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'The growing engagement with our programmes – whether new commissioned portraits or exhibitions, national and digital developments, or research and learning – gives me great confidence in the Gallery’s future development.'

Professor Sir David Cannadine, Chairman, Trustees of the National Portrait Gallery
Whatever the continuing difficulties for the economy and the country during the past year, the Gallery attracted a growing audience, with record numbers to the BP Portrait Award and over 250,000 visitors seeing the Taylor Wessing Photographic Prize. All the year’s exhibitions – from Gay Icons to Beatles to Bowie, The Indian Portrait, The Singh Twins and Steve McQueen’s Queen and Country – successfully demonstrated the connections between portraits and individuals with fascinating and inspiring stories.

The launch of the National Portrait Gallery/BT Road to 2012 was indicative of the Gallery’s determination to create new work and widen engagement with communities as part of the Cultural Olympiad. The Chasing Mirrors project, led by artist Faisal Abdu’Allah and supported by the John Lyon’s Charity and Imagined Lives, presented at Montacute House in Somerset in partnership with the National Trust, are also examples of reaching new audiences in innovative ways. New portraits like those of Prince William and Prince Harry, V.S. Naipaul and Willard White demonstrate the Gallery’s energy in commissioning, while our research programmes show a resolution in extending knowledge, for example through the Making Art in Tudor Britain project.

During the year we welcomed Sir William Proby as a new Trustee and David Ross as a returning member of the Board, while being immensely grateful to Sir Christopher Ondaatje and Professor Ludmilla Jordanova, who completed their terms of office, for their outstanding contributions.

My sincere thanks go to all those – Trustees, Development Board Members, benefactors, advisors and volunteers, sponsors, corporate and individual supporters, trusts and foundations – who do so much to make the work of the Gallery possible. I am very grateful as always to all my colleagues, as the Gallery’s success rests on their skills, knowledge and enthusiasm.
This has been the most successful year to date for visits to the Gallery. During the year we have continued to engage new audiences, through improved communications, our public programme and outreach work, as well as increased access to the Collection through our partnerships across the UK.

There were over 1.98 million visits to the Gallery in 2009/10, an 8% year-on-year increase. This was partly driven by the exhibition programme, including the BP Portrait Award 2009, which attracted over 298,000 visitors – making it the most popular exhibition in the Gallery’s history – and the outstanding success of Beatles to Bowie, which received over 99,000 visitors, 42% over target. 34% of visitors to Gay Icons were first time visitors, and 37% were from Lesbian, Gay, Bisexual and Transgender (LGBT) groups. During the year, the Gallery attracted over 94,000 learners, including 88,000 on-site.

Research results indicate that the Gallery has appealed to a new audience as there was a 10% increase in the number of first time visitors. Enjoyment and satisfaction levels remain very high, with 97% rating their visit ‘good’ or ‘excellent’. 82% of visitors said that they would be ‘very likely’ to return in the future, a 10% increase on 2008/9.

Marketing
The ‘Take another look’ marketing campaign successfully promoted the Gallery’s Collection to new audiences and one in twenty visitors interviewed spontaneously mentioned that it had prompted their visit. Effective audience development work was undertaken for Gay Icons and The Indian Portrait and we launched Gallery pages on Facebook and Twitter.

Press
The media campaigns for exhibitions and displays resulted in worldwide coverage. Making Art in Tudor Britain and Imagined Lives at Montacute House were covered by the majority of broadsheets and the Princes’ commission by Nicky Phillips reached non-arts and the popular press. The Gallery featured prominently in several documentaries with large broadcast audiences, including the BBC’s poetry strand.
Late night opening
The Friday Night Music programme saw continuing, and new, partnerships including one with the Musée d’Orsay. Late Shift, in partnership with FTI Consulting, the first sponsorship for late nights, will extend the Gallery’s range of events every Thursday and Friday. Four times a year Late Shift Extra will see the Gallery open until 22.00, with guest curators programming special events.

Families
New storytelling sessions were successfully launched and animation workshops linked to The Indian Portrait attracted more diverse family audiences. The BP Portrait Award 2009 family trail and labels featured children’s book illustrator Oliver Jeffers. Visitor research continues to aid new approaches to family learning at the Gallery.

Young people
The Youth Forum expanded into social media with a Facebook page and guest blogging for Antony Gormley’s One & Other project. Three new groups of LGBT young people connected with the Gallery through the ‘My Icons’ project, associated with Gay Icons.

Schools and colleges
Schools Programmes attracted over 49,000 taught and self-directed learners this year, with a further 4,822 taught off-site. Twenty Gallery ‘web quests’ received 1.5 million hits, and study days for 200 students took place as part of the Creative and Media Diploma. Private exhibition views, miniature painting workshops and The Indian Portrait and Mary Seacole online resources supported teachers.

Adult programme
Highlights included Gerhard Richter and Irving Penn study days; an ambitious externally programmed festival around Gay Icons, that attracted significant new audiences and saw sell-out performances by Patrick Wolf, Beverley Knight and The Raincoats; a poetry recital by Fiona Shaw and Simon Schama in front of the John Donne portrait; and an Indian literary festival, which encouraged new audiences.
Outside the Gallery
Highlights included a project engaging Arabic-speaking young people in West London; off-site Young Mums project sessions; a Continuing Professional Development programme for community leaders; Taylor Wessing and Vodafone funded projects; development of the hospital schools programme and Road to 2012 participation activity in the five Olympic host boroughs.

