





National Portrait Gallery

1856·2006

Review 2005/2006

2	Preface by the Chairman of the Trustees
4	Foreword by the Director
6	2005/2006 Highlights
8	Extending and Broadening Audiences
14	Developing the Collection
20	Increasing Understanding of Portraiture and the Collection
28	Maximising Financial Resources
33	Developing Staff
34	Improving Services
38	Supporters
40	Financial Report
44	Acquisitions
50	Research Activities
51	Exhibitions
52	Staff

William Shakespeare?
known as the Chandos Portrait
attributed to John Taylor, c.1600–10

Front cover

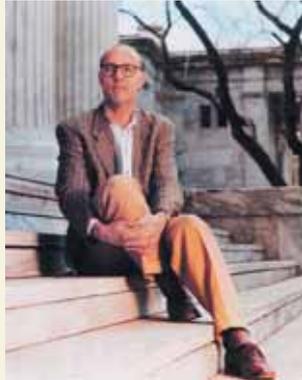
J.K. Rowling

by Stuart Pearson Wright, 2005
Commissioned by the Trustees and
made possible by funding from BP

Back cover

Barbara Villiers, Duchess of Cleveland
by Sir Peter Lely, c.1664

150 Years
Collecting for the Future



Preface by the Chairman of the Trustees

Significant anniversaries do not come all that often. Although the opportunity to celebrate is very welcome, the 150th Anniversary also offers a chance to take stock and to look forward with determination. There is a great deal to applaud: from a record year for visitors to success in the development of research, the Gallery moves from strength to strength.

Much of the past year has been taken up with preparation for the 150th Anniversary programme. On 28 February, 560 guests attended the Portrait Gala and enjoyed private views of *Searching for Shakespeare* and *Icons and Idols*, dinner throughout the galleries, music and after-dinner entertainments. The evening was made possible through Herbert Smith's sponsorship of the Anniversary year and Dom Pérignon's support on the night, together with a host of beneficent supporters and friends, not least all the artists who gave so generously to the Silent Portrait Auction and to the creation of 150 Mystery Portrait Postcards. As a result, over £300,000 was raised towards funds for the development of the Collection.

The popularity of the Gallery is particularly striking in a year when London suffered from terrorist outrages and visitor numbers were generally down. There are sound reasons for our continued success. They relate to the activities on offer and the range of the displays of works from the Collection, especially with the support of Deloitte for contemporary photography, as well as the successful programme of temporary exhibitions and the welcome collaborations with media partners. This last year has seen

the highest number of visits both for the *BP Portrait Award* and for the *Schweppes Photographic Prize* exhibitions, as well as a high attendance for the BBC collaboration *The World's Most Photographed*.

These successes in London are matched by our increasingly important outreach activities and national programme work around the country, including our partnership with the North East Hub, our collaborations in cities such as Sheffield and Manchester, and the continuing partnership with the National Trust. As I write, the preparations for the launch of the new and innovative displays at Beningbrough Hall in Yorkshire are in their final stages.

The support of individual, corporate and trust supporters is essential for the Gallery's work, alongside the grant-in-aid which is gratefully received from government. The Gallery is lucky to have a wide range of partners and benefactors, and great gratitude is due to every one of them. It gives me particular pleasure to record that BP have announced the continuation of their support for the *BP Portrait Award* and *Travel Award* for the next five years.

Professor David Cannadine, FBA, FRSL
Chairman *from July 2005*

The Rt Hon. Baroness Amos
Lord President of the Council

Zeinab Badawi

Nicholas Blake, QC
from November 2005

Professor Robert Boucher, CBE, FREng

The Marchioness of Douro

Amelia Chilcott Fawcett, CBE
Deputy Chairman and Chair of the Development Board

Flora Fraser

Professor Ludmilla Jordanova

Sir Nicholas Grimshaw, CBE
President of the Royal Academy

Sir Christopher Ondaatje, CBE, OC

Tom Phillips, CBE, RA
until March 2006

David Ross
from February 2006

Sir David Scholey, CBE
Chairman *until July 2005*

Professor Sara Selwood

Alexandra Shulman, OBE

Sir John Weston, KCMG
Chair of the Audit and Compliance Committee

Acquisition questions have been dominated by the appeal for funds to purchase the great Ancram portrait of John Donne of c.1595. The appeal and the painting have generated interest around the world. Much else has also been taken forward, including the formation of the new Portrait Fund, and there have been significant acquisitions and commissions, as well as the process of documentation, digitisation and research that goes with newly acquired works.

The conferring of 'analogue' status on the Gallery by the Arts and Humanities Research Council is a very welcome recognition of the importance accorded to the intellectual life of the Gallery. Research is central to all that we do, and in celebrating Sir George Scharf, the Gallery's first Director, we acknowledge his work in the foundation of an institution that is devoted to extending understanding of portraiture at all levels and for as many people as possible.

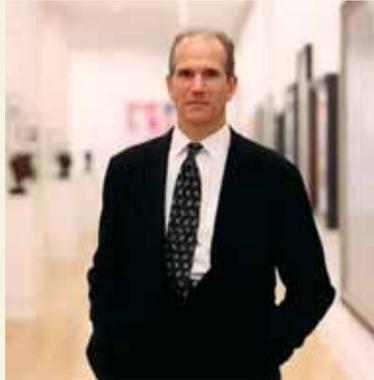
Sadly, on Christmas Day 2005 John Hayes, our distinguished Director from 1974 to 1993, died. His work on Gainsborough is widely admired, and he left a major mark on the Gallery through the development of the Collection, the innovation of contemporary commissions and the establishment of the annual prize for portrait painting.

During the year Tom Phillips, notable artist and Trustee, completed his period of service. He has given much in advice and support, for which the Gallery is very grateful. We welcomed Nicholas Blake, QC, lawyer in the field of human rights, and David Ross, entrepreneur and co-founder of Carphone Warehouse, as newly appointed Trustees.

Our Anniversary year is turning out to be an appropriately memorable one. It is also proving to be an unprecedentedly busy time of reflection and endeavour. I offer my thanks to Sir David Scholey, my predecessor as Chairman, to all our supporters outside the Gallery and to all the hard-working staff who are doing so much to carry the National Portrait Gallery forward to the next 150 years of success.



Professor David Cannadine



Foreword by the Director

The 150th Anniversary programme started appropriately in February 2006 with the illumination of the entrances and new signage for the Gallery. This was timed to coincide with the Portrait Gala and the opening of *Searching for Shakespeare* and *Icons and Idols*. The celebrations continue with specially composed music, talks and seminars, as well as the relaunch of Beningbrough Hall with the National Trust in June and a special stamp issue by the Royal Mail in July 2006, the whole year being supported by Herbert Smith and media partners *The Times* and the *Sunday Times*. In February we opened the co-organised *David Hockney Portraits* exhibition at the Museum of Fine Arts, Boston, which spans fifty years of his work and arrives at the Gallery in October. In London it is sponsored by Burberry, celebrating its own 150th anniversary.

The liveliness of the programme has produced a positive response not only from sponsors and corporate supporters, but also from many generous individuals, whether Members, Patrons, or the new category of Associates, launched this year. The range and depth of the response to the John Donne appeal has also been hugely encouraging.

Over the past year there have been outstanding acquisitions, among them Sir Peter Lely's *Duchess of Cleveland*, acquired after a public appeal and with the support of the National Heritage Memorial Fund, and a drawing of Ted Hughes by Sylvia Plath, both with the support of The Art Fund. Successful new commissions included portraits of J.K. Rowling by Stuart Pearson Wright, with the support of BP; and Sir David Hare by Paula Rego, with the support of JPMorgan, Sir Christopher Ondaatje and The Art Fund; others are listed on page 44. The outstanding photographic commission was the group of leaders and pioneers from the telecommunications industry photographed by Adam Broomberg and Oliver Chanarin, supported by Deloitte.

The work behind the scenes continues apace with improvements to the buildings, better information systems, cataloguing and digitisation of the reference collections, and the Victorian portraits research and cataloguing project, supported by the J. Paul Getty Trust, which is now well under way. Exhibitions such as *SELF PORTRAIT Renaissance to Contemporary*, sponsored by Channel 4, or *Searching for Shakespeare*, sponsored by Credit Suisse, involve wide-ranging research and collaboration.

This is also the central idea of the Portrait Portal, a project in development to link together the information about portraits in different collections in Britain. The emphasis on partnership, whether with the BBC for *The World's Most Photographed* or in the national programme with the North East Museums Hub and the National Trust, is vital for the Gallery to advance and extend its work successfully.

Staff development and training is a high priority, and we were delighted that Kathleen Soriano, Head of Exhibitions and Collections Management, was chosen to be one of the first Fellows on the Clore Cultural Leadership programme. She has now been appointed to the directorship of Compton Verney, and we welcome Sarah Tinsley in her place. Spring of 2006 saw the first Staff Survey, an important exercise to test how to improve management and internal communication.

On 24 March the Ondaatje Wing Theatre was full for a lively 150th Anniversary debate under the title of 'Picturing Britons'. A wide range of speakers considered questions relating to ideas of identity, achievement and celebrity. Such discussion is central to the Gallery's work – we celebrate but we also research and explore the concepts that surround our work.



Sandy Nairne



The early 20th Century gallery
© Colin Streater

2005/2006 Highlights

‘A delight; poignant’

Time Out
The World’s Most Photographed

‘This is an exceptionally
strong year for this award’

Metro London
Schweppes Photographic Portrait Prize

The Gallery welcomed 1,528,638 visitors during 2005/6, an increase of 4% on the previous year, the highest ever numbers in a financial year.

–
The *BP Portrait Award* exhibition received the highest number of visitors in its history (187,662) and the *Schweppes Photographic Portrait Prize* exhibition attracted 184,211, an increase of 33% on the previous year.

–
The World’s Most Photographed attracted over 85,000 people, and *SELF PORTRAIT Renaissance to Contemporary* became the second most popular ticketed exhibition of paintings at the Gallery, with an attendance of 63,551.

–
Almost all participants questioned in the regular visitor research (99%) said they would be likely to recommend the Gallery to their friends.

–
The Gallery was awarded ‘academic analogue’ status, recognition as equivalent to a university, by the Arts and Humanities Research Council.

–
Nearly three thousand people took part in the Family Programme in 2005/6. The Schools and Student programmes have continued to grow, with 35,752 people involved in taught sessions and another 45,776 students visiting in self-directed groups.

187 people took part in the *Family Faces* exhibition project, 60% drawn from asylum-seekers and refugee groups. Over 54,000 visitors attended the exhibition, 27% of whom came from black and minority ethnic communities, 41% came in family groups, and 63% were first-time visitors.

–
The Gallery worked with BBC TWO in the successful development of *The World’s Most Photographed* exhibition, accompanying book and ten-part television series. Other media collaborations involved BBC ONE, Channel 4, Channel Five, *The Times* and the *Sunday Times*.

–
Important acquisitions included the portrait of Barbara Villiers, Duchess of Cleveland, a miniature by Nicholas Hilliard of the youthful Francis Bacon and Vanessa Bell’s portrait of the novelist Aldous Huxley.

–
The Gallery celebrated twenty-five years of commissioning portraits with the *Icons and Idols* exhibition. New commissions have included Stuart Pearson Wright’s innovative portrait of novelist J.K. Rowling, Paula Rego’s pastel of playwright Sir David Hare and John Keane’s painting of trade unionist William Morris, Lord Morris of Handsworth.



The Regency in the
Weldon Galleries
© Colin Streater

‘Excellent exhibition.
A marvellous mixture
of materials, beautifully
preserved’

Visitor
Searching for Shakespeare

‘Rush now to the National
Portrait Gallery to see this
ambitious, intelligent,
life-enhancing exhibition’

Financial Times
SELF PORTRAIT

As part of the Deloitte Contemporary Photography Displays partnership two major group commissions were completed, by Adam Broomberg and Oliver Chanarin of key figures in the world of telecommunications and by Julia Fullerton-Batten of people who have shaped healthcare in Britain.

The Gallery’s National Partnership work continues to develop. At Beningbrough Hall, Heritage Lottery Funding enabled the development of a new interpretation project, *Making Faces – Eighteenth Century Style*, which opened in June 2006.

The Gallery’s website remains among the top three most visited art websites in the country. Over 3.5 million people made 7.3 million visits, nearly two thirds more than last year.

The Portrait Printer digital print service in the shop has been renewed. As a result, the number of sales has nearly doubled. The overall self-generated income target was over-achieved, replenishing reserves which enable the Gallery to plan for further investment and growth.

The Gallery published twelve different titles including *The World’s Most Photographed*, and the *Lee Miller* catalogue, which was purchased by 10% of exhibition visitors.

The Gallery participated in ‘Race For Opportunity’s benchmarking survey’ to measure its performance across all areas of activity on race equality. The Gallery featured in the campaign as one of the best newcomers.

To launch the 2006 150th Anniversary celebrations, the Gallery hosted a fundraising Portrait Gala. This was the first time an event of this nature had been held across all floors of the Gallery, with 560 guests seated at dinner.

The Gallery’s Picture Library and Agency achieved sales above target.

The Heinz Archive and Library received 1,448 researchers in its public study room and responded to 1,831 telephone, letter and email enquiries concerning British portraiture.





Self Portrait poster

Extending and Broadening Audiences

The Gallery welcomed 1,528,638 visitors during 2005/6, an increase of 4% on the previous year. These are the highest ever numbers for a financial year.

The programme of exhibitions and displays continues to be hugely popular. The *BP Portrait Award* exhibition received the highest number of visitors in its history (187,662) and the *Schweppes Photographic Portrait Prize* exhibition attracted 184,211, an increase of 33% on the previous year.

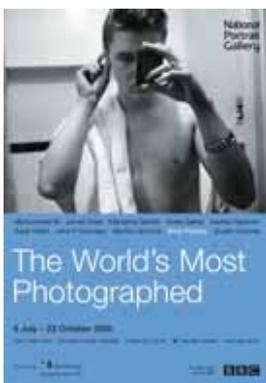
The World's Most Photographed, the first Porter Gallery exhibition with an admission charge, exceeded its attendance target by 70%, attracting over 85,000 people, and *SELF PORTRAIT Renaissance to Contemporary* became the second most popular ticketed exhibition of paintings at the Gallery, with an attendance figure of 63,551.

As a result, visitor numbers were consistently high despite the London bombings in July 2005 and the weak US dollar, both of which had a significant negative effect on tourism in London and on the museums and galleries sector as a whole.

During the year MORI undertook three waves of visitor research. Results indicate that there is very little change in the overall profile year on year and the Gallery continues to appeal across the adult age range to a predominantly UK audience. Enjoyment and satisfaction levels remain very high. Overall, almost all questioned (99%) would be likely to recommend the Gallery to their friends. 82% said that they would visit again in the next twelve months and this propensity is reflected in the high level of repeat visits; 81% of those questioned had visited before. Special exhibitions brought in new audiences, 47% of visitors to the *Look at Me* exhibition in the Studio Gallery were aged twenty-four and below.

The internal Evaluation Group undertook a review of the Gallery's research and evaluation needs and in 2006/7 a new programme of research will help to gain a better understanding of the visitor experience including perceptions, motivations and attitudes towards the Gallery.

Underground poster and press advertising campaigns were undertaken for all major exhibitions. MORI's research showed that a significant proportion of visitors were finding out about the Gallery from print media: 26% from newspapers and 18% from magazines, while 17% had seen the Underground posters. Advertising was supported by the exhibition leaflets, the quarterly events booklet and the monthly email newsletter, which attracted over 26,000 subscribers, an increase of 8% on 2004/5.



The World's Most Photographed poster

Opposite
One of the 18th Century galleries
© Colin Streater

Extending and Broadening Audiences

Evening events

Late-night openings continue to grow in popularity and the Gallery is examining the possibility of extending to Saturday evenings. Among highlights of the Friday night music series, now in its sixth year, have been two of the concerts in the *Art of Music* series sponsored by the Performing Right Society Foundation (PRSF), with works commissioned to celebrate the Anniversary: Marque Gilmore and Richard Benjafield with *Inna-Groove-Dimensions* and Jane Harbour with *Small Mammal Mirror*. The Gallery was full to overflowing when The Concordia Foundation presented a very popular Dickensian Christmas evening. Ongoing partnerships have been established with other organisations involved in promoting outstanding young musicians, including Live Music Now and the Royal Academy of Music, while as part of an association with the Royal Over-Seas League, Viv McLean presented a solo piano recital featuring Musorgsky's *Pictures at an Exhibition*.



Highlights of the Thursday evening programme in the Ondaatje Wing Theatre have included an extremely popular series of talks related to the Shakespeare exhibition by the writers and historians Bill Bryson, Michael Wood and Peter Ackroyd, and lectures and discussions featuring John Berger, Antonia Fraser, Michael Holroyd, Helena Kennedy and Laurie Taylor. The last Thursday of every month is the free Film Night – programmed with the Artists on Film Trust.



150th Anniversary Special Music
Event PRSF Art of Noise Commission:
Jane Harbour – *Small Mammal Mirror*

Family activities at the Gallery

Families and young people

Nearly three thousand people took part in the Family Programme last year and the Gallery has identified the development of family audiences as a key priority for the next three years.

The core programme of monthly, half-term and holiday activities, involving practical art, craft, performance and storytelling, has been growing steadily. It includes new sessions aimed at the under-fives and there is a Family Activities booklet available free to all children aged between six and twelve. More outreach work has been added to the programme, including an innovative project focusing on animation, organised in partnership with Family Learning Groups in Haringey. These groups visited the Gallery and worked with professional animators to create images inspired by the Collection linked to the theme of festivals.

