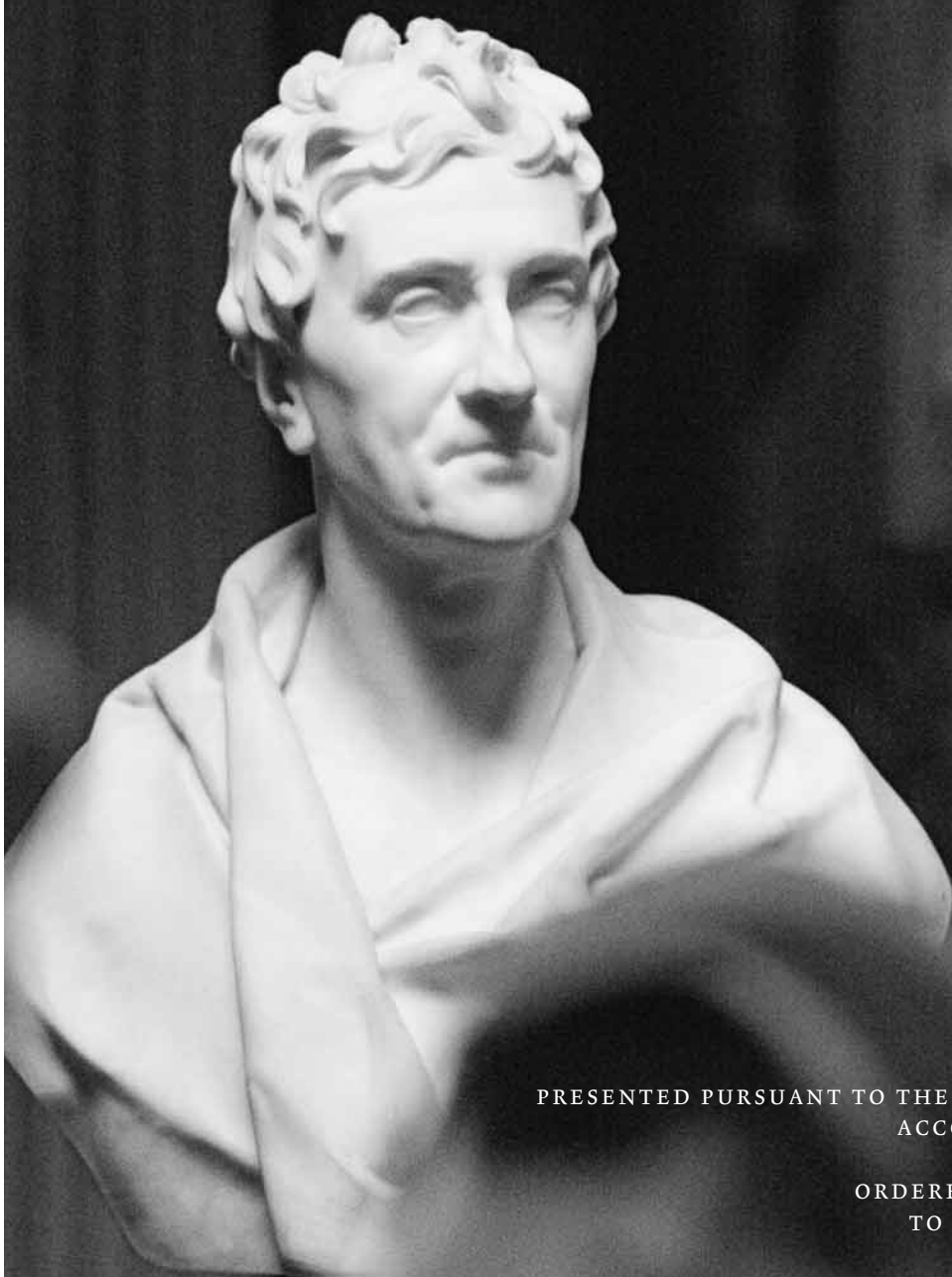


SIR JOHN SOANE'S MUSEUM
THE ANNUAL REPORT
2006-2007

SIR JOHN SOANE'S MUSEUM
THE ANNUAL REPORT

FOR THE YEAR 1 APRIL 2006 TO 31 MARCH 2007



PRESENTED PURSUANT TO THE GOVERNMENT RESOURCES AND
ACCOUNTS ACT 2000 SECTION 26 (2)

ORDERED BY THE HOUSE OF COMMONS
TO BE PRINTED 13 DECEMBER 2007

HC 74

LONDON: THE STATIONERY OFFICE

£12.85



TRUSTEES OF SIR JOHN SOANE'S MUSEUM

LIFE TRUSTEES

Richard Griffiths (Chairman)
Mrs Bridget Cherry, OBE, FSA
Simon Swynfen Jervis, FSA
John Studzinski, KSG
(to 31 July 2006)

REPRESENTATIVE TRUSTEES

Dr Timothy Bliss, FRS
Representative of the Royal Society

David Coombs
Representative of the Royal Society of Arts

Alderman Alison Gowman
Representative of the Court of Aldermen of the City of London

Dr Ian Jenkins, FSA
Representative of the Society of Antiquaries of London

Sir Richard MacCormac, CBE, PPRIBA, RA
Representative of the Royal Academy

Sub-Committees of the Trustees

AUDIT & FINANCE

David Coombs
Richard Griffiths
James Macdonald (co-opted member)

BUILDINGS

Bridget Cherry
Richard Griffiths
Simon Swynfen Jervis
Sir Richard MacCormac

STRATEGY

Dr Timothy Bliss
David Coombs
Alderman Alison Gowman
Richard Griffiths

Front cover: William Hogarth (1697–1764) *An Election: Chairing the Member* (detail)

Back cover: Royal Academy Lecture illustration of a grove of trees, drawn for Sir John Soane by George Basevi, 1814

Title page: A view in the Dome Area of the Museum. Photograph: Klaus Wehner

© Crown Copyright 2007

The text in this document (excluding any Royal Arms and departmental logos) may be reproduced free of charge in any format or medium providing that it is reproduced accurately and not used in a misleading context. The material must be acknowledged as Crown copyright and the title of the document specified.

Any queries relating to the copyright in this document should be addressed to
The Licensing Division, HMSO, St Clements House, 2-16 Colegate, Norwich, NR3 1BQ.
Fax: 01603 723000 or e-mail: licensing@cabernet-office.x.gsi.gov.uk.

THE STAFF OF SIR JOHN SOANE'S MUSEUM

DIRECTOR: Tim Knox, FSA

DEPUTY DIRECTOR AND INSPECTRESS: Helen Dorey, FSA

FINANCE DIRECTOR: Roderick Smith

ARCHIVIST: Susan Palmer

CURATOR OF DRAWINGS: Stephen Astley

EXHIBITIONS AND EDUCATION CURATOR: William Palin

LIBRARIAN: Stephanie Coane

(from 19 February 2007)

SCHOOLS AND FAMILIES EDUCATION OFFICER: Jane Monahan

MUSEUM SECRETARY: Julie Brock

DEVELOPMENT DIRECTOR: Mike Nicholson*

DEVELOPMENT ADVISER (PART-TIME): Dr Kenneth Gray*

DEVELOPMENT OFFICER: Claudia Celder*

(previously part-time, full-time from 14 September 2006)

HOUSE AND VISITOR SERVICES MANAGER: Susan Bogue

HEAD WARDER: Victor Brown

(to 15 September 2006)

Howard Bennington (from 16 September 2006)

DEPUTY HEAD WARDER: Paul Mason

(from 16 September 2006)

WARDERS (FULL-TIME):

Jeff Banwell · Glyn Callingham (from 2 May 2006) · John Carroll (from 9 October 2006)

Peter Collins · Olga Courtney · Paul Davis (from 9 October 2006)

Rosalind Faville · David Gardener (to 8 July 2006) · Michael Houps

Anne Hughes (from 18 April 2006)

Roger Surrage (to 6 October 2006) · John Tompkins

WARDERS (PART-TIME):

Chloe Bennington (from 4 July 2006) · David Gardener (from 2 October 2006) ·

Joseph Lawrence · Roy Osborne · Leonard Preston (to 29 April 2006)

* Employed by Sir John Soane's Museum Society

SIR JOHN SOANE'S MUSEUM

REGISTERED OFFICE

13 Lincoln's Inn Fields

London WC2A 3BP

BANKERS

National Westminster Bank plc

214 High Holborn

London WC1V 7BX

SOLICITORS

Farrer and Co

66 Lincoln's Inn Fields

London WC2A 3LH

ACCOUNTANTS AND

INTERNAL AUDITORS

Kingston Smith LLP

Devonshire House

60 Goswell Road

London EC1M 7AD

INDEPENDENT AUDITOR

Comptroller and Auditor General

National Audit Office

157-197 Buckingham Palace Road

London SW1W 9SP

CONTENTS

EXECUTIVE SUMMARY	6
HISTORY, AIMS AND OBJECTIVES OF THE MUSEUM	8
REPORT OF THE CHAIRMAN OF THE TRUSTEES	10
THE DIRECTOR'S INTRODUCTION	12
THE TRUSTEES	16
PETER KAI THORNTON 1925–2007	17
THE BUILDINGS	
No.14 Lincoln's Inn Fields	20
The Soane Masterplan	23
Annual Maintenance and Displays	23
Fire Prevention and Security	24
Green Housekeeping	24
THE COLLECTIONS	
WORKS OF ART	
Catalogue of Antiquities	26
Audit	26
THE RESEARCH LIBRARY AND ARCHIVE	
Visitors	27
Cataloguing of Books	27
Cataloguing of the Drawings Collection	27
Library Acquisitions	29
Library Stocktaking	29
CONSERVATION	
Conservation of Drawings in the Soane Collection	29
The Adam Cabinets	29
Book Restoration	29
Conservation of Works of Art	29
Conservation Cleaning	30
Conservation for Exhibitions and Loans	31
Environmental Monitoring	31
LOANS	32
VISITORS, EDUCATION AND INTERPRETATION	
VISITORS TO THE MUSEUM	34
Disabled Access	34

EDUCATIONAL ACTIVITIES	
Group visits and Adult Education	35
Art Workshops	36
HLF Workshops	36
Schools and Families Education	37
The Soane Museum Study Group	38
Evening Lectures	38
The Annual Soane Lecture	38
EXHIBITIONS	39
Museums and Galleries Month	42
PUBLICATIONS	42
SERVICES	
Website	43
Information Technology	43
Commercial Activities	43
Photography Service	43
Filming, Photography and Artists	44
THE STAFF	
Staff	46
Staff Training	47
Inspiring Learning for All: ILFA	48
Volunteers	48
FINANCE	50
Reserves Policy	50
Payment Terms	50
Performance Indicators	50
Five-Year Summary	50
DEVELOPMENT AND FUNDRAISING	
REPORT OF THE DEVELOPMENT DIRECTOR	52
SIR JOHN SOANE'S MUSEUM SOCIETY	54
SIR JOHN SOANE'S MUSEUM FOUNDATION (NEW YORK)	54
REMUNERATION REPORT	56
FINANCIAL STATEMENTS	57

This Report combines the activities of Sir John Soane's Museum and Sir John Soane's Museum Society. The financial statements relate solely to the Museum.

EXECUTIVE SUMMARY

No. 14 Lincoln's Inn Fields

The work of restoration and conversion of this important Soane building began on site on 1 May 2006. Most of the major works had been achieved by March 2007, including a new roof, structural repairs and the total renewal of services. The project remains on time and under budget, and the house is expected to be handed over to the Museum on 29 June 2007 for use as educational facilities, a new Research Library and offices.

The Soane Masterplan

Progress was made on developing the Soane Masterplan, a comprehensive plan for the future of the Museum, encompassing all three houses on the Soane Museum site. The Masterplan proposes improvements to visitor circulation and facilities within the Museum, a new Gallery and shop, as well as plans to reinstate more of Soane's idiosyncratic arrangements, including the entire second floor of No. 13 Lincoln's Inn Fields (Soane's private apartments, currently used as offices). Over 2006–07 the Masterplan has been underpinned by feasibility studies, funded by the UK Fidelity Foundation, which explored the potential within the Museum for improving disabled access and income generation, as well as the way we care for the buildings and collections.

Fire and Security

2006–07 saw the installation of a new, integrated, fire detection system in Nos 12 and 13 Lincoln's Inn Fields, which will link in with that of No. 14 Lincoln's Inn Fields when it is put in commission in late 2007. With the help of the DCMS, improvements have also been made to the security of the Museum, most notably by doubling our silent hours security presence since September 2006.

Displays and Cataloguing

The Monk's Parlour was carefully cleaned, reinstated and reopened in May 2006, following a period of closure due to building works. The first 50 entries from the Soane Museum Library catalogue were published online, the first step towards our plan to make all of the Museum's collections available via the Soane Museum website. Progress has been made transferring data on architectural drawings from the collection by Adam, Soane and English Baroque architects on to our database, as well as the catalogue of Soane's antiquities. A parallel programme of recording the collections with digital photography will enable the public to view an image of each object online, together with its catalogue entry. The appointment of a Librarian in February 2007 will enable the Museum to complete its project to publish the catalogue of Soane's unrivalled library online and share it with the world.

Loans

All twelve of the Museum's masterpieces by William Hogarth were lent to Tate Britain for their acclaimed exhibition *Hogarth*, which opened on 5 February 2007. Two other works were lent to exhibitions in Britain and fifteen to exhibitions abroad (New York, Antwerp, Stockholm) during the year.

Visitors to the Museum

Visitor numbers for the year were 92,141, the fourth highest number of visitors ever recorded for a financial year, exceeded only by 1997–98, 1999–2000 and 2003–04. Indeed accommodating this volume of visitors remains a challenge to a small historic house-museum like the Soane. The Museum continues to make improvements to the display and interpretation of the Museum and its collections so as to increase the enjoyment of all who come here, but remaining true to Soane's wishes as set out in his Act of Parliament of 1833.

Educational Activities

The Museum was visited by 473 groups during the year (443 last year). The Museum's adult education programme included six Soane Study Group lectures, special tours of the Museum and No. 14 Lincoln's Inn Fields, and a popular series of art workshops and classes.

2,746 children and 378 adults participated in on-site and off-site programmes during the year (including holiday workshops) organised by the Schools and Families Education Unit (1,649 children and 259 adults last year). Numbers improved despite the lack of dedicated educational facilities, but this encouraged our programme of outreach or off-site sessions in local schools.

Exhibitions

Four exhibitions were held in the Museum: *Soane's Magician: The Tragic Genius of Joseph Michael Gandy* (31 March – 12 August 2006, 23,074 visitors); *First and Last Loves: John Betjeman and Architecture* (8 September – 30 December 2006, 16,880 visitors); *Visions of World Architecture: Soane's Royal Academy Lecture Illustrations* (12 January – 28 April 2007, 17,693 visitors); and *Soane and Turner: Illuminating a Friendship* (26 January – 12 May 2007, 16,298 visitors). Our very successful touring exhibition; *William West and the Regency Toy Theatre*, went on to its fourth regional venue, Soho House, Birmingham, where it closed on 11 June 2006.

Publications

The Museum published two exhibition catalogues during the year, for *First and Last Loves: John Betjeman and Architecture* and *John Soane and J M W Turner: Illuminating a Friendship*.

Finance and Fundraising

Grant-in-Aid from the Department for Culture, Media and Sport met 84% of the Museum's outgoings (2006, 72%).

The Development team, 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 has increased to almost 100 during the year, and we now have 240 members of our new Supporters' Circle.

The American Sir John Soane's Museum Foundation continues to support the Museum with a programme of fundraising events in New York

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 1807–09 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 their 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.



William Owen (1769–1825), Portrait of John Soane, 1804

REPORT OF THE CHAIRMAN OF THE TRUSTEES

At the end of 2007, I will have completed ten years as Chairman and I think, therefore, that a few reflections on those years may be permitted. Over the last ten years, and indeed the last 20 years, the public awareness of the Soane Museum has reached proportions which threaten to affect its ability to function, let alone entertain and educate. Visitor numbers are at capacity level, and without some changes to present procedures for visitor reception and circulation, the fabric of the Museum and its collections – to say nothing of its atmosphere – are at risk of injury. I therefore welcome our Director's plans as set out in the Masterplan for the future, particularly proposals to develop greater access to the Museum. The possibilities for improving disabled access are now being professionally audited. We intend to focus attention on improving visitor access and experience generally, as well as to examine ways in which the visitor profile can be widened.

Much of the last 10 years has been taken up with the acquisition, planning, funding and restoration of No.14 Lincoln's Inn Fields. By the end of 2007 it will be up and running. The courage in buying the building was that of the then Curator, Margaret Richardson, strongly supported by the Trustees. Since then the fundraising effort has been enormous and a great debt is owed to all the work put in by Mike Nicholson and Dr Kenneth Gray of the Museum's Development team. The restoration of the house has been carried out under the direction of our current Director and, when it opens later this year, a new dimension will be added to the Soane, enabling us to provide a wider range of educational activity, bringing the Museum's collections and learning to a wide and extended public. However, the cost of running the additional property with its attendant activities is going to put an additional burden on the Museum's resources, its fundraisers and the many friends who help the Museum.

Finance has been a concern ever since the Museum opened. As the Museum becomes ever more popular and ambitious in its activities, the need for revenue-funding grows. Exhibitions, education, outreach, the maintenance of the fabric, the cataloguing, presentation, and conservation of the exhibits, and the wholly admirable desire to restore Soane's original arrangements throughout his house, will put a growing burden on our finances. The need to bring the administration of the Museum up to date is ongoing, and there is the constant need to ensure that the Museum communicates with its public by the latest means. Technical advances provide new opportunities but need considerable investment of time and money. Through this we can communicate with a wider audience who cannot come to the Museum in person, although there is no substitute for coming to the Museum if you want the true Soaneian experience.

New obligations relating to governance, health and safety, employment law and access all present increasing challenges to the Museum's staff and the Trustees. Alas, we cannot afford a Human Resources Officer, a Building Manager, or a full-time Conservator, while the Museum's finances are solely managed by one overworked Finance Officer. Indeed, the small band of staff at the Museum achieves an enormous amount against formidable odds. When you have read the Director's Report, I suspect you will, like me, wonder how it is that such a small staff as the Museum has (32 in all), can achieve such splendid work on so many fronts, whilst also seeing to the day to day functioning of the Museum. I have in previous reports expressed concern at salary levels. Given the enormous contribution made by the museum staff I can only again say how much I regret the lack of freedom which I and the Trustees have to pay our staff what we think they are worth. On behalf of the Trustees, I thank them all.

The current Comprehensive Spending Review (which includes examination of 7% reductions in Grant-in-Aid) is a source of deep anxiety to my fellow Trustees. We remain profoundly concerned that

the current and mostly historically-based levels of Grant-in-Aid are seriously inadequate for the Museum's future. Reductions in Grant-in-Aid would impact badly on meeting the Trustees' statutory objectives and their contribution to the Government's overall aims for museums. Despite these frustrations I am very grateful to the Department for Culture, Media and Sport for their staunch support of the Museum over the past year. The special grants we have received from the DCMS for emergency works to the building, for additional security and as a contribution to the running costs of No. 14 Lincoln's Inn Fields made a real difference and I thank the DCMS for them. The Department has always shown a recognition of the unique circumstances of the Museum and DCMS understanding and support, together with a flexible approach appropriate to this small institution, is essential if the Museum is to survive.

The role of the Trustees is becoming increasingly more time consuming and the governance requirements impose a much greater degree of responsibility on the Board. I thank all the Trustees for their help and support during the year and for meeting the new challenges. Sadly John Studzinski retired as a Life Trustee as his workload made it impractical for him to meet the increasing commitment demanded of the Trustees. We thank him for his support whilst a Trustee. Another sad departure will be that of Trustee David Coombs, who has given great service to the museum for eleven years, but who will retire in 2007.

