme in both directed and self-led sessions.

The National Trust undertook a formal process of evaluation of the interpretation in the Long Gallery in the 2004 season. The results provided an extremely helpful analysis of the needs of different visitors and a number of measures to increase access and enhance learning were subsequently established.



From the exhibition *We Are The People: Postcards from the Collection of Tom Phillips*.
Tom Phillips Collection

Partnerships and National Programmes

The Bowes Museum, County Durham (North East Hub)

Joanna Hashagen, Keeper of Textiles at the Bowes Museum, worked with the Gallery to develop an exhibition of works based on the bookshop gallery display *Norman Parkinson: Portraits in Fashion*. Works from the 1940s and 50s were selected from the exhibition together with additional works from the Collection, and were displayed alongside costumes and accessories of the period from the Bowes Museum's collection.

Sunderland Museum & Winter Gardens (North East Hub)

The Gallery worked with Media 19, Channel 4 and Sunderland Museum & Winter Gardens on the exhibition *Self Portrait UK 14–19*. The Gallery's director Sandy Nairne was part of the selection panel for the exhibition, which opened in Sunderland and will tour to several UK venues. A group of young people selected a number of self-portraits from the Collection to accompany the Sunderland showing of the exhibition, including works by Sarah Lucas, Doris Zinkeisen and Leslie Hurry.

Sheffield Galleries & Museums Trust

The *People, Places and Portraits* project enabled a series of workshops and learning events focused around caricature to take place. The workshops were designed to work as 'stand-alone' projects, as well as to link closely with *Heroes and Villains: The National Portrait Gallery Collection through the Eyes of Gerald Scarfe*, a major forthcoming exhibition of Gallery works and caricatures by Scarfe.

Touring exhibitions programme

The *Schweppes Portrait Prize 2003* enjoyed its first tour as a newly launched competition to Aberystwyth Arts Centre in May 2004 and then to the Lighthouse, Poole's Centre for the Arts, in September of the same year. The *BP Portrait Award 2004*, the Gallery's portrait painting competition, had a successful run at the Royal Albert Memorial Museum, Exeter, and Aberdeen Art Gallery from the end of 2004, going on to its last venue, the Royal West of England Academy in Bristol, where it closed in March 2005.

The very popular *Cecil Beaton: Portraits* exhibition was shown at the City Arts Centre, Edinburgh, in July 2004, the KunstHausWien in Austria in October 2004 and the Kunstmuseum, Wolfsburg, Germany, where it remained until July 2005.

A Gardener's Labyrinth continued to draw great interest and, after its successful tour the previous year, was mounted at Cartwright Hall, Bradford, in October 2004.

We Are The People: Postcards from the Collection of Tom Phillips travelled to Castle Museum, York, in February 2005.

Loans programme

Once again, loans from the Gallery's collections made important contributions to a wide range of exhibitions and displays both in the UK and abroad and at an equally wide range of venues. In all, 677 loans were lent to 89 venues in 2004/5.

Highlights of the year included the haunting self-portrait of Gwen John, which went to Tate Britain's showing of the *Augustus and Gwen John* exhibition, along with several other Gallery items. The early eighteenth-century figure of Joseph Collett, a functionary of the East India Company, made by Amoy Chingqua, a modeller of apparently Chinese origin, was a highly appropriate contribution to the Victoria and Albert Museum's spectacular *Encounters* exhibition, which sought to examine the two-way relations between Europe and the East over the course of the early modern period.

More contemporary faces, those of Joan Collins and David Bowie, were lent to the *Future Face* exhibition organised by the Wellcome Foundation at the Science Museum. Joan Collins appeared again among portraits lent to the National Gallery's *Faces* exhibition, which toured to Bristol and Newcastle.

Portraits of the early twentieth-century Jewish artist Alfred Wolmark went to the exhibition re-assessing his career at the Ben Uri Art Society, London, which travelled to the Ferens Art Gallery, Hull. The Gallery's extensive sweep of the figures of British history enabled the postgraduate students of the Museums course at the University of East Anglia to select at least one candidate for their *Heroes and Villains* exhibition, held at the Sainsbury Gallery. By contrast, the jewel-like portrait of the author Wilkie Collins was given pride of place at the gala opening of Andrew Lloyd Webber's *The Woman in White* at the Palace Theatre, London.

Among many loans abroad particular mention should be made of the self-portrait by George Stubbs which was lent to the *Stubbs and the Horse* exhibition in Fort Worth, Texas, and to the Walters Art Gallery and Museum, Baltimore. The Gallery contributed to the series of international Rubens exhibitions with the loan of its superlative portrait of the Earl of Arundel to the Albertina in Vienna, while the exploration of the attraction of Italy for Scandinavian artists in the eighteenth and nineteenth centuries, *Drömmen om Italien*, at the Nationalmuseum, Stockholm, was enhanced by the loan of Joshua Reynolds's portrait of Sir William Hamilton.

Visitors can choose to search portraits by jewellery, amongst many other subjects and themes



Information Technology and Programmes

Website

The Gallery's website attracts an ever-increasing number of visitors. More than 2.6 million – over double the number of last year's visitors – made 4.5 million visits. Nearly a third of all visits to the website are to search the database of 62,000 portraits, about 42,000 of which are illustrated – almost 20% more material than last year. Consequently the Gallery has become, according to Hitwise, the second most visited art website in the country.

Among new developments introduced on the website, a series of sound interviews with the photographers Johnnie Shand Kydd, Jillian Edelstein, Jill Furmanovsky, Tom Miller and Bryan Wharton provide the public with insights into the world of a photographer as well as some memorable stories in relation to key works from the Collection. A special web feature was created in conjunction with the *G.F. Watts* exhibition with a selection of illustrated and transcribed letters to and from Watts in the Heinz Archive and Library relating to portraits in the Collection. And virtual visitors can now see what a number of gallery spaces look like: a sequence of photographic images was taken and the results digitally stitched together to allow visitors to pan round the Tudor, 17th and 18th Century, Weldon, Victorian and 20th Century Galleries and the Main Hall.

The mechanism for ordering online digital prints was streamlined, and the facility for ordering hand-finished colour and black-and-white prints of nearly all the items illustrated on the website was also introduced; both have led to a

significant increase in purchases made online. At the same time the Membership section of the site was redeveloped, and this has helped drive upwards the number of Members joining and renewing their memberships online. Visitors are now able to donate money to the Gallery online, with a mechanism developed specifically to help contribute to the appeal for funds in order to secure a portrait of the Duchess of Cleveland for the nation.

The new service allowing registered members of the press to download high-resolution images in relation to exhibitions and displays is now being enthusiastically used, enabling journalists to obtain images very quickly and more efficiently, after working hours and at weekends if required, thus saving time and money for Gallery staff who are responsible for sending out transparencies. The number of visitors subscribing to our free e-newsletter service is growing at over 500 per month, with numbers currently standing at 24,000, and targeted e-newsletter promotions are proving increasingly successful. Finally, the Education and Venue Hire sections of the site were extensively revamped, and new e-learning features on the practice of portraiture and perspective were introduced.

The Woodward Portrait Explorer

The Woodward Portrait Explorer in the IT Gallery, the Weldon Galleries and at Bodelwyddan Castle, and its related CD-ROM publication continue to attract users of all ages. The most significant new development this year was the introduction of surtitles, for those who may be hard of hearing, on all twenty-seven video

interviews with artists, photographers and sitters undertaken to date.

Deloitte's sponsorship of the video interviews with eight contemporary photographers has provided newly recorded interviews with James Hunkin, Adam Broomberg and Olivier Chanarin in relation to two Gallery displays on their work with scientists and figures from the telecommunications industry.

The search mechanism at the Gallery continues to grow. Illustrations of almost 42,000 portraits can be accessed through the Portrait Explorer, and over 23,000 different sitters or artists are represented on the system.

Digitisation

The provision of high-quality, methodically processed digital images continues to underpin the Woodward Portrait Explorer and the search mechanism on the website. Over 10,000 new digital images were added to the Portrait Printer digital print service over the last year, and this allows customers to choose from 37,000 different portraits. Over the last year the team provided digital images for 10,500 previously unillustrated portraits and upgraded – from black-and-white to colour – scans of hundreds of other portraits. Over 72% of the catalogued Archive Collection and 65% of the catalogued Photographs Collection is now illustrated, up from 59% and 50% respectively at the same time last year.

The additional service for scanning material for exhibitions and displays provides a further revenue stream, as well as underpinning the services offered by the picture library, exhibitions, publications, press, development, learning and access and design departments. New software and hardware for monitor and scanner calibration has been introduced to ensure the highest possible quality of digitised images.

New initiatives and underlying infrastructures

A Gallery-wide move from Novell to Windows 2003 network and server software was completed as part of a longer-term plan to bring the Gallery's underlying IT network, software and hardware infrastructure up to date and allow the Gallery to implement efficiencies in the delivery of services to both staff and the public. Further to the continued development of our internet and email provision, which now allows staff remote access to their emails,

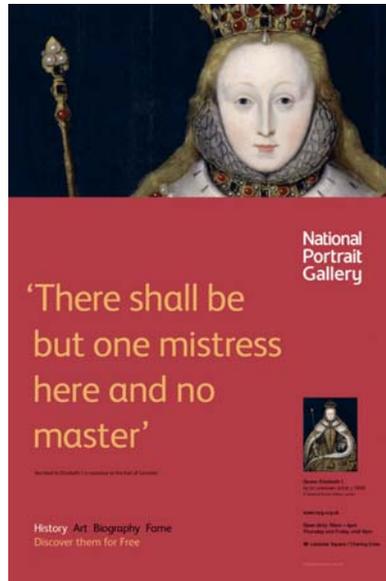
the movement of the Gallery's main file and print services to Windows 2003 has led to a strengthened and centralised backup procedure. Software is now available to provide remote access to a workstation for support and help-desk queries.

Work is under way on new automated anti-virus software, ePolicy Orchestrator, to manage centrally the Gallery's IT system security, and on automated system update services for security fixes and patches, which will further reduce any system down-time.

A project to upgrade the Gallery to the latest version of the MultiMimsy collections management database was completed, and this too runs on the Windows 2003 server. Development work continues in order to provide staff with the most efficient tool for the management of our collections and a system that is at the heart of most public access initiatives. Data preparation work prior to the migration to MultiMimsy of 18,000 new portraits from older Elliott & Fry and National Photographic Record databases has now been completed.

As every newly digitised work is linked to MultiMimsy the task of keywording the portrait in terms of a wide range of subjects and themes continues. Work here allows visitors to the Woodward Portrait Explorer and website to see amongst other things groups of portraits showing sitters engaged in activities such as reading or writing, playing musical instruments or making art; different aspects of clothing and items such as jewellery, gloves, hats or costumes; common background elements such as books and libraries, carpets and textiles, chairs, clocks and fireplaces, maps and pets; more formal genres of portraiture, such as self-portraits, double portraits, group portraits, children or weddings; and finally other types of portraits, including miniatures, life and death masks, medals and medallions or cigarette cards.

A major project to catalogue each page reference to the Gallery's portraits in over thirty years of its book and catalogue publication programme is nearing completion, and this will provide quick, efficient access for both staff and the public interested in a particular portrait.



