



Government Art Collection

Annual Report and Acquisitions 2001-2002

Contents

Foreword	3
John Tusa, Chairman, Advisory Committee on the Government Art Collection	
Introductory Report	4
Penny Johnson, Director	
Acquisitions 2001 - 2002	8
Annex 1	12
List of works of art lent to public exhibitions between 1 April 2001 and 31 March 2002	
Annex 2	14
List of long-term loans to other collections	

Foreword

At a casual glance, it might seem that the past year was a comparatively normal one for the staff of the Government Art Collection (GAC). No art to commission for new embassies, no new government to service, no new premises to develop. Yet the activity of this apparently routine year, from special hangs in 10 Downing Street, to re-hangs in major embassies, to new initiatives such as placing art works in regional Government offices in the United Kingdom, demonstrates the GAC's quiet efficiency and effectiveness in meeting such a variety of needs. It highlights the GAC's role as an organisation which helps the Government and the nation to put forward an engaging, stimulating, challenging and admirable face to the outside world when visitors enter a national representative office at home or abroad.

Put simply, if an Embassy Residence has paintings of indifferent quality and little relevance - still less posters of double decker buses - it doesn't do much for the country's appearance. While there is still much to be done, as a result of the GAC's work over many years a standard has been set for the major spaces. Often, the impression given is closer to that of walking into a small public gallery. That is a considerable achievement.

The GAC's purchasing policy - the Advisory Committee's main area of responsibility - is to strengthen the historical collection (about half of the Collection) where it can afford to, but principally to buy astutely in and among the younger generation of British artists before they have become too fashionable and unaffordable. Artists of a previous generation whose work is temporarily neglected are also targetted. In this activity, the members of the Advisory Committee give their time and advice freely and generously to the Director, Penny Johnson, and her staff. They deserve some of the credit for the quality and range of works that now appear on official walls. I am grateful to them all for their interest and involvement.

But the principle credit, of course, goes to Penny Johnson and her colleagues for meeting such a wide range of demands so well. If anyone defined their expectations of what such a body as the GAC might achieve, they would not have dared to ask for what in practice has been, and continues to be, delivered. The GAC - to borrow an old Foreign Office phrase - "punches far above its weight". I know I speak for the other members of the Advisory Committee when I say that it continues to be a pleasure to watch the GAC do so and to be able to be a part of that process.

John Tusa

Chairman

Advisory Committee on the Government Art Collection

Introductory Report 2001-2002

The British Government's collection of art is placed in its major buildings in the UK and around the world in order to promote British art, history and culture across diverse and international environments. The works of art are seen by the large number of visitors to Government buildings, which range from 10 Downing Street in London to the Residences of Ambassadors and High Commissioners in most countries of the world.

The launch of our website, particularly well designed by Nykris Digital Design, in May 2001 has considerably enhanced general public access to works of art in the Government Art Collection (GAC) of British art from the sixteenth century to the present. Also on-line is information about the organisation, which has been in existence, albeit in different guises, for over a hundred years.

Following the General Election in June 2001, we were involved with a number of new selections and displays of works of art for the offices of Secretaries of State and Ministers, including Tessa Jowell, Tessa Blackstone, Patricia Hewitt, Alan Milburn and Paul Boateng. At the suggestion of Tessa Blackstone, the Minister for the Arts, we have been developing our role in placing works of art in the entrance halls of the nine regional Government buildings. We have also reviewed the displays of art in entrance halls of Government buildings in Whitehall. New displays were selected for the headquarters of the Department for Culture, Media and Sport (DCMS) - for the office of the new Permanent Secretary Sue Street, and for the conference areas and meeting rooms, including a dramatic set of drawings illustrating Vanbrugh's *The Relapse* by William Powell Frith.

The modernisation and refurbishment of the main entrance hall in the Foreign and Commonwealth Office's building in Whitehall offered the opportunity for displaying contemporary art. We had been working on this project with the FCO since October 2000 when it was nominated for the Client of the Year Award for its architectural projects. The award, from the Arts Council, included a sum for the purchase of contemporary art for an FCO building. A group of digitally produced photographs by Joy Gregory from the series *Cinderella Tours Europe* was selected. This series shows several European cities, including Lisbon, London, Paris and Geneva. We have also been working with the FCO and our German and Dutch counterparts to commission a work of art for a new co-location Embassy in Dar es Salaam, which is due to open in the Spring of 2003.

