

Collections Development Policy

The Whitworth Art Gallery The University of Manchester

Author: David Morris (Head of Collections) and Collections Team

Name of museum: The Whitworth Art Gallery

Name of governing body: The University of Manchester

Date on which this policy was approved by governing body: Policy has been internally reviewed on 7 December 2014 and approval by governing body is pending

Policy review procedure: Reviewed annually by the Head of Collections and the Curatorial Team. Signed off by the Director

Date at which this policy is due for review: 2015

***Arts Council England* will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.**

1. Relationship to other relevant policies/plans of the organisation:

1.1. The museum's statement of purpose is:

Key Gallery Strategic Aims and Objectives:

- 1.1.1.** Promote the international reputation of the Gallery and University
- 1.1.2.** Expand and diversify our audiences
- 1.1.3.** Extend the range and quality of our Academic Engagement
- 1.1.4.** Make our Collections work harder for us
- 1.1.5.** Modernise the Organisation

1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.3. By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle

that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.

- 1.4.** Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5.** The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6.** The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 1.7.** The museum will not undertake disposal motivated principally by financial reasons

2. History of the collections

2.1. The Fine Art Collection

The fine art collections at the Whitworth Art Gallery have their origins in the Royal Jubilee Exhibition staged in Manchester in 1887, the year the then Whitworth Institute was established. Amongst the machinery and industrial design at the Royal Jubilee Exhibition was a section devoted to the leading practitioners of watercolour painting in England. Reviewers praised the works on display and called for a 'representative Exhibition of English Water-colour painting from its crude beginnings ... up to the present time' to be available for public viewing in Manchester. The reviewer commented further that: 'This branch of art has long been looked on as peculiarly English'. A total of fifty-four works were acquired for the Whitworth from the profits of the Manchester Royal Jubilee Exhibition, including a handful of works by Turner (the Whitworth now owns 60 watercolours and drawings by Turner spanning the artist's entire career), which formed the basis of the collection and enthused the Whitworth's earliest visitors.

Today the collection of historic fine art includes drawings and watercolours by a range of artists, from Paul Sandby and Thomas Jones to Turner and the Pre-Raphaelites. The historic fine art collection currently comprises 17300 works and is growing by around 25 additional objects per year, with occasional large gifts and purchases significantly increasing this figure.

The Whitworth received by far its largest gift of watercolours in 1892; this came from John Edward Taylor, who was the influential owner of the *Manchester Guardian*. The gift included some of the works for which the Whitworth is now internationally renowned.

The Ancient of Days (c.1827) was one of seven works by William Blake that entered the collection in the Taylor gift, along with eighteen Turner watercolours and works by other 18th and 19th century masters of the watercolour medium including John Robert Cozens and Richard Parkes Bonington.

Although a number of oil paintings were also acquired – early visitors to the Whitworth in particular admiring *Love and Death* (1877-87) by George Frederick Watts - the focus on watercolours was always emphasised, and the Gallery walls were crowded with new acquisitions, many of which had been donated by local collectors, who generally came from the industrial and mercantile elite of Manchester. These included the Worthington (1904), Broadhurst (1924) and Haworth families (1937). Other generous benefactors included Arthur Anderson who, between 1906 and his death in 1938, presented the Gallery with well over three hundred watercolours and drawings. In particular Anderson augmented the collection of European drawings which had been initiated in 1926 when William Ogden Sharp gave to the Whitworth a group of 17th and 18th century drawings by French, Italian and Dutch artists, such as Hubert Robert, Salvator Rosa and Abraham Bloemaert. The collection now includes over 300 Old Master drawings mainly of allegorical scenes and landscapes.

