

SIR JOHN SOANE'S MUSEUM
THE ANNUAL REPORT

2005-2006

SIR JOHN SOANE'S MUSEUM
THE ANNUAL REPORT

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*Cover: J. M. Gandy (1771–1843). Public and Private Buildings Executed by Sir John Soane
between 1780 and 1815, 1818 (detail)*

Title page: School children enjoying a visit to the Museum

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EXECUTIVE SUMMARY

No. 14 Lincoln's Inn Fields

Preparations for the restoration of No. 14 continued during the year with a review of the proposed works by the new Director and then the tender process. The contract was awarded to Fullers Builders. Work began on site on 1 May 2006.

The Restoration of the Three Courtyards

The remaining two contracts were completed during the year: Taylor Pearce Restoration conserved the medieval stonework in the Monk's Yard, and Cliveden Conservation conserved its pebble and bottle pavement.

The DCMS/Wolfson Foundation Project

The Museum received an emergency grant from the DCMS at the end of the last financial year to correct the dangerously unstable structural condition of the Museum Corridor and Basement East Corridor. The problem was discovered during opening up works for the final phase of this project, comprising the renewal of electrical and mechanical services and the installation of a new stone floor to the Museum Corridor, incorporating metal grilles to let natural light into the basement as in Soane's day. This grant enabled the Museum to carry out the work, which included the insertion of a steel frame to support the walls. The insertion of the new stone floor and other improvements were successfully completed after these emergency works had been done.

The Picture Room

From June 2005 to February 2006 the Picture Room was closed because of the structural works to the Museum Corridor. During this time the Museum's paintings by William Hogarth were displayed in a temporary exhibition gallery established in the Old Kitchen. This allowed the pictures to be enjoyed by the public during this unavoidable period of closure. The two pairs of hinged picture planes on the south side of the Picture Room were also carefully repaired and put back into working order, with the assistance of a grant from the John Ellerman Foundation.

Accreditation

In December 2005 the Museum was awarded full Accreditation under the new MLA Scheme which replaces Museum Registration.

Visitors to the Museum

Visitor numbers for the year were 84,624. This figure is lower than that for the previous year (87,165). This reflects the general decline in visitors to London in the aftermath of the terrorist bombings of July 2005. Visitor figures have since recovered to their old levels.

Educational Activities

The Museum was visited by 443 groups during the year (390 last year), despite the closure of parts of the Museum for much of this time. The Museum's education programme continued with Soane Study Group and other special lectures taking place either in the Library-Dining Room or in No. 14.

1,649 children and 259 adults participated in on- and off-site programmes (including holiday workshops) organised by the Schools and Families Education Unit during the year (1,681 children and 225 adults last year). Numbers remained steady during the year despite the use of the Old Kitchen as a temporary gallery for the Hogarth paintings which meant that more of the sessions needed to be 'outreach' visits or held off-site.

Exhibitions

Three exhibitions were held in the Museum: *Wright to Gehry: Drawings from the Collection of Barbara Pine* (21 April – 27 August 2005, 19,740 visitors); *The Regency Country House, from the archives of Country Life* (21 October 2005 – 25 February 2006, 18,669 visitors); *Pistrucci's Capriccio: a Rediscovered Masterpiece of Regency Sculpture* (1 February – 18 March 2006, 8,056 visitors).

The Museum's travelling exhibition, *William West and the Regency Toy Theatre*, was shown at three regional venues in Britain during the year, travelling to Coventry, Barnsley and Derby in 2005. *Pistrucci's Capriccio* travelled to Waddesdon Manor, Buckinghamshire in March 2006.

Publications

The catalogue for *Thomas Banks (1735–1805): Britain's first modern sculptor* (21 January – 9 April 2005) was awarded joint 4th place in the AXA/*Art Newspaper* Annual Exhibition Catalogue awards.

The Museum published two exhibition catalogues during the year, for *Wright to Gehry* and for *Pistrucci's Capriccio*.

Loans

Five works were lent to exhibitions in Britain and 5 to exhibitions in Europe (Italy, France, Germany and the Irish Republic) during the year.

Finance and Fundraising

Grant-in-Aid from the Department for Culture, Media and Sport met 72% of the Museum's outgoings (2004–05, 47%)

The Development Department, led by Mike Nicholson, continued to raise funds for a wide variety of projects, including exhibitions, at the Museum and to run a successful programme of events for Patrons and potential donors. The membership of the Patrons' Circle increased from just over 50 to 70 during the year and a new Supporters' Circle was launched.

Sir John Soane's Museum Foundation in New York held a successful Gala Dinner in November 2005 which raised funds for the Museum.

HISTORY, AIMS AND OBJECTIVES OF THE MUSEUM

History of the Museum

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

Soane demolished and rebuilt three houses on the north side of Lincoln's Inn Fields, beginning with No. 12 between 1792 and 1794, moving on to No. 13, re-built in two phases in 1807–9 and 1812, and concluding with No. 14, rebuilt in 1823–24. Throughout the period he also made continuous alterations, adding more objects to his arrangements and seeking always to enhance the poetic effects and picturesque qualities of the architectural setting.

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

Aims and Objectives of the Museum

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

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

The Trustees' main objectives are as follows:

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

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

2. To allow the public free access to the Museum and to introduce first-time visitors to the architecture, works of art and collections of the Museum and make these comprehensible and accessible.
3. To inspire creativity by means of an imaginative programme of exhibitions, talks and events (including those on contemporary architecture, art and design), so that the Soane remains a 'living' museum.
4. To provide opportunities for education and life-long learning in Architecture and the history of art in their broadest sense following Soane's intention to develop his House and Museum as 'an academy for the Study of Architecture'.
5. To enable the public to acquire a deeper knowledge of the Museum's collections of architectural drawings, books, models and works of art by means of exhibitions, catalogues and publications and through an increased use of information technology.
6. To manage the Museum's financial and administrative affairs effectively.



Sir Thomas Lawrence (1769–1830). Portrait of John Soane, 1829

REPORT OF THE CHAIRMAN OF THE TRUSTEES

The last year has been a year of flux. We started with a new Director, our restoration of No. 14 was having to be rethought to meet the Museum's pocket, the Three Courtyards Project was still to be completed, serious structural problems outside the Picture Room had to be resolved, the Picture Room itself was out of action and, of course, we could not anticipate the consequences of the 7 July bombings and their effect on visitor numbers and income.

By the end of the year I am pleased to say we had made progress along a broad front. Tim Knox, our new Director, has been settling in and coming to grips with the challenges of managing a small institution which tends to punch above its weight nationally and internationally, but which has virtually no funds for any new initiatives.

The hiccup over No. 14 proved to be a blessing in disguise. The Director was able to use the delay to rethink the whole interrelationship of No. 14 with Nos 12 and 13, and the use of the three buildings that now form the Museum. After consultation, he has produced a new plan which is currently the subject of feasibility studies. The Trustees are very enthusiastic and, if adopted and implemented, the 'Soane Masterplan' will retain the educational emphasis for No. 14 but will reassign space in Nos 12 and 13 so that there will be more display area for the public and a more rational arrangement of administrative departments within the Museum. One of the main areas which will be addressed in this plan is disabled access and improved circulation within the Museum for all visitors.

As I write, work has started on No. 14 and it is anticipated that the contract will be finished by mid-2007, at a price manageable by the Museum, giving us increased functional space, including improved educational facilities. My thanks go to the Director and to Helen Dorey for their extremely detailed work on the revised specification and to our professional advisers in bringing costs within limits.

The Three Courtyards Project has now been completed, the Picture Room is now back in action and the walls that support it should not fall down. The Hogarths, which are a main visitor attraction to the Museum, have returned after a year's sojourn in the Old Kitchen in the Basement where they were shown off to surprisingly good effect.

The Museum is, of course, very dependent on the generosity of its donors. I would especially like to mention the work of our American Foundation which held a Gala fundraising dinner in New York City in November 2005 at which Viscount Linley was guest of honour. Our Patrons continue to grow in number and are a source of valuable support. New in 2005 is our Supporters' Circle which has already more than 100 members and we are hoping to add considerably to that number. The *Annual Report* demonstrates the enormous debt which we owe to the many charities which support both large and small activities, most notably the Heritage Lottery Fund whose grant assisted the Three Courtyards Project. The Department for Culture, Media and Sport is our greatest single donor, currently contributing 72% of the Museum's running costs. It has also assisted the Museum with generous grants to resolve the structural problems outside the Picture Room and renew vital services to bring them up to acceptable standards. To all our donors – thank you.

2006 is going to be a very exciting year with work on No. 14 and the Director's new plans. With our present staff and Trustees, I feel very confident that all will go well. I would like to thank our

new Director for the sensitive way in which he has assumed his role, the Museum's staff for the way they have supported him and for all they have done for the Museum. I would like to thank the Sir John Soane's Museum Society Directors, old and new, who have come to their fundraising task with great enthusiasm, and Martin Lutyens for agreeing to be Chairman of the Society. We are also grateful to James Macdonald who has generously given time to sit on the Audit & Finance Committee and given us the benefit of his advice on the financial administration of the Museum, with which Roderick Smith copes single-handedly.

Lastly, as usual, but with no less heartfelt a sentiment, I thank my fellow Trustees for their support of the Museum and of me throughout the year.

RICHARD GRIFFITHS
Chairman of the Trustees



*View of the Dome
area of the Museum
Photo:
Martin Charles*

THE DIRECTOR'S INTRODUCTION

I started work in May 2005 and have found my first year as Director of Sir John Soane's Museum immensely stimulating and enjoyable. Thanks to a series of thorough briefings from my predecessor, Margaret Richardson, I was not totally unprepared for the challenges that lay in store. What was a surprise, however, was the warmth and friendliness of my new colleagues at the Museum, whom I am very proud and pleased to join.

Margaret is a very hard act to follow at the Soane. What is certain is that I have greatly profited from the way in which she has presided over this Museum over the last ten years. Her achievements – the Soane Gallery and its exhibitions programme, the cataloguing and educational projects, the Three Courtyards restoration and other improvements to the building and, perhaps most of all, her acquisition of No. 14 Lincoln's Inn Fields – are a magnificent testimony to her industry and good sense. It is up to me, and all of us who look after the Museum, to build upon her legacy.

The Soane Museum has always been one of my favourite museums, but as I get to know it I am constantly surprised by its riches and subtleties. But the great privilege of working in this institution is equalled by the grave responsibilities of looking after it. My immediate challenge was guiding to conclusion two important building projects – the Three Courtyards Restoration and the DCMS/ Wolfson Foundation-funded improvements to the rear of the Museum – as well as resolving severe structural problems just outside Soane's famed Picture Room. Once again, Margaret stood me in good stead, having secured an emergency grant for the repairs from the DCMS just before her retirement. The delicate work of installing new structural supports in the fabric and replacing the Victorian floor was carried out between June 2005 and January 2006. My sincere thanks to the DCMS, particularly its then Head of the Museums Sponsorship Unit, Richard Hartman, for finding the funds which allowed us to resolve the problem so quickly. I am also grateful to the friendship and support of my Deputy, Helen Dorey, for her sound advice at every stage of its planning and implementation – and indeed in every aspect of the running of this Museum.

The building works in the Museum caused delays to the start of the restoration and conversion of the next door house, No. 14 Lincoln's Inn Fields. This was probably no bad thing, since it enabled me to review the proposals for its use. This in turn led to reconsideration of the way the Museum occupies Nos 12 and 13 Lincoln's Inn Fields, with a view to improving facilities for visitors and staff, better circulation and interpretation, and exploring the potential of increased disabled access. Central to the 'Soane Masterplan' is a desire to put back Soane's own house, No. 13, as far as possible, to its appearance during the architect's lifetime. The prospect of opening to the public Mr and Mrs Soane's private apartments on the second floor of the Museum is indeed an exciting one, but it must be accompanied by better facilities for education, exhibitions, researchers and staff. The Soane Masterplan is currently the subject of feasibility studies – generously financed by the UK Fidelity Foundation – and consultations with our staff, outside professionals, and users. In the meantime the plans for, and financial implications of, the works to No. 14 were resolved, work starting on site in May 2006 – exactly one year after my arrival. I offer my sincere thanks to our supporters – public, institutional and many private individuals – who have so patiently waited for this project to begin. I am grateful too to Mike Nicholson and his team in the Development Office, and to the Directors of Sir John Soane's Museum Society, without whose fundraising much of the above would be impossible.

Paramount amongst my priorities was to review the security and fire protection of the Museum, and we have made real progress here with the help of the Museum's professional advisers. My

particular thanks to Susan Bogue, our new House and Visitor Services Manager, who joined the team at the end of October, for her work in implementing their recommendations. Advances have also been made in cataloguing the myriad collections of the Museum; the final draft of Professor Alan Tait's catalogue of the 'Grand Tour' drawings by Robert and James Adam was received in January, while Jill Lever's HLF-funded catalogue of Soane's drawings makes steady progress. Dr Gordon Higgott, on secondment from English Heritage, is cataloguing the English Baroque architectural drawings in the Museum in a project grant-aided by the Getty Grant Foundation. We thank all the grant making trusts and individuals who support this vital work. In January Stephen Massil completed his three-year project to catalogue the non-architectural books in Soane's celebrated library, while at the end of the year Nick Savage and Dr Eileen Harris were putting the finishing touches to their catalogue entries for the first tranche of Soane's library to be made available online via the Museum website. Indeed, in 2006 we made the difficult decision to concentrate on publishing Soane Museum catalogues online in future, rather than in book form, which was becoming unsustainably expensive, inflexible, and time consuming. By publishing online we will at last be able freely to share the Soane's astonishing collections with the world.



Tim Knox

During 2005–06, three successful exhibitions were staged at the Museum: Barbara Pine's distinguished assembly of twentieth-century architectural draughtsmanship, *Wright to Gehry*, in particular galvanised public attention. My predecessor's policy of making Soane's 'Academy of Architecture' a venue for exhibitions on contemporary architecture, art and design will be continued and extended in coming years. Our highly successful touring exhibition, *William West and the Regency Toy Theatre*, was shown in three regional venues in Britain in 2005–06. Exhibitions like this attract new audiences to the Museum, as does our educational programme, which I see as the most effective way of reaching out to those hitherto excluded from the cultural life of this country. Although sited in the heart of the West End of London, the Museum's catchment area encompasses schools and colleges serving the very poorest communities. With the new facilities becoming available in No. 14 we look forward to expanding the innovative programmes devised by Jane Monahan, our Schools and Families Education Officer, making Soane's preoccupations with architecture and design, as well as his strange and glittering treasury at Lincoln's Inn Fields, intelligible and relevant to a new generation.

In a building where the very fabric and displays, as well as the objects, are significant works of art in their own right, it was gratifying to be able to reinstate Soaneian arrangements in the Crypt, Colonnade and Museum Corridor in the wake of restoration work. Exhibition Curator William Palin's inspired idea of using the Old Kitchen as a temporary gallery for the Soane Museum Hogarths during the closure of the Picture Room due to building works was a great success. The dust and dirt engendered by the repairs taxed the patience of all Museum staff, particularly the warders and our two part-time conservators, who heroically kept the dust at bay during the works, culminating in a concerted campaign of conservation cleaning at the end of the year. Especial thanks are due to Jane Bush and Helen Lloyd for devising the new conservation cleaning programme for the Museum, and training and re-equipping the warders to carry it out.

The Soane Museum is a small institution with an even smaller band of dedicated and hard pressed

staff who run it. I would like to thank all of them for their support during this my first year, especially the Warders who remained unfailingly cheerful and helpful while coping with the 84,624 visitors who came to the Museum in 2005–06, particularly during the difficult months following the terrorist bombings in July. During 2005–06 we said farewell to Stephen Massil, to our House Manager, Shirley Fernley, and to Warders Kirit Pandya and John Jones. We thank them for their contribution to the continuing life of the Museum. In their place, we welcomed several new members of staff.

At the end of the year, in March, the Museum, together with other frontagers and community groups, gave evidence at a seven-day hearing in the House of Lords, opposing a clause in the London Local Authorities Bill promoted by Camden Council to allow them to erect huge, semi-permanent marquees in Lincoln's Inn Fields for private corporate events. The Museum felt strongly about protecting the amenities of the Fields as a public open space, as well as ensuring that our House Manager – one of the few private residents left in Lincoln's Inn Fields – could enjoy peace and quiet in the evenings. We were pleased that the House of Lords found against the clause. We are indebted to staff members William Palin and Susan Palmer, who put an enormous amount of time and effort into articulating our case, and to George Lawrence QC, who generously gave his services on a *pro bono* basis.

Finally, can I pay a special tribute to the Trustees of Sir John Soane's Museum, particularly their Chairman, Richard Griffiths, for their exceptional support and mentorship over the past year, and to Julie Brock, the Museum's Secretary, for her almost unbelievable patience and hard work in keeping us all going.

TIM KNOX

THE TRUSTEES

The Trustees held six meetings during the year.

The Audit and Finance sub-committee held three meetings at which representatives of the National Audit Office were in attendance for certain Agenda items. James Macdonald continued to serve as a co-opted member on this sub-committee.

The Buildings sub-committee met on three occasions to advance plans for the restoration of No. 14 Lincoln's Inn Fields. Simon Jervis attended four Client Liaison meetings on behalf of the Trustees during the Wolfson Phase 4 Contract.

The Strategy Committee, now under the Chairmanship of David Coombs, met once.

Kingston Smith, the Museum's auditors, produced a draft Governance Review at the end of last year. After comments and corrections were incorporated, this was formally presented to the Trustees in January 2006.

The Trustees held a private dinner at the Museum to mark the retirement of Margaret Richardson as Director. This followed a farewell drinks party for many friends and supporters. Another reception was held to welcome Tim Knox as the new Director, attended by Trustees and staff.

Opposite: View of the Monk's Yard, 1825 (detail)



THE BUILDINGS

THE BUILDINGS

The Three Courtyards Restoration Project

The final phases of conservation work to finish the HLF-funded restoration of the three courtyards were completed this year. The main contractor completed work at the end of 2004, but the restoration of the fragile ruins in the Monk's Yard, and of its unusual pavement, remained to be carried out.

The work of conserving the ruins was carried out by Taylor Pearce Restoration, who began a 12-week contract in August. The Museum's aim was to conserve the friable medieval stonework of the ruins without wholly losing their patina and appearance of 'ancientness'. Taylor Pearce, working with Julian Harrap Architects, devised a successful strategy for the cleaning and consolidation of the stonework with lime mortar. The obelisks and other architectural elements in the Yard, together with Fanny's tomb, were also cleaned and given light coats of protective lime-wash.