Each year we programme a number of displays for review. This year we rationalised the displays in Lancaster House, the main Government hospitality building in London, by moving some works of art to new locations within the interior and by introducing several new works. Conservation was also carried out on paintings in the house, notably *The Great Staircase, Stafford House* (the former name of Lancaster House) by David Roberts - a splendid and unique record of the majestic stairway in the mid-nineteenth century. We took advantage of the summer recess to organise the re-mounting and re-framing of some historic portrait prints of former Chancellors in 11 Downing Street

The main representational rooms in 10 Downing Street have also had some changes this year. A selection of paintings have been lent by Sheffield Galleries and Museums Trust, including a lively industrial view of Sheffield and works by Christopher Wood and Jessica Dismorr. We continued our programme of arranging displays of contemporary art in the First Floor Ante Room to the main reception rooms. As part of the Jubilee celebration, research was undertaken to find photographs of HM the Queen with each Prime Minister who has served under her, as well as an image from each of the first five decades of her reign. The resulting display was shown at 10 Downing Street from late

Spring 2002. We also organised the return from various locations of paintings commissioned by the Government to celebrate the Coronation in 1953. These were displayed in the Pillared Room. Among the paintings is an animated and characteristic work by LS Lowry, *The Procession passing the Queen Victoria Memorial*, and a distinctive crowd scene of *Troops in the Mall* by Edward Bawden.

Annual purchasing and commissioning of works of art is guided by the Advisory Committee on the Government Art Collection, whose Chair is John Tusa. This year our historical acquisitions have included a striking portrait by Henry Raeburn, now on display in 10 Downing Street, and a watercolour of a Cairo street scene at night by Albert Goodwin, which is due to be placed in the British Ambassador's Residence in Cairo. Contemporary pieces include a new work *Flatford @ Fullmoon* by Darren Almond. The subject matter is Constable's. Almond's photograph is made with a long exposure at night to capture a light effect invisible to the human eye. We also purchased six videos by John Wood and Paul Harrison from their *Twenty Six (Drawing and Falling Things)* series. In these the artists perform a series of simple, carefully choreographed slapstick routines exploring the relationship between themselves and their constructed environments. These new purchases are earmarked for a new display of contemporary work in the Glazed Galleries of the British Ambassador's Residence in Paris. We also acquired two delicate pen and ink drawings of *Globe Tracings* by Layla Curtis. A full list of this year's acquisitions follows this report.

Our conservation schedule this year has involved a wide range of works in different media. Among the major works of art treated were the portrait of *Rev. Robert Sherard, 4th Earl of Harborough (1712-99)* by Thomas Gainsborough, a fine watercolour of the *View of Tagus and Tower of Belem from the British Legation* dated 1880 by George Lennard Lewis (which is now in the British Ambassador's Residence in Lisbon from where the scene was painted) and a portrait of an unknown woman, formerly attributed to Frances Cotes and now thought to be by Tilly Kettle. Two sculptures in the grounds of the British Ambassador's Residence in Washington, *Single Form Eikon* by Barbara Hepworth and *Horse* by Elisabeth Frink, were inspected by Derek Pullen, Head of Sculpture Conservation at Tate, as part of our schedule of conservation checks. We are also continuing our programme to improve the presentation of the Collection by re-framing and re-mounting a range of historical prints and paintings.

Requests from galleries to borrow works of art from the GAC for public exhibitions are continuing to increase. This year loans have been made to the following exhibitions: *Art on the Line* (Courtauld Gallery, London), *Close Encounters: The Sculptor's Studio in the Age of the Camera* (Henry Moore Institute, Leeds) and *The British in New York since 1770* (New York Historical Society, New York). A full list follows at Annex 1. At the behest of the Prime Minister we have lent, for the first time, a work of art to the President of the United States, George W Bush, for display in the Oval Office at the White House for the duration of his Presidential term. This is a bronze bust of *Sir Winston Churchill* by the Anglo-American artist Sir Jacob Epstein.

