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SIR JOHN SOANE'S MUSEUM

ANNUAL REVIEW 2022 / 23

A NEW CHAPTER

Sir John Soane's Museum

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A MESSAGE FROM THE DIRECTOR

This publication in large part celebrates one of our major achievements of 2022–23, which has been the restoration and renovation of the Drawing Office. Embarking on this complex project was a bold decision during the pandemic, as the Museum was closed for such an extensive period of time. Our reasons for proceeding were clear: it was not only the last major portion of the building's fabric to be restored; but it also helped us to reaffirm our post-pandemic commitment to the future direction of Sir John Soane's Museum as a source of living inspiration. The response to the planned restoration was universally positive and, thanks to our supporters, we were able to finish the project on budget and on time. The response to calls for our first two artists in residence was equally gratifying: 960 applicants were whittled down to two, with the first resident having started in spring 2023. Thus, the oldest surviving architectural office has been repurposed for the 21st century.

We were also fortunate to receive generous support from the Department for Culture, Media and Sport to underwrite the redecoration of the South Drawing Room, which had not been touched since 1986. My predecessor, Peter Thornton, returned the walls and curtains to the brilliant yellow that Sir John Soane had chosen in his later years. This time, we were able to recreate the scale and pattern of Soane's fitted carpet in the South Drawing Room, which now encompasses the whole floor surface. The Drawing Rooms are a focal point of tours and entertaining in the house, and it is important that they gleam once again.

Our Strategic Plan imagines digital content as the mortar between the bricks of conservation and the public-facing role of Sir John Soane's Museum, and this was confirmed during the pandemic, when so many aspects of the Museum went online. Over the past year, we conducted a rigorous assessment of our digital platform and have now begun to implement a new digital strategy.

While digital is a major part of the future, our programming remains the beating heart of the Museum. Our founder envisioned his house and collection as an academy: the success of Space Popular's augmented reality exhibition, *By Design* (the lively series of discussions with creative leaders), and new initiatives such as our LGBTQ+ tours demonstrate the continuing relevance of Sir John Soane's Museum.

As I shall retire at the end of the calendar year, I want to record here my gratitude to the Trustees of Sir John Soane's Museum for having bestowed upon me the honour of stewarding this remarkable institution for the past seven years. In addition, the Soane's friends and Patrons have been a constant source of support in helping us to extend our reach as a museum. Finally, I would like to pay tribute to my colleagues on the staff for their collaboration and generosity of spirit; it has been inspiring to work with them.

Bruce Boucher
Deborah Loeb Brice Director
August 2023

Afternoon sun on the staircase of no. 13 Lincoln's Inn Fields. Photo: Alixe Lay



CHAIR'S FOREWORD

I am delighted to report that we welcomed more people to 13 Lincoln's Inn Fields in the year to March 2023 than at any point in the Museum's history – some 134,000 visitors. More importantly, we continue to receive positive feedback about their experiences.

This is a remarkable achievement by the whole team, both our employees and our volunteers. In a museum with no labelling, the enjoyment of our visitors is uniquely dependent on the enthusiasm, knowledge and empathy of our staff. I thank them all for keeping Sir John Soane's Museum the inspiring place its creator intended it to be.

Those who come regularly often tell me how pleased they are to see many more young people in the house than a few years ago – and our surveys bear this out. It is clear that the Museum's social media activity, events and contemporary exhibitions are a major driver behind this welcome trend.

It is also heartening to be reminded how much the Museum touches people's lives. Last year we heard of a substantial legacy from the estate of Carol Kolanko, who worked for 30 years as an analyst in the Arlington police department in Texas. Though Carol had visited, she did so anonymously, and we can only guess at the conversations she might have had with colleagues during her visits. We are deeply touched by her generosity and look forward to honouring her memory. You can read more about Carol's legacy on page 54.

Her story is a reminder of the great support we have had over the years from our friends in the US and from Americans living in London. I am particularly grateful to Sir John Soane's Museum Foundation in the US for the indispensable friendship and support they give us.

I also want to thank the UK Government. How the Department for Culture, Media and Sport and HM Treasury responded to the pandemic and the subsequent recovery period was remarkable. We are very grateful for the interest that Ministers and officials take in us and for all the help we receive from them.

Finally, Bruce Boucher will be retiring at the end of 2023, after seven years as our Director. We recently announced the appointment of Will Gompertz, one of the UK's most recognised cultural leaders, as our new Director. Next year's Annual Review will be the time to celebrate Bruce's achievements, but as you read on, you will see that he leaves the Museum in extremely good health.

James Sassoon
Chair of Trustees, Sir John Soane's Museum

Lorraine Bryant, Freelance Paper Conservator at the Soane, studies architectural drawings from Sir John's collection. Photo: Alixe Lay

ANOTHER PIECE OF THE PUZZLE

What would Sir John Soane's Drawing Office have been like in his lifetime? A meticulous restoration has recreated the room where his apprentices worked every day

By Helen Barrett

All the casts were taken down from the walls of the Drawing Office, cleaned and rehung in their original positions. Photo: Gareth Gardner

It is difficult to believe that Sir John Soane's Museum has secrets left to reveal. But climb a narrow staircase outside the Picture Room and you will find yourself seemingly suspended in space. This is not a room but a mezzanine, a marvel of ergonomics resting on the columns of the Colonnade below, like a table.

After a year-long restoration, Soane's Drawing Office reopened in May 2023 – part of a long-term project to restore the Museum to its state at the time of the architect's death, in line with his Act of Parliament of 1833. It is the oldest surviving architectural office of its kind, and it has never been open to the public, until now.

Soane would certainly recognise the walls and suspended ceiling, hung with all manner of architectural casts and models. Light falls from the skylights above the office through apertures in its floor to the rooms below. ('Ingenious,' says Helen Dorey, the Museum's Deputy Director, describing the architectural design of the space.)

What prevents you from tumbling off the sides of the mezzanine are the desks: heavy battered mahogany, bespoke, each drawer numbered by Soane with an elegant ivory disc. They stored drawings, equipment and the general detritus of the everyday business of architecture.

Dorey, who led the restoration, describes the complex and forensic task of dismantling and reassembling the room to reach this point. 'The Drawing Office has always been there, though it was quite dilapidated,' she says. 'But as we worked, wonderful things happened.'

Working with conservation specialists Taylor Pearce Restoration Services, the Museum's conservation team took down, cleaned and rehung more than 200 casts, models and artefacts, with a further 60 or more coming out of storage to be reinstalled. Fullers Builders carried out necessary structural work and redecoration in the space: columns were realigned, bookcases and stained glass reinstated, paintwork analysed and reapplied, and those monolithic desks were restored by furniture maker Peter Holmes, though surface scratches are still visible – this was a conservation, not a pristine restoration. Miraculously, not a single item was damaged in the process.

Despite Soane's wishes, some alterations have been made since his lifetime. Dorey's Victorian predecessors were particularly big on interventions, she says. 'The fiddling about that went on in the late 19th century was extraordinary. And the prime motivation was that the Museum was out of fashion – dark, narrow, too crowded. It was regarded as an anachronism, something that required improvement.'

Soane lived and worked at Lincoln's Inn Fields. The Drawing Office, which was first built in 1808, was his private academy – a room for four to six teenage articled pupils to learn what Soane called the 'art, business and profession' of architecture under his supervision, plus various surveyors and clerks. This was a busy, commercial office for staff, not a place where Soane himself would have worked. 'Pupils recorded their work in Day Books,' says Dorey. 'So we can see, for an almost unbroken period of 45 years, exactly what everyone was doing every day.'

Even before the Drawing Office restoration, Dorey spent years sifting through evidence to arrive at the most accurate idea of how the office appeared at the time of Soane's death in 1837. In parallel, Lyall Thow, the Museum's architect, surveyed and analysed the surviving fabric. The two exercises have come together in a restoration of extraordinary precision and accuracy.

Dorey started by gathering evidence. As well as Day Books, she scoured every bill, diary, view and plan from more than 200 years, which she then used to write a chronology of the office. 'For example, we have one early photo from 1910, which shows placings of models and casts that





More than 200 works were cleaned and reinstalled, some coming out of storage for the first time. Photos: Matt Tidby

DURING

Photo: Matt Tidby

AFTER

Photo: Gareth Gardner

Jane Wilkinson, Head of Conservation, oversaw the careful cleaning of objects to ensure that their finishes resembled their condition when Sir John Soane acquired them. Photo: Alixe Lay

have since changed, and shows us the wooden boxes filled with Soane's business papers still under the desks,' she says. 'Now they are there again.'

The team had some visual records of how objects were arranged and displayed in the years after Soane's death. 'But there are only two drawings of how it looked in Soane's lifetime,' says Dorey. Inventories compiled around the time of Soane's death by his chief clerk provided vital information, too. Eventually, the team were able to draw up plans and wall elevations of the space and its contents as they were in 1837.