The historic collection continued to grow through the latter half of the 20th century owing to generous bequests, the support of the Friends of the Whitworth (founded in 1933) and the enthusiasm of curators, in particular Francis Hawcroft, who was Principal Keeper of Art at the Whitworth from 1959 to 1988. During the 1970s a number of high-profile purchases were made, including John Martin's *Manfred and the Witch of the Alps* (1837), and sketchbooks by Thomas Girtin and J. R. Cozens. The Girtin and Cozens sketchbooks are unique in the world and are a major resource for international scholarship.

Alongside this outstanding collection of drawings and watercolours, the Whitworth also possesses the finest collection of prints in the north of England. It comprises around 14,000 single sheet prints and around 500 illustrated books, and includes works dating from the origins of European printmaking in the 15th century through to the late 19th century. In terms of geographical spread, the holdings consist predominantly of British and Continental European works, with smaller groups of Japanese and American prints.

After the First World War a significant collection of Continental European prints from the mid-15th century to the late 18th century was established by substantial gifts of Italian and Northern Renaissance prints through gifts and bequests from the Clough and Sharp Ogden collections. An outstanding selection of 70 engravings and woodcuts by Dürer is one of the major highlights. There are also strong groups of work by many leading German, Netherlandish, Italian, French and Spanish printmakers, including Lucas van Leyden, Schongauer, Rembrandt, Hollar, van Ostade, Mantegna and his circle, Antonio Pollaiuolo, Marcantonio Raimondi, Canaletto, Piranesi, Callot, and Goya.

British prints, which date from the late seventeenth to the early nineteenth century are rich and varied, a substantial proportion of them being bequeathed by William Sharp Ogden, a local architect and collector, in 1926. They include one of the finest and most comprehensive collections, outside London, of prints by William Hogarth. There is also an excellent series of mezzotint portraits, while satirical prints are represented by a fine selection acquired from the History of Art Department of the University of Manchester. A significant and extensive group of British landscape prints, sometimes in bound folio form, closely relates to the Whitworth's renowned watercolour collection; it includes a complete set of early states of Turner's *Liber Studiorum*, together with the complete *England and Wales* engravings, as well as work by or after Girtin, J. R. Cozens, Sandby, Hearne, Cotman, Crome, the Daniells, Prout, Boys and Lewis.

In 2002 the support of several funding bodies, primarily the Heritage Lottery Fund, enabled the Whitworth to become the repository of the visual elements of the Walter Crane Archive. This resulted in nearly four thousand items, largely works on paper, relating to Crane's career as an artist, illustrator and designer entering the collection and augmenting the Whitworth's already very strong holdings of Arts and Crafts textiles and wallpapers.

Paper remains the central material focus of the modern and contemporary work in the fine art collections, although it also encompasses oil paintings,

sculpture and video. This emphasis makes the Whitworth one of the most important UK galleries for the study of drawings, watercolours and prints. The elements of the modern and historic fine art collections that examine place, space, historical and cultural contexts, and politics thus engage in a dialogue and are often exhibited together in thematically linked collection displays that run for up to twelve months.

The representation of landscape has been of enduring significance for British artists, from the mid-18th century to the present day, and the formation of a landscape tradition has always been shaped by ideas about national identity, place and belonging. Manchester, as the first industrial city in the world, has had a particularly important role in relation to thinking about industrialisation and the growth of towns and cities, and their impact on the wider environment. Many of the works in the collection can be seen to construct an idea of 'England' that resists urbanisation, while others help to shape perceptions of the urban environment and celebrate or critique the city.

As with the historic collection, the modern collection is exceptionally strong in the field of British art. The major artists of the early modern British avant-garde are well represented, including significant works by Edward Wadsworth, William Roberts, Walter Sickert and David Bomberg. Their investigations of modern life are complemented by outstanding examples of radical European art by artists such as Pablo Picasso, (*Poverty*, 1903), Edgar Degas, Paul Cézanne, Henri Matisse, Vincent van Gogh, Paul Klee and Laszlo Moholy-Nagy. Frequently loaned abroad and requested by visitors and students, these works enable both international research on major late 19th and 20th century artists and permanent access to these artists for local audiences.