New displays have been selected for the main reception areas of several Government buildings around the world, most notably the Residences of the British Ambassadors in Belgrade and Geneva and the Consul General in Dusseldorf. A visit has been made to Kiev to assess requirements for the new British Ambassador's Residence. We have also made inspection visits to a number of locations abroad to undertake inventory and conservation checks and to review displays. These include Tunis, Washington, Cairo, Prague, Lisbon, Paris, Singapore, Bangkok, Helsinki and Copenhagen.

Information and interpretative material on works of art is prepared for major displays and for offices of Secretaries of State and Ministers. This year new research has been undertaken for works of art in

the British Ambassadors' Residences in Madrid, Brussels, New York and Cairo. We have helped to train guides giving tours to the public around the British Embassy in Berlin (opened July 2000), which has a number of contemporary works of art, including some commissioned by the GAC on behalf of the FCO. We now have a programme of fortnightly tours around our premises. There has been a high demand for these from a range of arts organisations, and this year we have welcomed The London Appreciation Society, The Georgian Group, The National Trust for Scotland and Buckinghamshire County Museum amongst others. Emergency security measures imposed on central Government buildings in September 2001 unfortunately prevented us from taking part in the annual London Open House event.

The visible activities of the GAC are of course underpinned by administrative systems, some of which have been reviewed this year. The layout of the workshop and storage areas has been re-organised in order to provide a more efficient and effective use of space and to help with the continual arrival and dispatch of works of art. Following a review and re-categorisation of the library, a space has been created to place sculpture awaiting selection. With a member of staff now dedicated to photography and copyright, we have produced and begun to implement a strategy. Since the launch of the website, we have had an increasing number of requests to reproduce works of art from the Collection in a variety of publications.

The professionalism and commitment of the team at the GAC ensures that we are able to fulfill and develop our role. Every move of a work of art involves all of the team, from the preparation of a painting in the workshop to the paying of invoices and from the writing of labels to the arrangements for transport and export licences. It has been a pleasure to welcome a new member of the team, Christopher Christophorou, to join Martin Few as the second technician in the workshop. Once again we are particularly indebted to the dedication, expertise and generosity of the members of the Advisory Committee. The scope of the membership of the Committee has been reviewed this year and we are expanding our membership to include advisors working in the regions. The team as a whole, GAC staff and Advisory Committee, has worked imaginatively and energetically to ensure that the Government's works of art are well-maintained and appropriately displayed and that the organisation continually adapts and develops to fulfill its role within Government.

Penny Johnson
Director

As at 31 March 2002

Members of the Advisory Committee on the Government Art Collection

John Tusa	<i>Chairman</i>
Richard Dorment	<i>Independent</i>
Margot Heller	<i>Independent</i>
Penny Johnson	<i>Ex Officio - Director, Government Art Collection</i>
Neil MacGregor	<i>Ex Officio - Director, National Gallery</i>
Charles Saumarez-Smith	<i>Ex Officio - Director, National Portrait Gallery</i>
Nicholas Serota	<i>Ex Officio - Director, Tate Gallery</i>

Staff of the Government Art Collection

Mary Beal	<i>Curator: Research and Conservation</i>
Christopher Christophorou	<i>Collection Technician</i>
Colin Dyer	<i>Administration Officer</i>
Martin Few	<i>Collection Technician</i>
Roger Golding	<i>Curator: Documentation</i>
Alistair Hudson	<i>Curator: Projects</i>
Penny Johnson	<i>Director</i>
Robert Jones	<i>Collection Officer</i>
David Law	<i>Executive Officer</i>
Katherine Mellor	<i>Curator: Research and Information</i>
Lidia Plintshev	<i>Administrator</i>
Emma Roodhouse	<i>Assistant Registrar</i>
Julia Toffolo	<i>Registrar/Deputy Director</i>

Acquisitions 2001-2002

Catalogue details: measurements are in centimetres, height precedes width. The inventory number of each work is listed in the left margin.