One unusual discovery made on the ruins was the first recorded example of a common Mediterranean variety of snapdragon growing 'wild' in Britain. Spotted by chance through the Dressing Room window by Dr Mark Spencer of the Natural History Museum, the plant has been deposited in the British Herbarium at the Natural History Museum.

As soon as work had finished on the ruins, Cliveden Conservation moved into the Monk's Yard to restore the intricate pavement formed from pebbles and the tops and bottoms of old champagne bottles. Before beginning the work, it was necessary to source bottles and 'moraine' pebbles of the right kind to make up the missing areas. As well as cleaning the paving, and making good the damaged sections, Cliveden laid an entirely new pebble pavement in the passage leading into the Monk's Yard – the original paving had been replaced by concrete to form the floor of a boiler room.

The reinstallation of the works of art in the Monk's Yard in January 2006 completed the restoration of the Three Courtyards of the Museum, sponsored by the Heritage Lottery Fund and begun in 2003. This three-year project achieved the recreation of the so-called Flaxman Recess with its curved glass roof, the re-erection of Soane's astonishing *Pasticcio* in the Monument Court, the reinstatement of Soane's original Rear Kitchen and the renewal of all underground drainage and boilers. On fine days the Courtyards are opened for the enjoyment of our visitors.

DCMS/Wolfson Project for the Renewal of Services: Phase 4

In 2004 the Museum's architects began work to remove the failing Victorian floor in the Corridor outside the Picture Room – the final element in the restoration of the original lighting effects at the back of the Museum and renewal of electrical and mechanical services. However, when the panelling was removed from the walls, it became clear that the brickwork was structurally unstable and that urgent remedial works were necessary. Emergency stabilisation work was carried out immediately, but the Museum needed to raise considerable additional funds to complete the work. At the end of April 2005, the DCMS announced the award of an exceptional grant to cover the cost of these emergency works.

The old-established firm of Fullers Builders were appointed as Contractors for the project and work began on site at the beginning of June 2005. The full-height panelling had already been removed from the west wall of the Museum Corridor and basement East Corridor during 2004 – a considerable undertaking in its own right – and the works of art were taken down and put into store.

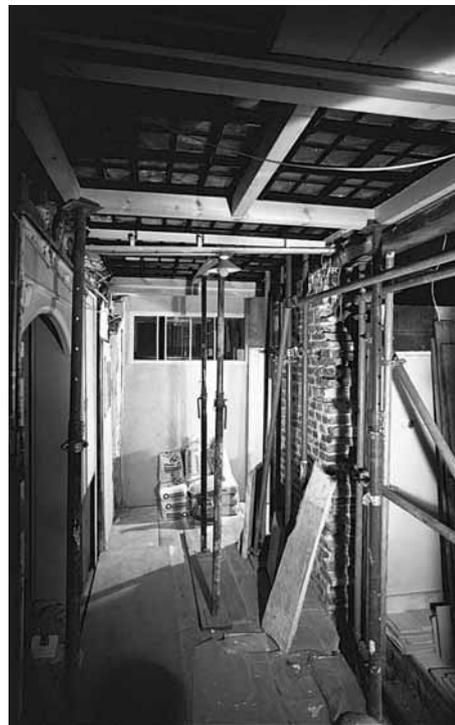
A major part of Fullers' work consisted of the insertion of new structural steelwork around the openings to the Crypt and to the Colonnade on the west side of the ground floor and basement Corridors, and new steelwork to replace Soane's vertical wooden supports around the openings in the east wall of the Basement East Corridor. However, the greatest challenge lay in the procurement and insertion of the very large stone slabs that now form the new floor of the Museum Corridor, replacing a Victorian industrial floor of cast iron and glass installed in 1891. The stone slabs not only had to be large and without flaws, but they also had to be pierced to receive new metal grilles – replicating those Soane used to allow light to filter down into the basement. The quarry, at Haworth in Yorkshire, experienced great difficulty in cutting slabs of the size required without fissures or inclusions. New suspended stone floors are rarely specified today and the load testing of the slabs took our architect, Julian Harrap, working with our structural surveyor, Doug Murray of Hockley and Dawson, many months to resolve. The installation of the slabs required an incredibly precise operation to manoeuvre them into position – heavy lifting equipment being used to slot the three slabs into new steelwork inserted into the original Soane apertures.

One section of one of the original stone floors survived at the south end of the Corridor and this was supported on new steelwork with an ingeniously engineered hidden toggle-joint designed to attach it to the adjacent new slab. The underside of this surviving slab was painted and paint analysis provided evidence that it had been painted an off-white colour in Soane's day. The undersides of the new slabs were therefore painted to match the original colour. The installation of the stone slabs was so precise that when the original panelling came to be re-installed in early 2006 it fitted exactly – there had previously been large gaps between the bottom of the panelling and the Victorian floor.

The final elements of the project included the installation of an iron railing across the east entrance to the Crypt – an exact copy of the lost original, although the new railing is not fixed so that it can be removed for access. Around the ceiling above, a specialist plasterer, Matthew Morgan, reinstalled



View of the Monument Court under construction, 1812



Acro props in the Basement East Corridor, 2005

the original 'bead' cornice – supplementing the few remnants of Soane's original beading with new elements in plaster to make up the complete border. Martin Holden reinstalled the two fluted stone columns on either side of the entrance to the Crypt, together with their superimposed pairs of capitals.

The Picture Room was closed for the duration of the works, but the two celebrated series of Hogarth paintings, *A Rake's Progress* and *An Election* were displayed temporarily in the Old Kitchen in the basement (see p.38).

A late addition to the project was the repair of the right-hand pair of picture shutters or 'planes' on the south side of the Picture Room. These had slightly dropped on their hinges causing the planes to jam shut. Their repair was a complicated business, necessitating the removal of works of art and the installation of full-height scaffolding in the Nymph Recess. Great care was taken not to compromise the integrity of these ingenious Soaneian shutters and the hinges were removed in pairs (there are four on each plane), and sent away for re-boring in relay, so as to avoid having to dismantle the planes altogether. The result of the strengthening of the hinges was to lift each of the right-hand planes the required 6mm to restore full clearance – work which, our architects assure us, will give the original brass hinges more than another century of useful life. The cost of the repairs to the Picture Room planes was met with a grant of £20,000 from the John Ellerman Foundation. The scaffolding of the Nymph Recess enabled the careful cleaning of all works of art displayed there – the final phase of a programme of cleaning following the Three Courtyards and DCMS/Wolfson projects.

In February–March 2006 the works of art were reinstalled in the Museum Corridor and Basement Corridor and the Hogarths were then moved back to the Picture Room prior to its re-opening at the end of March.

The contract was completed on time and within budget.

No. 14 Lincoln's Inn Fields

Following a thorough review of the scope of works for No. 14 by the new Director, a final Specification and drawings were issued to the Museum at the beginning of 2006 and the project sent out for tender to two contractors. The two firms were interviewed by the Director, Deputy Director, Quantity Surveyor and Architect, with Simon Jervis and Bridget Cherry present on behalf of the Trustees. As a result of the tender process Fullers Builders were appointed as the main contractors for a 56-week contract starting on 1 May 2006.

The Museum also went out to tender for quantity surveying services early in 2006. As a result of this process Kevin Newland of Nolans was appointed the Quantity Surveyor for the No. 14 project.

No. 14 will be restored to serve as a base for our expanding educational programme, elegant rooms for lectures and events, and proper offices and conservation facilities for staff – in short, all the necessities of a modern museum.

The Soane Masterplan

It is important that the Museum does not just colonise No. 14; it needs to reconsider the use and potential of the other two buildings on the site – Nos 12 and 13.

Since its foundation in 1837 the Soane Museum has been altered and enlarged to accommodate the changing requirements of its custodians and visitors – all the while remaining true to Sir John's strict injunction that his arrangements should be preserved for posterity. Over the last two decades numbers of visitors have increased greatly, and this trend is unlikely to come to a halt. An exhibition gallery, a children's education programme, a development team – things unheard of in Soane's day –

have been added to the Museum in recent years, often trying to operate in far from ideal circumstances. It is vital that the use and presentation of all three houses – Nos 12, 13 and 14 – is reviewed, all the while keeping the strange, idiosyncratic, atmosphere that is so highly prized by visitors and staff alike. The challenges facing the Museum include:

- Managing people; coping with increasing visitor numbers, their bags and coats, circulation
- Improving disabled access
- Learning about Soane; expanding and improving education facilities. Interpreting the Museum and its collections
- Improving the Research facilities, and keeping them together
- Putting back Soane's arrangements, showing more to the public while looking after them better and reducing wear and tear on the historic interiors
- Bringing the staff together; improving staff accommodation and efficiency

These objectives fit in with the Museum's current Strategic Plan, and with the Secretary of State's Key Strategic Priorities, as set out in the DCMS Three-Year Funding Agreement with Sir John Soane's Museum.

Over the last year a 'Masterplan' for the Museum has been devised by the Director, with contributions from staff and Trustees. Professional advisers are being consulted – the architect, structural engineer, advisers on disabled access, fire and security, marketing, and conservation – who will carry out a sequence of essential feasibility studies to aid the planning process, funded by a special grant from the UK Fidelity Foundation. We are grateful to Fidelity for so generously supporting this project in this practical way. The Museum will also seek advice from external authorities, knowledgeable people from all walks of life who know and love the Museum.

The purpose of the Masterplan for Sir John Soane's Museum is to plan the way we use and present the Museum. Once agreed, the proposals will take time to achieve, and will need to be carefully phased if we are to continue our work of opening the Museum to visitors and caring for the collections. A Business Plan will be written, and a full Option Appraisal carried out when we have agreed a way forward.

A year on from its inception, the Soane Masterplan is still very much a work in progress, but it is our dream that, one day, visitors to the Museum will be able to penetrate beyond the famous 'rope of bells' on the staircase and see the recreated private apartments of Mr and Mrs Soane on the second floor of the Museum. We must also make much-needed improvements to the research facilities, the Soane Gallery, and offices for staff.

Annual Maintenance

Major building work continued through the year at the back of Museum and in the Monk's Yard, so a smaller amount of routine work than usual was carried out. The Museum's on-site contractors for the DCMS/Wolfson works agreed to provide maintenance cover for the year, the previous contract having expired.

Electrics in two areas of the House Manager's flat on the third floor of No. 13 were found to be faulty and re-wired. The Warders' Mess Room in the basement of No. 12 was re-decorated.

Green Housekeeping

The Museum continues to use environmentally friendly materials and solutions whenever possible. We continue to recycle our waste paper and glass through the London Borough of Camden and to recycle toner cartridges. ‘Triple life’ light bulbs are used in light fixtures throughout the Museum as appropriate. All staff travel to work using either public transport, bicycles or a scooter.

Fire and Security

The Museum drew up a revised Fire Risk Assessment document during the year, following a review of means of escape and fire detection in Nos 12 and 13 by Colin Packer, a former Chief Fire Officer and adviser on fire safety to the National Trust. He worked with David Young, the Museum’s Security Consultant. The Fire Risk Assessment was approved by the Fire Safety Officer for Camden subject to an agreed schedule of improvements to the building. These are now being implemented.

Following the completion of the Risk Assessment, the Museum commissioned Consort Security to draw up a proposal for the installation of a modern fire detection and alarm system in Nos 12–13, to be integrated with the system to be installed in No. 14. The works were commissioned at the end of the year and will be carried out during 2006–07 with the help of the final tranche of a series of grants from the DCMS for the renewal of electrical and mechanical services at the Museum.

In the aftermath of the London bombings on 7 July 2005, the Museum introduced bag searches at the front door. We also organised a special staff briefing on terrorism, given by a Metropolitan Police officer.



View of the Picture Room with the planes open Photo: Martin Charles

Opposite: Grinling Gibbons (1648–1721). Design for a chimney-piece and overmantel c.1693–94, from the Hampton Court Album (detail)



THE COLLECTIONS



WORKS OF ART

Display

In February–March 2006 the works of art removed for the structural works to take place were restored to their positions in the Museum Corridor, with the assistance of a team from Holden Conservation. These included objects long alienated from their original positions. It is Museum policy to put back Sir John Soane's arrangements wherever this is possible.

A good example of this is the large Roman marble fountain fragment now restored to its position in the Corridor as an 'eye-catcher' at the end of a vista along the Museum South Corridor. It was moved many years ago to enable the installation of a radiator which has now been removed.

Thomas Banks's model for the tomb of Penelope Boothby has also been replaced in its original position in the Museum Corridor, where the small figure of the child, shown 'not dead but sleeping', now appears as Soane originally intended, its 'unadorned simplicity' contrasting with the surrounding 'wrestling gladiators' and 'mighty fragments from temples'. Other, smaller objects have also been re-positioned, including a group of architectural fragments supported by four low stone plinths which Soane placed against the walls of the Corridor.

An arrangement of busts and vases on antique columns around the sarcophagus – probably removed when the glass case was put over the sarcophagus in 1866 – was reinstalled in March 2006. An elegant 18th-century table, long in use as the Front Hall desk, was returned to its original position in the Basement Ante-Room. Its fossil marble top was brought out of store and repaired, and Soane's original arrangement of six busts reinstated – including fine heads of the French scientist Cuvier and the actor J. P. Kemble. The restoration of these two important Soaneian arrangements has put on show objects long in storage or displayed elsewhere in the building. It has also put back something of the original crowded quality of the basement – rivalling that of the ground floor – which was lost in late 19th century re-orderings.

Our desire to recreate as exactly as possible Soane's arrangements led to the decision not to re-open the 'West Chamber', a space at the west end of the Crypt which was Soane's coal cellar when he lived in No. 12 Lincoln's Inn Fields. The Chamber was temporarily closed off two years ago to allow for the renewal of services and damp-proofing. It was never part of the Museum in Soane's day – the wall being knocked through to it only in 1889–90. Nor were the arrangements within the Chamber original – all the objects shown there had been removed from elsewhere in the Museum. During 2006–07 the works of art formerly displayed in the Chamber – including a number of interesting cork models – will be restored to their original positions in the Museum. The West Chamber will be fitted out as a much needed Museum store. The wide arched opening to the Chamber will be blocked up, enabling the restoration of Soane's original arrangement of objects on the west wall of the Crypt.

Audit

The more than four hundred framed works in the collection were audited during the year, with the help of volunteer Nora Fiechter. All were found and their location records checked and updated where necessary.

The contents of the Museum Corridor were audited by the Deputy Director during the year as part of the process of re-installing works of art following the building works.

Discoveries

Dr Mariam Rosser-Owen, Assistant Curator of the Middle-Eastern Section of the Asian Department of the Victoria and Albert Museum has identified the mysterious ‘Moorish’ marble capital that forms part of the lower stages of the recently re-erected *Pasticcio* in the Monument Court. It is very similar (if not identical) to a series of Saadian period (1554–1664) capitals that decorate the complex of Royal tombs in Marrakesh in Morocco. Soane himself described the capital in 1835 as ‘Hindu architecture’ and it was later (1837) labelled ‘Saracenic’ and ‘Moorish’, but how he obtained it remains a mystery.

New light has been thrown on the possible origins of a mysterious mud bird’s nest. It is first recorded in the 1960s, in a glass case curiously accompanied by an Egyptian mummified head. The case is nineteenth-century, but the objects may well have been collected by Soane. Dr Douglas Gordon of the Natural History Museum has confirmed the nest is that of either a White-winged Chough (*Corcorax melanorhamphos*), or an Apostlebird (*Struthidea cinerea*), both crow-like birds of the family of *Corcoracidae*, which forage in small flocks and construct perfect bowl-shaped nests with mud in trees. White-winged Choughs and Apostlebirds only live in Australia – if this is so, how did Soane, who died in 1837, come to own it?

Research has also been carried out into an item described in early inventories as ‘A Grotesque Staff’ and ‘said to have been the walking stick of Guy Earl of Warwick’. This enormous spear – which is too cumbersome and heavily carved to have seen service as a weapon and must have been made for ceremonial purposes – is a Maori artefact from New Zealand. The natural form of the wooden branch from which it is made is carved with the distinctive tattooed *tiki* figure. No other spear like it is known to survive, and it is an interesting and early example of a Maori artefact in a historic English collection. It is possible that the confusion arose because Soane may have acquired the spear from Warwick Castle. The Hon. Charles Greville, brother of the 2nd Earl of Warwick, was a friend of Sir Joseph Banks and acquired material collected by Captain Cook.

In July Dr John Taylor of the British Museum came to the Museum with the owner of some recently discovered fragments of the lid of the sarcophagus of Seti I. He brought with him fragments of the lid owned by the British Museum so that these, the new fragments and the Soane pieces could be compared.

View in the Ante-Room Adjoining the Belzoni Chamber. Plate XIX from Soane's 1836 Description of his house and Museum



THE RESEARCH LIBRARY AND ARCHIVE

Visitors

There were 313 visitors to the Research Library during the year, a slight increase on the figure of 283 in 2004–05. These comprised the usual mix of students, academics, architectural professionals and interested amateurs. Three Soane houses – Aynho Park, Piercefield and Pell Wall – came on the market during the course of the year, generating a number of requests to see drawings. Similarly, Holy Trinity Marylebone, one of three London churches designed by Soane, and Bentley Priory, also faced changes of use in 2005–6. Among the more unusual researchers was Richard Reeves, who had been commissioned by Fortnum and Mason to design packaging for foodstuffs. Several of the design ideas, based on elements in drawings by Robert Adam, went into production.

This year saw the publication of two major books which were the culmination of study over a number of years in the Research Library – in December 2005 Dr Daniel Abramson's *Building the Bank of England: Money, Architecture, Society 1694–1942* (Yale University Press) and in March 2006 Professor Brian Lukacher's *Joseph Gandy: An Architectural Visionary in Georgian England* (Thames and Hudson). The monograph on Gandy was launched at the Museum.

In December 2005 the Museum published a set of four greetings cards, using illustrations of bizarre architectural masquerade costumes from a book in Soane's Library – E.-A. Petitot's *Mascarade à la Grecque* (Parma, 1771). These were featured in the January 2006 edition of *World of Interiors*, accompanied by an article by Dr Eileen Harris.

The Library hosted group visits by students from the Manchester College of Arts and Technology (furniture restoration and conservation); Bath University (MSc in the Conservation of Historic Buildings); the Courtauld Institute (Summer School; MA in Museum Studies; MA in Italian Renaissance); the Architectural Association (postgraduate Diploma in the Conservation of Historic Buildings); the University of the Arts; Yale University ('Yale in London' programme run by the Mellon Centre) the Open College of the Arts and the Wallace Collection MA programme.