In his Report the Director thanks Sir John Soane's Museum Society and the American Foundation for their support and I wish to add the Trustees' thanks. Their enthusiasm has been reflected in the financial contribution they have made.

Finally, when you read the Director's Report you will see the range of matters and activities for which he has been responsible. On behalf of the Trustees, staff and our public I thank him for all he has done and for bringing the Museum safely and successfully through another year of intense activity.

RICHARD GRIFFITHS
Chairman of the Trustees



Façade of Nos 12-14 Lincoln's
Inn Fields.
Photograph: Martin Charles

THE DIRECTOR'S INTRODUCTION

The 2006–07 *Annual Report* of Sir John Soane's Museum gives me a chance to review our achievements and challenges over the past year, but it is more than just an official document of record: the publication is also invaluable as a prospectus with which to promote the work of the Museum and support its fundraising activities.

2006–07 saw an inexorable rise in visitors to the Museum – 92,141 in all – a demonstration of the continuing public fascination with Soane's amazing house-museum. The increasing popularity of the Soane is at once heartening and challenging. While we are pleased and proud to share Sir John Soane's legacy with our visitors, especially those who discover the Museum for the first time, Soane's fragile creation, with its confined spaces, myriad of exhibits, and vulnerable historic surfaces, is literally in danger of being overwhelmed by its admirers. When it first opened, the Museum was only open two days a week, three months a year, and at other times strictly by special appointment. No wonder Henry James, in his 1887 novel *A London Life*, made the silent and empty Museum the unlikely setting for a romantic tryst! Today, people often have to queue by the railings outside, thanks to the strict limits we set to the number of persons admitted at one time to prevent overcrowding. The patience and understanding of our visitors, and the tact and professionalism of our team of Warders, has so far largely preserved the peaceful atmosphere of the Museum, but it is clear that we will have to address this challenge in the near future.

This is why we have all been spending time thinking about how the Museum will work when we gain possession of the next door house, No. 14 Lincoln's Inn Fields. No. 14, a fine and capacious town-house, designed by Soane but never occupied by him, is the key to the future of the Museum. Indeed, I sometimes liken the two Soane houses that flank the Museum, Nos 12 and 14, to the protective shell which will sustain Soane's astonishing survival through the 21st century and beyond. In them we can establish our visitor and educational facilities, Research Library and conservation workshop, staff offices, a Gallery and Shop – all the requirements of a modern museum – allowing us to maintain Soane's house-museum exactly as he had it, putting back wherever possible lost features and arrangements, including his private apartments and Model Room on the second floor – rooms currently used as offices.

Throughout 2006–07, No. 14 Lincoln's Inn Fields has been in the hands of the builders. It will be handed back to us on 29 June 2007 and we will gradually move in over the autumn. The building will contain two floors of dedicated educational facilities for children and adults, two floors devoted to a new Research Library – including Soane's remarkable domed shell-pink Drawing Room which will be the main reading room – and two floors of staff offices, including mine! My thanks to our architects, Julian Harrap and Lyall Thow, and to our excellent builders, Messrs Fullers, for doing such a good job, and to our many donors – both private and institutional – who have made it all possible.

But the opening of No. 14 in late 2007 will not resolve the challenge of overcrowding in the Museum. This will be tackled as part of a comprehensive Masterplan on which we are currently working, a plan that will enable the public to see more of the Museum, allow us to absorb more visitors, as well as give us proper facilities for signing in, and managing coats and bags. Improvements in visitor circulation through the Museum will also give us a larger gallery and for the first time a better, strategically sited, shop. Disabled access to the Museum will also be addressed. Nor is the Soane Masterplan solely concerned with public access; staff will also be given a better and more efficient working environment and dedicated facilities for conservation will be established. All this, carefully phased to ensure minimum disruption in the Museum, will take time to achieve and time to fundraise for, but we hope to be in a position to reveal our plans in mid-2007.

Planning the Soane Masterplan has involved a huge amount of input from almost everyone in the Museum and many outside consultants. I thank them all for their hard work and enthusiasm. I am

also grateful to the UK Fidelity Foundation for funding the many feasibility studies that were needed to inform our deliberations, particularly Selina Fellows' report on the Museum's commercial potential, which is already beginning to bear fruit with exciting plans for licensing and practical improvements to the way we use the Museum for dinners and events. Finally, a word of reassurance to those who fear that making these changes to the Soane Museum will change its special idiosyncratic character. Preserving the Soane Museum's unique atmosphere and putting back Soane's arrangements are central to our plans for the Museum's future. If anything, the Museum will become darker, more crowded, more strange and glittering, more uncompromising, as we faithfully reinstate his vision of an 'Academy of Architecture' and the allied arts.



Tim Knox. Photograph: Carolyn Djanogly

But not all of 2006–07 has been building and planning for the future. Maintaining Soane's strict injunction that his Museum be open to the public free of charge means that we rely on a grant from the Department for Culture Media and Sport to enable us to open and staff the Museum. We are grateful to the DCMS, especially the Head of Museum Sponsorship, Ben Cowell, and his colleagues Mark Bates and Lisa Ray, for their help and support over the last year, particularly for making available extra funding for the Museum to implement vital security improvements. However, in August 2006 all non-departmental government bodies receiving grants were obliged to submit proposals for a cost cutting exercise as part of the Government's Comprehensive Spending Review. We were asked to show the effects of 7% cuts in real terms to our funding over 2008–11, which will inevitably mean closures of parts of the Museum and serious reductions in our capacity for security and cleaning. Although these economies will potentially affect all organisations receiving Government support, small institutions like the Soane Museum may be particularly hard hit. We will only know the outcome of the Comprehensive Spending Review later in 2007. At this point I should like to record my sincere thanks to my Trustees, especially my imperturbable Chairman, Richard Griffiths, for their staunch support of me in every aspect of running this Museum, and to Helen Dorey, my Deputy, and Roderick Smith, the Museum's Finance Director, for their friendship and guidance throughout this year.

Against this sombre backdrop of threatened cuts, we were happy to receive news of a £100,000 grant from the DCMS/Wolfson Museums and Galleries Improvement Fund towards the restoration of the Tivoli Recess, payable in 2008–09. We have long wanted to put back this important Soaneian feature; 'London's first gallery of contemporary sculpture'. Mrs Mirabel Cecil has also generously offered the Museum £33,000 to re-establish its Endowment Fund – the monies set aside for this purpose in Soane's bequest of 1837 being now totally exhausted. The Band Trust gave, through Sir John Soane's Museum Society, £10,000 towards an exciting project to provide free podcast tours of the Museum via the Museum website, while the rewiring and refurbishment of the chandeliers in the Museum's Drawing Rooms was made possible by a £5,000 grant, through Sir John Soane's Museum Society, from the Goodison family. There have been many other grants over the past year, both large and small, of which a fuller account is given later on in this *Report*, but the gifts I mention show how comparatively modest sums go a long way at the Soane Museum at a time when museum extensions and acquisitions invariably seem to cost tens of millions of pounds.

Vital to fundraising for the Museum is Sir John Soane's Museum Society, whose Directors promote the Museum whenever they can. I thank them for their support over the past year, especially the

Chairman, Martin Lutyens, and our new recruits, James Miller and Anthony Vernon. My thanks too to Mike Nicholson and his staff in the Soane Development Office for their hard work raising money for the Museum's many projects, and indeed to all the staff, Trustees and Society Directors who participated in the many fundraising events and activities that enlivened the past year. The Soane Museum Patrons' and Supporters' Circles have gone from strength to strength in 2006–07, and their donations go to worthwhile Museum projects, ranging from the restoration of a picture to new book rests for the Library. A special word of thanks must be conveyed to our American supporters, Sir John Soane's Museum Foundation, based in New York, who hosted a succession of stylish fundraising events for us over the year.

Two more notable gifts must also be recorded with appreciation. John and Virginia Murray have funded the appointment of the Museum's first ever dedicated Librarian through the John R Murray Charitable Trust. Over the next three years, Stephanie Coane, who joined the Museum in February 2007, will be editing the completed catalogue of Soane's books and publishing it online via our website. Mrs Gisela Gledhill has also generously supported the Museum's strategy for making its architectural collections accessible by giving, through Sir John Soane's Museum Society, £38,000 in memory of her late husband, Richard Harris, to put Professor Alan Tait's catalogue of Grand Tour drawings by Robert and James Adam online, each entry being accompanied by a digital image of the drawing. The catalogue launch will be accompanied by an exhibition and a well illustrated book on the subject. A similar project has been initiated to make Soane's Grand Tour sketchbooks available online, while in November 2006 Dr Gordon Higgott completed his Getty Foundation-funded secondment during which he catalogued the English Baroque architectural drawings in the Museum. The first tranche of these – 83 drawings for Greenwich Hospital – went online in March 2007, once again accompanied by digital images of each drawing. Eventually a catalogue entry on every object in the Museum will be available for free consultation via our website. The updating, editing and transfer to a database of Cornelius Vermeule's typescript catalogue of Greek, Roman and Egyptian antiquities in the Museum took place in 2006–07, in readiness for online publication next year.

Grants and donations are essential if the Soane Museum's acclaimed exhibition programme, run by the Exhibitions Curator, Will Palin, is to continue to flourish. This year we mounted four exhibitions in the Soane Gallery: *Soane's Magician: The Tragic Genius of Joseph Michael Gandy* and *Visions of World Architecture: Soane's Royal Academy Lecture Illustrations* drew on the hidden riches of the Museum's architectural drawings collections, while *First and Last Loves: John Betjeman and Architecture* took a fresh look at the maverick poet as an architectural polemicist and champion. In a special gesture in recognition of the Museum's loan of all twelve of its masterpieces by William Hogarth, Tate Britain lent us Turner's huge canvas, *Forum Romanum, for Mr. Soane's Museum*, which was displayed in the Museum for the first time ever, together with other Turner loans. In 2006–07 the Museum continued its policy of sharing its collections with the regions, sending *William West and the Regency Toy Theatre* to Soho House, Birmingham, its fourth regional showing. Our loans to the London showing of the *Hogarth* exhibition – the first time *A Rake's Progress* and *An Election* had been out of the Museum together for twenty years – gave the pictures and the Museum valuable public exposure, but also meant that Soane's Picture Room was depleted for much of the winter.

Education continues to be a major focus of the Museum and Jane Monahan and her team have delivered a varied programme for children and families, despite being deprived of educational facilities for much of the year. These will finally become available in late 2007, with the addition of No. 14 to the Museum. The Soane Study Group continues to flourish and this year James Willis, a freelance arts educator, has devised and launched a programme of workshops on drawing and painting, which draw on the Museum's rich setting and collections. The first DCMS-funded 'Understanding the Historic London House' workshop was held in the Museum in March. Towards the end of the year the Museum advertised a new post of Education Manager, to head the burgeoning education programme at the Museum, working alongside Jane Monahan and Will Palin. One of their main tasks will be to establish Soane education in its new home next door. This is an ideal time for the Museum to widen its

approach to access and its potential audience in a number of ways. There is scope, we believe, to do much more and the Masterplan will be a vehicle for its systematic implementation.

The Museum continues to make improvements to its fabric; Joy Huning and Saskia Paterson spent months repairing historic paint finishes in the Monk's Parlour and Library-Dining Room, while the Warders' Mess was redecorated and refurnished. Our two freelance conservators, Jane Bush and Margaret Schuelein, were kept extremely busy, not least treating drawings and artefacts for our relentless programme of exhibitions.

In February we were saddened to hear of the death of Peter Kai Thornton CBE, Curator of Sir John Soane's Museum 1984–1995. One of the great custodians of this Museum, whose scholarly brand of showmanship restored the drama and meaning to Soane's creation, Peter is commemorated in a special tribute in this *Annual Report* (see p.17). Our Head Warder Vic Brown retired in 2006, as did Warders Len Preston, Roger Surrage and David Gardener (although the latter returned a few months later!). In their place we have welcomed Chloe Bennington, Anne Hughes, John Carroll, Glyn Callingham, and Paul Davies as new Warders.

Finally, I must express my thanks to the staff of the Soane Museum – curatorial, administrative and warding – for all their support and hard work over the past year, notably two particularly vital people: Susan Bogue, our House and Visitor Services Manager, and Julie Brock, the Museum Secretary. The pleasure and privilege we all feel working in this unique Museum should not obscure the very heavy burden of work that everyone takes on to make it run successfully. The late Gervase Jackson-Stops used to say 'It isn't buildings that should be listed, but the people who look after them.' If this was the case, my staff at the Soane Museum would all be listed Grade 1.

TIM KNOX



The staff on the leads of Wimpole Hall, Cambridgeshire during their visit in October 2006

THE TRUSTEES

The Trustees held seven meetings during the year, including one convened specifically to discuss the Masterplan in detail. A representative of the National Audit Office was present at one meeting.

The Strategy sub-committee met on four occasions and the Audit and Finance sub-committee held three meetings to consider budgets, final accounts, and audit reports. James Macdonald continued to serve as a co-opted member on this sub-committee.

Members of the Buildings sub-committee attended monthly site meetings, held to oversee the restoration of No. 14 Lincoln's Inn Fields.

The Trustees approved the following documents over the course of the year: the updated Key Risks Assessment and Soane Museum Disaster Plan, the Disability Equality Scheme and the Pandemic Flu Risk Assessment and Action Plan.

Alison Gowman attended meetings of Sir John Soane's Museum Society as the representative of the Trustees.

In October Bridget Cherry delivered a lecture entitled 'What did London look like in Sir John Soane's day?' at an event in New York, organised by Sir John Soane's Museum Foundation.

Kingston Smith LLP continued to provide professional advice on accountancy matters and an internal audit service.



Left: The staircase, No.14
Lincoln's Inn Fields.
Photograph: June Buck

Opposite: Peter Thornton.
Photograph: Lena Spindler

PETER KAI THORNTON 1925–2007

The death of Peter Thornton on 8 February 2007 was the end of an era and a particular sadness to those of us who had the privilege of working under him at the Soane, where he was Curator from 1984 to 1995. Peter was Keeper of Furniture and Woodwork at the V&A from 1966 until 1984 and it was his reputation as a pioneer in the field of authentic restoration and his deep knowledge of the history of interior decoration which led to his appointment as Curator of the Soane. He was the first non-architect to be appointed (Soane's original 1833 Act of Parliament stipulated that the Curator must be an architect), succeeding Sir John Summerson, who had been Curator since 1945. This was in itself a watershed moment. Peter inherited a Museum with only a Curator, an Assistant Curator and a Librarian besides the resident 'Porter' and the warding staff. Business was conducted using one manual typewriter and there was no photocopier. The last in a long line of Museum cats, 'Puss', ate her meals from a saucer in the Curator's office loggia and regularly clambered in and out of Soane's architectural models. By the time Peter retired in 1995 the Soane had been transformed.

Sir John Summerson himself recognised that his successor would need to turn his attention urgently to the state of the building and it was above all to the presentation of the interiors and the refurbishment of the fabric that Peter devoted his ten-year Curatorship. Much of what we take for granted about the Museum today we owe to Peter.

Peter was faced early in his Curatorship with a devastating survey of the building fabric revealing that £2 million was required for its repair. Undaunted, he set about raising money with the assistance of the Museum's first fundraiser, Julian Spicer. £1 million was donated by MEPC Plc, still the Museum's largest ever non-Government donor, and the matching million was given by the then Office of Arts and Libraries (later the DNH and now the DCMS). The five-year restoration of the external fabric, in a complex series of phases, beginning with the lower rear roofs and continuing with the façade, rear façade and high level roofs, was completed on time and on budget. Alongside this work, Peter gradually restored the interiors, studying Soane's watercolour views, the early inventories and early photographs to work out where furniture and objects had originally been placed. I was fortunate enough to be employed as his research assistant and it was an inspirational experience. Among the rooms he meticulously restored, re-creating their original colour schemes and arrangements of



objects, were the two Drawing Rooms, the Picture Room, the Study and Dressing Room (which he narrowed to their original dimensions), the Dome area, the New Picture Room, the Ante-Room and the No. 12 Breakfast Room. He brought in Dr Ian Bristow as historic paint advisor and Julian Harrap as the Museum's Architect – both still working for the Museum. All this required funds and Peter set up a new charitable company, Sir John Soane's Museum Society, to assist with this. He also welcomed the setting up of Sir John Soane's Museum Foundation, based in New York, on the initiative of Cynthia Spurdle and Susan Magee (the Foundation helped with two of his favourite projects, the restoration of the New Picture Room and the No. 12 Breakfast Room).

Alongside the restoration work, Peter

also took a keen interest in the cataloguing of the Museum's collections. He initiated the process of drawing together all the many historic catalogues of the Museum's works of art into one new 'inventory', incorporating all previous research on each object. He also set up the system of 'Room Boxes', which we use on an almost daily basis, recording each interior from the time of its construction to the present day. These tasks may sound routine but a team of volunteers spent many years assembling and mounting historic photographs, photocopying old inventories etc., under the direction of Margaret Richardson, whom Peter appointed as his Assistant Curator in 1985 and who succeeded him (much to his delight) as Curator in 1995. Under Peter and Margaret's direction the 30,000 drawings in the Research Library were microfilmed and a 'Concise Catalogue' compiled (today mounted on the Museum's website). Peter was especially interested in Renaissance interior decoration (he published an acclaimed book on the subject in 1992) and he brought Dr Lynda Fairbairn to the Museum to catalogue its holdings of Renaissance drawings – the first in-depth cataloguing project completed at the Soane. He wanted to ensure that the public had access to the treasures of Soane's drawings collection and insisted that the five-year restoration of the fabric should include the creation of a new purpose-built gallery for temporary exhibitions, designed by Eva Jiricna. His retirement coincided with the opening of the first exhibition in the 'Soane Gallery', 'Sir John Soane: Connoisseur and Collector', highlights from Soane's drawing collection. It was Peter's own idea to display the drawings in a variety of coloured wash mounts, rather like 18th-century album pages. The Soane Gallery has since held more than 40 exhibitions and it is hard now to imagine the Museum without this lively aspect of its activities.

Peter recognised that the Museum needed a paper conservator and brought in Margaret Schuelein. He saw that regular re-touching of the historic paintwork in the Museum was essential and perceived that the best person to do this would be an artist who knew about colour – as a result Jane Bush joined the Museum. She had to rise to a series of challenging artistic tasks such as woodgraining (which she taught herself from a 19th-century treatise!) – always given with Peter's characteristic accompanying phrase 'I know you can do it – don't let me down!' He had boundless confidence in all of us and this was wonderfully inspiring and encouraging. He showed great generosity in allowing each of us to explore aspects of the Museum which fascinated us and was rewarded with almost total loyalty.

No-one who worked for Peter will ever forget him. His enthusiasm was boundless and the distinctive two rings on the front doorbell which signalled his arrival in the Museum usually unleashed a whirlwind of activity. One might find him discussing the intricacies of how to recreate a curtain fringe with Ros Hartman of Elizabeth Eaton in the Dome area, urging on the team from Holden Conservation in the cleaning of casts, or up the vertiginous external scaffolding with Julian Harrap. His slightly battered felt hat, raised punctiliously to colleagues when encountered in the street, was always on the old wash-stand outside his office door – a memorable hallmark of his presence.

Peter was much loved by his colleagues at the Soane and also much admired. It is very fitting that his last visit to the Museum, in 2005 when he came with Lena for a private lunch to mark Margaret Richardson's retirement, was to see the newly installed re-creation of Soane's *pasticcio* in the Monument Court, a project he had long wished to see carried out.

HELEN DOREY
Deputy Director

Opposite: Work on the façade of No.14 Lincoln's Inn Fields nearing completion. Photograph: June Buck



THE BUILDINGS

THE BUILDINGS

No. 14 Lincoln's Inn Fields

No. 14 Lincoln's Inn Fields was built by Soane in 1824, but let to tenants and was never lived in as a private house. After Soane's death in 1837 it was sold to support the heirs of his eldest son, John, and thus was never in Museum ownership. In 1996 the Museum acquired the house with the help of the Heritage Lottery Fund and private and institutional supporters. However, the Museum had to wait eight years for the departure of sitting tenants before it could take possession of the building and it was only in 2002 that No. 14 became available. Planning and fundraising for its conversion as an annexe of the Museum has taken many years, but work started on the restoration of No. 14 Lincoln's Inn Fields on 1 May 2006.