- Thomas ALLOM
17619 *The House of the British Consul, Damascus*
watercolour over pencil heightened with body colour on paper, 30.3 x 25.7
- Darren ALMOND
17646 *Flatford @ Fullmoon* 2000
lamda print, 122 x 122
- Graham ARNOLD
17635 *London Town* 1979
compartmented box construction with collage, 48.2 x 30.8
- David AUSTEN
17620 *Glass* 2001
oil and gesso on flax canvas, 167.5 x 152.2
- Wilhemina BARNS-GRAHAM
17621 *Vision in Time* 2000
screenprint, no. 29 in an edition of 50, 76.5 x 57.5
17622 *Another Time* 1999
screenprint, no. 49 in an edition of 75, 59 x 75.8
17623 *Cardinal* 1999
screenprint, no. 23 in an edition of 50, 58 x 76.8
17624 *Walkabout Time* 1999
screenprint, no. 43 in an edition of 50, 58 x 76.7
17625 *Quiet Time* 1999
screenprint, no. 44 in an edition of 50, 58 x 75.9
- Edward BAWDEN
17636 *The Queen's Garden*
lithograph, no. 13 in an edition of 160, 56.6 x 76.9
- Osmund CAINE
17648 *Spider Hutments, Mychett Barracks, Aldershot, 1940* 1940-1989
oil on canvas, 108 x 160.5
- Patrick CAULFIELD
17639 *Weekend Cabin* 1967
screenprint, no. 25 in an edition of 75, 55.9 x 91.4
Earthenware 1967
screenprint, no. 15 in an edition of 75, 55.9 x 91.4

Michael CRAIG-MARTIN

- 17606/1 *History 1* 2001
screenprint, no. 1 in an edition of 50, 57.4 x 75.3
- 17606/2 *History 2* 2001
screenprint, no. 1 in an edition of 50, 57.4 x 75.3
- 17606/3 *History 3* 2001
screenprint, no. 1 in an edition of 50, 57.4 x 75.3
- 17606/4 *History 4* 2001
screenprint, no. 1 in an edition of 50, 57.4 x 75.3

Layla CURTIS

- 17656 *Globe Tracing II* 2001
ink on tracing paper, 91 x 65
- 17657 *Globe Tracing IV* 2001
ink on tracing paper, 91 x 65

Mark FRANCIS

- 17615 *Untitled* 1999
screenprint, no. 47 in an edition of 150, 66 x 55.5

Richard GALPIN

- 17650 *Books I'll Never Read Twice* 2001
peeled photograph, 70.7 x 99

Albert GOODWIN

- 17608 *An Arabian Night, Cairo* 1876
oil, watercolour and body colour on paper, 55 x 30

Richard HAMILTON

- 17651 *In Horne's House* 1981-1982
hard-, soft-ground and stipple etching, lift ground aquatint and engraving, no. 117 in an edition of 120, 76 x 58.5

Alex HARTLEY

- 17658 *Untitled (3WLSR)* 2002
satin etched glass, black and white photograph and MDF, 80 x 120 x 28.7

Thomas HEAPHY

- 17595 *Field Marshal the Duke of Wellington Giving Orders to his Generals Previous to a General Action* published 8 August 1822
engraving, 55.5 x 86

David HOCKNEY

- 17641 *Tree* 1968
colour lithograph, no. 5 in an edition of 95, 65.5 x 50
- 17642 *Rocks, Nevada* 1968
colour lithograph, no. 53 in an edition of 95, 65 x 49.8

Tess JARAY

- 17609 *I was watching ...* 2001
screenprint and text, no. 4 in an edition of 44, 80.5 x 121, 74 x 50
From the portfolio *From The Rings of Saturn and Vertigo*
- 17610 *We should also bear in mind ...* 2001
screenprint and text, no. 4 in an edition of 44, 80.5 x 101, 60 x 50
From the portfolio *From The Rings of Saturn and Vertigo*
- 17611 *Or rather ...* 2001
screenprint and text, no. 16 in an edition of 44, 90 x 64, 69 x 44, 90 x 64
From the portfolio *From The Rings of Saturn and Vertigo*
- 17612 *At Regensburg he crossed ...* 2001
screenprint and text, no. 16 in an edition of 44, 85 x 64, 61 x 44
From the portfolio *From The Rings of Saturn and Vertigo*