The Studio Gallery
The Studio Gallery hosted artist-led audience development projects including Chasing Mirrors, a display of work by Faisal Abdu’Allah and young people from Arabic-speaking communities, and an exhibition of work by The Singh Twins, who created a contemporary response to The Indian Portrait.

Interpretation
The new audio-visual guide was launched and is available in six languages. It features introductory videos by the Director and curators, interactive maps and themed tours. Future plans include a Family Tour and content in British Sign Language.

National Programme
Partnerships with the National Trust at Montacute House and Beningbrough Hall and with Bodelwyddan Castle Trust saw 241,700 visits. Displays included On the Nature of Women at Montacute, developed with Bristol University students; Star Gazing at Beningbrough and Environmentalists at Bodelwyddan. The exhibition Comedians from the 1940s to Now, included shared learning programmes at partner galleries in Sheffield, Sunderland, Plymouth and Southampton as part of the Strategic Commissioning Programme funded by DCMS and DCSF.

Eighty delegates attended the Understanding British Portraits annual seminar. Other events included access to Oxford University portrait collections and a day focusing on North East portraits at the Bowes Museum. The Gallery made 222 short-term loans to 52 venues and 573 long-term loans to 61 venues. These included contributions to Plymouth City Museum & Art Gallery’s Sir Joshua Reynolds exhibition and Afro-Modernism at Tate Liverpool. For a list of touring exhibitions see page 35.
Great portraits for the nation

At a time of high prices and limited resources, it is pleasing to report that the year has seen some notable acquisitions through gift, bequest or acceptance-in-lieu of inheritance tax. Bequests have included Thomas Lawrence’s celebrated drawing of William Godwin and Thomas Holcroft as spectators at John Thelwall’s treason trial in 1794, left by Dr Kenneth Garlick, and Wyndham Lewis’s 1922 drawing of composer, Sir Arthur Bliss, bequeathed by his centenarian widow, Lady Bliss. Stephen Tomlin’s bronze of Duncan Grant and Stanley Spencer’s drawing of Sir Geoffrey Keynes have come as bequests from Sir Geoffrey’s son, Milo Keynes.

Through the acceptance-in-lieu process and the assistance of Anthony d’Offay, three notable Camden Town School portraits of artists have come from Boxted House in Essex, the home of Bobby and Natalie Bevan, namely Harold Gilman’s Stanisława Bevan, wife of Robert Bevan (Bobby Bevan’s father), his Spencer Gore, and Mark Gertler’s Natalie Bevan. Also accepted, from another estate, Howard Hodgkin’s early portrait of art dealer and collector, Peter Cochrane, is the first work by Hodgkin to enter the Collection.

Two notable Regency portraits were purchased, both dating to 1812, Thomas Lawrence’s great full-length of the actor, John Philip Kemble, acquired with help from the Art Fund, and John Raphael Smith’s pastel of politician and agriculturalist, William Cobbett. The ability to acquire portraits by purchase is essential to the Collection. Highlights have included Cecil Beaton’s photograph of Lady Cynthia Mosley, MP and first wife of Sir Oswald Mosley, iconic photographs of The Beatles and of Gerry Marsden by Robert Whitaker, and collections of photographs from the 1960s and 1970s by Dmitri Kasterine and Andrew Lanyon.
Other notable acquisitions have included Ian Walters’s bronze bust of Nelson Mandela, Barrie Cooke’s painting of poet Ted Hughes, Noble and Webster’s taxidermy construction of fashion designer Isabella Blow, a generous gift from her estate and the artists, and David Bailey’s Tracey Emin silkscreen, kindly given by the photographer. The Gallery failed in a joint attempt with Tate to acquire Van Dyck’s last Self-portrait, reflecting the high price of important works and difficult fundraising climate.

Commissions
Nicky Philipps’s portrait of Princes William and Harry shows the brothers in conversation, wearing the dress uniform of the Household Cavalry. It extends the tradition of royal portraiture in the Gallery. The Nobel Prize-winning writer Sir V.S. Naipaul is shown in the garden of his Wiltshire home which the BP Prize-winning artist Paul Emsley transformed into a wintry nocturnal landscape.

Ishbel Myerscough’s portrait of opera singer, Sir Willard White, made possible by J.P. Morgan through the Fund for New Commissions, was painted at the sitter’s London home between his international professional engagements. The artist Brendan Kelly devoted over a year to his portrait of former Chief of the General Staff, Sir Mike Jackson, who is shown in military fatigues.

Photographs
Recent acquisitions were shown in displays such as Format Photography Agency; Jane Bown: Exposures and Twiggy: A Life in Photographs, which included works by Barry Lategan and Sølve Sundsbø. We were also able to add the work of unrepresented photographers including Debra Hurford Brown, Julian Cotterell, Ron Falloon, Spencer Murphy, Jonathan Root, Stewart Walker and Robert Wyatt.
Notable gifts included watercolour-on-ivory miniatures from photographs by Lafayette, given by Stephen Stuart-Smith in memory of Hilda Margaret Ward, one of the last links with the Lafayette studio. These include Daisy, Countess of Warwick as Queen Marie Antoinette and cricketer and statesman Ranjitsinsji, Jam Saheb of Nawanagar. Kevin Flynn and Marilyn Citron gave Elliott & Fry’s costume portrait of actress May Fortescue and another gift added a rare E.O. Hoppé portrait of Samuel Coleridge-Taylor, composer of Hiawatha.