Crucially, the emphasis on the medium of print as a financially and physically accessible art form has resulted in a parallel group of important 19th to mid-20th century prints including works by: Manet, Renoir, Camille Pissarro, Gauguin (with *Manao Tupapao*, 1894), Cézanne, Toulouse-Lautrec (*Femme au lit, profil*, 1896), Redon, Bonnard, Vuillard, Braque, Picasso (*Le Repas Frugal*, 1904 and *Les Métamorphoses d'Ovide*, 1931), Léger, Matisse, Mirò, Chagall, Munch (*The Lonely Ones*, 1899), Kandinsky, Barlach, Dix, Ernst, and Kollwitz (*Whetting the Scythe*, 1905).

More specifically, a sustained and serious engagement with the medium of print by the Whitworth's first Director, Margaret Pilkington, in the 1940s and 1950s - an acclaimed practitioner of wood-engraving herself - resulted in an exceptional collection of British wood-engravings of the late-19th and early 20th centuries and a significant group of work by artists associated with the

revival of etching and engraving from the late-19th century, including Seymour Haden, James McBey and Robert Austen.

The Gallery's historic emphasis on works on paper encouraged important gifts of drawings from the War Artists' Advisory Committee in 1947 - most notably by Eric Ravilious, Henry Moore, and Paul Nash, an artist still haunted by memories of the First World War. These works, which often conflate the British landscape with ideas about national identity, contribute towards the dialogue with the landscape themes in the historic collection. The art of the 1940s and 1950s is further represented by works by St Ives and Hampstead artists, Ben Nicholson, Barbara Hepworth, Henry Moore and John Piper, and a small but significant collection of works by British Surrealists: Edward Wadsworth, Roland Penrose, Eileen Agar, John Banting, Edward Burra and Conroy Maddox.

After the Gallery became part of the University of Manchester, the 1960s, '70s and '80s witnessed a period of active collecting and new architectural spaces provided a sympathetic backdrop to these new acquisitions. The excitement and ambition of this time is reflected in the high standard of the works acquired, which include major oil paintings such as Frank Auerbach's *Head of Laurie Owen* (1971), Howard Hodgkin's *Interior at Oakwood Court* (1978-83), Francis Bacon's exceptional *Portrait of Lucian Freud* (1951) and Freud's own *Man's Head (Self Portrait I)* (1963). The 60s are particularly well represented at the Whitworth with an emphasis on the crucial role that British artists played on the international art scene during the Pop Art period. Indeed, the Whitworth's collection of paintings and works on paper by Pop artists is intrinsically linked to the gallery's own ambitious renovation in that decade. Described on its re-opening in 1968 as the 'Tate of the North', the Whitworth's determinedly contemporary interior was designed to enhance the display of oils, drawings and prints by the artists of the day, and key works by David Hockney, Bridget Riley, R. B. Kitaj, Eduardo Paolozzi, Peter Blake and Richard Hamilton were acquired in this period. Furthermore the space offered by the new South Gallery provides the perfect environment for the display of larger modern paintings by, for example, Sean Scully, Basil Beattie and Bernard Cohen. Through these works, the Whitworth is able to present a comprehensive visual record of cultural life and experience in inter-war and post-war British society.

The creation of the new Mezzanine Court in 1995 provided an area for the display of the modern sculpture collection, which dates from the 1950s onwards. Works by Eduardo Paolozzi, Henry Moore, Barbara Hepworth, Elizabeth Frink, Kenneth Armitage and Lynn Chadwick are paralleled by a collection of drawings by these artists. British sculpture in the 1950s and

1960s is especially well represented, key works including Victor Pasmore's *Architectural Relief Construction* (1965), Eduardo Paolozzi's *Twin Towers of the Sphinx, State I* (1962), Barbara Hepworth's *Sphere with Inner Form* (1963) and Anthony Caro's *Table Piece XCVIII* (1970). More recently works have been acquired by Toby Paterson (*New Plan*, 2003), Jacqueline Donachie (*Crawfurd Heights*, 2004 and *Green Place*, 2004) and, in the gallery grounds, Gustav Metzger, *Flailing Trees* (2009).