The growth in family audiences has partly resulted from improvements in marketing and the special section on the website, and partly from the introduction of high-profile events linked to national initiatives such as Children's Art Day, Art on the Square and The Big Draw. The artist and photographer Grace Lau recreated an 1850s Chinese portrait studio in the Main Hall as part of the celebrations for Chinese New Year. Visitors were invited to pose for their portrait photographs against a traditional Chinese studio backdrop and furnishings and then to take away postcard printouts of the image. Over 400 adults and children attended the event.

Teenagers and young adults represent another audience priority and a new post has been created to develop programmes for 14–21 year-olds outside of school and formal learning. The Gallery has a strong track record of delivering workshops for this age group, and aims to extend the scope and reach of these activities – particularly using photography, film and new media – and to engage young people with other areas of the Gallery's work such as public events, the website and interpretation.

Adults, schools and colleges

The Adult Programme provides a wide variety of talks, lectures and discussions related to Gallery exhibitions and displays. There have been a number of new developments, including the introduction of a regular series of Artists' Talks featuring Chuck Close, Sam Taylor-Wood, Marlene Dumas, Peter Blake and Dryden Goodwin among others.



A second new initiative has been the introduction of courses, study days and practical workshops. These range from intensive, one-day events to four-week courses led by specialist tutors. Such projects cater for a wide range of different levels and are intended to encourage discussion and creativity among participants.

The Schools and Student programmes have continued to grow, with 35,752 involved in taught sessions and another 45,776 students visiting in self-directed groups. Secondary sessions on citizenship have been added to the core provision around art and history.



Online resources are becoming an increasingly important area and resources have been developed for 14–16 year-olds on self-portraiture, women's suffrage and the portrait-commissioning process.

Conferences have included *Self-Portraiture: Making, Medium and Mirroring*, supported by the Paul Mellon Centre for Studies in British Art. A one-day symposium was set up with the University of Westminster on the theme of *Photography and Celebrity*, and a series of seminars led by artists, critics and curators explored aspects of contemporary portraiture.

Projects to mark the Gallery's 150th Anniversary included a special event entitled *Picturing Britons: Identity, Achievement and Celebrity*, with a keynote lecture given by Professor David Cannadine which explored the themes that underpin the history and future work of the Gallery.



Portrait sculpture demonstration
by James Heard

Pupils from Lealands High School
in Luton taking part in the Gallery's
Secondary Schools core programme

Together
by Ulla and Izabella Leszcynska, 2004
from *Family Faces*, part of the
Reaching Out, Drawing In programme

Outside the Gallery

The Access and Outreach programmes have grown substantially. Approximately 150 children and young people have participated in the Hospital Schools programme an increase of 21% in comparison to 2004/5. Adult outreach has included a one-year project run in partnership with the Royal National Institute for the Blind (RNIB) and the Phoenix Haringey Group, and a project developed with Chance UK, training mentors to work with children with behavioural difficulties. We continue to deliver a large number of workshops for pupils with Special Educational Needs (up 7%). Work with young people has focused on local boroughs and included a pilot project with Barnardo's. The Gallery has also been working with Look Ahead Housing, delivering photography workshops for homeless young people, and has continued its involvement with the Connect charity.

Our video-conferencing programme continues to grow with 4,173 school children, adults and families participating and with sessions delivered reaching schools as far afield as Cyprus, Germany and the USA.

The Studio Gallery

Family Faces was the second of the exhibitions in the *Reaching Out, Drawing In* programme supported by the Heritage Lottery Fund. 60% of the project participants were from asylum-seekers and refugee groups. They worked with the ceramicist Matt Sherratt to create clay sculptures that explored their individual and cultural identities, and made their own family portraits inspired by works that they had seen at the Gallery. 187 people participated, while over 54,000 visitors attended the show, 27% of whom came from black and minority ethnic communities, 41% came in family groups, and 63% were first-time visitors. A section of the exhibition went on to form part of a successful display at the Bruce Castle Museum in Tottenham.

The next exhibition, *Look at Me*, involved working with eight different groups of young people, aged eleven to twenty-six, all from hard-to-reach backgrounds. The project explored young people and identity through the medium of self-portraiture and was linked to the Gallery's main exhibition *SELF PORTRAIT Renaissance to Contemporary*. The exhibition received 64,000 visitors, over 10,000 more than its target.

National partnerships

At Beningbrough Hall, Yorkshire, the success of a joint National Trust and National Portrait Gallery funding application to the Heritage Lottery Fund has enabled the development of an exciting hands-on interpretation project, *Making Faces – Eighteenth Century Style*, which opened in June 2006.



A new partnership between Bodelwyddan Castle and the National Museums of Wales led to a three-way collaboration focusing on an exhibition called *Faces of Wales*, which included prominent works from both national collections.

The North East Regional Museums Hub

Several collaborative projects took place, among them *Collingwood and Nelson: Heroes of Trafalgar* at South Shields Museum and Art Gallery. The exhibition drew on the archive collection at the National Portrait Gallery, as well as objects from the Tyne & Wear Museums Service. The Gallery worked with the Museums Hub on other exhibitions (see page 51) and on skills exchanges between staff.

Deloitte support

Deloitte, the Gallery's Contemporary Photography Displays Partner, supported the exhibition *Exposure: Focusing on Photographs from the National Portrait Gallery*, the underlying theme of which was people who have challenged convention.

People, Places and Portraits

The *People, Places and Portraits* project has gone from strength to strength, focusing on learning programmes around a series of portrait exhibitions. The Gallery worked again with Sheffield Galleries and Museums Trust on projects grouped around the collaborative exhibition *Heroes and Villains: The National Portrait Gallery Collection through the Eyes of Gerald Scarfe*, which contained a variety of media, including archive material, that had influenced Scarfe. A website resource for teachers was developed in tandem with this project.

The Gallery worked with Manchester Art Gallery on *Benjamin's Britain*, a project for which Benjamin Zephaniah selected photographs on themes of particular personal interest to him and led several workshops in Manchester.

New interpretation at Montacute House was introduced and evaluated throughout the year. Audience development programmes at Beningbrough and Montacute were again funded through the DCMS/DfES Strategic Commissioning Fund, and activities drew more than 8,500 children to enjoy the portraits.

Other elements of the *People, Places and Portraits* project included the presentation of the *BP Portrait Award* in Sunderland with its associated learning programme. Juliet Horsley, curator, was one of the four judges for the competition. The Gallery has been awarded Strategic Commissioning Funding in 2006/7.



Extending and Broadening Audiences



The Long Gallery
at Montacute House

Beningbrough Hall

Benjamin Zephaniah
at Manchester Art Gallery

© Manchester City Galleries

Training and development

Over thirty staff from across the Gallery met their opposite numbers and took part in evaluation exercises at both Montacute House and Bodelwyddan Castle. In addition, short secondments from staff at regional venues were arranged at the Gallery in the following areas: curatorial, learning and access, art handling and senior management.



Loans

Long- and short-term loans are a mainstay of the Gallery's activity and presence around the country. 211 short-term loans were made to 42 venues in the UK, while 38 short-term loans were made to 21 venues abroad. 590 works are on long-term loan.

In the coming year the Gallery will continue the process of reviewing its long-term loans programme to develop opportunities for further lending. It is also hoping to set up an additional partnership with a regional Museums Hub.

Media collaboration

The Gallery collaborated with the TV production company Illuminations to produce a major two-part documentary on British portraiture. Drawing on the expertise of Gallery curators, *The British Face* was filmed extensively in the Gallery; presented by the actress Fiona Shaw, it was shown on Channel Five.

The Gallery worked with BBC TWO in the successful development of *The World's Most Photographed*, both exhibition and accompanying book. A ten-part BBC TWO series ran over the summer featuring the subjects, who ranged from Queen Victoria to Audrey Hepburn and viewing figures reached 1.6 million for the episode about Elvis Presley.

The arts magazine *The Culture Show* on BBC TWO worked closely with the Gallery on our landmark *Searching for Shakespeare* exhibition, producing three films. The programme-makers were given access to the scientific research carried out by the Gallery on three of the portraits which have had strong claims to be of William Shakespeare, including the Gallery's founding portrait, the 'Chandos'.

Channel 4 created three programmes linked to *SELF PORTRAIT*, and also became sponsors of the exhibition. As well as these collaborations there was regular broadcast news coverage throughout the year of acquisitions, exhibition openings, displays and events such as the launch of the John Donne appeal, and the *Sunday Times* and *The Times* became the Gallery's media partners for the Anniversary year.



Making Faces – Eighteenth Century Style
at Beningbrough Hall

© John Maclean Photography

Bodelwyddan Castle

Exposure: Focusing on Photographs
from the National Portrait Gallery
exhibition, Laing Art Gallery, Newcastle



Ted Hughes

by Sylvia Plath, c.1957
Purchased with help from
Mrs T.S. Eliot, The Art Fund
and Roy Davids, 2005



Developing the Collection

Acquisitions

As portraits become more expensive acquiring great and significant works for the Collection has become increasingly dependent on engaging public support. Of particular note was the generous continued support of The Art Fund. We are also especially grateful to the National Heritage Memorial Fund and to Camelot Group plc, to members of the Chelsea Arts Club and to numerous private donors led by Sir Christopher Ondaatje and Mrs T.S. Eliot. A complete list of acquisitions is given on pages 44-49.

One of the outstanding acquisitions of the year, Sir Peter Lely's bold and striking portrait of Barbara Villiers, Duchess of Cleveland, with her son, as Madonna and Child, was the subject of a public appeal to which many hundreds of supporters contributed, whether in person when visiting the Gallery or through the website. Another early portrait, a fine miniature by Nicholas Hilliard, depicts the youthful Francis Bacon, philosopher and future Lord Chancellor, on an embassy to France. The Gallery was particularly grateful to receive this miniature from the government through the procedure for accepting works of art in lieu of tax, administered by the Museums, Libraries and Archives Council.

From the eighteenth and nineteenth centuries, three acquisitions stand out: Giles Hussey's drawing of Charles Jennens, librettist of Handel's *Messiah*, John Raphael Smith's extraordinary pastel of the radical politician John Horne Tooke, and a pair of photographs by Alessandri of Rome of the poets Robert Browning and Elizabeth

Barrett Browning, dating to 1860.

As usual the twentieth century proved a fertile field for acquisitions. Paintings included two works by Vanessa Bell, her portrait of the novelist Aldous Huxley and her Bloomsbury group picture, *The Memoir Club*. Other purchases included Anthony Devas's portrait of his friend Laurie Lee, painted in 1944, and Derrick Greaves's head of fellow artist Jack Smith, from about 1950.

Among many fine works on paper, particularly notable were two Dora Carrington pencil drawings, a self-portrait and a study of Lytton Strachey, both from the 1910s, Wyndham Lewis's chalk of Ezra Pound dating to 1920, Sir William Rothenstein's drawings from the 1920s of Vita Sackville-West and her husband Sir Harold Nicolson, bequeathed by their son Nigel Nicolson, Sylvia Plath's evocative pen sketch of her husband, Ted Hughes, drawn in about 1957, and R.B. Kitaj's magnificent charcoal profile of the philosopher Richard Wollheim.



Francis Bacon, Viscount St Alban

by Nicholas Hilliard, 1578
Accepted by HM Government in lieu
of Inheritance Tax and allocated
to the Gallery 2006

John Horne Tooke

by John Raphael Smith, 1811

Opposite

William Morris,
Lord Morris of Handsworth
by John Keane, 2005





Jan Morris
by Arturo Di Stefano, 2004–5

Developing the Collection

Historic photographs were acquired of Keir Hardie, Vita Sackville-West, William Gaskell and Robert Gittings, as well as two group portraits, Herbert Ponting's atmospheric *Captain Scott's Birthday Dinner*, from Scott's Antarctic expedition, and Nigel Henderson's photograph of four artists featuring in the exhibition *This is Tomorrow*. Further photographic acquisitions are described below.

Contemporary works included Platon's photograph of Gordon Brown and a strong group of ten drawings of actors and actresses by Stuart Pearson Wright.



Gordon Brown
by Platon Antoniou, 2005
© Platon

Sir David Hare
by Paula Rego, 2005
Commissioned by the Trustees and made possible by JPMorgan through the Fund for New Commissions, Sir Christopher Ondaatje and The Art Fund 2005

Commissions

As the Gallery celebrates twenty-five years of commissioning portraits with the *Icons and Idols* exhibition, this has also been an exciting year too for new commissions. Stuart Pearson Wright's innovative *trompe l'oeil* portrait of the novelist J.K. Rowling, a BP commission, was unveiled to enormous public interest, while Paula Rego's extraordinary pastel of the playwright Sir David Hare, made possible by JPMorgan through the Fund for New Commissions together with Sir Christopher Ondaatje and the Art Fund, formed an important addition to the Collection.

Other intriguing commissions that illustrate the range of artists working with portraiture today included Tony Bevan's of the concert pianist Alfred Brendel, Michael Reynolds' of the conductor Bernard Haitink, Andrew Festing's of the historian Sir Michael Howard, Arturo Di Stefano's of the writer Jan Morris, John Keane's of the trade unionist William Morris, Lord Morris

of Handsworth and Rupert Bathurst's drawing of Sir David Scholey. As part of the Deloitte Contemporary Photography Displays partnership two major group commissions have now been completed. The first, eighteen colour photographs by Adam Broomberg and Oliver Chanarin of key figures in the world of telecommunications, led to a display, *Defying Distance*, in summer 2005. A second commission, for sixteen images by Julia Fullerton-Batten of outstanding figures who have shaped healthcare, is being shown in a display, *A Picture of Health*, in June 2006. Plans are in hand for a third commission devoted to faith and Church leaders, profiling significant Christian, Jewish, Muslim, Sikh and Hindu figures.



Sir Richard Branson
by Harry Borden, 2002
© Harry Borden



Photographs

As in previous years the majority of acquisitions came from contemporary and living photographers. Important collections of work were acquired from Harry Borden (studies of leading figures in the business world, shown in a display as *Borden on Business*) and from David Partner (black-and-white images of leading parliamentarians, shown as *Heads of Government*). Deloitte wholly supported these two acquisitions. Other groups acquired ranged from portraits of film actors and directors by Cornel Lucas to studies of contemporary Royal Academicians by James Hunkin.

Contemporary work was acquired from the following photographers: Richard Ansett, John Arnison, Theo Baines, Ed Barber, Jamie Beeden, Jason Bell, Gemma Booth, Venetia Dearden, Brian Griffin, Lorentz Gullachsen, Trevor Ray Hart, Jeremy Hilder, Sal Idriss, Terry Johnson, Peter Keen, Jill Kennington, Dan Kenyon, Brendan King, Sandra Lousada, Grace Lau, Trevor Leighton, Amit Lennon, Norman McBeath, Eamon McCabe, Alasdair McLellan, Lydia Maher, Palani Mohan, Steve Poole, Giles Price, Anne-Katrin Purkiss, Ray Reynolds, Derrick Santini, Kim Sayer, Pennie Smith, Paul Stuart and Stephen Wright.

Among their subjects were the actors Nathalie Press and Rachel Weisz, the artists Alan Davie, Alison Lapper and Stella Vine, cooks and restaurateurs including Alan Yau, Nigel Slater and Nigella Lawson, singers and musicians such as Bryn Terfel, Kate Bush and Coldplay and rappers Dizee Rascal and Kano, with a wide variety of achievers from many other walks of life such as John Sentamu, the new Archbishop of York, and John McCririck, the sports commentator.

Gifts of historic items included studies of Keith Waterhouse by Terence Donovan and Sally Soames, a portfolio of five works by Francesco Scavullo, given by a charitable foundation set up in his name, and a large-format photograph of Gladstone in Nice, given by John Hillesdon. We are also grateful for gifts from Alan Hughes and Margaret Gunst.

All acquisitions made in the last year can be accessed through the Gallery website.



Nathalie Press
by Gemma Booth, 2005
© Gemma Booth

Hilary Benn
by David Partner, 2004
© David Partner





A Family Piece

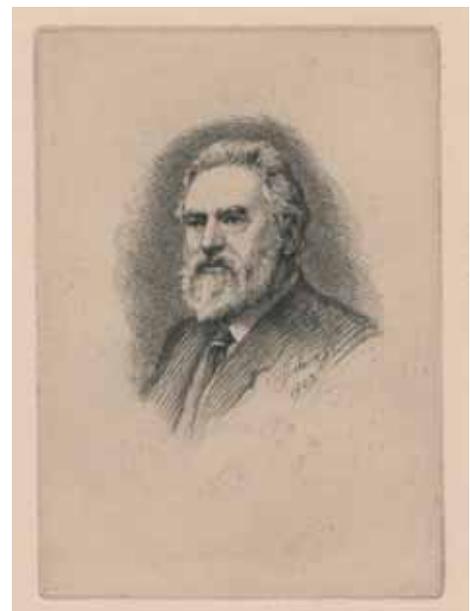
Published by William Dickinson, 1781
after Henry William Bunbury

Developing the Collection

The Heinz Archive and Library

Several important acquisitions were made for the manuscripts collection. The de László Archive Trust generously gave the personal and studio papers of the society portrait painter Philip de László (1869–1937) and provided a complete set of digital copies of the correspondence. The Trust has agreed to index the papers and the collection should be available for research in 2007. A collection of sixty-six autograph letters addressed to the photographer William Walker (active 1860–1900), concerning sittings and other studio business, was purchased for the Archive.

