

PRESS RELEASE – 9am Thursday 13th December 2012

All 212,000 of the United Kingdom's Oil Paintings are Now Online

Today the Public Catalogue Foundation (PCF) and the BBC completed their hugely ambitious project to put online the United Kingdom's entire collection of oil paintings in public ownership. This makes the UK the first country in the world to give such access to its national collection of paintings. In total, 3,217 venues across the UK have participated in the project and 211,861 paintings are now on the Your Paintings website at bbc.co.uk/yourpaintings.

Your Paintings is a partnership between the PCF and the BBC. The PCF started making a photographic record of the UK's oil paintings in 2003. The Your Paintings website, built by the BBC, was launched with 63,000 paintings in June 2011. The project covers paintings not only held by museums and galleries but also works in universities, local councils, hospitals and even paintings held in fire stations, zoos and a lighthouse. Typically 80% of these paintings are not on view whilst the vast majority have never been photographed. All oil paintings owned by the nation are shown irrespective of perceived quality and condition.

Your Paintings now allows everyone to see the full extent of the national collection for free together with BBC TV documentary archive and biographical information for selected artists from Oxford University Press. It is a project that will benefit art enthusiasts, students, curators, researchers, tourists and anyone unable to make the journey to the collections. In February 2013, the BBC will lead a nationwide celebration of Your Paintings with many opportunities for the public to discover paintings that have rarely been on view. More information will be announced on Twitter @your_paintings .

To help the PCF and BBC identify and catalogue what can be seen in each painting, the public is being invited to 'tag' the nation's paintings. Tagging is fun, easy and you don't need to be an art expert to do it. The results will allow future users of the Your Paintings website to find paintings of subjects that interest them. Your Paintings Tagger can be reached through the Your Paintings website.

Paintings

Taken together, this collection of 212,000 paintings presents an unparalleled insight into the nation's culture and history over 600 years both at the national and local level. Much of it constitutes an important pre-photographic record. It also presents an important survey of changing tastes and collecting habits.

Approximately a quarter of the paintings are portraits with a preponderance of mayors, admirals, royalty and unknown sitters. Nestling among the tens of thousands of portraits are Eric Cantona and other Manchester United footballers painted in the style of Piero della Francesca and Mantegna; the entire town council of Crewkerne in Somerset painted by a fellow councillor; and Sean Connery painted as a life model in 1952 at the Edinburgh College of Art.

Artists

Paintings by over 37,000 artists are shown on Your Paintings. Old Masters and leading British painters are represented in considerable numbers: 391 paintings by Joshua Reynolds, 348 by Turner, 281 by Gainsborough, 273 by Walter Sickert, 189 by Stanley Spencer and 114 by Van Dyck. The less well-known John Everett and Marianne North have over 2,000 works between them. Surprising inclusions include paintings by Noel Coward, Cecil Beaton, Gertrude Jekyll, Derek Jarman and Dwight D Eisenhower. Approaching 30,000 paintings do not have firm artist attributions leaving the possibility of important discoveries in years to come.

Collections

The National Trust is the largest single collection on the website with 12,567 paintings followed by Tate, Glasgow Museums, the National Maritime Museum and National Galleries Scotland. However, approximately half of the collections on the site have ten or fewer paintings.

117,000 paintings are held across 2,197 collection venues in England outside London; 46,000 paintings (273 venues) in London; 30,500 paintings (441 venues) in Scotland; 12,500 paintings (195 venues) in Wales; 4,000 paintings (63 venues) in Northern Ireland; and 1,800 paintings (48 venues) in the Channel Islands.

40,000 paintings have been added to Your Paintings today in this final upload of paintings to the site.

Collections added include the National Galleries of Scotland; the National Trust for Scotland; Manchester City Galleries; Bristol Museum and Art Gallery, Paisley Museum and Art Galleries, the Palace of Westminster, Dulwich Picture Gallery; The Courtauld Gallery; The Wallace Collection; and many more collections from Edinburgh, Southern Scotland, Bristol, Greater Manchester and Greater London. Also included in this upload are all the Oxford Colleges and many of the Cambridge Colleges - institutions that are not in public ownership but have joined the Your Paintings website for the benefit of wider public awareness and research.



Quotes

Culture Minister Ed Vaizey said: "I congratulate The Public Catalogue Foundation on this tremendous achievement. Having all of a nation's oil paintings in public collections available online is a world first, and I'm delighted that these 200,000 plus works can now be viewed from around the world at the click of a button."

Scottish Culture Secretary Fiona Hyslop said: "Scotland is home to a wealth of oil paintings, with more than 30,000 held in collections across the country. The successful completion of this hugely ambitious project means our nation's best-known treasures and hidden gems are now available online, free of charge, for all to enjoy."

Nicholas Serota, Director, Tate, said: "The Your Paintings website reveals the depth and breadth of the nation's collections of paintings, many of them published online for the first time. This ambitious collaboration between organisations across the UK connects audiences with art in an immediate way, something we will take for granted in the future."

John Leighton, Director-General of National Galleries Scotland, said: "The completion of this catalogue is an amazing achievement and a cause for great celebration. The Your Paintings website demonstrates very clearly how the reach and impact of public collections is changing dramatically in the digital age bringing us all much closer to the paintings that we own and, I am sure, encouraging even more people to search out the actual objects in museums and galleries across the country."

Professor Deborah Swallow, Märit Rausing Director of The Courtauld Institute of Art, said: "As a university educating the art historians, conservators and curators of the future, we recognise how important access is not only to the paintings that are on view to the public but also those that are less accessible. Through Your Paintings and new technology, everybody can now enjoy the nation's collection and actively engage in art history."

Sarah Staniforth, Museums and Collections Director, National Trust, said: "The National Trust has the largest collection of oil paintings of a single institution in England, Wales and Northern Ireland, in its care and on permanent public display. This will be the first time our paintings from our historic house collections will all be seen in glorious colour and worldwide, thanks to the Public Catalogue Foundation's photography campaign and the BBC."

Martin Grimes, Web Manager, Manchester City Galleries, said: "Manchester Art Gallery is really proud to be part of the ambitious Your Paintings project which will allow us to share our extraordinary collection with the world. We have uploaded over 2200 of our oil paintings to the site, the culmination of over two years work to photograph and document them so for the first time they can be seen in one place. Being part of a national collection also creates a new context for these works and means that even familiar paintings can be seen in ways we could never have previously imagined." Martin Grimes, Web Manager, Manchester City Galleries."