Two posters from the generic 'history, art, biography and fame' London Underground campaign

Visitors

The Gallery welcomed 1,468,875 visitors during the 2004/5 financial year, an increase of 50,000 on the previous year, and the calendar year 2004 saw the highest visitor numbers in the Gallery's history at over 1.5 million. The programme of exhibitions, displays and events continued to be very popular; in particular the *BP Portrait Award* saw the highest visitor attendance with 20,000 more visitors than the previous highest total. The monthly attendance figure of visitors generally was 122,406. Visitors to the temporary exhibitions in the Wolfson and Porter Galleries in 2004/5 totalled 724,613 compared to 687,471 in 2003/4, an increase of 5%. This included the conclusion of the *Cecil Beaton: Portraits* exhibition, which attracted 127,593 visitors, the second highest attendance to a ticketed exhibition in the Gallery's history.

Quantitative research was again undertaken by MORI. Additional quantitative and qualitative research was undertaken by the Access and Learning Department focusing on the *Women Travellers* exhibition. This looked at the visitor profile and behaviour throughout the exhibition. Some of the key findings indicated that the exhibition attracted a much higher percentage of female visitors (76%) than to the Gallery in general (61%). The majority had been to the Gallery before, with the figure of 69% of repeat visitors very similar to the Gallery norm of 70%. Of those who were visiting the Gallery for the first time, almost half (48%) had planned to attend the exhibition.

MORI carried out three tranches of research focusing on basic information such as visitors'

place of origin, age and social class. These indicated a similar pattern to previous years, with the visitor profile remaining fairly consistent with other museums and galleries in the city. 35% of visitors came from London, 42% were from outside the capital and 21% were overseas visitors. 91% of the Gallery's audiences are from the ABC1 social classification, while 94%, in terms of ethnicity, are white, with the remaining 6% made up of a range of ethnic and cultural backgrounds. 26% were visiting for the first time and, of those who had visited before (73%), over 70% had done so in the last twelve months, a figure significantly above the MORI norm of 56%.

Following the review of the Gallery's visual identity the year saw a gradual up-dating to reflect the new logo, typeface, and style of the Gallery's print. The quarterly leaflet was redesigned in the light of this work. A generic underground advertising campaign focused on the four themes of history, art, biography and fame identified in the review, and which used images, and an intriguing quote, to capture the attention of the public, proved eye-catching. The four portraits were chosen to represent the diversity of the Collection – Queen Elizabeth I, Emma Hamilton, T.S. Eliot and Mick Jagger.

The Gallery's e-newsletter reached nearly 24,000 subscribers by the end of the financial year, an increase of 6,000 subscribers over the previous year. As well as highlighting particular exhibitions or events at the Gallery, the e-newsletter allows us to work with other partners by publicising exclusive special offers. Targeted e-postcards highlighted the work of other departments in

the Gallery, most notably Membership and the Picture Library, which along with other initiatives resulted in a marked increase in membership and print sales.

Media coverage was exceptionally good during the year. Highlights included a photocall with Tanni Grey-Thompson, Chris Holmes, Caroline Innes, Maggie McEleny and Noel Thatcher for the unveiling of John Lessor's portrait of *Six British Paralympic Athletes*. The *BP Portrait Award* was extensively covered by a range of broadsheets and television, and for the first time BBC 1 national news interviewed the four shortlisted artists at the press view.

Press interest in *Off the Beaten Track: Three Centuries of Women Travellers* was high over the whole four-month run. In addition coverage in the *New York Times* and *LA Times* increased awareness of, and interest in, the exhibition in the US.

A lunch for arts correspondents and key arts press in September launched the 2005/6 programme and highlighted our forthcoming 150th Anniversary, generating an excellent piece in the *Independent* about our future programme and coverage of the recent acquisition of Larry Rivers's portrait of David Sylvester.

Considerable coverage over the summer months of the Watts centenary displays at Tate Britain and the Watts Gallery also mentioned the National Portrait Gallery's exhibition. This earlier coverage did make it harder to secure large features about our own exhibition but we capitalised on the unknown aspect of the portraits and achieved excellent coverage around the opening, including a news piece in the *Guardian* about reunited portraits of the Nassau Senior sisters and a double-page spread in the *Independent* news pages including Andrew Motion's foreword to the catalogue. A BBC4 programme on 25 October tied in with the exhibition.

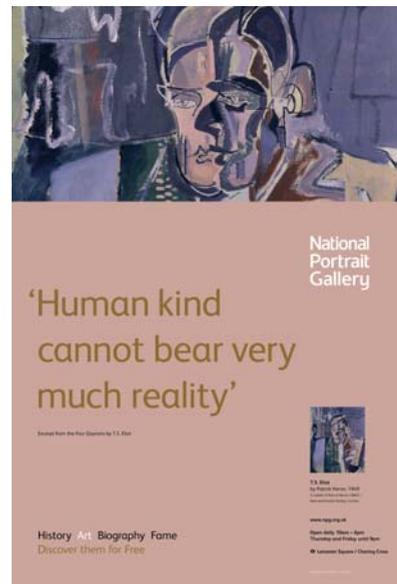
In January a press conference to announce the newly discovered portrait of Mary Seacole resulted in extensive coverage in the *Guardian*, *Times*, *Telegraph*, *Independent*, *Scotsman*, *Metro* and on BBC News Online. The story featured in the BBC Radio4 *Today* programme bulletins and there was good coverage in the Jamaican press.

The unveiling of Alessandro Raho's new portrait of Dame Judi Dench in January was covered by *The Times*, *Guardian* and *Express*.

Both *Lee Miller: Portraits* and the *Frida Kahlo* display attracted excellent press coverage. Highlights included the front cover and four pages by Jeanette Winterson in the *Sunday Telegraph Magazine* on *Frida Kahlo*. The *Sunday Times Magazine* ran a cover and ten pages dedicated to the *Lee Miller: Portraits* exhibition and there was a thoughtful piece by Fiona MacCarthy in *Guardian Review*. The *Telegraph Magazine* ran a major interiors feature on Miller's home, Farley Farm, and there were reviews in *The Times*, *Evening Standard* and *Wall St Journal*.

A scene between Julia Roberts and Clive Owen for the film *Closer* shot in The Portrait Restaurant has resulted in its being featured in a special movie map of London venues distributed by Visit Britain.

The Gallery's late-night opening programme of events and music gathers momentum each year. Particular highlights during 2004/5 on Thursday evenings included a series of talks exploring animation and portraits, and lectures by the South African-born photographer Gary Schneider, the film-maker Horace Ové, and the highly successful *Interrupted Lives* series, organised in collaboration with *The Times Literary Supplement*, which examined the careers of writers who died young.





The new ground-floor shop layout

Trading

Picture Library

Most specialist picture libraries are experiencing tough trading conditions in the face of competition from a small number of major commercial players offering easy access and low prices, and these problems are exacerbated by the need for investment in digitisation and efficient online systems. Following the very successful implementation of an online print-ordering facility this year, the Gallery embarked on a major project to update its Picture Library software. This will revolutionise the way in which we market our images and conduct our business.

In addition to the online print service, the Picture Library launched a number of marketing initiatives to counter the otherwise gloomy market conditions. These included a high-profile presence at the Picture Buyers' Fair in London and the Frankfurt Book Fair. Picture Library turnover fell by 1% (excluding income from the *Oxford Dictionary of National Biography*), a creditable performance in the face of prevailing trading difficulties.

The Picture Library concluded its ten-year project to supply images for the *ODNB* with a licensing agreement, covering more than 5,000 works from the Collection, for the online version of this landmark publication. Picture research and image supply will continue at a lower level for future updates and supplements.

Publications

The year began with the publication of *Mid-Georgian Portraits*, the first detailed collection catalogue to be published by the Gallery in twenty years. The work, by John Ingamells, completes the sequence of chronological collection catalogues and is a significant contribution to academic study of the period.

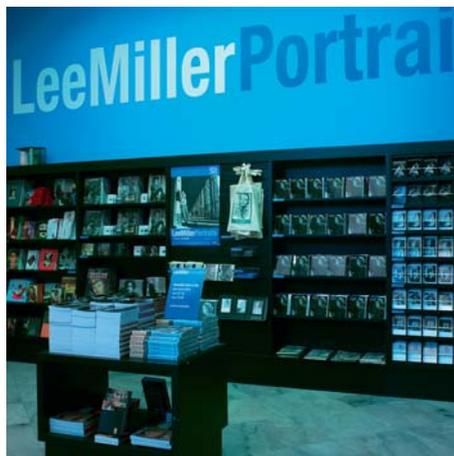
The success of the *Cecil Beaton: Portraits* catalogue continued long after the close of the exhibition in London, to become the second best-selling exhibition catalogue that the Gallery has produced (and generating the second highest profit ever). A German edition was published in March 2005 to accompany the opening of the show at Wolfsburg and the English edition continues to sell well in the book trade here and abroad. After more than four years in print and following a successful showing in Tokyo in the autumn, *Mario Testino: Portraits*, our most successful title ever, will soon go out of print. Catalogues published in 2004/5 also experienced success, with *We Are The People* being short-listed for The Art Newspaper/AXA Art Catalogue Award. *Off the Beaten Track, BP Portrait Award 2004* and *Lee Miller: Portraits* all enjoyed strong sales. While *G.F. Watts: Portraits* sold fewer copies than predicted, it was well received and the number of visitors that bought copies was well above average.

Lee Miller: Portraits was published for sale at the Gallery only, in the same format as our small Horst and Beaton paperbacks, and the take-up by visitors has been equally positive.



The book cover for the *BP Portrait Award 2004*

The Lee Miller: Portraits exhibition shop



The output of publications (eleven new titles, including one co-publication, with three reprints) was one of the highest achieved by the Gallery. The co-publication was *Norman Parkinson: Portraits in Fashion*, which was produced externally on behalf of the Gallery. The book achieved large amounts of press coverage and sold strongly, particularly in the book trade. The second new title not related to a current exhibition was *Trafalgar Square* by Roger Hargreaves, although it was inspired by the 'Circling the Square' display in 2003. This title too attracted positive reviews and some television and other helpful media coverage.

Retailing

A partial refurbishment of the ground-floor shop and bookshop took place in the summer of 2004. The ground floor was transformed with a new cash desk, display tables, wall fittings and décor, while downstairs was reconfigured to allow the café to extend into the bookshop space. Trading benefited, especially on the ground floor, with 10% growth in customer spend following the refit and an overall 3% increase in retail sales for the year.

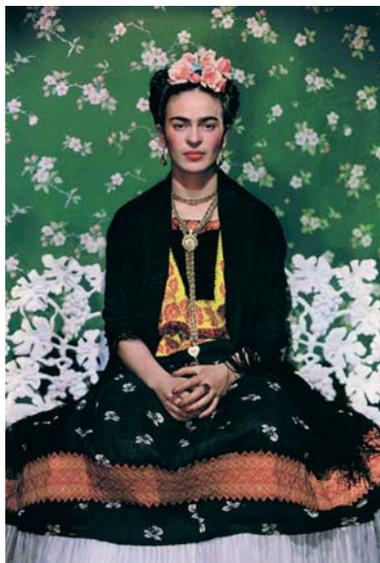
The other driving force behind an excellent trading performance was, as ever, the exhibition programme. The *BP Portrait Award* catalogue sold almost 10,000 copies during the year, a third more than the 2003 edition. The two photography exhibitions at either end of the year, devoted to Cecil Beaton and Lee Miller, were commercially highly successful, while *Off the Beaten Track*, which attracted a very high visitor level, was accompanied by a wide range of merchandise, as well as the very popular publication.