Some of the casts that crowded the walls – elaborate capitals, friezes, tiles and architectural ornaments – were still fixed with the original long, hand-forged nails. For the restoration, everything was taken down and catalogued before cleaning, all the way down to the fixtures. The team even prised out the nails and straightened them out, before putting them back into their original holes a year later when the objects were rehung.

Cleaning itself was complex, given that not every item in the collection would have looked pristine on acquisition. 'If you look at other arrangements in the Museum, there are a range of finishes,' notes the Museum's Head of Conservation Jane Wilkinson, who led the operation, with regard to the various patinas and general condition of the Museum's objects. 'Soane bought casts from suppliers and from other collections. So you see various finishes in the hangs. You don't want everything to look the same.'

Evidence suggests that past curators cared for the space in a fashion that was of their time. 'I've looked at bills and diaries,' says Wilkinson. 'At one point there was a jobbing builder who would repair drainpipes, decorate rooms and wash plaster casts. Earlier cleaning of casts would have been fairly workaday, probably using water and rags.'

Today, the process is more complicated – but it can still be low-tech. 'We cleaned all the



The Drawing Office prior to its restoration. Photo: Gareth Gardner

casts first,' says Wilkinson. 'The paint surfaces on casts are water-sensitive, so we used saliva and swabs to clean as this method allows more control over the moisture applied to the paint surface. Saliva also contains enzymes that help to break down grease and dirt particles. Many casts were transformed just by cleaning, but others also required complex repairs.'

These casts of architectural fragments were not just decorative; they were also instructional. Training under Soane was highly structured. After arriving in the morning and signing in, pupils would be given tasks ranging from preparing drawings for Soane's building projects and lectures at the Royal Academy and mastering the art of lettering, to the routine business of despatching models and drawings around the country or writing invoices.

'And they were not allowed to mix with servants or go to the kitchens,' says Dorey. 'We have no idea why, but fraternising was not permitted – a separation of home and business on the same site.'

Day Book entries conjure images of an orderly, industrious operation – but physical

Light falls from the skylights above the office through apertures in its floor to the rooms below. Photo: Gareth Gardner
Below: Soane's apprentices used his extensive collection to practise drawing shadows. Photo: Ardon Bar-Hama

'Everything was taken down and catalogued before cleaning, all the way down to the fixtures. The team even prised out the nails and straightened them out, before putting them back into their original holes'

evidence suggests that not everything ran smoothly. 'They also did exercises described as "drawing shadows",' says Dorey. 'This involved drawing strong shadows of casts thrown by a lamp held close to the objects.' During the restoration, the team found burn marks on several casts. 'There is no record of a fire, and these items had been hanging on the beams for a long time. We wondered whether they were singed in the course of these exercises. Pure speculation, of course. But fascinating.'

Accidents aside, the requirement to master drawing shadows suggests Soane had a radical approach to training. 'He wanted his apprentices to draw his schemes in an evocative and romantic way,' says Dorey. 'He didn't just want technical plans and elevations; he wanted them to create emotion.'

Now the Drawing Office is restored, exploring it is a delight. It feels as if the pupils have just left the room. 'We even found used quills in the back of one drawer,' says Dorey.

Next comes the legacy. A ScanLab team led by Will Trossell is working on digital scans of everything in the room and, together with Dorey and her team, an online tour that will be free to everyone, wherever they are. Every page of the Day Books will be scanned, digitised and free to read online, and a new chapter of the Office's creative tradition will be written by the Museum's first-ever artists in residence.

The Drawing Office held endless secrets for Dorey and her team. I ask what the most dramatic moment was. During the rehang, the team was puzzled by two metal prongs projecting from a wall above a ledge – 'the most unpromising lumps of metal you've ever seen', she says. 'We had a Roman roof tile with no fixings, so we knew it had to have sat on something. Those bits of metal slotted straight into two holes in the back of that tile. It was such a wonderful moment, knowing you'd got something exactly right.'

'No one else will even notice,' says Dorey. 'But it's the privilege of rediscovering a particular thing that would have been important to Sir John Soane at the time that means so much.'





DRAWING BACK THE VEIL

An artist residency is returning creative practice to Soane's Drawing Office, 200 years after he opened it

By Helen Barrett

Soane artist in residence Sam Belinfante's installation, *On the Circulation of Blood*, commissioned for Creative Folkestone Triennial 2021. Photo: Thierry Bal

Sam Belinfante is interested in how artists present the passing of time. In paintings, for example, curtains are often lifted to reveal a scene or tableau from history. ‘There’s a lot of that in Sir John Soane’s architecture, and in his collections,’ he says.

Belinfante, who recently turned 40, is the first artist to be chosen for ‘Artist at Soane’, a new residency launched to mark the restoration of Soane’s Drawing Office, the earliest surviving example of a working architectural office. Every year from spring 2023, two contemporary artists working in any discipline will spend three months in the newly restored office, drawing on the Museum’s wider, extensive collection to inspire new work. They will receive a fee and expert support from Museum staff.

Speaking in April 2023, just after his residency began, Belinfante outlined plans to create film and performance work, drawing on the Museum’s collection for inspiration. Also known to work in sound and curation, his most recent work includes processions along Folkestone harbour in honour of the town’s creative triennial, with a specially commissioned work, *On the Circulation of Blood*.

From Sir John Soane’s Museum collection he picked out *The Heir*, the first painting from Hogarth’s series *A Rake’s Progress* – that familiar opening scene of a young man inheriting his miserly father’s possessions. Soane acquired all eight of Hogarth’s original paintings in 1802. Belinfante is intrigued by ‘the people in the background pulling the curtains to let all the light in. These are the moments I have been drawn to, the revealing and covering up of light from the outside world.’

Belinfante is followed this autumn by illustrator and graphic novelist Ella Baron. Baron’s debut graphic novel – *Interface*, to be published in 2025 – is a story of urban inequality, featuring illustrations influenced by architectural drawings and techniques.



Belinfante is the first of two artists completing a residency at the Soane in 2023. Photo: Matt Tidby

Left: Belinfante filming at the Soane for a piece of performance art. Photo: María López-Monís

Right: The second artist in residence: illustrator and graphic novelist Ella Baron. Photo: Matt Tidby





‘The only requirement for selection is that drawing is central to our residents’ practice,’ says Helen Dorey, the Deputy Director of the Museum, Inspectress and member of the residency’s selection panel. ‘Many of the instruments in the Drawing Office are very similar to those that an artist or architect would use today for technical drawing. A sketchbook is like an extension to their hand, it’s how they understand the world. Drawing is still very important, as highlighted by the Museum’s annual Architectural Drawing Prize.’

Belinfante, for example, creates hand-drawn storyboards for his performance works: ‘There’s something about the drawing tools on display in the galleries that I recognised,’ he says. ‘It’s about getting your tools out, the focused time of preparing yourself for the day ahead.’

The Drawing Office was the commercial heart of Sir John Soane’s house, where apprentices and draughtsmen worked to make architectural projects a reality. The residency has been set up partly to explore the newly restored office’s contemporary relevance to 21st-century artists, architects and designers.

Does Belinfante feel an affinity with those apprentices of 200 years ago – a continuation of the training process? ‘I do!’ he says. ‘The day-to-day of it. I’m trying to build a studio practice [after time spent working in academia], and I have reconnected with the tools of my trade. I’m already feeling the benefits of that.’

The Museum’s mysterious architecture also played its part in Belinfante’s drama. ‘It’s very discombobulating and there’s nonsense to it,’ he says. ‘Are you inside or outside? You often can’t tell if you are at the front or the back. From a theatrical perspective, that’s interesting – thinking about where the stage might be and where performers might stand. It’s a live space to me.’

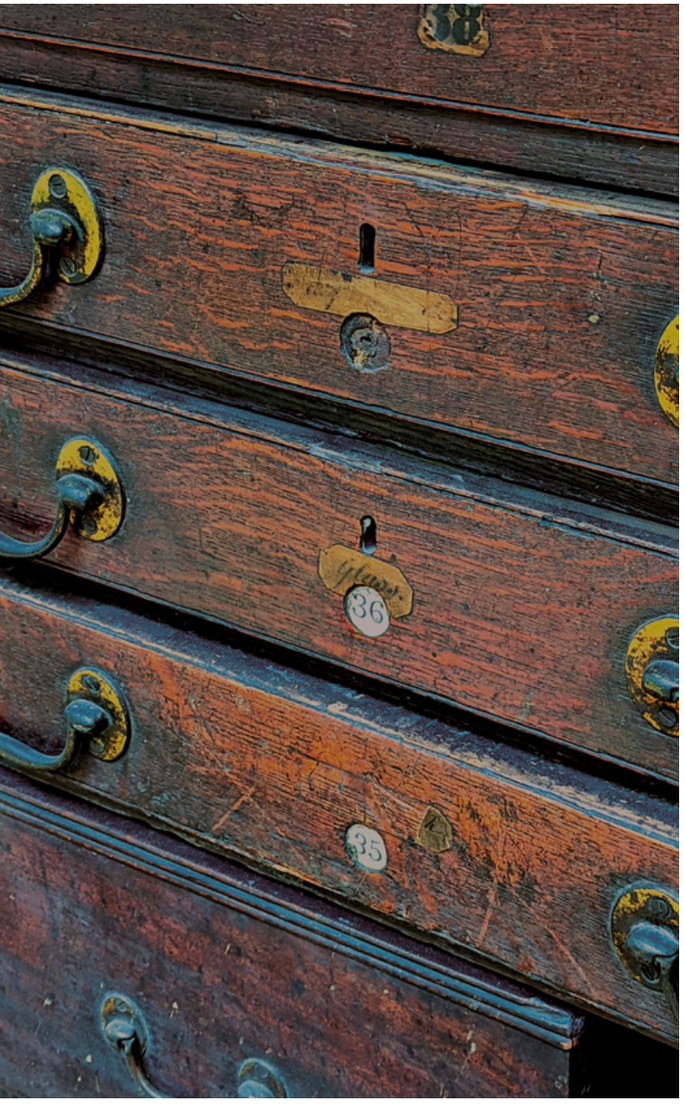
AN EYE FOR DETAIL

Four talented freelance conservators discuss the joys and challenges that come with working at Sir John Soane's Museum