The Heinz Archive and Library
Acquisitions included the purchase of a satirical print, *A May Day Garland for 1820*, depicting the Cato Street Conspirators, and five etchings of literary and artistic subjects by Edgar Holloway. Seven engravings of historical subjects were given by Derek Holdaway and William Castell. Other gifts included a chromolithograph of Dame Anna Neagle and Richard Carlson from Terence Pepper and research papers relating to Henry Raeburn Dobson from Dr Eric Cabrius.

Care of the Collection
Important projects have included the installation and care of Marc Quinn’s *Self*, a sculpture made from the artist’s blood, frozen and displayed in a chilled cabinet, the treatment of thirteen early works for a display at Montacute House and a review of collections storage needs, including continuing discussions with Tate about shared storage.
The range and diversity of the Gallery’s programme continues to reflect our ambitions with historic, photographic and contemporary exhibitions, the annual competitions, displays, publications and digital and research programmes.

The BP Portrait Award 2009, including the BP Travel Award 2008, and Gay Icons, which explored gay social and cultural history through the unique personal insights of ten high-profile gay figures, opened in the summer. They were followed in the autumn by Beatles to Bowie: the 60s exposed, including over 150 photographs of leading pop music personalities who helped create “Swinging London” in the 1960s and the Taylor Wessing Photographic Portrait Prize 2009. In 2010 we opened Irving Penn Portraits, which focused on one of the great photographers of our time and The Indian Portrait: 1560–1860 encompassing three centuries of portraiture and a first for the UK. We look forward to Thomas Lawrence: Regency Power and Brilliance and Hoppé Portraits: Society, Studio and Street in 2010–11.

Exhibitions
Both Gay Icons and The Indian Portrait were accompanied by an integrated and holistic programme, including youth project work and complementary public events. This, together with successful audience development communications campaigns, attracted new and diverse exhibition visitors.

The Portrait Award 2009, in its thirtieth year at the Gallery and twentieth year of sponsorship by BP, received 1,901 entries, from which fifty-six paintings were selected. The first prize was awarded to Peter Monkman, for Changeling 2, part of a series of portraits of his daughter at different stages of her life.

The Taylor Wessing Photographic Portrait Prize 2009 received over 6,300 submissions entered by 2,452 photographers. Paul Floyd Blake won the first prize, for his portrait of 13-year-old swimmer Rosie Bancroft, who hopes to compete in the London 2012 Paralympic Games.
The galleries and displays
Displays designed to show the strengths of the Gallery’s own historic and contemporary collections celebrated anniversaries of Dr Samuel Johnson and Lord Tennyson as well as featuring engravings of Lady Jane Grey and caricatures by Edwin Landseer. Acquisitions of work by Jane Bown and the Format Photography Agency were shown, as were various 20th-century and contemporary drawings.

The loan programme of 20th-century and contemporary displays included Francis Alÿs’s *Fabiola*, Maggi Hambling’s *Portraits of George Melly* and Steve McQueen’s *Queen and Country*. Also featured were portraits by Philip De László and John Gibbons, and photographs of Bob Dylan and Twiggy. A more complete listing is given on page 35.

Digital programmes
There were 14 million visits to the Gallery website in 2009/10 and 160,000 portraits, half the Gallery’s Collection, are now accessible on the site. A special exhibition microsite and the use of promotional slots on the home page helped achieve record entry levels to the *BP Portrait Award 2009*.

The Portrait Explorer touch-screen facility for accessing Collection information was redeveloped with new hardware and features, including a ‘Today’s the Day’ facility and ready-made tour maps. Over 8,500 portraits were digitised, so that nearly 75,000 are now publicly accessible.

Research programmes
The year saw the publication of John Ingamells’s *Later Stuart Portraits* catalogue and continued work on the catalogue of *Later Victorian Portraits*. We concluded the second, three-year programme of Leverhulme Fellowships and past Fellows contributed to a series of research seminars.
Significant progress was made on the Making Art in Tudor Britain project. Full technical surveys took place on twenty-five paintings and part-funding was secured from the Esmée Fairbairn Foundation. The year has also been a productive one for individual members of staff, for further information see www.npg.org.uk/research.

**Cataloguing the Collection**

2,858 prints, mainly from the Large Portfolio collection, were catalogued in the Archive and Library. Priorities for scanning included the extra-illustrated set of the Rev. James Granger’s A Biographical History of England from Egbert the Great to the Revolution, which was catalogued last year.

The photographs card catalogue has been added to the Gallery’s database, resulting in 34,620 additions to the number of portraits available on the website. Cataloguing of photographs has focused on images for the Later Victorian Catalogue and for forthcoming exhibitions on Camille Silvy and E.O. Hoppé.

**Publishing**

The Gallery’s Beatles to Bowie catalogue won the Best Publication 2009 Award from the Association for Cultural Enterprises. The Publications team launched the new visitors’ Guide and there was a high-profile publicity campaign for Twiggy: A Life in Photographs.