A number of new products were created during the year, many of them to accompany temporary exhibitions. The mobile shop was deployed in the Porter Gallery for each of the exhibitions in that space and, for a brief time, in the Balcony Gallery following the opening of the *Frida Kahlo* display. This facility has proved its worth since being introduced more than a year ago.

Sales through e-commerce continue to grow, up 6% on 2004, and a recent initiative to enable customers to purchase prints online has proved particularly successful. The commercial area of the Gallery's website is due for further investment in the coming year, which will allow more customers from anywhere in the world greater ease in obtaining books, prints and other merchandise.

Frida and White Bench, New York 1939

by Nickolas Muray
© Nickolas Muray Photo Archives
From the Balcony Gallery exhibition
Frida Kahlo: Portraits of an Icon



Fundraising and Development

During the year the Corporate Membership, Patrons and Events literature was redesigned by Rufus Leonard to bring it into line with the new visual identity launched last year. The resulting presentation, with considerable visual content, has proved attractive and effective as a fundraising tool. As in the previous year the overall income generated by the Development team exceeded our original forecast. Once again the popularity of the Gallery for events, with its many different and versatile spaces, has meant that evening hire remains one of the most productive areas of corporate support, with some companies preferring to commit to one-off corporate hire, rather than becoming Corporate Members.

Corporate supporters and sponsors

The two major corporate partnerships that began in 2003/4 continued strongly this year. Deloitte's support as the Gallery's Contemporary Photography Displays Partner enabled us to make some significant photographic acquisitions during the year through the Deloitte Acquisition Fund. Some of these acquisitions are noted in the section on the Photographs Collection. Work on a new Deloitte-funded commission to photograph leading figures from the world of telecommunications began this year, with a display of the portraits in summer 2005.

This partnership spread beyond London, with the company providing its support to the *Cecil Beaton: Portraits* exhibition at the City Art Centre, Edinburgh. The Deloitte Edinburgh office held two successful events for staff and clients to mark the opening of the exhibition, one of them with Hugo Vickers as guest speaker.

At the second *Schweppes Photographic Portrait Prize*, detailed in the Exhibitions section, Schweppes helped to make the award ceremony particularly enjoyable by providing delightful hospitality and refreshment for the evening, as well as for the private view the next day.

Our invaluable partnership with BP reached its fifteenth year. The *BP Portrait Award* was stronger than ever, proving that partnerships that develop over a number of years can continue to be vibrant and creative, bringing new benefits to both parties.

Sponsors new to the Gallery this year included the AirMiles Travel Company, which supported *Off the Beaten Track: Three Centuries of Women Travellers*. As part of their sponsorship, AirMiles offered a visitor competition with a prize of a family holiday at EuroDisney, which attracted more than 3,000 entries.

Also sponsoring for the first time were a number of Mexican bodies: the Mexico Tourism Board, the National Council for Culture and the Arts, CONACULTA, the Foreign Affairs Secretary and the Mexican Embassy in London, which grouped together to support *Frida Kahlo: Portraits of an Icon* in the Balcony Gallery. As well as helping to attract a great deal of interest in the Mexican media, the Mexico Tourism Board and the Mexican Embassy co-hosted a private view of the display, where guests learnt more about the artist over a welcoming glass of tequila.



Sam Taylor-Wood and David
Furnish at the unveiling of
her video portrait *David*

Casio were new supporters of the Gallery, with their sponsorship of *A Blueprint for Life*, a display co-curated by *Blueprint* magazine. Featuring portraits of inspiring figures from the design world (detailed in this Review in the section on the Photographs Collection), the display was celebrated with a successful private view and the creation of a website about the display and Casio's photographic technology.

We were delighted to welcome back as the supporters of *Lee Miller: Portraits* the law firm Herbert Smith, which last year sponsored *Cecil Beaton: Portraits*. Herbert Smith hosted an opening night event at which their key clients were invited to enjoy tours led by Lee Miller's son Antony Penrose and the exhibition's curator, Richard Calvocoressi. Guests could have their photographs taken in the style of Lee Miller by the photographer Gisela Torres as a memento of the evening. The firm also hosted a 'Women's Breakfast' for their female clients before the exhibition opened to the public. Evening staff viewings of the exhibition were programmed into the events calendar, followed by drinks in The Portrait Restaurant. A further evening event was held in March for Herbert Smith's Employment and Trusts clients. A number of photographic workshops at the Gallery were planned for both Herbert Smith employees and the schools with which they work closely.

New recruits to Corporate Membership this year were Mercer Delta and BSKyB. Continuing their valued support were Anglo American, BBA Group, Chubb Insurance, Citigroup, Deloitte, JPMorgan, Lehman Brothers, Linklaters, Manning Selvage & Lee, Taylor Wessing and WPP Group. Towers Perrin continued their close partnership with the Gallery as Regency Partners, holding their fourth hugely successful Christmas party in the Gallery.



A Peking Opera Spectacular
performed by the London
Jing Kun Opera Association

Events

This year saw a very busy events calendar. Corporate supporters made good use of their reduced rate for Gallery hire with a number of breakfasts, receptions and dinners during the year. As well as those for Herbert Smith, the Gallery ran staff photography workshops for Linklaters, JPMorgan and Taylor Wessing.

A number of important organisations hosted events at the Gallery. These included L'Oréal, with their marketing award ceremony in the Ondaatje Wing Theatre, RNIB, who held a dinner, and Odgers Ray and Berndtson, who returned for the fourth year to hold their annual networking party. There were several events for new corporate supporters such as PriceWaterhouseCoopers and Morgan Stanley. In December the Gallery welcomed the return of BSKyB, Mott MacDonald and BBA for their annual Christmas parties. We continue to hope that many of our single-event clients will become Corporate Members.

Other memorable occasions included the unveiling of the portrait of Dame Judi Dench, hosted by JPMorgan as part of their support for the Gallery through the Fund for New Commissions. The evening was attended by a number of Dame Judi's friends from the world of theatre and film including Sir Trevor Nunn, Ronald Pickup, Gregory Doran and Geoffrey Palmer. During a special event for the Swiss Stock Exchange a choir was flown in from Ireland to perform around the banquet table in the Victorian Galleries and an evening for Refuge raised awareness of their 'Don't Ignore It' campaign. Most notable was CNN's American election party, for which the ground floor was transformed into a multimedia news zone that allowed guests to follow the progress of the election while enjoying the reception.

Both the *Lee Miller: Portraits* and the *Frida Kahlo* displays proved extremely popular with event clients. Weekend hire expanded, and this year we had six successful Saturday events, including two wedding receptions.

Fundraising and Development

Charitable trusts and foundations

A number of trusts, foundations and statutory bodies continued their commitment to the Gallery's learning and access work. We received the second year of support from the DCMS/DfES Strategic Commissioning Programme for the Gallery's regional learning and community work, and the first of three years' support for a programme of access work from The Vodafone UK Foundation. Access to the Gallery's Woodward Portrait Explorer for visitors with hearing impairment was enhanced through a further donation from The Woodward Charitable Trust, which made possible the inclusion of transcripts in video interviews with artists and sitters. We are grateful to The Dulverton Trust for its continued funding of video-conferencing sessions, which brought the Gallery's collections to a larger number of schools, as noted in the Learning and Access section in this Review.

Support for the Gallery's plans involving families and young people was strengthened by a donation from The Paul Hamlyn Foundation. With this the Gallery was able to increase provision for these groups during weekends and school holidays, and to begin to test work with new family contacts and local networks. In addition, The Rayne Foundation is supporting a three-year programme of work with Family Learning Groups in Haringey, of which the majority are refugee families.

The popularity of Friday evening music at the Gallery continues to grow, and both the Musicians' Benevolent Fund and the PRS Foundation maintained their support of the programme. The Concordia Foundation presented a series of six performances featuring exceptional young musicians and singers in a wide variety of works from around the globe. The series was generously supported by Dasha Shenkman. Other notable events included the London Jing Kun Opera Association performing a *Peking Opera Spectacular* and Landing Mane and Seckou Keita with their African drumming. On both occasions the Main Hall was full to overflowing.

The Gallery was delighted to receive a grant from The J. Paul Getty Trust for a research programme to be undertaken over a three-year period. The grant will facilitate four projects led by the curators of the Gallery's 16th, 18th and 19th Century collections. The final research fellowship supported by The Leverhulme Trust was completed in 2004. With the generosity of The

Paul Mellon Centre for Studies in British Art, the Gallery published *Mid-Georgian Portraits 1760–1790* by John Ingamells. In the area of frame conservation, work began on a three-year programme supported by The Pilgrim Trust.

The Gallery was most grateful to the National Heritage Memorial Fund and the National Art Collections Fund for giving grants for the acquisition of the portrait of Thomas Howard, 4th Duke of Norfolk, which the Director mentions in his Foreword. We are particularly appreciative of The Jerwood Charity's collaboration with the Gallery, which aims to establish a collection of portraits representing young individuals greatly contributing to or excelling within the arts, and associated with The Jerwood. This year we unveiled the portrait by Justin Mortimer of the three Royal Court directors. A most enjoyable evening event was held, with Harold Pinter (Justin's portrait of him was his commission after he won the *BP Portrait Award* in 1991) as the guest speaker. A new commission, this time in the field of dance, is now being planned with The Jerwood.

Grants were received in support of displays and exhibitions. The Garrick Club chose to support a future Henry Irving centenary display, while the Department of Arts, Sport and Tourism, Ireland, and the Ireland Fund of Great Britain gave grants for the Gallery's '*Conquering England*': *Ireland in Victorian London* exhibition.

Patrons

Following discussions with HM Customs and Excise and the Inland Revenue, it has now been agreed that the Gallery can claim Gift Aid on Members' subscriptions and all donations by Patrons who have completed a tax declaration form. Retrospective claims will be made in the next financial year.

The Patrons' group has been developing steadily throughout this year and we are delighted that our retention rate has been much higher than in previous years, with over 97% renewing promptly and offering us very positive feedback.

AXA Art Insurance Ltd began a two-year partnership in January 2005 to support the Patrons' events programme. The Programme of Events bulletin and the 'save the date' cards have been updated and redesigned to complement the new visual identity of the Gallery.

Over the last year the Patrons' programme has included a special opportunity to visit Tom Phillips in his London studio; a special preview tour of *G.F. Watts: Portraits – Fame and Beauty in Victorian Society*, an exhibition supported by the Patrons; a behind-the-scenes visit to the Gallery's Archive and Special Collection; a preview of *Lee Miller: Portraits* with Antony Penrose and Richard Calvocoressi; a morning private view of *Frida Kahlo: Portraits of an Icon*, as well as a breakfast visit to the Royal Academy of Arts exhibition *Turks: A Journey of a Thousand Years 600–1600* in March.

At the end of last year we hosted a dinner in the Tudor Galleries – the first time we had used this particular Gallery space – to encourage potential donors and supporters to become involved with the Gallery and to thank some of our more long-standing supporters. We were delighted to have Dr David Starkey as our guest speaker. The event was a great success and Dr Starkey gave a lively introduction to some of the many characters portrayed in the galleries.

