



Government
Art Collection

Annual Report
2013-2014

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Chairman's Report

Looking through this report it is clear I have joined a vibrant and committed organisation, with a strong presence throughout the world. I arrived at a time when the two year public exhibition of works from the Collection had just ended; this proved to be highly successful in attracting a wide range of visitors at each of its venues. It broadened access to the Collection and raised its profile in general – a significant achievement.

Some funding has been made available again for acquisitions but we are now looking at ways of increasing our capacity to develop and strengthen the holdings of the Collection. We are keen to ensure that we carry on acquiring works of real significance and quality that fulfil the purpose of promoting British art in government buildings nationally and internationally.

While the GAC continues to deliver an extraordinary variety of projects in addition to its core display work, I see the team building on its contributions in presenting British art at major one-off events, for example the G8 Summit 2013 at Lough Erne, and increasingly for UKTI and for the 'GREAT campaign'. Our aim must be to ensure that the Collection is employed to its full effect to reflect the creativity and strengths inherent in British art.

I look forward to working with the Director and her specialist team in continuing to meet these challenges including the need in the coming months to secure new accommodation and new sources of funding for acquisitions. Meanwhile, I would like to thank Penny Johnson and the staff at the GAC for all that they have achieved over the last year.

David Verey CBE
Chairman





A view of the *Revealed* exhibition on the opening day at Ulster Museum, Belfast.

Director's Report

This year, following two successful years of work presenting the public exhibition of the Government Art Collection (GAC), we have primarily been engaged in our core activity of selecting and installing a range of new and special displays in the UK and abroad. This has been against a backdrop of changes following the end of our Chairman's 10 year tenure and the arrival of her successor, as well as various changes to the GAC team.

Revealed at Ulster Museum, Belfast

The last in a sequence of exhibitions of the Government Art Collection was held at Ulster Museum, Belfast from 15 March to 9 June 2013. This exhibition had focused on all five of the displays originally held at the Whitechapel Gallery in London. Overarching the first six months of 2013, *Revealed* at Ulster Museum proved highly successful, exceeding visitor expectations and receiving considerable positive media coverage while achieving our ongoing aim of increasing access to the Collection.

A number of events and talks were delivered by GAC curators at Ulster Museum and a six week course based there used works in the exhibition as a key resource. Comments in the visitors' book were a testament to the exhibition's popularity:

"Don't want to write an essay just want to say that this was excellent we need more of this type of show!"

"I loved the fact that a cleaner got to choose a painting."

"Wonderful to see the mechanism of such an instrument and enjoy the beautiful music, visually striking, both the piano and posters"

In June, when the exhibition came down, it felt like the end of a significant chapter in the history of the GAC and we are keen to continue to respond to this high level of public interest in the Collection.

Return of works after the exhibition

One unique facet of the GAC exhibition was the task of finding appropriate replacements for some of the works recalled, many from high-profile locations. The fact that many works are valued in the role they play in cultural relations became obvious when diplomatic staff were reluctant to see them go, as well as the frequency of subsequent requests for their return. Works of art were recalled from 23 cities across the world, in some instances the works had not been in the UK for many years. This

included the portrait *King Charles I*, after Sir Anthony van Dyck, which was returned from Ottawa where it had been since the late 1930s, and a portrait of Robert Walpole that was put on public display for the first time, having mainly been in the Cabinet Room for over 90 years. After the exhibition ended in Belfast, many works were returned to their

former locations because of the cultural connections they have with specific places. Thomas Phillips' striking portrait of Lord Byron went back to the British Ambassador's Residence in Athens (where Byron is regarded as a hero for his part in the War of Greek Independence) and Gerrit van Honthorst's sumptuous portraits of the Winter King and Queen of Bohemia were returned to the Ambassador's Residence in Prague, now capital of the Czech Republic, but historically part of the Kingdom of Bohemia.



Far Right: Nicky Hodge, GAC Curator, giving a talk in Belfast

G8 Summit Lough Erne 17 – 18 June

The fact that the exhibition came to an end in Northern Ireland proved to be fortuitous, for in spring we were approached by the team at 10 Downing Street to provide a range of works for display at the G8 summit. This was to take place in June in Northern Ireland at the Lough Erne Resort, a lakeside setting that provided a stunning backdrop to the negotiations. Conveniently, the GAC exhibition at Ulster Museum closed the week before the summit allowing us to select several works from the exhibition, supplemented by a few works from the GAC in London. In the plenary room we placed a set of prints by Elizabeth Magill, who has a Northern Irish background and two prints by William Turnbull. For the other main space, works included a painting of London by John Virtue, Andy Warhol's Queen Elizabeth II and prints by Patrick Caulfield. Works from the Collection were also displayed in the entrance and lobby spaces. In the Prime Minister's letter of thanks to the GAC he wrote: 'From the Beatles at the entrance, to the Queen in the lounge, the art provided a wonderful backdrop for our discussions, and was much commented on and admired by the attendees'.

G8 summit, 8 Northumberland Avenue, 9 May

A month earlier and following on from the British Business Event at Lancaster House during the London 2012 Olympics Games, the GAC was asked by UK Trade & Investment (UKTI) to propose works of art for the G8 day summit's key areas. In the VIP lounge, we installed works by Cornelia Parker and Hew Locke, and in other areas Peter Blake's *Alphabet* prints and photographs by Dan Holdsworth and Anne Hardy. We also contributed to the placement of design objects lent to the G8 and were available to answer questions about the works.

Loans to exhibitions

Aside from lending works from the Collection to specific British government events, we continue to lend to a range of public exhibitions in national and international galleries and institutions. This year, for

example, we lent *Peter's 1* 2013, a painting by Hurvin Anderson to a solo exhibition of his work at the Ikon Gallery, Birmingham. We also lent two paintings *The Baths of Caracalla, Rome* and *View of Bhopal, India* by George Howard, 9th Earl of Carlisle to an exhibition of the artist's work at Tullie House Museum and Art Gallery, Carlisle. Three paintings, *King George V (1865–1936)* by S.L. Fildes; *The Integrity of Belgium* 1914 by W. R. Sickert and *Emperor Franz Josef I of Austria* by Kazimierz Pochwalski were lent to 'The Great War in Portraits' at the National Portrait Gallery, London. Abroad, *The Rose Gardens (display: II) (I)* 2007, a photograph by Sarah Jones was lent to CaixaForum in Madrid for their 'Seduced By Art: Photography Past And Present' exhibition.

Main UK projects

The government reshuffle in early October led to a number of ministerial visits to the GAC to select work. Those ministers we made selections with included Robert Goodwill (Department of Transport), Stephen Williams (Department of Communities and Local Government) and Helen Grant (Minister for Sport & Equalities in DCMS). Helen Grant's selection, which was installed in early November, included works by Sandra Blow, the Boyle Family, Runa Islam, Peter Liversidge and prints on sporting themes. We also installed a group of works for Sue Owen, the new DCMS Permanent Secretary. Her display shows the breadth of the Collection from a 16th century portrait of Elizabeth I, through to a painting by Jessica Dismorr, one of only two female Vorticists, to two contemporary mixed media scenes of London by Abigail Reynolds reflecting the department's interests. We also created fresh displays in the offices of a range of government ministers in London, including the State Rooms at 11 Downing Street; Sir Mark Walport, Chief Scientific Adviser, Department for Business Innovation and Skills; Lord Justice Hughes at the Supreme Court; and Lord Green of Hurstpierpoint, Minister for Trade & Investment at the Foreign and Commonwealth Office.



3 LEADERS AND FOLLOWERS

From the left, the painting 'The Integrity of Belgium 1914' by W. R. Sickert, 'Emperor Franz Josef I of Austria' by Kazimierz Pochwalski, 'The Great War in Portraits' by the National Portrait Gallery, and 'Leaders and Followers' by the National Portrait Gallery. The painting 'The Integrity of Belgium 1914' by W. R. Sickert, 'Emperor Franz Josef I of Austria' by Kazimierz Pochwalski, 'The Great War in Portraits' by the National Portrait Gallery, and 'Leaders and Followers' by the National Portrait Gallery. The painting 'The Integrity of Belgium 1914' by W. R. Sickert, 'Emperor Franz Josef I of Austria' by Kazimierz Pochwalski, 'The Great War in Portraits' by the National Portrait Gallery, and 'Leaders and Followers' by the National Portrait Gallery.