The Heinz Archive's print collection was enriched by the purchase of William Dickinson's comic engraving *A Family Piece*, after Henry William Bunbury, and William Ward's mezzotint portrait of John Horne Tooke, engraved from the pastel by J.R. Smith, with which this image was acquired. Gifts to the Archive included a group of thirty portrait prints by Charles William Sherborn, generously donated by Tim Knox.



Self-portrait

by Charles William Sherborn, 1903

Katrine Meyer,
Pilgrim Trust Intern



Conservation

The care of the Collection remains a very high priority. The forthcoming new display at Beningbrough Hall provided the opportunity to examine more than fifty paintings and sculptures in the conservation studio. Several paintings have received significant attention, including Sir Godfrey Kneller's unfinished Kit-cat portrait of Richard Boyle, Viscount Shannon, and Joseph Highmore's portrait of John Montagu, Earl of Sandwich, in Turkish costume.

The Frame Conservation team surveyed and carried out treatment on the collection of eighteenth-century frames from Beningbrough. They also completed the successful climate-buffering project for panel paintings at Montacute House, which involved adjustments to the picture frames. On a more contemporary note, the team framed several new acquisitions and commissions, most notably Stuart Pearson Wright's *J.K. Rowling*. The frame conservation internship programme moved into its second year of support from the Pilgrim Trust, offering a young conservator a unique opportunity to study the Gallery's remarkable collection of frames and to benefit from the accumulated expertise of Gallery staff.

Funds have been raised to launch the first phase of an innovative research project looking at the Tudor and Jacobean collection. The project is planned to commence in 2007 and will use detailed technical analysis and conservation methods to explore early English painting techniques and the functions, meanings and possible authorship of portraits in this very special part of the Gallery's Collection.





Giulietta Coates

by Dean Marsh, 2005
Winner of the *BP Portrait Award 2005*
© Dean Marsh



Increasing Understanding of Portraiture and the Collection



Juncture

by Jenny Saville, 1994
Marguerite and Robert Hoffman
© Jenny Saville, Courtesy:
Gagosian Gallery

Opposite

The Searching for Shakespeare
exhibition in the Wolfson Gallery
Photograph by Prudence Cuming
Associates Ltd

Alongside the development of the Collection itself, the Gallery researches and creates a large number of loan exhibitions devoted to different aspects of portraiture. The overall purpose of loan exhibitions, together with the digital programme, publishing and the Collection displays is to increase the wider understanding and enjoyment of portraiture.

Exhibitions

This year's programme has been particularly important for the Gallery, as a number of major and high-profile exhibitions were organised and strong collaborations with prominent bodies and institutions were established in the lead-up to the 150th Anniversary.

Wolfson Gallery

The strength of these collaborations is reflected in the relationships that the Gallery has maintained with exhibitions such as the *BP Portrait Award*, which continues to grow in its twenty-sixth year and sixteenth year of BP sponsorship. The winning portrait by Dean Marsh of Giulietta Coates was selected with fifty-two other works, from another record total of 1,114 entries. The *BP Travel Award* winner Darvish Fakhr showcased works derived from his travels in Iran.

The winter exhibition *SELF PORTRAIT Renaissance to Contemporary* brought both critical success for the Gallery and a productive collaboration with the Art Gallery of New South Wales, Sydney. Extending from the Wolfson Gallery into the ground-floor galleries, this was the first large-scale exhibition to bring together

artists' self-portraits from across the tradition of Western painting. Encompassing works by artists ranging from Jan van Eyck to Jenny Saville, the exhibition gave visitors the opportunity to view portraits rarely seen outside the collections and cities in which they are permanently displayed.

Searching for Shakespeare followed in spring 2006 as part of the Gallery's 150th Anniversary celebrations. Focusing on the playwright's life and portraiture, the exhibition presented new technical analysis and research on the six 'contender' portraits, including the 'Chandos' portrait, casting new light on the search for Shakespeare's authentic likeness. Rare sixteenth- and seventeenth-century objects such as Shakespeare's will and Elizabethan costumes were also brought together for the first time and incorporated in the exhibition.

Porter Gallery

The World's Most Photographed featured subjects ranging from historical figures such as Queen Victoria and Adolf Hitler to celebrities such as Elvis Presley and Marilyn Monroe, in an examination of how photography has been used since its invention in the pursuit of fame and power. A joint collaboration with the BBC, this extremely popular exhibition was complemented by a television series and book written by Robin Muir.



Joan Collins
by Cornel Lucas, 1951
© Cornel Lucas

Increasing Understanding of Portraiture and the Collection



The *Photographic Portrait Prize*, in its third and final year of sponsorship by Schweppes, received an outstanding 2,041 entries (5,463 photographs and prints), with fifty-eight photographs being selected for exhibition. Shara Henderson's entry of *Girl with Baby* was awarded First Prize and the Deloitte Award for the best portrait taken by a photographer aged twenty-five or under was awarded to Karoline Hjorth for her portrait *07.55* from the series *In Your Face*.

Icons and Idols: Commissioning Contemporary Portraits celebrated the Gallery's role over the past twenty-five years in commissioning portraits of celebrated individuals for the Collection. Featuring paintings, sculpture and photographs, the exhibition included subjects such as HRH The Prince of Wales, Marc Quinn's DNA portrait of Sir John Sulston, footballer David Beckham and David Bailey's photograph of Diana, Princess of Wales.

Bookshop Gallery

Bloomsbury and Beyond displayed photographs of Lady Ottoline Morrell and her intimate snapshots of members of her artistic world, among them Dora Carrington, Lytton Strachey and Virginia Woolf.

To complement the major exhibition *SELF PORTRAIT Renaissance to Contemporary*, fifteen self-portrait photographs were chosen for the display *A Question of Identity: Self-Portrait Photographs 1855–2000*. They included portraits by Madame Yevonde, Brian Griffin and Tracey Emin.

As part of the Gallery's 150th Anniversary celebrations, *Commissioning Photographs 1917–70: The National Photographic Record* featured images from a remarkable collection of over 10,000 commissioned photographic portraits. Sitters ranged from Harold Wilson to Barbara Hepworth and Rupert Murdoch.



David Hockney
by Godfrey Argent, 1969

HRH The Prince of Wales
by Bryan Organ, 1980
The first portrait to be commissioned in the Gallery's ongoing programme

The galleries and displays

A review has been carried out on the use of the Gallery's display spaces, with the result that greater emphasis will be given to a range of changing displays embracing visiting portraits, project rooms and interventions within the Collection, designed to enhance understanding of portraiture. As a step in this direction, in January 2006 one end of the Balcony Gallery was devoted to a major loan of Andy Warhol's *Ten Portraits of Jews of the Twentieth Century*, with an accompanying publication.

A special feature of the year has been the displays mounted to mark the Gallery's 150th Anniversary, headed by an illustrated timeline, *150 Years: The National Portrait Gallery 1856–2006*. This was supported by displays throughout the galleries, including *Sir George Scharf*, celebrating the Gallery's first Director, and *Born in 1856*, recording some of the diverse personalities whose birth year was that in which the Gallery was founded.

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, *Nelson: Before and After Trafalgar* and *Gunpowder, Treason and Plot* celebrated the anniversary of two extraordinary moments in British history.

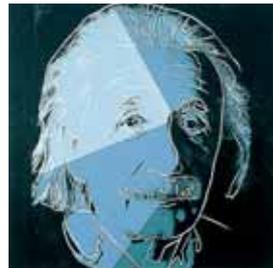
On the first floor, a centenary display in memory of the great actor-manager Sir Henry Irving included the loan of Sir John Everett Millais's portrait of him and was mounted with support from the Garrick Club. Another anniversary, *The Royal Ballet at 75*, featured a display of magnificent photographs from the Gallery's holdings. Various other showcase displays on the Victorian and early twentieth-century collections were mounted during the year.

On the Balcony Gallery screens, *Shooting Stars: Camera Portraits by Cornel Lucas* featured fifty of Lucas's finest film portraits. It was followed by another display drawn from the Gallery's collection, *Royal Court Theatre: A Celebration of Fifty Years*, which was curated by Axel Rüger, a National Gallery curator, newly appointed director of the Van Gogh Museum, as part of the Clore Fellowship Programme.

On the ground floor, the 'Africa 05' festival was marked by a loan display, *Cameroon – London: Portrait Photographs by Joseph Chila and Samuel Finlak*, featuring the work of two Cameroonian studio photographers following their residency, which was supported by the Calouste Gulbenkian Foundation. Other photographic displays included *Derry Moore Photographs*, showing existing and new photographs from all periods of his career. Deloitte supported *Fergus Greer: Photographer in Focus*, celebrating a recent acquisition of work by this leading international photographer and *Heads of Government: Photographs by David Partner*, featuring leading members of the government. *Defying Distance: Photographs by Adam Broomberg and Oliver Chanarin* celebrated the completion of the first Deloitte Commission, devoted to key figures in the world of telecommunications.

At the end of the year under review, '*Most people are other people*': *Portraits of Actors by Stuart Pearson Wright* led to the acquisition of several fine drawings for the Collection.

Further details of Gallery displays are given on page 51.



Ten Portraits of Jews of the Twentieth Century: Albert Einstein
by Andy Warhol, 1980
Private Collection

Courtesy Ronald Feldman Fine Arts,
New York

© Licensed by the Andy Warhol
Foundation for the Visual Arts, Inc./ARS,
New York and DACS, London 2006

The display *Defying Distance: Photographs by Adam Broomberg and Oliver Chanarin* in the Contemporary Galleries



One of the Tudor galleries
© Colin Streater

Increasing Understanding of Portraiture and the Collection

Interpretation

For most visitors, interpretation consists of Gallery labels and captions and we have spent some time this year reviewing the design and content of these for the Collection on display. The Gallery has experimented with providing additional information in the form of printed *In Focus* guides in the Tudor galleries. The text and images in these relate to contextual themes such as Religion, Costume, the Arts and the Tudor Court, and are intended to supplement the information available on the wall. MA students from City University have undertaken visitor research to see how this material is being used and, if the results are good, we will consider developing similar guides for other galleries.

The next batch of Picture Descriptions has been completed and these are now available, along with Braille and large-print guides, for the Tudor, Stuart, Regency and Early 20th Century galleries. More innovative interpretation for visually impaired visitors was developed to accompany *Fame!*, a Studio Gallery exhibition which explored concepts of celebrity from the perspective of blind and partially sighted groups. A special audio guide and personal guides to offer assistance were created, as well as tours, tactile drawings and a tactile guideline, the first example of such a guiding technique being used in a gallery. Another Studio Gallery exhibition entitled *Look at Me* featured interpretation and artwork devised by young people, labels written by the participants, word searches and tactile panels, and drawing and writing activities.



Students from the Royal National College in Hereford working on their artwork for the *Look at Me* exhibition

Reading areas, *In Focus* guides, and audio and digital material were included in the *Shakespeare* and *Icons and Idols* exhibitions. *Icons and Idols* featured a space where visitors could browse the Portrait Explorer to access information on other works in the Collection and listen to taped interviews with sitters and artists about the commissioning process.

Plans to expand the role of and resources for interpretation are being considered as part of a Gallery-wide review. One of the most significant of these is the decision to appoint an Interpretation Editor to work with curators on developing additional forms of interpretation around temporary exhibitions and the Collection.

Digital developments

Website

The Gallery's site is one of the most visited art websites in the country. Over 3.5 million people made 7.3 million visits, nearly two thirds more than last year. The Collection database accounts for most visits, now with 89,000 portraits (up 43% from last year), 49,000 of which are illustrated (up 17%).

A timeline enabled visitors to explore the history of the Gallery over 150 years. The home page was refreshed to allow visitors more direct access to the most popular parts of the site. The online donation mechanism brought in support for both the Duchess of Cleveland and John Donne appeals, and over 750 journalists registered to download publicity images for exhibitions. Subscribers to the e-newsletter

increased to 26,000 (up 8%), while online memberships increased to £7,500 (up 14%). E-commerce flourishes, with online sales from digital and hand-finished prints reaching £60,000 and total e-commerce sales, including books and gifts, amounting to over £100,000.

Preparatory work is complete to ensure that more information related to portraits can be accessed online: this will include acquisition information, Gallery publications in which any portrait from the Collection has appeared, stronger links to portraits on display at Regional Partnership sites and on loan, and a 'See Also' section linking to related portraits in the Collection.

The Gallery is one of a consortium of ten national museums and galleries that has been awarded £1.7 million from HM Treasury's Invest to Save Fund for a Learning Online project to develop and deliver new e-learning resources for schools and adult independent learners. It will involve providing a variety of online interpretative tasks and tools that will encourage users to engage further with the Collection.

The Portrait Explorer and exhibition interactives
Visitors can find out about 25,500 different sitters and artists in 50,000 portraits (up 19%) on the touchscreens in the IT Gallery. Tracking software indicated that 45,000 people with diverse interests are using the Portrait Explorer every year – two thirds of all sitters and artists being accessed during the three month trial tracking period.



A template was created allowing visitors to 'turn pages' on any photographic or print album or any sketchbook selected for treatment – to date one of twelve albums from the Ottoline Morrell collection. A new conservation feature on the Chandos Portrait in the *Searching for Shakespeare* exhibition explored its current condition and how it might have originally looked.

The Portrait Explorer currently in the IT Gallery, Weldon Galleries and at Bodelwyddan Castle, North Wales, will be installed at the other two Regional Partnership venues, Beningbrough Hall, Yorkshire, and Montacute House, Somerset, by the summer of 2006. An innovative Virtual Portrait activity at Beningbrough will allow visitors to sit for a virtual artist and see their face incorporated into a new portrait – which will appear on an LCD screen on the wall amongst real portraits.

The IT Gallery is exploring new directions, with a space for films, which was initially used for the *SELF PORTRAIT* exhibition.

Digital images and the Portrait Printer
Digital images underpin all public access developments. Over the last year the Gallery has provided digital images for 8,000 previously non-illustrated portraits – over 75% of the catalogued Archive Collection (see page 36) and 65% of the Photographs Collection, up to the point where 18,000 portraits from Elliott & Fry and National Photographic Record databases were converted to the Gallery's MultiMimsy collections-management database.

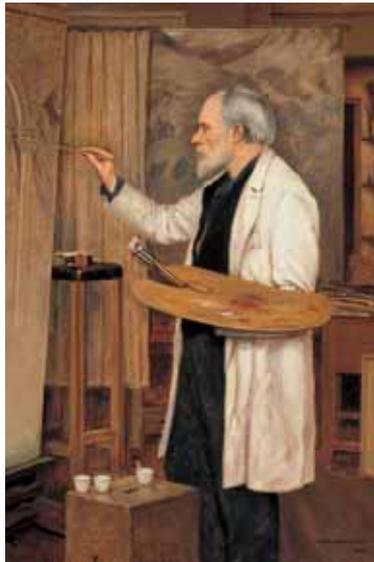
4,043 original photographs were digitized focusing on the newly acquired Bloomsbury albums of Lady Ottoline Morrell and as well as the 1860s carte-de-viste collection of Victorian notabilities collected by the National Portrait Gallery's first Director, Sir George Scharf. The department's ability to meet demands will be helped soon by the acquisition of an A2-sized scanner.

The renewed Portrait Printer digital print service in the shop includes a new printer (sizes ranging from A4 to A2); a new touchscreen kiosk (improved presentation, more flexible search options); an easier service for sales assistants to manage and lower prices. Consequently the number of sales has nearly doubled. The selection available to customers increased to 43,000 portraits (up 14%).



The IT Gallery
© Colin Streater

Portrait Explorer:
an interview with
Tai-Shan Schierenberg



Sir Edward Burne-Jones
by Sir Philip Burne-Jones, 1898
One of the portraits being
catalogued for the *Later Victorian
Portraits* catalogue

Increasing Understanding of Portraiture and the Collection

Research programmes

This has been an outstanding year for the Gallery's research programmes. In the last Annual Review, we were able to report the successful culmination of several key projects and looked forward to launching new initiatives that would ensure an increasingly active research culture in the future, this the Gallery has achieved. It has implemented new projects such as the cataloguing of the Later Stuart and Later Victorian collections. It was awarded a grant for a further three years from the Leverhulme Trust to support the fellowship programme in the history of portraiture. And it was one of eight institutions to be given 'academic analogue' status by the Arts and Humanities Research Council, a development that has enormous potential in the coming years.

The Gallery has reaffirmed its commitment to an extended research programme as a way of increasing understanding both of its own collections and of portraiture more generally. Following the publication of *Mid-Georgian Portraits 1760–1790* in 2004, the Gallery has begun two detailed catalogues of other parts of its collection. Like *Mid-Georgian Portraits*, the first of these, on the *Later Stuarts*, is being written by John Ingamells, funded by The Paul Mellon Centre for Studies in British Art. The second, funded as part of a programme of research by The Getty Foundation with additional support from The Paul Mellon Centre, is on *Later Victorian Portraits*. With over 700 sitters to be included, this is the most ambitious of the Gallery's cataloguing programmes to date.

The Gallery has a strong tradition of facilitating the work of scholars from outside the institution. The Leverhulme Fellowship in the History of Portraiture enables it to support visiting Fellows to engage with the Gallery and its collections. Further funding for three years was awarded in November by the Leverhulme Trust and two Fellows have been appointed for next academic year. While the Leverhulme Fellowships are aimed primarily at established academics, the Gallery was also able to participate in the innovative Collaborative Doctoral Award scheme launched by the Arts and Humanities Research Council. In collaboration with King's College London the Gallery has established a PhD studentship in connection with the forthcoming exhibition on eighteenth-century women intellectuals.