Kate Mavor, National Trust for Scotland said: "It is fantastic that each of the Trust's 2000 paintings are now available as part of this amazing resource. From stern lairds with their beloved pets to stunning landscapes and dazzling colourists, the Trust's fine art collection is one of the nation's treasures."

Michael Craig-Martin, Artist, said “There is something fundamentally egalitarian about Your Paintings. It means all the nation’s paintings can be known to and accessible by the public that owns them. It will prove also an important tool for artists and cultural institutions alike. It allows artists to find out definitively the location of their works in public collections, greatly assisting them in the planning of exhibitions and publications. The comprehensive photographing of all works being undertaken by The Public Catalogue Foundation is already proving invaluable from a curatorial point of view. Your Paintings will help museums to have a better knowledge of their own collections and, as a result, make better use of them. I hope it will incite public interest in new works and encourage curators to rotate collections more frequently, breathing fresh life into the nation’s art archives, rescuing forgotten treasures from obscurity, and finding important new audiences for our public collections.”

Saul Nassé, BBC Controller of Learning, said: “I’m delighted we can now say the UK’s vast collection of oil paintings is available for all to see, twenty four hours a day. The Public Catalogue Foundation has photographed every painting in loving detail and my team at the BBC have created a brilliant website. But we need one more group, the public, to join in our endeavour. We want people to get online and tag the paintings with the fascinating facts that will make the site even more engaging.”

Mark Bell, BBC Commissioning Editor, Arts, said: “This partnership between the PCF and the BBC has achieved something special and unique, yet we are only just beginning to see the potential of what it means to make this national treasure accessible. Taken in its entirety, Your Paintings is the story of the country in pictures, but it is the individual discoveries, new attributions and connections that are most exciting— it will be wonderful to see our understanding of the collection deepen as increasing numbers of people explore and engage with it.”

Fred Hohler, Founder of the PCF, said: “Your Paintings is complete! The achievement belongs to all those that made it happen: curators and collection managers and the teams behind them, the coordinators and the photographers in the field and the editors and researchers and copyright toilers and all the staff back in the office, the Trustees past and present, the generous donors, the Lords Lieutenant, the Master Patrons and the Series Patrons, the Friends and, of course, our Patron, The Duchess of Cornwall. Without the combined effort of each individual part, the whole would never have been achieved. The Foundation’s achievement will be a lasting tribute to them all. I am truly grateful to each and every one of them”

Andrew Ellis, Director, the Public Catalogue Foundation, said: “No country has ever embarked on such a monumental project to showcase its entire oil painting collection online. Working with collections all over the land, this project reveals to the world the UK’s extraordinary holding of oil paintings. Anyone with Internet access, anywhere in the world, can now see them all, completely for free.”

Notes to Editors

About the Public Catalogue Foundation

The PCF is a registered charity. It was launched in 2003 to create a photographic record of all the oil (together with acrylic and tempera) paintings in public ownership in the United Kingdom. In addition to publishing its work online, the PCF is also publishing a series of printed catalogues. 46 titles in the *Oil Paintings in Public Ownership* series have already been published with more than 40 or so to be released over the next twelve months.

The painstaking research to locate the paintings up and down the country and collate the data was carried out by 50 researchers. Over 30 fine art photographers have been employed to take photographs of these paintings over the life of the project. London-based staff focus on fundraising, processing and editing the data that comes in from the field, and clearing copyright.

Now that the oil painting project is complete the PCF will focus on two strategic priorities. First, it will work on updating and enriching the oil painting records, partly through setting up an Oil Painting Expert Network to connect collections in need of expertise with a network of *pro bono* experts. Secondly, it will look to digitise other art objects, starting with the nation's sculpture collection.

The PCF is funded principally by grants and donations. The project to photograph and catalogue the nation's oil paintings will have cost just under £6m. Less than 15 per cent of its funding comes from the public sector. Whilst many hundreds of individuals and institutions have supported its work, the PCF's principal funders for the project throughout the UK are Arts Council England, The Art Fund, Binks Trust, Christie's, the Esmée Fairbairn Foundation, the Garfield Weston Foundation, Hiscox, ICAP, the J Paul Getty Jnr Charitable Trust, the Monument Trust, the Scottish Government, the Stavros Niarchos Foundation and the Wolfson Foundation.

The PCF was founded by Dr Fred Hohler in 2002. Its Trustees are Charles Gregson (Chairman of the PCF), David Ekserdjian (Professor of Art History at the University of Leicester), Margaret Greeves (Chair of Collections Trust), Alex Morrison (Founder and Managing Director of Cogapp), Richard Roundell (Vice Chairman of Christie's UK), Marc Sands (Director of Audiences and Media at Tate), Dr Charles Saumarez Smith (Secretary and Chief Executive of the Royal Academy), Graham Southern (Founding Director of BlainSouthern) and the artist Alison Watt. The Director is Andrew Ellis.

For more information go to www.thepcf.org.uk

About BBC Online

BBC Online is BBC's portfolio of websites, available at bbc.co.uk. It comprises ten Products – News, Sport, Weather, CBBC, CBeebies, Knowledge & Learning, Homepage, Search, TV & iPlayer and Radio & Music. In April 2011, it had 31.7 million unique browsers and was the fourth most popular website in the UK. It is the only UK-owned website in the UK top ten. Your Paintings is part of Knowledge & Learning.

The BBC creates partnerships with the arts sector that go beyond broadcast, from sharing expertise to widening public engagement in UK arts.

Media Enquiries

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Press Images

Press images of the paintings below are available from Laura Marriott at

laura.marriott@thepcf.org.uk or on 020 7395 0332



Brown, Ford Madox 1821–1893
The Last of England 1855
 oil on panel 82 x 75cm
Birmingham Museums and Art Gallery

Ford Madox Brown's iconic painting, depicting a man and his wife leaving England for the last time with the white cliffs of Dover in the top right of the painting, is possibly the most well known of the collection. *The Last of England* is a good example of Birmingham Museums and Art Gallery's large collection of Victorian artwork and famous Pre-Raphaelite collection.



Timym, William 1902–1990
'Guy' the Gorilla c.1980
 © the copyright holder
 oil on canvas, 130 x 150 cm
Zoological Society of London

'Guy' came to London Zoo from the zoo in Paris in exchange for a tiger. The date was 5th November 1947, Guy Fawkes Day, hence his name 'Guy'. He was just over one year old when he arrived and was the first gorilla at London Zoo for six years.