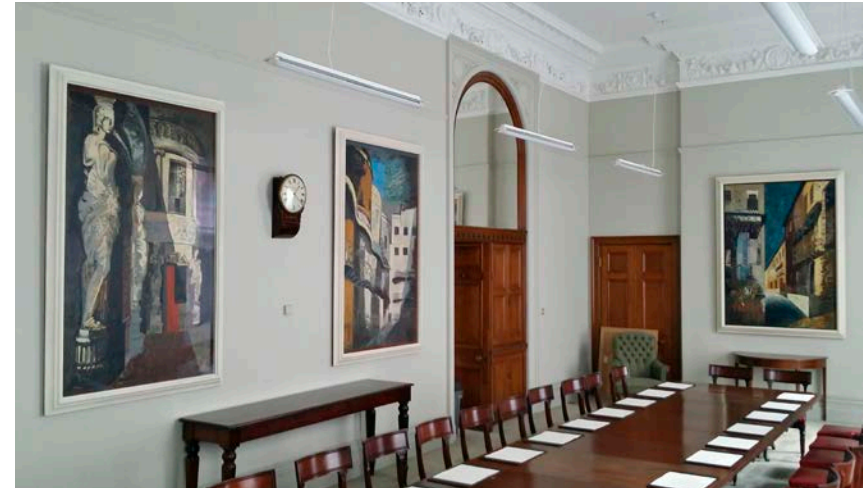
10 Downing Street

Taking advantage of Conservative Conference week, the GAC installed the annual display of works on loan from a gallery outside London in 10 Downing Street. This year we worked in partnership with The Hepworth Wakefield and the selection focused on Barbara Hepworth, who is represented by the elegant punctured marble sculpture *Pierced Hemisphere I*, 1937, and four prints from the *Opposing Forms* series. Other paintings include *The Cricket Match*, 1909, by Spencer Gore; *Entrance to Fonthill*, 1940, by John Piper and *Ethel Sands Descending the Staircase at Newington* by W.R. Sickert, which made a fanciful link to the Downing Street staircase.

The six-monthly rotational display of contemporary art in the Ante Room was changed in early October. Based around the theme of the sea, works included the sculpture *Nelson's Ship in a Bottle* by Yinka Shonibare, photographs of Birling Gap by Jem Southam and a postcard montage of rough seas by Susan Hillier. Works of art recalled for the GAC exhibition were reinstalled in Downing Street, most notably the striking portrait of Ada Lovelace by Margaret Carpenter, the iconic photograph of Winston Churchill by Yousuf Karsh as well as the portrait of Robert Walpole by Jean-Baptiste van Loo in the Cabinet Room.

Foreign and Commonwealth Office (FCO)

A new display focusing on the five large John Piper paintings recalled from Washington and Brussels for the GAC's exhibition was conceived and installed by Andrew Parratt, Curator Collection Services, in the redecorated Nightingale Meeting Room on the FCO's ground floor. As the first GAC commission, the Piper paintings were originally created for the British Ambassador's Residence in Rio de Janeiro in 1949. This display in the FCO is the first time the paintings have been shown together in a government building since returning from Rio de Janeiro in the 1970s following the move of the capital to Brasilia.



Above: John Piper paintings on display in the FCO's Nightingale Room.

Below: The Pipers displayed in the Ambassador's Residence in Rio de Janeiro in the 1950s.



Near Right: Danish technicians collecting Barbara Hepworth's *Hollow Form with Inner Form* from the Ambassador's Residence, Copenhagen.

International Projects

There are works from the Collection in over 130 countries including the UK – mainly in capital cities. Clearly it is not possible to make visits to view all our works and we rely on good communication between the diplomatic staff on the ground and ourselves. However, visits are made to check the condition of works, assess displays and to install works of art to ensure the quality and consistency of the major installations and projects, as highlighted below.

Far Right: Hepworth's sculpture receives conservation in London.

Copenhagen

Prior to the scheduled transfer of the Ambassador's Residence to the Embassy compound, Barbara Hepworth's bronze outdoor sculpture *Hollow Form with Inner Form* was collected from the Residence (with a reluctant Ambassador tweeting farewell). Back in London, the sculpture underwent conservation work in preparation for its next display location in the garden of 10 Downing Street.

Below Right: Technicians installing Mike Silva's *Pathway through Park* in Hong Kong.

Hong Kong

Following the appointment of a new British Consul General to Hong Kong and Macao in October, works were selected and installed by Adrian George, Curator: Collection Projects, in the British Consul-General's Residence in Hong Kong and in the Consulate-General's office in September. The Residence is in a Frank Gehry designed building in a key location on Mount Cameron overlooking the dense urban sprawl of Hong Kong island. The works on display include *Pathway through Park*, 2000 by Mike Silva, a landscape that helps to bring green space into the apartment, while a group of prints from Emma Kay's 1998 series *Shakespeare from Memory* resonate with the minimal aesthetic of the architecture and help promote the work of the Bard. A night time 19th century landscape *The Pool of London* by Henry Pether, recognised chiefly for his moonlight scenes, draws attention to the significance of the moon in Chinese culture.



India

As GAC Director I visited Mumbai, Chennai and New Delhi in late January/early February 2014. This was the first GAC visit to Mumbai and was prompted by a new selection of work following the upgrade of the Deputy High Commissioner's Post, where there had not previously been GAC works of art. Amongst the new works installed in the Residence, a fifth floor apartment in a 1950s building on Altamount Road, South Mumbai, were Callum Innes's abstract painting *Exposed Painting, Cadmium Red Deep* and a group of prints, including works by William Scott and William Turnbull.

The visit to Chennai was the first since the installation of the commissioned work *Haberdasher* by Simon Periton in 2005. In addition to condition checking the works, the visit raised awareness of this work and *Aniela, singer* by Julian Opie through talks given to staff about the GAC displays in the Deputy High Commission offices and Residence. Finally, in New Delhi the displays were reviewed as there had not been a visit since 2005. As a result, changes are being made in the entrance hall and more are planned as well as some conservation work.

New York

In September 2013 works were installed in three locations in New York. We returned works recalled for the GAC exhibition, including *Queen Elizabeth II of the United Kingdom* by Andy Warhol and *Map of an Englishman* by Grayson Perry to the Consul General's Residence and made adjustments to the display. With the arrival of a new Deputy Ambassador to the UN who had visited the GAC in July, we installed in their Residence a new group of works alongside some of the existing GAC works. As a result of this change, a wooden sculpture *Figure* by F.E. McWilliam returned to the GAC's premises for the first time since 1990.

Wellington

This year Deputy Director Julia Toffolo visited Wellington to install the display that she had selected. Both Charles Blomfield's oil painting *The Pink Terraces at Rotomahana, North Island, New Zealand* 1901 with its fantastical representation of a sliced pink landscape and New Zealand born Frances Hodgkins' still life *Flowers in a Vase*, were included for the biographical connections that both artists have to the country.

New acquisitions

The budget for acquisitions was restored although it was reduced to approximately half of its previous total. We are exploring options for additional funding.

The long-term future of the 44 portraits by Herbert Olivier (1861–1952), on display at the British Ambassador's Residence in Paris since 1953, was finally secured when the paintings were purchased by the GAC from the Olivier family. Following their return to the GAC for conservation, the recently acquired group of portraits featuring the representatives, delegates and supporting staff of the Supreme War Council Meetings, Versailles, 1918–1919, were re-installed in the Ante-Room on the first floor of the Ambassador's Residence in time for the First World War centenary commemorations later in the year.

Amongst the contemporary works purchased were five resin and celluloid jewel-like works by Lucy Skaer from the *Me* series, 2012, along with *Metal Box* 2013, a folded metal, brightly coloured wall piece by Jim Lambie destined for a new display in São Paulo. Nine works from Marcus Coates's series *Ritual for Reconciliation* 2013 were also acquired. These rice paper portraits of various animals and birds including a kestrel, an ostrich and a Bighorn sheep, were scrunched up and unfurled by the artist at the GAC before being ready to display.