The old-established building firm of Fullers of Walthamstow won the contract to carry out the work, under the direction of the Museum's architect Julian Harrap – Lyall Thow acting as project architect. The project has benefited enormously from the leadership of an outstanding site foreman in Mick Roberts. The Director and Deputy Director represented the Museum at the fortnightly project meetings, supported whenever possible by members of a co-opted Building Committee drawn from the Trustees, comprising the Chairman Richard Griffiths, Simon Jervis, and Bridget Cherry. Dr James Pain provided project management advice, while Kevin Newland of Nolans acted as our Quantity Surveyor. The structural repair and strengthening of the building was carried out to the specification of our engineers, Hockley and Dawson. The contract runs for 56 working weeks, and Fullers will hand over the site to the Museum on 29 June 2007.

In May 2006 the scaffolding went up and the work of stripping out and opening up the fabric began, revealing the splendour of the principal Soane rooms which had been subdivided during the building's 180-year use as legal chambers. Like all good restoration projects, work proceeded from the top downwards, and the new lead roof was complete by December 2006, as was the specially made skylight over the main staircase, a replica of the lost original, which was hoisted into position with the aid of a crane. A small skylight over a light shaft from the main roof down to the second floor was also reinstated. Meanwhile, essential structural repairs were also carried out – including the installation of a complex web of steel members to reinforce the beams above Soane's intricate domed ceiling of his first-floor Drawing Room. This new steelwork consolidates the structure of the whole house and ensures that it will be fit for office loading in the future.

No. 14 Lincoln's Inn Fields was in generally good condition, and retained most of its chimney-pieces and decorative plaster ceilings, although years of institutional use had led to the disappearance of important Soane features and the introduction of unsympathetic fire lobbies. The main front room on the first floor had been sub-divided to create two offices and the removal of this partition has revealed the full glory of Soane's asymmetrical cross-vaulted ceiling, one of the many variations on this theme found throughout his work. On the ground floor the front room had been reduced in size with the removal of a full-height panelled recess for a sideboard on the north side. This has now been reinstated and it was particularly satisfying to find physical evidence in the floor and adjacent walls indicating its exact position. Similar panelling had to be made to recreate the original light-shaft upstairs.

Running the new mechanical and electrical services, IT and security conduits and cabling through the building has been a great challenge. All involved, particularly our electrical sub-contractors, Wildbloods, have risen to the challenge magnificently, finding vertical risers and under-floor routes with the minimum of disturbance to the original fabric. Our requirements have meant, inevitably, in some areas, that potentially useful cupboards are filled with the distribution boards and other paraphernalia of modern services, but the building is now fully re-serviced, with spare capacity that should serve the Museum for many years to come.

Front room,
first floor No.14
Lincoln's Inn Fields
under restoration
(detail).
Photograph:
June Buck



The final phase of work has included stone repairs to the staircase, sensitively carried out by Universal Stone in March 2007 and the waterproofing of the vaults under the front courtyard ready for conversion into lavatories. The iron railings of the first floor balcony, which match those of No. 12, and around the front courtyard have been repaired and re-fixed and a new Portland stone kerb provided for the front railings to match exactly the original (which was too decayed to be re-used).

When Soane built No. 14 it was decorated only to 'second state' (i.e. undercoat) and Soane's first tenants were, under the terms of their lease, expected to complete the decoration of the house in a 'very superior' style. Historic paint analysis, carried out by Dr Ian Bristow, has revealed that for the first floor the tenants chose a vivid 'pink', with the mouldings picked out in white. It is our intention to re-instate this scheme. The main stairs were painted in a stone colour with the iron balustrade a relatively bright green. In the front ground floor room Soane's tenants used one of Soane's own favourite colours, 'Pompeian' red, of which large areas survived on the west wall, under later plaster-board coverings, which have now been exposed. Throughout the house original paintwork survives on the inner shutters, and this is being carefully cleaned by Johann Roets.

To ensure that No. 14 can work as an extension to the Museum, permission was sought from English Heritage to create breakthroughs to No. 13 at basement, second- and third-floor levels – where acceptable locations could be identified. These connections will be opened up in the summer of 2007.



The new skylight over
the staircase, No.14
Lincoln's Inn Fields.
Photograph:
June Buck

Once No. 14 is handed over to the Museum the next four to six months will see the re-location of children's and adult education to the basement and ground floors and of the Research Library, housing Soane's collection of 30,000 architectural and decorative drawings and many of his books, to the first and second floors. The Research Library currently occupies one floor of No. 12 but will now have two floors of the new building, which will allow the creation of a dedicated 'Adam Study Centre' on the second floor of No. 14. New 'Adam' cabinets, made by Senior and Carmichael, will house the 57 volumes of drawings by Robert and James Adam, ensuring their preservation for the future. The number of seats available for readers will double, with room for both cataloguers and readers. The Director, Deputy Director and Finance Director will move into new offices on the third floor and the Development office into the fourth floor. This will start the process of rationalising the Museum's offices, allow for increased space for the Soane Archive and eventually enable the restoration of the second floor of No. 13, including Soane's original Model Room, which will then be shown to the public.

The Soane Masterplan

The plans for the future of the Museum – integrating the three houses that comprise the Soane Museum site, putting back lost Soaneian arrangements, and providing better circulation and facilities for our visitors, including disabled access – have been combined to form an ambitious and comprehensive project known as the Soane Masterplan. Initial ideas proposed by the Director in June 2005 were further refined over 2006–07, most notably through two staff workshops held in June and November (the former in collaboration with ILFA), regular staff briefings and a written consultation with staff, Trustees and Society Directors. Development of the Masterplan was underpinned by a series of feasibility studies funded by the UK Fidelity Foundation in January 2006.

The Fidelity Foundation-funded studies included research into the commercial potential of the Museum carried out by Selina Fellows, looking at shop merchandise, licensing and website sales, as well as the hire of the Museum as a venue for high value dinners and receptions; a report by Helen Lloyd, Deputy Head Conservator and Preventive Conservation Adviser to the National Trust, on the impact of the plans on the long term care and protection of the Museum; a study by the Museum's architect, Julian Harrap Architects, on the physical condition and capabilities of the building; and a report on the fire prevention and security implications by our adviser, David Young of Consort Securities. We also commissioned a thorough Disabled Access Audit of the Museum from David Bonnett Associates. James Pain, Project Manager for the No. 14 restoration, gave invaluable practical help and advice during the entire process. As a result of these reports and other consultations, the Masterplan was thoroughly refined and redrafted, and it even dramatically influenced our plans for the use of rooms in No. 14 Lincoln's Inn Fields. We are grateful to Fidelity for underwriting this very valuable exercise, and to the staff, Trustees and consultants for their well informed and good humoured input into the consultation process which, inevitably, took much longer than we planned.

In May 2007 we have plans for a formal peer review process of the Masterplan by senior figures from museums, historic houses and amenity organisations, including the National Trust and English Heritage. Further studies and revision will take place before we are ready to go public with the Soane Museum Masterplan, or we approach potential supporters and funders, most notably the Heritage Lottery Fund, without whose support the Masterplan will remain unrealised.

Annual Maintenance and Displays

The basement staircase hall was re-painted during the year, completing the re-decoration of the 'Crypt' following the restoration of the three courtyards. Repairs to the paint surfaces in the Library and Dining Room (the walls were last painted in 1951 and the ceiling in the 1970s) were carried out by Huning Decorations (Joy Huning and Saskia Patterson). Repairs were also carried out to the paint and plasterwork in the Monk's Parlour.

Matthew Morgan reinstated the bead moulding around the small lobby at the east end of the Crypt, using the surviving original beads and adding new ones to make up the run. He made a substantial run of a much larger bead moulding to repair old damage (caused by bombing in 1941) behind the statue of the Nymph in the Picture Room Recess.

The Warders' Mess Room (originally the basement front kitchen of No. 12) was re-furbished with new kitchen units, two top-of-the-range catering ovens and a hot-cupboard to enable the Museum to improve facilities for outside caterers, increase revenue and reduce the risk of damage to the building from them bringing in and out their own ovens.

The Museum's architects, Julian Harrap Architects, surveyed the Museum roofs and skylights, noting the need to replace or repair glazing. A new source of replacement yellow glass was identified and convincing matches were achieved to both the 'primrose' and 'amber' yellow tints. The skylights will be repaired in 2007–08.

Work to replace, carefully and incrementally, the Museum's antiquated services continued with Treadline carrying out a new full electrical survey and some re-wiring. This programme will be completed in 2007–08.

The chandeliers in the North and South Drawing Rooms were cleaned and repaired in 2006 with the aid of a grant from the Goodison Family Trust. The Museum acquired three early nineteenth-century lamps which are being electrified for use in the Museum, replacing inappropriate twentieth-century fittings.

Fire Prevention and Security

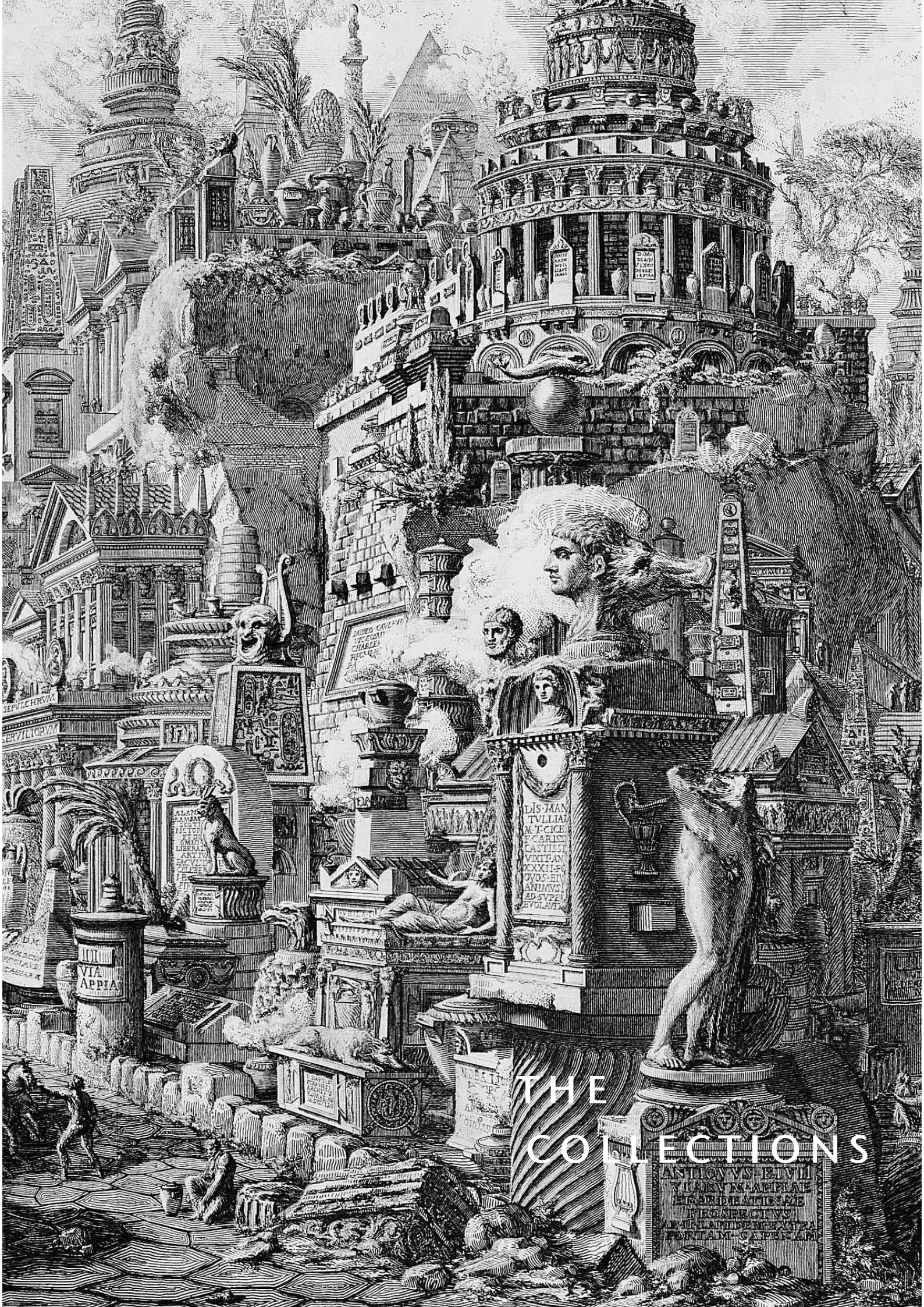
David Young of Consort Security Limited continued to act as the Museum's Security Consultant and took on the additional role of overseeing the installation, by Clymac Ltd, of a new fire detection system for Nos 12 and 13, fully integrated with the new system installed in No. 14 at the same time. Detective Sergeant Vernon Rapley from the Art and Antiques Unit at New Scotland Yard briefed staff on recent security issues relating to Museums.

With the help of a special grant from the Department for Culture, Media and Sport, the Museum was able to strengthen its silent hours security. We are grateful to Mark Bates for his help in obtaining extra funds for this important purpose and to William Brown, MLA Security Adviser, for his support.

Green Housekeeping

The Museum continues to use environmentally friendly materials and solutions whenever possible. Large amounts of paper, cardboard and glass together with toner cartridges are sent for recycling and 'triple life' light bulbs are used in light fixtures throughout the Museum as appropriate. All staff walk or travel to work using either public transport, bicycles or a scooter.

*Opposite: G B Piranesi (1720–1778). Frontispiece to *Antichità Romane* Vol. II, 1756 (detail)*



THE
COLLECTIONS

ANTHONYVS-ETVIV
VIVIAN M-ARIPAL
EIG-ANDREACTIS-DE
PROSPECTVS
D-IT-VAVIDE-NEA-TRA
FORTANT-CAPER-AM

THE COLLECTIONS

WORKS OF ART

Catalogue of Antiquities

Soane collected some 900 antiquities – architectural fragments, sculpture, cineraria, Greek vases, bronzes, terracottas, gems and Egyptian items. The Roman marbles, in particular, are of rare variety and high quality, especially notable for the large number of examples of Roman domestic decoration. Many items are not only important as Antique pieces but also because they were collected in Rome in the 18th century by such figures as Robert Adam or Giovanni Battista Piranesi. There are a number of important busts, reliefs and statues, including a fine Greek fragment from the Erechtheion on the Acropolis in Athens (c. 410 BC). The ‘Ephesian Diana’ is a celebrated Roman copy of the original Greek cult statue at Ephesus – probably the one illustrated by Raphael in his frescoes in the Vatican loggia. Among the 59 ancient Greek and Apulian vases is the ‘Cawdor Vase’, rare for its size and fine condition, which once belonged to the King of Naples. The antiquities are valuable not only for their quality and quantity but also because they remain together and are still displayed in the highly individual setting Soane created for them. Many of the comparable early 19th-century collections have been dispersed or removed from their original settings, notably the Townley, Lansdowne and Hope collections.

The Antiquities were catalogued in the 1950s by Professor Cornelius Vermeule for his PhD. Professor Vermeule returned in 1975 to update his catalogue and at that time Boston University paid for a number of typescript copies to be distributed to the libraries of various universities in Europe and America. However, the catalogue has never been properly published or widely available to scholars.

The revised catalogue text for the 500 Classical and Egyptian antiquities was entered into the Museum’s database in preparation for going online during 2007–08. Dr Tyler-Jo Smith, Assistant Professor of Classical Art and Archaeology at the University of Virginia, made a further visit to complete her examination of the Greek vases with a view to updating the catalogue entries. Every item in the catalogue was carefully re-measured during the year.

Dr Martin Henig of the Institute of Archaeology at Oxford and Miss Gertrud Seidmann of Wolfson College, Oxford, continued their work on the revision of the catalogue of the antique and neo-classical gems, which it is hoped will be published in 2007–08.

Audit

Routine sequential audit of works of art continued throughout the year.

A detailed audit of the contents of Soane’s Strong Closet was carried out: all items listed were present and undamaged.

THE RESEARCH LIBRARY AND ARCHIVE

Visitors

There were 404 visitors to the Library during the year, an increase on the figure of 313 visitors in 2005–06. These comprised the usual mix of students, academics, architectural professionals and interested amateurs. Two Soane buildings remained under the spotlight as their future use was debated: Holy Trinity Church, Marylebone, and Bentley Priory, and this generated a number of requests to see drawings and archives. Similarly, major work was proposed at Norwood Hall and Conservation Plans were drawn up for both the house and grounds at Pitzhanger Manor. Among our visitors we were delighted to welcome descendants of George Dance the younger and of George Bailey, Soane's pupil and clerk who became the first Curator of the Museum after Soane's death.

In June 2006, Ptolemy Dean's book *Sir John Soane and London* was launched at the Museum, a companion volume to his *Sir John Soane and the Country Estate* published in 1999. The culmination of a number of years' work in the archive and drawings collection, both volumes are an invaluable resource to staff in the Research Library.

In December, the Museum published a set of greetings cards using two engravings by Piranesi from the very fine set of Piranesi's works in Soane's library (see p.25).

The Research Library hosted group visits by students from KLC School of Design (garden design); Yale University ('Yale in London' programme run by the Paul Mellon Centre); Bath University (MSc in the Conservation of Historic Buildings); Cornell University; New York School of Interior Design; the Cooper Hewitt Museum; the Courtauld Institute (Summer School; MA in British Architecture 1615–1815); Cambridge University; the Wallace Collection MA programme; the Architectural Association (postgraduate Diploma in the Conservation of Historic Buildings); the Warburg Institute (MA in Cultural and Intellectual History 1300–1650); the Victoria and Albert Museum (Year Course: 1720–1920 Rococo to Modernism) and from members of the Worshipful Company of Basket-Makers and of the Mausolea and Monuments Trust.

Displays of books and illuminated manuscripts were organised for members of the Cambridge Bibliographical Society in June 2006 and the staff and clients of Maggs Brothers, antiquarian book dealers, in October 2006. In March 2007 a display of drawings and books in the Research Library formed part of a workshop on 'Understanding the Historic London House' run by Will Palin and Neil Burton (see p.36).

Cataloguing of Books

Dr Stephanie Coane was appointed to the three-year fixed term post of Librarian and joined the staff of the Museum in mid-February 2007. We are most grateful that this post has been largely funded by a grant from the John R Murray Charitable Trust.

Besides day to day supervisory duties in the Research Library, Stephie began work on the final editing of the Library catalogue, which will be published online via the Museum's website in tranches over the next three years. The first 50 entries from the catalogue, edited by Dr Eileen Harris and Nicholas Savage, went live in May 2006.

Dr Harris has been working on the catalogue entries for the works by Piranesi in Soane's collection, with editorial advice from Nicholas Savage. It is planned that this will be the next tranche of entries from the Library catalogue to go online. Soane's set of Piranesi volumes is particularly fine, and includes some rare states of various plates.

Cataloguing of the Drawings Collection

Jill Lever has continued cataloguing the early drawings of John Soan (as he then was) and has now completed work on all his student drawings, sketchbooks and measured drawings. These date from the earliest in the collection, of 1770, to 1778, when he left for Rome. All drawings from Soane's Grand

Tour (1778–80) have also now been completed. Jill Lever has now begun work on his first commission on returning to Britain, at Downhill, for the Earl Bishop of Derry, of 1780–81.