Membership

Membership has been steadily increasing since last year and now stands at approximately 2,500. A number of new marketing campaigns have been launched, including a newly designed Members' leaflet, an e-card offer, an offer with *Classic FM Magazine*, a Christmas Membership Gift offer and a greatly improved website page on Membership and joining online. We continue to work towards improving the visibility of the Membership programme in the Gallery, especially around the retail areas such as the café and bookshop, to encourage a more significant number of our regular visitors to join.

American Friends of the National Portrait Gallery

We now have a new President of the American Friends of the National Portrait Gallery (which gives the Gallery its 501(c)(3) status allowing tax-effective dollar contributions). Following the retirement of Dr Walter Ashley, David Alexander, a Patron of the Gallery and an American Friends' Board member, has been elected as President.

The advent of a new President presented the opportunity to re-form the Board and elect new members. From among existing American Patrons come John Biggs, Chairman of the Getty Trust, and Robert Donnalley; in addition are Frank Ellsworth, President of the Japan

Society in New York, and Richard M. Tickin of Robinson Brog Leinwand Greene Genovese & Gluck pc, who has generously agreed to provide legal support to the American Friends *pro bono*.

The first meeting of the new Board took place in New York on Thursday 14 October, attended by the Communications and Development Director. Frank Ellsworth and Richard Tickin were elected as the audit committee. Various practical issues were discussed to ensure that the body has all the correct documentation required by the IRS – including a revised statement of purpose and policies on Conflict of Interest, Investment and Best Practice.

The American Board was very pleased to hear about the partnership with the Museum of Fine Art in Boston and the Los Angeles County Museum as venues for the Hockney exhibition, as well as the Shakespeare exhibition at the Yale Center for British Art, New Haven. The Board felt these all offered excellent opportunities to promote the Gallery and the American Friends in the USA.

Development Board

The Development Board, with its Corporate Advisory and Individual Giving Groups, continued to give invaluable support and advice to the Communications and Development Director and the development team. Some members of the Board were involved in the working group formed to discuss ideas for the Gallery's forthcoming 150th anniversary and the opportunities this presented for fundraising. This subsequently led to the forming of a Gala Committee under the chairmanship of Jane Asher, who together with the Director invited a number of individuals to join the Committee. Plans for a Portrait Gala for 28 February 2006 are well under way, together with a number of fundraising initiatives for the anniversary year.

The Gallery is grateful to the following for their sponsorship and support of exhibitions and corporate membership in 2004/5:

Deloitte – Contemporary Photography Displays Partner

BP Portrait Award 2004
Sponsored by BP plc

Off the Beaten Track: Three Centuries of Women Travellers
Sponsored by the AirMiles Travel Company

Schweppes Photographic Portrait Prize 2004
Sponsored by Schweppes
Including the Deloitte Award

A Blueprint for Life
Sponsored by Casio
In association with *Blueprint*

Lee Miller: Portraits
Sponsored by Herbert Smith
Recommended by Classic FM

Frida Kahlo: Portraits of an Icon
Supported by the Mexico Tourism Board, the National Council for Culture and the Arts, CONACULTA, the Mexican Foreign Affairs Secretary, the Mexican Embassy in London

AXA Art Insurance Ltd
Sponsors of the Patrons' Programme

Regency Partners
BP plc (Honorary)
Towers Perrin

Corporate Members 2004/5

Anglo American
BBA Group
BSkyB
Chubb Insurance
Citigroup
Deloitte
Herbert Smith
JPMorgan
Lehman Brothers
Linklaters
Manning, Selvage & Lee
Mercer Delta
Taylor Wessing
WPP Group

Development Board

Jane Benson, LVO, OBE**
Margaret Exley, CBE*
Amelia Chilcott Fawcett, CBE* (Chair)
Frances Jackson**
Jennifer Johnson** (from November 2004)
Charles McVeigh III* (until December 2004)
Philip Mould**
Rufus Olins*
Sir Christopher Ondaatje, CBE, OC**
Midge Palley* (from November 2004)
Mark Paviour*
Sir David Scholey, CBE
Robert Swannell* (from November 2004)
Vanni Treves**
The Lord Tugendhat*
Anthony Weldon**
Sir John Weston

* Member of Corporate Advisory Group

** Member of Individual Giving Group

Board of American Friends of the National Portrait Gallery (London) Foundation Inc

David Alexander, Hon. CBE (President)
John Biggs
Robert Donnalley
Frank Ellsworth
Richard M. Ticktin

Sandy Nairne
Pim Baxter (Secretary)

Mrs Drue Heinz, Hon. DBE (Founder Benefactor)

The Gallery is grateful to the following charitable trusts and foundations for their support in 2004/5 and beyond:

Learning, access and national programmes

Department for Culture, Media and Sport (Strategic Commissioning Programme)
Department for Education and Skills (Strategic Commissioning Programme)
Heritage Lottery Fund
The Dulverton Trust
The Paul Hamlyn Foundation
The Rayne Foundation
The Vodafone UK Foundation

Frame conservation internship programme

The Pilgrim Trust
The Raddcliffe Trust

Friday music programme

The Concordia Foundation
Musicians' Benevolent Fund
PRS Foundation

Jerwood Portrait Commission

The Jerwood Charity

Research and cataloguing

The J. Paul Getty Trust
The Leverhulme Trust (Leverhulme Fellowship in the History of Portraiture)

The Paul Mellon Centre for Studies in British Art

Acquisitions for the collections

The National Art Collections Fund
National Heritage Memorial Fund
The Estates of Francis Bacon and John Edwards
The Henry Moore Foundation
Sir Christopher Ondaatje, CBE, OC
Members of the Sylvester family

Displays and exhibitions

The Department of Arts, Sport and Tourism, Ireland
The Garrick Club
The Ireland Fund of Great Britain

The Woodward Portrait Explorer

The Woodward Charitable Trust

Fundraising and Development

Corporate Partnership Programme 2004/5

The Gallery is grateful to the following
Life Patrons, Patrons and Donors for
their support in 2004/5:

Individual Donors

Mrs Jayne Wrightsman

Honorary Patrons

Dr Walter E. Ashley
The Lord Carrington, KG, GCMG, CH, PC
Mrs Drue Heinz, Hon. DBE
The Lord Weidenfeld

Life Patrons

Ms C. Allegra Berman
Dr and Mrs Mark Cecil
The Coral Samuel Charitable Trust
Sir Harry Djanogly, CBE
Mr and Mrs Robin Fleming
Ms Flora Fraser and Mr Peter Soros
Allan and Louise Hirst
Sir Christopher Ondaatje, CBE, OC
Sir David and Lady Scholey
Sir Sigmund Sternberg

Annual Patrons

Sir Rudolph and Lady Agnew
Mr David Alexander, CBE (Hon.), and Mrs Alexander
Mark Armitage Charitable Trust
Edgar Astaire
John H. and Penelope P. Biggs
Christopher and Lorna Bown
Deborah Loeb Brice Foundation
The British Land Company plc
Linda L. Brownrigg
The Lord Carrington, KG, GCMG, CH, PC
Mrs Lisa von Clemm
Mr and Mrs Andrew Dalton
Mr and Mrs David Dalziel
Cory and Bob Donnalley Charitable Foundation
The Marchioness of Douro
Amelia Chilcott Fawcett, CBE
Harry and Ruth Fitzgibbons
Peter Gerrard, CBE
The Hon. William Gibson
Gavin Graham
Mr and Mrs Martin Green
Toby and Jennifer Greenbury
Mrs Sue Hammerson, OBE
Claude Hankes-Drielsma
Richard Hayden
Catherine W. Hays and Piotr Karasinski
The Lady Heseltine
Robert Holden Ltd
Mr Glyn Hopkin
Lady Hooper
Mr and Mrs J. Horsfall Turner
Mr and Mrs Charles Jackson
Sarah Jennings and Ron Else
Jennifer Johnson
Peter A.B. Johnson
Dr Elisabeth Kehoe
Sir John and Lady Kemp-Welch
The de Laszlo Foundation
Kathleen Lavidge and Edward McKinley
Mr and Mrs Jon Lovelace
Mr and Mrs Charles S. McVeigh
Brian Marsh
Philip Mould
Sir Charles and Lady Nunneley
Midge and Simon Palley
Robert M. Pickering

Mr and Mrs Andrew Power
Mrs D.J. Prosser
C. & S. Reeves Charitable Trust
Lady Ripley
Ms Sylvia Scheuer
Thomas and Elaine Schoch
Richard and Victoria Sharp
Mrs Susan Singer
Hugh and Catherine Stevenson
The Swan Trust
Robert and Patricia Swannell
Mr and Mrs Louis A. Tanner
Mrs Freda Taylor
The Hon. Barbara Thomas
Vanni and Angela Treves
Lord and Lady Tugendhat
Johnny and Sarah Van Haeften
Jane and Anthony Weldon
George and Patricia White
and a number of anonymous patrons and donors

Legacies

Viscountess Eccles
Lord Sieff

Financial Report

Having received no increase in its revenue funding from the Department for Culture, Media and Sport since 2001/2, the Gallery welcomed the 10% increase in revenue Grant-in-Aid and £100,000 capital funding in 2004/5. However the increase served only to restore the purchasing power of the Gallery's grant in 2000/1 and it remains essential for the Gallery to increase its self-generated income in order to support its existing resource base while embarking on new initiatives. The Gallery also received the second tranche of a three-year Strategic Commissioning Funding allocation (jointly sponsored by the DCMS and the DfES). 2004/5 Grant-in-Aid per visitor to St Martin's Place and the three Regional Partners was £3.61 compared to £3.45 in 2003/4, maintaining the Gallery as among the most effective institutions within the museums and galleries sector in terms of this key performance indicator.

Net self-generated income, boosted by the commercial success of the exhibitions programme and another excellent year for trading and fundraising, represented 34% of the Gallery's total net income in 2004/5 (as in the previous year) and an increase of 12% on 2003/4. Net income is calculated after deducting the costs of trading and fundraising activities and excludes donated acquisitions and donations for building projects.

Excluding capital reserves, unrestricted funds increased by £0.7 million (including £0.5 million designated for the National Portrait Fund). Retained surpluses in the General Fund were maintained at £0.9m in 2004/5 in accordance with the reserves policy which ensures that the Gallery has uncommitted reserves to cover three-quarters of its average stock levels and to counter any unexpected reduction in self-generated income. £0.3 million has been designated for specific projects which have been deferred from 2004/5 to 2005/6.

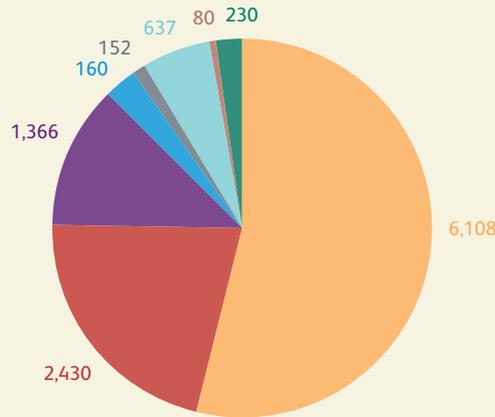
Since the Gallery has no other unrestricted reserves, the Trustees have designated an Investment and Contingency Fund for investment in one-off projects that contribute to the Gallery's strategic objectives and for the management of fluctuations in cyclical expenditure spanning several years, such as the exhibitions programme. In 2004/5 a total of £0.4m from the Fund was invested in implementing recommendations from the visual identity review, improvements to physical access, orientation and environmental control, modernising IT delivery and fixed-term appointments in records management and in the Heinz Archive. The Fund stood at £1.5 million at 31 March 2005, of which £0.25 million is reserved for fluctuations on expenditure and £0.2 million has been allocated in 2005/6 to investment in upgrading the IT infrastructure and CCTV, developing the website, preparations for the 150th anniversary in 2006 and the production of additional sound-guide material. The Gallery's remaining unrestricted reserves provide minimal contingency within the present international and economic climate.