Right: *David Lloyd George*
by Sir William Orpen

We were pleased to receive three First World War recruitment posters, including one with the infamous call to arms *Follow Me! Your Country Needs You*, presented to the GAC by Peter MacNamara, the father of a colleague in DCMS. Another timely addition was the arrival of 40 lithographs from the series *The Great War: Britain's Efforts and Ideals*, which were transferred from the FCO. The prints, including works by Muirhead Bone, C.R.W. Nevinson and William Rothenstein, were commissioned by the Ministry of Information in 1917 and published by the Fine Art Society, London, in 1919.

Conservation

The GAC has developed a Conservation Index to inform strategic planning for its holding of 14,000 works distributed between over 400 locations worldwide. The index uses data drawn from the GAC database to help determine when a work might need treatment. Conservation priorities can be ranked by object, building, country or region – information that can help prioritise visits and target resources more effectively. Over the course of the year 427 objects underwent conservation while 310 works were framed and 14 historic frames were restored. Condition reports have been completed on 705 works of art in all media (including those that returned from the GAC exhibition at Ulster Museum).

Among the oil paintings treated during this period were a portrait of *David Lloyd George* by Sir William Orpen in preparation for its loan to an exhibition at Plymouth City Museum and Art Gallery; *Scene from Marlowe's 'Dr Faustus'* by Ithell Colquhoun and *Kingsroad from Portishead Point, near Bristol* by Nicholas Pocock. Other oil paintings that underwent conservation treatment, include *Castle Green* by Tess Jaray; *The Picture Gallery, Stafford House* [now Lancaster House] by James Digman Wingfield. *Robert Walpole (1676–1745)*, *1st Earl of Orford, Prime Minister* by Stephen Slaughter, and *Noonbreak* by Wilhelmina Barns-Graham.



Three sculptures including a Cerith Wyn Evans neon sculpture and Barbara Hepworth's *Hollow Form with Inner Form* bronze sculpture were conserved. A condition survey was undertaken of all the sculpture at the Ambassador's Residence in Washington resulting in two outdoor sculptures receiving conservation treatment: *Lying Down Horse* by Elisabeth Frink and *Single Form (Eikon)* by Barbara Hepworth. Works on paper that were treated included a 20th century screenprint from the series *In Our Time: Covers for a Small Library* *After the Life for the Most Part* by R.B. Kitaj and Peter Kalkhof's *Colour and Space: Points in Space A*, a mixed media work. Amongst the frames that were restored were those of the oil paintings *View of Richmond from Twickenham Park*, by Peter Tillemans; *Pool of London*, *Billingsgate to the Tower*, *Moonlight* by Henry Pether and *Port of London: Greenwich Palace* by James Francis Danby. A number of works were reframed including *Grooming Horses*, a watercolour by David Roberts; *Still Life* by Tess Jaray and *In the Thames Estuary* by Robert Medley.



The Kent Treasury in the Cabinet Office: all three picture frames were restored including the portrait of *Robert Walpole (1676–1745), 1st Earl of Orford, Prime Minister* by Stephen Slaughter (Far Right)

Research and interpretation

The GAC's Information and Research curators continue to prepare information about the works of art selected for the Ministers and Ambassadors new to post. Interpretative material was provided for a range of offices of Ministers and Permanent Secretaries in locations in the UK and abroad, including 10 Downing Street; Theresa Villiers, Secretary of State for Northern Ireland; Ed Davey, Secretary of State for Energy and Climate Change; Sir Jeremy Heywood, Cabinet Secretary; and the HMA Residences in Hong Kong, Luxembourg, Mumbai, Quito and Ottawa. Interpretation was also produced for the ten works of art on loan from The Hepworth, Wakefield, Yorkshire, to 10 Downing Street for this year's regional display and for the special displays including the G8 summits in Lough Erne and in Whitehall.

Philippa Martin, Curator, Information & Research (Historical), was awarded an 'Understanding British Portraits Bursary 2014' by the National Portrait Gallery, which funded visits to archives to build on information gathered through GAC provenance searches. Such research is essential to understand the early history of the works and avoid any concerns over ownership. The bursary enabled her to visit archives relating to a group of works formerly belonging to the Marquesses of Lansdowne; a pair of portraits which were once with the Earl of Romney at The Moat in Kent; and works from the collection of political hostess Countess Waldegrave. Other significant collections which have been identified as formerly including works now in the GAC, include the collection of the Earl of Ellesmere at Bridgewater House, London; Earl of Wharnccliffe at Wortley Hall, South Yorkshire; Earl of Aylesford at Packington Hall, Warwickshire; William Thomas Beckford of Fonthill, Wiltshire; and Mark Fawdry of Haining Castle, Selkirkshire. New provenance information is now appearing on the GAC website and research findings continue to be regularly added.

Website

We continue to regularly refresh the editorial content of the website. Over the year we have developed a new series of feature articles on artists who have work in the collection. Focusing initially on women artists, Nicky Hodge, Curator, Information & Research (Modern and Contemporary), interviewed Lilliane Lijn and Eleanor Moreton in their studios, about developments in their work since the early examples we hold. We have created a News & Events section on the website to provide shorter, topical stories about the GAC and to help promote our activities. We also have developed a blog on the site for visitor feedback and comments – the first two in the series focused on our Ada Lovelace portrait and a work by Gillian Carnegie linked to paintings by her on show at Tate Britain.

Social media

Information about the GAC exhibition, events and other related features about the Collection have been regularly posted on our Twitter and Facebook sites, including promotion of the GAC exhibition in Belfast and Museum at Night events at the GAC. Visitors on tours to the GAC occasionally tweet images and positive comments using #govartcol.

Public Events 2013

The GAC continues to arrange or participate in events and activities that give public access to the Collection. Having successfully piloted an electronic booking system, it is now in use for all our public events.

Talks and tours

We continue to run three tours a month led by GAC staff at the Collection's premises. This year we have hosted visits by groups including Friends of the Dulwich Picture Gallery; London Historians; the Young Diplomats of London; The Fleming Collection, Sotheby's Institute of Art, Tate Patrons, London

Culture Seekers and the Association of Women Art Dealers. We introduced lunchtime tours at the GAC premises on weekdays, aimed at individuals rather than groups, and which are booked via the website. Other presentations by staff have included a tour for the Friends of Rye Art Gallery; a talk about the GAC at Lightbox, Woking, and professional development talks for students at Christie's Education.

Ada Lovelace Day

For two consecutive years, we have held events to celebrate Ada Lovelace Day (a nationwide initiative held annually on 15 October to celebrate the achievements of women in science, technology, engineering and maths). This year artists Natalie Dower and Layla Curtis, both of whom have work in the Collection, talked about their approaches to making art and how science or technology touch upon their practice.

Far Right: Pardaxin
by Damien Hirst on a
billboard in Clerkenwell

Below: Chantal Condron
leads a school literacy
session at the GAC



Parliament Week

For the first time the GAC took part in Parliament Week and in November gave four tours at our premises exploring how art is used in ministerial offices.

School Literacy Project

Over five days in April, 300 school children from six London primary schools visited the GAC to participate in *Writing Through Art*, a literacy project devised by Chantal Condron, Curator, Information & Research (Modern and Contemporary) and the Maamulaha Network, a group of Islington-based schools. Working with an education specialist, the GAC hosted eight in-gallery

literacy sessions based around works from the Collection. The project concluded with an 'Open Saturday' during which family and friends viewed artworks made by the schools alongside GAC works.

MA Curatorial Programme

After a two year break the postgraduate curating project, led by Adrian George, was reinstated this time in conjunction with Goldsmiths College, University of London. Five students presented proposals for exhibition projects using the Collection as a starting point. One was selected, the student curator who then worked with the GAC team to realise the project in the summer of 2014.