Hugh Kelly has now completed the digital photography of the early Soane drawings outlined above (see p.43). The entire catalogue is being entered directly into the Museum's database, apart from that for the sketchbooks. For these a separate but compatible subsystem has been devised, and Samantha Wyndham has started keying in the sketchbook entries, which have been checked by Susan Palmer, Margaret Richardson and Professor Pierre du Prey. A number of Latin monumental inscriptions in the sketchbooks have been translated by Dr Charlotte Tupman, and phrases and quotations in Italian have been translated by Stephen Parkin. Dr Tupman discovered that one of the inscriptions recorded by Soane at Paestum predates by several years the previous earliest recorded sighting of it in the *Corpus Inscriptionem Latinarum*.

In November 2006 Dr Gordon Higgott completed his Getty Grant Program-funded secondment from English Heritage to catalogue the 240 English Baroque architectural drawings in the Museum. During fifteen months of research he concentrated on the most important groups of drawings, cataloguing them directly on to the Museum's database. In May 2007 a fully illustrated catalogue of all 83 drawings for Greenwich Hospital was published on the Museum's website, with commentaries explaining the principal design and construction phases between 1694 and c.1735 (see p.32). Dr Higgott is now editing his online catalogue of 77 drawings for Hampton Court Palace. This will incorporate technical advice from the paper historian Peter Bower and commentary by the Grinling Gibbons expert David Esterly, whose research visit in 2006 was funded by the Gilbert and Ildiko Butler Foundation in New York. High quality digital images were made of all the Baroque drawings in 2006, thanks to a grant from English Heritage. These are proving invaluable for cataloguing the final group of miscellaneous drawings, which we expect to publish online in 2008. The Soane Museum is grateful to Dr Higgott, and to his sponsors, the Getty Grant Program and English Heritage, for enabling this very fruitful collaboration to take place.

Professor Alan Tait continued revision of his catalogue of the Grand Tour drawings of Robert and James Adam. This catalogue is being entered into the database by Sally Williams, who is at the same time copy-editing the catalogue. Digital photography, again by Hugh Kelly, was completed this year. Funding for this project was received from Mrs Gisela Gledhill in memory of her late husband, Richard Harris, in 2005–06.



Robert Adam
(1728–1792).
Architectural
capriccio, Rome,
1756. Photograph:
Hugh Kelly

Library Acquisitions

The Museum received the generous gift of 23 drawings by Joseph Michael Gandy in May 2006, from Barry Saxton, a direct descendant of the artist. Many of the drawings are leaves from a series of sketch-books very similar to two already in the Museum's collection. They augment considerably our knowledge of Gandy's travels around Britain at this period, and have allowed us to identify several previously unidentified drawings in the collection.

47 books were acquired for the modern reference library over the year by purchase and donation. Included amongst these was a copy of a two-volume translation from the German by Soane's younger son, George: *Specimens of German Romance*, published in 1826.

The ageing foam book supports used in the Research Library and by the Conservation staff were all replaced at the end of the year using money donated by members of the Supporters' Circle.

Library Stocktaking

For the first time this year the Research Library closed for two weeks in August to give staff the time and space to carry out housekeeping tasks such as checking inventories, re-arranging shelves and auditing the collections. Much was accomplished and it is planned that this should be an annual event.

CONSERVATION

Conservation of Drawings in the Soane Collection

Margaret Schuelein, the Museum's freelance 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 attached loose items in and made protective wrappers for a portfolio of drawings and engravings of No. 13 Lincoln's Inn Fields, known as the Hobhouse portfolio.

The Adam Cabinets

The four bespoke cabinets, specially commissioned from master-cabinetmakers Rupert Senior and Charlie Carmichael for the albums of Adam drawings, and a plan chest for large drawings, are complete. These are made to the highest specification providing, in conservation terms, optimum storage for the albums. The remaining items of furniture will be completed by Autumn 2007.

Book Restoration

Margaret Schuelein cleaned and removed damaging old repairs to a rare volume of aquatints by Giuseppi Camporesi. Angela Thompson continued to work one day a fortnight, cleaning and refurbishing books in the Architectural Library. This was supplemented by a programme of book cleaning by the warding staff (see p.30).

Conservation of Works of Art

Jane Bush continued to work as the Museum's freelance works of art and decorative finishes conservator for two or three days a week throughout the year and was responsible for the conservation of individual objects and for the care of the fabric of the building. Many objects were cleaned and numbered, and condition reports were produced for all objects undergoing conservation. She commenced a comprehensive programme of cleaning part of Soane's collection of architectural models prior to photography for a forthcoming museum publication.

Modern additions were removed from architectural models of the Pitt Cenotaph and the Princes Street entrance of the Bank of England (MP214, MP224 and MP226) to enable them to be replaced in their original positions at high level in the Monk's Parlour.

The five-year restoration of the frame to George Jones' *The Smoking House at Chelsea Hospital* was completed by Clare Kooy-Lister. Before conservation the frame was in a very fragile condition, with its complex plaster mouldings and decoration obscured by gold paint and a thick layer of varnish. The hatched background beneath the composition mouldings was very badly damaged and this meant that all the plasterwork except the corner (mitre) decorations had to be taken off to enable the gesso ground to be repaired. The repaired areas were then re-hatched to match the original before all the original pieces of decorative plasterwork were re-attached. New sections of plasterwork were cast to replace the large number of missing elements. These were attached, coloured and gilded to match the remainder of the frame. When the second floor of No. 13 is restored the picture will be displayed in its original position in Mrs Soane's Morning Room.

Two mummified cats and a mummified rat (discovered walled up in old buildings, and collected by Soane as curiosities) were cleaned by Kate Edmondson in April 2006, and their original glass case was cleaned and sealed.

John Graves modified the Adam plan chest on the North side of the Colonnade, where Soane originally stored his volumes of Adam drawings, slightly deepening the carcass to enable the drawers to fit properly and the cupboard to be locked.

Conservation Cleaning

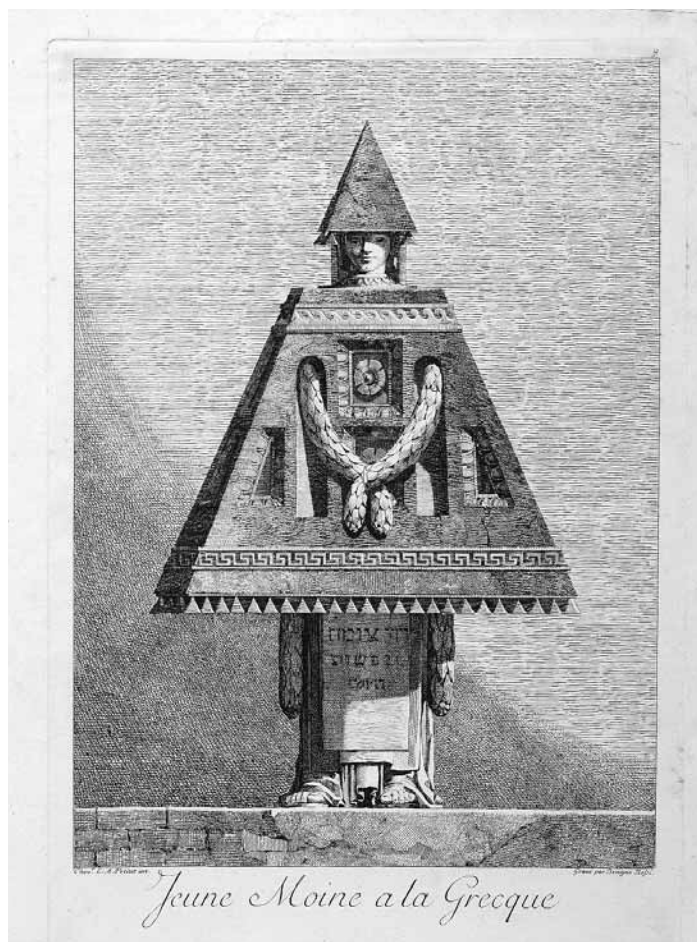
Following on from the comprehensive training delivered by Helen Lloyd of the National Trust and Jane Bush in March 2006, the Warders have been implementing the new methods and procedures to ensure the House and Collection are cleaned in the appropriate manner. The damaging effect of the accumulation of dust is consequently kept under control to slow the inevitable process of deterioration that happens over time. Warders are now trained and much more confident about moving objects safely and cleaning difficult to reach and delicate areas of the Museum.

The book collection has been a particular beneficiary of the newly acquired skills: Warder Jeff Banwell has brought down and cleaned all the books in the Drawing Rooms with a badger-hair brush and made a start on those in the Library-Dining Room. Cleaning is vital not only to protect the books



George Jones
(1786–1869) *The Smoking
House at Chelsea Hospital*,
1834. Photograph:
Prudence Cuming
Associates

Jeune Moine à la Grecque. Plate 9
from Soane's copy of E-A
Petitot's *Mascarade à la Grecque*,
1771



from dust but also in allowing the close inspection of the books in order to identify any potentially damaging pest infestations. As much of this work has been carried out in the public eye, many visitors have enjoyed the chance to find out about the challenges faced in conserving the extensive library of Mr Soane, all of which has been ably explained by Mr Banwell.

The training has also increased awareness of the deleterious effect of light, enabling the Warders to control light levels in rooms wherever possible. As in all historic properties there is a continual balance to be maintained between protecting the collection and enabling the rooms to be seen in all their glory.

Conservation for Exhibitions and Loans

A considerable amount of time was spent in preparing works for loans and exhibitions. 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 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 and temporary exhibitions.

Environmental Monitoring

In April 2006 the Museum installed a system of Hanwell data logger sensors to monitor the relative humidity and temperature fluctuations in different parts of the Museum. The information is used internally, and to send to potential lenders. Both conservators were initially trained in how to use the system and undertook to check the readings regularly.

LOANS

Seven watercolour drawings by Joseph Michael Gandy (14/8/1, 14/8/2, P49, XP6, XP12, XP13 and XP23) were lent to the exhibition *Joseph Gandy: Visionary Architect* at Richard Feigen & Co., New York, which ran from 25 April to 22 July 2006.

A watercolour by Joseph Michael Gandy (12/5/7) and a photographic facsimile of another (P81) were lent to the exhibition *Myths and Visions: The Art of Ray Harryhausen* at the National Museum of Photography, Film and Television, Bradford from 19 May to 24 September 2006.

A drawing of the tower of the church of St Carolus Borromeo, Antwerp, (Vol 111/1) attributed to Peter Huyssens and Peter Paul Rubens was lent to the exhibition *Hoger, Higher, Plus Haut* at the Rockox House, Antwerp from 15 September to 17 December 2006.

Four Adam drawings (Adam 25/89, Adam 25/90, Adam 54/Series 3/40, Adam 25/81–83), an engraved portrait of James Stuart (69/3/4) and a box formerly containing Stuart's measuring instruments (X1232) were lent to the exhibition *James 'Athenian' Stuart 1713–1788, The Rediscovery of Antiquity* at the Bard Graduate Center, New York. The exhibition in New York ran from 16 November 2006 to 18 February 2007, then transferring to the Victoria and Albert Museum, London, where it opened on 15 March 2007.

Soane's two series of paintings by William Hogarth, *A Rake's Progress* and *An Election* were lent to the exhibition *Hogarth* at Tate Britain, which opened on 5 February 2007 and closed just after the end of the period covered by this report on 29 April 2007.

A painting entitled 'Shakespeare's Flowers' by Clara Maria Pope (P319) was lent to the National-museum, Stockholm for an exhibition entitled *The Language of Flowers*, which opened on 22 February 2007 and will close on 27 May 2007.



Above: Leonard Knyff (1650–1721). Final bird's-eye perspective of Wren's central domed scheme for Greenwich Hospital. Photograph: Hugh Kelly

Opposite: A student on one of the Art Workshops drawing in the Upper Drawing Office. Photograph: Handan Ereik



VISITORS,
EDUCATION &
INTERPRETATION

VISITORS TO THE MUSEUM

Visitor numbers were 92,141, higher than last year (84,624), which was affected by the 7 July terrorist bombing, but also higher than the previous year (87,165).

The Trustees continue to regard a figure of 87,000 as about the maximum desirable number, given the size and scale of the Museum and the need to conserve its special historic interiors, and so these numbers put considerable pressure on the front door staff to manage the regular queues that build up outside the Museum. The introduction of Soane Museum umbrellas and hand-outs explaining the labyrinthine nature of the Museum and providing a little background for visitors has helped to manage the inevitable occasional frustration. The Masterplan project, by improving circulation around the Museum, should make it easier to cope with increased visitor numbers over the next few years.

The Museum continued its successful late evening openings on the first Tuesday of each month with total attendance exceeding 2,000 for the fifth year running.

Approximately 1,500 people participated in the special trail devised for Museums Month in May 2006 entitled *Miscellaneous Marvels* which highlighted various obscure curiosities around the building, some of which – like Soane’s mummified cats and a Maori spear – had not been seen by the public in living memory. A children’s trail was also devised which proved very successful. 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.

Luke Davison of Luke Davidson Consulting undertook the 2006-07 visitor survey from January to March 2007. 70% of respondents were from the UK (72% last year) and 30% from overseas, with 74% visiting for the first time (71% last year). 6% of UK visitors were from ethnic minorities and an estimated 12% were from the C2, D and E socio-economic categories (as compared to 8% last year). 4% of visitors indicated that they had some form of disability (3% last year).

The survey analysis of the temporary exhibition was extremely positive with 99% indicating that they enjoyed the exhibition overall (94% last year) and although only 2% had visited specially to see it (4% last year), 23% had been aware of it before visiting the Museum.

98% of visitors thought the Museum overall good or very good and 76% felt that it had exceeded their expectations. Perhaps more crucially, 91% of visitors would definitely recommend the Museum to a friend and another 8% probably or possibly would do so. None of the respondents said they would either probably or definitely not recommend it! We were particularly pleased that 93% of respondents felt that the welcome and information provided by the warding staff was good or very good.

Disabled Access

The Museum commissioned David Bonnett Associates to carry out a full disabled access audit on the three buildings that comprise the Museum, building on the ideas and opportunities that had emerged during the consultation process for the Soane Masterplan. A Disability Equality Scheme has been written for the Museum and posted on the website. With their restricted urban site and labyrinthine plan, the Grade I listed buildings of the Soane Museum present challenges to full disabled access, but the Museum remains committed to improving the way we welcome all our visitors, while at the same time retaining its unique character.

EDUCATIONAL ACTIVITIES

Group Visits and Adult Education

The Museum was visited by 473 groups during the year. (443 last year) including 44 school groups participating in the Museum's programme of schools' education (see p.37). The number of different organisations which visited (many groups make more than one visit during the year) was 294 plus 47 different schools. The proportion of adult groups making repeat visits to the Museum was 69.7% (205 organisations were making repeat visits). 89 groups (30.3%) were organisations visiting for the first time.

Of the 294 different organisations who brought adult groups 42.8% were based in London (44.4% last year), 25.1% in the UK regions (an increase on 21.6% last year), 13.9% in Europe (15.8% last year), 15.6% in America (13.8% last year) and 1.3% in Canada (1.4% last year). One group visited from Russia, one from China and one from Israel.

131 groups were given introductory talks by members of the curatorial or warding staff on arrival (119 last year). Eight of these groups also 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), three were also given a slide show and ten of them visited the Library to see drawings. In addition each of the 44 school groups was given a tour. Approximately ten groups visited the Museum to draw (a number do so without booking this specifically). Many small groups of visitors were shown the Model Room and the Upper Drawing Office, escorted by warding staff.

The conversion of the Old Kitchen into a temporary gallery for the *Soane and Turner* exhibition from 26 January 2007 has meant fewer slide lectures for visiting groups.

No charge is made for group visits or for talks or tours during opening hours although commercial groups are asked to make a donation to the Museum. The wide range of different organisations visiting the Museum demonstrates its international appeal and reputation, and how widely it is used for educational purposes. The Museum also plays its part in combating social exclusion, welcoming groups from the Salusbury Refugee Centre in Brent, for instance, and the Keston Centre.

The Director hosted three 'Learning Lunches' during 2006 for education personnel from other London museums, with a view to developing our plans for the role of full-time Education Manager at the Soane Museum. We are grateful to our guests for their advice.



School children being introduced to the Picture Room

Art Workshops

A new programme of 21 creative art workshops was launched in February 2007. The programme was devised by James Willis, a Hertfordshire-based artist and experienced tutor who has run workshops for the Open College of the Arts at the Soane since 2002. The workshops were designed to offer participants the opportunity to experience the Museum's collection in a variety of creative ways and the programme includes activities ranging from drawing skills to adventurous plaster carving and print-making. The aim was to produce a pilot course which could be further developed when the education department moves into No.14 Lincoln's Inn Fields.

Four paying workshops took place in March in the back kitchen of the Museum, attended by about 25 people – the majority of these first-time visitors to the Museum. The most popular courses were the two watercolour painting workshops linked with the *John Soane and J M W Turner* exhibition and an additional workshop had to be added to the programme to meet demand.

The Museum offered a number of sponsored places for these workshops (about 50% of the total allocation). Nine places were taken by young people from community groups linked to St John's Church, Bethnal Green and three were taken by full-time students.

The workshops have included visits to the Library to see drawings, the Model Room to draw buildings, and the Drawing Office to work at the original pupils' desks. In addition to the published workshop programme a group of 26 from Bassingbourn Village College attended a workshop in February.

Bookings for future workshops continue to the end of the pilot programme.

HLF Workshops

The Museum has organised four workshops in conjunction with the HLF-sponsored online cataloguing project undertaken by Jill Lever. The first of these workshops, *Understanding the Historic London House* took place in March. The day workshop, which was fully booked, was run by the architectural historian Neil Burton with additional lectures and tours by William Palin and Julian Harrap. Treve Rosoman from English Heritage contributed a session on construction, bringing in a handling collection of architectural salvage. The response to the workshop was overwhelmingly positive and another is planned for June 2007. Two workshops looking at Architectural Drawings are also planned for 2007.



A student on one of the Art Workshops drawing in the Upper Drawing Office. Photograph: Handan Ereik

A student on one of the Art Workshops being introduced to Soane's Model collection. Photograph: Handan Ereik



Schools and Families Education

The total number of participants in activities organized by the Unit during 2006–07 was 3,124: 2,746 children and 378 adults. This is a 63% increase on the total for 2005–06. Over 80% of schools taking part had participated in previous sessions. The number of Architecture and Science tours in the Museum and outreach workshops increased in the Autumn Term with the training and induction of two new team members. Malena Griffiths, joined by Lucetta Johnson and Claire Johnstone (who worked at the Museum as a volunteer in 2006), travelled with suitcases full of equipment to schools all over Greater London and even one in Chippenham, Wiltshire.

Grateful thanks go to Judy Hallgarten of Camden Education Business Partnership and Mick Caldwell of St Pancras Channel Tunnel Rail Link Visitor Centre for their help with the series of Concrete Crushathon workshops which concluded in May. Georgian Building Detectives workshops for the London Borough of Camden's Young Archaeologists Project with Sue Morris and Rebecca Stalker continued and spawned further activities: a Roman workshop with Sarah Dhanjal and Jenny Stripe of UCL Institute of Archaeology and regular informal lunches with education staff from other local museums and galleries.

A Drama webquest for 13–16 year-olds based on *A Rake's Progress* by William Hogarth was devised with Gail Durbin, Head of E-learning at the V&A. This is the first contribution to the National Museums Online Project which aims to increase access to the Museum's online resources for students, teachers and informal learners. Two placements for student teachers in the Museum were arranged as part of an Initial Teacher Training Programme run by Jenny Blay of MLA London: Laura Kimberley and Caroline Kempster from Roehampton University worked with the team for a week in February and enjoyed revealing the secrets of the Cawdor vase: one version of the origins of the Olympic Games.

Some quotes from participants :

It's one of the best museums I've been to in a long time. Esther Y5 (12.9.06)

Me and my class really enjoyed coming to see all the lovely items and possessions Sir John kept. Lily Y5 (12.10.06)

I hope next time we come we can see the floor Sir John Soane's room is on. Paulo Y5 (12.10.06)

I had a fantastic time but I must admit I was totally scared in the Crypt. Me and my friends were

holding hands and grabbing on to someone's jumper. I hope I can come again (with full protection). Megan Y5 (12.10.06)

I liked the Picture Room. I couldn't believe it had over 100 paintings. It is a clever job. Sefa Y5 (12.10.06)

The children learnt a variety of things that they would never learn in the classroom – which is the main feature of a successful and worthwhile trip.