The following un-audited figures have been extracted from the Gallery's financial records. For a full understanding of the Gallery's financial affairs, reference should be made to the Annual Report and Accounts for the year ended 31 March 2005, available on the Gallery's website www.npg.org.uk.

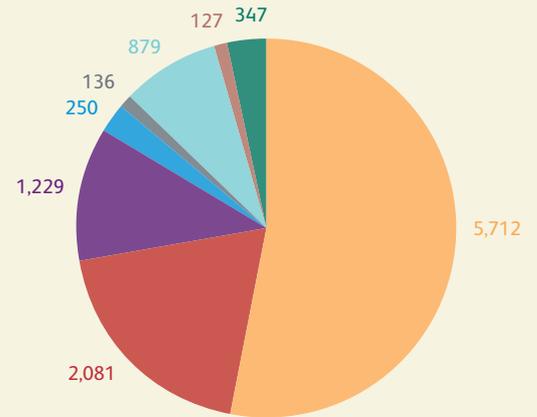
Income

For operations, acquisitions and capital

- Grant-in-Aid
- Trading (gross retail and catering franchise)
- Exhibitions charges and sponsorship
- Gallery hire and corporate membership
- Individual giving (including legacies)
- Capital donations (including donated acquisitions)
- Heritage Lottery Fund
- Other



2004/5 £000s

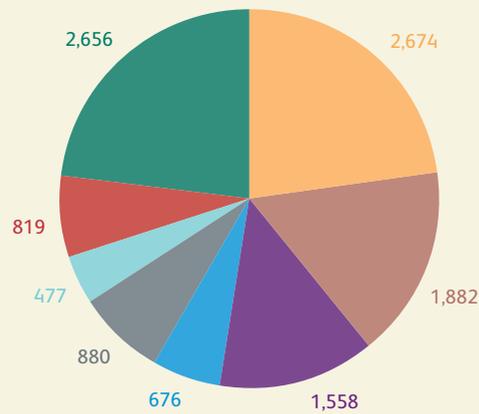


2003/4 £000s

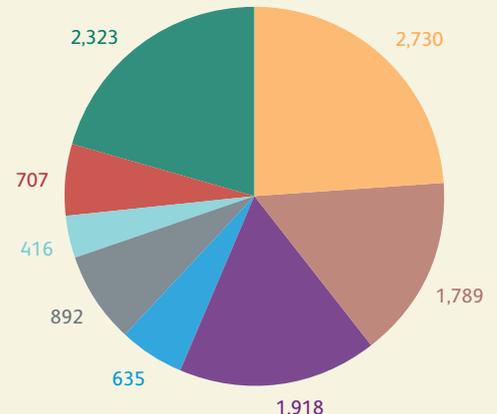
Expenditure

Excluding capital but including depreciation

- Collection management
- Trading
- Exhibitions and displays
- Learning and access
- Publicity and information
- Fundraising
- Curatorial and archive
- Support and accommodation



2004/5 £000s



2003/4 £000s

Grant-in-Aid per visitor* (£)	95/96	96/97	97/98	98/99	99/00	00/01	01/02	02/03	03/04	04/05 [^]
National Portrait Gallery[^]	4.87	4.43	4.08	4.13	4.19	3.57	3.35	3.77	3.45	3.61
National Gallery	4.69	4.68	4.36	4.35	4.33	4.17	4.06	4.98	4.43	4.35
Tate [*]	6.30	7.52	8.50	6.40	7.88	3.72	4.85	4.39	4.89	6.10
British Museum	5.45	5.11	5.23	6.16	6.31	7.59	7.48	7.90	8.07	7.90
Imperial War Museum [*]	8.47	8.23	8.15	7.74	8.83	7.44	8.15	8.23	8.39	8.75
Wallace Collection	11.88	10.56	10.56	10.00	13.16	8.08	9.61	11.11	12.71	8.97
Science Museum [*]	8.04	8.11	8.79	9.23	8.75	9.11	9.00	7.71	8.53	10.20
National Maritime Museum	18.10	26.25	22.34	21.25	12.67	14.63	12.54	11.34	10.18	10.54
Natural History Museum	19.73	15.28	15.22	14.52	17.41	18.31	15.43	13.14	12.77	13.20
Victoria & Albert Museum	20.65	19.37	20.62	19.40	23.44	21.79	17.05	13.91	12.90	15.70

Source: DCMS Annual Report 2005 *Includes capital and one-off project funding

^{*}London plus Regional Partners ^{*}All venues [^]Figures for other national museums and galleries are estimates

Statement of financial activities

	2004/5	2003/4
	£000s	£000s
Income for operations, acquisitions and capital		
Grant-in-Aid	6,108	5,712
Exhibition charges and sponsorship	1,366	1,229
Trading (gross)	2,430	2,081
Catering franchise	160	160
Evening hire	315	250
Corporate members	96	103
Other donations (including donated acquisitions)	637	879
Individual giving	152	136
Legacies	473	67
Heritage Lottery Fund / National Heritage Memorial Fund	80	127
Other	230	347
	12,047	11,091
Expenditure excluding capital but including depreciation		
Collection management	2,674	2,730
Curatorial and archive	819	707
Exhibitions and displays	1,558	1,918
Learning and access	676	635
Publicity and information	880	892
Fundraising	477	416
Trading	1,882	1,789
Support and accommodation	2,656	2,323
	11,622	11,410
Net incoming resources	425	(319)
Gain/(loss) on revaluation of land and buildings	3,824	(2,265)
	4,249	(2,584)
Gain/(loss) on investment assets	1	1
Net movement in funds	4,250	(2,583)

Balance sheet

Assets

Fixed assets

Tangible assets

Land and buildings	37,895	34,860
Plant and machinery	9,544	9,735
Furniture and equipment	381	120
Assets in the course of construction	-	309
Acquisitions (since 2001/2)	3,579	2,876
	51,399	47,900

Investments

34 33

Total fixed assets

51,433 47,933

Current assets

Stocks	803	720
Debtors and prepayments	622	865
Cash at bank and in hand	3,243	2,149
	4,668	3,734

Current liabilities

Creditors falling due within one year (1,119) (935)

Net current assets

3,549 2,799

Net assets

54,982 50,732

Reserves

Capital reserves represent the net book value of tangible assets, including acquisitions, purchased with unrestricted or restricted funds as well as £21m in relation to the main Gallery vested with Trustees; these funds are not available for spending.

Unrestricted designated reserves

Collection purchases	9	17
National Portrait Fund	474	-
Capital reserve	6,627	6,411
Investment & Contingency and Deferred Project Fund	1,740	1,517
	8,850	7,945

Unrestricted general funds

Retained surpluses 878 876

Restricted capital reserves

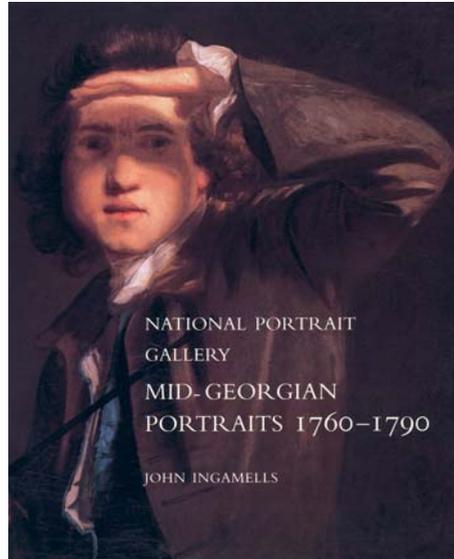
Capital reserves (including vested assets)	41,193	38,616
Capitalised acquisitions reserve	3,579	2,876
	44,772	41,492

Other restricted funds

Other grants and donations	473	413
Dame Helen Gardner Bequest	9	6
	482	419

Total reserves

54,982 50,732



The book cover for *Mid-Georgian Portraits, 1760-1790* by John Ingamells

Research

Several key research projects culminated during the year. Funded by the Paul Mellon Centre for Studies in British Art, *Mid-Georgian Portraits, 1760-1790* by John Ingamells was published in June. This completes the series of detailed collection catalogues for the period 1500 to 1860. In September the *Oxford Dictionary of National Biography* was published both as a print edition of sixty volumes and online. This remarkable scholarly resource contains over 10,000 portrait illustrations, researched by the Gallery in a major project that began in autumn 1996. The London launch of the *Dictionary* took place at the Gallery, reinforcing the close association formed between the two institutions. The Gallery continues to be involved in researching portrait illustrations for the *Dictionary's* online updates. Finally, we completed the three-year programme of Leverhulme Fellowships in the History of Portraiture. This proved to be an extremely successful innovation for the Gallery and, having taken time out to evaluate the programme, we hope to be able to develop it in the future.

In a year when these research projects ended, we have paused to take stock and to launch initiatives to ensure that the Gallery achieves an increasingly active research culture in future years. These include the first steps towards introducing a peer review process to look at our research activities and the appointment of a member of the curatorial team to lead and coordinate programmes. Crucially, the Gallery received a substantial grant from The J. Paul Getty Trust which, spread over three years, will enable us to begin concerted work

on a catalogue of *Later Victorian Portraits* and to support curators in three research projects.

Dr Tarnya Cooper, Curator, Sixteenth Century, gave a paper on the Somerset House portrait entitled '1604, A Moment in Time: event, record and replication' at a conference at the Globe in June 2004. She gave a paper on Tudor merchant portraiture in London to the Medieval and Tudor London research group in April 2004. She wrote several entries for the exhibition catalogue published in 2004 by Winchester Cathedral on Mary I and Philip II.

Clare Gittings, Learning Manager, delivered three lectures in March 2005 to large and enthusiastic audiences in the United States on the subject of women travellers. She was invited by the Royal Oak Foundation to speak at the Yale Center for British Art in New Haven, the Grolier Club in New York and the Octagon in Washington, DC.

Roger Hargreaves, Photography Programmes Manager, published *Trafalgar Square: Through the Camera*, National Portrait Gallery, 2005, and two articles: 'Sitting on the Dock of Ebay', *Photoworks*, Spring/Summer 2004, and 'Gazing into the Abyss', *Photoworks*, Autumn/Winter 2004/2005. He gave the following papers: 'The Face in Photography' at the first *Oxford Brookes Fine Art Research Colloquium on Photography*, May 2004; 'The Forensic and Medical Gaze in Contemporary Portrait Photography', *Photography and the Archive*, Tate Modern, October 2004; and 'Private and Public Collecting' and 'Wedding Portrait Photography',

Fashion and the Archive conference, London College of Fashion, December 2004. He organised the conferences *Fashion as Photograph*, 21 May 2004, National Portrait Gallery in partnership with the University of Westminster, and *The Face of Death*, 28 January 2005, National Portrait Gallery in partnership with the Wellcome Trust and the Royal College of Art. He sits on the Editorial Board of LCC/SAGE, *Journal of Photographic Culture* and the Advisory Board, Department of Photography and Digital Media, University of Westminster.