The key event of the year was the Gallery's success in being awarded 'academic analogue' status (i.e. recognition as equivalent to a university or other higher education institution) by the Arts and Humanities Research Council. The AHRC's transition from 'board' to 'council' in April 2005 means that it is now able to fund more widely and, in the summer, it sought bids from institutions within the museums, galleries, archives and libraries sector to become analogues. Being awarded analogue status is testimony to the strength of the Gallery's research in recent years and recognition of the leading part it plays within the arts and humanities research community. It also means the Gallery will be eligible to apply across the range of the Council's grant programmes.

The Gallery welcomes the opportunity to assist the Council in shaping research in museums and galleries through closer partnerships with the higher education sector.

Publishing

This has been the publishing department's most productive year ever, with twelve different titles.

The year started on a high when the window of Waterstone's flagship Oxford Street store promoted the summer title *The World's Most Photographed* – a book that went on to sell over 10,000 copies. This success was followed in the autumn with *SELF PORTRAIT*, a scholarly investigation of the history of Western self-portraiture, and *Self-portraits*, a shorter introduction to the Gallery's own Collection. Both books proved attractive, with a collective pick-up rate of 7%, although they did not match the popularity of the spring *Lee Miller* mini-catalogue, which sold to an impressive 10% of exhibition visitors.

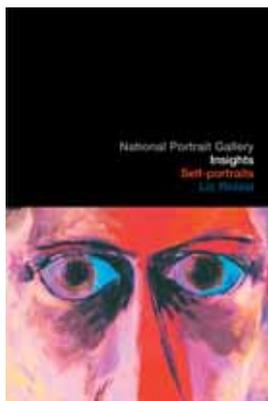
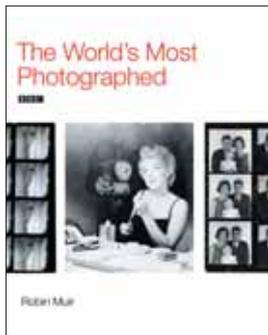
Self-portraits forms part of a new series of general books under the title of *Insights*, which is aimed at encouraging appreciation of portraiture and biography, as well as interpreting the Gallery's displays. Based on the *Character Sketches* series, the books have been expanded to feature over seventy illustrations in an attractive hardback design, and it is hoped that at £9.99 they will be accessible to a wide range of book buyers. Current titles include *The Romantic Poets* by Richard Holmes, *The Bloomsbury Group* by Frances Spalding, *The Pre-Raphaelite Circle* by Jan Marsh and *Shakespeare and His Contemporaries* by Charles Nicholl. The latter title complements the Gallery's in-depth anniversary catalogue *Searching for Shakespeare*, which profiles new research from the leading researchers in Early Modern material culture.

To balance these historical studies, an ambitious new trade title, *The Portrait Now*, was published. The book features ninety of the best contemporary portraits from across the world, selected by Sandy Nairne and Sarah Howgate, and has attracted both serialisation and positive reviews. The book will add a useful context not only to the Contemporary Galleries but to our best-selling annuals for the *BP Portrait Award* and the *Photographic Portrait Prize*.

Internationally, the Gallery's publications have sold well at touring exhibition venues from Aberystwyth to Wolfsburg, and in three instances the department has been fortunate to secure co-publication with Yale University Press in America, which has ensured greater distribution for the Gallery's research.

Despite the ever-increasing costs of images, editorial and production fees, as well as fierce competition in the wider trade, our books continue to be competitively priced, from £7.50 to £35.

Next year the focus will be on promoting the catalogues for *Angus McBean Portraits*, *David Hockney Portraits* and *Face of Fashion*, and there will be a review of the general *Visitor's Guide*.



The book covers for *Lee Miller Portraits*, *The World's Most Photographed*, *Self-portraits* in the *Insights* series and *The Portrait Now*





Searching for Shakespeare
main entrance banners

Maximising Financial Resources

As the Gallery's grant-in-aid funding from the government represents no more than two thirds of total income (net of trading and fundraising costs), self-generated income remains crucial to sustaining the breadth and quality of its activities. The overall income target was over-achieved by 54% with the majority of individual targets also exceeded, replenishing reserves which enable the Gallery to fulfil its plans for further investment and growth.

Corporate supporters and sponsors

This was a successful year for exhibition sponsorship and Corporate Membership, with a number of new supporters including the European law firm Taylor Wessing, sponsor of *The World's Most Photographed*. This was the first arts sponsorship for the company, and the award of an Arts and Business New Partners grant helped to extend the project to Taylor Wessing's staff and community partners. The company held more events during the exhibition than any other previous sponsor.

Another first-time Gallery sponsor was Channel 4, supporting *SELF PORTRAIT Renaissance to Contemporary*. Also new to the Gallery as a sponsor was Credit Suisse which, like the Gallery, was founded in 1856; sponsorship of *Searching for Shakespeare* was an ideal way to celebrate the shared 150th Anniversary.

2005 saw the third and final year of partnership with Schweppes in the *Photographic Portrait Prize*. Schweppes became the first sponsors of the Prize when it was re-launched in 2003. The Gallery is grateful for the company's support, which has enabled the Prize to become an increasingly popular and critically acclaimed annual event.

In 2005 the *BP Portrait Award* continued to go from strength to strength. BP's ongoing and invaluable commitment to portrait painting through the Award is an outstanding example of how corporate sponsorship can make a major and positive impact on the country's arts scene.

Deloitte enjoyed a third year as the Gallery's Contemporary Photography Displays Partner. Deloitte's ongoing support of photography displays and activities in both the National Portrait Gallery and regional venues remains a ground-breaking arts partnership. The third year of the partnership has been the busiest and most successful in terms of events, photographic displays, acquisitions and commissions.

New Corporate Members joining this year included Provident Financial, Société Générale, Deutsche Bank, BNP Paribas and Urenco.

The Portrait Gala

To launch the 2006 150th Anniversary celebrations, the Gallery hosted a fundraising Portrait Gala in February, with Herbert Smith as the headline sponsor. This was the first time an event of this nature had been held across all floors of the Gallery, with 560 guests seated at dinner. Jane Asher was an excellent Chair of the Gala Committee and many of the Gallery's individual and corporate supporters bought tickets and tables. Guests enjoyed Dom Pérignon 1998 at the reception, when they were able to purchase one of the 150 Mystery Portrait Postcards generously contributed by artists and sitters featuring in the Gallery's Collection, as well as by a number of well-known individuals. During dinner guests were given the opportunity to buy Anniversary raffle tickets or make bids in the Silent Portrait Auction.



Maximising Financial Resources

After dinner guests were invited downstairs to enjoy a dessert buffet and portrait-inspired entertainment, including silhouette artists, caricaturists, photographs in the style of Andy Warhol and Julia Margaret Cameron, and dancing to the Jazz Dynamos.

Charitable trusts and foundations

This area continues to be a source of vital support. In particular the Leverhulme Trust agreed to support our Research Fellowship programme for a further three years. We received a curatorial research grant from the Paul Mellon Centre, which will be repeated in 2006/7, and continued support for research from the Getty Foundation. The frame conservation internship programme, supported by the Pilgrim Trust, entered its second year. More details are given on page 19.

Learning and Access enjoyed continuing support from the Heritage Lottery Fund for work with new audiences, from the DCMS/DfES for regional learning and community work and from the Vodafone UK Foundation. The Rayne Foundation continued to support work with Family Learning Groups in Haringey (see page 10).

The Musicians' Benevolent Fund continued its association with the Friday Evening Music programme and the PRS Foundation gave support for four new music commissions, *The Art of Noise*, as part of the 150th Anniversary celebrations (see page 10).

Grants from The National Heritage Memorial Fund and The Art Fund, together with other supporters (listed on page 39), enabled the Gallery to acquire a portrait of Barbara Villiers, Duchess of Cleveland, by Sir Peter Lely (see page 15).

Fundraising continues in earnest for *Making Art in Tudor Britain*, an investigative research project scheduled to begin in 2007. Contributions, have so far been received from The Mercers' Company, The Märit and Hans Rausing Charitable Foundation, The Idlewild Trust, PF Charitable Trust and The John S. Cohen Foundation (see page 19).

Individual support

Patrons

The Patrons' group has continued to flourish, and its increasingly popular programme of events is now in its second year of support from AXA Art. Events have included a visit to the artist Jonathan Yeo's studio in Chelsea; Patrons' Preview tours of all major exhibitions throughout the year; a breakfast visit to the Royal Academy of Arts exhibition *China: The Three Emperors*; a behind-the-scenes tour of the Gallery's conservation studio; and a private view of 10 Downing Street, where some of the Gallery's portraits are on display. A series of Literary Lunches was inaugurated with a talk by the historian Lady Antonia Fraser, followed by lunch in the Portrait Restaurant.

Patrons and other Gallery supporters attended a reception and talk entitled *Woolf in Ceylon* with guest speaker Sir Christopher Ondaatje. Over 140 guests joined us for this successful evening, during which they had the opportunity to purchase a signed copy of Sir Christopher's book.

This year, as part of their valuable financial assistance for the Gallery, the Patrons supported *Icons and Idols: Commissioning Contemporary Portraits* and were invited with other guests to a special reception to view the exhibition and to celebrate twenty-five years of the Gallery's commissioning programme.

Associates

In September 2005 the Gallery launched a new level of support, Associates, positioned between Patronage and Membership.

The response has been encouraging and many of those joining have been Members who have upgraded, or donors to past appeals. We look forward to increasing this level of support over the next year.

Members

Membership figures have increased to 2,700. This year we introduced a small number of events to the Members' programme, which included *Self Portrait: Conundrums and Implications*, a lecture by Liz Rideal, two separate tours of the Garrick Club with their librarian and secretary, and a breakfast for Associates and Members to celebrate the 150th Anniversary in the Contemporary Galleries, with an introduction from the Director. The Members' leaflet has been redesigned and includes new direct debit discounts to improve the retention rate of existing Members and recruitment of new ones. In July 2005 we were able to start claiming Gift Aid on Membership subscriptions. *Face to Face*, the Members' quarterly newsletter, was increased by an additional four pages to give greater coverage to various aspects of the 150th Anniversary.

Internal marketing is currently under review as the visibility of Membership within the Gallery continues to be improved and various direct mail and external marketing plans are in place to target younger audiences and to increase Gift Aid sign-up from existing Members.

Venue hire

This year has seen a very busy events programme, with a high take-up of evenings by Corporate Members and Regency Partners, including Linklaters, Lehman Brothers, BBA Group, Société Générale, Provident Financial and McKinsey & Company.

The Gallery welcomed back Lord Weidenfeld and the Sternberg Foundation for their annual awards ceremonies as well as L'Oréal, Mott MacDonald, and Odgers, Ray and Berndtson.

New one-off hire events included a dinner for the NSPCC and receptions for the *World of Interiors*, *Vanity Fair*/Mont Blanc and Premier PR. Atom Events held a reception on behalf of Freud Communications for the fortieth anniversary of

the *Press Gazette* and earlier in the year on an event for the Labour Election Campaign, following their successful CNN event last year.

Portrait Fund

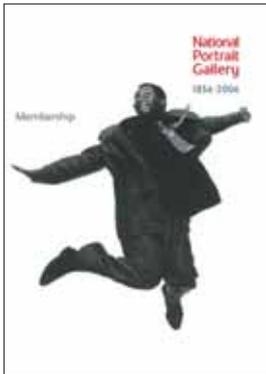
Progress continued during the year with the setting up of the Gallery's Portrait Fund, the object of which will be to assist the Gallery to acquire important portraits for the Collection and to cover the cost of related research, conservation, display and interpretation. The fund will operate under its own trust deed; the three founding Trustees of the Portrait Fund are David Cannadine, Amelia Chilcott Fawcett and Lady Douro, from the Gallery's own Board of Trustees. The first contributions to the Fund have come from the Lord Marcus Sieff and Viscountess Eccles legacies. The Gallery will be seeking to build up this Fund as a crucial source of support for its efforts to acquire significant works.

Development Board and Board of American Friends

The Development Board with the Individual Giving and Corporate Advisory groups again gave invaluable and enthusiastic support to the Communications and Development Director and the development team and were always willing to act as a sounding board whenever necessary. Many members of the Board were particularly helpful and involved with the Portrait Gala, either as members of the Committee or through ticket and table purchase.

The re-formed Board of the American Friends of the National Portrait Gallery (with 501 (c) (3) tax status for US taxpayers) made a number of grants during the year and continued to be very supportive through the President, David Alexander. The annual Board meeting was held in New York, attended by the Director and Communications and Development Director. Paul Moorhouse spoke on the forthcoming *Pop Art Portraits* exhibition. Various plans were discussed in relation to exhibition tours to the USA over the next couple of years.

For further information about supporting the Gallery and the Portrait Fund please contact Pim Baxter, Communications and Development Director.



New membership leaflet, featuring a portrait of Lenny Henry
by Trevor Leighton, 1989
© Trevor Leighton

Retail

The year started strongly, with an overall increase in sales of 27%, partly resulting from the success of the *Lee Miller* exhibition. The *Frida Kahlo: Portraits of an Icon* exhibition provided a splendid opportunity for merchandising. During the summer months sales were depressed, particularly in July and August following the terrorist attacks and a general slump in retail, but ended the year exceeding targets.

Successful initiatives during the year have included installing new signage to encourage more visitors to try the Gallery shop – the average transaction value rose by 2% on the previous year. Upgrading the Print on Demand kiosk in the main shop, has given a substantial improvement in quality and enabled the price of prints to be reduced. E-commerce is continuing to perform ahead of target and procedures will be further refined to maximise this aspect of our business. Efforts have been made to reduce stock levels on slow-moving lines. A structured staff-training programme has been introduced and the Gallery's retail topped a recent London museums Mystery Shopper scheme for customer service.

Work will be done during the coming year to integrate retail promotions with other marketing across the Gallery and to develop a new contemporary range of products using images from the extensive photographic archive, for marketing beyond the Gallery.

Picture Library and Agency

The Gallery's Picture Library and Agency achieved sales of more than 10% and 25% respectively above target, under difficult trading conditions within the industry generally. Website visitors are buying more prints online, adding 20% to print sales figures for last year, and the department is fully engaged with the digital business world, with Internet licensing up by more than 30% on budget.

Commercial projects included David Starkey's second *Monarch* series, the new *Garfield* movie and a history of the world for a major Chinese broadcaster, enabling us to support a range of academic and educational work.

The Picture Library team provides help and support to colleagues within and beyond the Gallery, contributing to a range of seminars and consultations, as well as working in partnerships, such as the well-publicised DCMS *Icons of England* project. Copyright consultancy work on the forthcoming *Oxford's Portraits* project will be an interesting aspect of the team's work in 2006 and, following some delays, it is looking forward to the launch of the new integrated software, which will pave the way for a significant expansion of its public service and revenue-generating activities.

Effectiveness and efficiency

The Gallery negotiated the three-year Funding Agreement with the DCMS for 2005–8, which includes agreed targets for visitor numbers and income generation. With the success of the loan exhibition and Learning and Access programmes and the over-achievement of self-generated income, these targets have all been met for 2005/6 and, in the absence of circumstances beyond its control, the Gallery is confident of its ability to meet its future targets.

The Gallery achieved its 2005/6 target overall for the 2005–8 Efficiency Delivery Plan agreed as a result of the Gershon review of efficiency in the public sector; this included a number of savings of time and costs (such as the Audio Guide and telephones) and improving organisational effectiveness. The Gallery welcomes every opportunity to work with the DCMS for the Comprehensive Spending Review 2007 in demonstrating the sector's effective use of taxpayers' monies in order to maximise future Grant-in-Aid settlements.

The Head of Finance and Planning represented smaller museums and galleries on the DCMS Procurement Council, formed to address the recommendations from the National Audit Office report, *Procurement in the Culture, Media and Sport Sector*. The Gallery has drawn up its own action plan to improve its procurement practices and generate further savings, for implementation from 2006/7.



Maximising Financial Resources



Frida Kahlo: Portraits of an Icon merchandise

Visitor Services
staff in the Main Hall
© Colin Streater



Developing Staff

Training and learning

A revised staff training strategy and plan is now in place and includes an overview of the analysis of training needs. The strategy reinforces the need to continue to improve efficiency and to create stronger links between Gallery objectives and the skills needed to deliver these, but it also underlines the important motivational benefits that flow from a sense of personal development. The strategy acknowledges the Gallery's broader social responsibilities: to encourage interest in work and to share skills through programmes of work experience and volunteering opportunities.

The plan balances Gallery-wide, departmental and individual training needs and sets out how these will be achieved. The principal strands of last year's programme included equality awareness, with all staff attending a half-day introductory session, and other sessions for smaller groups such as British Sign Language training. We held customer care workshops to reinforce the customer service standards that had been developed by the Front of House team. Progress too was made on core management skills through an in-house programme of project management training.

The year ahead will principally be focused on management development – identifying suitable sector-specific, accredited and modular-type programmes. Alongside this we will be reviewing our performance management procedures to strengthen the link between corporate priorities and individual objectives. We know from our recent employee survey that

career development opportunities are important and we want to see how the Gallery can best meet these needs.

Equality

The Gallery's Equality Action Plan was updated last year to incorporate progress made since its introduction in April 2003. A key development has been the implementation of a work experience policy that provides guidance to those involved in managing our volunteers, interns and secondary schools programmes. We are also participating in two schemes aimed at increasing awareness of the Gallery as an employer by providing work experience opportunities for disadvantaged, black and minority ethnic school students (Global Graduates) and offering an associate curatorial fellowship as part of the Inspire Scheme developed by Arts Council London.