Art Everywhere

One of Damien Hirst's spot paintings in the Collection – *Pardaxin* – was chosen by the public as part of the Art Everywhere initiative to put great British masterpieces on billboards and posters across the UK. Fifty seven works of art chosen by the public helped to transform the landscape of Britain over two weeks in August, during which time the *Pardaxin* poster was spotted in different places including a car valeting centre in London's Clerkenwell.

Britten Centenary Event

The Queen Elizabeth II Conference Centre (QEICC) in Westminster staged an event in September to celebrate the centenary of the birth of Sir Benjamin Britten. Chantal Condron made a presentation related to *On This Island* (after Benjamin Britten Op.11), a sculpture by Sir Eduardo Paolozzi commissioned by the GAC in 1985 for display at the QEICC. Paolozzi was inspired by W. H. Auden's 1935 poem of the same title and by Britten's song cycle.

Museums at Night and Open House London

Our public tours for *Museums at Night* in May were almost entirely sold out. For Open House London in September we featured a display of works around the theme 'Celebrating architecture, people and place' and attracted about 350 visitors to the GAC. We also gave two tours for the first-ever Open House event at 10 Downing Street.

Below: Secondary school pupils with about Vanessa Bell's painting *Byzantine Lady*



Masterpieces in Schools

The GAC was invited by the Public Catalogue Foundation (PCF) and the BBC to take part in 'Masterpieces in Schools', a joint initiative to bring and display works of art from museums into schools. We lent *Byzantine Lady* by Vanessa Bell to Addey & Stanhope secondary school in New Cross, south London, for one day in October. A special programme of talks and events took place on the day in which pupils drew their own versions of the heavily rouged, bejewelled sitter and learnt more about the connections of the artist to the influential Bloomsbury Group.

Appreciation

We were very sad to say farewell to Julia Somerville in September 2013 after 10 years as Chairman of the Advisory Committee. Her wise counsel, sound judgement and wit were invaluable qualities. Our appreciation to Julia's term in office was recorded in last year's Annual Report.

We welcomed as the new Chairman David Verey who brings much experience of visual arts organisations having been Chairman of the Trustees of the Tate (1998–2004) and the Art Fund (2004–2014) and of central government through his non-executive work at DCMS. We look forward to a new chapter at the GAC.

I am grateful to all the members of the Advisory Committee as their expert and perceptive contributions are a much valued part of our continuing accomplishments.

There have also been staff changes with two long standing members of the team leaving: Julia Toffolo, the Deputy Director and Senior Registrar, and Robert Jones, Collections Officer. With a combined total of over 50 years at the GAC, they both contributed greatly to its development. Julia introduced Collections Management expertise to the GAC and ran the registrarial work with great commitment and dedication, combining this with her invaluable role as Deputy Director since 1999. Robert started as a technician and ended with a specialist knowledge of copyright. The Registrar, Jules Breeze also departed after eight years and his hard work and expertise will be missed. Adrian George, the former GAC Curator Collections became the Deputy Director in January and we appointed Andrew Basham as a temporary registrar.

I would like to thank all my colleagues at the GAC for their knowledge, enthusiasm and hard work in ensuring the smooth running and success of our operation. In addition to those GAC staff already mentioned in this report, I would like to thank Roger Golding, (Curator: Documentation) for his expert management of the Collection's database and his perseverance in exploring a new Collection Management software alongside a Digital Asset Management system that will streamline our operation; Tony Harris (Digital Media and Photography Officer) for his expertise in photography, digital

imaging and graphic design and Christopher Christophorou and Martin Few, the GAC's technicians for their advanced technical skills, professionalism and the care they take in working with the Collection. And finally but not least, Clive Marks, whose overarching role as our creative and resourceful Senior Administrator helps to keep the GAC on track.

Looking forward

We are starting our search to find new accommodation as we will have to leave our current building by 2017. Like most public collections nowadays we need to find ways of making our resources go further. Ideally, however, we would like to find suitable premises that will enable public access to see works of art that have just been returned or about to be despatched for display. Over the next year we shall be working with our department, DCMS, on displays to commemorate the First World War. In addition to selecting works of art for a range of government buildings in the UK and abroad, we will participate in creating displays for particular events such as those during the World Cup in São Paulo and for UKTI events in the UK in Liverpool and Glasgow to promote British art.

Penny Johnson CBE
Director

Advisory Committee members

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Julia Somerville
David Verey CBE

Chairman (until September 2013)
Chairman (from September 2013)

Ex Officio

Dr Penelope Curtis
with Sir Nicholas Serota
Clare Pillman
Penny Johnson CBE
Sandy Nairne CBE
Nicholas Penny

Ex Officio – Director, Tate Britain
Ex Officio – Director, Tate
Ex Officio – Director, Culture, DCMS
Ex Officio – Director, Government Art Collection
Ex Officio – Director, National Portrait Gallery
Ex Officio – Director, National Gallery

Independent

David A. Bailey
Iwona Blazwick OBE
Dr Andrew Renton

Independent - Senior Curator, Autograph
Independent - Director, Whitechapel Art Gallery
Independent - Director of Curating - Goldsmiths College

GAC staff

Andrew Basham	Registrar (<i>temporary, from January 2014</i>)
Jules Breeze	Registrar (<i>until December 2013</i>)
Chris Christophorou	Collection Technician
Chantal Condron	Curator: Information & Research - (Modern & Contemporary - part-time)
Martin Few	Collection Technician
Adrian George	Curator: Collection Projects (<i>until December 2013</i>); Deputy Director & Senior Curator (<i>from January 2014</i>)
Roger Golding	Curator: Documentation
Tony Harris	New Media Officer
Nicky Hodge	Curator: Information & Research - (Modern & Contemporary - part-time)
Penny Johnson CBE	Director & Head of Division
Robert Jones	Collection Officer (<i>until March 2014</i>)
Philippa Martin	Curator: Information & Research - (Historical)
Clive Marks	Senior Administrator
Andrew Parratt	Curator: Collection Services
Julia Toffolo	Senior Registrar & Deputy Director (<i>until December 2013</i>)

Measurements are in centimetres, height precedes width.
Prices include VAT where applicable.

James Balmforth (born 1980)

The Consumptive Sublime 2008

single channel video, playing time 11 minutes 11 seconds
18539
purchased from Hannah Barry Gallery at £2,850

Marcus Coates (born 1968)

Kestrel (Falco Tinnunculus) England
Ostrich (Struthio Camelus) Spain
Galapagos Land Iguana (Conolophus Subcristatus) Galapagos Islands, Ecuador
Sally Lightfoot Crabs (Grapsus Grapsus) Galapagos Islands, Ecuador
Bighorn Sheep (Ovis Canadensis) Canada

from **Ritual for Reconciliation** 2013
digital pigment prints, edition number 3/3
18577-18581
purchased from Kate MacGarry at £21,777 for the set

Marcia Farquhar

Flaxman Exchange Ledger 2013

digital print, 59.5 x 41.7, edition number 12/25
18575
purchased from the Slade Print Fair at £225

Jane Harris (born 1956)

The Parting 2012

screenprint, 56.2 x 76.2, edition number 8/30
18559
purchased from the Royal Academy Summer Exhibition at £750

Heatherwick Studio

'Petal' from the London 2012 Paralympic Cauldron 2012

copper with burner head and stand on acrylic base, 57 x 30.5 x 31
DM64
presented by the London Organising Committee for the Olympic Games

Shan Hur (born 1980)

Ripped Cup

painted bronze, 5.8 x 11 x 10
18527
purchased from Gazelli Art House at £525

Cups

painted bronze, 30 x 8 x 10
18528
purchased from Gazelli Art House at £975

Melanie Jackson (born 1968)

Are You the Right Size for Your World? 2013

digital print, 112 x 83, artist's proof
18574
purchased from the Slade Print Fair, November 2013 at £500

Edward J Kealey (active 1914-1926)

Follow Me! Your Country Needs You

lithograph (poster), 73.5 x 49
18582
presented by Peter MacNamara

Hannah Knox (born 1978)

The Molluscs 2013

acrylic on dyed linen with stitched wool, 80.2 x 60.1
18560
purchased from Ceri Hand Gallery at £2,700

Jim Lambie (born 1964)

Metal Box (Hong Kong) 2013

aluminium and polished steel sheets with gloss paint, 61 x 61 x 10

18562

purchased from the Modern Institute, Glasgow at £22,500

Edward Lear (1812-1888)

Rome from San Giovanni Laterano 1840

pencil and body colour on paper, 17.8 x 45

18589

presented by Virginia Surtees

Chris Levine (born 1972) and Rob Munday (born 1958)

Queen Elizabeth II ('Equanimity') 2012

lenticular print on light-box, 83 x 60

18541

presented by Senator Ian Gorst, Chief Minister of Jersey, for the British Consulate General, Hong Kong, July 2013. The portrait was commissioned by Jersey Heritage on behalf of the Island of Jersey to mark the Island's octocentennial of allegiance to the Crown.