By Deniz Nazim-Englund



Specialist decorators Britain & Co's work on the South Drawing Room involved thorough research into the original materials and paints used. Photo: Sam White



The desks in the Drawing Office were restored by Peter Holmes, who had to remove layers of soot and grime. Photo: Gareth Gardner

Peter Holmes

Peter Holmes, a conservator of English furniture, has worked with Sir John Soane's Museum since 1985. He first restored a suite of ivory chairs in the Picture Room while working at art dealer Spink & Son. He went on to work independently on several other projects at the Museum – including conserving a set of Anglo-Chinese chairs in the Library and reconstructing Soane's four-poster bed based on surviving watercolours.

His latest work is on the skirting boards in the South Drawing Room and desks in the Drawing Office. Despite his experience, he still comes across surprises. 'Most of the arrangements in the Museum haven't changed much since it was built, that's what makes it so special,' he says. 'For example, within the apertures of the [Drawing Office desk] drawers, there are layers of grime and soot. Lincoln's Inn Fields must have been incredibly polluted in the early 20th century.'

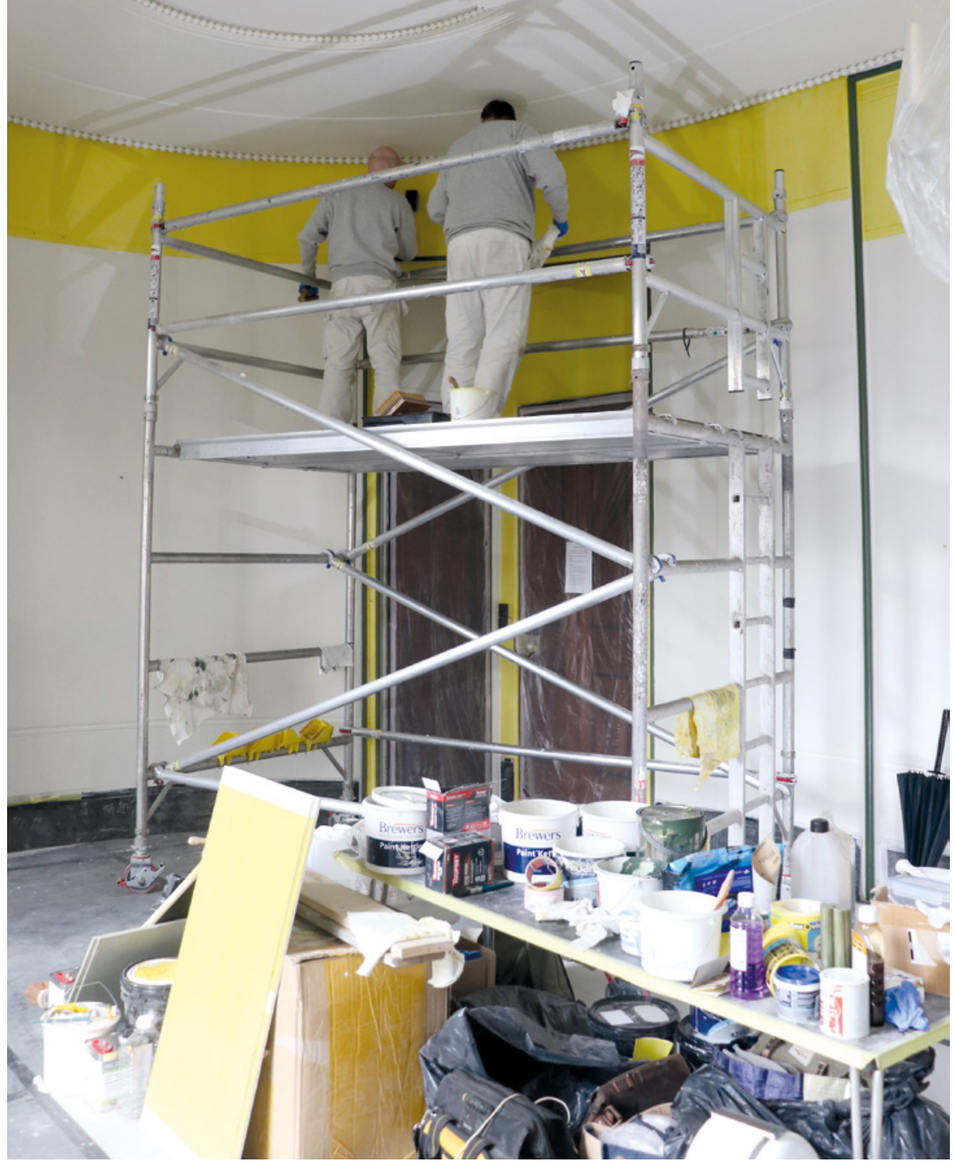
Holmes says: 'After all the places I've worked, I'd put the Soane up there at the top. It's so special. I've learned so much from Sir John Soane, and I never cease to be inspired by the place.'

Britain & Co

Cathy and Chris Britain have been working together for 15 years on conservation and decoration projects and have since founded their own company, Britain & Co. Cathy has a background in conservation and a degree in fine art, while her husband and partner Chris has years of practical experience as a specialist decorator.

Their work on the South Drawing Room involved thorough research into the original materials and paints used. Cathy says the team needed to recreate several bespoke finishes

Right: Experts from Britain & Co repainting the South Drawing Room. Photo: Sam White



including 'bronze effects, bright yellow stipple, historic graining and a patina for the ceiling'. Chris says: 'It's not just a matter of putting an emulsion up there and making everything look sharp. You've got to get the feel of the paint as well.'

Cathy adds: 'Once the ceiling had been painted, everyone took a big breath because the finish had revitalised the architecture.'

Chris, who began working as a 15-year-old apprentice to his father, says: 'It was wonderful working with everyone at the Soane because, for the first time in my career, top specialists in their fields were listening to someone like me, a decorator. And that was an absolute pleasure.'

Melanie Caldwell

Melanie Caldwell has worked as a picture restorer and conservator for 30 years and specialises in smaller museums and historic houses, which, she says, 'have very mixed collections: paintings and objects'. Recently she worked with Sir John Soane's Museum on checking the condition of Maria Hadfield Cosway's *A Persian lady worshipping the rising sun*, 1784, due to go out on loan in 2024, and Canaletto's *Piazza di San Marco*, *c.*1734–35.

She used magnification and UV light to examine the paintings to make sure they could travel. Caldwell says: 'Really good photographs are invaluable if a work does go out on loan, so we can see where any changes have occurred.' Caldwell has worked with the Soane since 2018. The first paintings she reviewed for the Museum were William Hogarth's satirical series, *A Rake's Progress*, 1733–35. Caldwell has continued to assess the paintings' condition. 'Over three years, we have documented the rate of tearing in the lining canvases and any increase in unstable raised paint. Minor in-situ conservation treatment has been done locally to stabilise and consolidate the paint layers and tears have been reinforced.'

Picture restorer Melanie Caldwell using UV light to examine paintings in Soane's collection. Photo: Lorraine Bryant



Saskia Huning

Saskia Huning is a specialist painter and decorator who focuses on historic painting. Her work involves retouching, or even recreating, paintwork that has been damaged over time in historic houses and buildings. She has worked at Ham House, London, where she regrained the front door, and St Martin's church in Bilborough, Nottingham, where she retouched and recreated murals.

Huning has a long history with the Soane. She has worked on projects since 2007, which include retouching, graining and bronzing work around the Museum. Over the past year, she has worked on a variety of projects, most recently repairing the column that supports Peter Turnerelli's 1815 plaster bust of Field Marshall Prince Gebhard von Blücher. She says: 'Something funny had happened to the varnish, and there had been some repairs to the front. It was a lovely few days of mixing colours, then applying them until the damage had disappeared. I love that sort of project because I usually have some music on, and I paint away all day. It's just a real pleasure.'