Stephen Massil (Library cataloguer) and Susan Palmer (Archivist) put on a display of books relating to natural history for delegates to the annual conference of the Society for the History of Natural History on 14 May 2005. This led to contact with Dr Andrew Bednarski of the Egypt Exploration Society, who had just completed a PhD on the reception of the *Description de l'Égypte* in Britain and who subsequently made a detailed survey of Soane's 30-volume set.

In January 2006, for one day only, Soane's ticket to Nelson's funeral was put on display in the Library-Dining Room, to mark the 200th anniversary of his state funeral.

The highlight of the year for the Library was undoubtedly the visit on 14 November 2005 of the Roxburghe Club, a group of distinguished bibliophiles who continue to uphold the traditions of a club founded to mark the great sale of the library of the 5th Duke of Roxburghe in 1812. Susan Palmer, Eileen Harris and Stephen Massil assembled an extensive display of books in the Dining Room and Library, and it was perhaps not too fanciful to imagine Soane beaming down with pride at the sight of such an illustrious group poring over his collection. Care had been taken to select books that would appeal to the particular bibliographic interests of each of the participants. We were keen, too, to profit from the wealth of knowledge present and to find answers to some of our current queries, particularly in the field of bindings. Many helpful comments were made and we look forward to continuing this fruitful and stimulating relationship.

Cataloguing of Books

Stephen Massil completed his work on the cataloguing of the General Library and left the Museum in mid-January 2006 at the end of his three-year, full-time post, which had been part-funded by the Designation Challenge Fund. A final meeting of the Library Advisory Committee, which had been formed to oversee the project, was held, followed by a lunch to thank Stephen and the Committee for their work.

Dr Eileen Harris and Nicholas Savage continued to work on cataloguing the remaining books in the Architectural Library and in editing catalogue entries to put on the Museum's website. At the very end of the year the Trustees agreed to the appointment from the autumn of 2006 for three years of a Librarian, whose principal task, besides routine Library duties, will be the editing of the complete Library catalogue and its mounting on the website, together with the planning of a printed volume of essays in celebration of the Library. This new post will have the additional advantage of releasing the Curator of Drawings and the Archivist from day to day supervisory duties in the Research Library, enabling them to spend more time on cataloguing the collections.

Cataloguing of the Drawings Collection

Three major cataloguing projects continue to run in parallel. The key change to the cataloguing over the year has been the decision not to continue to publish catalogues of the collections in printed form, but to put the catalogues online and make them available via the Museum's website, giving to the material much greater accessibility. Moreover, entries can be edited online and the costs of cataloguing the collections in this format is much less than the increasingly expensive subsidised printed volumes that take years to produce and have poor sales. This does not rule out the publication of occasional special catalogues, where appropriate and where funding can be found.

The computer database for cataloguing continues to evolve and improve under the care of its designer, Ben Linton. A low resolution image will accompany each catalogue entry.

Professor A. A. Tait completed his draft catalogue of the Grand Tour drawings of Robert and James Adam. This covers some 1,080 of the 9,000 Adam drawings in the collection. Valuable assistance on archaeological matters was given by Dr Amanda Claridge of Royal Holloway College, University of London. The catalogue has been sent to two external readers and as this reporting year ends we await their comments.

Jill Lever continued her work on the early drawings of John Soane. Draft entries on his early projects, and the drawings executed on his tour to Italy are now well under way. It is intended that catalogue entries for the Soane sketch books from his Italian journey will be made available to the public online in 2006.

Dr Gordon Higgott, on secondment from English Heritage, began work on a detailed catalogue of the Museum's 240 English Baroque Drawings. The secondment is funded by The Getty Grant Program. Dr Higgott has now prepared draft entries for the drawings in the Hampton Court Album, which includes a major group by the celebrated carver Grinling Gibbons. The American woodcarver and Gibbons scholar Dr David Esterly visited the Museum in March and April 2006, funded by the Gilbert and Ildiko Butler Foundation, to study the drawings by Grinling Gibbons. On 22 March Drs Higgott and Esterly gave a joint lecture at the Museum to Patrons and an invited audience on 'Grinling Gibbons: Master Carver at Hampton Court'. Dr Higgott is continuing his work by entering the draft catalogue entries for the Greenwich Hospital Album into the database.

The Archive

A manuscript letter from Lord Kinnaird to David Scott, Chairman of the East India Company, championing Soane's candidacy for the post of architect to the Company, was purchased. Written in 1796, it throws new light on Soane's role in the controversy surrounding this appointment, supplementing the material already in the archive.

Library Acquisitions

The Museum received a generous gift from one of the Directors of Sir John Soane's Museum Society, Niall Hobhouse, in the form of a portfolio of material relating to the Museum which once belonged to C.J. Richardson. Richardson was one of two assistants still employed in Soane's office at the time of his death in January 1837 and he removed a considerable number of drawings and engravings from the office – some of which were perhaps given or lent to him, some of which may have been taken without permission. One large Richardson cache forms the bulk of the Soane collection at the V&A, another group was assembled by Richardson into a volume now in the British Library. The portfolio given to the Museum by Mr Hobhouse is another put together by Richardson containing many loose engravings (some of which are proofs) from Soane's 1835 *Description* of the Museum. However, amongst these are seven unique drawings of arrangements in the Museum in the 1820s, made by Richardson as part of his work for Soane.

38 books were acquired for the modern reference library over the year by purchase and donation. Extensions were made to several of the bookshelves in the Research Library to accommodate the growing collection.



Francesco Cossia (active 1797). Portrait of Napoleon Bonaparte, 1797

CONSERVATION

Conservation of Drawings in the Soane Collection

Margaret Schuelein, the Museum's paper conservator, continued to work on the cleaning and repair of drawings in the collection for two or three days a week throughout the year.

She continued work on a major restoration of an album of early Soane sketches (Vol. 42), funded by the Barbara Whatmore Trust. She also removed and renewed old repairs to several drawings in an album of drawings of Greenwich Hospital (Vol. 109), and lifted several drawings to enable Dr Gordon Higgott, currently compiling a catalogue of the Baroque drawings in the collection, to study the versos.

The Adam Cabinets

The suite of specially commissioned furniture for the new Adam Study Centre made significant progress in 2005–06. Comprising four bespoke cabinets for the albums of Adam drawings, a plan chest for over-sized drawings, a large table and four matching chairs, the furniture is being made by master-cabinetmakers Rupert Senior and Charles Carmichael. Made of American black walnut, with sleek contemporary Soaneian detailing, the monumental cabinets are now largely complete and will provide optimum accommodation for the long-term conservation of the Soane Museum's 9,000 drawings by Robert and James Adam, hitherto housed in a converted Victorian wardrobe. Senior and Carmichael will begin work on the second phase of the suite – the readers' table and chairs – in the second half of 2006.

Book Restoration

Margaret Schuelein cleaned the plates in two rare books of engravings, repairing some of the leaves and making protective wrappers.

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

Photographic Conservation

Kate Wilkinson and Diana Gordon, who joined the Museum staff as volunteers in the autumn (see p.46), completed the project (started some years ago) of cleaning and re-housing the Museum's collection of glass negatives in conservation standard acid-free envelopes and boxes.

Conservation of Works of Art

Simon Bobak conserved the Museum's portrait of Napoleon by Cossia which hangs in the Breakfast Parlour. A crack had appeared down the centre which required careful repair. The removal of some later wooden battens nailed to the sides of the original panel should help to prevent more cracking; they were shrinking differentially against the grain of the main panel. The work now has a sealed micro-climate within the frame to prevent sudden changes in temperature and humidity in the future.

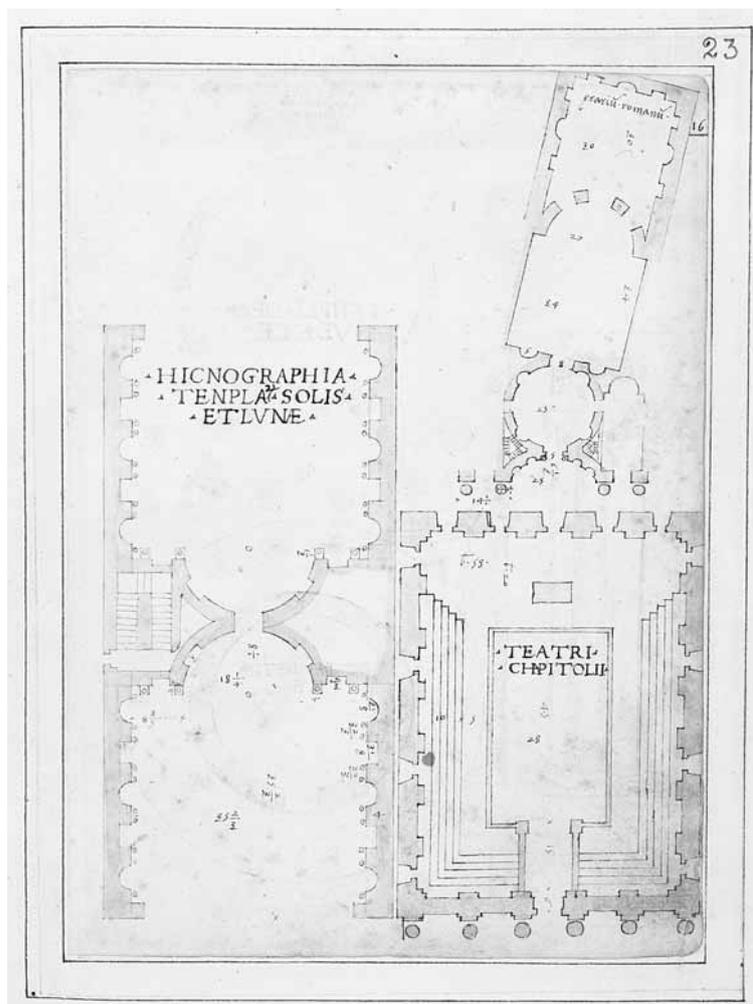
Peter Holmes of Arlington Conservation restored a Georgian kettle-stand the fret-work of which was loose and splitting. Two missing sections of fret were discovered in the Museum's stores and this enabled a full restoration to be carried out.

Jane Bush continued to work as the Museum's works of art and decorative finishes conservator for two or three days a week throughout the year. As well as the conservation of individual objects and the care of the fabric of the building she continued to supervise the protection, movement, cleaning and re-installation of objects displaced during the Wolfson Project.

A large amount of dust was generated by the building work and, despite precautions having been taken to protect rooms and their contents, it was necessary to clean rooms and their contents thoroughly at the end of the work – in particular the Monk's Parlour and the Nymph Recess. Jane Bush was assisted by Margaret Schuelein and by Kate Edmondson, a freelance conservator. Holden Conservation undertook a special project to dust inaccessible objects, particularly those in the Upper Drawing Office. All museum objects that had been wrapped and stored were checked before re-hanging and when necessary the opportunity was taken to surface-clean, number and conserve them.

A comprehensive cleaning of the Model Room was undertaken before the Open House weekend in September and new labels were introduced for this event.

Many objects were cleaned, had flaking paint consolidated and were numbered during the year. Condition reports were produced for all objects undergoing conservation.



A plan of the Temple of Venus and Rome, Rome from the Codex Coner

Conservation Cleaning

Jane Bush oversaw a major project to put in place a new regime of routine care of the Museum rooms. This involved comprehensive research, a series of meetings with Helen Lloyd, Head of Preventive Conservation at the National Trust, and the planning and running of two training days with Helen Lloyd for all the Warders in March 2006. New equipment was introduced, as well as a reference manual of routines and practices tailored specifically to the particular needs of the Museum.

Conservation for Exhibitions and Loans

A considerable amount of time was spent in preparing works for loans and exhibitions – particularly when, as with the drawing from the Chinnery Album lent to the Capitoline Museums in Rome during the year, they needed to be lifted from the page of a volume, mounted and framed and then returned to the volume on their return. The preparation of condition reports for all items leaving the building is also a major part of the conservators' work, as is the commissioning of mounts, frames and special perspex supports. Brief reports are prepared on every item requested for loan which inform the decisions of the Trustees.

The frames of two drawings by James Barry loaned to Crawford Art Gallery, Cork (XP1 & XP2) were opened so that the drawings could be surface-cleaned and their condition properly checked.

The veneered walnut frame of a watercolour by J. M. Gandy *Bridge and Palace in the Platxenses* (XP13) was restored by Riccardo Giaccherini Ltd in preparation for its loan to the Feigen Gallery in New York in April 2006.

The Codex Coner (Vol. 115), loaned to the British Museum for *Michelangelo Drawings: Closer to the Master* required particularly careful attention. The vellum binding and the leaves of the album were individually checked and cleaned and Margaret Schuelein oversaw the transport and installation of the volume in the exhibition.

Jane Bush cleaned and conserved two Flaxman plasters (A75 and M269) before they were lent to the National Gallery and acted as courier to oversee their installation.

The Museum's Conservation team continued to provide expert support to William Palin with the handling and installing of incoming loans for exhibitions in the Soane Gallery – for example, this year, unpacking, finding temporary safe storage for and helping to install the 60 framed works which arrived from New York for the *Wright to Gehry* exhibition.

Environmental Monitoring

The Museum was awarded a grant under the Care of Collections programme administered by Archives, Libraries and Museums London (ALM London) to buy equipment to monitor environmental conditions across our three buildings. Soane's collections are on the whole in remarkably good condition, having remained in and adapted to their environment for the last 170–200 years. However, it is vital to understand what is happening in the building in terms of temperature and humidity with greatly increased visitor numbers over the past decade and to see whether in some places this is affecting the collections adversely. The equipment is radio-controlled (no wires required) and extremely discreet, with the data being automatically logged via a computer programme in a form which can be easily analysed. The equipment was installed in February 2006.

LOANS

A plaster model by John Flaxman for his statue of Joshua Reynolds for St Paul's Cathedral (M1181) was lent to the exhibition *Joshua Reynolds: the Creation of Celebrity* at the Palazzo dei Diamanti, Ferrara from 12 February to 1 May 2005 and at Tate Britain from 26 May to 25 September 2005.

A drawing of the Colosseum from the Chinnery Album (Vol. 114/30) was lent to the exhibition *La Roma di Leon Battista Alberti* at the Musei Capitolini, Rome from 23 June to 16 October 2005. We were particularly pleased that our drawing was chosen as the image for the poster and other publicity material for the exhibition.

A modern reproduction of Charles Turner's engraved portrait of Sir John Soane after Sir Thomas Lawrence (XP28) was lent to Orleans House Gallery for a small exhibition on J. M. W. Turner and Twickenham on display from July to October 2005.

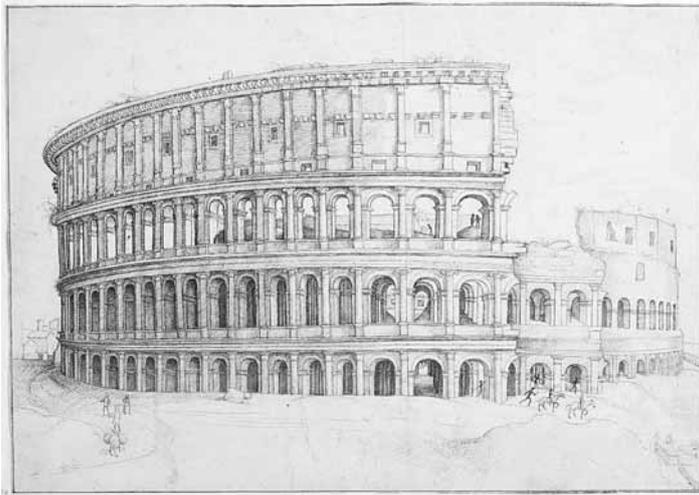
A portrait of Napoleon as a young man by Francesco Cossia (P154) was lent to the exhibition *Nelson & Napoléon* at the National Maritime Museum from 7 July to 13 November 2005. An article in *Apollo* in October 2005 by Xavier Salomon and Christopher Woodward revealed that the portrait, previously attributed to Goma, was commissioned by Maria Cosway in 1797 and was the first portrait of Napoleon to be seen in England.

A painting entitled *The Italian Count* by Fuseli (P143) was lent to the exhibition *Génie et folie en Occident* which was shown at the Grand Palais, Paris from 10 October 2005 to 16 January 2006 and opened at the Neue Nationalgalerie, Berlin on 16 February 2006, where it will run until 7 May 2006.

Two drawings by James Barry (XP1 and XP2) were lent to the exhibition *James Barry (1741–1806)* at the Crawford Art Gallery, Cork from 22 October 2005 to 4 March 2006.

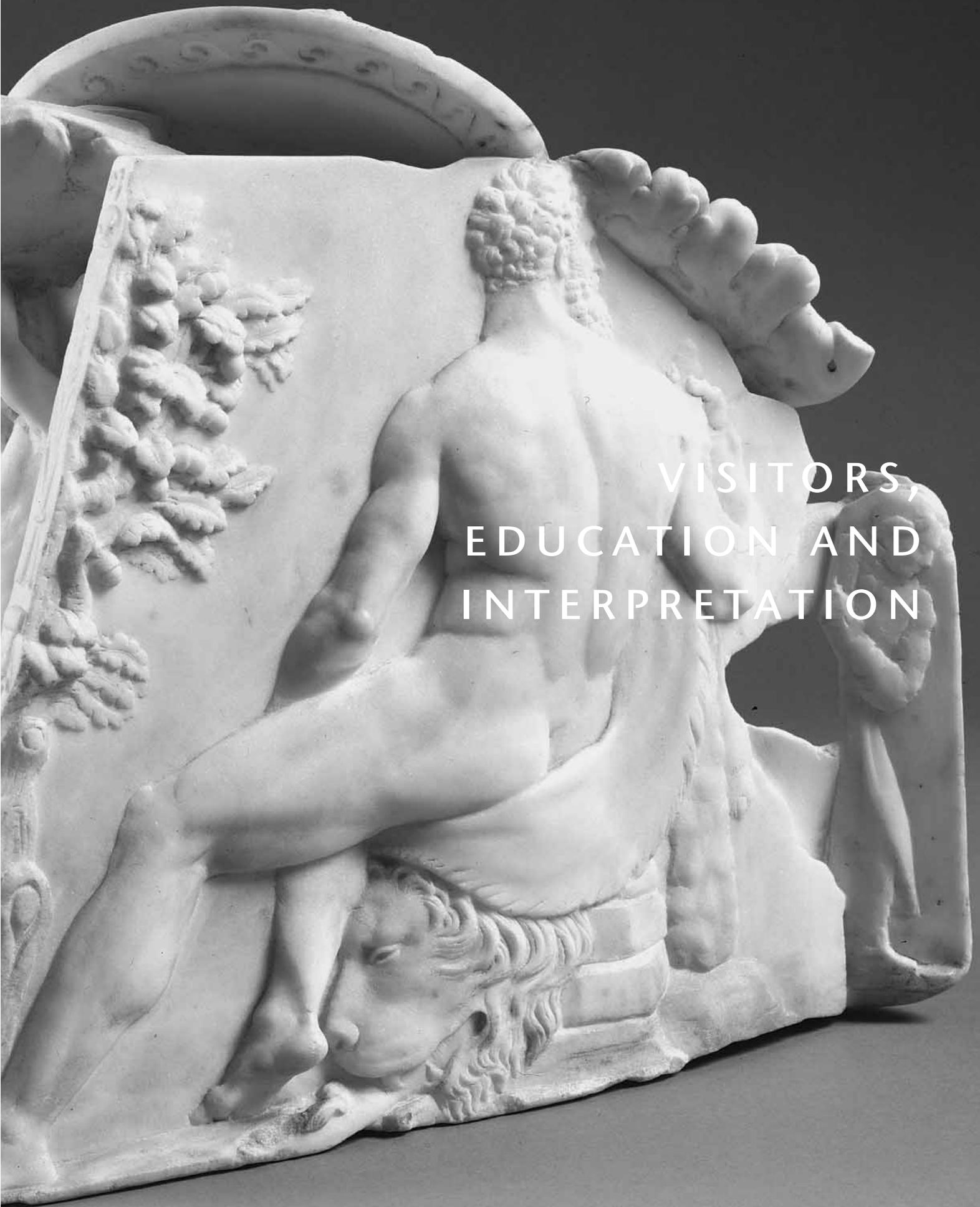
Plaster models after the antique of the Laocoon and the Farnese Hercules (M269 and A75) were lent to the exhibition *Rubens: A Master in the Making* at the National Gallery from 26 October 2005 to 15 January 2006.