The Gallery participated in 'Race For Opportunity's' benchmarking survey to measure its performance across all areas of activity (including employment) on race equality. Race for Opportunity is a national campaign focused on encouraging organisations to achieve measurable success with race equality by providing support and access to leading-edge good practice. We were pleased to feature in the campaign as one of the best newcomers and while the survey highlighted areas that the Gallery had done well in, such as policy and recruitment, it also presents challenges in dealing with areas such as resources for equality initiatives and the need to find ways of working with ethnic minority business.





The Main Hall
© Colin Streater

Improving Services

The Gallery

It has been possible during 2005/6 to make a number of modest but telling improvements to the appearance of the Gallery.

The clarity of the building's layout, improved radically as a result of the 2000 development and visitors' way-finding around the Gallery, has now been further improved through the use of a bolder and more flexible signage system. This has been particularly important at a time when the Gallery is coping with a record number of visitors coming through the doors.

Since 2003, when a full-access audit was carried out, the Gallery has introduced a number of small but real improvements to accessibility. This year automatic door openers were introduced to the entrances used by visitors with mobility difficulties and, after negotiations with English Heritage, the handrails to the main staircase will be modified in order to improve safety.

While most efforts in recent years have been focused on the Gallery's interior, little has been done to enhance the exterior on St Martin's Place. The 150th Anniversary year was an appropriate occasion to tackle this. Lighting to the main entrance, in particular spotlighting the portrait busts of the three founders, Carlyle, Stanhope and Macaulay, new gold-leaf lettering over the front doors and to the Charing Cross Road façade and the introduction of a new signage system to advertise exhibitions and activities have all given a significant lift to the building's appearance.

The main entrance
(cleaned and with new
lettering and lighting)
© Colin Streater

Consolidation

The Gallery has continued to invest in staff and in upgrading the services and equipment needed to achieve the prioritised aims set out in the Business Plan. As much as anything 2005/6 has been a year for review and planning.

Staff resources were strengthened in IT, Development, Archive and Trading and some short-term appointments were made in connection with cataloguing, research and other curatorial projects. Most importantly, for the first time a comprehensive employee survey has been carried out seeking staff views on a range of issues – employees' engagement with the Gallery's aims, staff relations, pay and benefits, learning and career development and work/life balance. This will serve as a useful basis for discussions with staff about how policies and procedures can be improved.

In Buildings and Services a survey of the condition of the building's fabric was completed and the development of a plant and major equipment replacement strategy commenced. It was already clear that key items of the plant would need to be replaced in the next few years and this awareness will inform current plans and provide the basis for a longer-term programme of refurbishment and renewal.

Investment in the IT infrastructure has continued the five-year cycle of hardware and software renewal in order to maintain a properly supported system (this year it has been printer renewal). Alongside this programme, a significant achievement has been the completion of a

Illustration from the *Daily Graphic*, 1896 showing the new National Portrait Gallery buildings



Improving Services

comprehensive in-house audit of how IT solutions can improve efficiency and extend the services the Gallery offers. The audit also looked at skill levels within the Gallery workforce. The findings are currently being translated into an action plan to be implemented over the next two years.

New initiatives and underlying infrastructures

The Gallery's 'behind-the-scenes' systems infrastructure continues to strengthen against a background of departmental restructuring. A major assessment of computer use and training requirements has provided an action plan for the future. Security, anti-virus and data storage procedures and methods have been upgraded. Upgrades to the hardware and software in the design department have been introduced, as have colour laser printers throughout the Gallery. In-house database design has led to developments in areas as diverse as staff training and the Later Victorian catalogue.

Heinz Archive and Library

The Heinz Archive and Library received 1,448 researchers in its public study room and responded to 1,831 telephone, letter and email enquiries concerning British portraiture. Organised visits and presentations were arranged for a group of young people from St Mungo's as part of a course run jointly with Westminster College, MA costume history students from the Courtauld Institute, librarians from the Art Libraries Society and a group of students from the Introduction to Visual Sources for Historians course at the Institute of Historical Research.

Improving access to its resources continued to be a high priority, although restrictions on staffing have had a marked impact on progress. 1,041 prints and drawings were digitised, including a collection of Grillions Club portraits and a large number of seventeenth-century prints removed from boxes in the study room. A significant number of lithographs by R.J. Lane were scanned. A two-year project to process all portrait reproductions acquired before 2005 was completed and a further 11,460 images were added to the sitter and artist boxes in the study room. The indexing operation was temporarily interrupted by the loss of three long-standing volunteers: Pam Cowen retired after thirty-six years of dedicated service and it was with great sadness that news was received of the deaths of Elizabeth Blower and Bill Mitchell.

The department participated in several external initiatives, including the British Cartoon Forum, the de László Catalogue Raisonné project, the University of Oxford digital catalogue of portraits project and the Ashmolean Museum's Sutherland Collection digitisation project.

Records and information

The Gallery received seventeen requests, mainly relating to the Collection, under the new Freedom of Information Act. Most of the requested information was contained in files that are already publicly accessible in the Archive and Library study room. Use of the shared drive by staff members continued to increase and further improvements were made to the management of the Gallery's records. The Records Management Policy was revised,



data protection training was provided to key staff and a detailed plan was drawn up for cataloguing the historic archive. However, implementation of the recommendations of the Records Survey, completed in 2004, was deferred in order to free up staff time to research and compile an illustrated timeline for the 150th Anniversary. An interactive version was produced for the website.

The Gallery's records were drawn upon for the Anniversary display celebrating the life and work of the first Director, Sir George Scharf. A project to catalogue Scharf's official and personal papers was prepared, pending suitable funding, for the coming year. As part of future plans for delivering electronic access to archive and library collections, a brief was prepared for a feasibility study to investigate the viability of the Portrait Portal and work began on rationalising existing databases and preparing a business case for an information management system.

Internal governance review

2005/6 represented the second year of a two-year review of the Gallery's internal governance. The review aimed to improve the transparency and efficiency of the Gallery's decision-making processes and the clarity of individuals' authority and responsibilities and to ensure that staff were aware of what they need to know and where to find that information.

The review reinforced the Gallery's commitment to meeting statutory requirements such as the Freedom of Information Act.

As a result of the review, the following actions have been taken:

terms of reference have been prepared for all decision-making committees in accordance with a standard model;

- a Planning Team, a sub-committee of the Senior Management Team, was created, which regularly reviews progress against the Business Plan, issues of risk and audit matters, as well as considering detailed points of the annual budget;

- an annual cycle of business was set up for Senior Management Team meetings (which achieved an average 12.5% reduction in the length of meetings as well as ensuring recurrent and comprehensive coverage of Business Plan priorities);

- a timetable for reviewing policies over a five-year cycle was drawn up;

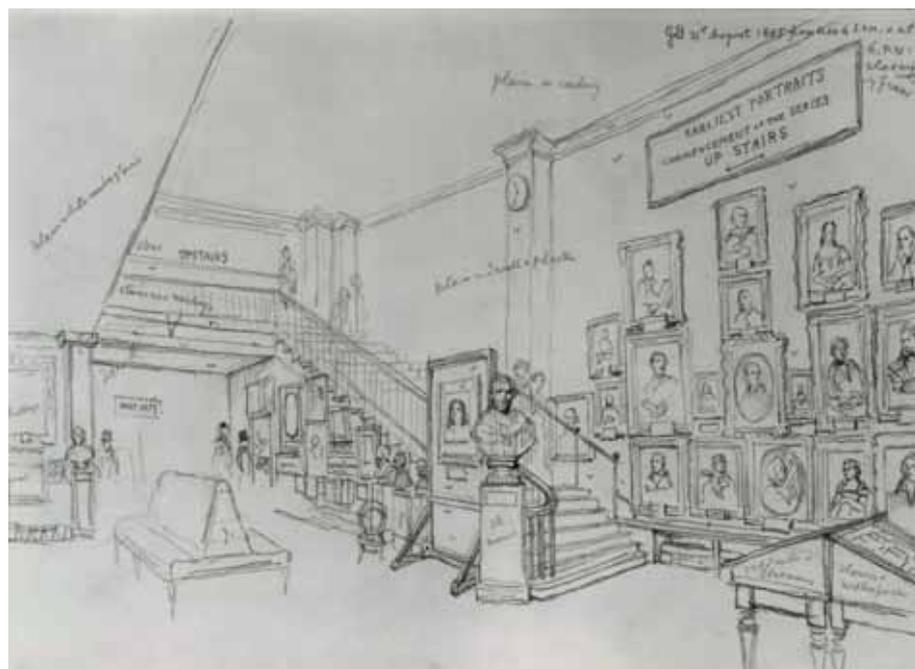
- a standard format for policy documents was adopted and the policies for anti-fraud, security, IT and expenses (as part of the Gallery's financial regulations which are to be completed in 2006/7) were updated using this format;

- an internal communications policy was drafted, which is to be finalised in 2006/7.



Sir George Scharf
by Maull & Polyblank, 1861

The entrance stairs of the
National Portrait Gallery
in South Kensington
by Sir George Scharf, 1885



The Gallery is grateful to the following for their sponsorship and support of exhibitions and corporate membership in 2005/6

BP Portrait Award 2005
Sponsored by BP

Deloitte – *Contemporary Photography Displays Partner*

Schweppes Photographic Portrait Prize 2005
Sponsored by Schweppes

The World's Most Photographed
Sponsored by Taylor Wessing

SELF PORTRAIT Renaissance to Contemporary
Sponsored by Channel 4

Shooting Stars: Camera Portraits by Cornel Lucas
Supported by Howard Smith Paper Group

Searching for Shakespeare
Sponsored by Credit Suisse

National Portrait Gallery Patrons' Scheme
Supported by AXA Art

Regency Partners

BP (Honorary)
Provident Financial
Towers Perrin
Urengo

Corporate Members

Anglo American
BBA Group
BNP Paribas
Citigroup
Deloitte
Deutsche Bank
Herbert Smith (Honorary)
JPMorgan
Lehman Brothers
Linklaters
Manning, Selva & Lee
Mercer Delta Organisational Consulting
Société Générale
Taylor Wessing
WPP Group

The Gallery is grateful to the following charitable trusts and foundations for their support in 2005/6 and beyond

Beningbrough Hall

The ADAPT Trust
Heritage Lottery Fund

Displays and Exhibitions

The Department of Arts, Sport and Tourism, Ireland
The Garrick Club
The Ireland Fund of Great Britain
Calouste Gulbenkian Foundation
Esmée Fairbairn Foundation (INSPIRE programme)

Frame Conservation Study Programme

The Pilgrim Trust

Friday Evening Music Programme

The Musicians' Benevolent Fund
The Performing Right Society Foundation

Learning and Access

Department for Culture, Media and Sport/Department for Education and Skills (National Museums Strategic Education Development Fund)
Heritage Lottery Fund
The Rayne Foundation
The Vodafone UK Foundation

Research and Cataloguing

The Getty Foundation
The Leverhulme Trust
The Paul Mellon Centre for Studies in British Art

Making Art in Tudor Britain (Research Project)

The Idlewild Trust
The John S. Cohen Foundation
The Märit and Hans Rausing Charitable Foundation
The Mercers' Company
PF Charitable Trust

Portrait Gala supporters

Anniversary Partner
Herbert Smith LLP
Anniversary Media Partners
The Times and *The Sunday Times*

Air Foyle Limited
Alison Price & Company
Mr and Mrs James Brice
Burberry
Deloitte
Sir Harry Djanogly, CBE, and Lady Djanogly
Dobson Sound
Dom Pérignon
Egon Zehnder International
Event
Amelia Chilcott Fawcett, CBE
Jennifer and Toby Greenbury
Mrs Drue Heinz, Hon. DBE
Historical Portraits
Huntsworth plc
IML
Mr and Mrs Charles Jackson
Metro
Simon and Midge Palley
Prelude Entertainment
Rufus Leonard
Searcy
Veevers Carter Flowers
Jane and Anthony Weldon
Winsor and Newton

Gala Executive Committee

Jane Asher
The Rt Hon. the Earl of Carnarvon
Lucy Dickens
Sue Douglas
Tristram Hunt
Dotti Irving
Frances Jackson
Jennifer Johnson
Midge Palley
Lady Palumbo
Elaine Schoch
William Sieghart

Supporters

The Gallery would like to thank all members for their continuing support

Development Board

Jane Benson, LVO, OBE**
Professor David Cannadine (from July 2005)
Margaret Exley, CBE*
Amelia Chilcott Fawcett, CBE* (Chair)
Frances Jackson**
Jennifer Johnson**
Philip Mould, OBE**
Rufus Olins*
Sir Christopher Ondaatje, OC, CBE**
Midge Palley**
Mark Paviour*
Michael Potter*
Sir David Scholey, CBE (until July 2005)
Robert Swannell*
Vanni Treves**
The Lord Tugendhat*
Anthony Weldon**
Sir John Weston (until July 2005)

* 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 Honorary Patrons, Life Patrons and Annual Patrons for their support in 2005/2006

Honorary Patrons

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

Life Patrons

Ms C. Allegra Berman
Dr and Mrs Mark Cecil
Sir Harry Djanogly, CBE
Mr and Mrs Robin Fleming
Allan and Louise Hirst
Philip Mould, OBE, and Catherine Mould
Sir Christopher Ondaatje, CBE, OC
Midge and Simon Palley
The Coral Samuel Charitable Trust
Sir David and Lady Scholey
Mr and Mrs Peter Soros
Jay and Deanie Stein
Sir Sigmund Sternberg, KCSG

Annual Patrons

Anonymous
Sir Rudolph and Lady Agnew, Hon.CBE
Mr David Alexander, Hon. CBE, and Mrs Alexander
Mark Armitage Charitable Trust
Mr and Mrs Johny Armstrong
Edgar Astaire
The Estate of Francis Bacon
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
Mr and Mrs Andrew Dalton
Mr and Mrs David Dalziel
The de László Foundation
Cory and Bob Donnalley Charitable Foundation
The Marchioness of Douro
Lord and Lady Egremont
Amelia Chilcott Fawcett, CBE
Harry and Ruth Fitzgibbons
Prue and Peter Gerrard
Hon William Gibson
Gavin Graham
Mr and Mrs Martin Green
Toby and Jennifer Greenbury
Catherine D. and Guy L. Gronquist
Mrs Sue Hammerson OBE
Richard Hayden
Catherine W. Hays and Piotr Karasinski
Lady Heseltine
Robert Holden Ltd
Sir Anthony Hooper
Glyn Hopkin
Mrs Penny Horne
Mr and Mrs J. Horsfall Turner
Mr and Mrs Charles Jackson
Sarah Jennings and Ron Else
Jennifer Johnson
Peter A. B. Johnson
Andrew and Caroline Joy
Dr Elisabeth Kehoe
Sir John and Lady Kemp-Welch
David Ker
Kathleen Lavidge and Edward McKinley
James and Béatrice Lupton
Marsh Christian Trust
Mr and Mrs Charles S. McVeigh
Juliet Nicholson
Sir Charles and Lady Nunneley
John O'Connor
Helen and Michael Palin
Mr Alan Parker
Robert M. Pickering
Mr and Mrs Andrew Power
Michael and Victoria Power
Lady Prosser
The C. & S. Reeves Charitable Trust
Lady Ripley
Lesley Robertson Allen
Emily Robey
Sylvia Scheuer
Thomas and Elaine Schoch
Richard and Victoria Sharp
Mrs Susan Singer
Hugh and Catherine Stevenson
Robert and Patricia Swannell
The Swan Trust
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
Mrs Lisa von Clemm
Bonnie J. Ward
Jane and Anthony Weldon
Patti and George White

Founding Associates

September 2005 – April 2006

Jane Asher
Lady Susan Bacon
Katy Barker

Peter Bazalgette
Christopher Benson
Arline D. Blass
Keith Bolderson
Corin Campbell-Hill
Francis Carnwath, CBE
Denise Cohen
Ralph Congreve
Gordon and Marilyn Darling
Conrad Dehn, QC
Lucy Dickens
Piers Gough
Fiona Greenwood
Bendor Grosvenor
Yvonne Handler
Ian Hay Davison, CBE
Gillian Humphreys
Jim Inglis
Jackie Keane
Jeremy King
Alastair Laing
Fiona MacCarthy
Alison Swan Parente
Dame Simone Prendergast
Cinzia Rendich
Michael H. Rich
Dudley Savill
Professor Sara Selwood
Lois Sieff, OBE
George Sivewright
Charles Villiers
Neville Walton
Elizabeth A. Whitehead
Camilla Woodward
Henry Wyndham
Jonathan Yeo

Individual Donors

Mrs Jayne Wrightsman

Acquisition of a Portrait of Barbara Villiers, Duchess of Cleveland, support from £100 upwards

Anonymous
Mr and Mrs David Alexander – in recognition of Catharine MacLeod and Julia Marciari Alexander (co-curators of the exhibition *Painted Ladies*)
The Art Fund (with a contribution from the Wolfson Foundation)
Nicholas and Diana Baring
Camelot Group plc
Members of the Chelsea Arts Club
Annabel Gibson
Sir Peter Gibson
Bendor Grosvenor
Glyn Hopkin
Alastair Laing
Thomas E.M. Latham
Maureen E. Mulvihill
National Heritage Memorial Fund
Stuart Richmond-Watson
Francis Russell
F.N.P. Salaman
David Salmond
Thomas and Elaine Schoch
Sir David and Lady Scholey
George Sivewright
Adrian Whitaker
Elizabeth A. Whitehead
David Wilson

Financial Report

The Gallery received a 4.6 % increase in revenue grant-in-aid funding and £100,000 capital funding from the DCMS in 2005/06. However, 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 final tranche of a three-year Strategic Commissioning Funding allocation (jointly sponsored by the DCMS and the DfES) with a further annual allocation committed until at least 2007/8. 2005/6 grant-in-aid per visitor to St Martin's Place was £4.18, less than 0.5 % higher than the figure of £4.16 in 2004/5, maintaining the Gallery as outstandingly effective within the museums and galleries sector in terms of this key performance indicator.