Huning's parents were specialist decorators and worked at Sir John Soane's Museum more than 40 years ago. She still encounters traces of their time there: 'One of the rooms my mother grained was the No. 12 Breakfast Room behind the shop. Her work is still here. It's a very familiar place.'



Above: Bust of Field Marshall Prince Gebhard von Blücher by Peter Turnerelli, 1815. Saskia Huning repaired its supporting column. Photo: Matt Tidby



OPPOSITES ATTRACT

The 2022 exhibition *Neighbours in Space and Time* marked the links between The Marshall Building – a new expansion of LSE by Grafton Architects – and Sir John Soane's Museum. Facing each other across Lincoln's Inn Fields, the buildings continue the conversation in this specially commissioned photo essay

Photography by Sebastian Böttcher

A view across The Marshall Building's central atrium into private study rooms. Interior windows are one of Sir John Soane's calling cards. 'He orchestrated light like a composer,' says Yvonne Farrell, co-founder of Grafton Architects. 'He brings in a little, or a lot; he restrains it. It could be from a roof light, a window or a reflection.'

The Marshall Building facade features screens and fins, angled to reflect light inside. Its base is clad in Portland stone, common in its Lincoln's Inn Fields neighbours, including the Soane (left). The Grafton team were conscious of it being 'a north-facing building, which can be shadowy and dour. How could you bring light through?'

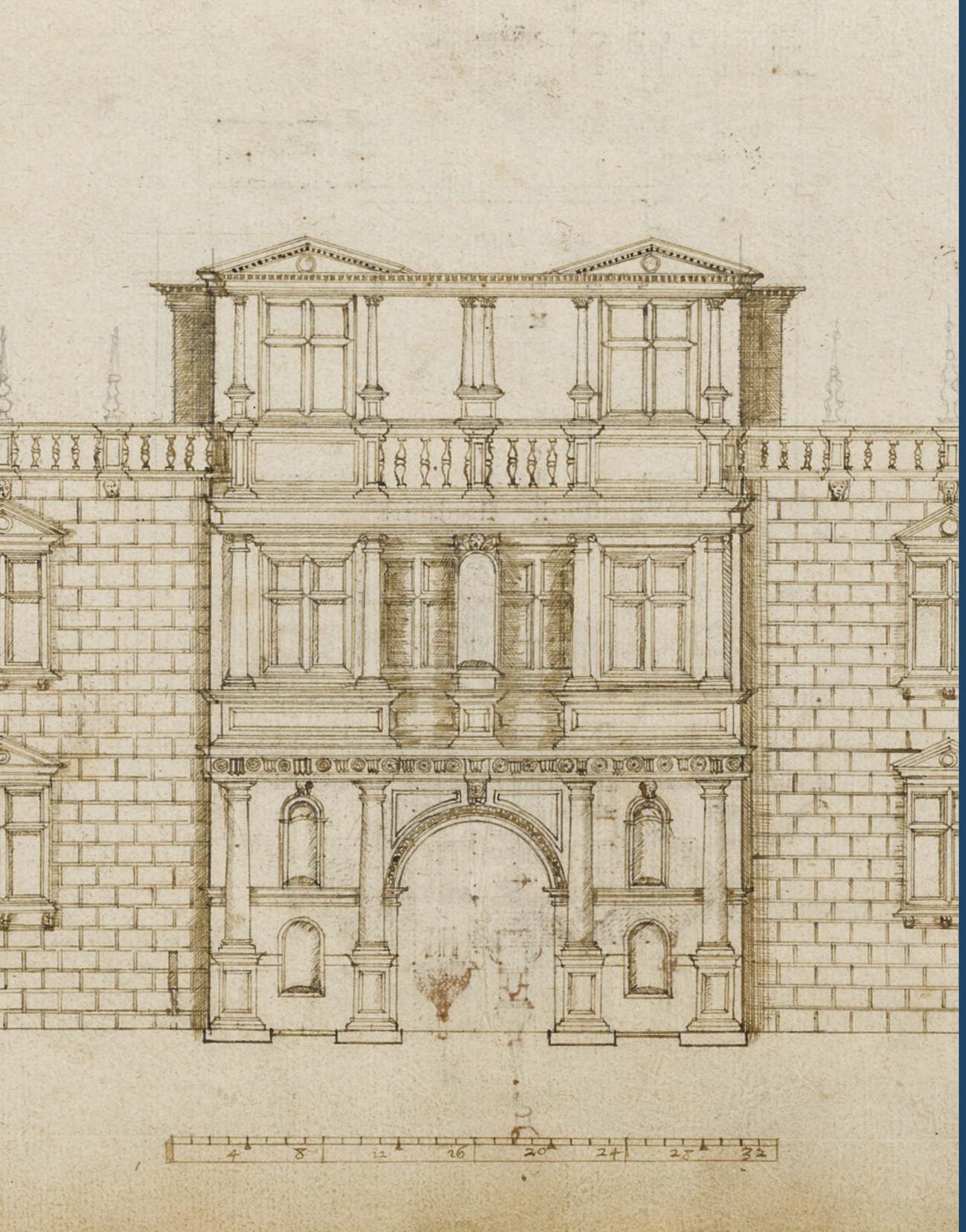
‘The promise of light draws you through Soane’s spaces,’ says Shelley MacNamara, co-founder of Grafton Architects. ‘He had the sense of buildings as conduits of light and as social conduits.’ These images show the Museum’s Dome area (left) and its echo in the light well for the Marshall Building’s atrium, around which finance and administrative offices are arranged.

The buildings look out over Lincoln's Inn Fields from opposite sides

Left: Soane used stained-glass panels to modulate light, such as this 17th-century example (bottom) from the school of Dutch maker Jan de Caumont in Soane's Private Apartments. A recent stained-glass piece by contemporary artist Jonathan Michael Ray (top), which collages historical references, is among artworks installed in The Marshall Building

Light falls through the Museum's dome into the Sepulchral Chamber and the atrium light well at The Marshall Building. McNamara calls the house-museum 'a miniaturised world or city; full of grandeur, but also mystery and intimacy'. In creating an 18,000 sq m building for LSE, with uses 'ranging from sports and rehearsals to teaching and research, somehow the diversity of worlds within was important. Just like when you move through the Soane, from one world into another into another.'

‘The Marshall Building connects the professors on the upper floors to the more public world of the city,’ say Farrell and McNamara. ‘In the building, four worlds are stacked: the sports hall below ground, the urban space of the Great Hall at street level, then two floors of teaching with five floors of research and offices above. This is a nine-storey building, where you feel as if you are moving within the forces of gravity. Time isn’t a linear thing in architecture. It’s a spiral. We keep being energised by things from the past, which will propel us into the future.’



A COHERENT CREATION

Circulation, staircases and servants' quarters: 17th-century English surveyor John Thorpe's collection of architectural drawings show him grappling with the period's design challenges

John Goodall

Sir John Soane acquired John Thorpe's architectural drawings in 1810. Photo: Ardon Bar-Hama



Dr Manolo Guerci has been cataloguing the John Thorpe drawings in Soane's collection, which he says form a treatise on English architecture. Photo: Matt Tidby

'One of the things that I have been trying to do is simply to explain why this album was made,' Dr Manolo Guerci observes. He gestures towards a large plain leather-bound volume on the desk in front of him. We are in the Research Library of Sir John Soane's Museum to look at a collection of late Tudor and early Stuart architectural drawings compiled by a surveyor and translator of the period, John Thorpe. Guerci, Reader at the Kent School of Architecture and Planning, University of Kent, has been working on a new critical edition of this remarkable survival for the past two years. He was encouraged to the task by architectural historians Gordon Higgott and the late Mark Girouard. The project, funded by the University of Kent's Research Reboot Fund and the British Academy, is due to be published online in 2024.

'Thorpe was clearly a very ambitious man,' says Guerci. 'He was born around 1563 into a dynasty of masons connected with the Kingscliffe quarries in Northamptonshire and struck out to become a very successful London-based surveyor. The drawings in the album show a close knowledge of several architectural treatises including those by du Cerceau and Hans Blum, both of which he translated.'

While it is perfectly consonant with Thorpe's professional work, it is not clear why he compiled this collection of 295 drawings covering 168 buildings – most of them represented in plan – in a volume of 285 pages, nor the exact purpose of the drawings. 'They show that he was particularly interested in house design – indeed, there wasn't much church-building in England at the time – and that he was exercised by the problem of circulation within buildings, in particular the configuration of staircases and the separation of domestic and service rooms. Some appear to be surveys of standing buildings, others designs, others still – such as a house in the form of his initials – imaginings,' explains Guerci.

'Little is known about the history of the volume,' he continues. 'It was in the possession of Francis Greville, Earl of Warwick, by 1773. And Sir John Soane purchased the volume at Christie's, at the sale of possessions of the late Charles Francis Greville, younger brother of the 2nd Earl of Warwick, in 1810. Soane clearly perceived its significance; on some pages you can see sketches and notes by him. With so little contextual information, the most important source of information about this collection is the album itself.' At this point we start turning the pages. The paper is heavy and the quality of draughtsmanship varies considerably, from rugged pencil sketches to exquisitely inked and coloured plans.