Over the years he became one of the most popular animals in the history of the Zoo. The Zoo had been trying for many years to obtain a mate for 'Guy' and in 1969 the Zoo was offered a five-year-old female, 'Lomie', from Chessington. While under anaesthetic for a dental operation in 1978, 'Guy' died from a heart attack at the age of 32. The Natural History Museum received the body of 'Guy', taxidermists mounted the skin and in November 1982 it was exhibited in the Museum's public galleries for the first time. The Zoological Society of London (ZSL) Library is one of the UK's largest repositories of animal images.



Howard, Ken b.1932
Gerald Durrell (1925–1995) 1980
 © the artist/Bridgeman Art Library
 oil on canvas 60 x 50

Durrell Wildlife Conservation Trust, Jersey

Gerald "Gerry" Malcolm Durrell, OBE was a naturalist, zookeeper, conservationist, author and television presenter. For this portrait he sat in The Flat at Les Augrès Manor, which is in the heart of the wildlife park of the Durrell Wildlife Conservation Trust in Jersey. He is pictured in front of his collection of animal sculptures, carvings and ceramics.



Turner, Joseph Mallord William 1775–1851
Tabley, Cheshire, the Seat of Sir J. F. Leicester, Bt: Windy Day 1808
 oil on canvas 91 x 120cm
Tabley House Collection

Sir John Leicester was a patron of British artists from the 1790s. He had a particular interest in J. M. W. Turner who, invited to stay at Tabley during the summer of 1808, produced two views of the house and lake. Contemporary accounts of his stay at Tabley House suggest Turner was more interested in fishing than painting but he still managed to paint views "... which in other hands would be mere topography, touched by his magic pencil have assumed a poetic character." – Repository of Arts, 1809.



Monet, Claude 1840–1926
The Church at Vétheuil 1880
 oil on canvas, 50.5 x 61 cm
Southampton City Art Gallery

This is one of two paintings of *The Church at Vétheuil* by Monet on the Your Paintings website, the other being held at the Scottish National Gallery. There are just under 50 works by Monet on Your Paintings.

Southampton City Art Gallery arguably houses the finest public collection of fine art south of London. Southampton's holdings of modern British art are nationally outstanding and in 1998 the Government 'designated' the Permanent Collection as having pre-eminent national significance.



Freud, Lucian 1922–2011
Kitty 1948–1949
 © estate of Lucian Freud
 oil on board, 35 x 24 cm

The New Art Gallery Walsall

The sitter for this early portrait by Lucian Freud is his first wife, Kitty, whom he married in 1947. Kitty was used to sitting patiently for her portrait, since she was the eldest daughter of Kathleen Garman and Jacob Epstein. Several portraits of her by her father are represented in the Garman-Ryan Collection. She possessed the wide-eyed, almost feline features which captivated the artist at the time, and became his frequent model.



Brown, Joseph
Skaters on Derwentwater
 oil on canvas 7 x 12cm
Keswick Museum and Art Gallery

This painting shows Derwentwater Lake frozen. It was painted by local artist Joseph Brown, during the latter part of the 19th Century, during the Great Freeze of 1895. The spell of cold weather lasted for 16 weeks, during which time temperatures failed to rise above freezing point. It was reported that school children 'had no writing on account of ink being frozen in inkwells'. A Mr Pape of Keswick daringly rode his horse across the lake to test the strength of the ice. Newspaper articles describing the arctic beauty of the scene tempted tourists from the Lancashire Mill towns to the lake. By the end of February a slow thaw had set in and the cracking of the ice could be heard for miles.



Wright, Paul, b.1954
John Walter Shaw's 'Easyrider': Elvis Late
 1970s
 © the artist
 oil on metal 168 x 51 cm
The Fairground Heritage Trust

Without doubt, the collection of fairground art at Dingles Fairground Heritage Centre in Devon is the most important in the country. It is a world-class collection of British fairground art from the 1880s to the 1980s and the Your Paintings website showcases over 200 works from its collection. Fairground art has long been neglected by historians, ethnologists and industrial archaeologists alike. Being neither the product of rural crafts nor the art school, it has, with rare exceptions, been ignored. Since the late 1970s, fairground artefacts such as carved horses and painted panels have gained museum status as they became highly collectable.



unknown artist
The Avalanche at Lewes, East Sussex, 1836
 oil on canvas 66 x 81cm
Lewes Castle and Museum

Commissioned by Thomas Dicker of Lewes, this unknown artist commemorates the Lewes Avalanche of 1836, which killed eight people and remains to this day the deadliest avalanche on record in the UK. Barbican House Museum, opposite Lewes castle, tells the story of Sussex throughout the ages and houses the Lewes Town model.



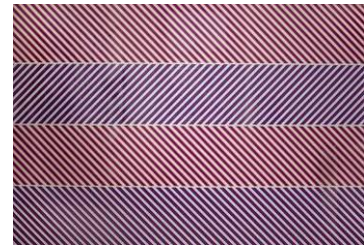
Zoffany, Johann 1733–1810
Charles Townley and Friends in His Library at Park Street, Westminster 1781–1790 & 1798
 oil on canvas, 127 x 99.1 cm
Towneley Hall Art Gallery & Museum, Lancashire

Towneley Hall was the home of the Towneley family for over 500 years but in 1901 it was sold to Burnley Corporation and today is the town's Art Gallery and Museum, run and owned by Burnley Borough Council. The Collection of oil paintings was built up first through gifts and purchases using money from the rates. In 1908, a purpose-built art gallery was established on the top floor of the north wing. In 1921, an annual income was made available from the bequest of a local brewer, Edward Stocks Massey (1850–1909), to be used 'for the advancement of art at Towneley Hall'. Today there are over 300 oil paintings in the Collection.



Craxton, John 1922–2009
The Head of a Greek Sailor 1940
 ©estate of John Craxton 2012. All rights reserved, DACS
 oil on board 43 x 32cm
London Borough of Camden

Craxton was raised in St John's Wood among a family of brilliant musicians and later divided his time between Hampstead and Crete. He shared a studio in Abercorn Place with Lucian Freud in the 1940s and was introduced by Graham Sutherland to the Pembrokeshire coast where he painted many landscapes. He started visiting Crete in 1947 and moved there permanently in 1960 where he delighted in the way of life, producing many paintings depicting the local shepherds, sailors, fishermen and children in his carefully composed style.