Teacher Y3 (Romans tour 31.1.07)

It exceeded our expectations because we got so much detailed information from a different focus. The Museum is so extraordinary and full of surprises. We all enjoyed it. We were also spoiled by having many experts. This was lovely. 3 happy teachers, 4 happy parents and 29 happy children. Teacher Y4 (Greeks tour 28.2.07)

I'll recommend you to all my teacher friends! A VERY dedicated team and also free, which is very rare with such fantastic quality sessions – a teacher's dream!

Teacher Y5 (5.3.07 and 28.3.07)

The Soane Museum Study Group

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

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

June 2006 'C B H Quennell: Architecture, History and the Quest for the Modern'

by Dr Elizabeth McKellar

July 2006 'Cottingham's Museum of Mediaeval Art' by Tim Knox

September 2006 'People, places and "the Slave State": How BBC radio shaped John Betjeman'

by Stephen Games

October 2006 'The Piranesi Project: A Stratigraphy of Views of Rome' by Randolph Langenbach

November 2006 'Sir Christopher Wren, Nicholas Hawksmoor, John Evelyn and the

enlargement of Greenwich Hospital in 1700' by Dr Gordon Higgott

December 2006 'Early Cartographers and Architectural Draughtsmanship' by Dr Paula

Henderson

Evening Lectures

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

The 'Beyond Curiosity' series, held in conjunction with the Royal Institution and the Royal College of Surgeons, and staged at the latter, continued with lectures on 17 May by Tim Knox, on 'Soane's Museum and Cottingham's Museum; rival architectural museums of Regency London?', and on 25 October 2006 by Victor Gray, former Director of the Rothschild Archive and President of the Society of Archivists, who looked at the career of Walter Rothschild, zoological collector extraordinaire, examining the interaction between personal motivation and contemporary preoccupations that underlies the work of the collector.

The Annual Soane Lecture

The eleventh Annual Soane Lecture was given on 7 December 2006 by Frank Salmon, newly-appointed lecturer in post-medieval British architectural history at the University of Cambridge. His subject was 'Getting the Measure of Antiquity' and examined the practice of measuring classical monuments as part of architectural education in the eighteenth and early nineteenth centuries. About 100 people attended.

EXHIBITIONS

Soane's Magician: The Tragic Genius of Joseph Michael Gandy

31 March to 12 August 2006

This was the first exhibition to explore the relationship between John Soane and Joseph Michael Gandy (1771–1843). For more than thirty years Gandy worked as Soane's freelance draughtsman, commemorating his architectural works with dramatic, luminous perspective views. This exhibition, curated by the art historian Christopher Woodward, assembled the finest of these watercolours to tell the story of the most creative partnership of its type in the history of British architecture.

Gandy was one of twelve children of a waiter at White's Club on St James's whose talent for drawing was spotted by the club's architect. As a student of architecture at the Royal Academy he won the Gold Medal, and rich benefactors paid for a trip to Italy. In 1797 he fled Rome to escape Napoleon's troops and early in 1798 he knocked on the door of John Soane's house in Lincoln's Inn Fields to ask for work.

Soane soon recognised Gandy's genius for depicting architecture in perspective and for the next thirty-five years he drew Soane's designs, either to open a client's cheque book or to show a completed project at its best at the annual exhibitions at the Royal Academy. As Soane's biographer Gillian Darley puts it, 'it is as if Soane's architecture had been waiting for someone to translate his buildings from pleasing fair copies into a continuous narrative – a visual argument with which to confront a critical world'.

Joseph Michael Gandy was unique in his ability to express on paper Soane's manipulation of space and light. He could capture the morning sunshine as it illuminated the breakfast room in a country house, or the magnificence of the new Bank of England. But Gandy also understood Soane's dreams – and demons – better than any contemporary. He juxtaposed the fantasies of his master's youth with the realities of his later life; he compared the greatness of Rome with the littleness of modern London; understanding Soane's preoccupation with posterity he showed him how his masterpieces would look as ruins of the future.

As Soane's career came to a close in the 1820s, Gandy painted dozens of huge perspectives imagining London reconstructed by Soane as a monumental neo-classical city of triumphal arches and heroic sculpture. 'I respect you above myself', Gandy wrote to Soane at this time; the two men shared an idealism unique to the period. By this time Gandy's career as an architect in his own right had failed, thanks to his stormy relationships with clients and his refusal to compromise his visions. More than once, Soane rescued him from the debtors' prison.

Gandy – a contemporary of Wordsworth and Coleridge – was the first true Romantic in British architecture and his life is a tragedy of self-destructive genius. After Soane's death, Gandy buried himself in architectural fantasies and fell deeper and deeper into debt. 'The English Piranesi' was incarcerated in a lunatic asylum in Devon in 1843 and died in a windowless damp cell.

The exhibition was timed to coincide with the publication by Thames and Hudson of *Joseph Gandy: An Architectural Visionary in Georgian England* by Brian Lukacher. A six-page colour guide with text by Christopher Woodward was produced to accompany the exhibition.

This exhibition caught the public imagination and provoked unprecedented press interest. It was the subject of major features in the *Guardian*; the *Observer*; the *Financial Times*; the *Sunday Times* and many other publications.

Soane's Magician was visited by 23,074 people, an average of 240 people per day, and 66% of all visitors to the Museum. 601 copies of the exhibition guide were sold. The exhibition was organised by William Palin with the assistance of Susan Palmer.

First and Last Loves: John Betjeman and Architecture

8 September to 30 December 2006

This exhibition celebrated the architectural writings, recordings and films of the poet Sir John Betjeman (1906–84), marking the centenary of his birth. Curated by Ruth Guilding, Alan Powers and Gavin Stamp, it brought together rare archive material, photographic and film footage as well as original art work from Betjeman's friends and contemporaries such as John Piper.

From his bicycle tours of Victorian North Oxford as a young student, to his hard-fought campaigns to save endangered masterpieces such as St Pancras Station in the 1960s, architecture remained Betjeman's great love. Following a spell at the *Architectural Review* in the 1930s, he went on to edit the iconic Shell Guides and, after the war, became increasingly well known for his television work – a long, successful career as a broadcaster reaching its peak with his classic film *Metro-Land*.

As well as encouraging a better understanding of Britain's greatest towns and buildings Betjeman was a tireless promoter of the marginal, the overlooked and the obscure. His love for Victoriana (he was a founder member of the Victorian Society in 1958) and his passionate pleas to preserve Britain's railway architecture is credited with instigating the great revival of interest in buildings of the 19th century.

The exhibition was accompanied by a major new catalogue, featuring contributions by Dan Cruickshank, Alan Powers, Ruth Guilding, Mark Girouard, Anthony Symondson, Gavin Stamp, Edward Mirzoeff and Ptolemy Dean.

For those familiar with Betjeman's work this exhibition presented a feast of new material and a rare opportunity to view vintage footage. For those unfamiliar with the man it provided an irresistible introduction to one of the greatest architectural writers and broadcasters of the 20th century.

First and Last Loves was visited by 16,880 people, an average of 211 people per day and 65% of all visitors to the Museum. The catalogue sales were high – 450 sold through the Museum and a further 121 copies sold through our catalogue distributor.

The exhibition was organised by William Palin with the assistance of Claire Johnstone.

Visions of World Architecture: Soane's Royal Academy Lecture Illustrations

12 January to 28 April 2007

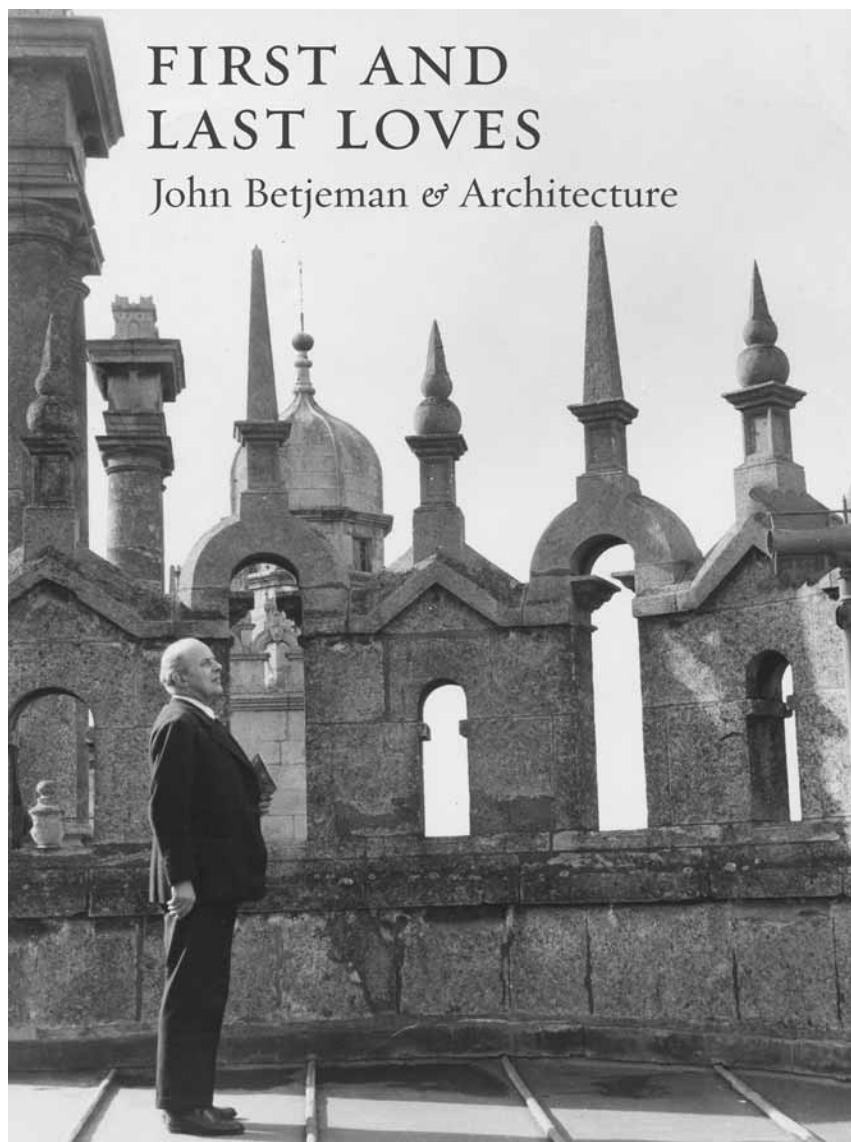
After the John Betjeman exhibition, with its many loans and complicated displays, this exhibition, drawn entirely from the Soane archives, was a much more straightforward affair. The exhibition explored the remarkable drawings produced by Soane to illustrate his Royal Academy lectures between 1809 and 1820. These coloured illustrations, beautifully rendered by pupils from his own office, and spanning subjects ranging from pre-history to the latest buildings of Regency London, offer a fascinating insight into Soane's architectural mind.

Following his election as Professor of Architecture at the Royal Academy in 1806, Soane set about preparing a series of lectures to be given each year, a requirement of this office. These lectures were intended 'to form the taste of the Students' and in order to elucidate his theoretical points Soane commissioned over 1,000 spectacular watercolour drawings. These drawings, rendered by pupils from Soane's own architectural practice, presented a unique record of world architecture and, for many, were the most appealing part of the lectures (see illustration on back cover).

During the preparation of these illustrations Soane's crowded drawing office, not a large space, must have resembled something between a prison and a factory. His pupils were required to work for twelve hours a day and some of the drawings took weeks to complete. Nonetheless, this costly and labour-intensive exercise, subsidised by Soane, amounted to an extremely public spirited gesture. The resulting watercolours provided a rich visual source for his architectural students and were admired as fine works of art in their own right.

Although the drawings are rarely signed, thanks to the office daybooks and the work of Susan Palmer, the Museum's Archivist, it has been possible to identify the names of many of the pupils who

The cover of
the Betjeman
exhibition
catalogue



undertook this painstaking work for Soane. Their drawings fall into three main groups: first, those based on engravings from architectural folios on Soane's shelves, notably Piranesi; then, those drawn by pupils on many site visits in London; finally, a large number were based on Soane's designs and on drawings by earlier architects in his collection. Since Soane illustrated work by almost every major architect of his day, especially in London, it is astonishing that he included nothing whatever by his prolific rival, John Nash, a striking consequence of jealousy but doubtless also of his low opinion of Nash's skills.

Nothing like these drawings and the vision of world architecture that lay behind them had appeared before, and though the complete text of Soane's lectures is immensely long, sometimes repetitive, and occasionally even tedious, it contains many provocative and unexpected passages, clarified and enlivened by his wonderful illustrations.

This exhibition showcased 34 of Soane's most beautiful and important lecture illustrations, carefully chosen by the curator, leading architectural historian Professor David Watkin, author of *Sir John Soane: Enlightenment Thought and the Royal Academy Lectures* (1996). In addition to the paperback of this volume, a six-page colour guide with a text by David Watkin accompanied the exhibition. The exhibition was organised by William Palin with the assistance of Amandine Royer and Oliver Knox.

The exhibition was visited by 17,693 people, 233 people per day, on average, and 66% of all visitors to the Museum. 390 copies of the exhibition guide were sold.

Soane and Turner: Illuminating a Friendship

26 January to 12 May 2007

This exhibition was mounted in an additional temporary gallery created in the basement front kitchen and painted the ‘Pompeian’ red beloved of both Soane and Turner.

The relationship between John Soane and J M W Turner was a very close one and, in exchange for the loan of the Soane’s 12 Hogarths to Tate Britain, Turner’s *Forum Romanum, for Mr. Soane’s Museum*, painted for Soane but rejected by him, was lent by Tate to the Soane – the first time it has ever been displayed at Lincoln’s Inn Fields. The loan of this work provided a unique chance to see it in the building for which it was intended and the opportunity was taken to create a small exhibition around it, curated by Helen Dorey. A number of other works by Turner were borrowed from the Tate, including *Ancient Rome: Agrippina landing with the Ashes of Germanicus*, which was exhibited two years after Soane’s death and has in the background a vision of Rome incorporating a bridge remarkably like Soane’s own RA Gold medal-winning fantasy ‘Triumphal Bridge’. While Soane was Professor of Architecture at the Royal Academy his friend Turner was Professor of Perspective and the exhibition also included two Turner lecture drawings to illustrate this connection. One, showing the Temple of Neptune at Paestum and dating from about 1810, was clearly inspired by the Piranesi drawing of the same temple in Soane’s collection. The other, *Reflections in a single polished metal globe and in a pair of Polished metal globes*, was intended to illustrate the parallels between Turner’s thinking on reflections and Soane’s own imaginative use of reflections, particularly in convex mirrors, in his own house. In his lectures Soane praised ‘the beauties and almost magical effects in the architectural drawings of a Clérisseau, a Gandy or a Turner’ and so the opportunity was taken to include works by Clérisseau and Gandy also.

The exhibition proved very popular and was visited by 16,298 people, 212 people per day, on average, and 60% of all visitors to the Museum. 219 copies of the accompanying catalogue were sold during the show. Special private views were held for the Turner Society and the Friends of Turner’s House.

Museums and Galleries Month

The Museum’s display, entitled *Miscellaneous Marvels*, featured eighteen strange and thought-provoking objects from Soane’s collections shown throughout the Museum in a trail guided by a specially written and produced leaflet. Visitors really engaged with the exhibits on display, which were a great success and presented an opportunity to show items from Soane’s collection not on general view, some of which had not been seen in living memory. A programme of children’s workshops and a worksheet were developed to complement the displays.

The exhibits ranged from a Maori spear to a mysterious bird’s nest. An Egyptian mummified head could be seen in the Crypt, and Soane’s strange case of dessicated cats surprised visitors in the Ante-Room. Soane’s primitive hut models were on show in the North Drawing Room and his cork model of Stonehenge reposed on the Breakfast Room table. Interesting facts were discovered about the objects in the process – the mud nest is probably that of one of two Australian crow-like birds, the *Apostlebird* or the *White-Winged Chough*, and the embalmed head may be all that remains of a famous mummy from the collection of the Duke of Richmond, unwrapped by the Egyptian Society in 1742.

PUBLICATIONS

The Museum published two exhibition catalogues during the year, for *First and Last Loves: John Betjeman and Architecture* and *John Soane and J M W Turner: Illuminating a Friendship*. Four issues of *Sir John Soane’s Museum Newsletter* were produced and circulated to our supporters and members of the public.

Following last year’s agreement with Paul Holberton Publishing for the distribution of the Museum’s publications, the sum of £2,080 was received during the year.

SERVICES

Website

William Palin, Exhibitions and Education Curator, continued to update the Soane Museum website, whilst the site maintenance was carried out by Ben Linton. Figures for 2006–07 show a total of 161,057 unique visitors to www.soane.org compared to 154,288 in 2005–06, an average of 13,421 per month. After the front page the two most visited pages were the online drawings catalogue and the map and visitor information. The average visit to the site lasted just under two-and-a-half minutes.

The Band Trust has funded a project to provide a pilot series of free audio tours for visitors to the Museum in association with a company, *Vocal Heroes*. The tours, including one specifically for children, will be available from the Museum's website where they can be downloaded on to a personal iPod, MP3 player, or mobile phone (rather than equipment owned and managed by the Museum). The audio files will offer a range of introductory and in depth 'tours' of the Soane Museum that will help visitors understand the Museum, either *in situ* or in advance, as well as provide appropriate information to different target groups. The script for the tours is currently being researched and written, and will be recorded and edited for release in Autumn 2007.

Information technology

Simon Baker and Ben Linton continued to provide IT support and advice throughout the year, making improvements to the wireless network and installing a new system for backing up data. Simon Baker also advised on the proposed installation of computer services in No. 14 Lincoln's Inn Fields.

Commercial Activities

The Museum has already begun to implement some of the recommendations made by Selina Fellows in her Fidelity Foundation-funded report on commercial opportunities for the Museum. New rates for the hire of the Museum's historic rooms for dinners and other events are to be introduced in 2007, as will charges for the rights and reproductions of works from the Museum's collections. The new charges are in line with those levied by similar institutions and reflect the special importance and unique atmosphere of Soane's house-museum. Practical improvements – such as the purchase and installation of the Museum's own catering ovens and other equipment – will streamline the running of events in the Museum and minimise the dangers of accidental damage. Plans are also well advanced to review merchandise in the Museum Shop, and make improvements to its sales area. Discussions are underway with outside manufacturers who will produce a range of Soane designed items under licence.

Photography Service

80 orders were placed by members of the public and museum staff and 320 items were photographed, together with a number of photographs of building and conservation work in progress (in 2005–06 91 orders were received and 367 items photographed).

Income from the Museum 10% facility fee on photograph orders over the year was £216 (£550 last year). The hire of colour transparencies for publication brought in an income of £3,399 (£4,036 last year). Income from reproduction fees was £1,772 (a substantial decrease on last year's figure of £4,124).

Income from the Bridgeman Art Library, which holds copies of transparencies of a selection of paintings in the Museum, was £1,711 (an increase on last year's total of £1,666).

In addition to the invaluable services of Jeremy Butler, who has worked as a freelance photographer for the Museum for many years, this year the Museum engaged photographer Hugh Kelly to take digital photographs for the proposed new series of fully-illustrated online catalogues of drawings in Soane's collection. In three campaigns over the year, Hugh photographed 260 images for

Gordon Higgott's forthcoming catalogue of Baroque drawings; 1,036 images for Professor Alan Tait's forthcoming catalogue of Robert and James Adam Grand Tour drawings and 518 images for Jill Lever's forthcoming catalogue of Soane's Grand Tour drawings and notebooks (see p.27). Besides accompanying the catalogues at low resolution these will in due course be available to hire at high resolution.