Michael LANDY

- 17654 *Compulsory Obsolescence* 2002
pen and ink on paper, 70 x 99.5

Rachel LOWE

- 17604 *A Letter to an Unknown Person No. 3*
betacam videotape, playing time 20 minutes (1 minute 25 seconds loop)

Marta MARCÉ

- 17616 *Untitled* 2001
lithograph, no. 18 in an edition of 100, 66 x 50.5
- 17617 *Untitled (MM 733)* 2001
acrylic on canvas, 183.3 x 260
- 17643 *Untitled* 1999
acrylic, oil and enamel on canvas, 223 x 195.5

Garry Fabian MILLER

- 17613 *Petworth Window, 26 April 2000* 2000
light, water dye destruction print, 60.7 x 48.5
- 17614 *Petworth Window, 10 September 1999* 2000
light, water dye destruction print, 58.8 x 48.2

Seamus NICHOLSON

- 17652 *Jason* 2000
c-type photograph on aluminium, no. 1 in an edition of 5, 101.6 x 142.3
- 17653 *Wajid* 2000
c-type photograph on aluminium, no. 1 in an edition of 5, 101.6 x 127

Chris OFILI

- 17607 *Regal* 2000
lithograph in 4 colours on silkscreened glow-in-the-dark background, no. 105 in an edition of 300, 40.5 x 29.1

- Henry RAEBURN
17618 *Portrait of an Unknown Man*
oil on canvas, 91.3 x 121.8
- George ROBSON
17644 *Marching Out* 2001
oil on canvas, 91.3 x 121.8
- Sophie SMALLHORN
17637 *Colour Wheel 1* 2001
screenprint, no. 12 in an edition of 30, 85 x 85
17638 *Colour Wheel 2* 2001
screenprint, no. 12 in an edition of 30, 85 x 85
17649 *No. 97* 2001
wall-mounted sculpture, scrylic on MDF, 6.4 x 112.5 x 8.2
- Christopher STEVENS
17655 *The Constellations of Coming and Going* 2001-2002
oil on board (diptych), 38.1 x 57.3, 38 x 57.2
- David TABORN
17645 *Homunculus (Lottery)* 1999
mixed media on wood, metal and glass, 121.8 x 121.4
- John WOOD and Paul HARRISON
17676 *Ladder*
DVD video
17677 *Handle*
DVD video
17678 *Map*
DVD video
17679 *Lean*
DVD video
17680 *Slide*
DVD video
17681 *Platform*
DVD video

Annex 1

List of works of art lent to public exhibitions between 1 April 2001 and 31 March 2002

- Viaggi in Italia*
 Palazzo Ducale, Genoa, 30 March - 29 July 2001
 painting by J H W Tischbein
 0/826 ***A Boar Hunt at Persano under Ferdinand IV***
- The King over the Water: The Life of Prince James Francis Edward Stuart 1688-1766*
 Scottish National Portrait Gallery, Edinburgh, 27 April - 30 September 2001
 painting by Alexis Simon Belle
 3534 ***Prince James Francis Edward Stuart***
- Association of Ambassadorial Spouses Exhibition*
 Museum of the Nation, Peru, 18 - 28 April 2001
 painting by Wilhemina Barns-Graham
 14293 ***Noonbreak***
 print by Michael Rothenstein
 4746 ***Cockerel Turning Around***
 painting by Roger de Grey
 16638 ***Interior/Exterior***
 painting by Lionel Bulmer
 9694 ***Fishermen's Huts, Southwold Harbour***
- Impressionism in Europe*
 Palazzo Martinengo, Brescia, 6 July - 25 November 2001
 painting by W R Sickert
 4837 ***The Sisters Lloyd***
- Close Encounters: The Sculptor's Studio in the Age of the Camera*
 Henry Moore Institute, Leeds, 26 September 2001 - 6 January 2002
 sculpture by Barbara Hepworth
 7368 ***Conoid, Sphere and Hollow II***
- Gainsborough's House, Sudbury, 1 September 2001 - 31 January 2002
 painting by Thomas Gainsborough
 2816 ***Robert Sherard, 4th Earl of Harborough***
- Karl Weschke Retrospective*
 Kunstsammlung Gera, Germany, 28 September - 25 November 2001
 painting by Karl Weschke
 15236 ***Rider on the Moor***
- Art on the Line: The Royal Academy Exhibitions at Somerset House 1780-1836*
 Courtauld Gallery, Somerset House, London, 17 October 2001 - 20 January 2002
 painting by Thomas Phillips
 1976 ***George Gordon Byron, 6th Baron Byron, in Albanian Dress***