Riley, Bridget b.1931
The Morley College Mural c.1973
 © the artist
 acrylic & pencil on canvas 211 x 317cm
Morley College, London

Currently displayed in the College reception area, Barry Till (Morley Principal 1965–1986) commissioned this painting out of a personal admiration for Bridget Riley's work. Riley commented: "I was initially commissioned for a mural. However, it was technically too difficult to draw huge diagonals directly on the wall so the only way to produce this was on canvas. This was then set back into wall so that it was same level as plane of wall. The commission was a great encouragement to me at the time, as my work at that moment was suffering from a lack of interest."



North, Marianne 1830–1890

Victoria regia c.1879

oil on board 35 x 129cm

Royal Botanic Gardens, Kew, London

Marianne North is the second most prolific artist represented on Your Paintings, with over 980 paintings. This *Victoria regia*, the largest of all water lilies, is native to South America. Discovered in the early 19th century by Father La Cueva and German born naturalist Thaddeus Haenke (1761–1816), it was introduced to Britain in 1849, and took its name in honour of Queen Victoria. The sixth edition of the 'North Gallery Guide', published in 1914, tells us "the picture was not painted from nature, but from Fitch's splendid illustrations, and done in the fogs of a London winter... The leaves are of enormous size, often over six feet across, and have upturned rims four or five inches high, so that the Indian mothers, who go down to the rivers to wash, place their babies on them in perfect safety."



Shrigley, David b.1968

Red Bird 2000

© the artist

acrylic & pen on paper 35 x 33cm

mima Middlesbrough Institute of Modern Art

Between 1998 to 2004 mima was awarded funding through the Contemporary Art Society's Special Collection Scheme. Although in 1998 mima did not yet exist as a building, the town had been collecting art since the 1950s and mima's philosophy was well under way. The scheme enabled the purchase of significant works by Francis Alÿs, Graham Gussin, Tracey Emin, Toby Paterson, Paul Noble, George Shaw and, of course, David Shrigley.



Taylor, John (attributed to) d.1681

William Shakespeare c.1610

oil on canvas 55 x 44cm

National Portrait Gallery, London

This is the only portrait of William Shakespeare that has any claim to have been painted from life. It may be by a painter called John Taylor who was an important member of the Painter-Stainers' Company. The portrait is known as the 'Chandos portrait' after a previous owner. It was the first portrait to be acquired by the Gallery in 1856.



Hambling, Maggi b.1945

Charlie Abrew 1974

© the artist/Bridgeman Art Library

oil on canvas, 141 x 113.6 cm

The Hepworth Wakefield

Maggi Hambling is a painter, portraitist and sculptor who is considered to be one of Britain's most distinguished contemporary artists. There are 56 works by her on the Your Paintings, including portraits of Francis Bacon and George Melly.

The sitter is Charlie Abrew, who served in the Merchant Navy and was also a Scottish lightweight boxer, but was forced to retire due to blindness.



Bomberg, David 1890–1957

Ghetto Theatre 1920

© the estate of David Bomberg. All rights reserved, DACS 2012

oil on canvas, 74.5 x 62 cm

Ben Uri, The London Jewish Museum of Art

In this work of dark, savage brilliance, Bomberg depicts a joyless East End Jewish theatre audience. They are separated, both from each other and the viewer, by the imposing balcony rail, which traps them in their seats and splits the picture dramatically in two. The sense of unease is increased by the steep, almost vertical, angle of line. Ben Uri was founded by Lazar Berson, an émigré Russian artist, in 1915 in Whitechapel, an area with a large Jewish immigrant population. Ben Uri, The Art Museum for Everyone, presents internationally focussed exhibitions from its gallery in St John's Wood whilst it prepares to move to a larger space in central London.



Kelly, Gerald Festus 1879–1972

Ralph Vaughan Williams (1872–1958)

1952–1953

© the copyright holder

oil on canvas, 91.5 x 115 cm

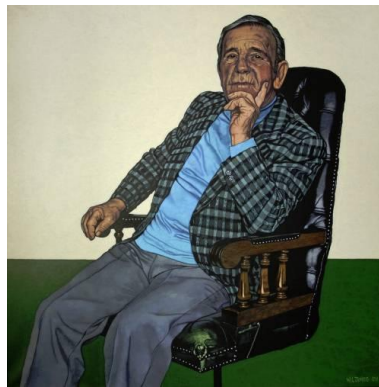
Royal College of Music

One of the towering figures in British music in the first half of the twentieth century, Vaughan Williams (1872–1958) was both a student at the Royal College of Music (for three years in the 1890s, studying with Stanford) and later Professor (1920–1942). His path to a distinctive and compelling voice was arduous, and it was only in his late 30s that the first masterpieces began to appear. However, he continued to evolve as a composer throughout his career, as the last two of his nine symphonies testify. The Royal College of Music (RCM), one of the foremost music conservatoires, has an internationally significant collection of paintings celebrating music, musicians and patrons of music.



Giampietrino active 1500–1550
The Last Supper c.1515
 oil on canvas 302 x 785cm
Royal Academy of Arts

Leonardo's *Last Supper* (ca. 1495-1498) in the refectory of Santa Maria delle Grazie in Milan, was commissioned by his patrons Duke Ludovico Sforza and Beatrice d'Este. The painting represents a scene from the Gospel of John, chapter 13, verse 21, when Jesus announces that one of his Twelve Apostles will betray him. Giampietrino's early copy is almost the same size as the original but lacks the top third of Leonardo's composition. The Royal Academy bought this copy for 600 guineas from an H. Fraville in 1821. It was intended as an example for the students to emulate, and in 1825 Henry Fuseli, in his capacity as Professor of Painting, was able to deliver his 11th lecture in front of this magnificent record of the original glory of Leonardo's now-faded masterpiece. This work is one of 905 works at the Royal Academy of Arts. Founded in 1768, the collection was started by leading artists such as Reynolds and Gainsborough who wanted to encourage and promote a British School of fine arts.



Jones, Wil b.1960
Sir Norman Wisdom (1915–2010) 2001
 © the artist
 acrylic on canvas 105 x 105cm
Manx National Heritage

Sir Norman's screen persona was of the 'clown' but Jones has captured an impression of the private man behind the public image. Wisdom was best known as the accident-prone star of British comedies of the 1950s and 1960s, and later made the Isle of Man his home.