Herbert Arnould Olivier (1861-1952)

Georges Clemenceau (1841-1929) Prime Minister of France 1918

oil on canvas, 21 x 18.5

2190

Marshal Ferdinand Foch (1851-1929) Commander-in-Chief of the Allied Armies 1918

oil on canvas, 33.9 x 34

2191

General Maxime Weygand (1867-1965) Marshal Foch's Chief of Staff 1918

oil on canvas, 25.7 x 24.2

2192

Stephen Pichon (1857-1933) French Foreign Minister 1918

oil on canvas, 30.3 x 34.2

2193

General Emile Belin (1853-1937) French army officer 1918

oil on canvas, 25 x 33.8

2194

Georges Leygues (1857-1933) French Minister of Marine 1918

oil on canvas, 30.8 x 32.5

2195

Admiral Ferdinand de Bon (1861-1923), Chief of French Naval Staff 1918

oil on canvas, 31.5 x 32.7

2196

General Henri Mordacq (1868-1943) Military Secretary to President Poincaré 1918

oil on canvas, 29.2 x 22

2197

Captain A Portier, Secretary to the French Delegation 1918

oil on canvas, 24.2 x 25.2

2198

Major Lacombe, Chief of French Staff 1918

oil on canvas, 22 x 24.5

2199

Captain Doblér, Inter-Allied Mess Captain 1918

oil on canvas, 26.6 x 23.7

2200

Professor Paul Joseph Mantoux (1877-1956) Interpreter 1918

oil on canvas, 29.8 x 22.6

2201

David Lloyd George, 1st Earl Lloyd-George of Dwyfor (1863-1945) Prime Minister 1918

oil on canvas, 21.5 x 19.3

2202

Sir Eric Campbell Geddes (1875-1937) 1st Lord of the Admiralty 1918

oil on canvas, 27.2 x 21.6

2203

Alfred Milner, Viscount Milner (1854-1925) Secretary of State for War 1918

oil on canvas, 27.5 x 21.8

2204

Douglas Haig, 1st Earl Haig (1861-1928) Field Marshal 1918

oil on canvas, 33 x 25

2205

Arthur James Balfour, 1st Earl of Balfour (1848-1930) Foreign Secretary 1918

oil on canvas, 33.5 x 39

2206

Lt. Col Maurice Hankey (1877-1963) Secretary of the War Cabinet 1918

oil on canvas, 33.2 x 22.7

2207

Major Lord Charles Cavendish-Bentinck (1868-1956) 1918

oil on canvas, 33.2 x 34

2208

Colonel Sir Hereward Wake, 13th Baronet (1876-1963) Member of Information Department 1918

oil on canvas, 31 x 24.8

2209

General the Hon. Sir Herbert Alexander Lawrence (1861-1943) Chief of the General Staff 1918

oil on canvas, 33 x 23

2210

Lt Col Victor Alexander Cazalet (1896-1943) ADC to Sackville-West 1918

oil on canvas, 40.2 x 30.5

2211

Captain John Henry Bevan (1894-1978), Intelligence Official 1918

oil on canvas, 31.5 x 25.3

2212

General Tasker H Bliss (1853-1930), US Military Representative 1918

oil on canvas, 25.7 x 19.7

2213

Edward Mandell House (1858-1938) US Delegation 1918

oil on canvas, 27.7 x 32.7

2214

Colonel William B Wallace, Secretary to the US Delegation 1918

oil on canvas, 33 x 26

2215

Admiral William Shepherd Benson (1855-1932) US Naval Representative 1918

oil on canvas, 12.8 x 12.8

2216

Brigadier General P D Lochridge (1863-1935) Chief of Staff, US Section 1918

oil on canvas, 20.3 x 23

2217

Vittorio Emanuele Orlando (1860-1952) Prime Minister of Italy 1918

oil on canvas, 27 x 22.7

2218

General Count Mario Nicolis di Robilant (1855-1943) Italian Military Representative 1918

oil on canvas, 27 x 23

2219

Baron Sidney Costantino Sonnino (1847-1922) Italian Foreign Minister 1919

oil on canvas, 33 x 40.8

2220

Count Luigi Aldrovrandi Marescotti (1876-1945) Secretary to Sonnino 1918

oil on canvas, 33 x 23

2221

Major A Jones, Secretary to Italian Section 1918

oil on canvas, 34.5 x 23.5

2222

Colonel Busanelli, Italian Chief of Staff 1918

oil on canvas, 21.5 x 24.5

2223

Paul Hymans (1865-1941) Belgian Foreign Minister 1918

oil on canvas, 32.5 x 26.3

2224

Eleutherios Venizelos (1864-1936) Greek Premier 1918

oil on canvas, 25.5 x 26.2

2225

Milenko Radomar Vesnic (1863-1921) Serbian Statesman 1918

oil on canvas, 26.3 x 32.8

2226

Baron Matsui Keishiro (1868-1946) Japanese Ambassador to France 1918

oil on canvas, 32.7 x 41.8

2227

Lt General Nagai Kitaru, Japanese Military Attaché 1918

oil on canvas, 33 x 26.2

2228

António Maria de Bettencourt Rodrigues (1854-1933) Portugese Ambassador 1918

oil on canvas, 41 x 27

2229

Le Tapis Vert 1918

oil on canvas, 32.8 x 47.7

2230

War Time Wrapping 1918

oil on canvas, 34.7 x 48.1

2231

Entrance to the Offices of the Supreme War Council 1918

oil on canvas, 34.8 x 48.5

2232

La Galerie des Glaces 1919

oil on canvas, 32.5 x 46.7

2233

purchased from the Olivier family at £30,000 (previously on loan since 1953)

The above works by Herbert Arnould Olivier are preparatory studies for **The Supreme War Council in Session at Versailles on 3 July 1918, Armistice Meeting 3 & 4 November 1918, Terms of Armistice, 3 & 4 November 1918** and related studies

Cornelia Parker (born 1956)

Stolen Thunder 2013

digital pigment print, 46.1 x 48.6, edition number 49/100

18564

purchased from the Frith Street Gallery via the Royal Academy Summer Exhibition at £250

Lucy Skaer (born 1975)

Me V 2012

Me VI 2012

Me VII 2012

Me VIII 2012

Me IX 2012

resin and celluloid, each 23.5 x 15.5 x 4

18588/1-5

purchased from Murray Guy at £19,523

Phil Shaw (born 1950)

Piccadilly Linea

Victoria Linea

Hammersmith et Civitatem

Metropolitanus Linea

Centralis Linea

Bakerloo Linea

Aquilorium Linea

Iubilae Linea

Circulus Linea

Districtus Linea

from **Londonensi Subterraneis** 2012

digital inkjet prints, 34.7 x 97.8 each, artist's proofs

18529-18538

purchased from Rebecca Hossack Art Gallery at £11,070

Bob and Roberta Smith (born 1963)

Sing 2013

screenprint, 70.7 x 49.5, edition number 14/25

18561

purchased from Pauper's Press at £720

Raymond Spurrier (1920-1996)