The British in New York Since 1770

New York Historical Society, New York, 9 October 2001 - 13 January 2002

painting by Sir Godfrey Kneller

0/8

King James II*Art in Exile: Flanders, Wales and the First World War*

Museum voor Schone Kusten, Gent, 12 January - 17 March 2002

Hannema-de Stuers Fundatie, Heino, 30 March - 2 June 2002

National Museum and Gallery of Wales, Cardiff, 22 June - 25 September 2002

painting by W R Sickert

16778

The Integrity of Belgium*Transition: British Art of the Fifties*

Barbican Art Gallery, London, 31 January - 14 April 2002

drawings by Eduardo Paolozzi

7263

Cocks Fighting

11672

Untitled*Richmond's Theatres*

Museum of Richmond, Richmond, Surrey, 12 February - 1 July 2002

drawing by John Hoppner

4934

Dorothy Jordan (1762-1816)

Annex 2

List of long-term loans to other collections

- British Library: India Office Library**
 painting by Thomas Hickey
 14528 *Begum Johnson*
- Historic Royal Palaces Agency: Banqueting House**
 sculptures by John Michael Rysbrack
 11493 *Inigo Jones (1573-1652)*
 6439 *Sir Peter Paul Rubens (1577-1640)*
 print by John Bluck after T Rowlandson and A C Pugin
 12974 *Whitehall, showing the Banqueting House*
 engraving by H Terasson
 15537 *His Majesty's Royal Banqueting House of Whitehall*
 drawing by George Vertue
 382 *Drawing of 1680 Plan of the Old Palace of Whitehall* 1747
 painting by Daniel Mytens
 4594 *Charles I (1600-1649)*
- Historic Royal Palaces Agency: Hampton Court**
 painting by James Digman Wingfield
 14928 *The Chapel Royal, Hampton Court* 1849
 painting by Jan van Orley
 4987 *William III (1650-1702) as Solomon*
- Historic Royal Palaces Agency: Kensington Palace (Royal Dress Collection)**
 painting by John Houston after William Llewellyn
 0/791 *Mary, Princess of Teck (1867-1953) Queen of George V*
- Historic Royal Palaces Agency: Tower of London (Bloody Tower)**
 painting by unknown artist
 0/299 *Sir Walter Raleigh* c.1590
- Historic Royal Palaces Agency: Tower of London (Crown Jewels Display)**
 painting after James Gunn
 12674 *HM Elizabeth II*
- Historic Royal Palaces Agency: Tower of London (Queen's House)**
 prints by Samuel & Nathaniel Buck
 5690 *The Tower of London: The South View*
 5691 *The Tower of London: The West View*
 7129 *The Tower of London: The North View*
 print by John Maurer
 5692 *A North West View of the Tower of London*
 print by G Haiward & J Gascoyne
 5693 *Draught of the Tower of Liberties, Survey'd... 1597*