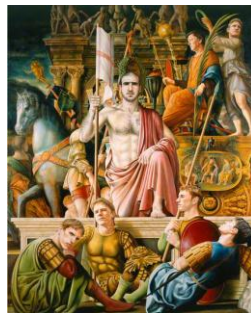
Hogarth, William 1697–1764
The Altarpiece of St Mary Redcliffe
 (triptych) 1755–1756
 oil on canvas
Bristol Museum and Art Gallery

In the unassuming location of Bristol and region Archaeology Offices sits a rather out of place 28ft-high altarpiece by William Hogarth, originally painted at Somerset House for St Mary Redcliffe Church in Bristol. Acquired by Bristol Museum and Art Gallery in 1955, it was later moved to its current location, at that time the home of St Nicholas Church Museum. But sadly after 20 years the museum closed down and the space was transformed into offices for archaeologists. In want of alternative space big enough to accommodate it, the painting remained and there it still hangs much to the delight of the office workers.



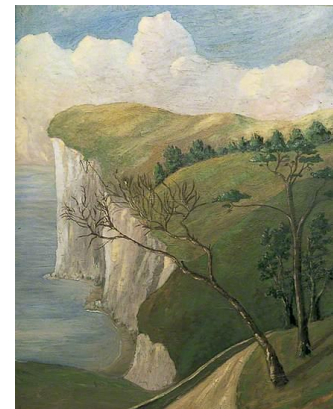
Beaton, Cecil 1904–1980
The Tackle c. 1960
 © National Portrait Gallery, London
 oil on canvas, 57 x 48 cm
National Football Museum, Manchester

There are five paintings by Cecil Beaton on Your Paintings, two of which are housed at the National Football Museum in Manchester. Beaton was best known for his fashion and portrait photography but was also an accomplished painter.



Browne, Michael J.
The Art of the Game 1997
 © the artist
 oil on canvas, 305.5 x 254 cm
 on loan from Eric Cantona
National Football Museum, Manchester

Painted in 1997 following Cantona's return from an 8-month ban, the controversial work was based on **Piero della Francesca's** *Resurrection* and also features other Manchester United figures including Sir Alex Ferguson, David Beckham and Gary Neville. Cast in a classical setting, Eric Cantona is portrayed as Christ, which, according to the artist, was to depict the resurrection of Cantona's career. The 10' by 8' portrayal of Cantona was created in public, with Browne working on it in a bar in Castlefield. The player even agreed to come down to the site to pose for Browne and bought the final painting.



Coward, Noël, 1899–1973
White Cliffs, Dover, Kent
 © NC Aventales AG
 oil on paper, 76.2 x 72.4 cm
Dover Collections

There is just one painting by the famous and flamboyant playwright, composer, director, actor and singer, Noël Coward on Your Paintings. This work fittingly depicts Dover's White Cliffs and forms part of Dover's collection of over 200 works.



Manet, Édouard 1832–1883
A Bar at the Folies-Bergère 1882
 oil on canvas, 96 x 130 cm
The Courtauld Gallery, London

Arguably one of Manet's most famous works, *A Bar at the Folies-Bergère* depicts model, Suzon, in the foreground as a barmaid in front of a mirror with the reflection of who she is talking to the background. Critics have debated over the issue of perspective in this scene for many years.

The Courtauld Gallery is located at Somerset House and is well known for its Impressionist and Post-Impressionist masterpieces.

The collection's 552 oil, acrylic and tempera paintings are on the Your Paintings website.



Van Dyck, Anthony 1599–1641
Charles I
 oil on canvas, 101.5 x 81.5 cm
Palace of Westminster, London

Parliament and Charles did not see eye to eye as Parliament tried to curb his Royal prerogative, therefore it is particularly interesting that this work is in the collection of the Palace of Westminster. Anthony van Dyck is one of Europe's greatest painters and was court painter to Charles I. In recent years the Palace of Westminster has been building up a contemporary collection and new works of art are actively being commissioned. 650 of its paintings are on Your Paintings.



Hughes, Patrick b.1939
'Paradozymoron' 1996
 © Patrick Hughes 2012. All Rights Reserved, DACS.
 oil on board, 78 x 138 cm
British Library, London

Patrick Hughes lives and works in London. Widely recognised as one of the major painters of contemporary British art, he is also a designer, teacher and writer. His works are part of many public collections. This is a three dimensional work which deceives the eye as the viewer observes the painting from different angles, revealing secret hallways and suggesting a maze of corridors extending into the distance.

The British Library is the national library of the United Kingdom. Most of the paintings are historically connected with British Colonial rule in Asia from the eighteenth to the early twentieth century.



Frampton, Meredith 1894–1984
Frederick Gowland Hopkins (1861–1947) 1938
 © the artist's estate
 oil on canvas 111 x 99cm
The Royal Society, London

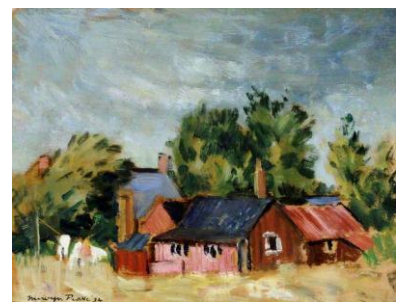
The subject is painted seated at a desk or laboratory bench. Hopkins wears a light yellow or cream suit with blue shirt, green tie and a darker green waistcoat. There are two papers in front of the scientist, on a blue blotter. One shows the wavelengths of the absorption band seen by a spectroscope in light which has passed through a solution. Hopkins' hand rests by a pencil on a pad headed 'Lepidoporphyrin', a term coined by him for the pigment found in butterfly wings and the subject of his first paper Royal Society-published paper. The colour of Hopkins' jacket may be an in-joke therefore: his paper discussed the yellow of the English Brimstone butterfly. The test tubes show some of these butterfly pigments. To the sitter's left is a Soxhlet extraction apparatus on an electrically heated water bath.

The Royal Society is a Fellowship-based organisation, founded in 1660, which acts as a learned society, funding body and national academy for promoting science and its benefits.



Hitchens, Ivon 1893–1979
Mural 1954
 © Ivon Hitchens' estate/Jonathan Clark & Co.
 oil on canvas, 610 x 2103 cm
English Folk Dance and Song Society, London

During the Second World War, Cecil Sharp House was bombed and the elevated Musicians' Gallery in the Main Hall was destroyed. The Society decided to commission a mural to replace it. The mural was to depict key English folk dances and traditions, and Ivon Hitchens planned the composition carefully to be in keeping with the spirit of the Society and to sit naturally within the Hall with dances and performances taking place beneath it. He wanted to place his figures in a woodland setting, 'to act as a foil to the urban surroundings of Cecil Sharp House'. The scene depicted is 'a mythical wood' with various figures taking part in dancing. Three musicians provide music for the dancing. On the far right a hobby horse figure, modelled on the Padstow 'Obby 'Oss, 'is lured forward by its "Teaser" to take part in the proceedings'. The mural is one of the largest works on Your Paintings.