Many of the drawings bear annotations and corrections. 'My first task was to go through the whole volume, closely analysing each drawing and its inscriptions to create a first draft of the catalogue,' says Guerci. He is now in the process of fleshing that out, feeding in the discoveries of recent scholarship and collating a vast amount of material gathered from other archives. He has also been going through the copious papers of Sir John Summerson, the Museum's celebrated Director from 1945–84. After the Second World War, Summerson undertook a detailed study of the album and his catalogue of it was published by the Walpole Society in 1964–66. 'I have been amazed by the depth of his scholarship and am now fascinated by him as a person as well,' Guerci says.

The involvement of paper expert Ann-Marie Miller – founder of Codex Conservation, which offers conservation and binding services to libraries and archives – has been crucial to Guerci's work. 'The key unresolved question was whether or not these drawings were gathered up over time, then bound together as a collection,' says Guerci. The watermarks and physical makeup of the album, however, prove that Thorpe's album is a coherent creation, using very expensive paper

The details of the drawings and plans in Thorpe's catalogue offer fascinating insights into the practice of the time. Photos: Ardon Bar-Hama; Matt Tidby

Decorative elements collated by John Thorpe into his remarkable catalogue. Photo: Ardon Bar-Hama



Guerci examining the drawings. Photo: Matt Tidby

manufactured in Europe. Though it has since been rebound, Guerci points out that 'in a soft binding it would have been possible to lay the spreads almost flat for drawing. There are a few inserts pasted in using similar paper, which suggests the existence of other paper booklets from the same source.'

Guerci goes on to speculate on the order in which the pages of the album were filled and whether, with its different types of drawings, Thorpe might have been preparing an architectural treatise of sorts. He also enthusiastically recalls a recent study day co-organised with Dr Olivia Horsfall Turner, Senior Curator of Architecture and Design at the V&A Museum: 'We were able to bring together the Thorpe album with the contemporary Smythson drawing collection for the first time in 500 years.' Currently being re-catalogued by Horsfall Turner, the Smythson Collection is the only other such in existence. And 'it is a miscellaneous working collection. So discovering that the Thorpe album is differently constituted makes it seem even more remarkable,' says Guerci. He also explains that Sir John Soane's Museum has filmed key stages of the project with a view to highlighting the possibilities and complexities of working on hidden treasures such as this. He also intends to develop this material into an educational film to introduce Thorpe's work to a wider audience: 'Along the lines, in a way, of Soane's mission of fostering architectural education.'

'Work on the album has raised more questions than answers,' Dr Guerci concludes. 'That said, I'm confident that most, if not all, of the drawings are by Thorpe and that the variety of techniques and writing styles can be explained with reference to the evolution of his working methods over time.'

'I find it fascinating to think that we could have the seeds of an incomplete English treatise on architecture in this album,' he adds. It's certainly a tantalising possibility.



REACHING OUT

A surprise donation and international fundraising is helping the Soane to stay in peak condition

By Deniz Nazim-Englund

Recent restoration work at the Museum has been part-funded by the Soane Foundation in New York. Photo: Yifan Liu

Two centuries on, the Drawing Office is back at the heart of life at Lincoln's Inn Fields. Including the establishment of artist residencies and a wider campaign of digital work, this important project cost £670,000 – all of which was funded by gifts and donations from individuals, trusts and foundations. As a national museum that does not charge for its exhibition programme, Sir John Soane's Museum relies on the generosity of donors to fund its conservation work. It hugely appreciates the remarkable and often significant donations of the many international friends of the Museum, including individuals and organisations such as the New York-based Sir John Soane's Museum Foundation.

Carol Kolanko – a Compliance Analyst for the City of Arlington Police Department in Texas and a self-proclaimed anglophile – had a particular fondness for Sir John Soane's Museum, which she had visited a number of times. In 2017 she called to let the team at the Museum know that she would like to leave a gift in her will. Sadly, she was unable to return to visit before her death in 2022.

Kolanko's donation was given via the Sir John Soane's Museum Foundation, an independent charitable organisation founded in 1991 that fundraises for the Museum's conservation efforts. It also provides US scholars of architecture, history and art with fellowships and grants to visit the Museum, and holds educational seminars on Soane's accomplishments. Sir John Soane's Museum Director of Development and Communications Willa Beckett says: 'The Foundation's ongoing annual support and the way in which it celebrates Soane in America and beyond is an invaluable resource to the operation in the UK and to the founding principles of the Museum.'

The Soane Foundation holds regular fundraising dinners in the US.
Photo: Courtesy of the Sir John Soane's Museum Foundation





Conservation of a chandelier in the North Drawing Room will be funded by Carol Kolanko's legacy. Photo: Matt Tidby

Thanks to Kolanko's support, Beckett says that the Museum is 'able to allocate some of her contribution to specific projects in her memory'. Much of the donation will be put towards the conservation of objects, including a chandelier in the North Drawing Room, possibly made by William Parker in the late 18th century. William Hogarth's *A Rake's Progress*, 1743 – a series of eight paintings depicting the downfall of the son of a rich merchant who comes to London – will also benefit from Kolanko's contribution.

'We are launching a campaign later in 2023 that will address the urgent conservation issues relating to *A Rake's Progress* – arguably the most famous work of art in our collection – and we think it would be an appropriate way for Kolanko's legacy to be marked,' Beckett says.

Her donation, which Beckett says has made 'a measurable difference to the Museum', will continue to have a permanent impact on the fabric of the building, the objects in its care and, in turn, the legacy of Sir John Soane.



DIGITAL DREAMS

The founders of architecture studio Space Popular on how they are preparing for a future in the virtual realm – just don't call it the Metaverse

By Alex McFadyen

Lara Lesmes (left) and Fredrik Hellberg founded Space Popular in 2013. Photo: Gareth Gardner

Ever since Alice tumbled down a rabbit hole into an otherworldly land, portals have been a fixture of popular fiction. In June 2022, architecture and research studio Space Popular explored this history in *The Portal Galleries* exhibition, created for Sir John Soane's Museum. An archive gathered by Space Popular's founders Lara Lesmes and Fredrik Hellberg included around 1,000 examples, from the gateway to Narnia inside a wardrobe in C S Lewis's books to the front door in 2004 Japanese animated film *Howl's Moving Castle*.

Lesmes and Hellberg categorised the portals into 18 archetypes that describe what the pair call the 'magics and mechanics' of portals: the way in which the portal is used, the type of travel and who has permission to use it. One of their findings was that access to portals has become more restricted – to a certain class of person, for example – as the concept has developed. In 1997's *Harry Potter and the Philosopher's Stone*, only those born with magical abilities can access platform 9¾.

For the exhibition, icons representing some of these fictional portals were woven onto a fabric tablecloth. Visitors sitting at the table were invited to watch an immersive film on a virtual reality (VR) headset that discusses the portals in the archive, while a second film explored what the experience of passing through a portal is like.

Space Popular was founded in Bangkok in 2013. Now based between London and Spain, the studio has designed buildings – such as a modernist home in Valencia called the Brick Vault House, and a proposal for a Hilma af Klint museum in Stockholm – but its recent focus is on conducting research, writing academic papers and creating exhibitions and events that argue for a community-focused, democratic approach to the building of spaces in virtual reality.

Here, Lesmes and Hellberg discuss the development of *The Portal Galleries*, and the possibilities and challenges that VR poses for urban planning and design.

A still from the VR film created by Space Popular for Sir John Soane's Museum.
Photo: Space Popular



Examples of the portals from Lesmes and Hellberg's archive were woven into the fabric of a table in Sir John Soane's Museum Exhibition Galleries. Photo: Gareth Gardner

Could you explain the ideas that led to *The Portal Galleries* exhibition?

Fredrik Hellberg: *The Portal Galleries* is an archive of portals in books, TV series, films, video games, theatre, opera and other types of popular fiction. The purpose is to gain a broader understanding of how humans have imagined travel through space and time over the past 150 years, so we can better prepare ourselves for the future, when portals will be real. They are already real in video games, for example, but we believe that they will become commonplace as we inhabit VR more often.

What is the oldest portal in the archive?

Lara Lesmes: The timeline begins with *Alice in Wonderland* in 1865. We were looking for as many as we could find, though didn't include portals from religion, folklore or oral histories – we felt we didn't have the resources to cover those, or the language ability to research non-Western media, but we would love to eventually.

Works of fiction can be seen as portals into an imagined world. How did you define the term?

Lara: The portal is often used as a vehicle for thinking and talking about our experiences. We used a constrained definition of something that the body can travel through – thresholds that are physical in some sense, rather than metaphorical uses of the word.

A visitor explores Space Popular's archive of portals using a VR headset. Photo: Gareth Gardner



A second VR film in The Foyle Space. Photo: Gareth Gardner

What is the relationship between the exhibition and the setting of Sir John Soane's Museum?

Fredrik: If there's going to be a portal somewhere in the world, it's going to be in this Museum. It has all of these moments where it seems like a wall or a mirror could be opening up into a virtual space.