Voie sans Issue 1977

screenprint, 38.2 x 56, edition number 17/20

18552

Wealden Pig 1974

screenprint, 38.1 x 56, edition number 1/12

18553

Brent Knoll

screenprint, 39 x 52.1, edition number 2/15

18554

Rubber Stamp Works, New Orleans

screenprint, 38 x 56.5, edition number 1/10

18555

Carmel

screenprint, 38 x 50.9, edition number 2/5

18556

Jubilee at Castle Cary 1977

screenprint, 45.3 x 64.1, edition number 10/10

18557

presented by Chris Spurrier, the artist's son

Tessa Traeger (born 1938)

The Chemistry of Light No.8 Glass negative c.1890 12" x 10" silver gelatin emulsion in decay, Eastbourne 2012 2012

inkjet print, 89 x 118.8, edition number 4/5

18563

purchased from Purdy Hicks at £3,840

Alison Turnbull (born 1956)

ATX 2012 Apple Varieties 2012

archival pigment print, 42 x 29.7, edition number 22/50

18573

purchased from Large Glass at £180

unknown artist, British 20th century

Lend Your Strong Right Arm to Your Country

lithograph (poster), 22.5 x 64

18583

presented by Peter MacNamara

Lawson Wood (1878-1957)

Your King & Country Need You to Maintain the Honour and Glory of the British Empire. A Wee “Scrap o’ Paper” is Britain’s Bond.

lithograph (poster), 74.5 x 50

18584

presented by Peter MacNamara

Mixed Portfolios:

The Great War: Britain’s Efforts and Ideals 1919

lithographs, from an edition of 200

18486-18525

A partial set of prints from this portfolio, discovered in the Foreign and Commonwealth Office building, Whitehall

Sir Muirhead Bone (1876-1953)

Building Ships: A Shipyard

Building Ships: On the Stocks

Building Ships: A Shipyard Seen From a Big Crane

Building Ships: A Workshop

Building Ships: A Fitting-Out Basin

Sir George Clausen (1852-1944)

Making Guns: Where the Guns are Made

Making Guns: The Furnace

Making Guns: The Great Hammer

Making Guns: Turning a Big Gun

Making Guns: The Radial Crane

Making Guns: Lifting an Inner Tube

Archibald Standish Hartrick (1864-1950)

Women’s Work: On the Land - Ploughing

Women’s Work: On the Railways - Engine and Carriage Cleaners

Women’s Work: In the Towns - A Bus Conductress

Women’s Work: On Munitions - Skilled Work

Women’s Work: On Munitions - Dangerous Work (Packing T.N.T.)

Women’s Work: On Munitions - Heavy Work (Drilling and Casting)

Eric Henri Kennington (1888-1960)

Making Soldiers: Bayonet Practice

Making Soldiers: Ready for Service

Making Soldiers: Into the Trenches

Making Soldiers: Over the Top

Making Soldiers: Bringing in Prisoners

Christopher Richard Wynne Nevinson (1889-1946)

Building Aircraft: Making the Engine

Building Aircraft: Assembling Parts

Building Aircraft: Acetylene Welder

Building Aircraft: In the Air

Building Aircraft: Banking at 4,000 Feet

Building Aircraft: Swooping Down on a Taube

Sir William Rothenstein (1872-1945)

Working on the Land: Ploughing

Working on the Land: Drilling

Working on the Land: Burning Couch-Grass

Working on the Land: Potato-Planting

Working on the Land: Timber Hauling

Working on the Land: Threshing

Claude Allin Shepperson (1867-1921)

Tending the Wounded: Advanced Dressing Station in France

Tending the Wounded: Casualty Clearing Station in France

Tending the Wounded: On Board a Hospital Transport

Tending the Wounded: Detraining in England

Tending the Wounded: In Hospital in England

Tending the Wounded: Convalescence in England

Works previously uninventoried:

Hendrick Hulsberg (active 1700; died 1729) after Colen Campbell (1676-1729)

Plan of the Principal Story; Plan of the Attick Story [Pembroke House]

published in Vitruvius Britannicus, vol. III, 1725, engraving, 11.8 x 25

18571

old acquisition by or for Scottish Office, Dover House

Yousuf Karsh (1908-2002)

King George VI (1895-1952) Reigned 1936-52 1943

black and white photograph

18587

transferred from the Foreign and Commonwealth Office

H Mackworth (active 1767) after James Paine (1717-1789)

Plan of the Base Story S:r Matthew Featherstonehaugh Bart. Whitehall; Plan of the Under Ground [Dover House]

engraving, 39.2 x 26.5

18565

Plan of the Attick; Plan of the Principal Story [Dover House]

engraving, 39.1 x 26.5

18566

Thomas Morris (active c.1750-c.1800) after James Paine (1717-1789)

Front to the Park, with the Addition of Columns &c. [Dover House]

engraving, 28 x 41.2

18568

Section from North to South [Dover House]

engraving, 28 x 41.1

18570

Tobias Müller (active 1744-1790) after James Paine (1717-1789)

East Front with the Court [Dover House]

engraving, 28.1 x 41.3

18567

Section through the Center from East to West [Dover House]

engraving, 28 x 41.2

18569

published in Plans, elevations and sections, of noblemen and gentlemen's houses, 1767

old acquisitions by or for Scottish Office, Dover House

Ian Scott (1945-2013)

Lattice No. 74 1981

acrylic on canvas

18540

purchased FCO Overseas Estate Department for the new British High Commission,

Wellington, 1991

unknown artist, British 18th century

West Front and East Front of Sir Mathew Featherstonehaugh's House at Whitehall [Dover House]

ink and ink wash on paper, 44 x 28.1

18572

old acquisition by or for Scottish Office, Dover House

Dorothy Wilding (1893-1976)

HM Queen Elizabeth II (1926-) Reigned 1952- 1952

black and white photograph, 44.8 x 35.8

18585

Elizabeth, Queen of King George VI, The Queen Mother (1900-2002) 1937

black and white photograph

18586

transferred from the Foreign and Commonwealth Office

Annex 1

List of works lent to public exhibitions

KALEIDOSCOPE: CONTEMPORARY ART FROM EU MEMBER STATES

Farmleigh Gallery, Dublin, 1 May – 30 June 2013

18098 **Bach... Six Suites for the Solo Cello** 2006 photograph by Idris Khan

A MONUMENTAL ACT: HOW BRITAIN SAVED ITS HERITAGE

Quadriga Gallery, Wellington Arch, London (English Heritage), 1 May – 7 July 2013

6543 **Sir Lionel Earle (1866-1948) Permanent Secretary of HM Office of Works 1912-1933** 1931 bronze bust by Maurice Prosper Lambert

14707 **Trinity Square, London, with ruins of London Wall** 1948 painting by William J MacLeod

A CRISIS OF BRILLIANCE: YOUNG BRITISH ARTISTS, 1908-1919

Dulwich Picture Gallery, London, 5 June – 22 September 2013

4880 **Le Vieux Port** 1913 painting by C.R.W Nevinson

7869 **The Pool at Garsington** 1917 painting by Mark Gertler

14298 **Circus Folk** 1920 painting by David Bomberg

MICHAEL LANDY: 20 YEARS OF PRESSING HARD: DRAWINGS 1993-2013

Thomas Dane Gallery, London, 5 June – 27 July 2013

17654 **Compulsory Obsolescence** 2002 drawing by Michael Landy

FRANK HOLL: EMERGING FROM THE SHADOWS

Watts Gallery, Compton, Surrey, 18 June – 3 November 2013

Mercer Art Gallery, Harrogate 23 November 2013 – 30 March 2014

3978 **George Graham (1801-1888) Registrar General (1842-1879)** 1880 painting by Frank Holl

LOWRY AND THE PAINTING OF MODERN LIFE

Tate Britain, London, 25 June – 20 October 2013

296 **Lancashire Fair: Good Friday, Daisy Nook** 1946 painting by L.S. Lowry

NANCY: THE LIFE AND TIMES OF LADY ASTOR

Plymouth City Museum & Art Gallery, 13 July – 12 October 2013

15206 **David Lloyd George, 1st Earl Lloyd-George of Dwyfor (1863-1945) Prime Minister** 1927 painting by Sir William Orpen