Peake, Mervyn 1911–1968
View of a House, Sark 1934
 © the artist's estate
 oil on board, 28 x 35 cm
Guernsey Museums and Galleries

Mervyn Peake was an English writer, poet, and illustrator and is best known for his series of three novels, *The Gormenghast Series* published between 1946 and 1959. He was also an artist and studied at the Royal Academy Schools and spent much of his career teaching drawing in London art schools. There are 13 of his works on Your Paintings.



Hay, Jane Ellen Benham 1829–1904
A Florentine Procession (carrying a collection of diverse objects for the burning of the vanities, which took place through the influence of Savonarola during the Carnival of 1497) 1859–1867
 oil on canvas, 168 x 415 cm
Homerton College, University of Cambridge

Homerton College is one of 70 colleges and departments from Cambridge University represented on the Your Paintings website. Jane Benham Hay was a prominent female painter and illustrator of the Victorian period, she was associated with two important artistic movements of the mid-nineteenth century: the Pre-Raphaelite painters of Britain, and the Macchiaioli of Italy.



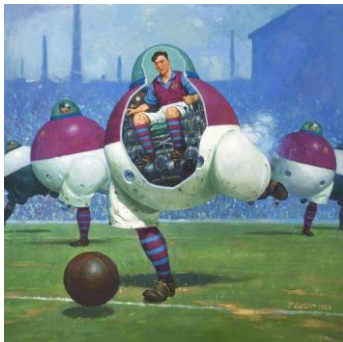
Titian c.1488–1576
Portrait of an Unknown Man in a Black Plumed Hat 1515/1520
 oil on canvas, 94 x 86 cm
National Trust, Petworth House

This arresting portrait by Titian of 1515/20 is a rare and early work by the great Venetian master. He is a blonde youth in a large black brimmed hat with a white feather and a golden brooch. He is wearing a deep copper-brown cloak over just a chemise which reveals his bare neck and, rather wistfully, he looks over his right shoulder into space beyond. Once called 'man with a pen', it was revealed after cleaning that he was holding onto a stone (rather than paper), possibly implying he is a sculptor. It was thought to have been owned by the artist Van Dyck and was acquired by Algernon Percy, 10th Earl of Northumberland (1602-1668), the first great art collector associated with Petworth House.



Churchill, Winston Spencer, 1874–1965 & Sickert, Walter Richard, 1860–1942
'Painting Lesson from Mr Sickert' 1927/1928
 © estate of Walter R. Sickert. All rights reserved, DACS 2012 & The Churchill Heritage Ltd
 oil on canvas, 51 x 35.5 cm
National Trust, Chartwell

Winston Churchill was introduced to Walter Sickert in 1927 by his wife Clementine. The two men painted together for a number of years. This work is one of many works by Churchill at Chartwell, the much-loved Churchill family home and the place from which Sir Winston drew inspiration from 1924 until the end of his life.



Slater, P
Burnley F. C. 1997
 © the copyright holder
 acrylic on board, 54 x 54 cm
National Football Museum

The National Football Museum is home to the world's greatest football collection and includes over 140,000 items, including the FIFA Collection. There are over fifty paintings from their collection included on the Your Paintings website, including this unusual work of Burnley Football Club.



Valette, Adolphe 1876–1942
Oxford Road, Manchester 1910
 © the copyright holder
 oil on canvas, 127.4 x 101.5 cm
Manchester City Galleries

An impressionistic, smog-ridden view of Oxford Road, Manchester. The view is looking towards the city centre with the Refuge Assurance building (now the Palace Hotel) under construction in the background to right, beyond the railway bridge which spans the street to the left.

There are 31 paintings by Valette on the Your Paintings website. Adolphe Valette (1876-1942) was born in the industrial town of St Etienne, France and came to England in 1904. He settled in Manchester and studied at the Manchester School of Art where he later taught from 1906-1920.



Sullivan, Benjamin b.1977
All Souls College Triptych 2012
 © the artist
 photo credit: Simon Dunn of Scriptura
 oil on canvas, 175 x 265 cm
All Souls College, University of Oxford

Portraitist Benjamin Sullivan trained at Grimsby College of Art and Design and Edinburgh College of Art. There are five works by him on Your Paintings, including two works at Cambridge University and two at Oxford University. This work depicts the non-academic staff of All Souls College, Oxford, in their work settings.



Kenny, Michael 1941–1999
Form and Meaning II
 © the artist's estate
 oil on wood, 192 x 231 cm
Goldsmiths, University of London

Michael Kenny was Head of Fine Art at Goldsmiths and today his work is held in museums all over the world. He became a Royal Academician in 1986 and is best known as a sculptor. The painting shown here is pushing the definition of a painting to the edge. Goldsmiths was originally created by the Worshipful Company of Goldsmiths who set up a Technical and Recreative Institute in 1891 to give the people of New Cross, educational opportunities.



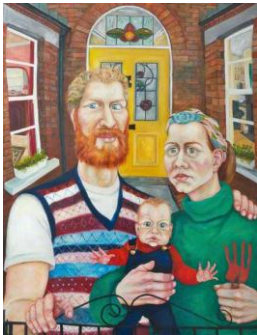
McGuire, Edward 1932–1986
Seamus Heaney (b.1939) 1974
 © National Museums Northern Ireland
 oil on canvas, 142 x 112cm
National Museums Northern Ireland

McGuire's portrait of Heaney was commissioned early in the poet's career, when he was 34 and there is in the pose a sense of suppressed urgency and intent. Heaney later spoke of McGuire, perceiving in him 'a keep of tensions' and that 'the gathered-up, pent-up, head-on quality is what I admire' in the portrait. The birds and foliage outside the window, described by Heaney as McGuire's 'own kind of phantasmagoria', seem to have no symbolic meaning beyond the poet's deep connection with nature.



McKendry, Kenny b.1964
The Emigrant 2006
 © the artist
 oil on canvas, 53 x 76 cm
Arts Council of Northern Ireland

The Arts Council of Northern Ireland collects contemporary art with the aim of recognising and promoting the work of local artists, as well as providing a range of opportunities for the public to view these works. Works in the collection are by artists from Northern Ireland or by artists living and working in Northern Ireland or, exceptionally, with another connection to Northern Ireland. Kenny McKendry lives and works in County Antrim. His aim as an artist is, he says, 'to capture the beauty, the soul of a passing moment'. In addition to distinctive views of his indigenous landscape, McKendry also paints still lifes and portraits.