Lara: One of the first things that we did as architecture students is study this museum building. The orchestration of the space is unbelievable. Sir John Soane was always creating multiple layers – with the walls that open in the Picture Room, for example – these 'meta' moments. Why was he doing that? When he draws his models in a room you have all these scale shifts and a multiplicity of space. That complexity feels so contemporary.

***The Portal Galleries* travelled to the Museum of Applied Arts (MAK) in Vienna this year. How has it developed since it appeared at Sir John Soane's Museum?**

Lara: We remade the film: the new piece includes more portals and the list of archetypes has increased. The table is also modular now, so it can travel. We did a brief for our students at UCLA last winter on the design of portals. We always hesitate about whether you are allowed to teach VR in an architecture programme, but being able to develop our thoughts together with our students is an exciting development.

You also created a live performance for the exhibition. What does that involve?

Fredrik: We had a chance to perform the immersive film that was produced for the Soane in the Raphael Court at the V&A Museum [in September 2022].

Lara: That was so fun. We are trying to create virtual experiences without it being one person who puts on a pair of goggles. Those experiences are wonderful, but you never get to share them. Instead of the headset being a screen, we use it as a camera that you take through a virtual space. Instead of that camera being in a pair of goggles, it's on a screen that we moved around the space. In a sense it's going through a cave with a flashlight. You are only seeing the things that we point out.

Fredrik: More than 1,000 people got to see it in one evening. It was remarkable to experiment with the medium in that way.

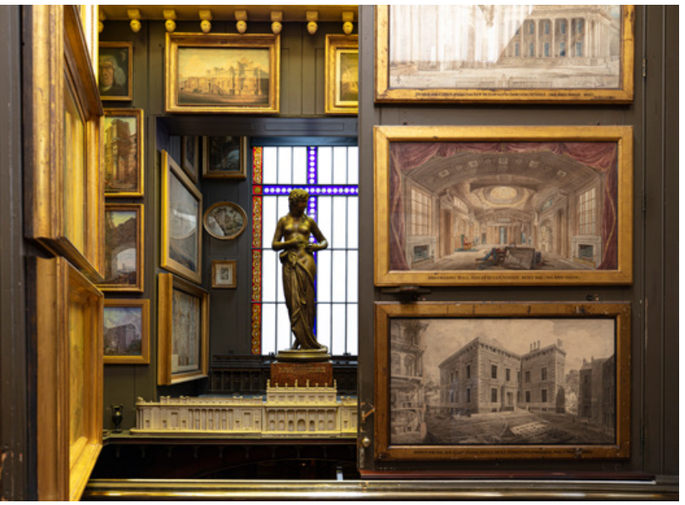
'We're enjoying all the weird experiments for now. It's like when the Victorians were building spectacles to see photographs in 3D'

At the start of this year you had a separate exhibition called *Search History* at MAXXI, a contemporary art gallery in Rome. Does it share themes with *The Portal Galleries*?

Fredrik: It is very much connected. *Search History* asks: what are the political and social implications of moving through virtual environments? We were asked to reflect on [Italian architect] Aldo Rossi's work, because MAXXI has his archives. We're fans; Rossi's writing focused on how cities are developed and experienced as fragments. So we created a non-digital way of simulating the experience of a virtual city. It's a series of concentric rings of textiles that are hanging from the ceiling – no columns – in several layers. Some of these layers rotate in a pre-programmed way over 40 minutes, with a soundscape composed by Spanish duo San Jerónimo. It's a physical exhibition and it encourages you to touch the fabrics as you move through the spaces.

So much of your work explores VR and virtual architecture. Is this technology taking off?

Fredrik: I don't know how many times VR headsets have been on the cover of *Time* magazine. Since the late 1970s, there have been countless moments when people said VR



Lesmes highlights the layering in the Picture Room as an example of Sir John Soane's contemporary resonance. Photo: Celia Rogge

will change the world. In our career of working with these technologies, we've gone from being mocked to there being a bigger interest.

Lara: There will be a moment when an app makes a really interesting use of this medium, in the way the smartphone and social media revolutionised the way we communicate. We're enjoying all the weird experiments for now. It's like when the Victorians were building spectacles to see photographs in 3D.

How will the work of architects fit into these new VRs?

Lara: It's hard to speak for others, but I hope that the world realises how much architects can do [in this field]. Two years ago, a term that we coined – the Venn Room – was added to the Dictionary of Architecture. It describes the new space that people create when they join remotely through immersive technology. We think it is also important to think about the portal as an architectural element. The moment that we enter a screen, or when things come out of a screen into our space, it becomes an architectural problem.

Do you think that there will be a role for governments in VR?

Lara: We have written a manifesto about that. It is very important that we start to consider spatial computing or immersive media as civic infrastructure, rather than just something for the home.

Fredrik: Over the past couple of years, especially with the build out of what people call the Metaverse, we've seen the way we deal with land and real estate in the physical world – using a scarcity model – copied over to virtual reality, in order to replicate capitalist structures. It completely disregards quality of life and community.

How do you imagine that VR will become part of the built environment in the coming years?

Lara: Apple has done an incredible job [with the announcement of its Vision Pro mixed reality headset at its Worldwide Developers Conference in California in June 2023]. They were avoiding the words Metaverse and avatar. It's absolutely right to think about it as spatial computing, where the internet as it is now can be immersive.



Portal archetypes devised by Space Popular. Photo: Gareth Gardner

Fredrik: In the next two or three years, VR headsets will be cheap enough and good enough that you can wear them while you drive, or when walking around the city. It will be socially acceptable to be in a group of people where two or three are wearing them. We will not have any physical screens in the next 20 to 30 years. All of our media, all of our virtual interaction, will be draped over the physical world using headsets. In that sense, it will have a remarkable effect on how we build and how we live. In our research, we found that television is at least partially responsible for the stripping of detail from the domestic environment.

Before TV, generally speaking, rooms were heavily decorated to create visual stimulation and meaning. Now, if you rent your apartment, you're not even allowed to pin photographs on the walls. But, by and large, we find ourselves stimulated anyway. I think it's difficult to predict how people will react, but the stripping of physical detail from the built environment has happened in the past, so it might continue to happen.

ESSENTIALS

Vases and urns in the Library-Dining Room.
Photo: Alixe Lay

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A drawing from *Hidden Masterpieces* showing comparative elevations and sections of St Peter's Basilica and the Pantheon in Rome, the Radcliffe Library, Oxford and the Rotunda at the Bank of England. Photo: Ardon Bar-Hama

The Museum gratefully acknowledges the support it receives for all exhibitions from the Government Indemnity Scheme, administered by Arts Council England.

EXHIBITIONS

Hidden Masterpieces

9 March – 5 June 2022
(Soane Gallery)

Hidden Masterpieces provided a once-in-a-lifetime opportunity to see some of the finest works collected and produced by Sir John Soane. These are usually safely kept in locked drawers and among carefully stored volumes at the Museum. Works shown included a Book of Hours illuminated by two artists of the Flemish School in 1512; a drawing by Hieronymus Cock giving a view of the Colosseum, Rome, probably prepared for engraving in c.1550; an exquisite 18th-century volume of Indian and Persian miniatures; a capriccio by Giovanni Battista Piranesi of 1745–50 and a variety of other important works including drawings from the offices of Robert Adam, George Dance the Younger and Sir John Soane.

This exhibition accompanied the book *Architectural Drawings: Hidden Masterpieces from Sir John Soane's Museum* by Frances Sands (Batsford, 2021). The book presents Soane as a collector of architectural drawings and provides an opportunity to peruse some of the finest examples in existence. Alongside the exhibition and book, an online display highlighted some of the most extraordinary drawings. A series of QR codes positioned next to works in the galleries provided visitors access to additional interpretation, including audio narration by scholar Dr Ursula Weekes and curator Dr Frances Sands.

Anne-Marie Creamer: Dear Friend, I Can No Longer Hear Your Voice

9 March – 5 June 2022
(Foyle Space)

This exhibition comprised an immersive film which accurately reconstructed a lost space at the Museum – the bedchamber of Sir John Soane's wife Eliza, who died suddenly and tragically in 1815. Soane never got over her death, preserving her bedchamber for 19 years, and later creating private allusions to Eliza throughout the Museum. Through a combination of photogrammetry, CGI animation, sound, voice and song, the film is an imagined recreation of Eliza's bedchamber and a reclamation of her presence. The film's haunting soundtrack uses Soane's own memoir of grief, and those of Eliza's friends Barbara Hofland and Sarah Smith, to create a meditation on love and loss.

The production of the film and related events were supported with public funding from the National Lottery by Arts Council England, with additional support from Central Saint Martins, University of the Arts London.

Platinum Jubilee Celebrations

25 May – 26 June 2022
(Front Kitchen)

Sir John Soane's Museum celebrated HM The Queen's Platinum Jubilee with a display of royal memorabilia commemorating coronations and jubilees. Objects included a William IV and Queen Adelaide mug celebrating their coronation in 1831, brightly coloured glassware celebrating Victoria's jubilees, commemorative ceramics designed by leading artists including Dame Laura Knight and Eric Ravilious, and themed magazines and biscuit tins. These objects, lent by staff and the local community, showed how the British public, from Soane's time to our own, have participated in royal events through collecting souvenirs and memorabilia.