Paul Moorhouse, Curator, Twentieth Century, published the following: 'In the Midst of Life – John Virtue's Images of London', essay for *John Virtue London Paintings*, exhibition catalogue, National Gallery, London, and Courtauld Gallery, London, both March–June 2005, touring to the Yale Center for British Art, New Haven; *Interpreting Caro*, monograph, Tate Publications, 2005; 'The Form of Things Unknown', *Anthony Caro*, exhibition catalogue, ed. Paul Moorhouse, Tate Britain, January–April 2005; 'The Ultimate Secret of Things – Perception and Sensation in Bridget Riley's Art', *Bridget Riley*, exhibition catalogue, Museum of Contemporary Art, Sydney, December 2004–March 2005; 'The Intricacy of the Skein, The Complexity of the Web – Richard Long's Art', *Richard Long*, exhibition catalogue, Kukje Gallery, Seoul, May–June 2004. His interviews with John Virtue were produced as a documentary film by the National Gallery to coincide with the exhibition *John Virtue London Paintings* at the National Gallery, London, March–June 2005. He continued as a member of the Advisory Board on *Apollo* magazine.

Sandy Nairne, Director, lectured at the University of Plymouth on the subject of 'Representing Britain' in May 2004, and led a professional development seminar for the staff of the national museums of Norway in Oslo in February 2005. He was a member of the advisory group for the discussion paper *Understanding the Future, Museums and 21st Century Life* prepared for the Minister for the Arts, Estelle Morris. He continues as a Council member of the Royal College of Art, a Trustee of Artangel, a Council member of the British School at Rome and a member of the Fabric Advisory Committee of St Paul's Cathedral. He has taken on the chairmanship of the Learning and Access Committee for the National Museums Directors' Conference, and is also leading a working group on Cultural Diversity.

Dr Lucy Peltz, Curator, Eighteenth Century, published 'Portrait head collecting and the birth of extra-illustration: The Eton correspondence of the Rev. James Granger and Richard Bull, 1769–1774', *The Walpole Society*, 2004. Over the summer she held a Visiting Fellowship at St John's College, Oxford, which enabled her to work on portrait print collections at the Ashmolean and the Bodleian. During the year she gave the following papers: 'Reading in Detail: The gendered spaces and practices of antiquarianism in the late eighteenth century' at *Women and the British Country House 1650–1900*, a conference organised by the Yorkshire Country House Partnership at the University of York in May 2004; in December 2004, 'Facing the text: The amateur and commercial histories of extra-illustration, 1770–1820', at *Books and their Readers*, a conference at Birkbeck College, University of London, as well as 'Facing the Nation: The rise, meanings and machinations of portrait print collecting in late eighteenth-century England', at an English history research seminar at the Sorbonne, Paris IV; and 'Hydra-Headed Monsters' at the Centre for British Romanticism at Dove Cottage, Grasmere, in January 2005. She continues to serve on the editorial board of the *Walpole Society*.

Terence Pepper, Curator, Photographs Collection, attended the launch of the German translation of *Cecil Beaton: Portraits* at Wolfsburg, where the exhibition was on tour. Another previous catalogue essay produced originally for the National Portrait Gallery's *James Abbe: Lure of the Limelight* exhibition (1995–6) was also translated into German, where it formed part of a much-enlarged exhibition on the photographer at the Museum Ludwig in Cologne, with an accompanying catalogue entitled *Shooting Stalin: the Wonderful Years of Photographer James Abbe*. The book was co-ordinated by Bodo von Dewitz and Brooks Johnson. Pepper also contributed the foreword to a special limited edition of *Mojo* magazine devoted to 'Classic, Rare and Unseen' photographs of the Beatles which profiled the work of a number of photographers most closely associated with their careers.





Ken Dodd
by David Cobley, 2004
© David Cobley

List of Acquisitions



Single and double portraits

Michael Ayrton (1921–1975)

Artist and writer
Self-portrait
On the Terrace at Night
6666: oil and ripolin on board, 25 x 50 in. (635 x 1268 mm), signed and dated, 1958, and on reverse, dated 'January 58'
Purchased 2004

Elisabeth Bergner (1897–1986)

Actress
Cecil Beaton (1904–1980)
P1041: vintage bromide print on card mount, 9 7/8 x 7 1/2 in. (243 x 189 mm), signed, inscribed and dated, 1934
Given by Gordon L. Hendry 2004

Dame Elizabeth Butler-Sloss (née Havers) (1933–)

Judge
Christian Courrèges (1950–)
P1029: C-type colour print laid on aluminium, 47 3/4 x 25 1/2 in. (1201 x 647 mm), signed, numbered 2/5, 2003
Purchased through the Deloitte Acquisition Fund 2004

Thomas Cavendish (1560–1592)

Circumnavigator
Jodocus Hondius (1563–1611)
6677: engraving, 4 1/8 x 3 3/8 in. (105 x 80 mm), circa 1590–92
Purchased 2004

John Cornforth (1937–2004)

Architectural historian and writer
John Stanton Ward (1917–)
6670: pencil and watercolour, 12 3/4 x 18 1/8 in. (323 x 474 mm), signed, inscribed and dated, 1993
Given by the executors of John Cornforth 2004

Dame Judith Olivia ('Judi') Dench (1934–)

Actress
Alessandro Raho (1971–)
6671: oil on canvas, 99 3/4 x 69 1/8 in. (2521 x 1759 mm), 2004
Commissioned with funding from JPMorgan through the Fund for New Commissions 2004

Kenneth Arthur ('Ken') Dodd (1931–)

Comedian, singer and actor
David Cobley (1954–)
6702: oil on canvas, 30 x 36 in. (762 x 914 mm), signed in monogram and dated, 2004
Purchased 2005

Joanna Marie Drew (1929–2003)

Gallery director
Markéta Luskáčová (1944–)
P1069: modern bromide print, 15 1/8 x 10 3/8 in. (403 x 270 mm), signed, inscribed and dated on reverse, 1987
Purchased 2004

Bagdad Pact: (John) Selwyn Brooke Lloyd, Baron Selwyn-Lloyd (1904–1978) and John Foster Dulles (1888–1959)

Politician; American lawyer and politician
Victor Weisz ('Vicky') (1913–1966)
6673: pen and ink, blue crayon and white heightening, 16 1/4 x 24 3/8 in. (412 x 625 mm), signed and inscribed, circa 1958
Given by the executors of Elizabeth Weisz 2004

Roger Fry (1866–1934)

Critic and painter
Vanessa Bell (née Stephen) (1879–1961)
6684: oil on panel, 11 1/2 x 9 1/8 in. (293 x 236 mm), 1912
Purchased with help from Sir Christopher Ondaatje and the National Art Collections Fund 2005

Athol Fugard (1932–)

South African writer, actor and film-maker
Peter Wardle (1929–)
6679: chalk, 18 3/8 x 14 3/8 in. (472 x 375 mm) uneven, signed, inscribed and dated, 2002
Given by the artist 2004

Seamus Justin Heaney (1939–)

Poet
Tai-Shan Schierenberg (1962–)
6703: oil on canvas, 38 x 36 in. (967 x 915 mm), signed on tacking edge, 2004
Purchased 2005

Drue Heinz

Philanthropist

David Hockney (1937–)
6674: ink, 16 ¼ x 12 ¼ in. (412 x 311 mm),
signed with initials and dated, 14 September 2002
Purchased 2004

Drue Heinz

Philanthropist

David Hockney (1937–)
6683: ink and watercolour, 16 ½ x 12 ¼ in. (410 x 311 mm),
signed with initials and dated, 2004
Purchased 2005

Jocelyn Herbert (1917–2003)

Theatre designer

Roger Mayne (1929–)
P1072: vintage bromide print, 15 x 10 ¾ in. (383 x 265 mm),
signed, inscribed and dated on reverse, 1960
Purchased 2004

Frances Mary Hodgkins (1869–1947)

Painter

Arthur Lett-Haines (1894–1978)
6686: charcoal, 12 ¾ x 8 in. (324 x 204 mm) uneven,
signed, inscribed and dated, 1919
Given by Ronald George Blythe 2005

Sir Joseph Dalton Hooker (1817–1911)

Botanist

William Edward Kilburn (*fl. circa* 1840–1900)
P1027: daguerreotype, arched top, 3 ½ x 2 ¾ in.
(90 x 65 mm) sight, *circa* 1852
Purchased 2004

(Michael) Derek Elworthy Jarman (1942–1994)

Film-maker, painter and campaigner for homosexual rights

Richard Hamilton (1922–)
6680: pigment transfer, 15 ¾ x 15 ¾ in. (390 x 390 mm),
signed and inscribed below image, 1996–97
Purchased 2004

Ida Kar (1908–1974)

Photographer

S. Stepanian
6667: pencil and ink, 14 ¼ x 11 ½ in. (370 x 291 mm),
signed, inscribed and dated, 1957
Purchased with funding from the Elizabeth Weisz Fund 2004

Bruce Kent (1929–)

Campaigner for nuclear disarmament

Hans Schwarz (1922–2003)
6663: oil on board, 48 ¾ x 35 in. (1222 x 888 mm),
signed, 1992–93
Purchased 2004

David Herbert ('D.H.') Lawrence (1885–1930)

Novelist and poet

Edward Weston (1886–1958)
P1028: vintage chlorobromide print, 9 ½ x 7 ½ in.
(243 x 193 mm), signed, inscribed and dated below
image on card mount, 1924
Purchased 2004

John Northcote Nash (1893–1977)

Artist

Self-portrait
6685: pencil, pen and ink and watercolour, 14 x 10 in.
(355 x 254 mm), inscribed on reverse, *circa* 1935
Given by Ronald George Blythe 2005

Thomas Howard, 4th Duke of Norfolk (1536–1572)

Nobleman and courtier

Anglo-Netherlandish School
6676: oil on panel, 40 ¾ x 31 ¾ in. (1032 x 802 mm),
inscribed and dated, 1565
Purchased with help from the National Heritage Memorial
Fund and the National Art Collections Fund 2005

Onora Sylvia O'Neill, Baroness O'Neill of Bengarve (1941–)

Philosopher, writer and academic

Victoria Kate Russell (1962–)
6681: oil on canvas, 48 ¾ x 36 ¾ in. (1226 x 922 mm),
signed and dated on tacking edge, 2004
Commissioned 2004

Claire Dorothea Taylor Palley (1931–)

Jurist

Peter Wardle (1929–)
6678: chalk, 17 ½ x 12 ¾ in. (444 x 324 mm),
signed and dated, 1993
Given by the artist 2004

Sir John Rothenstein (1901–1992)

Art historian, Director of the Tate Gallery

and son of Sir William Rothenstein
Sir Stanley Spencer (1891–1959)
6695: pencil, 19 ¾ x 16 in. (506 x 405 mm),
signed, inscribed and dated on reverse, 1950
Accepted by HM Government in lieu of Inheritance Tax
and allocated to the National Portrait Gallery, 2005

Nathaniel Charles Rothschild (1877–1923)