GEORGE HOWARD, 9TH EARL OF CARLISLE: ARTIST AND PATRON

Tullie House Museum & Art Gallery, Carlisle, 20 July – 13 October 2013

13897 **The Baths of Caracalla, Rome** painting by George Howard

16722 **View of Bhopal, India** painting by George Howard

UNDER THE GREENWOOD: PICTURING THE BRITISH TREE

St. Barbe Museum, Lymington, 27 July – 5 October 2013

2113 **Landscape with Fallen Branches** 1942 drawing by John Craxton

HURVIN ANDERSON: REPORTING BACK

Ikon Gallery, Birmingham, 25 September – 10 November 2013

18156 **Peter's 1** 2013 painting by Hurvin Anderson

LES SOEURS DE NAPOLEON: TROIS DESTINS ITALIENS

Musée Marmottan Monet, Paris, 3 October 2013 – 2 February 2014

16759 **Pauline Borghese (née Bonaparte), Princess Borghese (1780-1825) sister of Napoleon Bonaparte, as Venus** sculpture by Adamo Tadolini after Antonio Canova

ART AND LIFE: BEN NICHOLSON, WINIFRED NICHOLSON, CHRISTOPHER WOOD, ALFRED WALLIS, WILLIAM STAITE MURRAY 1920-1931

Leeds Art Gallery, 18 October 2013 – 12 January 2014

Kettle's Yard, Cambridge, 14 February – 18 May 2014

Dulwich Picture Gallery, London, 4 June – 21 September 2014

6416 **Flower Piece** painting by Winifred Nicholson

POP ART DESIGN

Barbican Art Gallery, London, 22 October 2013 – 9 February 2014

12207 **Gravy for the Navy II** 1960 painting by Peter Phillips

FASHION AND GARDENS

Garden Museum, London, 12 February – 27 April 2014

6220 **A View of the Garden etc. at Carlton House in Pall Mall, a Palace of Her Royal Highness the Princess Dowager of Wales** print by William Woollett

A RICHER DUST: THE GREAT WAR IN PORTRAITS

National Portrait Gallery, London, 27 February – 9 June 2014

0/775 **King George V (1865-1936) Reigned 1910-36** painting by Frederick Michael Howard after Sir Samuel Luke Fildes

16778 **The Integrity of Belgium** 1914 painting by Walter Richard Sickert

8841 **Franz Joseph I of Austria (1830-1916) Emperor of Austria and King of Hungary** c.1900 painting by Kazimierz Pochwalski

List of long-term loans outside Government

BRITISH LIBRARY, LONDON: INDIA OFFICE LIBRARY

14528 **Frances Johnson (née Croke, the Begum Johnson) (1728-1812) hostess** painting by Thomas Hickey

EUROPE HOUSE, SMITH SQUARE, LONDON

18292 **Sir Winston Leonard Spencer Churchill (1874-1965) Prime Minister** print by Yousuf Karsh

FORT ST. GEORGE MUSEUM, CHENNAI, INDIA

12450 **King George V (1865-1936) Reigned 1910-36** painting by William Joseph Carroll

12451 **Mary of Teck (1867-1953) Queen Consort of King George V** painting by William Joseph Carroll

12452 **Queen Victoria (1819-1901) Reigned 1837-1901** painting by Franz Xaver Winterhalter

HRH THE PRINCE OF WALES' HOUSEHOLD, LLWYNYWERMOD, WALES

8995 **The Investiture of the Prince of Wales, July 1969** painting by Thomas Rathmell

14387 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Water Gate Entrance, Sketch** 1969 drawing by Carl Toms

14388 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Water Gate Entrance, Sketch 2** 1969 drawing by Carl Toms

14389 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Sketch Design for Dais, Canopy and Thrones** 1969 drawing by Carl Toms

14390 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: King's Gate Entrance** 1969 drawing by Carl Toms

14391 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Queen Eleanor's Gate** 1969 drawing by Carl Toms

14392 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Prince of Wales Coat of Arms** 1969 drawing by Carl Toms

14393 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Prince of Wales Feathers** 1969 drawing by Carl Toms

14394 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Welsh Dragon Design for Central Throne** 1969 drawing by Carl Toms

14395 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Sketch Design for Welsh Dragon** 1969 drawing by Carl Toms

14396 **Design for the Investiture of the Prince of Wales, Caernarfon Castle: Design for Orchestra Staging and Canopy** 1969 drawing by Carl Toms

14397 **Investiture 1969: Prince of Wales' Robing Room** 1968 drawing by John Pound

14398 **Investiture 1969: Initial Sketch for General Seating** 1969 drawing by John Pound

14399 **Investiture 1969: Initial Sketch for General Seating** 1969 drawing by John Pound

14400 **Investiture 1969: Initial Sketch for General Seating** 1969 drawing by John Pound

14401 **Investiture 1969: Initial Sketch for General Seating** 1969 drawing by John Pound

HISTORIC ROYAL PALACES: BANQUETING HOUSE, WHITEHALL

4594 **King Charles I (1600-1649) reigned 1625-1649** 1629 painting by Daniel Mytens

11493 **Inigo Jones (1573-1652) Architect** plaster bust after John Michael Rysbrack

15537 **His Majesty's Royal Banqueting House of Whitehal** 1713 print by H Terasson

HISTORIC ROYAL PALACES: KENSINGTON PALACE

2526 **King William III (1650-1702) on Horseback** painting by Jan Wyck

HISTORIC ROYAL PALACES: HAMPTON COURT PALACE

4987 **King William III (1650-1702) Reigned 1688-1702, as Solomon** painting by Jan van Orley

14848 **Scale Copy, East Wall, King's Staircase, Hampton Court (after Antonio Verrio)** painting by Alistair N Stewart

14950 **Scale Copy, Queen's Drawing Room, Hampton Court, Ceiling** painting by William J MacLeod

14951 **Scale Copy, Queen's Drawing Room, Hampton Court, Chimney Wall** painting by Vivian Charles Hardingham

14952 **Scale Copy, Queen's Drawing Room, Hampton Court, Side Wall** painting by Vivian Charles Hardingham

14953 **Scale Copy, Queen's Drawing Room, Hampton Court** painting by Vivian Charles Hardingham

HISTORIC ROYAL PALACES: TOWER OF LONDON

1205 **Tower of London c.1689** painting by Johann Spilberg II

5688 **The Tower** print Thomas Malton jnr

5689 **The Great Court of the Tower** print by Thomas Malton jnr

5690 **The South View of the Tower of London** print by Samuel and Nathaniel Buck

5691 **The West View of the Tower of London** print by Samuel and Nathaniel Buck

5692 **A North West View of the Tower of London** print by John Maurer

5693 **A True and Exact Draught of the Tower Liberties, Surveyed in the Year 1597** print by William Hayward and Joel Gascoyne

7123 **View of the Bloody Tower** print by Frederick Nash

7124 **Gateway of the Bloody Tower** print by Frederick Nash

7125 **View of the Tower of London** print by Daniell Havell after John Gendall

7127 **Tower of London and Tower Bridge** drawing by P R Perry

7129 **The West View of the Tower of London** print by Samuel and Nathaniel Buck

7130 **Castrum Royale Londinense vulgo The Tower** print by Wenceslaus Hollar

7131 **Tower of London** print by Maclure, MacDonald & Co

9571 **Robert Carr, Earl of Somerset (1587-1645)** print by Jacobus Houbraken

9572 **Thomas Cromwell, Earl of Essex (c.1485-1540)** print by Jacobus Houbraken after Hans Holbein

9573 **Robert Devereux, 2nd Earl of Essex (1566-1601)** print by Jacobus Houbraken after Isaac Oliver

9574 **John Fisher (1459-1535) Bishop of Rochester** print by Jacobus Houbraken after Hans Holbein

9575 **King Henry VIII (1491-1547) Reigned 1509-1547** print by Jacobus Houbraken after Hans Holbein

9576 **Queen Katherine Howard (1518/24-1542)** print by Jacobus Houbraken after Hans Holbein