An interesting experiment was also carried out by Dr Ian Christie-Miller using a system of reflected light and infra-red imaging to photograph the versos of a number of drawings in the Adam collection where the sheets are firmly stuck down to the leaves of the albums. This received coverage in several national newspapers.

Work began on digitising the Museum's 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.

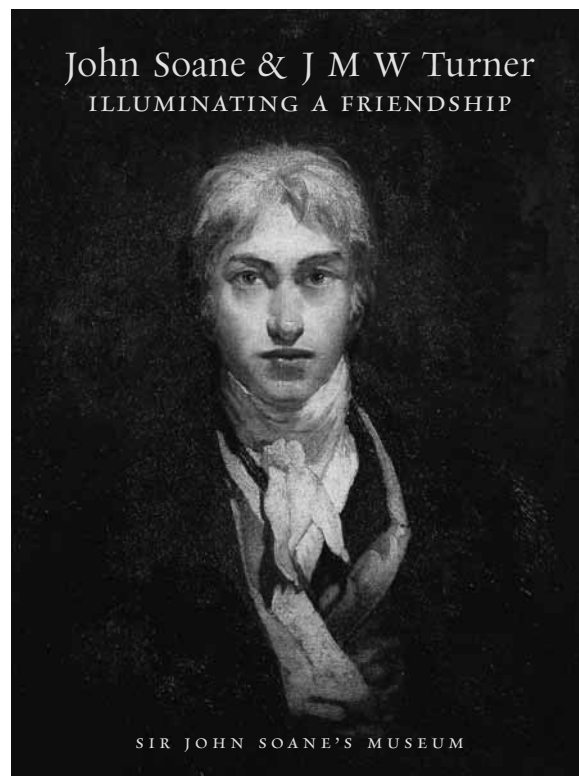
Filming, Photography and Artists

The Museum continued to receive many requests for filming from companies across the world. During the year Oxford Film and Television filmed at the Museum for the Channel 4 programme 'Houses of Power', presented by Simon Thurley.

Many students, working on specific Soane related projects, were given permission to photograph at the Museum. Robin Middleton, Professor Emeritus at Columbia University, New York, photographed panoramic views of the interior of the Museum to illustrate his researches. Susanna Edwards photographed spaces in the Museum for inclusion in a digital presentation of illustrations, photographs, drawings, letterpress and animation. This was a surreal form of visual navigation through Iain Sinclair's book *London: City of Disappearances* and was shown at Late at Tate in a performance entitled 'Lost to View'.

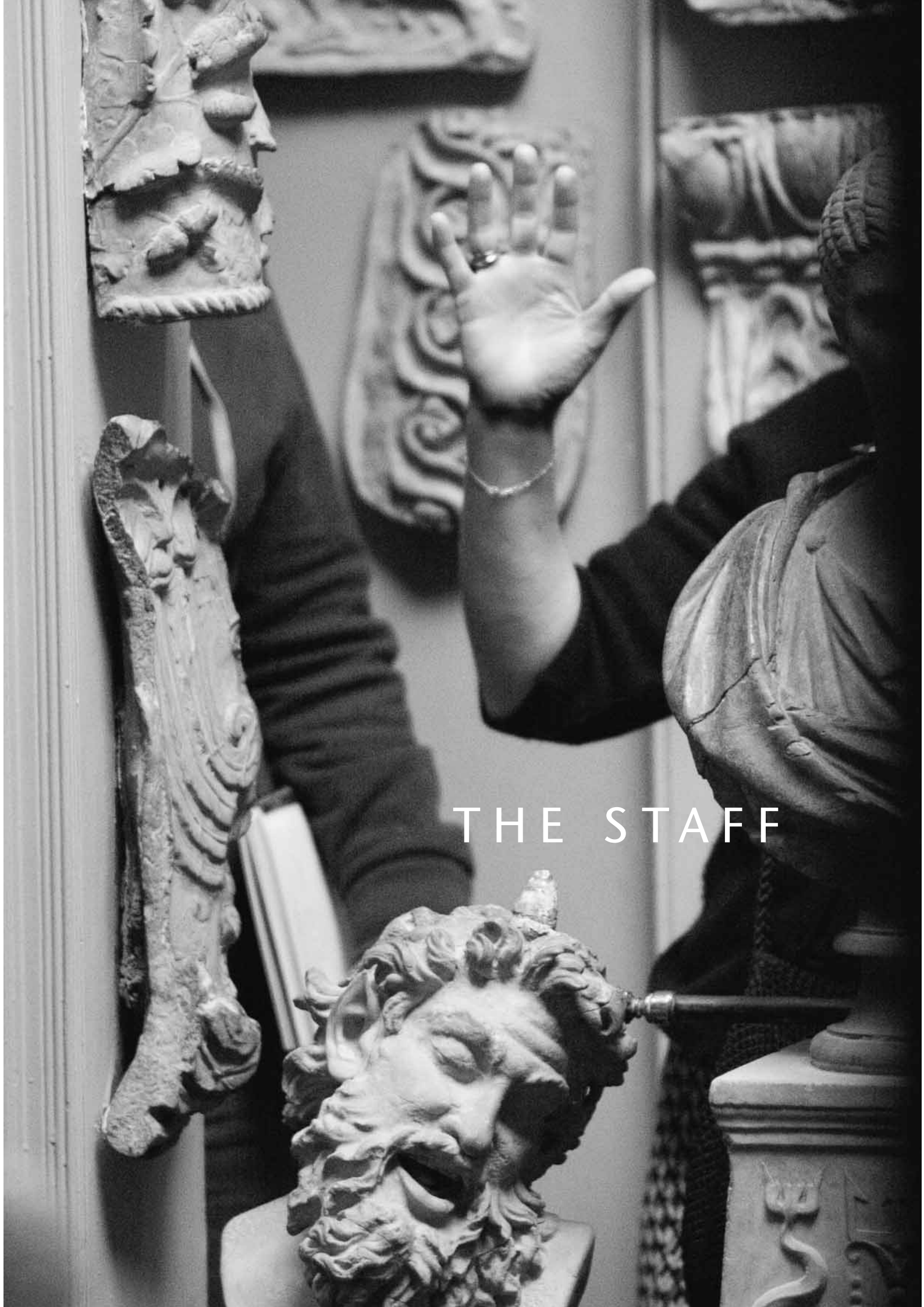
Klaus Wehner, photographer, worked in the Museum in 2006–07. His haunting photographs exploit reflections in glass and mirrors throughout the Museum, capturing the fleeting traces of absorbed visitors. Several examples of Mr Wehner's work illustrate this *Annual Report*.

Artist John Maddison, who specialises in still-lives and architectural subjects, worked in the Museum creating large *conte* crayon drawings of the Museum interiors.



The cover of the Soane and Turner exhibition catalogue

Opposite: Visitors in the Dome Area of the Museum. Photograph: Klaus Wehner



THE STAFF

THE STAFF

Staff

TIM KNOX was elected a Fellow of the Society of Antiquaries of London in 2006. He is a Trustee of the Pilgrim Trust, the Stowe House Preservation Trust, Stowe School's Hall Bequest, and a Member of the Reviewing Committee on the Export of Works of Art. He also serves on the Council of the Attingham Trust and the *Conseil scientifique* of the Palace of Versailles. He advised on the British ambassadorial residences in Washington DC, The Hague, Paris and Prague over the course of the year in his capacity as Historic Buildings Adviser to the Foreign and Commonwealth Office.

His article, "One rare piece of Novelty": a presentation drawing for the Laudian Font at Canterbury Cathedral', written with Todd Longstaffe-Gowan, was published in *Apollo* in July 2006. Other publications this year include an article on the restoration of the Carved Room at Petworth in *Country Life*, and pieces on Hogarth and the late John Cornforth in *The World of Interiors*. His obituary of the late Peter Thornton was published in the *Guardian*, while his review of Daniel Abramson's monograph on Soane's Bank of England appeared in *The Burlington Magazine*. Tim Knox's new lecture *The Strange Genius of Sir John Soane* was given at Ampthill, Northampton and Londonderry during the year, while another lecture, *Soane's Museum and Cottingham's Museum, Rival Architectural Museums of Regency London?*, was delivered as part of the *Beyond Curiosity* lecture series at the Royal College of Surgeons in May 2006 (see p.38).

He attended ICAM 13, the International Conference on Architectural Museums, held in Athens in June 2006, and participated in the symposium *British Architectural History: Where Now?* held at the Yale Centre for British Art in New Haven, 1–4 October 2006, where he chaired the session on the work of museums, heritage organisations and amenity societies, and gave two seminars on architectural drawings from the Yale collections. He also attended a workshop on Workforce Diversity held at the National Portrait Gallery on 2 February.

HELEN DOREY was the curator of the Museum's Turner exhibition and wrote the accompanying catalogue. She also published an article on Soane and Turner in *Turner Society News*. She lectured on Turner and Soane for the Patrons and on Soane as a collector of sculpture in a course run by 'Studies in Art'. She attended the ICAM Conference in Athens and a study day at Arundel Castle organised by the Paul Mellon Centre. She continued to serve as a Trustee of the C20 Society and the Moggerhanger House Preservation Trust.

WILLIAM PALIN lectured on 'The Life and Works of Nicholas Hawksmoor' to the St Alban's Architectural Society and on the same subject to NADFAS at the Paul Mellon Centre to celebrate the restoration of St George's Bloomsbury. He also taught on the Cardiff University Interior Architecture Course, conducted a Mausolea and Monuments Trust visit to the Soane Tomb in St Pancras Gardens, and lectured on Hogarth to Art Pursuits at the Art Workers Guild and at Tate Britain with Christine Riding, the curator of the Hogarth exhibition. He attended the three-week Attingham Summer School in July 2006 with the help of sponsorship from the Attingham Trust. He continued as Honorary Secretary of the Soane Monuments Trust; Trustee of the Spitalfields Historic Buildings Trust and a Committee member for SAVE Britain's Heritage. He retired from the Conservation Advisory Group for the Tower Hamlets area of London, and from the committees of the Hogarth Group and the Courtauld Association of Former Students. In March 2007 he was appointed as a Trustee of Wilton's Music Hall in London. He wrote on Trinity House, Tower Hill for *Country Life Magazine* and for the *Camden New Journal* on the contentious subject of commercial exploitation of public open space in 'Who's Park is it Anyway?'. He wrote a preview of the Betjeman exhibition for the *Royal Academy Magazine* and reviewed Robin Simon's book *Hogarth, France and British Art* for *Country Life*.

SUSAN PALMER gave the inaugural Friends of Lincoln's Inn Fields (FLIF) lecture on the history of the management of Lincoln's Inn Fields, to mark the setting up of the organisation following last year's

victory in a House of Lords hearing in which the frontagers of Lincoln's Inn Fields had opposed the erection of semi-permanent structures in Lincoln's Inn Fields for corporate entertaining. Her article 'Sir John Soane and the Design of the New State Paper Office, 1829–1834' was published in *Archivaria*. She attended the annual conference of the Society of Archivists at Lancaster University.

STEPHEN ASTLEY attended the annual conference of the Society of Architectural Historians in Belfast in September 2006.

DR STEPHANIE COANE took up her post as Librarian to Sir John Soane's Museum on 19 February. The purpose of this three-year fixed term contract is to complete the work of putting the catalogue of Soane's library online, building on the valuable work of Nicholas Savage, Eileen Harris and Stephen Massil. She has a DPhil in French Literature from Oxford (specialising in eighteenth-century French explorers in the Pacific), and an MA in Library and Information Studies from University College, London.

CLAUDIA CELDER, Development Officer, joined the Soane Museum staff full-time on 14 September 2006. Previous to this she had been working part-time, three days a week. She continues to support Mike Nicholson, with a particular responsibility for Patrons' events and the Supporters' Circle.

Museum staff and volunteers enjoyed a very successful visit to Wimpole Hall in Cambridgeshire in October 2006. They were given a privileged tour by David Adshead, the NT's Head Curator, assisted by Curator, Anna Forrest, and house staff, George Potirakis and Olga Damant; they ascended to the leads of the house (see p.15) and enjoyed a special private viewing of the Soane drawings for Wimpole that are still preserved in the house.

Curatorial, administrative and warding staff visited Dulwich Picture Gallery in March 2007, a special visit arranged to strengthen ties between the two Soaneian institutions and to see the current exhibition on Canaletto. Director Ian De Jardin gave a superb introduction on the genesis of the Gallery, while the Curator, Xavier Saloman, eloquently explained the highlights of the collection.

Three long serving warders retired during the last year. Roger Surrage joined the Museum in 1993, Len Preston in 1995 and Victor Brown in 1997. Howard Bennington has taken over the role of Head Warder. The new role of Assistant Head Warder was created; this has been taken on by Paul Mason.

Glyn Callingham, John Carroll, Paul Davis and Anne Hughes all joined as Full Time Warders while Chloe Bennington is our new Part Time Warder.

The hard work and professional approach of the Warding team are a key part in maintaining the excellent reputation and standards of the Museum; the Museum regularly receives letters, comments and emails from visitors to thank the Warders for enhancing their visit to the Museum, a real testament to the work they do.

Staff Training

Training of staff is ongoing and varied.

All staff attended Fire Awareness Training in August and October 2006; this included the opportunity to use a variety of fire extinguishers. In addition four members of staff attended the Fire Warden training. Fire Wardens are responsible for overseeing the safe evacuation of the particular area of the Museum they are working in should a fire emergency arise. They also carry out the routine testing of the fire alarm system and ensuring fire exit routes are kept clear. The training took place at the Museum and was provided by SMH Fire and Safety.

Several members of the Curatorial and the Warding staff attended a course on Disability Awareness which focused on communication skills. This was held in the Museum and was delivered by Total Communication Training.

Rosalind Faville renewed her First Aid Certificate for another three years by attending the 2-day refresher course with the Red Cross.

A welcome new initiative is the occasional short talks given by members of the Curatorial staff on various aspects of the Museum and the Collection. While these are especially useful for the Warders any member of staff may attend. To date the following talks have been given: Helen Dorey – Monk’s Parlour and Crypt; the Second Floor and the Tivoli Recess; and the Model Room: Will Palin – The Hogarths; Stephen Astley – the Breakfast Parlour; Tim Knox – the Sarcophagus; and Jane Monahan – the Education Programme. John Maddison showed and talked about the drawings he has been doing in the Museum. In addition Alan Powers gave an introduction to the Betjeman exhibition and Professor David Watkin gave an introduction to the *Visions of World Architecture* exhibition.

Susan Palmer attended the Information Rights Practitioners Group Conference in December 2006 and a UKOLN/DCMS/MLA workshop on digitisation in February 2007.

Susan Bogue attended meetings of the Museums’ Security Group which keeps the Museum informed of up to date intelligence and statistics of losses, modus operandi etc.

Jane Bush attended the course ‘New Methods of Cleaning Painted Surfaces’ run by Richard Wolbers. It is anticipated that this training will be appropriate and useful for the care of the collection in the future, particularly in relation to the large number of plaster casts unique to the museum. She also attended the National Trust Housekeeping course.

Inspiring Learning for All: ILFA

In June, a one-day workshop to help the Museum think about ‘interpretation’ in the context of its Masterplan was organized for all Museum staff – curatorial, administrative and warding – at the recently reopened Kew Palace in Kew Gardens. Anne Murch and Gaby Porter of ILFA (the ALM’s ‘Inspiring Learning for All’ project for London museums) conducted the workshop, which gave the participants a chance to think about the ways to improve the *experience* of members of the public who visit the Museum.

The study day involved a tour of the newly refurbished and reopened Kew Palace, where museum staff experienced first hand the novel interpretative techniques used there. David Souden, Head of Interpretation at Historic Royal Palaces, and Sebastian Edwards, Curator, were on hand to explain the approaches used and answer questions. In the afternoon Anne Murch and Gaby Porter facilitated a workshop at The National Archives. While the approach at Kew Palace was not necessarily the right one for the Soane, the day inspired some helpful resolutions, most notably increasing training opportunities for Warders, carrying out more visitor evaluation, improving interpretive materials such as guidebooks and trails, creating a short introductory film on Soane, putting more objects on our website, and introducing seating for old and infirm visitors.

Progress has been made on the implementation of all the above.

Volunteers

The Museum continued to offer volunteer placements to students or recent graduates interested in careers in Museums. Elizabeth Wardle worked for much of the year for one day a week researching the original picture hang of the second floor private apartments. Claire Johnstone and Amandine Royer, a trainee French curator, both spent a month at the Museum assisting Will Palin and Jane Monahan with exhibitions and children’s education.

Two University students, Oliver Knox and Rose Proby, spent one or two weeks assisting Will Palin with exhibition work. Natasha Fergus and Imogen Gold each came for one week’s School work experience.

Rosemary Jeffreys, a classicist, came to the Museum for one day a week for several months to help with the catalogue of antiquities. Eve Streatfeild continued as a regular volunteer, working one day a week on the auditing of the collection. The Archivist had invaluable help from volunteers Kate Wilkinson and (for part of the year) Diana Gordon, in administering the photographic and reprographic service and in organising and filing the Museum’s slide collection.

Opposite: Bill from Soane’s archive for producing lithographs for one of his publications, 1834

LITHOGRAPHIC ESTABLISHMENT

No. 49.
Great Marlborough Street.

CHALK DRAWINGS.
INK DRAWINGS.



PLANS, MAPS,
AND CIRCULARS.

Sur J. Loane D. P.
C. HULLMANDEL.

NB. All Drawings made upon Stones belonging to this Establishment remain thereon at a Rent-charge of from 4^d to 18^d per Month each, according to their size until a written Order to rub them off be received.

1834

Feb 17	3 Doz Chalk 9/-	1 Scraper + 1 Etch needle 3/-		12
	3 Sheets Tracing + 1 Bk lead paper			2 6
27	1 Doz chalk 3/-	2 Steel Pens 2/-		5 -
Mar 5	2 Doz do 4/-	2 do - 2/-		8 -
15	3 Portcrayons 1/6	1 Trace Point + 1 Etch needle 3/-		4 6
17	1 Doz chalk 3/-	24 2 Scrapers 3/-		6 -
24	6 Sheets Tracing Paper 4/-	25 th 2 do 3/-		7 -
Apr 17	1 Doz chalk 3/-	23 rd 1 Doz 4/-		6 -
May 3	2 Doz do 4/-	20 th 2 do 9/6		15 6
22	2 Doz do 8/- + 1 Doz 3/-	June 20 2 Doz 8/-		19 -
	9 Crayons India + 11 pl. of 6 Stones 4 ^d			12 -
	Loan of 6 Stones + Proof Drawings 3/6 + 1 for return			1 2 6
	Wash 3 Drawings 2/6	3		1 13 -
	Proof Triumphal Bridge - Drawing Room			} 3 3
	Bellevue Station - State Paper Office -			
	Loane's Museum - Canine Residence			
	100 ea. pl. @ 10/6			
	Paper 4 ^d 1st: large royal press 600 @ 1/6			2 5 -
	Discount	13. 0		
				13 1 a

FINANCE

The Statement of Financial Activities shows that the Museum generated a net increase in funds of £954,348. However more than £725,000 of that sum relates to the increase in the fund for No.14 Lincoln's Inn Fields; the increase is due to the capitalisation of the cost of restoring the property. A further sum of £33,300 arose from a generous donation to create an endowment fund.

During 2006–07 the Museum benefited from Grant-in-Aid support provided by the Department for Culture Media and Sport; from grants given by Sir John Soane's Museum Society; from grants to support cataloguing work; and from grants from the Heritage Lottery Fund and another benefactor towards the exhibitions programme.

Income for 2006–07 was higher than 2005–06 partly because of an increase in self-generated funds which saw a doubling of income from room hire, and partly from the receipt of grants towards the cost of running No.14 Lincoln's Inn Fields. Receipts from donations and the sale of publications were similar to those in recent years.