The Whitworth continues to add to the modern and contemporary collection, acquiring work by internationally recognized contemporary artists. The continuity of a collection comprising mainly works on paper has encouraged the inclusion of drawings by Rachel Whiteread, Tracey Emin, Basil Beattie, Ilana Halperin, Richard Forster and Lloyd Durling. Video works by Willie Doherty, Jane and Louise Wilson, Michael Landy, Nick Crowe and Ian Rawlinson have also been acquired, their content chiming with the themes of landscape and identity. Similarly, the acquisition in 2008 of Lynn Hershman Leeson's major series of works *Roberta Breitmore* (1974-78), investigates the construction of female gender identity in the particular locale of San Francisco in the mid-1970s.

2.2 The Textile collection

Textiles have formed part of the Whitworth's collections since the Gallery opened to the public in 1890. In the 19th century the city of Manchester was effectively the textile warehouse of the western world and the surrounding Lancashire towns the centre of cotton manufacturing. One of the original intentions of the Gallery's founders was to establish a museum of the industrial arts, and a collection of world textiles was acquired for the Whitworth to serve as a source of inspiration to local designers and manufacturers. It continues to be used in this way today by art and design students from all over the UK, but is a resource that is also widely used by local families and schools, by large numbers of amateur textile practitioners and by textile specialists from around the world.

The textile collection currently comprises 19,000 objects and is growing by an average of 20 additional objects each year, with occasional large gifts significantly increasing this figure.

In the early days the collection was closely modelled on the textile collection at the South Kensington Museum (now the V&A). The textiles that were shown at the Whitworth's opening exhibition in 1890 were lent from the

private collection of Sir John Charles Robinson (1824-1913), an eminent Victorian collector and connoisseur who was the first Superintendent of the collections at South Kensington from 1852-69. In that capacity he had travelled widely in Europe making purchases for the South Kensington Museum and for himself, and in 1891 he sold his entire private collection of more than 1000 textiles to the Whitworth for a nominal sum. It contained important ecclesiastical material dating from the 15th to the 18th century, European woven silks ranging in date from the first half of the 15th to the end of the 18th century, and 17th- and 18th-century English domestic embroideries.

The collection was augmented by Robinson's subsequent purchase of over 70 post-Pharaonic Egyptian textiles and by early donations of textiles from the Indian sub-continent. Together these groups formed the foundation of the Gallery's present textile collection.

The archaeological textiles from Egypt now number c. 1400 objects and rank among the top twenty collections of such material in the world, mainly on account of the large number of complete or partial garments they include (see Frances Pritchard, *Clothing Culture: Dress in Egypt in the First Millennium AD*, 2006).

Examples of all the main textile techniques in use in Egypt between 300 and 1000 AD are represented. Some 400 of these textiles are associated with the renowned Victorian archaeologist and the first British Professor of Egyptology, Sir W.M. Flinders Petrie (1853-1942), having been a direct gift or transferred from the Petrie Museum at University College, London.

The work of William Morris and other designers associated with the Arts and Crafts Movement is another strength of the collection, and the Whitworth features in all the lists of collections to visit to study late Victorian and early 20th-century textiles. Many of them were purchased from the original Arts and Crafts exhibitions of the 1890s and early 1900s. *Flora* and *Pomona*, the original weavings of the first large-scale figure tapestries by Morris and Burne-Jones, were acquired from the Manchester Royal Jubilee Exhibition in 1887 as contemporary applied art to show at the Gallery's opening exhibition. Their significance is highlighted by the fact that they have been lent in recent years to exhibitions in New York (Metropolitan Museum), Paris (Petit Palais), Stockholm (Nationalmuseet) and Darmstadt.