Gross self-generated income, boosted by the commercial success of the exhibitions programme and another excellent year for trading and fundraising, represented 54 % of total income, the first year ever (excluding income for building projects) that the Gallery has been more dependent on self-generated income than grant-in-aid. Net self-generated income represented 41 % of the Gallery's total net income in 2005/6 (compared to 38 % in the previous year) and an increase of 22 % on 2004/5. Net income is calculated after deducting the direct costs of trading and fundraising activities and excludes donated acquisitions and donations for building projects.

Excluding capital reserves, unrestricted funds increased overall in 2005/6 by £1.0 million (including £0.6 million designated for the Portrait Fund and £0.3 million designated for the Anniversary Appeal). There are £0.6 million General Funds at 31 March 2006 (compared to £0.9 million at 31 March 2005) in accordance with the 2005/6 reserves policy which ensures that the Gallery has uncommitted reserves for its working capital needs to cover three quarters of its average stock levels. £0.4 million has been designated for specific projects which have been deferred from 2005/6 to 2006/7. The balance on the new Portrait Fund now stands at £1.1 million.

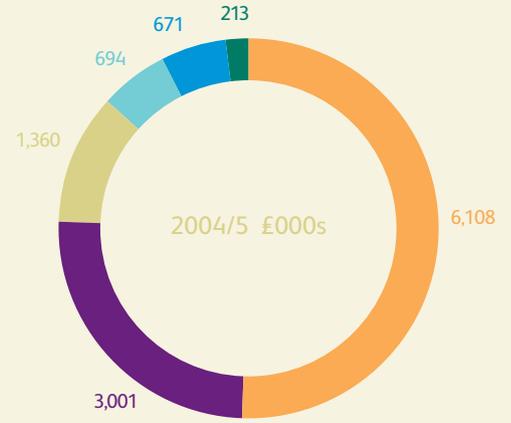
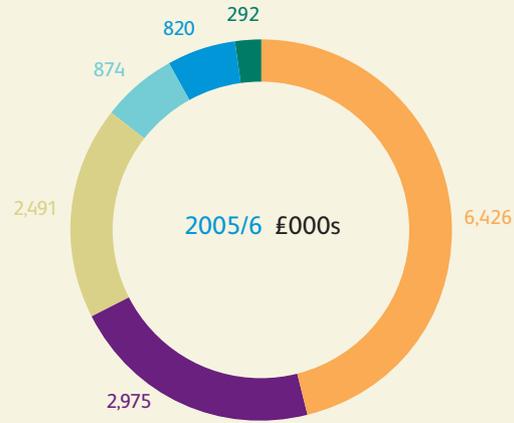
Since the Gallery has no other unrestricted reserves, the Trustees have designated an Investment and Contingency Fund for investment in one-off projects that contribute to the Gallery's strategic objectives and for the management of fluctuations in cyclical expenditure spanning several years, such as the exhibitions programme. In 2005/6 a total of £0.35 million from the Fund was invested in upgrading the IT infrastructure and CCTV, developing the website and preparations for the 150th Anniversary in 2006. The Fund stood at £1.7 million at 31 March 2006, of which £0.25 million is reserved for fluctuations on expenditure and £0.4 million has been allocated in 2006/7 for investment in digitisation, the relaunch at Beningbrough Hall, IT equipment and replacement of boilers; a further £0.4 million has been reserved to invest in digitisation, research projects and new software for the Library during 2007–9. The Gallery's remaining unrestricted reserves provide minimal contingency against unforeseen expenditure and short-term losses of income within the present security and economic climate.

The following unaudited 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 2006, available on the Gallery's website www.npg.org.uk.

Income

For operations, acquisitions and capital

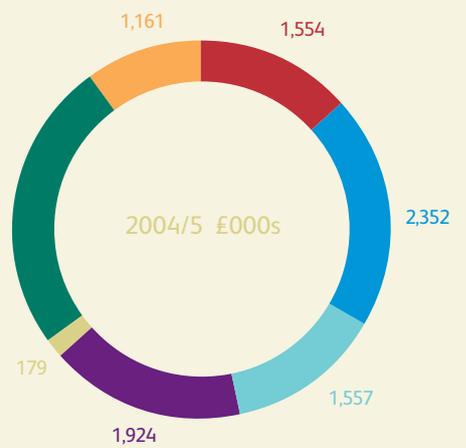
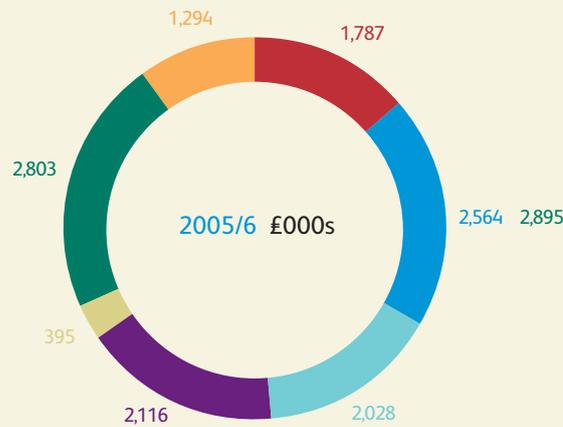
- Grant-in-Aid
- Activities for generating funds
- Voluntary income
- Income from exhibitions, learning and access
- Sponsorship
- Other



Expenditure

Excluding capital but including depreciation

- Extending and broadening audiences
- Developing the Collection
- Increasing understanding and engagement with the Collection
- Costs of activities for generating funds
- Costs of generating voluntary income
- Support and accommodation
- Depreciation



Statement of financial activities

	2005/6 £000s	2004/5 £000s
Income for operations, acquisitions and capital		
Grant-in-Aid	6,426	6,108
Activities for generating funds		
Corporate members	141	96
Gallery hire	346	315
Trading (gross)	2,261	2,430
Catering franchise	227	160
Voluntary income		
Portrait Gala	499	–
Individual giving	234	152
Grants and donations	347	275
Donations for acquisitions	233	132
Heritage Lottery Fund/National Heritage Memorial Fund	143	185
Legacies	583	473
Other fundraising and donations (including donated acquisitions)	452	143
Income from exhibitions, learning & access	874	694
Sponsorship	820	671
Other (including investment income)	292	213
	13,878	12,047
Expenditure excluding capital and acquisitions but including depreciation		
Extending and broadening audiences		
Publicity and information	870	853
National programme	300	121
Learning and access	617	580
Developing the Collection		
Collections management	2,564	2,352
Increasing understanding and engagement with the Collection		
Curatorial and archive	806	629
Exhibitions and displays	1,222	928
Costs of activities for generating funds	2,116	1,924
Costs of generating voluntary income	395	179
Support and accommodation	2,803	2,895
Depreciation	1,294	1,161
	12,987	11,622
Net incoming resources	891	425
Indexation adjustments/revaluation	2,533	3,824
	3,424	4,249
Gain/(loss) on investment assets	4	1
Net movement in funds	3,428	4,250

Balance sheet

Assets

Fixed assets

Tangible and heritage assets

	at 31 March 2006 £000s	at 31 March 2005 £000s
Land and buildings	39,780	37,895
Plant and machinery	9,271	9,544
Furniture and equipment	379	381
Assets in the course of construction	-	-
Acquisitions (since 2001/2)	4,627	3,579
	54,057	51,399
Investments	38	34
Total fixed assets	54,095	51,433

Current assets

Stocks	736	803
Debtors and prepayments	1,019	622
Cash at bank and in hand	4,276	3,243
	6,031	4,668

Current liabilities

Creditors falling due within one year	(1,637)	(1,015)
Net current assets	4,394	3,653

Long term liabilities

Creditors falling due after one year	(79)	(104)
Net assets	58,410	54,982

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	44	9
The Portrait Fund	1,087	474
Capital reserve	6,907	6,627
Investment & Contingency and Deferred Projects Fund	2,061	1,740
	10,099	8,850

Unrestricted general funds

Retained surpluses	600	878
--------------------	-----	-----

Restricted capital reserves

Capital reserves (including vested assets)	42,523	41,193
Capitalised acquisitions reserve	4,627	3,579
	47,150	44,772

Other restricted funds

Other grants and donations	556	473
Dame Helen Gardner Bequest	5	9
	561	482

Total reserves	58,410	54,982
-----------------------	---------------	---------------



Alfred Brendel
by Tony Bevan, 2005

Acquisitions

Single and double portraits

Dame Emma Albani (Marie Louise Emma Cecile Lajeunesse) (1852–1930)

Singer

Richard George Mathews (1870–1955)

6729: pastel, 16 7/8 x 11 1/8 in. (428 x 295 mm) uneven, signed and dated, 1905

Purchased 2005

Maud Allan (1873–1956)

Dancer

Richard George Mathews (1870–1955)

6730: charcoal and red chalk, 16 x 11 3/4 in. (408 x 297 mm)

Purchased 2005

Francis Bacon, Viscount St Alban (1561–1626)

Philosopher; Lord Chancellor

Nicholas Hilliard (1547–1619)

6761: watercolour and bodycolour on vellum laid on card, oval, 3 x 2 1/2 in. (75 x 62 mm), inscribed and dated, 1578

Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Portrait Gallery 2006

Charles Frederic Moberly Bell (1847–1911)

Journalist and newspaper manager

Richard George Mathews (1870–1955)

6731: pencil, 8 1/8 x 6 1/8 in. (207 x 155 mm) uneven, signed and inscribed, circa 1910

Purchased 2005

Mathilde Blind (Mathilde Cohen) (1841–1896)

Poet and biographer

Edward (Edouard) Lanteri (1848–1917)

6740: bronze plaque, 7 1/8 in. (180 mm) diameter, signed, inscribed and dated, 1898

Purchased 2005

Alfred Brendel (1931–)

Concert pianist

Tony Bevan (1951–)

6720: acrylic on canvas, 29 3/4 x 26 3/8 in. (756 x 670 mm), signed and inscribed on reverse, 2005

Commissioned 2005

(James) Gordon Brown (1951–)

Politician

Platon Antoniou (1968–)

P1089: bromide print, 20 x 16 in. (508 x 406 mm), 2005

Purchased 2005

Elizabeth Barrett Browning (1806–1861) and her son Robert Wiedemann Barrett Browning (1849–1912)

Poet; wife of Robert Browning

Alessandri of Rome

P1094: albumen print, 3 3/4 x 2 1/4 in. (94 x 56 mm),

inscribed and dated below image on mount, 19 June 1860

Purchased 2005

Robert Browning (1812–1889)

Poet; husband of Elizabeth Barrett Browning

Alessandri of Rome

P1093: albumen print, 3 3/4 x 2 3/8 in. (97 x 59 mm),

autographed and dated by sitter, March 1860,

and inscribed below image on mount

Purchased 2005

James Bryce, 1st Viscount Bryce (1838–1922)

Jurist, historian and statesman

'Stuff' (Henry Charles Seppings Wright) (1850–1937)

6749: pencil, watercolour and bodycolour, 14 1/2 x 9 1/8 in.

(368 x 233 mm) uneven, 1893

Purchased with help from the Elizabeth Weisz Fund 2006

Dora Carrington (1893–1932)

Artist

Self-portrait

6736: pencil on paper, 9 x 6 in. (228 x 152 mm), circa 1910

Purchased 2005

George William Frederick Villiers, 4th Earl of Clarendon (1800–1870)

Politician and diplomat

Carlo Pellegrini (1839–1889)

6748: pencil and watercolour, 11 3/4 x 7 in.

(300 x 178 mm), 1869

Purchased with help from the Elizabeth Weisz Fund 2006



Elizabeth Barrett Browning and her son
by Alessandri of Rome, 1860

Barbara Palmer (née Villiers), Duchess of Cleveland (1640–1709) and her son **Charles FitzRoy (later 2nd Duke of Cleveland) (1662–1730) as the Madonna and Child**

Mistress of Charles II

Sir Peter Lely (1618–1680)

6725: oil on canvas, 49 x 40 ½ in. (1247 x 1020 mm), signed and indistinctly inscribed, *circa* 1664

Purchased with help from the National Heritage Memorial Fund, The Art Fund (with a contribution from the Wolfson Foundation), Camelot Group plc, David and Catharine Alexander, David Wilson, E.A. Whitehead, Glyn Hopkin and numerous other supporters of a public appeal including members of the Chelsea Arts Club 2005

William Gaskill (1930–)

Theatre and opera director

Roger Mayne (1929–)

P1102: vintage bromide print, 13 ¾ x 19 ¾ in. (341 x 491 mm), signed and dated on reverse, 1960
Purchased 2006

Robert William Victor Gittings (1911–1992)

Poet, biographer and playwright

Angus McBean (1904–1990)

P1095–P1097: three bromide prints, 8 ¾ x 6 ¾ in. (213 x 162 mm), signed below image on mount, with photographer's printed credit on reverse, 1954
Given by John and Clare Gittings, the sitter's son and daughter, 2005

Bernard Haitink (1929–)

Conductor

Michael Reynolds (1933–)

6719: oil on board, 48 x 36 ½ in. (1219 x 931 mm), signed, 2004
Commissioned 2005

James Keir Hardie (1856–1915)

Socialist leader

(John) Furley Lewis (1867–1939)

P1091: sepia-toned vintage print, 8 ¾ x 6 ½ in. (209 x 156 mm), signed in monogram and dated on negative, 1902, with photographer's blind stamp on mount, autographed and dated by sitter on image, 1903
Purchased 2005

Sir David Hare (1947–)

Playwright

Paula Rego (1935–)

6746: pastel on paper laid on board, 51 ½ x 48 ¾ in. (1300 x 1230 mm), 2005
Commissioned by the Trustees and made possible by JPMorgan through the Fund for New Commissions, Sir Christopher Ondaatje and the National Art Collections Fund 2005

Sir Michael Eliot Howard (1922–)

Historian

Andrew Festing (1941–)

6744: oil on canvas, 42 x 34 in. (1066 x 865 mm), 2005
Commissioned 2005

Ted Hughes (1930–1998)

Poet and writer

Sylvia Plath (1932–1963)

6739: pen and ink, 8 ¾ x 5 ½ in. (213 x 130 mm), autographed, inscribed and dated by sitter, and inscribed by sitter on reverse, *circa* 1957
Purchased with help from Mrs T.S. Eliot, the National Art Collections Fund and Roy Davids 2005

Aldous Leonard Huxley (1894–1963)

Novelist

Vanessa Bell (née Stephen) (1879–1961)

6717: oil on canvas, 28 x 22 in. (711 x 560 mm), signed with initials, *circa* 1931
Purchased 2005

Henry Mayers Hyndman (1842–1921)

Socialist leader

Sydney Prior Hall (1842–1922)

6747: oil on canvas, 22 ¾ x 17 ½ in. (561 x 434 mm), exhibited 1914
Given by Thomas Kennedy 2006

Charles Jennens (1701–1773)

Librettist and patron of the arts

Giles Hussey (1710–1788)

6724: red chalk, 10 ¾ x 7 ½ in. (259 x 191 mm), inscribed on backboard, 1760s
Purchased 2005

Laurence Edward Alan ('Laurie') Lee (1914–1997)

Writer and poet

Anthony Devas (1911–1958)

6726: oil on canvas, 20 x 16 ½ in. (508 x 410 mm), signed, and on reverse, inscribed, 1944
Purchased 2005

Emmanuel Levy (1900–1986)

Artist

Self-portrait

6741: pencil and wash on paper laid on card, 20 ¾ x 16 ¾ in. (529 x 424 mm) uneven, signed and dated, 1958
Given by John Evans 2005

Sir John Martin-Harvey (1863–1944)

Actor and theatre manager

Richard George Mathews (1870–1955)

6732: charcoal and pastel, 13 ¾ x 10 ¾ in. (349 x 263 mm) uneven, autographed by sitter, signed and dated, and on reverse, inscribed, 1908
Purchased 2005

Lady Ottoline Morrell (1873–1938)

Patron of the arts; half-sister of 6th Duke of Portland; wife of Philip Edward Morrell

Baron Adolf de Meyer (1868–1949)

P1098, P1099: two half-plate autochromes, *circa* 1907
Purchased with support from the Dame Helen Gardner Bequest and the Friends of the National Libraries 2005

Jan Morris (1926–)

Writer

Arturo Di Stefano (1955–)

6722: oil on canvas, 46 x 48 in. (1168 x 1219 mm), signed, inscribed and dated on reverse and on stretcher, 2004–2005
Commissioned 2005

William ('Bill') Morris, Lord Morris of Handsworth (1938–)

Trade unionist

John Keane (1954–)