In spite of a challenging retail environment, strong overseas sales of Vanity Fair Portraits contributed to a profitable programme. Next year we plan to develop more product lines and guides to the Collection, alongside exhibition catalogues, to provide further enjoyment of, and insights into, portraiture.
Maximising Financial Resources

The Gallery received a 2.7% increase in revenue grant-in-aid funding and £500,000 capital funding from the Department for Culture, Media and Sport in 2009/10. As grant-in-aid funding represents under half of total income, self-generated income remains crucial to sustaining the breadth and quality of activities. Both Retail and Publications benefitted from the Gallery’s record visitor numbers, with Retail increasing sales by 3% compared to 2008/9. However, the difficult economic climate did effect other areas of the Gallery’s business, including the Picture Library, which saw income fall.

It has also been a challenging year for the Development team, with venue hire and Corporate Membership being the most vulnerable areas of income. However, a number of new sponsors have joined our long-term supporters, as indeed have new trusts, and our individual donors continue to enjoy their association with the Gallery, with retention remaining high.

Patrons and Associates
During the year we enjoyed continued support from our Patrons, including those who chose to upgrade to Life Patronage, and the Patrons Programme of events proved very popular. Our Associates group continues to increase and we look forward to developing this level of support and welcoming new Patrons and Associates to the Gallery over the next year.

Members
Membership did particularly well, with numbers reaching 6,600 and an overall retention rate of 70%. We aim to increase the visibility of Membership in the Gallery over the forthcoming year with a newly refurbished Desk.

Development Board and Board of American Friends
The Development Board, chaired by Amelia Fawcett, with the Corporate and Individual Advisory Groups, again gave tremendous support to Pim Baxter and her team. The Board of American Friends continued their commitment to the Gallery and we are extremely grateful to both Boards for their invaluable help.
Grant-giving bodies
Charitable trusts and foundations continue to provide a valuable source of income. Grants were received from a number of organisations new to the Gallery, including the National Cataloguing Grants Programme for Archives. We are also grateful to those trusts who have continued to support our work, such as the Art Fund, National Heritage Memorial Fund and the Paul Mellon Centre for Studies in British Art.

The Portrait Fund
The Gallery’s Portrait Fund was established to acquire important paintings for the Collection. It has benefited from substantial support, thanks to the generous commitment from the Lerner Foundation of a gift made over three years, which has been used to build up the Portrait Fund and to enrich vital programmes.

In 2009/10 the Fund benefited from the final instalment of the Lerner Gift. The Gallery is extremely grateful to the Lerner family for their extraordinary support, which has had a transformative effect on our work. We plan to further build up the Fund through legacies and the support of special projects.

Corporate fundraising
Three companies came on board as first-time exhibition sponsors. The Gallery welcomed BNY Mellon as a supporter of Beatles to Bowie. Bank of America Merrill Lynch sponsored Irving Penn Portraits and wine brand Rosé d’Anjou supported Gay Icons.

October saw the launch of the National Portrait Gallery/BT Road to 2012 project, a three-year Olympic portraits commission funded by BT. Next Generation, a youth participation programme inspired by the Olympics and linked to the BP Portrait Award, is being funded by BP over three years. Partner support for Late Shift, the new programme of Thursday and Friday evening events, was secured from FTI Consulting.
Venue hire
Corporate partners including J.P. Morgan, Towers Watson, as well as new supporters Bloomberg, held a number of events, as did sponsors BP, BT, Taylor Wessing, Rosé d’Anjou, BNY Mellon and Bank of America Merrill Lynch. Private hire included repeat clients IBM, London Business School and NHBC. DeBeers and Shortlist Media were among the new companies to book events.

Trading company
The Gallery’s subsidiary trading company, the National Portrait Gallery Company Ltd, completed another successful year of trading, making profits of £444,000, which it will Gift Aid to the Gallery. The Company’s business includes retail, venue hire and the catering franchise. The profit achieved in the year was a good result in a very challenging trading environment.

Retail
Retail customer numbers grew by 14% during the year, resulting in the highest sales in the Gallery’s history. Sales were boosted by the strong exhibition programme, most notably Beatles to Bowie, and successful new product ranges. Online promotions and book signing sessions with Twiggy, Sandi Toksvig and Richard Dyer also ensured that the Gallery’s shops formed an engaging part of the visitor experience.

Picture Library
The Picture Library emerged from a year of tough marketplace and technical challenges to launch a new e-commerce website, rebranded as ‘Rights & Images’, with a new vision for its public service and commercial remits.

Effectiveness and efficiency
Gallery staff have received training on procurement best practice. Value for money through ‘whole-life’ costing is now the underlying procurement principle for Gallery contracts. A 6% reduction in electricity consumption has been achieved by promoting sustainability (see page 20 for further information).
Sustainability
Among the aims of our refurbishments during the past year has been increased sustainability – whether replacing carpet with tiles with a high recycled content in the Bookshop or the re-use of temporary exhibition wooden walls.

An innovative trial using light emitting diode (LED) lamps to light portraits in the 18th Century galleries has led to an 86% reduction in electricity use in that part of the Gallery. This initiative interests other institutions, as does our recent installation of a power equalisation unit. The Gallery has committed to the 10:10 campaign, aiming to reduce carbon emissions by 10% in the year 2010. Currently over 80% of the Gallery’s waste is recycled.

Visitor services
The Visitor Services team has enjoyed special training around exhibitions, such as Gay Icons and The Indian Portrait, which has enabled them to communicate more effectively with visitors. Volunteers from this team regularly give Portrait of the Day talks.