At the very end of the year the Codex Coner (Vol. 115), an important album of 16th- and 17th-century architectural and decorative drawings, mainly of buildings and monuments in Rome, formerly in Cassiano Dal Pozzo's paper museum, was lent to *Michelangelo Drawings: Closer to the Master*, which opened at the British Museum on 23 March and will run to 25 June 2006.



Hieronymus Cock (?)
(c. 1510–1570). *Perspective view of the exterior of the Colosseum, Rome*

Opposite: Benedetto Pistrucchi
(1783–1855), *Capriccio, 1829*.
Waddesdon, Rothschild
Collection (Rothschild
Family Trust)



VISITORS,
EDUCATION AND
INTERPRETATION

VISITORS TO THE MUSEUM

Visitor numbers were slightly lower at 84,624 than those for the previous year (87,165), but given the immediate impact of the 7 July terrorist bombings on the number of tourists visiting London our visitor numbers have held up well. In the 10-week period immediately after the bombings, visitor numbers dropped by 14%, sales by 8% and income from donations by 19%. However, these recovered during the remainder of the year. In fact visitor numbers for the final month of the year, March 2006, were 6% higher than in the previous year and the sixth highest total for any March in the Museum's history. The Trustees continue to regard the figure of 87,000 as the maximum desirable number, given the size and scale of the Museum and the need to conserve its special historic interiors.

The Museum continued its successful late evening openings on the first Tuesday of each month with total attendance exceeding 2,000 for the fourth year running. The Model Room on the second floor of No. 12 Lincoln's Inn Fields was once again opened specially for the Saturday of 'London Open House' weekend in September.

AEA undertook the 2005 visitor survey over a sixteen-week period (13 January – 4 May 2005) which cut slightly into this year. 63% of respondents were from the UK and 37% from overseas, with 77% visiting for the first time. 6% of the UK Residents were from ethnic minorities and AEA estimated that 9% of visitors were from the C2, D and E socio-economic categories, which equates to approximately 7,600 visitors out of our total number of visitors for the year. 4% of visitors indicated that they had some form of disability.

The survey for 2006 also fell within this year, being carried out from January to March 2006 (after the 7 July bombings). 72% of respondents were from the UK and 28% from overseas, with 71% visiting for the first time. 2.9% of the UK Residents were from ethnic minorities and AEA estimated that 8% of visitors were from the C2, D and E socio-economic categories, which equates to approximately 6,770 visitors out of our total number of visitors for the year. 3% of visitors indicated that they had some form of disability.

The AEA review of the 2005 *Thomas Banks* exhibition was particularly positive with 82% of visitors rating the exhibition as 'good' or 'excellent' and 92% indicating that they enjoyed the exhibition



The fascination of Soane's collection

overall. 4% of respondents had visited the Museum specifically to see the exhibition.

In 2006, respondents were asked to comment on the *Regency Country Houses* exhibition. Of those who had seen the exhibition 5% had visited the Museum specifically for that purpose. 75% rated the labels, panels and guides for the exhibition as 'good' or 'excellent' (there was no full catalogue for this show as it was accompanied by the *Country Life* book) and 94% indicated that they enjoyed the exhibition overall.

The new Minister for Culture, David Lammy MP, visited the Museum on 21 July 2005. Later in the year a drinks reception was held for DCMS staff who spent the evening exploring the museum and meeting the Museum's curatorial and development staff.

EDUCATIONAL ACTIVITIES

Group Visits and Adult Education

The Museum was visited by 443 groups during the year (390 last year), including 16 school groups participating in the Museum's programme of schools education (see p.33–5). The number of different organisations which visited (many groups make more than one visit during the year) was 284 (252 last year) plus 26 different schools. The proportion of groups making repeat visits to the Museum fell from 81.8% last year to 63.4% this year (108 organisations were making repeat visits). 104 groups (36.6%) were organisations visiting for the first time.

Of the 284 different organisations who brought adult groups 44.4% were based in London, 21.6% in the UK regions (a slight increase on 21% last year), 15.8% in Europe (21% last year), 13.8% in America (15% last year), 1.4% in Canada (0.8% last year) and 1% in Russia (0.8% last year). One group visited from India and one from Korea. The fall in the number of group visits from Europe and the USA this year may reflect the impact of the London bombings.

119 groups were given introductory talks by members of the curatorial or warding staff on arrival (117 last year). Five of these groups had a full tour of the Museum (most of these were specialist groups such as students studying building conservation who wanted to see restoration work in progress) and nine of them visited the Library to see drawings. In addition each of the visiting school groups was given a tour. Approximately ten groups visited the Museum to draw (a number do so without booking this specifically).

135 groups in all were given a talk, lecture or tour (in 2004–05 the number was 145). The number of groups receiving a slide lecture or tour was limited, as in the previous year, by the non-availability of the Old Kitchen (the Museum's usual 'lecture room') because it was in use as a temporary 'Hogarth gallery'.

Many small groups of visitors were shown the Model Room and the Upper Drawing Office, escorted by warding staff.

Schools and Families Education

1,028 children and 121 adults participated in the Architecture Outreach Programme for schools which ran 39 sessions during the year. Key Stage One students discovered forces and 'Beautiful Bridges' through stories, models and exercises (3 sessions). Key Stage Two students used drawings from the archives, photos and models to develop their understanding of the concept of 'Bridges – Forces in Action' (11 sessions). Other topics for Key Stage Two included Shape and Pattern (2 sessions), Light

(4 sessions), Introduction to Sir John Soane's Museum (11 sessions) and Concrete Crushathon (4 sessions). The Crushathon sessions, organised in conjunction with Camden Education Business Partnership and Contract 105 COBER, took place at the St Pancras Channel Tunnel Rail Link Visitor Centre. Students were able to work alongside engineers and concreters to make and test beams to destruction, discovering the nature of concrete and gaining work experience at the same time. Key Stage Three and – for the first time – Key Stage Four students attended a further two sessions. Bridges and Light were the subjects of two sessions for in-patients at the Education Unit of St George's Hospital Tooting. They revealed two new challenges: to meet the needs of a wide range of abilities and to sterilise all workshop equipment for use on the wards. The number of students visiting the Museum during the year increased by 30% to 368. 13 sessions were held for Key Stage Two students, the most popular being Light (5 sessions); others were on Shape and Pattern, Domes and Romans. Students at Key Stage Three and above attended a further 3 sessions linked to their architecture studies.

A total of 55 sessions were delivered during the year. Over 80% of the sessions (45 out of 55) were with Key Stage Two classes and 45% (25 out of 55) were for schools which had participated in previous years.

All but three of the twenty-six schools participating during the year are in the state sector. All of those except one – a special school – are in Inner London Boroughs where there is a high proportion of students receiving free school meals, many of whom represent a wide range of ethnic backgrounds.

Architecture Workshops for Families continued during the Summer and Autumn Terms with 12 sessions on themes which included 'Form Finding' and 'Spacemaking'. Students explored traditional building techniques at the Chiltern Open Air Museum and visited Tate Modern to see how 3D models are used by architects today. Four sessions were held for Georgian Building Detectives – part of the on-going Camden Young Archaeologists Project which encourages young people to make use of their local museums during the holidays. Another group visited the Museum to investigate Soane's tricks with space and light; the group included the users, the staff and East Architects who are designing a new building for Somerville Adventure Playground in Lewisham.

A total of 20 Family and Holiday workshops and events were held during the year with 253 children and 82 adults participating. The total number of children and adults participating in all activities organised by the Schools and Families Education Unit during the year was 1,908.

The team running the tours and workshops included Malena Griffiths and volunteers Nora Fiechter, Jeremy Goldsmith, Olivia Goodrich, David Kouhne, Jinho Park and Niara Vegara.

At the start of Camberwell Arts Week in June, Richard Griffiths, Chairman of the Trustees, was invited to unveil a sculpture in the grounds of St Peter's Walworth, designed by Soane in 1822. The sculpture, by Y5 students from Surrey Square Primary School, was inspired by Soane's *Pasticcio*. Staff from the unit participated in a successful bid for Heritage Lottery funding for an Online Learning Project to help students, teachers and informal learners access the collections via the web. The bid was made by a consortium of National Museums led by the V&A. A fact-finding mission to compare facilities, staffing and use of resources at other Museums with architectural workshops was undertaken. The information will assist in the planning of the new Education Unit in No. 14. Staff attended a conference at SPAB on fibrous plasterwork in June and a reception organized by ALM London for North London teachers and museum educators in March. The Education Officer addressed a 'Twilight' in-service training session of Camden school teachers in November. Various discussions were held on architectural education provision with colleagues who included Dr Irena Murray, Director of the RIBA Library and Cathryn Spence, Curator of the Building of Bath Museum. A series of informal lunches with education colleagues from neighbouring museums was held during the year. A full-colour leaflet was distributed in March and a promotional folder has been designed.

The Museum was approached by Cambridge Training and Development Ltd (CTAD) who were developing a set of online resources on behalf of LT Scotland 'Learning and Teaching Scotland' for permission to include photographs of Hogarth's A Rake's Progress in a set of materials to help encourage visual literacy amongst children in Scotland.

Some quotes from participants:

Just wanted to let you know what a super time we had at Sir John Soane's Museum. I hope the letters demonstrate this. *Y3 Teacher H. Dyson*

My favourite part of the expedition was looking at the sarcophagus and learning about Sir John Soane. Me and my Mum look forward to visiting very soon. *Kemi*

My favourite bits in the Museum are the Library and the Egyptian coffin. I remember the scarab on the coffin. It is Seti's soul. *Mark*

I really enjoyed the trip. I really liked going to the room where the glass window was different colours and there were lots of statues. *Joshua*

This Museum is the best I've been to. *Elliot*

I loved the bit when I was looking inside the coffin. I really meant it was brilliant. I look forward to coming again. *Heela*

I really enjoyed my visit to your magnificent place. I liked your Egyptian tomb but my favourite things were the mirrors – I learned lots about light and shadow. *Edeso*

My favourite thing in the Museum was downstairs when the doorbell rang because it's loud and goes ding-dong! I look forward to visit you again soon. *Tom*

It was the best trip in the whole world. My favourite part was when we found Sir John Soane's secret place where he put his extra pictures and paintings. *Yelena*

The Soane Museum Study Group

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

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

November 2005 'Thomas Hopper, Penrhyn Castle and Regency Eclecticism' by Dr Neil Burton

February 2006 'Moggerhanger Revealed' by Peter Inskip, RIBA

February 2006 'Harlaxton Manor and its Owners' by Tim Knox

February 2006 'Thomas Hope, Regency Genius: from Duchess Street to Deepdene' by Professor David Watkin

February 2006 'Alexander Roos (1810–1881): The 'English' Schinkel?' by Richard Garnier

Evening Lectures

A range of evening events were held during the year both in the Museum and at other venues, some of which were open to Patrons only.

Lars Tharp gave a lecture entitled 'Milk, Medicine and Madness: A Quack's Progress in Eighteenth-Century London' at the Royal Institution on 6 April 2005. The lecture marks a new partnership between the Royal Institution and the Museum.

Todd Longstaffe-Gowan gave a lecture entitled 'Enchanted Groves', on the ephemeral gardens of the Regency period, on 17 May.

On 22 June a special evening event was held to mark Architecture Week in the form of a discussion between design writer and style arbiter Stephen Bayley and restaurant entrepreneur Tom Conran.

On 1 December there was a special screening of 'Nineveh on the Clyde: The Architecture of Alexander "Greek" Thomson' (1999), introduced by Dr Gavin Stamp and the film's Director, Murray Grigor.

On 20 January 2006 the Royal Academy screened 'Sir John Soane: An English Architect, An American Legacy'. The film was introduced by Murray Grigor and preceded by a lecture by Sir Richard MacCormac, architect, Soane Trustee and Royal Academician.

The Annual Soane Lecture

The Annual Soane Lecture was given by Margaret Richardson, former Curator of the Museum. The subject was 'In the Shadow of Soane: Changing Curators and Curatorships at Sir John Soane's Museum, 1837–1995'.

EXHIBITIONS

Wright to Gehry: Drawings from the Collection of Barbara Pine

21 April – 27 August 2005

Barbara Pine is a pioneer collector of architectural drawings, having made her first purchases from the architects Richard Meier and Michael Graves in the 1970s. She has since collected works by both architects and furniture designers with a focus on concept and process drawings. This exhibition, curated by Margaret Richardson, working with Dr Neil Bingham, showcased 60 of the most significant drawings in Pine's collection, including works by Frank Lloyd Wright, Mies van der Rohe, Richard Meier, Michael Graves, Mario Botta, Alvaro Siza, Louis Kahn and Frank Gehry. This was the collection's first appearance in Europe.

About half of the exhibition was given over to process drawings, revealing the progression of creative ideas. In this section were sketches by Mies van der Rohe for the Mountain House and for chairs vividly drawn in green crayon; a Le Corbusier sketch for the Maison du Lac; sketches for furniture by Gio Ponti, Mario Botta, Aldo Rossi and Asplund; Gehry sketches for a cardboard chair and fish and snake lamps, and a coloured pencil sketch by Louis Kahn for his Indian Institute at Ahmedabad.

The second part of the collection comprised more finished designs, including drawings by Frank Lloyd Wright for the Johnson Wax Building; designs by Paolo Soleri for his desert house project 'Arizonian Nest'; a superb Hugh Ferriss rendering of the Municipal Asphalt Plant in New York, and many others.

This exhibition, which was displayed in chronological sections, represented a rare opportunity to see drawings by the greatest European and American architects of the 20th century as well as presenting an overview of the development of architecture and design throughout the period. For

those intrigued to know how an architect thinks, these drawings afforded a valuable insight, many of the drawings revealing, in the words of the collector, Barbara Pine, ‘the essence of an architect’s work’. *The Times T2* section (8 March 2005) commented: ‘what better place for [the exhibition] than the Soane Museum, itself stuffed with architectural drawings, and the creation of another individual whose character was expressed through collecting’.

A full catalogue, compiled by Dr Neil Bingham, accompanied the exhibition.

Wright to Gehry was visited by 19,740 people, about 212 per day (66% of all Museum visitors). 651 catalogues were sold.

The exhibition was generously sponsored by the Conran Foundation and Soane Ltd. *Blueprint* magazine acted as the Media Partner.

The Regency Country House, from the archives of Country Life

21 October 2005 – to 25 February 2006

This exhibition looked at some of Britain’s greatest houses as recorded by the legendary photographers of *Country Life* magazine. It was the first exhibition to provide a comprehensive survey of the key English country houses of 1800 to 1830 and was accompanied by a fully illustrated book of the same title, written by Dr John Martin Robinson and published by Aurum Press in October 2005. John Martin Robinson, one of England’s foremost architectural historians, also acted as exhibition curator.

Thanks to the unparalleled archive at *Country Life*, the exhibition was richly illustrated with examples of work by leading country houses architects including the Wyatt dynasty, Henry Holland, John Nash, C.R. Cockerell, Robert Smirke, William Wilkins, Thomas Hopper, Humphry Repton and Sir John Soane, as well as regional designers such as Dobson of Newcastle and Webster of Kendal. The display was divided into three major sections. The first looked at ‘Royal Palaces’ and houses associated with the Prince Regent (later George IV) himself, from Carlton House and Brighton Pavilion to Buckingham Palace. The second section explored the ‘Nobleman’s House’ and featured Tregothnan, and Eastnor Castle. The final part of the exhibition examined the ‘Gentleman’s House’ and included photographs of Southill in Bedfordshire, Sheringham in Norfolk and Luscombe in Devon.

The exhibition identified and examined the major architectural themes of the Regency, from the emergence of the Græco-Roman style associated originally with the Wyatts to the development of the Gothic Revival, the Picturesque and ‘Cottage Ornée’ (rustic buildings of picturesque design) and the influential role of Thomas Hope whose country house and garden at Deepdene influenced the revival of the Italian style of garden design.

In the mid-20th century, after several decades of neglect and the estimated loss of 1,700 English country houses, the surviving houses of the Regency period took on a new lease of life, partly thanks to *Country Life* authors such as Christopher Hussey and Margaret Jourdain who played a significant role in the rediscovery and popularisation of the Regency period, a time when the English country house took on many of the qualities and attributes that we still take for granted today. *The Spectator* (26 November) wrote: ‘The photographs from *Country Life* are an endless plunge pool of delight’.

A small colour exhibition guide was produced to accompany the exhibition, priced at £1.

The exhibition was visited by 18,669 people, 215 people per day, on average, and 66% of all visitors to the Museum. 114 copies of the *Regency Country House* book were sold.

The exhibition was sponsored by Savills and Sotheby’s, with additional support from the Englefield Charitable Trust and Historic House Hotels Ltd.