9577 **Henry Howard, Earl of Surrey (1516/17-1547)** print by Jacobus Houbraken

- 9578 **Sir Thomas More (1478-1535)** print by Jacobus Houbraken after Hans Holbein
 11951 **Sir Walter Raleigh (1554-1618)** print by Jacobus Houbraken
 14789 **The Tower and Moat from the West** print by Lawrence Barnett Phillips
 14791 **Yeoman Warders of the Tower of London in Full Uniform** print by Renniard
 16260 **Byward Tower with the Moat Flooded** drawing by Emily Cathcart
 0/299 **Sir Walter Raleigh (1554-1618) c.1595** painting by an unknown artist, British 16th century

THE HONORABLE SOCIETY OF KING'S INNS, DUBLIN, IRELAND

- 0/128 **High Treason, Court of Criminal Appeal: the Trial of Sir Roger Casement, 1916** 1916 painting by Sir John Lavery

MORDEN COLLEGE, BLACKHEATH

- 8183 **Morden College, Blackheath** 1884 painting by Henry Ashby Binckes

NATIONAL GALLERY, LONDON

- 14990 **Room 32 in the National Gallery, London** 1886 painting by Giuseppe Gabrielli

NATIONAL MEDIA MUSEUM, BRADFORD

- 15529 **Captain Speedy and Dejatch Alamayou** c.1868 photograph by Julia Margaret Cameron

NATIONAL TRUST: ATTINGHAM PARK

- 11043 **View of Attingham Hall, Shropshire** 1792 drawing by Moses Griffith

NATIONAL TRUST: MORVILLE HALL

- 10663 **Morville Hall, Shropshire** painting by an unknown artist, British 18th century
 11040 **Morville Hall, Shropshire** 1794 drawing by Moses Griffith

POLICE STAFF COLLEGE, BRAMSHILL HOUSE, HAMPSHIRE

- 3365 **King Charles I (1600-1649) Reigned 1625-49** painting by Daniel Mytens

QUEEN MARY'S SCHOOL, THIRSK, NORTH YORKSHIRE

- 0/786 **King George V (1865-1936) Reigned 1910-36** painting after Sir Samuel Luke Fildes
 0/787 **Mary of Teck (1867-1953) Queen Consort of King George V** painting after William Llewellyn

ROYAL AIR FORCE COLLEGE, CRANWELL

- 0/767 **King George V (1865-1936) Reigned 1910-36** painting after Sir Samuel Luke Fildes
- 0/768 **Mary of Teck (1867-1953) Queen Consort of King George V** painting after William Llewellyn
- 4996 **Hugh Montague Trenchard, 1st Viscount Trenchard (1873-1956) Marshal of the Royal Air Force** painting after Sir Oswald Birley
- 17765 **King George VI (1895-1952) Reigned 1936-52** print after Sir Gerald Kelly
- 17766 **Elizabeth, Queen of King George VI, The Queen Mother (1900-2002)** print after Sir Gerald Kelly

ROYAL ARMOURIES: LEEDS

- 2622 **Charles Powlett, 3rd Duke of Bolton and 8th Marquess of Winchester (1685-1754)** c.1740 painting by James Seymour

ROYAL ARMOURIES: TOWER OF LONDON

- 45 **Elevation of the South Front of the Grand Storehouse at the Tower** c.1710 drawing by John Hanway
- 11692 **Chapel in the White Tower** drawing by Frederick Nash
- 11693 **View under Bloody Tower** drawing by Frederick Nash
- 11694 **Plan of the White Tower, Dungeon Floor** drawing by Frederick Nash
- 11695 **Dungeon or Prison Room in White Tower** drawing by Frederick Nash
- 11696 **Inscriptions in the Prison Room of the White Tower** drawing by Frederick Nash
- 11697 **Plan of the White Tower, Chapel Floor** drawing by Frederick Nash
- 11698 **State Room in the Upper Storey of White Tower** drawing by Frederick Nash
- 11699 **Inside of the Chapel** drawing by Frederick Nash
- 11700 **Tomb in the Chapel** drawing by Frederick Nash
- 11701 **Plan of Prison Room in Beauchamp Tower** drawing by Frederick Nash
- 11702 **Prison Room in Beauchamp Tower** drawing by Frederick Nash
- 11703 **Inscription in the Prison Room, Beauchamp Tower** drawing by Frederick Nash
- 11704 **Inscriptions in the Prison Room Beauchamp Tower** drawing by Frederick Nash
- 11705 **Inscriptions in the Prison Room Beauchamp Tower** drawing by Frederick Nash
- 11706 **Inscriptions in the Prison Room Beauchamp Tower** drawing by Frederick Nash
- 11707 **Inscriptions in the Prison Room Beauchamp Tower** drawing by Frederick Nash
- 11708 **In the Upper Prison Room, Beauchamp Tower** drawing by Frederick Nash
- 11709 **Inscriptions in the Prison Room Beauchamp Tower** drawing by Frederick Nash
- 11710 **Beauchamp Tower from Tower Hill** drawing by Frederick Nash
- 11711 **Inscription in Salt Tower** drawing by Frederick Nash
- 11712 **Inside of Bowyers Tower** drawing by Frederick Nash

- 11713 **Bloody Tower** drawing by Frederick Nash
 11714 **Entrance under Bloody Tower** drawing by Frederick Nash
 11715 **Inside of Well Tower** drawing by Frederick Nash
 11716 **Byward Tower** drawing by Frederick Nash
 11717 **Inside of Byward Tower** drawing by Frederick Nash
 11718A **Inscriptions in the Prison Room Beauchamp Tower** drawing by Frederick Nash
 11718B **Inscriptions in the Prison Room Beauchamp Tower** drawing by Frederick Nash

ROYAL INSTITUTE OF INTERNATIONAL AFFAIRS, CHATHAM HOUSE

- 975 **Claybury Hall, Essex** painting by Abraham Pether
 1544 **Monument to William Pitt, 1st Earl of Chatham (1708-1778) Prime Minister in Westminster Abbey** print by Valentine Green after Johann Gerhard Huck

ROYAL MILITARY ACADEMY, SANDHURST

- 0/678 **King Edward VII (1841-1910) Reigned 1901-10** painting after Sir Samuel Luke Fildes
 0/679 **Alexandra of Denmark (1844-1925) Queen Consort of King Edward VII** painting after Sir Samuel Luke Fildes

ROYAL SIGNALS, BLANDFORD

- 0/107 **Infantry Brigade Signal Office, Flanders HQ** 1915-1916 painting by Francis Patrick Martin

SUPREME COURT OF NEW ZEALAND, WELLINGTON, NEW ZEALAND

- DM16 **Queen Anne Silver Treasury Inkstand** 1702-03 maker: Philip Rollos

UNIVERSITY OF WALES, TRINITY ST. DAVID

- 16804 **Brian Robert Morris, Lord Morris of Castle Morris (1930-2001) literary scholar, arts administrator and politician** 1992 painting by Paul Brason

VICTORIA & ALBERT MUSEUM: THE BRITISH GALLERIES

- 273 **Francis Hastings, 10th Earl of Huntingdon (1729-1789) courtier and diplomat** 1761 marble bust by Joseph Wilton
 4959 **View of Longleat** 1678 painting by Jan Siberechts
 15470 **Queen Victoria (1819-1901) Reigned 1837-1901** painting by Henry Macbeth-Raeburn after Heinrich von Angeli

VICTORIA & ALBERT MUSEUM: THE SILVER GALLERIES

- DM47 **Pair of William and Mary Silver Candle Snuffers** 1693 unknown maker
 DM48 **William and Mary Silver Snuffer Tray** 1693 unknown maker

- DM49 **Pair of William and Mary Silver Candle Snuffers** unknown maker
- DM50 **James II Silver Snuffer Tray** 1685 unknown maker
- DM51 **James II Silver Snuffer Tray** unknown maker
- DM52 **William and Mary Silver Snuffer Tray** unknown maker
- DM53 **Pair of Queen Anne Silver Candle Snuffers** 1707 maker: Joseph Bird
- DM54 **Pair of Queen Anne Silver Candle Snuffers** 1707 maker: Joseph Bird

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October 2014

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