The presentation of Resources Expended in 2006–07 differs from that in last year's published Report in order to align the Statement of Financial Activities with the narrative in the Annual Report. The Statement shows that 7% of expenditure was incurred to generate funds including purchasing goods for resale; 38% was spent on the upkeep of the Museum's buildings; 18% on the care and conservation of the Museum's collections; and 33% on providing services to visitors. Governance costs including audit and legal fees accounted for 4%.

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 objects, but is not yet spent, committed or designated'. At 31 March 2007, free reserves totalled £432,534 (2006 £237,342). The Trustees believe that they require at least the current level of reserves to ensure that the Museum can run efficiently.

Payment Terms

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

Year ended 31 March	2007	2006	2005	2004	2003
i Visits (thousands)	92	85	88	94	87
ii Exhibitions held	4	3	4	4	4
iii Talks given adults	131	119	125	92	162
iv Talks given children	44	16	20	42	39
v Participation by children	2,746	1,649	1,681	1,616	1,352
vi Grant-in-Aid per visitor £	11.34	9.57	8.94	7.43	8.08

i 2003–04 was an exceptional year in which the 250th anniversary of Soane's birth was celebrated

iii There were no facilities for day-time slide lectures in the Old Kitchen from 1 April 2002 to 2006.

v A full programme for children to participate in on- and off-site programmes including holiday workshops run since 2002–03.

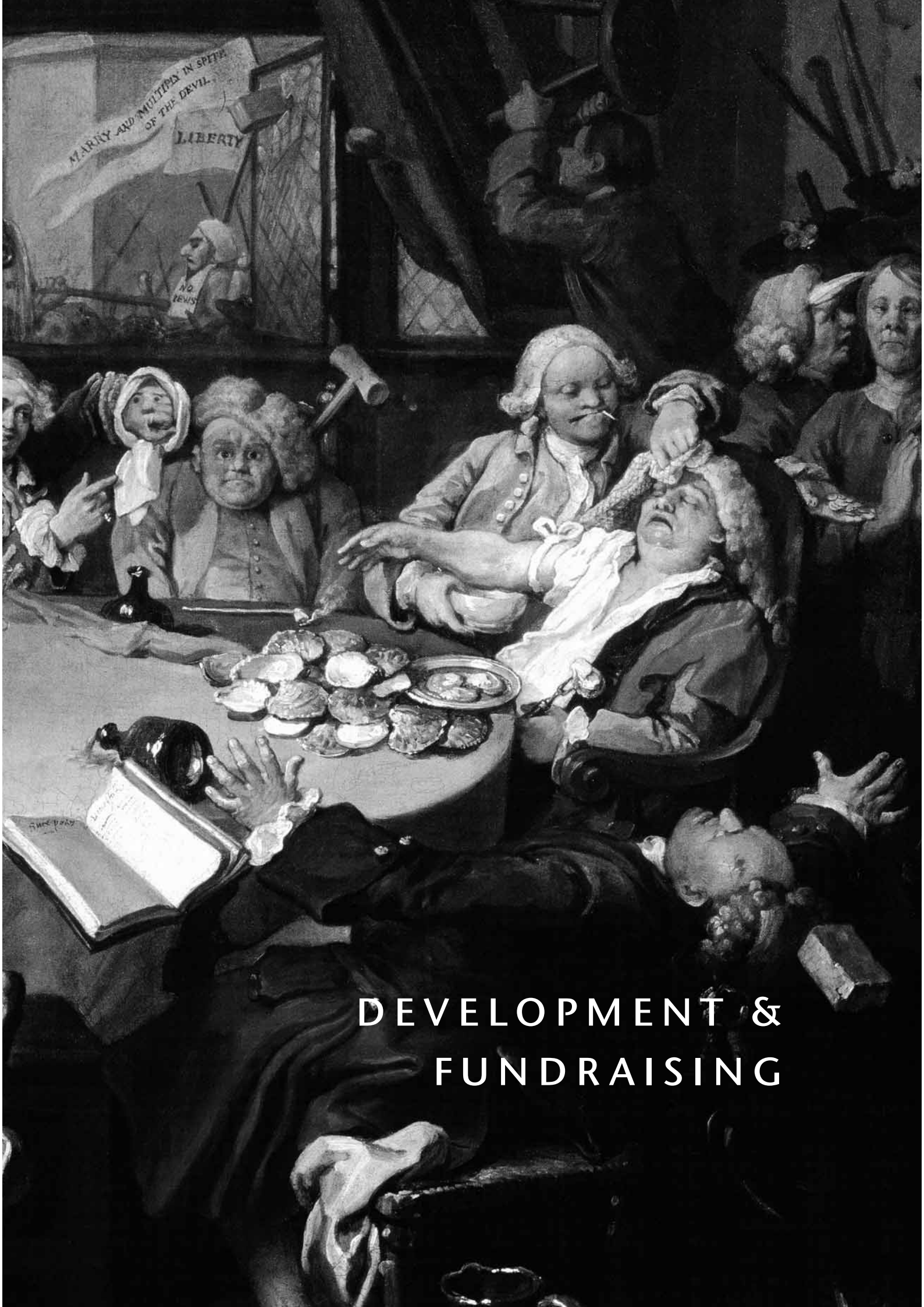
vi Unrestricted Grant-in-Aid to meet general running costs, excluding Grant-in-Aid for capital purposes.

Five-Year Summary

Year ended 31 March	2007	2006	2005	2004	2003
	£000	£000	£000	£000	£000
Incoming resources	2,276	1,525	1,725	4,257	1,168
Resources expended	1,326	1,513	1,667	3,507	1,094
Investment gains or (losses)	4	–	5	8	(39)
Net increase or (decrease) in funds	954	12	64	758	35
Total funds *	2,406	1,452	1,440	1,376	618

* figures adjusted for rounding differences

Opposite:
William Hogarth
(1697–1764) *An
Election: An Election
Entertainment* (detail)



DEVELOPMENT &
FUNDRAISING

DEVELOPMENT AND FUNDRAISING

Report of the Development Director

During the year Sir John Soane's Museum Society received grants, pledges and donations totalling £425,000 towards capital projects and programmes. In addition, a further £100,000 was received by Sir John Soane's Museum Society from Patrons and Supporters. Those who supported the Museum include:

The Nicholas and Judith Goodison Charitable Settlement
The Weinstock Fund
Renaissance/Designation Challenge Fund
The Wolfson/DCMS Museums and Galleries Improvement Fund
Paul Mellon Centre for British Art
The John Ellerman Foundation
The Metropolitan Gardens Association
The Paul Mellon Centre for British Art
The John R Murray Foundation
The Deborah Loeb Brice Foundation
The Bank of England
The Band Trust
E Fuller & Son
The John S Cohen Foundation
Sheppard-Day
And many individual donors who wish to remain anonymous.

During the year, the Development team ran a comprehensive programme of 18 events for its Patrons, Supporters and others. One of the main purposes of this programme is to allow potential new supporters to be introduced to the Museum and to maintain close links with those who already help the Museum. In May for example, the programme included a visit to the historic premises of Maggs Bros Rare Books, Berkeley Square; a private, curator-led tour of *Michelangelo Drawings: closer to the master* at the British Museum; a lecture by Tim Knox *Soane's Museum and Cottingham's Museum; rival Architectural Museums of Regency London?*; and a private visit to Firlie Place, Sussex, hosted by Viscount Gage. Other highlights of the year included talks by A N Wilson, Lucy Lambton, Deborah Moggach, Tracey Chevalier, Prof. David Watkin, Prof. Paul Cartledge and visits to the Bank of England and Southill Park, Bedfordshire.

During the year, the Museum was pleased to welcome the following as new members of the Soane Patrons' Circle:

Martin Lutyens	James Perkins
Michael Palin	Richard Grigson
William Fuller	Sir Rocco Forte
Keith Day	Stephen and Felice Hodges
Ashley Hicks	Maureen and Francis Nichols
Sir Philip and Isabella Naylor-Leyland	Richard Hoare
Norman Kurland	Martin Halusa
Remy Blemenfeld and Henryk Hetflaisz	Olga Polizzi
Veronica Cohen	Linda and Philip Harley
Harriet Cullen	Amicia and Richard Oldfield
Mirabel Cecil	Bedlam Asset Management
Lavinia and Nicholas Wallop	Katrin and Christoph Henkel
Veere Grenney	Shaun Springer
Richard White	Anthony Vernon
Pauline Karpidas	Oliver Stocken

A full record of members of the Soane Patrons' Circle is published three times each year in each new exhibition catalogue.

Over the same period, the Museum's recently established Supporters' Circle attracted 140 new members.

We would like to record our gratitude to all those who have helped the Museum over the year.

The valuable contribution made to the Museum by members of both the Patrons' and Supporters' Circles cannot be overemphasised. For the first time in its 170-year history, the Museum now has a dedicated, informed and engaged group of individuals who support the Museum through an annual subscription and, in many cases, additional donations towards conservation, education or exhibition projects. These unrestricted funds allow the Museum the flexibility to react quickly to both unforeseen emergencies (repairing sky-lights in the roof, for example) and to carry through essential but hard to fund projects. Details of how to join either of these two schemes can be found on the Museum website (www.soane.org) or by contacting the Development Office on 020 7440 4241 (mnicholson@soane.org.uk).

Fundraising at the Museum is carried out by a team of two full-time members of staff (Mike Nicholson and Claudia Celder) with additional consultancy from Dr Kenneth Gray, supported by the volunteer services of Pam Gray. This Development team is supported by the Directors of Sir John Soane's Museum Society, a separate charity that is wholly dedicated to fundraising on behalf of the Museum. The Development team would like to acknowledge the hard work and commitment demonstrated by Society Directors over the year and the generous support of colleagues within the Museum, who help to host these events in their own time after work.

One of the highlights of the year was the recreation of the Soane Sarcophagus Party. The aim of the party was to recruit new supporters of the Museum. The party, which was generously sponsored by Sheppard-Day, attracted coverage in *The Tatler* and resulted in some major donations, many new Patrons and bookings of the Museum for private events, which is also an important source of income for the Museum. The Society plans to repeat the party on an annual basis and in 2007 plans to hold an event to support the restoration of the Tivoli Recess, 'London's Lost Gallery'.



Victorian visitors admiring the Sarcophagus of Seti I. Engraving from *The Illustrated London News*, 25 June 1864 (detail)

2007–08 will be a particularly busy year for the Development Team as the Museum completes the restoration of No.14 and prepares to embark on its next major capital project, which will include the restoration of the entire second floor of No.13, comprising a labyrinthine suite of 8 interconnecting Soanean rooms and chambers, including the Model Room. Here, for the first time ever, the public will have full access to Soane’s unparalleled collection of historical architectural models – the largest collection in the UK. Fundraising for this important project will begin in early 2008 but the Development Team have information available now should anyone be interested in learning more about this important project and what support is required.

Sir John Soane’s Museum Society

Directors of Sir John Soane’s Museum Society

Martin Lutyens (Chairman)

Primrose Arnander	Andrew Ashenden
Molly Borthwick	Richard Griffiths
Niall Hobhouse	Tim Knox
James Miller (from 14 November 2006)	William Parker
Peter Sheppard	Anthony Vernon (from 14 November 2006)

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.

The Society Directors met on three occasions during the year. James Miller and Anthony Vernon were appointed to the Board, following the resolution to increase the number of Society Directors to fifteen.

Andrew Ashenden attended several site meetings, held to oversee the restoration of No. 14 Lincoln’s Inn Fields, as the representative of the Society. Anthony Vernon took over the post of Secretary to the Society from Roderick Smith, the Museum’s Finance Director, in January 2007.



Left: The Director and the Executive Director of Sir John Soane’s Museum Foundation New York on the roof of No.14 Lincoln’s Inn Fields with the Project Architect

Above right: J M Gandy (1771–1843) *An Architectural Composition: an Idea for the Restoration of the Temple of Ceres and other Ancient Buildings at Eleusis.* One of the works lent to an exhibition at the Feigen Gallery, New York

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.

This year, the Board (all volunteers) welcomed new members Suzanna S Allen of San Francisco and Marita O’Hare of Greenwich, CT and Scarsdale, NY. Suzanna has been the key catalyst to a growing group of supporters from the San Francisco area and Marita brings many years of professional fund-



raising experience. The Board held three meetings during the year, produced two newsletters and donated a total of \$107,000 to the Museum. The number of Patrons stands at 88. The year included new collaborative programmes with different institutions including the Yale Center for British Art, the Royal Oak Foundation, the Bard Graduate Center for the Decorative Arts, ICA&CA and the Feigen Gallery. Events this year included 15 public lecture programmes seminars, and events.

The American Architectural Foundation Fellowship at Sir John Soane's Museum 2006 was awarded to R Samuel Roche, a second-year graduate student working on his Master of Architecture at Yale University. He spent time in the Museum working on his proposal entitled 'Forms for Spaces: Elaborating the Soane Exterior'.

The Foundation continued with their programme of bi-annual 'Soane Seminars' each series comprising six sessions – the Autumn 2006 series was entitled 'Restoration: The Architecture and Interiors of the New Old Buildings'. The first two sessions of the Spring 2007 series entitled 'Inigo Jones, Architect and Stage Designer' were presented by Gordon Higgott (see. p.28).

April was the highlight of the year with the opening of the exhibition 'Joseph Gandy: Visionary Architect', curated by Professor Brian Lukacher, to which the Soane Museum lent a number of key works (see. p.32). The Soane Foundation was the beneficiary of the opening evening reception which was generously hosted by Richard L Feigen and Co. Following the reception, the Foundation held a dinner at the Union Club; both events were attended by Tim Knox and Mike Nicholson. In June, Professor Lukacher, author of the newly published book, *Joseph Gandy: An Architectural Visionary in Georgian England*, gave a talk in the Feigen Gallery.

In January, the Foundation held an evening tour of the exhibition 'James "Athenian" Stuart: 1713 – 1788, The Rediscovery of Antiquity' at the Bard Graduate Center (see p.32).

Other events during the year included a further showing of the Checkerboard Film Foundation's 'Sir John Soane: An English Architect, An American Legacy'; lectures by Peter Inskip on the restoration of Moggerhanger House and by Professor Daniel Abramson, whose subject was 'Discontented Classicism: Commerce, Character, and the Career of Sir John Soane'; and a trip to Sweden by 28 travellers to explore classical architecture.

Preparations are currently underway for the second Gala Fund-Raising Dinner in New York.

The Foundation continues to raise funds for Sir John Soane's Museum 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.

REMUNERATION REPORT

Remuneration Policy

The remuneration of all staff employed by the Trustees is reviewed annually, and any increases have to be awarded within the overall pay limit set by the Department for Culture, Media and Sport (DCMS).

When determining salaries, the Trustees take account of a number of factors including whether the proposed salaries are affordable within planned budgets and DCMS limits, the need to retain suitably qualified and experienced staff, and the relative responsibilities of each post. The Trustees would wish to have greater latitude to reward staff.

The Director

The Director, Mr Tim Knox, 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 are agreed with the Chairman. His remuneration for 2006–07 was £57,500 (2005–06 £50,510).

The Director is a member of the Civil Service pension scheme arrangements. As his employer, the Museum paid £13,340 (2005–06 £11,243) to the scheme.

Pension Entitlements of the Director

Accrued pension at age 60 as at 31/3/07, and related lump sum £ 000	Real increase in pension, and related lump sum at age 60 £ 000	CETV at 31/3/06 £ 000	CETV at 31/3/07 £ 000	Real increase in CETV £ 000
2	1	11	22	11

Note: CETV – CASH EQUIVALENT TRANSFER VALUE

The CETV is a payment which would be made by the pension scheme to secure pension benefits in another pension scheme if Mr Knox left the scheme and chose to transfer the pension benefits accrued in the former scheme to a new scheme. The CETV is the actuarially assessed capitalised value of the pension scheme benefits accrued by him at the date shown. The benefits valued are his accrued benefits and any spouse's contingent pension payable from the scheme. The 'real increase in CETV' shows the increase in CETV funded by the Museum. It does not include the increase in accrued pension due to inflation, or contributions by Mr Knox. It uses common market-valuation factors for the start and end of the period. CETV's are calculated within guidelines prescribed by the Institute and Faculty of Actuaries.

Employees

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

As the Trustees and Director exercise the 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.

R A Griffiths
Chairman of Trustees

Tim Knox
Director and Accounting Officer

FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2007

CONTENTS

Statement of Trustees' and Accounting Officer's Responsibilities	58
Statement on Internal Control	59
Certificate and Report of the Comptroller & Auditor General	60–61
Statement of Financial Activities	62
Balance Sheet	63
Cash Flow Statement	64
Notes to the Financial Statements	65–73
1 accounting policies	
2 grants from the Department for Culture, Media and Sport	
3 other grants and donations	
4 investment income	
5 resources expended	
6 employee and trustee information	
7 tangible assets	
8 investments	
9 debtors	
10 cash at bank and in hand	
11 creditors, amounts falling due within one year	
12 operating lease commitments	
13 analysis of net assets	
14 unrestricted funds	
15 restricted funds	
16 endowment fund	
17 capital commitments	
18 contingent liabilities	
19 pension arrangements	
20 related party transactions	
21 post balance sheet events	

Statement of Trustees' and Accounting Officer's Responsibilities

Law applicable to charities in England and Wales requires the Board of Trustees to prepare for each financial year a statement of accounts in the form and on the basis determined 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 must give 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 the financial statements the Trustees should follow best practice and:

- observe the Accounts Direction issued by the Secretary of State, including the relevant accounting and disclosure requirements and apply suitable accounting policies on a consistent basis;
- make judgments and estimates that are on a reasonable basis;
- state whether applicable accounting standards and statements of recommended practice have been followed and disclose and explain any material departures in the financial statements; and
- prepare the financial statements on a going concern basis.

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 responsibility for the propriety and regularity of the public finances for which the Accounting Officer is answerable, for keeping proper records and for safeguarding the Museum's assets, are set out in the Accounting Officer's Memorandum issued by the Treasury and published in *Government Accounting*.

As far as the Accounting Officer is aware there is no relevant audit information of which the Museum's auditors are unaware. The Accounting Officer has taken all the steps that he ought to have taken to make himself aware of any relevant audit information and to establish that the Museum's auditors are aware of that information.

Statement on Internal Control

We, as the The Chairman of the Board of Trustees and the Accounting Officer, have a 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 2007 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 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:

- budgeting systems and an annual budget;
- regular reports to the Trustees of periodic and annual financial information which indicate financial performance against the forecasts;
- setting targets to measure financial and other performance;
- scrutiny by the Audit and Finance Committee and Trustees; 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

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 2007 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. I have also audited the information in the Remuneration Report that is described in this report as having been audited.

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 the Department for Culture, Media and Sport's directions made thereunder 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' and Accounting Officer's Responsibilities.

My responsibility is to audit the financial statements and the part of the Remuneration Report to be audited 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 the Department for Culture, Media and Sport's directions made thereunder. I report to you whether, in my opinion, certain information given in the Trustees' Report which includes 'History, Aims and Objectives of the Museum; the Report of the Chairman of the Trustees; the Director's Introduction; Finance; and Development and Fundraising' is consistent with the financial statements. 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.

In addition, I report to you if Sir John Soane's 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 internal control reflects Sir John Soane's Museum's compliance with HM Treasury's guidance and I report if it does not. I am not required to consider whether this statement covers all risks and controls, or form an opinion on the effectiveness of Sir John Soane's Museum's corporate governance procedures or its risk and control procedures.

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

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 Sir John Soane's Museum's circumstances,

Independent Auditor's Report (continued)

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 misstatement, 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.

Opinions

Audit 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 with the consent of HM Treasury, of the state of Sir John Soane's Museum's affairs as at 31 March 2007 and of the incoming resources and application of resources 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 with the consent of HM Treasury; and
- information given within the Trustees' Report which includes 'History, Aims and Objectives of the Museum; the Report of the Chairman of the Trustees; the Director's Introduction; Finance; and Development and Fundraising' is consistent with the financial statements.