Services to research and readers
The Heinz Archive and Library received 1,316 visitors, answered 2,038 enquiries and hosted visits from the Higher Education sector. Among other events, it also participated in the Chasing Mirrors project and a family history event at Olympia.

Records and information
Additional Archive and Library staff and volunteers were recruited to catalogue material, and the department’s catalogues were launched on the Gallery website in January. A grant of was received from The National Archives to catalogue the papers of Sir George Scharf. Forty-one Freedom of Information requests were processed.

Governance
Actions taken during the year to strengthen and improve governance included a new Gifts and Hospitality Policy, a revision to the Risk Management Policy and the Anti-Fraud Policy, and the creation of an Investment Committee.
Training
While continuing with the Institute of Leadership and Management programme for developing managers, we have also focussed on some specific skills in areas such as project management, procurement and risk management.

Recruitment
In line with the general economic picture, employee turnover, and the consequential recruitment of new employees, slowed down during the year. Employee turnover during 2009/10 was 9% in comparison with 2007/8 when turnover was running at 19%.

Diversity
The Gallery joined a consortium, led by the Royal Opera House, to form the Culture Quarter Programme, which successfully obtained funding from the Government’s Future Jobs Fund to provide work-based training for young unemployed people. In the first year of the Programme sixty-eight traineeships will be provided.

The Gallery continues to collaborate with local secondary schools to offer work placement opportunities during the year and participated in two careers fairs to explain more to pupils about working in the museum sector.

The composition of the Gallery’s workforce is 89% white, 11% black and minority ethnic, 34% male, 66% female, 3% disabled and 25% part-time employees.
Single and double portraits

**Stanisława Bevan (née de Karlowska) (1876–1952)**
Painter; wife of Robert Bevan
By Harold Gilman (1876–1919)
6878: oil on canvas, 24 x 18 in. (611 x 458 mm), signed and on reverse, signed, c.1913
Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the National Portrait Gallery 2009

**Sir Arthur Edward Drummond Bliss (1891–1975)**
Composer
By (Percy) Wyndham Lewis (1882–1957)
6865: pencil, 22 1/4 x 15 7/8 in. (565 x 390 mm), signed and dated, 1922
Bequeathed by Gertrude, Lady Bliss 2009

**Isabella Blow (Isabella Delves Broughton) (1958–2007)**
Fashion designer and editor
By Tim Noble (1966–) and Sue Webster (1967–)
6872: taxidermy, wood, fake moss, light projector and installation template, 61 x 19 1/2 x 19 3/8 in. (1550 x 500 x 500mm), 2002
Given by the Estate of Isabella Blow and Tim Noble and Sue Webster 2009

**Catherine of Aragon (1485–1536)**
First Queen of Henry VIII
By Lucas Horenbout (or Hornebolte) (died 1544)
L244: watercolour on vellum, 1 1/2 in. (39 mm) diameter, c.1525–1526
Lent anonymously 2009

**William Cobbett (1763–1835)**
Writer, politician and agriculturalist
By John Raphael Smith (1752–1812)
6870: chalk, 25 x 18 in. (635 x 457 mm), engraved 1812
Purchased 2009

**Patrick Caulfield (1936–2005)**
Artist
Self-portrait
6882: kohl pencil, 18 1/4 x 13 1/8 in. (459 x 335 mm), signed, 1983
Given by John Morton Morris 2009

**Gilbert Keith (‘G.K.’) Chesterton (1874–1936)**
Poet, novelist and critic
By Herbert Lambert (1881–1936)
P1318: silver gelatin print, 6 1/2 x 6 1/2 in. (167 x 162 mm), signed and with sitter’s autograph on mount below image, 1920s
Purchased 2009

**John (John) Peter Warren Cochrane (1913–2004)**
Art dealer and collector
By Sir Howard Hodgkin (1932–)
6888: oil on canvas, 24 x 18 1/8 in. (610 x 460 mm), signed and dated on stretcher, 1962
Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the National Portrait Gallery 2009

**Michael Craig-Martin (1941–)**
Artist
By Michael Landy (1963–)
6873: pencil, 27 1/2 x 19 1/8 in. (700 x 500 mm), 2008
Purchased 2009
Natalie Denny (née Ackenhausen, later Bevan) (1909–2007)
Painter, ceramicist and collector
By Mark Gertler (1891–1939)
6877: oil on canvas, 42 3/8 x 28 1/4 in. (1075 x 718 mm), 1928
Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the National Portrait Gallery 2009

Tracey Emin (1963–)
Artist
By David Bailey (1938–)
6887: silkscreen print, 59 3/4 x 40 in. (1517 x 1017 mm), 2006
Given by David Bailey 2009

William Godwin (1756–1836) and Thomas Holcroft (1765–1809)
Philosopher and novelist; dramatist and writer
By Sir Thomas Lawrence (1769–1830)
6880: pencil with black and red chalk, 6 1/2 x 5 1/4 in. (164 x 134 mm), 1794
Bequeathed by Kenneth John Garlick 2009

Spencer Frederick Gore (1878–1914)
Painter
By Harold Gilman (1876–1919)
6879: oil on cardboard, 14 3/8 x 12 1/8 in. (377 x 320 mm), c.1911–1912
Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the National Portrait Gallery 2009

Duncan Grant (1885–1978)
Artist
By Stephen Tomlin (1901–1937)
6889: bronze head, 14 3/8 in. (375 mm) high, 1924
Bequeathed by William Milo Keynes 2009