Duffy, Rita b.1959
Belfast Gothic
 © the artist
 oil on canvas, 99 x 75 cm
Northern Ireland Civil Service

Rita Duffy was born in Belfast and is one of Northern Ireland's foremost artists. Her work is primarily figurative, with surreal overtones. Themes range from the domestic and personal to the political, often exploring ideas of Irish identity and history. The Northern Ireland Civil Service Art Collection began in 1963. The principal purpose of the collection is to decorate the offices of Ministers, senior civil servants and public access areas of Northern Ireland Government buildings.



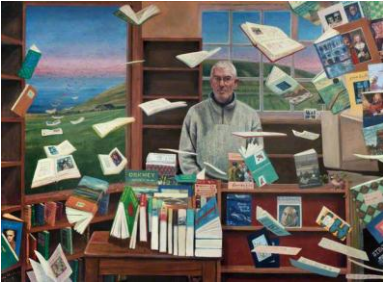
Gunn, Herbert James 1893–1964
Richard Henry Hunter (1885–1970) 1942
 © estate of the artist
 oil on canvas, 91 x 70 cm
Queen's University, Belfast

Richard ('Dickie') Hunter taught anatomy at Queen's and University College London, before retiring from medicine in 1937 and becoming secretary of the University until 1948. Flamboyant and of an adventurous spirit, he was deeply interested in the circus and promoted several in Belfast until he retired in 1959. In 1966, he came out of retirement to organise yet another circus, at Belfast's Grove Theatre. Hunter appears sedate yet extrovert, as indicated by the rakish tilt of his hat and unusual choice of dress for a formal portrait.



Lavery, John 1856–1941
Self Portrait 1928
 oil on canvas, 107 x 77 cm
National Museums Northern Ireland

Well known as a 'Glasgow Boy', John Lavery was originally from Belfast. After receiving his training in Glasgow, London and Paris, Lavery had an immensely successful career as a society portraitist. He travelled a great deal, often wintering in North Africa, whose landscape he painted many times. National Museums Northern Ireland owns a significant selection of Lavery's oil works, donated by the artist himself, including this self portrait.



Morrison, Calum b.1966
The Bookseller of Stromness 2005
 © the artist
 oil on canvas, 137 x 183 cm
Orkney Islands Council

The Bookseller of Stromness is a truly unique piece of social history captured on canvas. It combines a portrait of the current proprietor, Tam McPhail, within a surrealist tapestry of literary achievements. The literary and cultural atmosphere in Orkney, due to local talents such as George Mackay Brown, inspires authors from all over the world. Many of the covers are instantly recognisable as being written by Orcadians, or about Orkney or having an Orkney connection. The painting is all about connections and, in a small community, connections are the life-blood of the place, giving a sense of belonging and weaving people and place together.



Steen, Jan 1625/1626–1679
The Doctor's Visit c.1660
 oil on canvas on panel, 70 x 56 cm
The University of Edinburgh Fine Art Collection

Jan Steen's *The Doctor's Visit* is one of the finest examples of genre painting in the city of Edinburgh. This painting appears to show an ill, feverish patient turning in bed to look at her doctor, who is in turn looking directly at the maid and past the wine proffered by her. We soon realise that the patient isn't sick in the conventional sense but sick with love for the doctor. Her own lover can be seen distantly at the window looking in on the scene.



Raeburn, Henry 1756–1823
Reverend Dr Robert Walker (1755–1808)
Skating on Duddingston Loch 1795
 oil on canvas, 76.2 x 63.5 cm
 National Galleries of Scotland

This serene skater is thought to be the Reverend Robert Walker, minister of the Canongate Kirk and a member of the Edinburgh Skating Society. The club - the oldest of its kind in Britain - usually met on the frozen lochs of Duddingston or Lochend on the outskirts of Edinburgh. This small picture, showing a figure in action, is quite unlike other known portraits by Raeburn.



Pieter Brueghel the younger 1564/1565–1637/1638
The Adoration of the Magi 1618
 oil on board, 115 x 160 cm
Arbroath Library, Angus Council

Pieter Brueghel the younger is chiefly known for his fantasy paintings, depicting fire and grotesque figures, for which he earned the nickname 'Hell' Brueghel, and for his copies of peasant scenes by his father Pieter Brueghel the Elder (c.1525–1569). Central to the composition are the Virgin and Child with the Magi (or Three Kings) presenting the three precious gifts of gold, frankincense and myrrh to the Christ Child; all placed through Brueghel's eyes in a 16th century Flemish landscape.



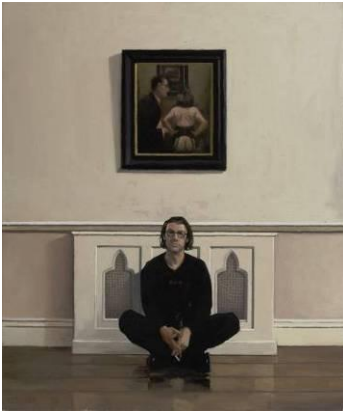
Pettie, John 1839–1893
Disbanded 1877
 oil on canvas, 94.5 x 67.3 cm
Dundee Art Galleries and Museums Collection (Dundee City Council)

Set during the Jacobite Rebellion of 1745/6, *Disbanded* shows a heroic Highland Warrior returning home with his spoils of war, including some Hanoverian booty. Victorian artists like Pettie helped create the romantic image of the kilted highlander. This nationalistic image still resonates today.



Ramsay, **Allan** 1713–1784
John Murray of Philiphaugh (1726–1800), MP
 oil on canvas, 76.4 x 63.8 cm
 Aberdeen Art Gallery & Museums

Ramsay was a Scottish painter, active mainly in London, where he was the outstanding portraitist from about 1740 to the rise of Reynolds in the mid-1750s. He studied in Edinburgh and London, and then from 1736 to 1738 in Italy. There are 148 works by Ramsay on Your Paintings.



Vettriano, Jack b.1951
Self Portrait 2002
 © Jack Vettriano
 oil on canvas, 60 x 50 cm
Fife Council

Fife-born Jack Vettriano has become one of the world's most successful artists in recent years. Kirkcaldy Museum & Art Gallery was the first public collection to acquire two of his works. The Vettriano phenomenon attracts many visitors to Kirkcaldy to view these original works by the artist.



Fairweather, Alistair
Sean Connery as a Life Model 1952
 © the copyright holder
 oil on canvas, 122 x 51 cm
ECA part of University of Edinburgh Fine Art Collection

Edinburgh College of Art's mission is to promote critical inquiry through scholarly research, learning, teaching and education in creative practice. The historical retention of student work, which accounts for the majority of ECA's Collection, is in keeping with the long-recognised value of supplying student artists with aspirational and inspirational material in their workplace.