Space Popular: The Portal Galleries

29 June – 25 September 2022
(Soane Gallery, Foyle Space)

This exhibition responded to the virtuality of Sir John Soane's Museum by focusing on 'the portal': a door or threshold that grants entrance into another environment, whether physical or virtual. Using Sir John Soane's Museum as the point from which to begin a multidimensional journey, Space Popular – led by designers Lara Lesmes and Fredrik Hellberg – presented their research on the portal through time and across media as two immersive VR films, one in the Foyle Space and the other in our exhibition galleries.

These films were accompanied by drawings from the Soane collection, which emphasised various types of portals. *Space Popular: The Portal Galleries* saw the Soane Museum's first use of new media in its exhibition spaces. This exhibition was made possible thanks to the generous support of creative partner Alcantara, as well as Christian and Florence Levett and David and Molly Lowell Borthwick.

Neighbours in Space and Time: Grafton Architects at the Soane Museum

19 October 2022 – 8 January 2023
(Soane Gallery, Foyle Space)

Neighbours in Space and Time explored the relationship between Sir John Soane's Museum and the Marshall Building at 44 Lincoln's Inn Fields, designed by Grafton Architects for the London School of Economics and Political Science. Both buildings were created as spaces for learning and debate, and the Marshall Building translated certain features of the Soane Museum, such as its layered façade and uses of light, for the 21st century.

The exhibition paired drawings by Grafton Architects and the Soane Office to illustrate these ideas. In the Foyle Space, large-scale construction photographs and a model celebrated the Marshall Building's structure. A hardcover catalogue including a series of essays and full-colour illustrations accompanied the exhibition.

This exhibition was made possible thanks to the generous support of Culture Ireland, London School of Economics and Political Science – Estates Division, Mace, Techrete UK & Ireland, as well as donors who wished to remain anonymous.

The Architecture Drawing Prize 2022

8 February – 8 May 2023

This exhibition displayed the winning and commended entries of the sixth annual Architecture Drawing Prize. Launched in 2017, the prize was conceived by Make Architects and is delivered in partnership with Sir John Soane's Museum and the World Architecture Festival. The prize celebrates drawing's significance as a tool in capturing and communicating architectural ideas, recognising the continuing importance of hand drawing, but also embracing the creative use of digitally produced renderings.

The entries were evaluated for their technical skill, originality in approach and ability to convey an architectural idea, whether for a conceptual or actual building project. This year, to highlight the restoration of the Drawing Office, the exhibition was accompanied by a presentation of drawings and drawing instruments from Sir John Soane's Museum which linked the importance of drawing in Soane's day to the ambition and craft that continue to underpin architectural drawing practice. The prize and the exhibition were generously supported by Iris Ceramica Group.

TOURING EXHIBITION

The Classical Orders: Myth, Meaning and Beauty in the Drawings of Sir John Soane

22 September 2022 – 15 January 2023
(Museum for Architectural Drawing, Berlin)

The Classical Orders was the fourth exhibition that the Soane Museum has sent to the Tchoban Foundation's Museum for Architectural Drawing in Berlin. Based on the show *Order! Myth, Meaning and Beauty in Architecture*, which was held at the Soane in 2009, the exhibition explored the nature and origins of the orders of architecture – a series of architectural styles developed in ancient Greece and adopted and adapted by the Romans. The exhibition included 30 Soane office drawings, many of which originated as illustrations for Soane's Royal Academy lectures.

LOANS

Sainsbury Centre for the Visual Arts, Norwich

Visions of Ancient Egypt
3 September 2022 – 1 January 2023

Two Royal Academy lecture drawings of Egyptian subjects (SM 22/9/5 & 26/5/13) and three books (SM 2262, 3004, 4665)

Wallace Collection, London

Faithful and Fearless: Portraits of Dogs
29 March – 15 October 2023

James Ward portrait of *Fanny A Favourite Dog* (SM P89)



James Ward, *Portrait of Fanny, a favourite Dog*, 1822.
Photo: Art UK

Key Performance Indicators

	2022–23 (Draft – not audited)[4]	2021–22 (Draft – not audited)[5]
Total charitable giving[1]	£1,485,378	£1,321,878
Ratio of charitable giving to DCMS grant-in-aid[1]	97%	81%
Number of visits to the Museum (excluding virtual visits)	133,785	50,923
Number of unique website visits	193,514[3]	294,693
Number of visits by children under 16	5,351	2,546
Number of overseas visits	61,541	6,111
Number of facilitated and self-directed visits to the Museum by visitors under 18 in formal education	1,356	1,772
Number of instances of visitors under 18 participating in on- site organised activities[2]	2,954	1,511
% of visitors who would recommend a visit	87%	80%
Admissions income (gross income)	£100,562	£35,115
Trading income (net profit/loss)	£209,128	£26,916
Number of UK loan venues	2	2

1. Charitable giving is calculated as the combined total of donations, legacies and grants, excluding grant-in-aid, as shown in the Consolidated Statement of Financial Activities.
2. Includes online organised activities.
3. Due to a coding failure in the back end of our website this number was not accurately recorded for a large portion of the year. Numbers are likely to have been significantly higher.
4. The figures for 2022-23 above are the draft results for the year ending 31 March 2023, which had not yet been finalised as at the time of publication. These figures have not been audited.
5. The 2022 figures above are the draft restated figures for the year ending 31 March 2022. These restated figures have not been audited.

VOLUNTEERS

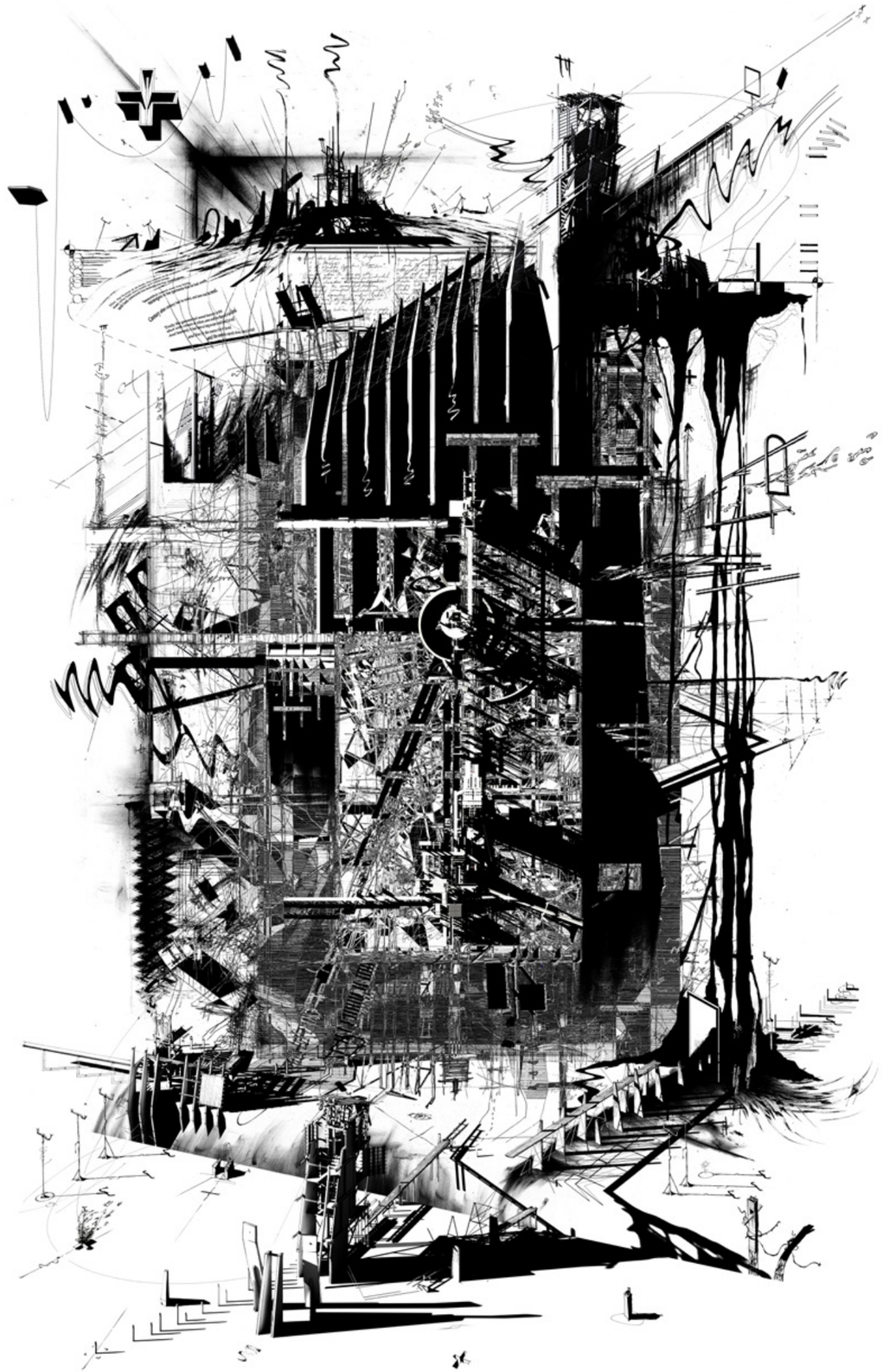
Aalia Ahmed, Benjamin Andrews, Jeffrey Bailey, Bex Barnett, Juliet Barnett, Lauren Blake, John Bridges, Margaret Bull, Cleo Cantone, Alicia Caro Cañas, Michael Child, John Cotton, Jill Courtnell, Celia Crowther, Elisabetta Dal Pane, Bernard Dawson, Alex Dean, Ann Dennis, Mira Dhillon, Sophia Dibbs, Tom Dobbins, Olga Dushka, Nils Edelman, Hazel Featherstone, Niki Ferraro, Georgia Freely, Daisy Gant, Helen Giles, John Grant-Semle, Eileen Gunn, Leonie Hagen, Lynette Halewood, Philip Hardwick, Allan Hart, Thomas Hay, Sue Hearn, Aisling Henihan, Steve Houchin, Ann Humphries, Liz Ison, Viv Jennings, Ting Ji, Rachel Jones, Petra Karafiatova, Naomi Kilcoyne, Edward Knight, Richard Kuhn, Susan Kyd, Babs Lee, Brian Lewis, Hilary Lewis, Katharine Lewis, Zimeng Li, Hanyu Liu, Yifan Liu, Barbara Longford, Mary Marinkov, Emma Mills, David Murray, Eileen Murray, Ben Nathan, Jemima Pain, David Perkins, Emily Philips, Fiona Power, Annabel Quick, Tania Radjabi, Alexandra Rowley, Jen Schrowder, Christine Scott, Diana Shepherd, Yasmeen Siddiqui, Talia Starko Jones, Geoff Stevens, Nora Straw, Val Straw, Marilyn Tadman, Sum Yee Tam, Joyce Tong, Anne Toovey, Sally Trench, Fiona Trosh, Brian Turner, Valentino Vecchio, Marija Vukovojac, Adelaide Wescombe, Chris White, Simon Wimble, Victoria Witty, Charles Wood, Stephen Wood, Alexander Young, Huiyan Zhang