The Soane Hogarths

26 August 2005 – 25 February 2006

Whilst the Picture Room was closed for repairs the two sets of Hogarth paintings *A Rake's Progress* and *An Election* were put on display in a temporary gallery in the Old Kitchen. The kitchen was fitted out with wall panels on which the paintings were hung (in their original frames). A temporary lighting system was also installed. The captions and panels from the 2004 display in the Museum Gallery were reused and two handsome benches were lent by the National Gallery to allow visitors to rest in the centre of the room. In total 31,616 people visited the display, about 204 per day.

Pistrucci's Capriccio: a Rediscovered Masterpiece of Regency Sculpture

1 February – 18 March 2006

This small exhibition, staged in the North Drawing Room of the Museum, focused on a forgotten masterpiece of Regency sculpture – the beautiful and mysterious *Capriccio*, by the Italian gem-engraver and medallist Benedetto Pistrucci (1783–1855). Thought lost since 1855, the *Capriccio* is an enigmatic composition of heaped-up fragments brilliantly carved from a single block of white marble. The re-emergence of this sculpture in 2004 is considered one of the major rediscoveries in British sculpture of the last decade. The Soane was proud to host the *Capriccio*, together with a small display of other works by Pistrucci, for eight weeks before it went on long-term show at Waddesdon Manor, Buckinghamshire, the National Trust house that is home to the Rothschild Collection.

Benedetto Pistrucci is a largely forgotten artist of Soane's era. Born in Rome and trained in Italy, most of Pistrucci's working life was spent in London at the Royal Mint. A prodigious, but volatile talent, his public commissions included the George IV gold sovereign and the celebrated, but uncompleted Waterloo Medal. The *Capriccio* is one of a handful of sculptural works by the artist, produced during a long stagnant period at the Mint where professional frustrations (not helped by his quarrelsome nature) had left him feeling bitter and isolated.

Although carved from a single block of marble, the *Capriccio* looks like a diverse pile of 'Antique' fragments. These include a lion's head, portrait medallions, reliefs of a naked woman and a cage of wild beasts. On the back is a figure of Hercules in exile and a fleeing figure in contemporary dress. It is signed by Pistrucci and inscribed in Italian 'in the unhappiest years of his life, 1828'. Whilst the full meaning of its complex allegory is only partly understood, it is clear that Pistrucci's *Capriccio* is a sculptural manifesto, epitomising the sculptor's disappointments whilst in the employ of the Royal Mint.

This exhibition attempted to unravel the complex meaning of the *Capriccio*, and set it in context with other works by Pistrucci including a marble bust of the Duke of Wellington, gems and medals. In the beautiful setting of the North Drawing Room, visitors were able to draw parallels with Soane's own arrangements of classical antiquities and casts, modern pictures and sculpture and architectural models – a similar expression of an artist's enthusiasms, successes and disappointments.

An illustrated catalogue was published by the Museum to accompany the exhibition. It featured essays by the curator, Carlo Milano, Marjorie Trusted (Deputy Keeper of Sculpture at the V&A) and Lucia Biroli Stefanelli.

Pistrucci's Capriccio was visited by 8,056 people, 237 per day. 226 catalogues were sold.

This exhibition was made possible thanks to the generosity of Lord Rothschild, whose spirited purchase of the *Capriccio* in 2005 ensured that this remarkable work of sculpture will remain in this country. John Hill of Jeremy Ltd made a contribution towards the costs of the private view.

William West and the Regency Toy Theatre

Regional Tour

Coventry University School of Art and Design, 11 April – 14 May 2005

Cannon Hall, Barnsley, 16 June – 14 August 2005

Pickford's House Museum, Derby, 10 September – 30 October 2005

The *Toy Theatre* exhibition, originated at the Museum in 2004, began a highly successful HLF-funded tour to four regional museums in April 2005. William Palin accompanied the exhibition to each venue, helping with the installation and display. At Coventry, students from the University School of Art and Design devised the installation of the exhibition as part of their course. The tour is due for completion in June 2006, after a further showing at Soho House, Birmingham.

At Coventry University School of Art and Design the exhibition was visited by 948 people; 24, 252 people visited it at Cannon Hall Museum, Barnsley and 3,254 at Pickford's House Museum, Derby.

The exhibition at Cannon Hall, Barnsley was featured in a full-colour article in the *Guardian* of 20 June 2005.



Students from Coventry University School of Art and Design installing the Toy Theatre exhibition

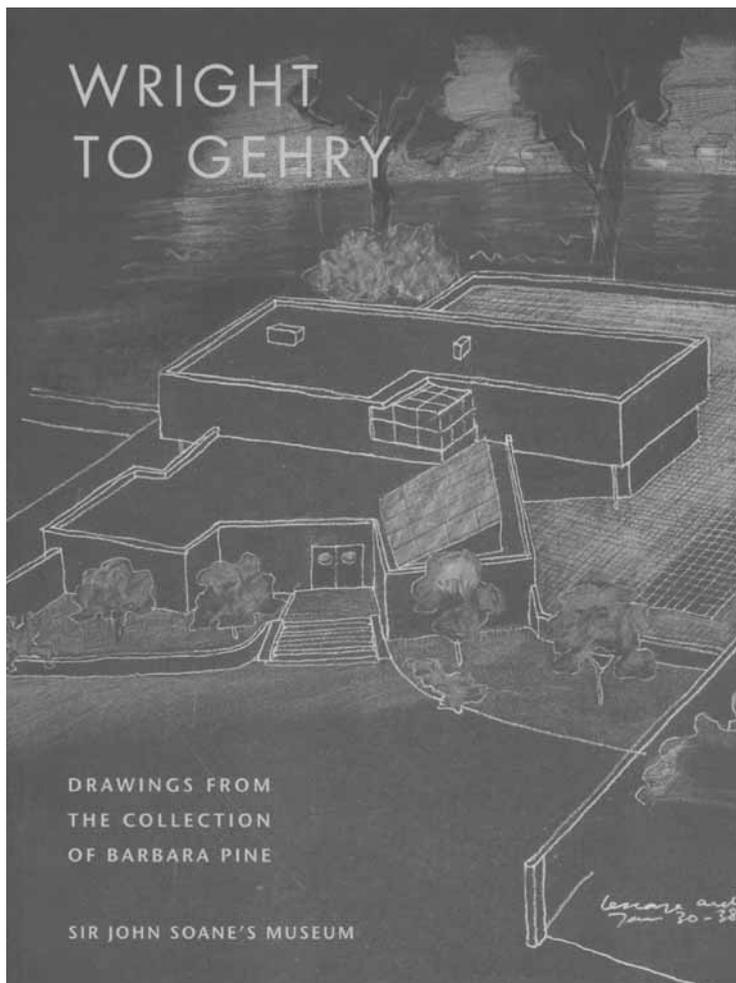
PUBLICATIONS

The Museum produced two exhibition catalogues and one exhibition guide for the three temporary exhibitions mounted during the year.

Julius Bryant's Banks Bi-Centenary Lecture, given at the Museum in February 2005, was published in the *British Art Journal* Winter 2005.

The Catalogue for *Thomas Banks (1735–1805): Britain's first modern sculptor* (21 January – 9 April 2005) was awarded Joint 4th place in the AXA/*Art Newspaper* Annual Exhibition Catalogue awards. The judges commented that the exhibition was 'A heroic effort by a small museum, the first exhibition ever on one of England's best 18th-century sculptors. As a result, this slender, scholarly catalogue is already a work of reference'.

An agreement was signed with Paul Holberton Publishing for the distribution of the Museum's publications, which should ensure wider sales in Britain and abroad, as well as help reduce the Museum's storage costs.



Cover of the catalogue for the exhibition Wright to Gehry: Drawings from the Collection of Barbara Pine

SERVICES

Website

William Palin continued to update the Soane Museum website. In October 2005 the hosting of the site was transferred from the University of London Computer Centre to Portunus Limited, where its maintenance was taken over by Ben Linton. In previous years visits to the website have been measured according to 'successful page requests', this year a more accurate measurement is being taken using the statistics for 'unique visitors'. These figures for 2005–06 show that in total there were 154,288 unique visitors to the website, an average of 12,857 per month. Again the figures show a steady rise from 9,864 in April 2005 to 13,945 in March 2006.

Information technology

Simon Baker and Ben Linton continued to provide IT support and advice throughout the year, including a major upgrade of the wireless network in January 2006 and the transfer of the Museum's email system to the Portunus server at the beginning of January 2006.

Photography Service

91 orders were placed by members of the public and museum staff and 367 items photographed, together with a large number of photographs of building and conservation work in progress (in 2004–05 132 orders were received and 782 items photographed).

Income from the Museum 10% facility fee on photograph orders over the year was £549.83 (£474.85 last year). The hire of colour transparencies for publication brought in an income of £4,036.60 (a substantial increase over the previous year's figure of £2,279). Income from reproduction fees was £4,124.50 (again, a substantial increase on the figure of £1,656.64 for 2004–05).

Income from the Bridgeman Art Library, which holds copies of transparencies of a selection of paintings in the Museum, was £1,665.76 (a slight decrease on the previous year's total of £1,758.17).

From the autumn of 2005 the Archivist had the invaluable help of two volunteers, Kate Wilkinson and Diana Gordon, in administering the photographic and reprographic service and in organising and filing the Museum's slide collection.

At the end of the year the Museum was awarded a grant from the DCMS for the digitisation of all the existing colour transparencies and a selection of the 35mm slides of items in the collection and views of the Museum and other Soane and related buildings. Once complete, this will enable the Museum to offer a more efficient and streamlined reprographics service via the website.

In parallel with this initiative, and following a decision taken at the end of the year to publish forthcoming catalogues of drawings online rather than in traditional print format, three photographers were invited to take a range of digital shots of Adam drawings, with a view to selecting one to photograph digitally all the drawings for Professor Alan Tait's catalogue of Adam Grand Tour drawings and Dr Gordon Higgott's catalogue of Baroque drawings (see p.25).

Filming

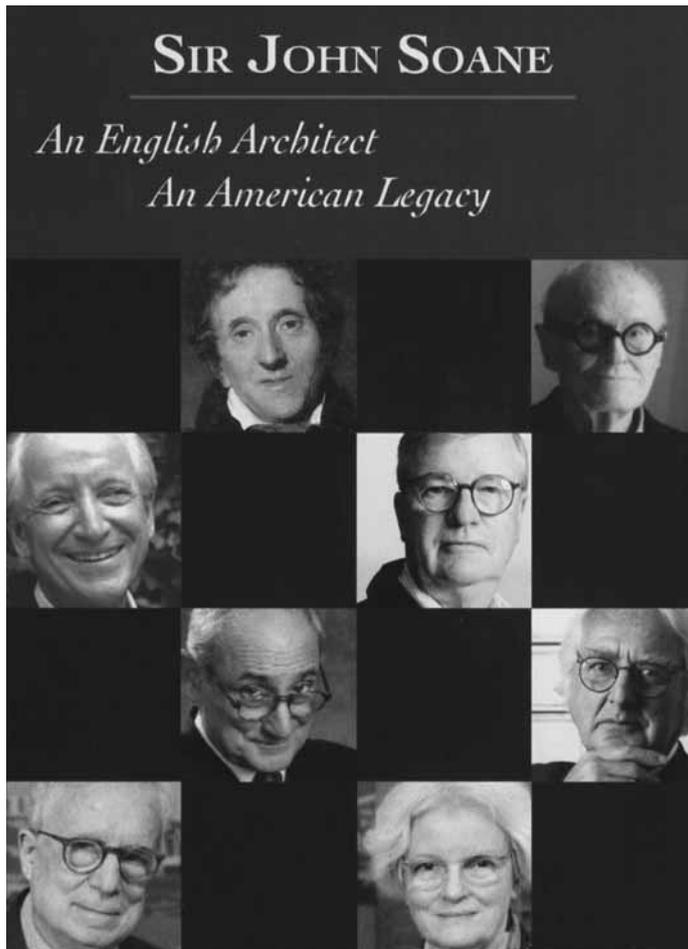
The film 'Sir John Soane: An English Architect, An American Legacy', made by Checkerboard, a New York-based film foundation, in 2003–04, had its premiere in New York on 19 May 2005. William Palin attended on behalf of the Museum. Later in the year the Producer, Edgar Howard and the Director, Murray Grigor, were in London for a public screening of the film at the National Gallery and for a screening at the Soane for Patrons and friends.

The Museum continued to receive many requests for filming from companies across the world. During the year Swedish National TV, London TV (for the 'Day Tripper' programme) and Japanese TV (for a film on Hogarth) filmed at the Museum. Blakeway Productions filmed James Miller in the Museum for a pilot of a potential series on great collections and James Lewis and Jonathan Holding filmed Hogarth's *A Rake's Progress* for a BBC programme recreating the lost *A Harlot's Progress*.

TV, Radio and Press Coverage

An interview with the new Director, Tim Knox, appeared in the June issue of *Museums Journal*.

The Orgy, one of the scenes in Hogarth's *A Rake's Progress* series, was on the final short-list of ten works in the BBC/National Gallery Greatest Painting in Britain competition, held in August–September.



Cover of the DVD of the Checkerboard film

Opposite: A conservator at work



THE STAFF

THE STAFF

Curatorial Staff

Tim Knox lectured extensively in 2005–06. Among his publications were a guidebook for the Adam Church at Gunton, Norfolk, for the Churches Conservation Trust, a chapter on ‘John Fowler and the National Trust’ in *John Fowler: the Invention of the Country-House Style* (English Heritage, 2005), and articles on the Egyptian Dining Room at Goodwood House (*Goodwood* magazine), the newly hung damask in the Drawing Room at Kedleston Hall (*Country Life*) and on the Ciechanowiecki Foundation (*Apollo*). He also published an essay on ‘Dulwich Picture Gallery and its Mausoleum’ in the *Mausolea and Monuments Trust Newsletter*.

He advised on the ambassadorial residences in Paris and Moscow in his capacity as Historic Buildings Adviser to the Foreign and Commonwealth Office. Tim Knox is a member of Council of the Attingham Trust, a Trustee of the Hall Bequest (Stowe School), and a member of the Reviewing Committee on the Export of Works of Art. He stepped down as a Trustee of the Spitalfields Trust and as Chairman of the Mausolea and Monuments Trust in 2005. He attended the inaugural meeting in January 2006 of the *Conseil scientifique de l’Etablissement public du musée et du domaine national de Versailles*. He also attended the Civil Service Accounting Officer Training Course.

Helen Dorey gave a number of specialist lectures during the year, including one on ‘Turner and Soane’ to the Turner Society. She published a short article in *Hali* magazine on the re-creation of Soane’s Axminster carpets in October. She attended a conference organised by the Paul Mellon Centre and the World Monuments Fund on ‘Restoring Hawksmoor’ to celebrate the restoration of St George’s Bloomsbury and study days on ‘Princely Collecting’ in Europe at the Wallace Collection and on ‘Plaster Casts’ at Reading University. She also attended a two-day conference at the V&A on ‘The Georgian Interior’. She continued to serve as a Trustee of the Moggerhanger House Preservation Trust and of the Twentieth Century Society.

Stephen Astley attended the Society of Architectural Historians Study Day at Gosford House, East Lothian, and the Society’s Annual Conference in Oxford. He attended the ‘Restoring Hawksmoor’ study day at the Paul Mellon Centre for British Art and a conference on architectural drawings at the V&A in February, held to mark the coming together of the V&A and RIBA Drawings Collections. He represented the Museum at the Annual Gerald Aylmer Seminar at the Imperial War Museum. He contributed a paper to a conference on The Georgian Interior held at the Victoria & Albert Museum on 4–5 November 2005.

William Palin lectured on ‘Architectural Capricci’ at Gresham College; ‘John Soane and Regency Architecture’ at the Weald and Downland Museum and ‘The Cottage Style in Regency Architecture’ for the Soane Foundation in New York. He continued to serve as Honorary Secretary of the Soane Monuments Trust; a Trustee of the Spitalfields Historic Buildings Trust; a Committee member for SAVE Britain’s Heritage; Georgian Group advisor of the Conservation Advisory Group for the Tower Hamlets area of London, a Committee member of the Hogarth Group and as a member of the Courtauld Association of Former Students.

He published 12 columns for *Country Life* Magazine under the heading ‘Town House Tales’, and

wrote for the same publication on a tour of North Africa, on 'Gloucester House, Whitechapel' as well as in a supplement on historic London Walks. He also wrote for the Royal Academy Magazine and appeared on the Radio 4 *Today Programme* talking about William Hogarth's *A Rake's Progress*.

Susan Palmer taught a one-day course at the Society of Genealogists in September 2005 on translating medieval Latin documents. She gave a lecture entitled 'Sir John Soane: the Architect and the Garden' to the London Historic Parks and Gardens Trust and lectured on Soane, his house and his career to the Ruislip, Northwood and Eastcote Local History Society. She wrote a short article on the Infirmary at Chelsea Hospital for the October 2005 Newsletter of the Friends of the National Army Museum and her article entitled 'From Fields to Gardens: The Management of Lincoln's Inn Fields in the Eighteenth and Nineteenth Centuries' was published in *The London Gardener* Vol. 10, 2004–05. She attended the annual conference of the Society of Archivists in Norwich and a study day organised by the Library and Museum of Freemasonry in December 2005.

Stephen Massil attended the CILIP Rare Books Group Conference in Cambridge in September 2005. He continued to serve as President of the Jewish Historical Society of England, and gave a number of lectures for that society and for the Huguenot Society of Great Britain.

A buffet lunch was held at the Museum for all the staff to bid a private farewell to Margaret Richardson on 29 April 2005. Margaret's last working day in the Museum, 30 April, was marked by her final Saturday tour, attended (without prior warning) by most of the senior staff and followed by a last tea-time gathering attended by her husband, daughters and young grand-daughters, and graced by a cake in the form of the *Pasticcio*.

House Manager and Warding Staff

Shirley Fernley left the Museum at the beginning of October 2005. Susan Bogue took over the re-named House & Visitor Services Manager post on 24 October 2005 having previously worked for English Heritage and for the National Trust in Wales.

One of our longest-serving warders, Kirit Pandya, retired at the end of August and John Jones left to concentrate on a new career as a tourist guide – inspired by his time at the Soane.

Jeff Banwell, Michael Houps, Paul Mason and John Tompkins joined as full-time Warders during 2005 bringing a variety of experience with them. All are a welcome addition to the team.