Banker and entomologist

Sir Hubert von Herkomer (1849–1914)
6664: oil on canvas, 61 ¾ x 39 ¾ in. (1552 x 997 mm),
signed with initials and dated, 1908
Given by the sitter's daughter, Dame Miriam Louisa
Rothschild, 2004

Victoria Mary ('Vita') Sackville-West (1892–1962)

Writer and gardener; wife of Sir Harold Nicolson

Emil Otto ('E.O.') Hoppé (1878–1972)
P1087: vintage sepia-toned bromide print on photographer's
card mount, 9 ¾ x 7 ¾ in. (234 x 181 mm),
signed, 28 February 1924
Purchased 2005

Dame Cicely Mary Strode Saunders (1918–2005)

Founder of the hospice movement

Catherine Goodman (1961–)
6704: oil on canvas, 35 ¾ x 27 ¾ in. (912 x 707 mm),
signed with initials, 2005
Commissioned as part of the first prize,
BP Portrait Award 2002

Mary Jane Seacole (née Grant) (1805–1881)

Jamaican nurse, adventurer and writer

Albert Charles Challen (1847–1881)
L235: oil on panel, 9 ½ x 6 ¾ in. (240 x 159 mm),
signed in monogram and inscribed and dated on reverse,
1869 Lent by Helen Rappaport 2004

Robert Jacob Alexander Skidelsky, Baron Skidelsky (1939–)

Political economist

Markéta Luskačová (1944–)
P1070: modern bromide print, 15 ¾ x 12 in. (404 x 304 mm),
signed, inscribed and dated on reverse, 1985
Purchased 2004



Baroness O'Neill
by Victoria Russell, 2004

Nathaniel Rothschild
by Sir Hubert von Herkomer,
1908

Sir Joseph Hooker
by William Kilburn,
c.1852



Dame Cicely Saunders
by Catherine Goodman, 2005

List of Acquisitions

(Giles) Lytton Strachey (1880–1932)

Critic and biographer; son of Sir Richard Strachey
Dora Carrington (1893–1932)
6662: oil on panel, 20 x 24 in. (508 x 609 mm), 1916
Bequeathed by Frances Catherine Partridge 2004

Jan Struther (Joyce Anstruther, later Placzek) (1901–1953)

Journalist and writer; creator of 'Mrs Miniver'
Fritz Reichl (died 1959)
6665: pencil on paper, 8 7/8 x 6 1/4 in. (209 x 160 mm),
signed in monogram, inscribed and dated, 1947
Given by the sitter's son, Robert Maxtone Graham, 2004

(Anthony) David Bernard Sylvester (1924–2001)

Writer on art and exhibition curator
'Mr Art'
Larry Rivers (1923–)
6675: oil on canvas, 72 x 54 in. (1830 x 1370 mm),
signed on tacking edge and on reverse, signed, inscribed
and dated, 1962
Purchased with help from the National Art Collections Fund,
the estates of Francis Bacon and John Edwards, the Henry
Moore Foundation and members of the Sylvester family 2004

Edward Alexander Wadsworth (1889–1949)

Painter and printmaker
Self-portrait
6682: tempera on panel, 12 7/8 x 9 1/2 in. (321 x 241 mm), 1937
Purchased 2004

Deborah Warner (1959–)

Theatre and film director
Mike Hoban (1967–)
P1088: bromide print, 9 7/8 x 8 in. (252 x 203 mm), 2004
Purchased 2005

David Widgery (1947–1992)

Writer, journalist and doctor
Markéta Luskáčová (1944–)
P1071: bromide print, 15 7/8 x 11 in. (403 x 280 mm),
signed, inscribed and dated on reverse, 1991
Purchased 2004

Harry Kenneth Woolf, Baron Woolf (1933–)

Lord Chief Justice of England and Wales
Christian Courrèges (1950–)
P1030: C-type colour print laid on aluminium, 47 7/8 x 25 1/2 in.
(1200 x 647 mm), signed, numbered 1/4, 2003
Purchased through the Deloitte Acquisition Fund 2004

Group portraits

Three Royal Court Theatre Directors:

Katrina Jane ('Katie') Mitchell (1964–)
Theatre director;
Stephen David Daldry (1961–)
Film and theatre director;
Ian Rickson (1963–)
Theatre director
Justin Mortimer (1970–)
6668: oil on canvas, 70 x 80 in. (1780 x 2035 mm)
signed and dated on reverse, 2004
Commissioned with funding from the Jerwood Charity 2004

Six British Paralympic Athletes:

Margaret McIntosh ('Maggie') McEleny (1965–)
Paralympic athlete;
Caroline Innes (1974–)
Paralympic athlete;
Simon Louis Jackson (1972–)
Paralympic athlete;
Christopher ('Chris') Holmes (1971–)
Paralympic athlete;
Noel Thatcher (1966–)
Paralympic athlete;
Dame Tanni Carys Davina Grey-Thompson (1969–)
Paralympic athlete
John Lessore (1939–)
6669: oil on canvas, 80 x 80 in. (2032 x 2032 mm), 2004
Commissioned 2004

T for The Beatles:

John Lennon (1940–1980)
Musician and member of the Beatles;
Sir (James) Paul McCartney (1942–)
Musician and member of the Beatles;
George Harrison (1943–2001)
Musician and member of the Beatles;
Ringo Starr (Richard Starkey) (1940–)
Musician and member of the Beatles
Sir Peter Thomas Blake (1932–)
6672: screenprint, 40 7/8 x 30 3/4 in. (1024 x 775 mm), signed,
numbered 37/95 and inscribed below the image, 1991
Purchased 2004

Collections

6687–6694, 6696–6701 Prominent men: drawings and paintings by Sir William Rothenstein, 1895–1930

Sir William Rothenstein (1872–1945)

Chalk, sanguine or pencil drawings and oil on canvas, 10 x 8 in. (254 x 203 mm) or more

Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Portrait Gallery, 2005

6687: **Hercules Brabazon Brabazon (1821–1906)**

Painter, circa 1895

6688: **Geoffrey Dawson (1874–1944)**

Journalist; editor of *The Times*, 1923

6689: **John Drinkwater (1882–1937)**

Poet and playwright, circa 1918

6690: **Herbert Albert Laurens Fisher (1865–1940)**

Historian, statesman and warden of New College, Oxford

6691: **Sir James George Frazer (1854–1941)**

Social anthropologist, 1925

6692: **Sir William Hale-White (1857–1949)**

Physician

6693: **James Thomas ('Frank') Harris (1856–1931)**

Writer, editor and adventurer, 1895

6694: **Robert Baldwin Ross (1869–1918)**

Writer and connoisseur

6696: **Arthur Henry Fox Strangways (1859–1948)**

Music critic, circa 1916

6697: **Sir Rabindranath Tagore (1861–1941)**

Poet and philosopher, 1930

6698: **Sir Arnold Talbot Wilson (1884–1940)**

Soldier, explorer, author and politician

6699: **Humbert Wolfe (1886–1940)**

Poet and civil servant

6700: **Humbert Wolfe (1886–1940)**

Poet and civil servant

6701: **Sir Henry Joseph Wood (1869–1944)**

Conductor

P1031–P1040 Photographs relating to Harley Granville-Barker, 1890s–1911

Various photographers including Alvin Langdon Coburn, Frederick Henry Evans, Arnold Genthe, Emil Otto ('E.O.') Hoppé, George Bernard Shaw and James Craig Annan

Platinum and bromide prints, 5 3/8 x 4 1/8 in. (138 x 106 mm) or more

Purchased 2004

P1031–P1039: **Harley Granville-Barker (1877–1946)**

Actor, producer, dramatist and critic

P1040: **Lillah McCarthy (1875–1960)**

Actress

P1042–P1068 Photographs by Jorge Lewinski, 1962–1981

Jorge ('J.S.') Lewinski (1921–)

Modern bromide prints, 12 1/8 x 17 1/2 in. (308 x 446 mm)

Purchased 2004

P1042: **Lindsay Gordon Anderson (1923–1994)**

Film, television and stage director, April 1970

P1043: **Erica Brausen (d. 1992)**

Art dealer and Director of the Hanover Gallery, London, March 1968

P1044: **Lillian Board (1948–1970)**

Athlete, April 1970

P1045: **Brigid Antonia Brophy (1929–1995)**

Novelist, March 1968

P1046: **Elizabeth Millicent Chilver (1914–)**

Political scientist and anthropologist, August 1965

P1047: **Hildegard Therese Himmelweit (1918–89)**

Psychologist, September 1969

P1048: **Clare Hollingworth (1911–)**

Journalist, February 1966

P1049: **Elizabeth Jane Howard (1923–)**

Novelist, October 1966

P1050: **Ida Kar (1908–1974)**

Photographer, July 1965

P1051: **Richard Lester (1932–)**

Film director, July 1966

P1052: **Kenneth Charles ('Ken') Loach (1936–)**

Television and film director, May 1972

P1053: **Geraldine McEwan (1932–)**

Actress, June 1970

P1054: **(Alan) George Heywood Melly (1926–)**

Jazz singer, October 1968

P1055: **Myfanwy Piper (1911–1997)**

Art critic and opera librettist, February 1973

P1056: **Mary Quant (1934–)**

Fashion designer, June 1966

P1057: **Dame Diana Rigg (1938–)**

Actress, September 1966

P1058: **Vidal Sassoon (1928–)**

Hair stylist, June 1966

P1059: **Ronnie Scott (Ronald Schatt) (1927–1996)**

Jazz club owner and saxophonist, April 1981

P1060: **Anne Eleanor Scott-James (1913–)**

Author, journalist and wife of Sir Osbert Lancaster, May 1965

P1061: **Anne Sharpley**

Journalist, June 1965

P1062: **Peter Denham Smithson (1923–2003)** Architect

and **Alison Margaret Smithson (1928–1993)** Architect,

July 1972

P1063: **(Katherine) Lilian Somerville (née Tillard) (1905–1985)**

Arts administrator and painter, July 1965

P1064: **Sir Basil Urwin Spence (1907–1976)**

Architect, September 1972

P1065: **Sir Michael Kemp Tippett (1905–1998)**

Composer, June 1977

P1066: **Rita Tushingham (1940–)**

Actress, September 1969

P1067: **Virginia Wade (1945–)**

Tennis player, June 1962

P1068: **Katharine Elizabeth Whitehorn (1926–)**

Journalist, May 1965

P1073–P1082 Photographs by Lee Miller, 1932–1954

Lee Miller (1907–1977)

Mainly modern archival toned silver gelatin prints from original negatives, 6 x 7 1/2 in. (153 x 191 mm) or more

Purchased 2004

P1073: **Eileen Agar (1899–1991)**

Painter, 1937

P1074: **Sir Frederick Ashton (1904–1988)**

Founder-choreographer and Director of the Royal Ballet, 1933

P1075: **Leonora Carrington (1917–)**

Painter and writer, 1939

P1076: **Wells Wintemute Coates (1895–1958)**

Architect, 1954

P1077: **Dame Ivy Compton-Burnett (1884–1969)**

Novelist, 1943

P1078: **Carl Ronald Giles (1916–1995)**

Cartoonist, 1944

P1079: **Sir Alec Guinness (1914–2000)**

Actor, 1947

P1080: **Oskar Kokoschka (1886–1980)**

Artist and writer, 1950

P1081: **Lee Miller (1907–1977)**

Photographer, 1932

P1082: **Lee Miller (1907–1977)**

Photographer, 1943



Brigid Brophy

by J.S. Lewinski, March 1968

Myfanwy Piper

by J.S. Lewinski, February 1973

Eileen Agar

by Lee Miller, 1937

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Self-Portrait, New York, 1932

by Lee Miller

© Lee Miller Archives

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Sandy Nairne Director

Alexandra Finch Director's Assistant
Seraphina Coffman Secretary/Administrative Assistant
maternity leave from 05/04
Delphine Allier Secretary/Administrative Assistant
maternity cover from 05/04 to 03/05