Sir Edward Heath (1916–2005)
Prime Minister
By Martin Jennings (1957–)
6864: bronze bust, 23 in. (583 mm) high, signed with initials and dated, 2009 (1991)
Purchased 2009

Poet Laureate
By Barrie Cooke (1931–)
6871: oil on board, 28 1/4 x 29 7/8 in. (725 x 760 mm), signed, inscribed and dated on reverse, 1980–1983
Purchased 2009

Sir Michael David (‘Mike’) Jackson (1946–)
General; Chief of the General Staff
By Brendan Kelly (1970–)
6885: oil on canvas, 39 5/8 x 39 5/8 in. (1005 x 1005 mm), signed, 2009
Commissioned 2009

John Philip Kemble (1757–1823)
Actor
By Sir Thomas Lawrence (1769–1830)
6869: oil on canvas, 105 1/4 x 71 7/8 in. (2672 x 1818 mm), 1812
Purchased with help from The Art Fund, Gift Aid visitor ticket donations and the Garrick Club 2009

Sir Geoffrey Langdon Keynes (1887–1982)
Surgeon and literary scholar; brother of Baron Keynes
By Sir Stanley Spencer (1891–1959)
6890: pencil, 15 7/8 x 10 1/4 in. (402 x 260 mm), signed and dated, 1956
Bequeathed by William Milo Keynes 2009

Natalie Denny
by Mark Gertler, 1928

William Godwin and Thomas Holcroft
by Sir Thomas Lawrence, 1794
Michael Landy (1963–)
Artist
Self-portrait
6874: pencil, 27 \( \frac{1}{2} \) x 19 \( \frac{3}{8} \) in. (700 x 500 mm), 2008
Purchased 2009

Dennis Lloyd, Baron Lloyd of Hampstead (1915–1992)
Jurist
By Hans Feibusch (1898–1998)
6866: chalk, 11 \( \frac{1}{2} \) x 9 in. (292 x 228 mm), signed with initials and dated, 1980
Given by Naomi Hodges 2009

Lydia Lopokova (Lady Keynes), (1892–1981)
Ballet dancer; wife of Baron Keynes
By Emil Otto (‘E.O.’) Hoppé (1878–1972)
P1351: silver gelatin print, 7 \( \frac{3}{4} \) x 4 \( \frac{1}{4} \) in. (190 x 109 mm), signed, 1919
Purchased 2010

Lydia Lopokova (Lady Keynes), (1892–1981)
By Emil Otto (‘E.O.’) Hoppé (1878–1972)
P1352: silver gelatin print, 7 \( \frac{1}{2} \) x 4 \( \frac{1}{4} \) in. (190 x 109 mm), 1919
Purchased 2010

Lydia Lopokova (Lady Keynes), (1892–1981)
By Christopher Wood (1901–1930)
6881: pencil, 20 \( \frac{1}{2} \) x 19 \( \frac{1}{8} \) in. (513 x 485 mm), c.1924
Purchased 2009

Nelson Rolihlahla Mandela (1918–)
President of South Africa, President of the African National Congress
By Ian Homer Walters (1930–2006)
6868: bronze bust, 27 in. (685 mm) high, 2008 (2001)
Purchased 2009

Gerry Marsden (1942–)
Pop musician; member of Gerry and the Pacemakers
By Robert Whitaker (1939–)
P1350: silver gelatin print, 11 \( \frac{1}{2} \) x 10 \( \frac{1}{2} \) in. (303 x 257 mm), inscribed on reverse, 1965
Purchased with help from Gift Aid visitor ticket donations 2009

Lady Cynthia Blanche Mosley (née Curzon) (1898–1933)
Politician and society figure; first wife of Sir Oswald Mosley
By Cecil Beaton (1904–1980)
P1353: gelatin silver print, 12 \( \frac{1}{4} \) x 9 in. (324 x 229 mm), with sitter’s autograph and dated and below image on photographer’s mount, signed, 1931
Purchased 2009

Sir Vidiadhar Surajprasad (‘V.S.’) Naipaul (1932–)
Novelist
By Paul Emsley (1947–)
6875: oil on canvas, 37 \( \frac{7}{8} \) x 44 \( \frac{1}{8} \) in. (962 x 1120 mm), signed with initials, inscribed and dated on tacking edge and stretcher, 2009
Commissioned as part of the First Prize, BP Portrait Award 2007

Lady Cynthia Mosley
By Cecil Beaton, 1931
© Cecil Beaton Studio Archive, Sotheby’s London

Sir V.S. Naipaul
By Paul Emsley, 2009
Philip Pullman (1946–)
Writer
By Martin Jennings (1957–)
6867: bronze head, 11 in.
(280 mm) high, 2008
Purchased 2009

George Bernard Shaw (1856–1950)
Playwright
By Clare Winsten (Clara Birnberg)
(1894–1989)
6891: pencil, 12 x 9 1/8 in.
(305 x 251 mm), signed, inscribed and dated, 1949
Given by Rupert James Edward Youle in memory of his grandfather, Richard David Joshua of Llangoedmor 2009

Sir Antony Sher (1949–)
Actor and writer
By Andrew Ratcliffe (1948–)
6883: pencil, 10 1/8 x 8 7/8 in.
(265 x 225 mm) uneven, 1999
Purchased 2009