FINANCES

	2022/23 (Draft – not audited) Unrestricted funds £	2022/23 (Draft – not audited) Restricted funds £	2021/22 (Draft – not audited) Restated unrestricted funds £	2021/22 (Draft – not audited) Restated restricted funds £
Charitable Income				
Grant-in-aid from the Department for Culture, Media and Sport	1,372,552	165,000	1,392,600	242,000
Other grants and donations	868,062	617,316	586,482	735,396
Visitors	90,003	10,559	35,115	–
Trading activities				
Retail sales	367,145		210,925	–
Room hire	248,460		88,314	–
Other trading activities	80,177		69,654	–
Other income	131,702		18,111	–
TOTAL INCOME	**3,158,101**	**792,875**	**2,401,201**	**977,396**
Expenditure				
Development and fundraising	220,465	27,741	237,976	28,030
Trading and communications	692,716	53,295	489,339	63,081
Charitable activities	1,815,993	672,407	1,583,986	424,725
TOTAL EXPENDITURE	**2,729,174**	**753,443**	**2,311,301**	**515,836**
Transfers between funds	22,350	(22,350)	–	–
NET INCOME/(EXPENDITURE)	**451,277**	**17,082**	**89,900**	**461,560**

Notes

1. Figures for 2023 are the draft results for the year ending 31 March 2023, which had not yet been finalised as at the time of publication. These figures have not been audited.
2. Figures for 2022 are the draft restated figures for the year ending 31 March 2022, reported in the Consolidated Statement of Financial Activities. These figures have not been audited.



LETTERS TO THE SOANE

I've been an architect all my working life. As a child, I wanted to be an artist. I loved drawing and geometry, and that dream evolved into my pursuit of architecture. I enjoy the whole process, from the initial idea through to a building's realisation – as a space for people to inhabit.

I've been lucky to work with architects who were incredible draughtspeople over the years, from Birkin Haward and Helmut Jacoby to Narinder Sagoo and Stuart Blower. I'm still inspired by them, and by people such as the print artist M C Escher and the painter Joseph Michael Gandy, Sir John Soane's famed collaborator. They have all influenced my approach to architectural drawing enormously.

Us architects often talk of streets having a language, or of there being ways of reading a building. This is another way of saying that architecture communicates. The architectural sketch communicates the essence of a project, giving another flavour, another detail, another characteristic. It is powerful.

Indeed, the best architectural drawings are worthy of curation in world-class galleries. That was the concept behind the Architecture Drawing Prize, which my practice launched in 2016 with the World Architecture Festival and Sir John Soane's Museum – where the shortlisted and winning entries are exhibited each year. The prize celebrates drawing in all its forms: hand-drawing as well as digital and hybrid. I think it's important to celebrate all three. There are authentic connections between them, such as visualisation and spatial reasoning; at the same time, each is entirely different in its construction and requires its own specific skill set.

Technology has revolutionised the way we work, mostly for the better. It has streamlined the intersections between engineering, construction and architecture in ways that eliminate the margin for error and make us far more efficient. Digital form-finding and presentation have an exciting role in the future of architecture. But despite the advantages of modelling software, the art of architectural drawing should never be forgotten. It is a wonderful, highly defined skill – a tool to communicate not only technical information but also movement, atmosphere, scale and detail. An architectural drawing can unlock a whole scheme.

At its heart, the Architecture Drawing Prize poses a fundamental question: what is a drawing? As a judge, it's fascinating to debate the drawings, and the tools harnessed to create them. Seeing the selected works on display in the Soane's exhibition galleries is not only a thrill but a journey through the present and future of our craft.

The prize, now in its seventh year, continues to grow in reach and profile. We're seeing crucial current affairs explored more and more, from urban isolation and displacement to the climate crisis. I'm delighted to be part of a platform that shows how architectural drawing can promote discussion of the societal challenges of our age. It illustrates the power of drawing and why it should be celebrated in all its guises.

Ken Shuttleworth is the founding partner of MAKE Architects and co-founder of the Architecture Drawing Prize at Sir John Soane's Museum

The Stamper Battery, 2022, by William du Toit, a finalist for the 2022 Architecture Drawing Prize. The drawing is a response to E M Forster's story *The Machine Stops*

Sir John Soane's Museum Annual Review 2022/23

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Guide Book Seller
(from September 2022)

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Development Officer

Michele Bowker
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Emma Braide
Visitor Assistant – casual

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Visitor Assistant (from July 2022)

John Carroll
Visitor Assistant

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(from November 2022)

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Events Manager

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Trainee Drawings
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(from July 2022)

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Inspectress

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(from September 2022)

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(from March 2022)

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Liz Herry
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(from July 2022)

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Director of Commercial and Operations

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Visitor Assistant – casual
(from June 2022)

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Guide Book Seller

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Visitor Assistant

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Interim Finance Director

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(from September 2022)

Miha Luzar
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Claude Macnaughton
Visitor Assistant – casual

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Events and
Marketing Assistant
(from August 2022)

Thea Mallorie
PA to the Director and Office Manager
(from August 2022)

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Vincent McCabe
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Liam McCull
House & Facilities Manager

Erin McKellar
Assistant Curator
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Lettie Mckie
Learning Manager:
Schools, Families
& Communities

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Visitor Assistant – casual

Nikhita Morarji
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Tomasina Munden
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(from August 2022)

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GBS and VA
(from July 2022)

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Archivist & Head
of Library Services

Markand Patel
Head of Visitor
Services & Operations

Riya Patel
Facilities Apprentice

Louise Peckett
Finance Director

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Visitor Assistant

Eleanor Perry
Guide Book Seller

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Exhibitions
(Maternity cover)
(from September 2022)

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(from August 2022)

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Edyta Roman
Guide Book Seller

Ana Romanelli
Visitor Assistant – casual
(from October 2022)

Roberto Rossi
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Maria Rutkowska
Visitor Assistant – casual

Fran Sands
Curator of
Drawings & Books

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(from July 2022)

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Conservator

Ruta Skatikaite
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Learning Officer

Fiona Smith
Public Programmes
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Jonty Stern
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Louise Stewart
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Isaac Thom
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Matthew Tidby
Digital Communications
Manager

Jo Tinworth
Curator (Collections)

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Owain Twist
House & Facilities
Manager (from
January 2023)

Paul Webster
Visitor Assistant – casual

Addie White
Commercial Assistant
Tours and Events

Christine White
HR Manager

Samuel White
Facilities Coordinator
(from June 2022)

Jane Wilkinson
Head of Conservation

Olga Zilbershtein
Visitor Services Manager

A New Chapter