Raeburn, Henry 1756–1823
Sarah, Wife of Sir John Forbes, Daughter of John, 13th Lord Sempill 1788
 oil on canvas, 74.3 x 60.3 cm
The National Trust for Scotland, Craigievar Castle

Henry Raeburn was the first major Scottish painter to work largely in his own country, and his portraits create a superb visual record of a golden age of culture and society in Scotland in general and Edinburgh in particular. There are 259 works Raeburn by on Your Paintings.



Barns-Graham, Wilhelmina 1912–2004
Lemon Circle 1999
 © by courtesy of the Barns-Graham Charitable Trust
 acrylic on paper, 58.2 x 77 cm
 The Barns-Graham Charitable Trust

Wilhelmina *Barns-Graham* is a celebrated painter, printmaker and draughtsman born in St Andrews, Fife. After attending Edinburgh College of Art, *Barns-Graham* moved to *St Ives, Cornwall* from which point her life and work was linked with the School of *St Ives*. *Lemon Circle* was painted in the last phase of her work. 1988 onwards saw an outpouring of triumphant and beautiful work employing the full resources of a vastly experienced painter. There are 514 works by *Barns-Graham* on Your Paintings.



Laurie, John 1916–1972
Interested and Disinterested c.1939–1940
 © the copyright holder
 oil on canvas, 129 x 86.6 cm
 The Glasgow School of Art

John Laurie attended the Glasgow School of Art (GSA) from 1933–1936. He returned to the GSA in 1953 to teach drawing and painting and remained on the staff until his untimely death in 1972. This painting was exhibited at the Royal Glasgow Institute of the Fine Arts in 1940 and subsequently at a retrospective exhibition held at the GSA in May 1973.



Landseer, Edwin Henry 1802–1873
Monarch of the Glen 1851
 oil on canvas, 165.8 x 171.2 cm
National Museums Scotland

Edwin Henry Landseer's career was a story of remarkable social as well as professional success: he was the favourite painter of Queen Victoria (who considered him 'very good looking although rather short') and his friends included Dickens and Thackeray. *Monarch of the Glen* is among his most famous works.

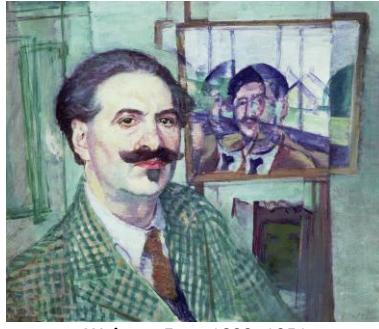


Renoir, Pierre-Auguste 1841–1919
La Parisienne 1874

oil on canvas 163 x 108 cm

National Museum Wales / Amgueddfa Cymru

National Museum of Wales / Amgueddfa Cymru has the largest public art collection in Wales, most of which is at the National Museum in Cardiff. The displays there contain Welsh, British and European paintings from the Renaissance to the present day, ranging from Tudor portraits and the French Impressionists to cutting-edge contemporary art. The range and quality of the paintings collection was transformed in 1951 and 1963, through the legacy of industrial heiresses Gwendoline and Margaret Davies. Their bequests of Impressionist and early twentieth-century British art find few rivals in the UK, and includes this Renoir, exhibited in the First Impressionist Exhibition of 1874.



Walters, Evan 1893–1951
Self Portrait 1939–1940

© the artist's estate

oil on canvas 50 x 60 cm

Llyfrgell Genedlaethol Cymru / The National Library of Wales

Evan Walters painted a number of self portraits. This particular oil shows him as a sophisticated and informed artist who not only dressed the part, but understood something of the high points in modern painting history. His image, with another self portrait on his easel, holds a number of echoes of contemporary masters; composed in a tight tonal range, his skill with paint is clearly evident.



Brangwyn, Frank 1867–1956

British Empire Panel (16) Decorative Panel c.1930

© the artist's estate/Bridgeman Art Library
photo credit: City & County of Swansea:

Glynn Vivian Art Gallery Collection

oil on canvas, 213 x 264 cm

The Glynn Vivian Art Gallery, Brangwyn Hall

The British Empire Panels were commissioned in 1924 as a means of commemorating the First World War. Brangwyn, who had worked as an official war artist, was selected. The work was completed in 1932, but the House of Lords had rejected his work as too colourful and spirited. A new home needed to be found for the panels, and both Cardiff and Swansea showed interest, with Swansea securing the scheme for their new Guildhall.



Malthouse, Eric James 1914–1997
Pit Props, Barry Docks 1949

© the artist's estate

oil on board, 36 x 46 cm

Vale of Glamorgan Council, Barry Library

Eric James Malthouse trained at Birmingham School of Art and moved to Cardiff in 1944 to teach at the College of Art. He featured prominently in Wales as a prolific painter, print maker and active exhibitor, and as a founder member of the 56 Group Wales.

There are 30 works by Malthouse on Your Paintings, a large portion of which are held by The National Museum of Wales and Cardiff University.



Gleaves, Percy 1882–1944

Lloyd George Receiving the Freedom of the Borough of Neath, c.1920

© the copyright holder

oil on canvas, 152 x 304 cm

Neath Port Talbot County Borough Council, Neath Town Hall

This work by Percy Gleaves depicts the Right Honourable David Lloyd George being presented with the Freedom of the Borough of Neath. Lloyd George was Prime Minister of the United Kingdom during George V's reign, from 1916 to 1922. He was of Welsh nationality and died in Wales in 1945. This painting of historical significance is on permanent loan to Neath Town Hall from Neath Town Council.



Williams, Kyffin 1918–2006

Cottages, Mynydd Bodafon c.1962

© Oriel Ynys Môn

oil on canvas, 57 x 77 cm

Oriel Ynys Môn, Anglesey

Sir Kyffin Williams was a Welsh painter and printmaker. After being advised to take up art by a doctor on account of his 'abnormality' (epilepsy), he studied at the Slade School and then taught at Highgate School, London, before eventually retiring to his native Anglesey. His most characteristic pictures are lyrical Welsh landscapes with simplified forms, the paint richly applied with the palette knife.

Sir Kyffin Williams generously donated over 400 original works of art to Oriel Ynys Môn, ranging from sketches to drawings to major oils. There are 325 works in oil alone by Sir Kyffin Williams on the Your Paintings website.

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