John Whitaker (‘Jack’) Straw (1946–)
Politician
By Emma Wesley (1979–)
6884: pencil, 16 1/2 x 11 3/8 in.
(421 x 298 mm), 2009
Purchased 2009

Sir Willard Wentworth White (1946–)
Singer and actor
By Ishbel Myerscough (1968–)
6892: pen and ink and wash,
15 x 22 1/8 in. (382 x 570 mm), 2009
Commissioned 2009

Sir Willard Wentworth White (1946–)
By Ishbel Myerscough (1968–)
6892: pen and ink and wash,
15 x 22 1/8 in. (382 x 570 mm), 2009
Purchased 2010

Prince William of Wales (1982–)
and Prince Henry of Wales (1984–)
Sons of Charles, Prince of Wales
By Nicola Jane (‘Nicky’) Philippas
(1964–)
6876: oil on canvas, 54 1/2 x 58 1/2 in.
(1374 x 1475 mm), 2009
Commissioned 2009

Group portraits
The Beatles (George Harrison (1943–2001), John Lennon (1940–1980), Sir Paul McCartney (1942–), Ringo Starr (1940–))
Musicians, members of the Beatles
By Robert Whitaker (1939–)
P1348: silver gelatin print,
15 3/4 x 14 7/8 in. (400 x 379 mm),
signed on reverse, October 1964
Purchased with help from Gift Aid visitor ticket donations 2009

The Beatles (George Harrison (1943–2001), John Lennon (1940–1980), Sir Paul McCartney (1942–), Ringo Starr (1940–))
By Robert Whitaker (1939–)
P1349: colour print,
19 3/4 x 15 7/8 in. (503 x 402 mm),
signed on overmount, 1965
Purchased with help from Gift Aid visitor ticket donations 2009

Isabella Blow
by Tim Noble and Sue Webster, 2002

Gerry Marsden
by Robert Whitaker, 1965
Robert Whitaker Archive
© Robert Whitaker
Collections

Gay Icons Exhibition Selectors: photographs by Mary McCartney, 2008

By Mary McCartney (1969–)

C-type colour prints, 16 x 20 in. (406 x 509 mm)
Commissioned in connection with the Gay Icons exhibition and transferred 2009

P1354: Waheed Ali, Baron Alli (1964–)
Television producer, politician

P1355: Ian James Hollinghurst (1954–)
Writer

P1356: Jackie Kay (1961–)
Writer

P1357: Billie Jean King (née Moffitt) (1943–)
Tennis player

P1358: Sir Ian Murray McKellen (1939–)
Actor

P1359: Christopher Robert (‘Chris’) Smith, Baron Smith (1951–)
Politician

P1360: Ben Jeffrey Peter Summerskill (1961–)
Journalist, rights campaigner and commissioner, Chief Executive, Stonewall

P1361: Sandra Birgitte (‘Sandi’) Toksvig (1958–)
Writer, broadcaster and comedian

P1362: Sarah Waters (1966–)
Writer

Photographs by Dmitri Kasterine, 1964–2008

By Dmitri Kasterine (1932–)

Modern bromide prints from original negatives and digital print, various sizes
Purchased 2009

P1319: Al Alvarez (Alfred Alvarez) (1929–)
Poet, critic and broadcaster, 2009 (1973)

P1320: Sir Kingsley William Amis (1922–1995) and Martin Louis Amis (1949–)
Novelists, 2009 (1978)

P1321: Francis Bacon (1909–1992)
Painter, 2009 (1979)

P1322: Dame Beryl Bainbridge (1934–)
Novelist and actress, 2009 (1964)

Playwright, 2009 (1965)

P1324: Sir Dirk Bogarde (Derek van den Bogaerde) (1921–1999)
Actor, 2009 (1980)

P1325: Roald Dahl (1916–1990)
Writer, 2009 (1976)

P1326: Dame Margaret Drabble (Lady Holford) (1939–)
Novelist and critic, 2009 (1974)

P1327: Lawrence George Durrell (1912–1990)
Novelist, 2009 (1975)

Writer, 2009 (1979)

P1329: Robert Ranke Graves (1895–1985)
Poet and writer, 2009 (1980)

P1330: Graham Greene (1904–1991)
Novelist, 2009 (1982)

P1331: David Hockney (1937–)
Artist, 2009 (1974)

P1332: Sir Jonathan Wolfe Miller (1934–)
Physician, theatre and opera director, and television presenter, 2009 (1973)
P1333: David Niven (1910–1983)
Actor, producer and writer,
2009 (1975)
P1334: Harold Pinter (1930–2008)
Playwright, actor and director,
2009 (1976)
P1335: Anthony Dymoke Powell
(1905–2000)
P1336: John Boynton (‘J.B.’) Priestley
(1894–1984)
Writer, 2009 (1975)
P1337: Sir Victor Sawdon (‘V.S.’)
Pritchett (1900–1997)
Writer and critic, 2009 (1973)
P1338: John Richardson (1924–)
Art historian, 2008
P1339: Dame Muriel Sarah Spark
(née Camberg) (1918–2006)
Novelist, 2009 (1978)
P1340: Sir Tom Stoppard (1937–)
Playwright and novelist, 2009 (1979)

Photographs by Andrew Lanyon,
1962–1969
By Andrew Lanyon (1947–)
bromide prints, various sizes
Purchased 2009