Also of international significance is a large collection of Mediterranean and Islamic embroideries dating from the 17th to the 19th century, the core of which was donated to the Gallery in 1949 by Professor and Mrs P.E.

Newberry. Newberry (1869-1949) was an Egyptologist who deposited the other half of his collection, predominantly medieval Indian and Islamic textiles, at the Ashmolean Museum in Oxford.

The Whitworth led the way in the early 1960s in systematically building a collection of 20th-century industrially produced furnishing textiles, which we continue to add to into the 21st century. It now numbers around 2000 lengths and samples by all the leading manufacturers and retailers of the post-war period. Of special note, in the light of the distinctive make-up of the collections at the Whitworth, is an extensive group of 20th-century textiles designed by artists that includes work by Paul Nash, Henry Moore, Eduardo Paolozzi and the Nicholson family. This 'modern' mass-produced collection is complemented by a growing body of one-off art textiles, together which help forge a sense of the single Whitworth collection – with connection and resonance across fine art collections and historic world textiles.

The Whitworth's textile collection reflects several attempts at rationalising Manchester's textile holdings in one institution; it includes transfers of important holdings of further post-Pharaonic Egyptian textiles and ethnographic textiles from the Manchester Museum, which have the effect of creating for the North West a kind of V&A and British Museum textile collection in small.

2.3 The Wallpaper Collection

The mechanisation of the wallpaper industry was pioneered in England's North West, which remained the centre of mass production of wallpaper for over a century. Many of the industry's leading manufacturers were located in the region and so it is unsurprising that two of the UK's four major public collections are to be found in Manchester: at the Whitworth and Manchester Art Galleries.

The core of both collections derives from a single source – the 'wallpaper museum' of The Wallpaper Manufacturers Ltd (WPM), which controlled some 98% of the UK wallpaper industry from 1899 to the mid-1960s. A.V. Sugden, a chairman of the WPM and co-author of *The History of English Wallpaper 1509-1914* (1926), wished to see, in the public realm, a record of industrial achievement in the sector and made an early donation to the city of Manchester. A much larger gift, of some 2000 items, was presented to the Whitworth in 1967, supplemented by further groups of material in 1972

and 1987. This acquisition marked the beginning of a new phase in the development of the Whitworth's collections of interior design, building on the already excellent textile holdings. In 2010 the two parts of the WPM collection will be brought together at the Whitworth Art Gallery in order to encourage increased use of the collection from Manchester City Galleries and to facilitate the presentation of a more comprehensive picture of the history of the wallpaper industry.

The wallpaper collection is wide-ranging. It includes examples of hand-printed decorations intended for elite markets, dating from the 17th century to the present day, avant-garde products by named designers from William Morris and Walter Crane to 1960s freelance designers such as Roger Nicholson and Humphrey Spender and, in contrast to the collection at the V&A, examples of industrial production for mass-market consumption. Of particular note in respect of the latter is a large group of early, washable 'sanitary' wallpapers and 'novelty' and commemorative papers covering more than a century of production.

Since acquiring the WPM collection the Whitworth has pursued an active policy of collection development that has increased the volume and scope of its holdings dramatically. By maintaining and nurturing contacts with the industry and with other external agencies we have augmented in particular our holdings of material produced since 1960. We have also developed, through purchase, a strength in wallpapers designed by modern and contemporary artists for installations and other contexts that further cements the relationship of the wallpaper collection with the Gallery's fine art and textile collections. A major exhibition – *Walls are Talking: wallpaper, art, culture* (2010) – has showcased this aspect of the collection, which is now unique outside London (see p. 85, Significance of the Wallpaper Collection section).

The wallpaper collection now numbers around 10,000 items. It takes the form of fragments and showroom samples, complete and part rolls of wallpaper and pattern books, which themselves may contain hundreds of different samples.