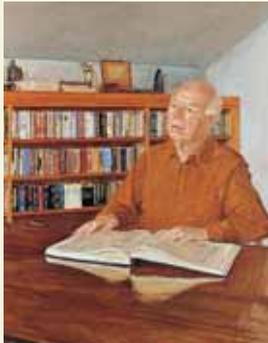
6721: oil on inkjet printed canvas, 45 ½ x 37 ¾ in. (1150 x 963 mm), signed, inscribed and dated on reverse, 2005
Commissioned 2005

Sir Harold George Nicolson (1886–1968)

Diplomat and writer; husband of Vita Sackville-West

Sir William Rothenstein (1872–1945)

6715: red and white chalk, 10 ¾ x 11 ½ in. (277 x 301 mm), *circa* 1925
Bequeathed by Nigel Nicolson 2005



Dora Carrington
by Dora Carrington, c.1910

Bernard Haitink
by Michael Reynolds, 2005

Sir Michael Howard
by Andrew Festing, 2005



Acquisitions

Henry Algernon George Percy, Earl Percy (1871–1909)

Politician and traveller

Richard George Mathews (1870–1955)

6733: charcoal and pastel, 14 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (376 x 294 mm) uneven, autographed by sitter, and signed, inscribed and dated, 1908
Purchased 2005

Ezra Pound (1885–1972)

Poet

(Percy) Wyndham Lewis (1882–1957)

6728: black chalk or crayon, 14 $\frac{1}{4}$ x 10 $\frac{3}{8}$ in. (361 x 270 mm), 1920
Purchased 2005

John Charles Walsham Reith, 1st Baron Reith (1889–1971)

First Director General of the BBC

Kathleen Scott, Lady Kennet (1878–1947)

L237: bronze bust, 18 $\frac{1}{2}$ in. (460 mm) high, signed and dated, 1929
Lent by BBC Heritage 2006

Joanne Kathleen ('J.K.') Rowling (1965–)

Writer

Stuart Pearson Wright (1975–)

6723: oil on panel illuminated construction with coloured pencil on paper, 38 $\frac{1}{4}$ x 28 $\frac{3}{8}$ in. (972 x 720 mm), 2005
Commissioned as part of the first prize, *BP Portrait Award 2001*

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

Writer and gardener; wife of Sir Harold Nicolson

Sir William Rothenstein (1872–1945)

6716: red and black chalk, 16 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (408 x 302 mm), signed and dated, 1925
Bequeathed by Nigel Nicolson 2005

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 $\frac{1}{4}$ x 7 $\frac{1}{8}$ in. (234 x 181 mm), signed, 28 February 1924
Purchased 2005

Sir David Scholey (1935–)

Businessman

Rupert Bathurst (1964–)

6743: pencil, 29 $\frac{7}{8}$ x 22 $\frac{1}{8}$ in. (758 x 568 mm), signed, inscribed and dated, 2005
Commissioned 2005

Jack Smith (1928–)

Artist

Derrick Greaves (1927–)

6750: oil on canvas, 11 $\frac{1}{8}$ x 11 in. (284 x 279 mm) uneven, circa 1950
Purchased 2006



Ezra Pound

by Wyndham Lewis, 1920

© Wyndham Lewis and the estate of the late Mrs G.A. Wyndham Lewis by kind permission of the Wyndham Lewis Memorial Trust (a registered charity)

Vita Sackville-West

by Sir William Rothenstein, 1925

© estate of Sir William Rothenstein/
National Portrait Gallery, London

Thomas Stoddart

by an unknown photographer, 1858

Thomas Tod Stoddart (1810–1880)

Angler

Unknown photographer

P1092: albumen print, 6 x 4 $\frac{1}{4}$ in. (152 x 107 mm), signed, inscribed and dated by sitter on mount below image, 1858
Purchased 2005

(Giles) Lytton Strachey (1880–1932)

Biographer and literary reviewer; son of Sir Richard Strachey

Dora Carrington (1893–1932)

6738: pencil, 14 x 10 in. (356 x 254 mm) uneven, circa 1916
Purchased 2005

Sir Arthur George Tansley (1871–1955)

Plant ecologist

Wilfred Gabriel De Glehn (1870–1951)

6737: oil on canvas, 28 x 36 in. (711 x 915 mm), signed, 1940
Purchased 2005

John Horne Tooke (1736–1812)

Radical politician and philologist

John Raphael Smith (1752–1812)

6727: pastel, 26 x 18 $\frac{1}{8}$ in. (660 x 479 mm), inscribed, exhibited 1811
Purchased 2005

Hilda Trevelyan (Hilda Marie Antoinette Anna Tucker) (1877–1959)

Actress

Richard George Mathews (1870–1955)

6734: charcoal, chalk and pastel, 18 $\frac{1}{8}$ x 13 $\frac{1}{8}$ in. (461 x 352 mm), autographed by sitter and signed, and inscribed on reverse, 1911
Purchased 2005

Richard Arthur Wollheim (1923–2003)

Philosopher

R.B. Kitaj (1932–)

6742: charcoal, 30 $\frac{1}{2}$ x 22 $\frac{1}{2}$ in. (774 x 571 mm), signed and inscribed, 1993–4
Purchased 2005

Sir Charles Wyndham (Charles Culverwell) (1837–1919)

Actor-manager

Richard George Mathews (1870–1955)

6735: pastel, 11 x 8 $\frac{1}{2}$ in. (278 x 215 mm), circa 1900
Purchased 2005





Group portraits

The Memoir Club:

(Arthur) Clive Bell (1881–1964) *Art critic*; Quentin Bell (1910–1996) *Artist and writer*; son of Clive and Vanessa Bell; Vanessa Bell (née Stephen) (1879–1961) *Painter*; sister of Virginia Woolf; Edward Morgan ('E.M.') Forster (1879–1970) *Novelist*; David Garnett (1892–1981) *Writer*; Duncan Grant (1885–1978) *Artist*; John Maynard Keynes, Baron Keynes (1883–1946) *Economist*; Lydia Lopokova (Lady Keynes) (1892–1981) *Dancer*; wife of Baron Keynes; Sir Desmond MacCarthy (1877–1952) *Writer and critic*; Mary ('Molly') MacCarthy, Lady MacCarthy (1882–1953) *Writer*; wife of Sir Desmond MacCarthy; Leonard Woolf (1880–1969) *Writer and publisher*

Vanessa Bell (née Stephen) (1879–1961)
6718: oil on canvas, 24 x 32 ½ in.
(608 x 816 mm), circa 1942–3
Purchased 2005

Four artists included in the exhibition *This is Tomorrow*:

Sir Eduardo Luigi Paolozzi (1924–2005) *Sculptor and graphic artist*; Alison Margaret Smithson (1928–1993) *Architect*; Peter Denham Smithson (1923–2003) *Architect*; Nigel Graeme Henderson (1917–1985) *Artist and photographer*

Nigel Graeme Henderson (1917–1985)
P1090: vintage bromide print, 11 ¾ x 14 ¾ in.
(301 x 372 mm), signed and dated, 1956
Purchased 2005



The Memoir Club

by Vanessa Bell, c.1943
© estate of Vanessa Bell
courtesy of Henrietta Garnett

Four artists included in the exhibition *This is Tomorrow*
by Nigel Henderson, 1956
© reserved

Captain Scott's Birthday Dinner, 6 June 1911:

Edward Leicester Atkinson (1882–1929) *Surgeon*; Henry Robertson ('Birdie') Bowers (1883–1912) *Polar explorer*; Apsley George Benet Cherry-Garrard (1886–1959) *Polar explorer*; Bernard C. Day (born 1884) *Motor engineer*; Frank Debenham (1883–1965) *Geologist*; Founder Director of Scott Polar Research Institute; Tryggve Gran (1889–1980) *Norwegian ski instructor and aviator*; Cecil Henry Meares (1877–1937) *Lieutenant-Colonel, linguist and Antarctic explorer*; Edward Ratcliffe Garth Russell Evans, 1st Baron Mountevans (1880–1957) *Admiral*; Edward W. Nelson (1883–1923) *Biologist*; Lawrence Edward Grace Oates (1880–1912) *Antarctic explorer*; Robert Falcon Scott (1868–1912) *Antarctic explorer*; Sir George Clarke Simpson (1878–1965) *Meteorologist*; (Thomas) Griffith Taylor (1880–1963) *Geologist*; Edward Adrian Wilson (1872–1912) *Naturalist and Antarctic explorer*; Sir Charles Seymour Wright (1887–1975) *Geophysicist*

Herbert George Ponting (1870–1935)
P1100: carbon print, 20 ¾ x 25 ¾ in. (529 x 654 mm),
photographer's blind stamp within image, 6 June 1911
Purchased 2005

The Edgeworth Family:

Richard Lovell Edgeworth (1744–1817) *Inventor and educational writer*; with his third wife Elizabeth Edgeworth (née Sneyd) (died 1798); and children Maria Edgeworth (1768–1849) *Novelist and educational writer*; Emmeline King (née Edgeworth) (1770–1817); Anna Maria Beddoes (née Edgeworth) (1773–1824); Honora Edgeworth (1774–1790); Lovell Edgeworth (1775–1842); Elizabeth Edgeworth (1781–1800); Henry Edgeworth (1782–1813); Charlotte Edgeworth (1783–1807); Charles Sneyd Edgeworth (1786–1864); and an unnamed Edgeworth infant Adam Buck (1759–1833)

L236: chalk, watercolour and pastel on paper, oval,
10 ¾ x 15 ¾ in. (271 x 403 mm), signed and dated,
and inscribed and dated on reverse, 1787
Lent by Michael Butler, 2005



Acquisitions

Collections

6705–6714 Prominent Persons:

drawings by Sir William Rothenstein, 1915–1939

Sir William Rothenstein (1872–1945)

Chalk and pencil drawings, 11 3/8 x 13 1/4 in.

(290 x 336 mm) or more

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

6705: **William Henry ('W.H.') Davies (1871–1940)**

Poet, circa 1915

6706: **Fabia Drake (Ethel McGlinchy) (1904–1990)**

Actress, circa 1935

6707: **John Drinkwater (1882–1937)**

Poet and playwright, 1919

6708: **John Drinkwater (1882–1937)**

Poet and playwright, 1915

6709: **John Freeman (1880–1929)**

Poet, 1921

6710: **Leonard Alfred George Strong (1896–1958)**

Writer, circa 1930–35

6711: **Leon Underwood (1890–1975)**

Artist, 1920

6712: **Sir Hugh Seymour Walpole (1884–1941)**

Novelist, 1939

6713: **Sir Aston Webb (1849–1930)**

Architect and President of the Royal Academy, circa 1925

6714: **Sir Francis Edward Younghusband (1863–1942)**

Soldier, explorer and mystic, 1923

6745 Book of Sketches, including J.K. Rowling:

drawings by Stuart Pearson Wright, 2004–5

Stuart Pearson Wright (1975–)

Pencil and charcoal, 16 1/2 x 11 3/4 in. (419 x 297 mm)

Purchased 2005

6745(11): **Joanne Kathleen ('J.K.') Rowling (1965–)**

Writer, 2005

6745(13): **Joanne Kathleen ('J.K.') Rowling (1965–)**

Writer, 2004

With a number of self-portrait drawings

6751–6760 Drawings of actors

by Stuart Pearson Wright, 2004–6

Stuart Pearson Wright (1975–)

Pencil, charcoal and other media, 20 1/2 in. x 14 7/8 in.

(520 x 378 mm) or more

Purchased 2006

6751: **Nonso Anozie (1978–) Actor, 2005**

6752: **Jeremy Irons (1948–) Actor, 2005**

6753: **Jonny Lee Miller (1972–) Actor, 2004–5**

6754: **Parminder Kaur Nagra (1975–) Actress, 2004**

6755: **Geoffrey Palmer (1927–) Actor, 2004–5**

6756: **Nathalie Press (1975–) Actress, 2005–6**

6757: **Daniel Radcliffe (1989–) Actor, 2004–6**

6758: **Alan Sidney Patrick Rickman (1946–) Actor, 2004–5**

6759: **Timothy Leonard Spall (1957–) Actor, 2005**

6760: **Alison Steadman (1946–) Actress, 2004–5**

P1083–P1086 Photographs by Lee Miller, 1932–54

Lee Miller (1907–1977)

Modern archival-toned silver gelatin prints from original negative, 6 1/4 x 4 3/8 in. (161 x 118 mm) or more

Purchased 2004

P1083: **Henry Moore (1898–1986)**

Sculptor, 1943

P1084: **Sir Eduardo Luigi Paolozzi (1924–2005)**

Sculptor and graphic artist, 1948

P1085: **Dame Flora Robson (1902–1984)**

Actress, 1944

P1086: **Graham Vivian Sutherland (1903–1980)**

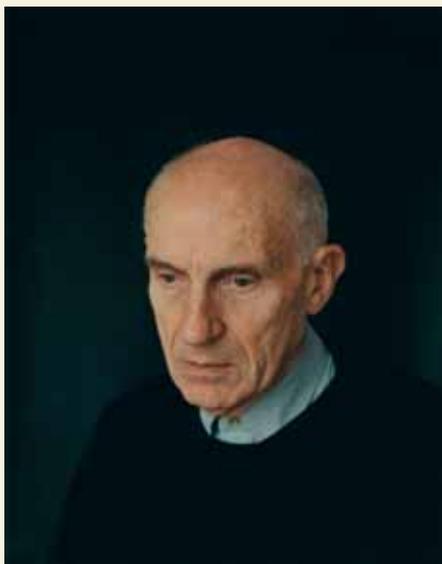
Painter, 1943

Alison Steadman

by Stuart Pearson Wright, 2004–5

Timothy Spall

by Stuart Pearson Wright, 2005



P1103–P1120 Defying Distance: photographs by Adam Broomberg and Oliver Chanarin, 2005

Adam Broomberg and Oliver Chanarin (1970–; 1971–)
C-type colour prints, 20 x 16 in. (508 x 406 mm)

Commissioned 2006, funded through the
Deloitte Acquisition Fund

P1103: **Sir Tim Berners-Lee (1955–)**

*Inventor of the World Wide Web and Director of the World
Wide Web Consortium, 13 April 2005*

P1104: **Sir (Francis) Christopher Buchan Bland (1938–)**

Chairman, British Telecommunications plc, 18 April 2005

P1105: **Frances Anne Cairncross (1944–)**

*Journalist; Writer on economics and Management Editor
of The Economist, 17 February 2005*

P1106: **Sir Bryan Victor Carsberg (1939–)**

*Chairman, Pensions Compensation Board;
first Director General, Of tel, 4 March 2005*

P1107: **Stephen Andrew Carter (1964–)**

*Chief Executive Officer, Office of Communications (Ofcom),
25 April 2005*

P1108: **John Causebrook (1933–)**

Engineer, 5 February 2005

P1109: **Peter Dawe (1954–)**

Internet entrepreneur, 7 March 2005

P1110: **Charles William Dunstone (1964–)**

*Founder and Chief Executive Officer,
The Carphone Warehouse, 4 May 2005*

P1111: **Sir Christopher Charles Gent (1948–)**

*Former Chief Executive Officer, Vodafone Group plc,
5 May 2005*

P1112: **James Golob (1955–)**

Telecommunications analyst, 1 March 2005

P1113: **Sir Ernest Thomas Harrison (1926–)**

*Former Chairman, Racal Telecom, then Vodafone Group plc,
22 April 2005*

P1114: **Patricia Hope Hewitt (1948–)**

Politician, 8 March 2005

P1115: **Kenneth John ('Ken') Hydon (1944–)**

Financial Director, Vodafone Group plc, 28 April 2005

P1116: **Stephen Charles Littlechild (1943–)**

*Academic and Consultant on privatisation,
competition and regulation, 7 February 2005*

P1117: **David Ross (1965–)**

*Co-founder and Deputy Chairman,
The Carphone Warehouse, 21 April 2005*

P1118: **David Rowe (1958–)**

Founder, Easynet (Internet Service Provider), 19 April 2005

P1119: **Arun Sarin (1954–)**

Chief Executive Officer, Vodafone Group plc, 26 April 2005

P1120: **Hans Snook (1948–)**

Founder and Chief Executive Officer, Orange, 2 March 2005



John Causebrook

by Adam Broomberg and
Oliver Chanarin, 2005

Patricia Hewitt

by Adam Broomberg and
Oliver Chanarin, 2005

Research Activities

Exhibition research

Much of the Gallery's research focuses on exhibitions and displays and is published in the form of exhibition catalogues and publications. Tarnya Cooper led a team of scholars in compiling a major catalogue for the *Searching for Shakespeare* exhibition, while Sarah Howgate directed research work with colleagues in Boston and Los Angeles, leading to the publication of *David Hockney Portraits*. Robin Francis, Terence Pepper, Charlotte Brunskill and Jacob Simon conducted research into the history of the National Portrait Gallery itself for displays and exhibitions celebrating the Gallery's 150th birthday, one aspect of which, the Gallery's programme of commissioning portraits, led to the publication of a short critical history, *Icons and Idols*. Jan Marsh researched and wrote *Black Victorians: Black People in British Art*, published in 2005 by Lund Humphries for Manchester Art Galleries, an exhibition catalogue based upon the work she conducted as Leverhulme Fellow at the Gallery in 2002. Paul Moorhouse published *Impressed by Fame – Andy Warhol's Ten Portraits of Jews of the Twentieth Century* to accompany the display of the portraits from January to July 2006 and contributed to publications on the artists John Virtue, Barrie Cook and John Latham.

Catalogue of Later Stuart Portraits

This catalogue is being compiled by John Ingamells, supported by the Paul Mellon Center for Studies in British Art. It covers portraits from the 1680s until 1714, completely revising David Piper's *Catalogue of Seventeenth-Century Portraits*, published in 1963, and including the many works that have entered the collection since then. The intention is to publish the catalogue in a traditional format.