Staff Training

In September 2005 Soane staff visited two significant houses in Bedfordshire, Soane's newly restored Moggerhanger House and the architect Sir Albert Richardson's Avenue House at Ampthill. Richardson was a great admirer and champion of Soane, and his grandson, Mr Simon Houfe, gave us a private tour of the house, with its almost Soaneian profusion of collections. At Moggerhanger, we were shown the house by the architect in charge of the restoration, Peter Inskip, highlighting the challenges of the restoration.

On 22 December Soane Museum staff visited Denis Severs' House, 18 Folgate Street, Spitalfields, to experience for themselves this most atmospheric and eccentric recreation of an eighteenth-century London townhouse. The visit is part of an ongoing programme of visits to keep all staff – curatorial and warders – abreast of interesting developments in the interpretation and display of historic house museums.

Susan Palmer attended two DCMS seminars on Freedom of Information in May 2005 and January 2006. She represented the Museum at an MLA Accreditation seminar in June 2005, and was one of the staff to attend an Inspiring Learning for All (ILFA) workshop in March 2006.

Margaret Schuelein attended a two-day conference on 'Mounting & Housing art on paper for Storage & Display' at the British Museum. Jane Bush attended a Study Day on plaster casts at Reading University.

Susan Bogue attended the week-long National Trust Housekeeping course at Petworth. Following this, all the Warders attended a Housekeeping Training day at the Museum. The two day-long courses were designed and run by our own conservator, Jane Bush, working with Helen Lloyd, Head of Preventive Conservation at the National Trust.

Susan Bogue also attended a Fire Warden Training course run by the London Fire Brigade. John Tompkins and Jeff Banwell successfully completed the Red Cross First Aid at Work Course. This means the Museum has four members of staff qualified to administer First Aid.

Volunteers

The Museum continued to offer volunteer placements to students or recent graduates interested in careers in Museums. This year Jeremy Goldsmith, Magnus Copps and Alex Newson all spent periods of time working at the Museum. Nora Fiechter, a student in Zurich, spent five months at the Museum as an intern, sponsored by Studex, undertaking a range of curatorial projects including a research paper on portraits in the Museum. Olivia Burkland spent a week in April as a conservation intern helping with the organisation and hanging of the *Wright to Gehry* exhibition.

David Koehne came for one week as a School Work Experience student from Christ's College, Finchley in May 2005.

As a result of the re-location of the National Trust head office from London three of their long-term volunteers joined the Soane in the autumn of 2005. Kate Wilkinson and Diana Gordon now administer the photographic and reprographic service and organise and file the Museum's slide collection. Eve Streatfeild has embarked on the major project of auditing the collection of works of art by working her way through all the inventory boxes.

ACCREDITATION

As one of the group of museums designated as having collections of outstanding national importance, the Soane was invited in March 2005 to apply to become an Accredited Museum in the first round of a new scheme administered by the Museums Libraries and Archives Council (a scheme which replaces the old system of Registration for museums). The Museum's final submission, put together by the Deputy Director, was made in October 2005 and we are delighted to report that the Soane achieved full Accreditation in the first batch to be considered.

Opposite: A bill for books for Soane's Library

FOREIGN CIRCULATING LIBRARY.

Mr. Martin Lamm 37, Soho Square, London. 1833

Bought of DULAU & CO

FOREIGN BOOKSELLERS, PUBLISHERS,

(AND Importers OF)

French, Italian, German, Spanish, Portuguese, Greek & Latin Works.

1832

FINANCE

Dec. 24
1833
Jan. 10

| | | | |
|---|---|----|-------------|
| Lamm's Penultima Bronzes. 4th | 1 | — | — |
| Architecture Antiqua della Sicilia per Hottorff folio 1to 8 | 4 | — | — |
| Medicine docte 18 | 4 | 10 | — |
| les Antiquites inedites de l' Attique par Hottorff 10to min. | 4 | — | — |
| | | | £ 13. 10. 0 |

Pour acquit Rem les treize
livres de shelling montant de
facture en Messrs Martin

FINANCE

Grant-in-Aid

Current Grant-in-Aid received totalled £810,000. The sum received was 4% higher than the sum received for 2004–05.

A further £281,000 was received from DCMS towards the cost of emergency structural repairs described elsewhere in this report.

Grant-in-Aid per visitor was £9.57 (£8.94 in 2004–05). The increase in the per capita figure was due to a reduction in the number of visitors and an increase in the amount of Grant-in-Aid.

Other Income and Expenditure

Sales of publications contributed £88,677 to the Museum in 2005–06 (£88,261 in 2004–05; £129,149 in 2003–04).

Income from the hire of rooms for corporate and private entertaining was £47,650 (£41,300 in the previous year). Nine Receptions were held and seven Dinners – including a particularly successful one to mark Art Fortnight and organised jointly with our Development team, which raised £8,000.

Donations via the Museum's donations boxes exceeded £29,400 (just over £27,500 last year). That figure includes more than £3,000 raised by the second donations box in the New Picture Room towards the cost of the Wolfson Phase 4 contract.

Receipts from the Saturday tour, enjoyed by more than 1,000 members of the public, exceeded £2,000.

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

Performance Indicators

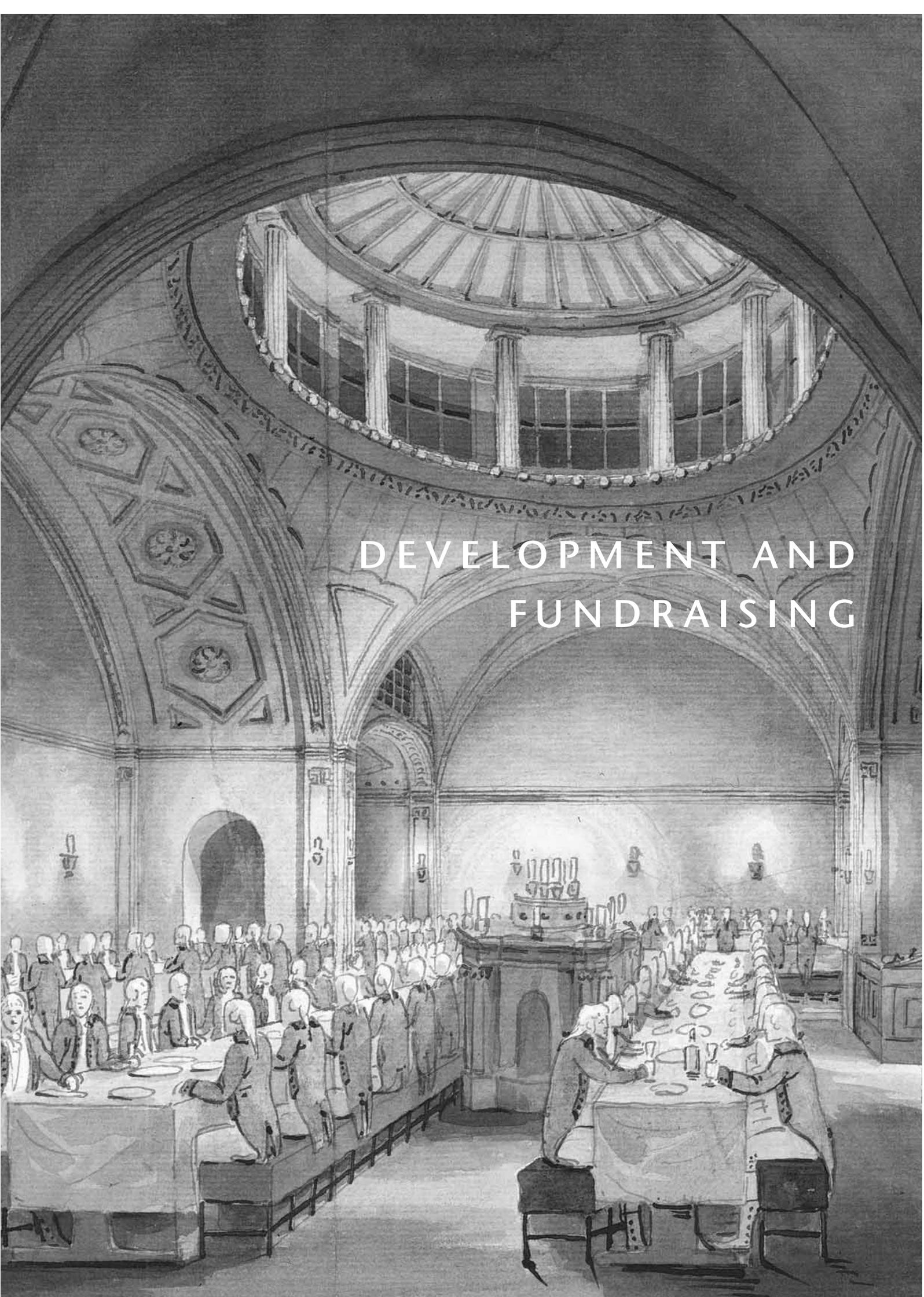
| | 2001–02 | 2002–03 | 2003–04 | 2004–05 | 2005–06 |
|---|---------|---------|------------------|------------------|------------------|
| Visits (thousands) | 87 | 87 | 94* | 88 | 85 |
| Exhibitions held | 3 | 4 | 4 | 4 | 3 |
| Talks given | 189 | 201 | 134 [#] | 145 [#] | 135 [#] |
| Children participating in on- & off-site programmes (including holiday workshops) ^{##} | 1,837 | 1,352 | 1,616 | 1,681 | 1,649 |
| Grant-in-aid per visitor (£) | 8.08 | 8.08 | 7.43 | 8.94 | 9.57 |

* an exceptional year in which the 250th anniversary of Soane's birth was celebrated.

there were no facilities for day-time slide lectures during this year because of the closure of the Old Kitchen

the Museum's Children's Education Officer post was created in February 2000 and for the first year a small number of introductory pilot sessions were run. A full programme was run for the first time in 2002–03 using the Old Kitchen in No. 13. In the years 2003–2006 activities have been concentrated on outreach as the closure of the Old Kitchen has restricted on-site facilities.

Opposite: J. M. Gandy (1771–1843). View of the Bank of England Volunteer Association dinner, 2 September 1799 (detail)



DEVELOPMENT AND
FUNDRAISING

DEVELOPMENT AND FUNDRAISING

Report of the Development Director

Sir John Soane's Museum Society exists primarily to raise funds to assist the activities of the Museum, supporting projects approved by the Trustees. The Development team works closely with Sir John Soane's Museum Society, the Directors of which are actively involved in all aspects of helping the Museum to raise additional funds. We thank them for their efforts. The Society employs one full-time (Mike Nicholson) and two part-time fundraisers (Dr Kenneth Gray and Claudia Celder). Pam Gray supports fundraising as a volunteer one day per week.

This year was another busy year of fundraising for the Museum. A wide range of activities and appeals were supported including capital, conservation, exhibition and education programmes. The Museum is enormously grateful to all those individuals and organizations that support its activities and future plans. Fundraising for 2006–07 will require the Museum to raise further significant sums in order to help meet the Museum's revenue requirements and to provide additional funding for various capital projects.

An important part of the Museum's activities is its exhibition programme. Each year the Museum mounts three new exhibitions, some of which then tour to regional or international venues. The exhibition programme is not covered by the Museum's core grant from the government, so each exhibition has to be independently supported and funded. Over the past year the Museum has been fortunate to secure exhibition support from a number of sponsors including Soane Ltd, The Conran Foundation, James and Shirley Sherwood, Savills, Sotheby's and others.



Leaflet advertising the Soane Supporters' Circle

The final part of the Museum's Three Courtyards project – mainly funded by the Heritage Lottery Fund – was completed with the restoration of the Monk's Yard with extra funding from a wide variety of trusts, foundations and individuals. The Museum also received a grant of £50,000 from the Wolfson/DCMS Museum & Galleries Improvement Fund towards the costs of fitting out the Adam Study Centre.

The cataloguing of the Drawings Collection continued and was supported with funds from the Getty Grant Programme, the Furthermore Foundation, the Gilbert and Ildiko Butler Foundation, the Estate of the late Richard Harris, Gisele Gledhill and the Dunard Fund. Digitisation of the Museum's Photographic Archive has also begun with support of a special grant from the DCMS.

The Patrons' Circle (annual subscription £1,000) continues to grow and membership now stands at nearly 70 individuals (an increase from 50 in April 2005).

A Supporters' Circle (annual subscription from £30) was launched in October and has got off to an excellent start with over 100 new members.

In the US, Sir John Soane's Museum Foundation continues to offer staunch support. In November 2005 they organised a major

fundraising Gala in New York, attended by Viscount Linley as Guest of Honour. The event was a great success and another is planned for April 2007.

Finally, our thanks go to the UK Fidelity Foundation which has supported the production of a series of feasibility studies with a view to improving disability access, visitor circulation, retail development and the opening up of new parts of the Museum to the public, such as the reinstatement of Soane's original rooms on the 2nd floor of No. 13. Depending on the results of these studies, the Museum may be launching a major capital appeal in 2007–08.

Sir John Soane's Museum Society

Directors of Sir John Soane's Museum Society

Richard Griffiths (Chairman to 21 July 2005)
Martin Lutyens (Chairman from 21 July 2005)
Primrose Arnander
Andrew Ashenden
Molly Borthwick (from 12 October 2005)
Niall Hobhouse (from 12 October 2005)
Tim Knox (from 3 May 2005)
Michael Moore CBE (to 6 September 2005)
William Parker
Margaret Richardson (to 30 April 2005)
Peter Sheppard (from 12 October 2005)

Sir John Soane's Museum Society continues to work to raise funds for the Museum's various projects, including the restoration of No. 14 Lincoln's Inn Fields, and to employ the Museum's Development team. Richard Griffiths, although remaining on the Board, stepped down as Chairman and was replaced by Martin Lutyens.

The Society met five times during the year. Michael Moore stepped down as a Director and Molly Borthwick, Niall Hobhouse and Peter Sheppard were appointed to the Board.

Sir John Soane's Museum Foundation (New York)

Sir John Soane's Museum Foundation, based in New York, continued to forward its mission to provide a lively forum in the fields of art, architecture and the decorative arts within the Soaneian tradition and to assist Sir John Soane's Museum financially. In December, the Board welcomed the appointment of Margaret H. Carey as a new Director and Treasurer of the Executive Committee. The Board of Directors (all volunteers) met four times during the year; their meeting in May 2005 was held at Sir John Soane's Museum and was attended by Tim Knox, Richard Griffiths and Mike Nicholson as well as those Board members who were participating in the Annual study tour programme (to Germany) exploring the works of Karl Friedrich Schinkel. The meeting was followed by a Reception and also gave the Directors an opportunity to view the exhibition *Wright to Gehry: drawings from the collection of Barbara Pine* and to meet Trustees and Society Directors.

The Soane Fellowship 2005 was awarded to Bryan Boyer of Harvard Graduate School of Design for his proposal 'The Fluid House of Sir John Soane', the cost of this Fellowship being generously underwritten by Elizabeth H. Scott. Brian spent three weeks in the Museum in September analysing Soane's sequences of design ideas and the evolution of various spaces and looking particularly at his use of

light – concentrating on the Dome area, Brian looked in detail at the surviving drawings and made his own measured drawings, with a view to presenting his conclusions in a series of analytical diagrams.

Under the new Executive Director, Chas Miller III who took over the reins of the Foundation in May, a new website was launched: www.soanefoundation.com, and the improved biannual newsletter was produced. The Soane Patrons' Circle USA was launched and at the time of writing consists of 72 members.

The Foundation continued with their programme of 'Soane Seminars' – Spring 2006 was entitled 'The Regency Moment: Architecture, Urbanism, Interior Design and Furniture' and included lectures by William Palin and Tim Knox. The premiere of 'Sir John Soane: An English Architect, An American Legacy' by Checkerboard Film Foundation was held on 19 May, since when there have been several subsequent screenings.

The highlight of the year's activities was the highly successful 15th Anniversary Gala Dinner held on 9 November, the Honorary Chairs of which were Sir David Manning, British Ambassador to the United States, and Lady Manning. Viscount Linley was the Guest of Honour and the Director and Development Director travelled from Britain especially for the occasion.

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



Detail of the drawing room, Southill, Bedfordshire. Julian Nieman/Country Life Picture Library. One of the photographs in The Regency Country House exhibition.

REMUNERATION REPORT

Policy for Remuneration of Senior Staff for the Current and Future Financial Years

The Trustees review the salaries of all Museum staff, including the Director, annually. Salaries are set in accordance with the overall limitations determined by the DCMS. When determining salaries, a number of factors are taken into account, including whether the proposed settlement is affordable within planned budgets, the levels of salaries both internally and externally, and the performance and contribution of each individual over the period, evaluated through performance appraisal.

One member of the staff of the Museum, the Director, is paid more than £50,000 pa.

The Director

The Director has a five-year contract from 1 May 2005. The notice period is six months. Termination payments are in accordance with the Museum's contractual terms. There are no benefits in kind. He is subject to an annual appraisal of performance. His objectives for the coming year are agreed with the Chairman.

The remuneration of the Director, Mr T Knox, was

| | 2006 | 2005 |
|---------------------------------|--------|------|
| | £ | £ |
| Remuneration | 50,510 | - |
| Employer's pension contribution | 11,243 | - |

The remuneration of his predecessor, Mrs M Richardson, who was employed four days a week until 30 April 2005, was

| | 2006 | 2005 |
|---------------------------------|-------|--------|
| | £ | £ |
| Remuneration | 3,500 | 42,000 |
| Employer's pension contribution | 780 | 6,930 |

Employees

All employees are members of the Civil Service Pension arrangements with associated redundancy and early retirement conditions. Further details are given in Note 18 to the Financial Statements.

As the Trustees and the Director exercise ultimate responsibility and authority for controlling the major activities of the Museum, the Trustees have determined that disclosure of emoluments and pension entitlements paid to other employees is not appropriate.

Trustees

The Trustees, who hold overall responsibility for the Museum, are not remunerated. Expenses paid to them are disclosed in Note 6(c) to the Financial Statements.

RICHARD GRIFFITHS
Chairman of Trustees

TIM KNOX
Director and Accounting Officer
17 July 2006

FINANCIAL STATEMENTS
YEAR ENDED 31 MARCH 2006

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Statement of Trustees' Responsibilities

Law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year, which show a true and fair view. The Trustees are also required to prepare their financial statements in the form and on the basis directed by the Secretary of State for Culture, Media and Sport, with the consent of HM Treasury. The financial statements are prepared on an accruals basis and are required to show a true and fair view of the Museum's financial activities during the year and of the financial position of the Museum at the end of the year.