P1341: (William) Sydney Graham
(1918–1986)
Poet, May 1968
P1342: (William) Sydney Graham
(1918–1986)
Poet, June 1969
P1343: Roger Hilton (1911–1975)
Painter, April 1966
P1344: Roger Hilton (1911–1975)
Painter, May 1968
P1345: Bernard Howell Leach
(1887–1979)
Potter and writer, 1966
P1346: Karl Martin Weschke
(1925–2005)
Artist and art lecturer, 1962
P1347: Nancy Wynne-Jones
(1922–2006)
Artist, 1966
Financial Review

During the year, the Gallery received £7,244,000 in revenue grant-in-aid from DCMS, a 2.7% increase on the previous year, with £500,000 in capital funding and an allocation of £160,000 from the Strategic Commissioning Fund (jointly sponsored by the DCMS and the Department for Children, Schools and Families). 2009/10 grant-in-aid per visitor to St Martin’s Place was £3.90, 7% lower than the figure of £4.19 achieved in 2008/09, maintaining the Gallery as very effective within the museums and galleries sector in terms of this key performance indicator.

Grant-in-aid represented 43% of total income received in 2009/10. Overall, however, total incoming resources were 10% lower than in 2008/09, with self-generated income being 17% lower. This was because 2008/09 was an exceptional year for income, including several successful appeals for acquisitions – none in 2009/10 – and a Gala evening, publications earning income of £1 million and a more favourable dollar exchange rate which enhanced the second tranche of the Lerner funding received in that year. Notwithstanding this, 2009/10 was still a good year for self-generated income. Retail increased sales by 3% compared to 2008/09. Publications also performed well, earning £532,000. However, the difficult economic climate affected venue hire and the Picture Library, both of which saw income fall. Venue hire and corporate membership experienced difficult trading conditions in the first half, but saw an improvement in the second half of the year, indicating an improvement in the corporate sector. Self-generated income benefited from the receipt of the third and final tranche of the £5 million donation from the Lerner family. The Gallery’s trading company contributed with profits of £444,000.

Overall, resources expended rose by 3%. The primary cause of this increase was the rise in depreciation of over £500,000 compared to the previous year, which also resulted in a substantial rise in Support Costs of 11% compared to 2008/09.

For a full understanding of the Gallery’s financial position, reference should be made to the Annual Report and Accounts for the year ended 31 March 2010, 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 and acquisitions but including depreciation
- Extending and broadening audiences
- Developing the Collection
- Increasing understanding and engagement with the Collection
- Fundraising trading: cost of goods sold and other costs
- Costs of generating voluntary income
- Governance
Supporters

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Members for their continuing support

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Champagne provided by
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Luigi and Laura Dallapiccola
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Study Programme
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The Getty Foundation
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The Paul Mellon Centre for
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Programme for Archives

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April 2009 – March 2010

Wolfson Gallery
BP Portrait Award 2009 and BP Travel Award 2008
18 June – 20 September 2009
Beatles to Bowie: the 60s exposed 15 October 2009 – 26 January 2010
Irving Penn Portraits 18 February – 6 June 2010

Porter Gallery
Gay Icons 2 July – 18 October 2009
Taylor Wessing Photographic Portrait Prize 2009 5 November 2009 – 14 February 2010
The Indian Portrait: 1560–1860 11 March – 20 June 2010

Studio Gallery
Chasing Mirrors 9 October 2009 – 10 January 2010
Contemporary Connections: The Singh Twins 11 March – 20 June 2010

Touring Exhibitions
Vanity Fair Portraits National Portrait Gallery, Canberra 5 June – 30 August 2009
The Dalziel Brothers: A Family of Engravers 8 March – 5 September 2010

Selected Gallery Displays
Francis Alÿs: Fabiola 2 May – 20 September 2009
Bob Dylan 1966 European Tour 11 May – 29 November 2009
Georgie Always: Portraits of George Melly by Maggi Hambling 27 June 2009 – 10 January 2010
Quentin Crisp: The Naked Civil Servant 7 July 2009 – 10 January 2010
The Life and Lives of Dr Johnson 18 July 2009 – 17 January 2010
Science in Focus: Portraits of Scientists 26 August 2009 – 17 January 2010
John Gibbons: Portraits 12 September 2009 – 14 March 2010
Twiggy: A Life in Portraits 19 September 2009 – 21 March 2010
The Brothers Sarony 28 October 2009 – 13 June 2010
Lifelines: Recently Acquired 20th Century Drawings 31 October 2009 – 25 April 2010
Boer War Portraits by Inglis Sheldon Williams 9 November 2009–16 May 2010
Caricatures by Edwin Landseer 16 November 2009 – 23 May 2010
Jane Bowan: Exposures 1 December 2009 – 18 April 2010

Drawing Portraits 16 January – 12 September 2010
Lady Jane Grey 23 January – 15 August 2010
The Dalziel Brothers: A Family of Engravers 8 March – 5 September 2010
Queen and Country: A project by Steve McQueen 20 March – 18 April 2010
Philip de László 27 March – 5 September 2010
The Review covers the Gallery’s activities for the financial year from April 2009 to March 2010.

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Front cover and above (top)
Sir Willard White
by Ishbel Myerscough, 2009
Commissioned by the National Portrait Gallery with the support of J.P. Morgan through the Fund for New Commissions

Back cover and above (bottom)
Sarah Waters
by Mary McCartney, 2008
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