Audit Opinion on Regularity

In my opinion, 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
6 December 2007

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

Statement of Financial Activities for the year ended 31 March 2007

	2007	2007	2007	2007	2006	
	Unrestricted	Restricted	Endowment	Total	Total	
Note	Funds	Funds	Funds	Funds	Funds	
	£	£	£	£	£	
Incoming Resources from						
Generated funds						
Grants from Department for Culture, Media and Sport	2	1,045,000	70,000	–	1,115,000	1,091,000
Voluntary income other grants and donations	3	47,426	852,240	28,920	928,586	271,948
Activities for generating funds						
Room hire		100,200	–	–	100,200	47,650
Reproduction, filming, & hire fees		7,167	–	–	7,167	12,130
Sales of publications		35,262	–	–	35,262	29,350
Charitable activities						
Visitors		76,263	–	–	76,263	62,055
Investment income	4	13,205	–	–	13,205	8,356
Other sources		301	–	–	301	2,203
TOTAL INCOMING RESOURCES		1,324,824	922,240	28,920	2,275,984	1,524,692
RESOURCES EXPENDED						
5						
Cost of generating funds						
Development, fundraising, & trading		96,601	–	–	96,601	103,678
Charitable activities						
Buildings		481,657	16,287	–	497,944	753,808
Collections		118,185	121,348	–	239,533	199,265
Visitor services		356,850	83,057	–	439,907	409,547
Governance costs		52,031	–	–	52,031	46,671
TOTAL RESOURCES EXPENDED		1,105,324	220,692	–	1,326,016	1,512,969
Notional cost of capital		24,597	–	–	24,597	9,044
Total resources expended including notional costs		1,129,921	220,692	–	1,350,613	1,522,013
NET INCOMING RESOURCES		194,903	701,548	28,920	925,371	2,679
Net gains on investment assets	8	–	–	4,380	4,380	–
Reversal of notional costs		24,597	–	–	24,597	9,044
NET INCREASE IN FUNDS		219,500	701,548	33,300	954,348	11,723
Transfers between funds	14	701,548	(701,548)	–	–	–
Fund balances brought forward		1,451,331	–	–	1,451,331	1,439,608
Fund balances carried forward	13	2,372,379	–	33,300	2,405,679	1,451,331

All of the Museum's activities are continuing. There were no recognised gains and losses in the year other than those reported in the Statement of Financial Activities.

The notes on pages 65 to 73 form part of these financial statements.

Balance Sheet at 31 March 2007

	Note	2007 £	2007 £	2006 £	2006 £
Fixed Assets					
Tangible assets	7		1,939,845		1,213,989
Investments	8		33,300		–
			<u>1,973,145</u>		<u>1,213,989</u>
Current Assets					
Stock		30,867		45,356	
Debtors	9	148,517		63,523	
Cash at bank and in hand	10	437,432		259,469	
		<u>616,816</u>		<u>368,348</u>	
Liabilities					
Amounts falling due within one year	11	(184,282)		(131,006)	
		<u></u>		<u></u>	
Net Current Assets			<u>432,534</u>		<u>237,342</u>
NET ASSETS	13		<u><u>2,405,679</u></u>		<u><u>1,451,331</u></u>
UNRESTRICTED FUNDS					
General fund	14	432,534		237,342	
Designated fund, heritage property		<u>1,939,845</u>		<u>1,213,989</u>	
			<u>2,372,379</u>		<u>1,451,331</u>
RESTRICTED FUNDS	15		–		–
ENDOWMENT FUNDS	16		<u>33,300</u>		–
TOTAL FUNDS			<u><u>2,405,679</u></u>		<u><u>1,451,331</u></u>

The notes on pages 65 to 73 form part of these financial statements.

Approved by the Trustees on
26 November 2007

.....

R A Griffiths
Chairman

.....

Mrs Bridget Cherry
Trustee

.....

Tim Knox
Director and Accounting Officer

Cash Flow Statement for the year ended 31 March 2007

RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Note	2007 £	2007 £	2006 £	2006 £
Net incoming resources					
before other recognised gains and losses			925,371		2,679
Adjustments to Statement of Financial Activities					
Investment income	4	(13,205)		(8,356)	
Depreciation	7	–		9,066	
Shares donated to the Museum	8	(28,920)			
Notional cost of capital		24,597		9,044	
Balance sheet movements					
Decrease in stock		14,489		7,733	
(Increase) / decrease in debtors		(84,994)		48,358	
(Decrease) / increase in creditors (excluding capital creditors)		(10,491)		79,841	
Total adjustments			<u>(98,524)</u>		<u>145,686</u>
Net cash inflow from operating activities			<u>826,847</u>		<u>148,365</u>

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2007

Net cash inflow from operating activities		826,847	148,365
Return on investments			
Investment income	4	13,205	8,356
Capital expenditure and financial investment			
Payments to improve tangible fixed assets		(662,089)	(29,003)
Net increase in cash for the year		<u>177,963</u>	<u>127,718</u>

ANALYSIS OF CHANGES IN NET CASH BALANCES

Net cash balances brought forward		259,469	131,751
Net increase in cash for the year		177,963	127,718
Net cash balances carried forward	10	<u>437,432</u>	<u>259,469</u>

The notes on pages 65 to 73 form part of these financial statements.

Notes to the Financial Statements for the year ended 31 March 2007

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.

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.

c) Resources Expended

All expenditure is accounted for on an accruals basis.

The costs of generating funds are those costs concerned with fundraising and trading, see Note 5a.

To provide more useful information to users of the financial statements, expenditure is classified by the principal categories of Museum activity discussed in the Annual Report rather than the type of expense. During the year, allocation methods were reviewed and the comparatives have been re-classified accordingly.

Expenditure on charitable activities comprises direct expenditure including direct staff costs attributable to the activity. Support costs are costs which cannot be attributed directly to an activity or cost centre and are therefore allocated to activities on a basis consistent with the use of the resources, primarily floor area and staff time, see Note 5b.

Governance costs are those incurred in the governance of the Museum and are primarily associated with constitutional and statutory requirements, see Note 5d.

d) Leases

Rentals under operating leases are charged to the Statement of Financial Activities as they arise, see Note 12.

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.

f) Notional Cost of Capital

In accordance with HM 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 2006-07 is 3.5%.

g) 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 which it incurs.

Notes to the Financial Statements for the year ended 31 March 2007

1 Accounting Policies (continued)

h) 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. Assets are subject to revaluation under modified historic cost accounting, when material; to date the effect has not been material. 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. Further details are shown at Note 7.

i) Investments

Investments are stated at market value. Realised and unrealised gains and losses on investments are dealt with in the Statement of Financial Activities. Investment income is credited to incoming resources on a receivable basis, see Note 8.

j) Stock

The stock of goods for resale is stated at the lower of cost or net realisable value.

k) Fund Accounting

Funds are not held for grant-making purposes.

Unrestricted funds comprise general funds and designated funds, see Note 14. 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 15.

The endowment fund represents capital funds which have been donated to the Museum to be held on a permanent basis, see Note 16. Income from the fund is to be applied towards the furtherance of the Museum's objects. The permanent endowment does not contain any power to convert capital into income except by application to the Charity Commission.

Notes to the Financial Statements for the year ended 31 March 2007

2 Grants from the Department for Culture, Media and Sport (DCMS)	2007	2006
	£	£
Grant-in-Aid – current, unrestricted income	1,045,000	810,000
Grant-in-Aid – capital, restricted income	70,000	281,000
	<u>1,115,000</u>	<u>1,091,000</u>

Current Grant-in-Aid was available for general running costs of the Museum including maintenance and conservation. Capital Grant-in-Aid was provided towards the cost of the No. 14 restoration project. In the prior year it was provided to enable the Museum to undertake structural repairs to walls and floors in the crypt and picture room areas. DCMS is a related party, see Note 20.

3 Other Grants and Donations				2007	2006
	Unrestricted	Restricted	Endowment	Total	Total
	£	£	£	£	£
Contributions from the Society (see below)	29,188	783,075	–	812,263	169,340
Heritage Lottery Fund – Exhibitions grant	–	14,291	–	14,291	–
Heritage Lottery Fund – Three Courtyards project	–	–	–	–	57,958
English Heritage – Grant to the Library Fund	–	6,000	–	6,000	–
Other donations for exhibitions	–	14,800	–	14,800	3,000
Other donations and gift aid recoverable	18,238	34,074	28,920	81,232	41,650
	<u>47,426</u>	<u>852,240</u>	<u>28,920</u>	<u>928,586</u>	<u>271,948</u>

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.

4 Investment Income	2007	2006
	£	£
Dividends and interest receivable, all unrestricted	<u>13,205</u>	<u>8,356</u>

5 Resources Expended

a) Cost of generating funds	2007	2006
	£	£
Direct costs, development and fundraising	395	373
Direct costs, publications	43,677	46,566
Allocated staff costs	44,320	42,208
Allocated support costs, see Note 5e	8,209	14,531
	<u>96,601</u>	<u>103,678</u>

b) Charitable activities, including staff costs see Note 5c

	Buildings	Collections	Visitors	2007	2006
				Total	Total
	£	£	£	£	£
Building projects	79,581	–	–	79,581	372,015
Building maintenance	248,267	–	–	248,267	196,535
Works of art	–	4,374	–	4,374	640
Research, library and archive	–	145,402	–	145,402	95,871
Conservation	–	58,516	–	58,516	71,736
Loans	–	1,529	–	1,529	1,445
Visitors to the museum	–	–	242,542	242,542	237,893
Educational activities	–	–	53,542	53,542	49,411
Exhibitions	–	–	101,198	101,198	100,608
Functions	–	–	22,102	22,102	–
Allocated support costs, see Note 5e	170,096	–	–	170,096	185,258
Allocated support costs, see Note 5e	–	29,712	–	29,712	29,573
Allocated support costs, see Note 5e	–	–	20,523	20,523	21,635
at 31 March 2007	<u>497,944</u>	<u>239,533</u>	<u>439,907</u>	<u>1,177,384</u>	
at 31 March 2006	<u>753,808</u>	<u>199,265</u>	<u>409,547</u>		<u>1,362,620</u>

Notes to the Financial Statements for the year ended 31 March 2007

5 Resources expended (continued)

Resources expended include:	2007 £	2006 £
c) Staff costs , see Note 6a		
Costs of generating funds	44,320	42,208
Buildings	251,916	246,153
Collections	85,853	80,726
Visitors	314,308	279,538
Governance	3,383	–
	<u>699,780</u>	<u>648,625</u>
d) Governance , including staff costs see Note 5c		
Internal audit	16,611	24,422
Accountancy and tax advice	7,500	8,797
External audit	8,000	7,250
Staff training	8,115	6,202
Other administrative expenses	11,805	–
	<u>52,031</u>	<u>46,671</u>
<p>The Comptroller and Auditor General is the auditor of the Museum's Financial Statements. The audit fee for the work was £7,500; no other non-audit work was provided.</p>		
e) Allocated support costs		
Cost of generating funds, see Note 5a		
Entertaining	2,406	10,100
Administrative costs	5,803	4,431
Buildings, see Note 5b		
Curatorial costs	139,127	145,688
House manager and warder costs	14,520	13,728
Administrative costs	16,449	25,842
Collections, see Note 5b		
Photography	16,050	14,445
Subscriptions	986	603
TV/press	3,148	3,075
Website	3,922	2,975
Administrative costs	5,606	8,475
Visitors, see Note 5b		
Administrative costs	20,523	21,635
	<u>228,540</u>	<u>250,997</u>

Notes to the Financial Statements for the year ended 31 March 2007

6 Employee and Trustee Information

a) Staff costs

	2007 £	2006 £
Salaries	549,071	509,466
Employer's national insurance	40,079	35,830
Employer's pension contributions, see Note 19	95,595	86,450
	<hr/>	<hr/>
Total employment costs	684,745	631,746
Recruitment	1,928	1,935
Payroll services, training and other staff costs	13,107	14,944
	<hr/>	<hr/>
Total staff costs	<u>699,780</u>	<u>648,625</u>

b) Staff numbers

	2007 Number	2006 Number
The average number of persons employed, analysed by function was:		
Cost of generating funds	0.5	–
Buildings	4.0	4.0
Collections	5.5	5.0
Visitors	14.0	13.0
	<hr/>	<hr/>
	<u>24.0</u>	<u>22.0</u>

c) Trustees

The Trustees neither received nor waived any emoluments during the year (2006 – £Nil). Expenses amounting to £157 (2006: £41) were reimbursed to two Trustees (2006: one Trustee) for travel expenditure in the year.

Notes to the Financial Statements for the year ended 31 March 2007

7 Tangible Assets

	Freehold Heritage Property £	Security Equipment £	Fixtures & Fittings £	Total £
Cost				
At 1 April 2006	1,213,989	79,194	45,268	1,338,451
Additions and improvements	725,856	–	–	725,856
	<u>1,939,845</u>	<u>79,194</u>	<u>45,268</u>	<u>2,064,307</u>
Depreciation				
At 1 April 2006	–	79,194	45,268	124,462
Charge for the year	–	–	–	–
	<u>–</u>	<u>79,194</u>	<u>45,268</u>	<u>124,462</u>
At 31 March 2007	–	79,194	45,268	124,462
Net Book Value				
At 31 March 2007	<u>1,939,845</u>	<u>–</u>	<u>–</u>	<u>1,939,845</u>
At 31 March 2006	<u>1,213,989</u>	<u>–</u>	<u>–</u>	<u>1,213,989</u>

Sir John Soane's Museum Society donated the property, No. 14 Lincoln Inn Fields, to the Museum on 26 March 2004. At that date it was valued at £980,000 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 *Appraisal and Valuation Standards* published by the Royal Institution of Chartered Surveyors. Since acquiring No.14, the Museum has expended £959,845 to restore the property and restoration work was in progress at the balance sheet date. The restoration costs are capitalised in accordance with HM Treasury guidelines. The property was 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 inappropriate to spend further funds on annual revaluation.

The other freehold properties (Nos 12 and 13 Lincoln's Inn Fields) and collections owned by the Museum are considered to be inalienable and are integral to the objectives and purpose of the Museum. As stated in Accounting Policy Note 1h, 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. Further details concerning these can be found in the Annual Report.

8 Investments	2007 £	2006 £
Market value at 1 April 2006	–	–
Listed investments donated to the Museum	28,920	–
Net gains on investments	4,380	–
	<u>33,300</u>	<u>–</u>
Market value at 31 March 2007	33,300	–
Historic cost at 31 March 2007	<u>28,920</u>	<u>–</u>

The investment is listed on a recognised UK Stock Exchange.

Notes to the Financial Statements for the year ended 31 March 2007

9 Debtors	2007	2006
	£	£
Prepayments and accrued income	91,973	26,147
VAT recoverable	51,539	31,534
Other debtors	5,005	5,842
	<u>148,517</u>	<u>63,523</u>

Grants totalling £86,346, to be paid by Sir John Soane's Museum Society to the Museum, are included within accrued income (2006: £22,267).

10 Cash at bank and in hand	2007	2006
	£	£
Cash at bank	436,348	258,550
Cash in hand	1,084	919
	<u>437,432</u>	<u>259,469</u>

11 Creditors: amounts falling due within one year	2007	2006
	£	£
Trade creditors, No. 14 restoration	78,817	15,050
Taxation and social security	23,137	9,744
Accruals and deferred income	82,328	106,212
	<u>184,282</u>	<u>131,006</u>

12 Operating lease commitments	2007	2006
	£	£
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>

13 Analysis of net assets	General Fund £	Designated Fund £	Endowment Funds £	Total Funds £
Represented by:				
Tangible Fixed Assets	–	1,939,845	–	1,939,845
Investments	–	–	33,300	33,300
Current Assets	616,816	–	–	616,816
Current Liabilities	(184,282)	–	–	(184,282)
Balances at 31 March 2007	<u>432,534</u>	<u>1,939,845</u>	<u>33,300</u>	<u>2,405,679</u>

Notes to the Financial Statements for the year ended 31 March 2007

14 Unrestricted Funds

	General Fund £	Designated Fund £	Total £
Balances at 1 April 2006	237,342	1,213,989	1,451,331
Income	1,324,824	–	1,324,824
Expenditure	(1,105,324)	–	(1,105,324)
Transfers, see below	(24,308)	725,856	701,548
	<u>432,534</u>	<u>1,939,845</u>	<u>2,372,379</u>
Balances at 31 March 2007	<u>432,534</u>	<u>1,939,845</u>	<u>2,372,379</u>

The Designated fund relates to No.14 Lincoln's Inn Fields and represents the value of the property donated to the Museum in 2004 (see Note 7), together with monies spent subsequently on its restoration (see Note 15).

Expenditure on the restoration of No.14 Lincoln's Inn Fields amounted to £725,856 (2006: £44,053). Of this, £701,548 was borne out of restricted funds held for this purpose and £24,308 out of general purpose funds. Both these sums were transferred to the Designated Fund.

15 Restricted Funds

	No. 14 Fund £	Conservation Fund £	Exhibition Fund £	Library Fund £	Masterplan Fund £	Total
Balances at 1 April 2006	–	–	–	–	–	–
Income	701,548	65,280	83,057	56,068	16,287	922,240
Expenditure	–	(65,280)	(83,057)	(56,068)	(16,287)	(220,692)
Transfers	(701,548)	–	–	–	–	(701,548)
	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>
Balances at 31 March 2007	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>

Restricted fund income was expended during the year in relation to the following activities:

the No. 14 Fund relates to the restoration of No. 14 Lincoln's Inn Fields;

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

the Exhibition Fund is specifically for creating and running exhibitions;

the Library Fund was set up for library cataloguing work;

the Masterplan Fund held funds for work on a strategic plan for the longer term re-ordering of the Museum.

16 Endowment Fund

	Total £
Balance at 1 April 2006	–
Listed investments donated to the Museum	28,920
Net gains on investment assets	4,380
	<u>33,300</u>
Balance at 31 March 2007	<u>33,300</u>

The Endowment Fund represents donations, received for the general purposes of the Museum, which cannot be treated as income. The capital element of these donations cannot be spent but the income they generate can be spent. The income is therefore treated as unrestricted.

Notes to the Financial Statements for the year ended 31 March 2007

17 Capital Commitments

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

	2007 £	2006 £
No. 14 restoration project	446,145	–

18 Contingent liabilities

There are no contingent liabilities.

19 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 were:

2007 Salary range	2007 rates	2006 Salary range	2006 rates
£0 – £18,500	17.1%	£0 – £18,000	16.2%
£18,501 – £38,000	19.5%	£18,001 – £38,000	18.6%
£38,001 – £65,000	23.2%	£38,001 – £65,000	22.3%

20 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, English Heritage and the Heritage Lottery Fund are shown in Notes 2 and 3.

21 Post Balance Sheet Events

There were no post-balance sheet events to report. The financial statements were authorised for issue by the Accounting Officer on 6 December 2007.

Printed in the UK by The Stationery Office Limited
on behalf of the Controller of Her Majesty's Stationery Office
ID5717958 12/07 19585

Printed on Paper containing 75% recycled fibre content minimum.

Published by TSO (The Stationery Office) and available from:

Online
www.tsoshop.co.uk

Mail, Telephone Fax & E-Mail
TSO
PO Box 29, Norwich, NR3 1GN
Telephone orders/General enquiries 0870 600 5522
Order through the Parliamentary Hotline Lo-Call 0845 7 023474
Fax orders: 0870 600 5533
E-mail: customer.services@tso.co.uk
Textphone: 0870 240 3701

TSO Shops
16 Arthur Street, Belfast BT1 4GD
028 9023 8451 Fax 028 9023 5401
71 Lothian Road, Edinburgh EH3 9AZ
0870 606 5566 Fax 0870 606 5588

The Parliamentary Bookshop
12 Bridge Street, Parliament Square,
London SW1A 2JX

TSO@Blackwell and other Accredited Agents

ISBN 978-0-10-295174-5



9 780102 951745