Curatorial and Collections

Jacob Simon Chief Curator

Curators

Tarnya Cooper 16th Century
Catharine MacLeod 17th Century
Lucy Peltz 18th Century
Peter Funnell 19th Century and Head of Research Programmes
Kate Eustace 20th Century *until 09/04*
Paul Moorhouse 20th Century *from 02/05*
Sarah Howgate Contemporary
Terence Pepper Photographs
Clare Freestone Assistant Curator of Photographs
Ruth Kenny Assistant Curator
Georgia Atienza Cataloguer
Constantia Nicolaides Cataloguer
Susanna Brown Photographs Documentation Assistant
from 11/04

Design

Jude Simmons Head of Design
Ian Gardner Assistant Designer

Exhibitions and Collections Management

Kathleen Soriano Head of Exhibitions and Collections Management *Core Leadership Programme sabbatical from 11/04*
Howard Smith Acting Head of Exhibitions and Collections Management *from 11/04*
Beatrice Hosegood Exhibitions Manager
Claire Everitt Exhibitions Manager
Sophie Clark Exhibitions Manager
Rosie Wilson Exhibitions Assistant
Laura Down National Programmes Manager
Delphine Allier National Programmes Assistant *from 03/05*
David McNeff Loans Manager
Tim Moreton Collections Manager
Juliet Simpson Collections Assistant
Richard Hallas Head of Frame Conservation
Stuart Ager Assistant Manager, Frame Conservator
Stephen Williams Frame Conservator
Manuel Bermejo Art Handling Supervisor
Art Handlers: Heather Anderson *until 09/04*, **Julian Buchan**, **Mark Game**, **Karl Lydon**, **David Upstill**

Heinz Archive and Library

Robin Francis Head of Archive and Library
Antonia Leak Librarian and Public Study Room Manager
Paul Cox Assistant Curator, Archive and Library
Erika Ingham Assistant Curator, Archive and Library
Alex Hepburn Archive Assistant
Francesca Odell Archive Assistant
Todd Kelly Archive Assistant
Kate Jaram Print Cataloguer
Charlotte Brunskill Records Manager
maternity leave from 08/04 to 02/05
Kate Ormerod Temporary Archivist *from 07/04 to 01/05*

Communications and Development

Pim Baxter Communications and Development Director

Press and Marketing

John Haywood Marketing Manager
Kelly Bagley Marketing Assistant *until 09/04*
Jonathan Rowbotham Marketing Assistant *from 11/04*
Hazel Sutherland Press Officer *maternity leave from 03/05*
Neil Evans Acting Press Officer *maternity cover from 02/05*

Sarah Crompton Communications Assistant

Fundraising and Development

Naomi Conway Senior Development Manager
Kirsty Sprawson Trusts Fundraising Manager
maternity leave until 04/05
Marah Winn-Moon Trusts Fundraising Manager
maternity cover until 04/05
Carol Trevor Fundraising Manager
Charlotte Savery Individual Giving Manager
Annabel Carter Membership Officer
Sara Haq Development Researcher *from 08/04*

Events

Sarah Moir Events Manager
Emily Agg-Manning Events and Development Co-ordinator

Administration

John Wykeham Head of Administration

Information Technology

David Saywell Head of Information Technology
Ann Lahiff Systems Manager
James Driscoll IT Support Manager
Simon Jones IT Assistant
Theodora Mavromatakis Senior Digital Imaging Officer
Emma Cavalier Digital Imaging Officer
Zaheen Qaiser IT Gallery Co-ordinator
David Gosling Collections Database Manager *until 11/04*
Jonathan Williamson Collections Database Manager
from 10/04
Sylvain Giraud New Media Officer *from 09/04*

Maintenance

David Coulthard M&E Operations Manager *until 12/04*
Allan Tyrrell Engineering Manager *from 11/04*
John Dawson Building Services Co-ordinator
Michael New Facilities Manager

Security

Andrew Lunt Head of Visitor Services and Security
Front of House Managers: Rosie Pagan *from 09/04*,
Hugo Penning, **Jane Thomas** *until 07/04*, **Colin Wood**
Assistant Front of House Managers: Andrew Hudson,
Alex Macrae *from 09/04*
Supervisor: Ian Lamont, **Neville Rebello** *until 09/04*

Front of House Assistants

Roz Ah Thion, **Thomas Ardill**, **Joseph Armstrong** *from 08/04*, **Stephen Atkins**, **Khuya Bag** *from 03/05*, **Barbara Barnett**, **Joseph Barnett** *until 08/04*, **Emma Barrow**, **Yamina Belkacemi**, **Arthur Bell**, **Pierre Berthou**, **Lynn Boothman** *from 03/05*, **John Bourke**, **Rose Brookes**, **Mohammed Careem** *from 09/04*, **Ahamadur Choudhury** *until 06/04*, **Rebecca Clifton**, **David Cochrane** *from 11/04*, **Eveline Coker**, **Ivor Coleman**, **David Coomber**, **Brenda Copleston**, **Paul Cureton**, **Robin Delaney** *until 03/05*, **Alfred De Ritter**, **Loren Dixon**, **Caitriona Dunnett** *until 07/04*, **Stuart Evans**, **Nadia Francis** *from 03/05*, **Darren Gardiner** *from 06/04*, **Andrea Giles** *from 03/05*, **Norman Grimes** *until 05/04*, **Douglas Hall**, **John Hall** *from 03/05*, **Annette Harrison**, **Claudia Hewitt** *from 08/04*, **Rebecca Hogue** *from 03/05*, **Vivian Johnson**, **David Jones**, **Carole Joyce**, **Lateef Kareem**, **Aline Kuyvenhoven**, **Andy Le Bas**, **Magdalena Lewandowska** *from 08/04*, **James Lindley** *from 03/05*, **Giles Livsey**, **Simeon McDaniel**, **James MacDonald**, **Philip Marsden**, **Ruth Mason**, **Max Moir** *from 11/04*, **Mary O'Connell** *from 09/04*, **Ashok Patel**, **Shahla Patterson**, **Valerie Peppiatt**, **Carl Prince**, **Gisela Radant** *from 03/05*, **William Ryan**, **Aman Sagoo** *from 08/04*, **Amber Sinclair-Ray**, **Anna Spender** *from 02/05*, **Evelyne Sperling** *from 03/05*, **Sarah Storey** *from 08/04*, **Paul Taylor**, **Raili Taylor**, **Susan Taylor**, **Sarah Thompson**, **James Ward** *until 06/04*, **Louise Washington**, **Kathleen Wilkins**, **James Yates**, **Daphne Zawadzki** *until 11/04*

Staff

Control Room Warders

Andrew Boulderstone, Mark Forster, Fran Harrod, Fred Hughes, Majeed Hyderkhan, Judith Lockyer, Marc Perrine, Nigel Phillips, David Read, Konstantin Silkoff, Garry Tyndall, Mike Worsley

Office Support

Penny Dearsley Secretary

Personnel

Caroline Wynter Personnel Manager
Leonie Lupton Training and Development Manager
from 10/04
Jagdish Sandhu Personnel Officer
Lucy Evans Personnel Assistant

Finance

Barbara Jotham Head of Finance and Planning
maternity leave from 05/04 to 04/05
Bruce Jackson Head of Finance and Planning
maternity cover from 05/04 to 04/05
Nico Nicholas Finance Manager
Richard Sheaf Management Accountant
Susan Deane Payroll Officer
Accounts Assistants: **Khezir Ali, Matthew Lawson, Olamide Ogunlesi**

Learning and Access

Stephen Allen Head of Learning and Access *until 02/05*
Liz Rideal Learning Manager – Art
career break from 07/04 to 08/05
Helen Hienkens-Lewis Learning Manager – Art
career break cover from 09/04 to 08/05
Clare Gittings Learning Manager
Roger Hargreaves Photography Programme Manager
career break from 03/05 to 09/05
Helen James Acting Photography Programme Manager
from 03/05
Janette Cullen Public Programme Manager
maternity leave from 09/04 to 09/05
James Heard Acting Public Programme Manager
from 08/04
Catherine Hughes Acting Family Programme Coordinator
from 07/04 to 02/05
Marc Woodhead Acting Family Programme Coordinator
from 02/05
Lucy Ribeiro Learning and Access Manager
Toni Parker Reaching Out, Drawing In Project Officer
Amy Lumb Learning Services Manager *until 07/04*
Alex Townsend Learning Services Assistant *until 09/04*
Deborah Challis Learning Services Manager *from 09/04*
Philippa Heath Learning Services Co-ordinator
Natalie Dexter Learning Services Assistant *from 11/04*
Michael McGrath Lecture Theatre Technician *until 05/04*
Gabriel Thorp AV/Theatre Technician *from 07/04*

Trading

Robert Carr-Archer Head of Trading
Shirley Ellis Trading, Administrative Assistant

Publications

Celia Joicey Publishing Manager
Anjali Bulley Senior Editor
Susie Foster Editor
Caroline Brooke Johnson Editor
Ruth Müller-Wirth Production Manager
Pallavi Vadhia Publications Sales and Marketing Officer

Picture Library

Tom Morgan Head of Rights and Reproductions
James Kilvington Assistant Picture Library Manager
career break until 06/04

Matthew Bailey Acting Picture Library Manager
until 06/04

Bernard Horrocks Copyright Officer
Picture Librarians: **Matthew Bailey, Emma Butterfield, Helen Trompeteler, Laura Whitton** *until 07/04*

Shop

Denise Dean Retail Manager, Buyer
Linda Fu Assistant Retail Manager
Ingrid Oosterhuis Buying Assistant
Senior Sales Assistants: **Catherine McGregor, Keiron Phelan**
Sales Assistants: **Erika Brown** *from 06/04*, **Penelope Chapelain-Midy** *from 03/05*, **Matthew Coniam** *until 03/05*, **Lucinka Eisler** *from 12/04*, **Emma Fenton** *from 08/04*, **Nicola Fleming** *until 10/04*, **Olivia Forder-White, Jane Green** *until 06/04*, **Lydia Julien, Elizabeth Lawrence** *until 07/04*, **Angela Levin** *until 01/05*, **Gordon McQueen** *until 08/04*, **Katheryn Reiss, Christopher Rowntree, Martin Steining** *from 08/04*, **Angela Suegreen** *until 11/04*, **Ingrid Uhlen** *from 07/04*
Terence Stewart Stores Supervisor
Danny Horner Stores Assistant

The composition of the Gallery's staffing as at 31/03/05 is shown below:

87% White
13% Black and Minority Ethnic
46% Male
54% Female
2% Disabled

The Review covers the Gallery's activities for the financial year from April 2004 to March 2005

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