Catalogue of Later Victorian Portraits

This project is funded by the Getty Foundation, with additional support from the Paul Mellon Centre. Work began in summer 2005 with the creation of a database and inputting of existing entries. New entries are being written under the supervision of Peter Funnell by two researchers, Carol Blackett-Ord and Jan Marsh, who began work in September. A further research support post, to which Magda Keaney was appointed, was added to the team in January 2006. The number of sitters to be included and the sheer volume of portrait production during the period has informed the Gallery's thinking as to how the research will be approached and how it

will be published. Thus the work is being conducted by vocational or subject area rather than by following an A–Z sequence. It has also been determined that the main means of delivery will be electronic, through an online catalogue that will almost certainly be open access, although conventional publishing in printed form has not been ruled out. Online publication will make publishing such a large volume of data feasible both practically and economically, will make the catalogue accessible worldwide, and will allow for complex searching and updating. The team is currently researching portraits of artists, architects and other figures in the art world.

Curatorial research projects

A further aspect of the Getty programme is support for an Assistant Curator, Rab MacGibbon, specifically to cover for periods of research leave for three curators. This is allowing Tarnya Cooper, Peter Funnell and Lucy Peltz time to develop projects on portraiture from the sixteenth to the twentieth centuries. Tarnya Cooper's research focuses on portraiture and civil virtue in England 1540–1620, Peter Funnell's on portraiture and masculinity and Lucy Peltz's on the use of portrait prints in extra-illustration. During the year she published 'Facing the Text: the amateur and commercial histories of extra-illustration c.1770–1840', in *Owners, Annotators and the Signs of Reading*, eds R. Myers, M. Harris and G. Mandelbrote (London and Delaware, the British Library & Oak Knoll Press, 2005).

AHRC Collaborative Doctoral Award

The Gallery, in conjunction with the Department of English at King's College London, successfully bid for this new award last year for a project entitled 'Iconography and the Female Subject: Literary and Visual Portraiture of Creative and Intellectual Women in Eighteenth-Century Britain'. Clare Barlow was awarded the PhD studentship and combines her research at King's with work at the Gallery on the development of the 'Living Muses' exhibition.

Other collaborative projects

The Gallery continues to provide facilities for the selection of illustrations for new entries in the *Oxford Dictionary of National Biography*. It is also cooperating with Annette Peach on the Catalogue of Oxford University Portraits, supported by the AHRC.

Exhibitions April 2005– March 2006

Wolfson Gallery

BP Portrait Award 2005
15 June–25 September 2005
SELF PORTRAIT Renaissance to Contemporary
20 October 2005–29 January 2006
Searching for Shakespeare
2 March–29 May 2006

Porter Gallery

The World's Most Photographed
6 July–23 October 2005
Schweppes Photographic Portrait Prize 2005
9 November 2005–12 February 2006
Icons and Idols: Commissioning Contemporary Portraits
2 March–18 June 2006

Studio Gallery

Reaching Out, Drawing In: Family Faces
14 February–4 September 2005
Reaching Out, Drawing In: Look at Me
24 September 2005–19 March 2006

Bookshop Gallery displays

Bloomsbury and Beyond
31 May–18 September 2005
A Question of Identity: Self-portrait Photographs 1855–2000
19 September 2005–29 January 2006
Commissioning Photographs 1917–70:
The National Photographic Record
30 January–4 June 2006

Selected gallery displays

Derry Moore Photographs
6 April–25 September 2005
Defying Distance: Photographs by Adam Broomberg and Oliver Chanarin
14 June–25 September 2005
Cameroon – London: Portrait Photographs by Joseph Chila and Samuel Finlak
8 July–25 September 2005
Shooting Stars: Camera Portraits by Cornel Lucas
27 July–22 January 2006
Nelson: Before and After Trafalgar
2 July–11 December 2005
Sir Henry Irving: A Centenary Display
10 September 2005–24 January 2006
Gunpowder, Treason and Plot
17 September–18 December 2005
Sir George Scharf
17 December 2005–18 June 2006
Heads of Government: Photographs by David Partner
18 October 2005–5 March 2006
The Royal Ballet at 75
14 January–23 July 2006
Andy Warhol: Ten Portraits of Jews of the Twentieth Century
24 January–2 July 2006
Royal Court Theatre: A Celebration of 50 Years
25 January–2 July 2006
150 Years: The National Portrait Gallery 1856–2006
11 February–10 September 2006
'Most People are Other People': Portraits of Actors by Stuart Pearson Wright
28 January–11 June 2006
Fergus Greer: Photographer in Focus
7 March–10 September 2006

Heroes and Villains
at the Millennium Galleries,
Sheffield

Touring exhibitions

We Are the People: Postcards from the Collection of Tom Phillips
Castle Museum, York, 5 February–31 July 2005
Norman Parkinson: Portraits in Fashion*
Bowes Museum, County Durham, 5 February–28 August 2005
BP Portrait Award 2004
Aberystwyth Arts Centre, 5 April–14 May 2005
Collingwood and Nelson: Heroes of Trafalgar*
South Shields Museum & Art Gallery, 16 April–11 June 2005
A Gardener's Labyrinth: Portraits of People, Plants and Places by Tessa Traeger and Patrick Kinmonth
Hove Museum and Art Gallery, 19 April–19 June 2005
Bowes Museum, County Durham,
19 November 2005–19 February 2006
Heroes and Villains: The National Portrait Gallery Collection Through the Eyes of Gerald Scarfe*
Millennium Galleries, Sheffield, 14 May–21 August 2005
Terry O'Neill: Celebrity
Walker Art Gallery, Liverpool, 21 May–18 September 2005
Cecil Beaton: Portraits
Kunstmuseum, Wolfsburg
18 March–24 July 2005
National Portrait Gallery, Canberra, Australia,
16 September–27 November 2005
Bendigo Art Gallery, Australia,
10 December 2005–26 March 2006
Benjamin's Britain*
Manchester Art Gallery, 1 October 2005–6 January 2006
BP Portrait Award 2005
Sunderland Museum and Winter Gardens,
6 October–27 November 2005
Scottish National Portrait Gallery, Edinburgh
17 December 2005–12 March 2006
Faces of Wales*
Bodelwyddan Castle, 8 October 2005–12 February 2006
Exposure: Focusing on Photographs from the National Portrait Gallery*
Laing Art Gallery, Newcastle, 21 January–16 April 2006
The World's Most Photographed
Museum Ludwig, Cologne, Germany, 4 February–1 May 2006
SELF PORTRAIT Renaissance to Contemporary
Art Gallery of New South Wales, Sydney, Australia,
17 February–14 May 2006
David Hockney Portraits*
Museum of Fine Arts, Boston, USA,
28 February–14 May 2006
Schweppes Photographic Portrait Prize 2005
Aberystwyth Arts Centre, 19 February–23 March 2006
Faces of Science: Photographs by James F. Hunkin
Life Science Centre, Newcastle, 23 February–15 May 2006

* Collaborative exhibitions



Sandy Nairne Director

Alexandra Finch Director's Assistant
Seraphina Coffman Secretary/Administrative Assistant

Curatorial and Collections

Jacob Simon Chief Curator

Curators

Tarnya Cooper 16th Century
Catharine MacLeod 17th Century (*on leave*)
Lucy Peltz 18th Century
Peter Funnell 19th Century and Head of Research Programmes
Paul Moorhouse 20th Century
Sarah Howgate Contemporary
Terence Pepper Photographs
Clare Freestone Assistant Curator of Photographs
Ruth Kenny Assistant Curator *until 09/2005*
Rosie Broadley Assistant Curator
Rab MacGibbon Assistant Curator, 17th Century
Helen Wyld Assistant Curator (Beningbrough)
Carol Blackett-Ord Researcher, *Later Victorians* Catalogue
Jan Marsh Researcher, *Later Victorians* Catalogue
Magda Keaney Assistant Curator (Research)
Georgia Atienza Cataloguer
Constantia Nicolaides Cataloguer
Susanna Brown Photographs Documentation Assistant
Eddie Otchere Inspire Fellow
John Ingamells Research Fellow

Exhibitions and Collections Management

Kathleen Soriano Head of Exhibitions and Collections Management *until 02/2006*
Sophie Clark Exhibitions Manager
Claire Everitt Exhibitions Manager
Beatrice Hosegood Exhibitions Manager (*on leave*)
Rosie Wilson Exhibitions Assistant
Laura Down National Programmes Manager
Delphine Allier National Programmes Assistant
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 *until 09/2005*
Karl Lydon Art Handling Supervisor
 Art Handlers: **Mark Game** *until 07/2005*,
David Upstill *until 09/2005*, **Neil Andrews**,
Julian Buchan, **Danny Horner**, **Ulrike Waschmann**
Jude Simmons Head of Design
Ian Gardner Assistant Designer

Heinz Archive and Library

Robin Francis Head of Archive and Library
Antonia Leak Librarian *until 09/2005*
Gabriele Popp Librarian
Charlotte Brunskill Records Manager
Paul Cox Assistant Curator (Archive and Library)
Erika Ingham Assistant Curator (Archive and Library)
Kate Jaram Print Cataloguer *until 04/2005*
 Archive and Library Assistants: **Alex Hepburn**,
Todd Kelly, **Francesca Odell**

Communications and Development

Pim Baxter Communications and Development Director
John Haywood Marketing Manager *until 12/2005*
Denise Ellitson Marketing Manager
Jonathan Rowbotham Marketing Assistant
Hazel Sutherland Press Officer *until 03/2006*
Neil Evans Press Officer
Sarah Crompton Communications Assistant
Naomi Conway Senior Development Manager
Carol Trevor Fundraising Manager
Kirsty Sprawson Trusts Fundraising Manager
Stephanie Weissman Major Donor Development Manager *from 03/2006*
Charlotte Savery Individual Giving Manager
Annabel Carter Membership Officer *until 11/2005*
Emma Black Membership Officer
Sarah Moir Gala Manager
Emily Agg-Manning Events Manager (*on leave*)
Rebecca Roberts Acting Events Manager
Annie Davies Events and Development Officer
Sarah Haq Development Researcher *until 09/2005*
Sarah Frain Development Researcher

Trading

Robert Carr-Archer Head of Trading
Inga Grimsey Temporary Head of Trading
Shirley Ellis Retailing and Publications Assistant
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 Manager
Lucy Robinson-Tillet Publications Sales and Marketing Assistant
Tom Morgan Head of Rights and Reproductions
Bernard Horrocks Copyright Officer
James Kilvington Assistant Picture Library Manager *until 09/2005*
 Picture Librarians: **Matthew Bailey**, **Emma Butterfield**,
Helen Trompeteler
Melissa Bromley Picture Library Assistant

Shop

Denise Dean Retail Manager, Buyer
Linda Fu Assistant Retail Manager
Ingrid Oosterhuis Buying Assistant
 Senior Sales Assistants: **Catherine McGregor** *until 07/2005*,
Keiron Phelan *until 08/2005*, **Amy Mason**, **Sylvia Gallotti**
 Sales Assistants: **Erika Brown** *until 08/2005*, **Katheryn Reiss**
until 07/2005, **Maiven Bergeron**, **Penelope Chapelain-Midy**,
Emma Fenton, **Olivia Forder-White**, **Lydia Julien**,
Giles Morgan, **Maria Nillson**, **Christopher Rowntree**,
Martin Steininger, **Victoria Turnbull**, **Ingrid Uhlen**
Terence Stewart Stores Supervisor
Robert Ryan Stores Assistant

Learning and Access

Joanna Banham Head of Learning and Access
Liz Rideal Learning Manager – Art
Clare Gittings Learning Manager
Helen James Photography Programme Manager
Janette Cullen Family Programmes Manager
Sylvia Lahav Adult Programmes Manager
Lucy Ribeiro Learning and Access Manager
Toni Parker Reaching Out, Drawing In Project Manager
Deborah Challis Learning Services Manager
Phillippa Heath Learning Services Co-ordinator
Natalie Dexter Learning Services Assistant
Gabriel Thorp AV/Theatre Technician

Staff

Administration

John Wykeham Head of Administration
David Saywell Head of Information Technology
Ann Lahiff Infrastructure & Development Manager
Martin Empson IT Systems Officer
James Driscoll IT Support & Development Manager
until 09/2005
Vacant: IT Support & Development Manager
Simon Jones IT Support Officer
Theodora Mavromatakis Senior Digital Imaging Officer
Emma Cavalier Digital Imaging Officer
Zaheen Qaiser IT Gallery Co-ordinator
Jonathan Williamson Collections Database Manager
Sylvain Giraud New Media Officer
Allan Tyrrell Engineering Manager
John Dawson Building Services Co-ordinator
Michael New Facilities Manager
Andrew Lunt Head of Visitor Services and Security
Penny Dearsley Secretary
Caroline Wynter Personnel Manager
Leonie Lupton Training and Development Manager
until 10/2005
Llorett Kemplen Training and Development Manager
Jagdish Sandhu Personnel Officer
Lucy Evans Personnel Assistant

Finance

Barbara Jotham Head of Finance and Planning
Bruce Jackson Acting Head of Finance and Planning
until 05/2005
Nico Nicholas Finance Manager
Richard Sheaf Management and Planning Accountant
until 08/2005
Jenny Dewhirst Management and Planning Accountant
Susan Deane Payroll Officer
Accounts Assistants: **Khezir Ali** *until 11/2005*, **Matthew Lawson** *until 09/2005*, **Ubalda Gaston-Armantrading**,
Olamide Ogunlesi

Visitor Services

Visitor Services Managers: **Rosie Pagan**,
Hugo Penning, **Colin Wood**
Assistant Visitor Services Managers: **Andrew Hudson**,
Alex Macrae
Ian Lamont Supervisor

Visitor Services Assistants

Mohammed Careem *until 10/2005*, **Ivor Coleman**
until 09/2005, **Paul Cureton** *until 09/2005*, **Alfred De-Ritter**
until 01/2006, **Loren Dixon** *until 08/2005*, **Douglas Hall**
until 09/2005, **David Jones** *until 05/2005*, **Simeon McDaniel**
until 08/2005, **Shahla Patterson** *until 07/2005*, **William Ryan**
until 04/2005, **James Yates** *until 06/2005*, **Louise Washington**
until 08/2005, **Krzysztof Adamiec**, **Roz Ah Thion**, **Thomas**
Ardill, **Joseph Armstrong**, **Stephen Atkins**, **Emma Barrow**,
Barbara Barnett, **Linda Beadle**, **Yamina Belkacemi**, **Arthur**
Bell, **Beverley Bennett**, **Pierre Berthou**, **Edmund Bing**, **John**
Bourke, **Rosemary Brookes**, **Sarah Brown**, **Athanasia**
Christopoulou, **Eveline Coker**, **David Coomber**, **Brenda**
Copleston, **Anna Di Cesare**, **Margaret Drury**, **Stuart Evans**,
Darren Gardiner, **Andrea Giles**, **Annette Harrison**, **Victoria**
Hogarth, **Jennifer Hooper**, **Adam James**, **Vivian Johnson**,
Carole Joyce, **Aline Kuyvenhoven**, **Ji Lamey**, **Lateef Kareem**,
Andrew Le Bas, **Magdalena Lewandowska**, **James Lindley**,
Giles Livsey, **Zoila Lothian**, **Blue Macaskill**, **James MacDonald**,
Lanny Madhavan, **Carlos Maestre**, **Cassandra Makris**, **Philip**
Marsden, **Ruth Mason**, **Alan McQuillan**, **Max Moir**, **Ashok**
Patel, **Valerie Peppiatt**, **Carl Prince**, **Gisela Radant**, **Aman**
Sagoo, **Janelle St Bernard**, **Rebecca Saville**, **Evelyne Sperling**,
Lee Summers, **Paul Taylor**, **Raili Taylor**, **Susan Taylor**, **Sarah**
Thompson, **Heather Tilley**, **Joanna Trezise**, **Mark Van**
Beurden, **Kathleen Wilkins**

Control Room Warders

Francesca Harrod *until 04/2005*, **Frederick Hughes**
until 07/2005, **Marc Perrine** *until 07/2005*, **Mark Foster**
until 09/2005, **Andrew Boulderstone**, **Majeed Hyderkhan**,
Judith Lockyer, **Nigel Phillips**, **David Read**, **Konstantin**
Silkoff, **Garry Tyndall**, **Michael Worsley**

The composition of the Gallery's staffing is shown below:

88.5%	White
11.5%	Black and Minority Ethnic
40.5%	Male
59.5%	Female
3%	Disabled

The Review covers the Gallery's activities for the financial year from April 2005 to March 2006

Published by
National Portrait Gallery
St Martin's Place
London WC2H 0HE
T 020 7306 0055
F 020 7306 0056

The National Portrait Gallery website can be visited at www.npg.org.uk

Copyright
© National Portrait Gallery 2006
ISBN 10: 1 85514 380 1
ISBN 13: 978 1 85514 380 7

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or otherwise, without prior permission in writing from the publisher.

All images are copyright of the National Portrait Gallery unless otherwise stated. The National Portrait Gallery would like to thank the copyright holders for granting permission to reproduce works in this publication.

Designed by **Rufus Leonard**

Project managed by **Denise Ellitson**

Edited by **Elisabeth Ingles**

Printed by **Tradewinds**



National
Portrait
Gallery

ISBN 1-85514-380-1
ISBN 978-1-85514-380-7



9 781855 143807 >