- prints by Frederick Nash
- 7123 *View of the Bloody Tower*
- 7124 *Gateway of the Bloody Tower*
drawing by P. R. Perry
- 7127 *Tower of London and Tower Bridge, 1891*
drawings by Frederick Nash
- 11694 *Plan of the White Tower, Dungeon Floor*
- 11696 *Inscriptions in the Prison Room of the White Tower*
- 11700 *Tomb in the Chapel*
- 11704 *Inscriptions in Prison Room Beauchamp Tower*
- 11711 *Inscription in Salt Tower*
- 11703 *Inscription in Prison Room, Beauchamp Tower*
- 11709 *Inscriptions in Prison Room, Beauchamp Tower*
- 11693 *View under Bloody Tower*
- 11698 *State Room in the Upper Storey of White Tower*
- 11699 *Inside of the Chapel*
- 11705 *Inscriptions in Prison Room Beauchamp Tower*
- 11706 *Inscriptions in Prison Room Beauchamp Tower*
- 11707 *Inscriptions in Prison Room Beauchamp Tower*
- 11712 *Inside of Bowyers Tower*
- 11713 *Bloody Tower*
- 11715 *Inside of Well Tower*
- 11716 *Byward Tower*
- 11697 *Plan of the White Tower, Chapel Floor*
- 11701 *Plan of Prison Room in Beauchamp Tower, 1832*
- 11708 *In the Upper Prison Room, Beauchamp Tower*
- 11692 *Chapel in the White Tower*
- 11695 *Dungeon or Prison Room in White Tower*
- 11717 *Inside of Byward Tower*
- 11702 *Prison Room in Beauchamp Tower*
- 11714 *Entrance under Bloody Tower*
print by Daniel Havell after John Glendall
- 7125 *View of the Tower of London*
print by Thomas Sutherland after T Rowlandson & A C Pugin
- 7126 *View of the Tower*
print by James Tibbitts Willmore after William Henry Bartlett
- 7128 *Tower of London*
prints by Jacobus Houbraken
- 9571 *Robert Carr, Earl of Somerset (1587-1645)*
- 9577 *Henry Howard, Earl of Surrey (1517?-1547)*
- 11951 *Sir Walter Raleigh (1552-1618)*
prints by Jacobus Houbraken after Hans Holbein
- 9572 *Thomas Cromwell, Earl of Essex (?1485-1540)*
- 9574 *John Fisher (1459-1535) Bishop of Rochester*
- 9575 *Henry VIII (1491-1547, Reigned 1509-1547)*
- 9576 *Catherine Howard (d1542) 5th Wife of Henry VIII*
- 9578 *Sir Thomas More (1478-1535) Lord Chancellor & Author*
print by Jacobus Houbraken after Isaac Oliver
- 9573 *Robert Devereux, 2nd Earl of Essex (1566-1601)*

- painting by Henry Pether
 11978 *Tower of London and Customs House 1853*
 painting by Johann Spilberg II
 1205 *Tower of London c1689*
 prints by Thomas Malton (Jnr)
 5688 *The Tower 1799*
 5689 *The Great Court of the Tower*
 print by Wenzel Hollar
 7130 *Castrum Royale Londinese Vulgo The Tower*
 print by Maclure & Macdonald
 7131 *Tower of London*
 print by Lawrence Barnett Phillips
 14789 *The Tower and Moat from the West*
 drawing by Emily Cathcart
 16260 *Byward Tower with the Moat Flooded*
 drawing by Henry A Payne
 14790 *Yeoman Warder and Schoolboy*
 reproduction by Renniard
 14791 *Yeoman Warders*

National Gallery, London

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

National Gallery of Iceland, Reykjavik

- paintings by Jón Stefánsson
 15789 *Milkmaid (Mjaltastúlka) 1921*
 15790 *Woman wearing National Costume (Kona á Peysfötum) 1921*
 15791 *Shepherd (Smaladrengur) 1921*
 15792 *Elderly Woman (Gömni Kona) 1921*

National Museum of Photography, Bradford

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

National Trust: Morville Hall and Attingham Park respectively

- drawings by Moses Griffith
 11040 *Morville Hall, Shropshire, June 1794*
 11043 *View of Attingham Hall Shropshire, 1792*

Royal Armouries: Tower of London

- painting by 18th century English School
 10862 *North Bank of the Thames from the Tower to London Bridge*
 drawing by James Hanway
 45 *Elevation of the Storehouse at the Tower 1774*
 painting by Paul van Somer
 2176 *Charles (I (1600-49) as Prince of Wales*

Royal Armouries: Leeds

- painting by James Seymour
 2622 *Charles Powlett, 8th Marquess of Winchester (1685-1754)*