The collection is predominantly British but includes important French wall coverings such as *arabesque* panels, *trompe l'oeil* draperies and scenic *tableaux* by leading manufacturers like Dufour et Cie and Zuber, reflecting the historical importance of French design.

There is, in addition, a small number of wallpapers from other European countries and the USA, and a significant collection of 17th and 18th-century

gilt leather wall coverings. The collection also contains one of the most important surviving groups of late 19th/early 20th-century stencilled friezes and borders. The artefacts themselves are supplemented by ephemera relating to the industry, such as photographs and colour lithographs of decorative schemes, trade catalogues, pamphlets and other marketing information. The WPM also donated its specialist library of books on the design, production and consumption of wallpaper, which the Gallery has systematically added to as a resource for research.

3. An overview of current collections

The Whitworth's core collections may be identified as fine art, textiles and wallpapers. The collections of textiles and wallpapers are second only in importance to those at the Victoria and Albert Museum. The historic collection of drawings and watercolours is outstanding and of international significance, surpassed in its range and historical importance only by those at the British Museum, the Victoria and Albert Museum, Tate and by the University collections at Oxford and Cambridge. The Gallery also possesses one of the largest and most important print collections in the country, and a modern collection of works on paper, oil paintings, sculpture and new media that continues to develop its reputation at national level. The outstanding importance of all the Gallery's collection is recognised by the award of Designated status under the Government's Designation Scheme for registered, non-national museums and galleries holding nationally or internationally pre-eminent collections in England.

The historical and geographical scope of the collection is outlined below, but a more detailed analysis of its history and composition may be found in the centenary guide, *The Whitworth Art Gallery: The First Hundred Years* (1989) and in *The Whitworth Art Gallery* (Artspace series, Scala, 2011). A significant characteristic of the Whitworth's collection lies in the relationships between the parts - the ways in which the historic watercolours relate to 20th-century landscape, for example, or the relationship between printing techniques on paper, textile and wallpaper. The Gallery aims to develop these relationships further through acquisition, and to understand and work with the Whitworth's holdings as one collection, with historic collection works in perpetual dialogue with the modern and contemporary collection works.

Background to collecting

Until the Gallery and its collection were transferred to the University in 1958, acquisitions came mainly through gifts and bequests. After that date, as the Gallery employed its first qualified subject specialists and established funds

for purchase, it became possible to develop a rational policy for acquisition. The main part of the wallpapers collection was acquired by gift in 1967 and the expansion of the fine art and textile collections from the 1960s have also been remarkable, particularly in the area of contemporary work. Yet, although oil painting and sculpture are represented in the collection the Gallery sees itself primarily as a specialist centre for the study, conservation and dissemination of research into drawings, watercolours, prints, contemporary art and new media, textiles and wallpapers.

Textiles: collection summary

This is a large and heterogeneous collection which aims to be fairly comprehensive in its coverage of world textiles, whilst acknowledging that not every area can be covered in a specialist way. In its present form the collection represents several attempts at rationalising Manchester's textile holdings in one institution; it includes on long loan important holdings from the Manchester Museum, UMIST and Manchester Metropolitan University. English dress is not collected (since other museums in the region, most notably the Gallery of Costume in Manchester, concentrate on this), but items of costume in the collection have been acquired to exemplify particular textile techniques and styles, and ethnographic dress of all types is collected.

Several parts of the collection are internationally significant –

- a large group of post-Pharaonic textiles from Egypt, which includes outstanding examples of whole or partial items of dress and of all the main textile techniques in use between 300 and 1000 AD
- European textiles and vestments dating from the 15th-18th centuries
- Mediterranean and Islamic embroideries dating from the 17th-19th centuries
- the work of William Morris and other Arts and Crafts designers
- 20th-century British furnishing textiles, the latter the only one of its kind in the UK, apart from the V&A.