In preparing financial statements giving a true and fair view, the Trustees should follow best practice and:

- observe the Accounts Direction issued by the Secretary of State, which sets out accounting and disclosure requirements;
- select suitable accounting policies and apply them consistently;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures disclosed and explained in the financial statements; and
- prepare the financial statements on a going concern basis unless it is inappropriate to assume that the Museum will continue in operation.

The Accounting Officer for the Department for Culture, Media and Sport has designated the Director as the Accounting Officer for Sir John Soane's Museum. His relevant responsibilities as Accounting Officer, including the responsibility for the propriety and regularity of the finances are set out in *Government Accounting* issued by HM Treasury. The Accounting Officer is also responsible for ensuring that all published versions of the financial statements, whether in printed or electronic format, represent accurate reproductions of the information contained in the statutory financial statements approved by the Trustees.

Statement on Internal Control

We have responsibility for maintaining a sound system of internal control that supports the achievements, policies, aims and objectives of Sir John Soane's Museum, whilst safeguarding the public funds and assets for which we are personally responsible in accordance with the responsibilities assigned to us in *Government Accounting*.

The system of internal control is designed to manage risk to a reasonable level rather than eliminate all risk of failure to achieve policies, aims and objectives; it can therefore only provide reasonable and not absolute assurance of effectiveness. The system of internal control is based on an on-going process designed to identify and prioritise the risks to the achievement of policies, aims and objectives, to evaluate the likelihood of those risks being realised and the impact should they occur, and to manage them efficiently, effectively and economically. The system of internal control has been in place for the year ended 31 March 2006 and up to the date of approval of the annual report and accounts, and accords with Treasury guidance.

The Trustees meet at least four times a year to consider the plans and overall strategic direction of the Museum. The Management Team meets on a monthly basis to manage all executive activities. The overall responsibility for risk management rests with the Trustees to determine the way risk or change in risk has been identified, evaluated and controlled. The Trustees review the Risk Register on an annual basis and delegate ongoing scrutiny to the Audit and Finance Committee. We have responsibility for ensuring that staff are suitably trained to manage risk in a way appropriate to their authority and duties.

The Management Team was responsible for initially identifying the major risks, which are set out in the Risk Register, and for implementing a system to assess and monitor them. All staff within the Museum have a responsibility to manage risk in their own areas of responsibility taking appropriate action to mitigate, anticipate or exploit the threats or opportunities that arise. The Trustees set the level of risk appetite (the level of risk remaining after internal controls have been exercised and which they deem to be acceptable and justifiable). Risks of doing and not doing particular work are considered in all proposals and at each level of business planning and assessed by the Management Team and Trustees as appropriate within the risk management framework.

We also have responsibility for reviewing the effectiveness of the system of internal control. Our review of the effectiveness of the system of internal control is informed by the senior managers within the Museum, who have responsibility for the development and maintenance of the internal control framework, reports from the internal auditors, and comments made by the independent auditor in management letters and other reports.

The system of internal control is based on a framework of regular management information, administrative procedures including the segregation of duties, and a system of delegation and accountability. In particular, it includes:

- comprehensive budgeting systems with an annual budget which is reviewed and agreed by the Trustees;
- regular reviews by the Trustees of periodic and annual financial reports which indicate financial performance against the forecasts;
- setting targets to measure financial and other performance;
- scrutiny by the Audit and Finance Committee; and
- as appropriate, formal project management disciplines.

We have been advised on the implications of the result of our review of the effectiveness of the system of internal control by the Trustees and the Audit and Finance Committee, and we will ensure that work towards continuous improvement is maintained.

R. A Griffiths
Chairman

Tim Knox
Director and Accounting Officer
17 July 2006

Independent Auditor's Report

The Certificate and Report of the Comptroller and Auditor General to the Houses of Parliament

I certify that I have audited the financial statements of Sir John Soane's Museum for the year ended 31 March 2006 under the Government Resources and Accounts Act 2000 (Audit of Public Bodies Order). These comprise the Statement of Financial Activities, the Balance Sheet, the Cashflow Statement and the related notes. These financial statements have been prepared under the accounting policies set out within them.

Respective responsibilities of the Trustees, the Director and the Auditor

The Trustees and the Director, as Accounting Officer, are responsible for preparing the Trustees' Report, the Remuneration Report and the financial statements in accordance with the Government Resources and Accounts Act 2000 and directions made thereunder by the Secretary of State for Culture, Media and Sport, and for ensuring the regularity of financial transactions funded by Parliamentary grant ("Grant in Aid"). These responsibilities are set out in the Statement of Trustees' Responsibilities.

My responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements, and with International Standards on Auditing (UK and Ireland).

I report to you my opinion as to whether the financial statements give a true and fair view and whether the financial statements and the part of the Remuneration Report to be audited have been properly prepared in accordance with the Government Resources and Accounts Act 2000 and directions made thereunder. I also report whether in all material respects the expenditure, income and resources funded by Grant-in-Aid have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them. I also report to you if, in my opinion, the Trustees' Annual Report is not consistent with the financial statements, if the Museum has not kept proper accounting records, if I have not received all the information and explanations I require for my audit, or if information specified by relevant authorities regarding remuneration and other transactions is not disclosed.

I review whether the statement on page 56 reflects the Museum's compliance with HM Treasury's guidance on the Statement on Internal Control, and I report if it does not. I am not required to consider whether the Trustees' and Accounting Officer's Statement on Internal Control covers all risks and controls, or to form an opinion on the effectiveness of the Museum's corporate governance procedures or its risk and control procedures.

I read the other information contained in the Annual Report and consider whether it is consistent with the audited financial statements. This other information comprises only the Trustees' Annual Report and the unaudited part of the Remuneration Report. I consider the implications for my report if I become aware of any apparent mis-statements or material inconsistencies with the financial statements. My responsibilities do not extend to any other information.

Independent Auditor's Report (continued)

Basis of audit opinion

I conducted my audit in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board. My audit includes examination, on a test basis, of evidence relevant to the amounts, disclosures and regularity of financial transactions included in the financial statements and the part of the Remuneration Report to be audited. It also includes an assessment of the significant estimates and judgments made by the Trustees and the Director in the preparation of the financial statements, and of whether the accounting policies are most appropriate to the Museum's circumstances, consistently applied and adequately disclosed.

I planned and performed my audit so as to obtain all the information and explanations which I considered necessary in order to provide me with sufficient evidence to give reasonable assurance that the financial statements and the part of the Remuneration Report to be audited are free from material mis-statement, whether caused by fraud or error and that in all material respects the expenditure, income and resources funded by Grant-in-Aid have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them. In forming my opinion I also evaluated the overall adequacy of the presentation of information in the financial statements and the part of the Remuneration Report to be audited.

Opinion

In my opinion:

- the financial statements give a true and fair view, in accordance with the Government Resources and Accounts Act 2000 and directions made thereunder by the Secretary of State for Culture, Media and Sport, of the state of affairs of Sir John Soane's Museum as at 31 March 2006 and of the incoming resources and application of resources and cashflow for the year then ended;
- the financial statements and the part of the Remuneration Report to be audited have been properly prepared in accordance with the Government Resources and Accounts Act 2000 and directions made thereunder by the Secretary of State for Culture, Media and Sport; and
- in all material respects the expenditure, income and resources funded by Parliament have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them.

I have no observations to make on these financial statements.

John Bourn
Comptroller and Auditor General

National Audit Office
157–197 Buckingham Palace Road
Victoria
London SW1W 9SP

Date 18 July 2006

Summary Statement of Financial Activities
For the year ended 31 March 2006

| | 2006 | 2005 |
|--------------------------------|---------------|---------------|
| | £ | £ |
| Total incoming resources | 1,524,692 | 1,725,039 |
| Total resources expended | (1,512,969) | (1,666,688) |
| Net gains on investment assets | - | 5,629 |
| | <hr/> | <hr/> |
| Net Increase in Funds | 11,723 | 63,980 |
| | <hr/> <hr/> | <hr/> <hr/> |

Statement of Financial Activities for the year ended 31 March 2006

| | | 2006 | 2006 | 2006 | 2005 (Restated)* |
|--|-------|----------------------------|--------------------------|-------------------------|-------------------------|
| | Note | Unrestricted Funds £ | Restricted Funds £ | Total Funds £ | Total Funds £ |
| Incoming Resources | | | | | |
| Grants from Department for Culture, Media and Sport | 2 | 810,000 | 281,000 | 1,091,000 | 779,100 |
| Other grants and donations | 3 | 39,342 | 63,266 | 102,608 | 500,771 |
| Sales of publications | | 88,677 | - | 88,677 | 88,261 |
| Reproduction and hire fees receivable | | 10,630 | - | 10,630 | 6,902 |
| Fees for filming at the Museum | | 1,500 | - | 1,500 | 650 |
| Education | | 2,728 | - | 2,728 | 1,697 |
| Room hire | | 47,650 | - | 47,650 | 41,300 |
| Contributions from the Society | 1(b) | 830 | 168,510 | 169,340 | 267,034 |
| Investment income | 4 | 8,356 | - | 8,356 | 9,919 |
| Other income | | 2,203 | - | 2,203 | 29,405 |
| Total Incoming Resources | | <u>1,011,916</u> | <u>512,776</u> | <u>1,524,692</u> | <u>1,725,039</u> |
| Resources Expended | | | | | |
| Costs of Generating Funds: | | | | | |
| Investment manager's fees | | - | - | - | 1,309 |
| Charitable expenditure: | | | | | |
| General costs | 5 | 513,280 | 19,063 | 532,343 | 454,263 |
| Conservation | | 70,746 | 2,000 | 72,746 | 78,229 |
| Education | | 65,752 | 7,000 | 72,752 | 61,129 |
| Exhibitions | | 80,722 | 41,366 | 122,088 | 173,422 |
| Library services | | 83,717 | 55,231 | 138,948 | 133,199 |
| Maintenance | | 19,801 | 15,018 | 34,819 | 27,852 |
| Restoration projects | | - | 398,068 | 398,068 | 610,989 |
| Publications | | 105,875 | - | 105,875 | 90,054 |
| Governance | | 35,330 | - | 35,330 | 36,242 |
| | | <u>975,223</u> | <u>537,746</u> | <u>1,512,969</u> | <u>1,665,379</u> |
| Total Resources Expended | | 975,223 | 537,746 | 1,512,969 | 1,666,688 |
| Notional cost of capital | | 9,044 | - | 9,044 | 11,643 |
| Total Expenditure including Notional Costs | | <u>984,267</u> | <u>537,746</u> | <u>1,522,013</u> | <u>1,678,331</u> |
| Net Incoming / (Outgoing) Resources | | 27,649 | (24,970) | 2,679 | 46,708 |
| Net gains on investment assets | 8 | - | - | - | 5,629 |
| Reversal of notional costs | | 9,044 | - | 9,044 | 11,643 |
| Net Increase / (Decrease) in Funds | | 36,693 | (24,970) | 11,723 | 63,980 |
| Transfers between Funds | 15,16 | 34,387 | (34,387) | - | - |
| Fund balances brought forward | | <u>1,380,251</u> | <u>59,357</u> | <u>1,439,608</u> | <u>1,375,628</u> |
| Fund balances carried forward | 14 | <u><u>1,451,331</u></u> | <u><u>-</u></u> | <u><u>1,451,331</u></u> | <u><u>1,439,608</u></u> |

* Restated figures relate to the reclassification of figures for 2004-05 to comply with the provisions of SORP 2005
All of the Museum's activities are continuing. There were no recognised gains or losses in the year other than those disclosed in the Statement of Financial Activities.

Balance Sheet at 31 March 2006

| | Note | 2006 £ | 2006 £ | 2005 £ | 2005 £ |
|---|------|------------------|------------------|------------------|------------------|
| Fixed Assets | | | | | |
| Tangible assets | 7 | | 1,213,989 | | 1,179,002 |
| Investments | 8 | | - | | - |
| | | | <u>1,213,989</u> | | <u>1,179,002</u> |
| Current Assets | | | | | |
| Stock | | 45,356 | | 53,089 | |
| Debtors | 9 | 63,523 | | 111,881 | |
| Cash at bank and in hand | 10 | <u>259,469</u> | | <u>131,751</u> | |
| | | 368,348 | | 296,721 | |
| Liabilities: Amounts falling due within one year | 11 | (131,006) | | (36,115) | |
| Net Current Assets | | | 237,342 | | 260,606 |
| Net Assets | | | 1,451,331 | | 1,439,608 |
| UNRESTRICTED FUNDS | | | | | |
| General fund | 15 | 237,342 | | 210,315 | |
| Designated fund: Heritage Property | 15 | <u>1,213,989</u> | | <u>1,169,936</u> | |
| | | | 1,451,331 | | 1,380,251 |
| RESTRICTED FUNDS | | | | | |
| DCMS/Wolfson | 16 | - | | 37,316 | |
| Designation Challenge | | - | | 10,041 | |
| Education | | - | | 7,000 | |
| Visitors' Survey | | - | | 5,000 | |
| | | <u>-</u> | | <u>59,357</u> | |
| | | | <u>1,451,331</u> | | <u>1,439,608</u> |

Approved by the Trustees on 5 July 2006

.....
R.A. Griffiths
Chairman

.....
Tim Knox
Director and Accounting Officer

Cash Flow Statement for the year ended 31 March 2006

| | Note | 2006 £ | 2006 £ | 2005 £ | 2005 £ |
|--|------|-----------|----------------|-----------|-----------------|
| Net Incoming / (Outgoing) Resources from the Statement of Financial Activities (SOFA) | | | | | |
| Unrestricted funds | | | 27,649 | | (201,692) |
| Restricted funds | | | (24,970) | | 248,400 |
| Net Incoming Resources | | | <u>2,679</u> | | <u>46,708</u> |
| SOFA Adjustments | | | | | |
| Investment income | 4 | (8,356) | | (9,919) | |
| Depreciation | 7 | 9,066 | | 12,583 | |
| Notional cost of capital | | 9,044 | | 11,643 | |
| Balance Sheet Movements | | | | | |
| Decrease in stock | | 7,733 | | 3,685 | |
| Decrease in debtors | | 48,358 | | 71,932 | |
| Increase / (Decrease) in creditors | | 94,891 | | (148,817) | |
| Total adjustments | | | <u>160,736</u> | | <u>(58,893)</u> |
| Net Cash Inflow / (Outflow) from Operating Activities | | | | | |
| | | | 163,415 | | (12,185) |
| Investment income | 4 | | 8,356 | | 9,919 |
| Capital Expenditure and Financial Investment | | | | | |
| Payments to improve tangible fixed assets | 7 | | (44,053) | | (189,936) |
| Purchase of investments | 8 | | - | | (677) |
| Proceeds from sales of investments | 8 | | - | | 167,691 |
| Increase / (Decrease) in Cash for the Year | | | <u>127,718</u> | | <u>(25,188)</u> |
| Analysis of Changes in Net Cash Balances | | | | | |
| Net cash balances brought forward | | | 131,751 | | 156,939 |
| Increase / (Decrease) in cash for the year | | | <u>127,718</u> | | <u>(25,188)</u> |
| Net cash balances carried forward | 10 | | <u>259,469</u> | | <u>131,751</u> |

1 Accounting Policies

The following policies have been adopted consistently in dealing with all material items in the financial statements.

a) Accounting Basis and Standards

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of listed investments, and in accordance with applicable accounting standards and the Statement of Recommended Practice on Accounting and Reporting by Charities (SORP 2005). The financial statements have also been prepared in accordance with the Accounts Direction issued by the Secretary of State for Culture, Media and Sport, with the approval of HM Treasury, a copy of which can be obtained from the Museum. The change from SORP 2000 to SORP 2005 has involved a re-allocation of costs between expense categories, and the comparative figures in the Statement of Financial Activities and associated notes have been adjusted and restated accordingly.

b) Incoming Resources

All income is accounted for on a receivable basis.

Grant-in-Aid from the Department for Culture, Media and Sport, unless for one-off specified purposes, is allocated to the general fund and is taken to the Statement of Financial Activities for the year to which it relates.

Sir John Soane's Museum Society contributes towards certain costs of the Museum, including the cost of exhibitions, the restoration of No.14 Lincoln's Inn Fields, and other conservation work. The Society is a separate registered charity with independent trustees and therefore the results of the Society are not consolidated with those of the Museum.

c) Expenditure

Expenditure is classified under the principal categories of charitable and other activities rather than the type of expense, in order to provide more useful information to users of the financial statements.

Charitable expenditure and governance costs comprise direct expenditure including direct staff costs attributable to the activity. Where costs cannot be directly attributed, they are allocated to activities on a basis consistent with the use of the resources and on the staff time spent in each area.

d) VAT

The Museum was admitted to the amended scheme for the recovery of VAT which was introduced into the Value Added Tax Act 1994 by Section 98, Finance Act 2001, with effect from 1 April 2001. The Museum is able to reclaim all input VAT that it incurs.

e) Taxation

The majority of the Museum's trading activity is the sale of books and similar literature the subject of which is of an educational nature in accordance with the Museum's objects. It is therefore considered to be exempt from corporation tax under Section 505, Income and Corporation Taxes Act 1988.

1 Accounting Policies (continued)

f) Fixed Assets and Depreciation

Tangible fixed assets, other than non-operational heritage property, are stated at cost less accumulated depreciation. The historical cost of a tangible fixed asset which has been capitalised is not considered to be materially different from its net current replacement cost. Fixed assets costing more than £5,000 are capitalised. Depreciation is provided on tangible fixed assets at rates calculated to write off the cost, less estimated residual value, of each asset evenly over its expected life as follows:

| | |
|-----------------------------------|--|
| Non-operational heritage property | No depreciation as permitted by Treasury Accounting Guidelines |
| Fixtures and fittings | 5 years |
| Security equipment | 8 years |

The Museum's main exhibit is the building itself and its arrangements of objects, which must be maintained as nearly as possible in their original state. The building and the objects displayed fall within the definition of non-operational heritage property, and they are considered to be inalienable. As permitted by SORP 2005 and HM Treasury Accounting Guidelines, no valuation has been included in the accounts for those assets in respect of which reliable cost information is not available and conventional valuation techniques are not appropriate. Recently acquired non-operational heritage property is shown at its valuation at the date of transfer to the Museum, together with subsequent restoration and refurbishment costs. Annual Impairment reviews are carried out.

g) Stock

Stock of goods for resale is stated at the lower of cost and net realisable value.

h) Fund Accounting

Unrestricted funds, as set out in Note 15, comprise general funds and designated funds. General funds are available for use at the Trustees' discretion in furtherance of the general objectives of the Museum and have not been designated for other purposes.

Designated funds represent unrestricted funds which have been designated by the Trustees for specific purposes in furtherance of the general objects of the Museum.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donors or which have been raised by the Museum for particular purposes. The aim and use of each restricted fund is set out in Note 16.

i) Leases

Rentals under operating leases are charged to the Statement of Financial Activities as they arise.

j) Notional Cost of Capital

In accordance with Treasury Accounting Guidelines, the notional cost of capital is calculated on the average net book value of all assets and liabilities excluding donated assets and those funded by Lottery grants. The cost of capital rate for 2005–06 is 3.5%.

Notes to the Financial Statements for the year ended 31 March 2006

| | | |
|--|------------------|----------------|
| 2 Grant from Department for Culture, Media and Sport (DCMS) | 2006 | 2005 |
| | £ | £ |
| Grant-in-Aid - current | 810,000 | 779,100 |
| Grant-in-Aid - capital | 281,000 | - |
| | <u>1,091,000</u> | <u>779,100</u> |

Current Grant-in-Aid was available for general running costs of the Museum which include maintenance and conservation.

Capital Grant-in-Aid was provided to enable the Museum to undertake structural repairs to walls and floors in the crypt and picture room areas.

| | | |
|--|----------------|----------------|
| 3 Other Grants and Donations | 2006 | 2005 |
| | £ | £ |
| Heritage Lottery Fund – Three Courtyards project | 57,958 | 101,419 |
| Other donations for the Three Courtyards project | - | 10,191 |
| DCMS/Wolfson Foundation Museums and Galleries Improvement Fund | - | 308,370 |
| Designation Challenge Fund | - | 26,324 |
| Donations for exhibitions | 3,000 | 10,757 |
| Elizabeth Frankland Moore & Star Foundation - Children's education | - | 10,000 |
| Other donations and gift aid recoverable | 41,650 | 33,710 |
| | <u>102,608</u> | <u>500,771</u> |

| | | |
|-------------------------------------|--------------|--------------|
| 4 Investment Income | 2006 | 2005 |
| | £ | £ |
| Bank of England interest | - | 1,587 |
| Other interest receivable | 8,356 | 2,762 |
| | <u>8,356</u> | <u>4,349</u> |
| Dividends from UK stocks and shares | - | 5,570 |
| | <u>8,356</u> | <u>9,919</u> |

| | | | | | | |
|---------------------------------|------------------|-------------------|----------------------|----------------------|------------------|--------------------|
| 5 Charitable Expenditure | | | | | Total | Total |
| | (a) Staff | (b) Direct | (c) Deprecia- | (d) Allocated | 2006 | (Restated)* |
| | costs | costs | tion | support costs | £ | £ |
| | £ | £ | £ | £ | | |
| General costs | 359,873 | 112,677 | 9,066 | 50,727 | 532,343 | 454,263 |
| Conservation | 15,886 | 53,775 | - | 3,085 | 72,746 | 78,229 |
| Education | 51,156 | 12,967 | - | 8,629 | 72,752 | 61,129 |
| Exhibitions | 39,178 | 74,981 | - | 7,929 | 122,088 | 173,422 |
| Library services | 76,751 | 50,091 | - | 12,106 | 138,948 | 133,199 |
| Maintenance | 3,222 | 31,009 | - | 588 | 34,819 | 27,852 |
| Restoration | 36,547 | 354,853 | - | 6,668 | 398,068 | 610,989 |
| Publications | 40,563 | 57,974 | - | 7,338 | 105,875 | 90,054 |
| | <u>623,176</u> | <u>748,327</u> | <u>9,066</u> | <u>97,070</u> | <u>1,477,639</u> | <u>1,629,137</u> |
| (e) Governance | 25,449 | 9,881 | - | - | 35,330 | 36,242 |
| Total 2006 | <u>648,625</u> | <u>758,208</u> | <u>9,066</u> | <u>97,070</u> | <u>1,512,969</u> | |
| Total 2005 | <u>570,348</u> | <u>990,005</u> | <u>12,583</u> | <u>92,443</u> | | <u>1,665,379</u> |

* Restated figures relate to the reclassification of figures for 2004–05 to comply with the provisions of SORP 2005

Notes to the Financial Statements for the year ended 31 March 2006

| | | |
|---|----------------|--------------------|
| 5 Charitable Expenditure (continued) | 2006 | 2005 |
| | | (Restated)* |
| | £ | £ |
| a) Staff Costs | <u>623,176</u> | <u>543,225</u> |
| b) Direct Costs | 2006 | 2005 |
| | | (Restated)* |
| | £ | £ |
| Restoration | 354,853 | 562,160 |
| Conservation | 53,775 | 58,481 |
| Repairs and maintenance | 31,009 | 25,626 |
| Security | 71,831 | 66,206 |
| Education | 12,967 | 32,379 |
| Exhibitions | 74,981 | 124,350 |
| Library | 8,248 | 11,178 |
| Cataloguing books and drawings | 45,967 | 30,268 |
| Housekeeping | 16,919 | 6,277 |
| Rates, light and heat | 23,927 | 22,930 |
| Trading purchases | 53,850 | 41,031 |
| | <u>748,327</u> | <u>980,886</u> |
| | 2006 | 2005 |
| | £ | £ |
| c) Depreciation | <u>9,066</u> | <u>12,583</u> |
| d) Allocated Support Costs | 2006 | 2005 |
| | | (Restated)* |
| | £ | £ |
| Postage and stationery | 17,182 | 16,197 |
| Telephone | 5,995 | 11,842 |
| General office supplies | 19,458 | 12,530 |
| Entertaining and Promotion | 7,529 | 4,216 |
| Accountancy | 16,681 | 16,044 |
| Bank charges | 1,138 | 1,944 |
| Internal Audit | 7,370 | - |
| Legal and professional fees | 21,717 | 29,670 |
| | <u>97,070</u> | <u>92,443</u> |
| e) Governance | 2006 | 2005 |
| | | (Restated)* |
| | £ | £ |
| Staff costs | 25,449 | 27,123 |
| Auditor's remuneration | 7,250 | 7,000 |
| Legal and Professional | 2,430 | 2,000 |
| Costs of Trustees' Meetings | 201 | 119 |
| | <u>35,330</u> | <u>36,242</u> |

* Restated figures relate to the reclassification of figures for 2004–05 to comply with the provisions of SORP 2005

Notes to the Financial Statements for the year ended 31 March 2006

6 Employee Information

a) Staff costs

| | 2006 | 2005 |
|--|----------------|----------------|
| | £ | £ |
| Wages and salaries | 509,466 | 434,590 |
| Employer's national insurance | 35,830 | 33,498 |
| Employer's pension contributions (Note 18) | 86,450 | 55,156 |
| | <u>631,746</u> | <u>523,244</u> |
| Employment costs | | |
| Recruitment costs | 1,935 | 29,047 |
| Payroll services, training and other staff costs | 14,944 | 18,057 |
| | <u>648,625</u> | <u>570,348</u> |

No employee received emoluments in excess of £60,000 (2005 - nil).

b) Staff numbers

| | 2006 | 2005 |
|--|-----------|-----------------------|
| | Number | (Restated)* Number |
| The average number of persons employed, analysed by function was: | | |
| General museum activities | 13 | 13 |
| Special exhibitions and activities | 1 | 1 |
| Trading | 2 | 2 |
| Library service | 2 | 2 |
| Education | 1 | - |
| Maintenance | 1 | 1 |
| Research | 1 | 1 |
| Governance | 1 | 1 |
| | <u>22</u> | <u>21</u> |

* Restated figures relate to the reclassification of figures for 2004–05 to comply with the provisions of SORP 2005

c) Trustees

The Trustees neither received nor waived any emoluments during the year (2005 - nil). Expenses reimbursed to one of the trustees in the year amounted to £41 (2005 - £29).

Notes to the Financial Statements for the year ended 31 March 2006

7 Tangible Assets

| | Freehold Heritage Property £ | Security Equipment £ | Fixtures & Fittings £ | Total £ |
|----------------------------|---------------------------------------|----------------------------|-----------------------------|------------------|
| Cost | | | | |
| At 1 April 2005 | 1,169,936 | 79,194 | 45,268 | 1,294,398 |
| Additions and improvements | 44,053 | - | - | 44,053 |
| At 31 March 2006 | <u>1,213,989</u> | <u>79,194</u> | <u>45,268</u> | <u>1,338,451</u> |
| Depreciation | | | | |
| At 1 April 2005 | - | 70,128 | 45,268 | 115,396 |
| Charge for the year | - | 9,066 | - | 9,066 |
| At 31 March 2006 | <u>-</u> | <u>79,194</u> | <u>45,268</u> | <u>124,462</u> |
| Net Book Value | | | | |
| At 31 March 2006 | <u>1,213,989</u> | <u>-</u> | <u>-</u> | <u>1,213,989</u> |
| At 31 March 2005 | <u>1,169,936</u> | <u>9,066</u> | <u>-</u> | <u>1,179,002</u> |

Sir John Soane's Museum Society donated the property, No. 14 Lincoln Inn Fields, to the Museum on 26 March 2004. It was valued at that date on an open market existing use basis by Drivers Jonas, Chartered Surveyors, in order to comply with HM Treasury Accounting Guidelines for non-operational heritage assets. The valuation was made in accordance with the *Appraisal and Valuation Standards* published by the Royal Institution of Chartered Surveyors. The property was originally acquired by the Society with the support of the National Lottery through the Heritage Lottery Fund, and cannot be disposed of by the Museum without the approval of the Trustees of the National Heritage Memorial Fund. The Trustees consider it to be not appropriate to spend further funds on annual revaluation.

The other freehold properties and collections owned by the Museum are considered to be inalienable and are integral to the objectives and purpose of the Museum. Further details concerning these can be found in the Annual Report. No cost is attributed to Nos. 12 and 13 Lincoln's Inn Fields or the collections as these have been in the Trustees' ownership since 1837, reliable cost information is not available, and conventional valuation techniques are not appropriate.

8 Investments

| | 2006 £ | 2005 £ |
|-------------------------------|-----------|-----------|
| Market value brought forward | - | 161,385 |
| Additions | - | 677 |
| Disposals (net proceeds) | - | (167,691) |
| Net gains on disposal | - | 5,629 |
| Market value carried forward | <u>-</u> | <u>-</u> |
| Historic cost carried forward | <u>-</u> | <u>-</u> |

Notes to the Financial Statements for the year ended 31 March 2006

| 9 Debtors | 2006 | 2005 |
|--------------------------------|---------------|----------------|
| | £ | £ |
| VAT recoverable | 31,534 | 71,565 |
| Other debtors | 5,842 | 6,605 |
| Prepayments and accrued income | 26,147 | 33,711 |
| | <u>63,523</u> | <u>111,881</u> |

Included within accrued income is £22,267 of grants which are to be paid by Sir John Soane's Museum Society.

| 10 Cash at Bank and in Hand | 2006 | 2005 |
|------------------------------------|----------------|----------------|
| | £ | £ |
| National Westminster Bank plc | 258,550 | 129,815 |
| Cash in Hand | 919 | 1,936 |
| | <u>259,469</u> | <u>131,751</u> |

| 11 Creditors: Amounts falling due within one year | 2006 | 2005 |
|--|----------------|---------------|
| | £ | £ |
| Accruals and deferred income | 121,262 | 36,115 |
| Other creditors | 9,744 | - |
| | <u>131,006</u> | <u>36,115</u> |

| 12 Operating Lease Commitments | 2006 | 2005 |
|---|--------------|--------------|
| | £ | £ |
| Annual commitments in respect of equipment leases ending between two and five years | 1,196 | 1,196 |
| | <u>1,196</u> | <u>1,196</u> |

Notes to the Financial Statements for the year ended 31 March 2006

13 Reserves Policy

The Trustees have reviewed the Museum's need for reserves in line with guidance issued by the Charity Commission. The guidance defines free reserves as 'income which becomes available to the charity and is to be spent at the Trustees' discretion in furtherance of any of the charity's objectives, but is not yet spent, committed or designated'. At the balance sheet date, free reserves comprised the following:

| | 2006 £ | 2005 £ |
|---|-----------------------|-----------------------|
| Total funds per balance sheet | 1,451,331 | 1,439,608 |
| Heritage property | (1,213,989) | (1,169,936) |
| Restricted funds | - | (59,357) |
| Fixed assets held for charity use not within designated funds | - | (9,066) |
| Free reserves at 31 March | <u>237,342</u> | <u>201,249</u> |

The free reserves provide the Museum with working capital to enable it to manage its cash flow and to provide some flexibility in the day to day operation of the Museum. In view of the funding agreement with the Department for Culture, Media and Sport, the Trustees consider the level of reserves to be adequate for the Museum's basic requirements, but are constantly exploring ways in which to increase the level of unrestricted income in order to develop the Museum's activities.

14 Analysis of Net Assets

| | General Fund £ | Heritage Property £ | Total Unrestricted Funds £ | Restricted Funds £ | Total Funds £ |
|----------------------------------|-----------------------|---------------------------|-------------------------------------|--------------------------|-------------------------|
| Represented by: | | | | | |
| Tangible Fixed Assets | - | 1,213,989 | 1,213,989 | - | 1,213,989 |
| Current Assets | 361,081 | - | 361,081 | 7,267 | 368,348 |
| Current Liabilities | (123,739) | - | (123,739) | (7,267) | (131,006) |
| Balances at 31 March 2006 | <u>237,342</u> | <u>1,213,989</u> | <u>1,451,331</u> | <u>-</u> | <u>1,451,331</u> |

15 Unrestricted Funds

| | General Fund £ | Heritage Property £ | Total Unrestricted Funds £ |
|----------------------------------|-----------------------|---------------------------|-------------------------------------|
| Balances at 1 April 2005 | 210,315 | 1,169,936 | 1,380,251 |
| Income | 1,011,916 | - | 1,011,916 |
| Expenditure | (975,223) | - | (975,223) |
| Transfer | (9,666) | 44,053 | 34,387 |
| Balances at 31 March 2006 | <u>237,342</u> | <u>1,213,989</u> | <u>1,451,331</u> |

Funds are not held for grant making purposes.

The Heritage Property represents the value of the non-operational heritage property donated to the Museum in 2004. Transfers into the fund represent money spent on the restoration of the property during the year which has been capitalised (see Notes 7 and 16).

16 Restricted Funds

| | No. 14 Restoration £ | Conserva- tion £ | DCMS Capital £ | DCMS/ Wolfson £ | Designation Challenge £ | Education £ | Exhibition £ | Library £ | Strategy Fund £ | Three Courtyards £ | Visitors' Survey £ | Total £ |
|--------------------------|----------------------------|------------------------|----------------------|-----------------------|-------------------------------|----------------|-----------------|--------------|-----------------------|--------------------------|--------------------------|------------|
| Balance at 1 April 2005 | - | - | - | 37,316 | 10,041 | 7,000 | - | - | - | - | 5,000 | 59,357 |
| Income | 34,387 | 3,069 | 281,000 | 26,648 | - | - | 41,366 | 45,190 | 4,063 | 77,053 | - | 512,776 |
| Expenditure | - | (3,069) | (281,000) | (63,964) | (10,041) | (7,000) | (41,366) | (45,190) | (4,063) | (77,053) | (5,000) | (537,746) |
| Transfers | (34,387) | - | - | - | - | - | - | - | - | - | - | (34,387) |
| Balance at 31 March 2006 | - | - | - | - | - | - | - | - | - | - | - | - |

Funds are not held for grant making purposes. Restricted funds are as follows:

The No. 14 Fund represents money received from Sir John Soane's Museum Society for the restoration of No. 14. Funds spent on the restoration of No. 14 have been capitalised as part of the cost attributable to No. 14 and have accordingly been transferred to the Heritage Property fund as permitted by paragraph 111 of SORP 2005 (see Notes 7 and 15).

The Conservation Fund held funds raised specifically for conservation purposes including the restoration of particular artefacts and the conservation of artefacts in general.

The DCMS Capital Fund held money received from the Department for Culture, Media and Sport for structural repairs in the basement.

The DCMS/Wolfson Fund received funds for lighting improvements to the collections and interiors of the Museum.

The Designation Challenge Fund held money received from the Designation Challenge Fund for specific exhibition work, and library cataloguing.

The Education Fund held money received from the Elizabeth Frankland Moore and Star Foundation. £1,000 per month was used from January 2005 onwards for the education of children.

The Exhibition Fund received donations of £38,366 from Sir John Soane's Museum Society and £3,000 from the Arts Council towards the cost of exhibitions.

The Library Fund received £44,883 from Sir John Soane's Museum Society and £307 from other donors towards the cost of library cataloguing.

The Strategy Fund received money from Sir John Soane's Museum Society towards strategic planning.

The Three Courtyards Fund received £19,095 from Sir John Soane's Museum Society and £57,958 from the Heritage Lottery Fund which was used towards the cost of restoring the Museum's three internal courtyards.

The Visitors' Survey Fund held money received from the Department for Culture, Media and Sport towards the costs of a survey of visitors.

Notes to the Financial Statements for the year ended 31 March 2006

17 Financial Commitments

At the balance sheet date the Museum was contractually committed to the following expenditure:

| | | |
|-----------------|-------|-------------------|
| Wolfson project | £ nil | (2005 - £ 33,711) |
|-----------------|-------|-------------------|

18 Pension Arrangements

Employees of Sir John Soane's Museum are members of the Civil Service Pension arrangements (CSP). The CSP is an unfunded multi-employer defined benefit scheme and as such Sir John Soane's Museum is unable to identify its share of the underlying assets and liabilities on a consistent and reasonable basis. Details can be found in the resource accounts of the Cabinet Office; Civil Superannuation (www.civilservice-pensions.gov.uk). The level of contributions to the scheme was determined by the Government Actuary and the cost to the Museum is shown in Note 6(a). The rates of contribution by the Museum for 2005–06 were:

| Salary range | rates |
|-------------------|-------|
| £0 – £18,000 | 16.2% |
| £18,001 – £37,000 | 18.6% |
| £37,001 – £63,500 | 22.3% |

19 Related Party Transactions

Sir John Soane's Museum is a Non-Departmental Public Body whose sponsor department is the Department for Culture, Media and Sport. Transactions with the Department, the Heritage Lottery Fund and the DCMS/Wolfson Foundation are shown in Notes 2 and 3.

20 Sir John Soane's Museum Society

The Society exists to assist and promote the charitable work and activities of the Museum. The Chairman of the Trustees, Richard Griffiths, and the Director of the Museum, Tim Knox, are directors of the Society but all other directors of the Society are independent of the Museum. The accounts are therefore not required to be consolidated. Details of transactions with the Society are shown elsewhere in the financial statements.

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