Reflecting this broad remit, the collection simultaneously provides examples of textile techniques and a picture of the social function of textiles within many different societies, as well as a record of both stylistic and technological development within the textile industry in Western Europe.

Wallpapers: collection summary

Few wallpaper collections exist in the UK. In this context the Whitworth's is substantial, in size, range and significance. Chronologically, it spans the period from the 17th century to the present day but the majority of both

individual items and sample books dates from the 1850s to the 1960s. Although the emphasis is on UK production, it includes important French examples as well as a number from other European countries and the USA. There are also some 18th-century European flocked canvas wallhangings and a small collection of 18th- and 19th-century embossed leather wallcoverings. In addition, there is a small collection of photographs and ephemera and - used largely for display and teaching purposes - a range of printing and other equipment, and a handling collection of 20th-century examples. The bulk of the collection, containing examples from the 17th to early 20th centuries, was donated by The Wall Paper Manufacturers Ltd in 1967. Owing to the firm's previous gifts, to the V & A and to Manchester City Galleries, of a large proportion of its archive of machine-produced examples, the gift to the Whitworth concentrated largely on products manufactured for various specific markets, notably those at the top end. Subsequent gifts and purchases have supplemented this, in particular the 20th-century British holdings, and have provided examples of other product types. The Whitworth's collection is now regarded as a major repository and centre for the study of this subject.

Historic Fine Art [Drawings and Watercolours, Oils & Sculpture]: collection summary

The most significant part of this collection comprises drawings and watercolours made before 1880 (approximately). It has, from the Gallery's earliest days, been one of its main flagships and is internationally recognised. The English watercolours date predominantly from the 18th and 19th centuries with landscape being the predominant subject. The collection includes significant works by J M W Turner, Thomas Girtin, Thomas Gainsborough, Alexander and John Robert Cozens, Thomas Hearne and David Cox. There are some important Pre-Raphaelite watercolours, including examples of the work of J E Millais, D G Rossetti, William Holman Hunt and Edward Burne-Jones. The Whitworth holds an extensive collection of designs, watercolours, drawings and other works on paper by Walter Crane. Numerically, the English watercolour collection is much the strongest, but there is also a good collection of old master drawings and an important group of French 19th-century drawings.

Fine Art: Prints: collection summary

The collection broadly covers the history of printmaking in Europe from its beginnings in the 15th century to the present day; in addition, there are Japanese woodblock prints from the 18th century to the present day, and a small number of American prints. However, the coverage is not even across

all geographical areas at all periods. About half of the collection consists of British prints from the 17th century to the present; the holding of prints by and after William Hogarth is especially comprehensive. There is a good collection of Italian and Northern Renaissance prints, but the holding of European prints from the 19th and 20th centuries is less extensive. There is a specialist collection of British wood-engravings of the late 19th and early 20th centuries, a small collection of British artists' books, some illustrated books (mostly comprising topographical and travel books related to the watercolour collection), and a small collection of printmaking tools and plates used for teaching purposes.

Fine Art: Modern Collection: collection summary

The Modern Art collection includes works on paper, oils, sculpture and new media. The earliest works are by late 19th-century and early 20th-century European artists such as Cézanne, Van Gogh, Pissarro and Picasso. Although small, this element of the collection is important in that it contains significant individual works which complement well their British equivalents and which act as antecedents to the main body of the collection - the 20th-century British and Irish art. These post-1900 works cover to varying degrees many of the principal developments in 20th-century art, not only reflecting the ideals of Modernism and other avant-garde movements, but also featuring British and Irish artists who consciously avoided the modernist aesthetic. The groups of 1930s/1940s landscape, Pop and Surrealist works are the strongest in the collection. Non-British works are small in number and have arrived at the gallery generally by gift and bequest rather than as a result of efforts by previous curators to represent art movements outside Britain.

The majority of works are on paper, although there is a small but significant number of oils, many of which are large and were acquired specifically for hanging in the South Gallery, a unique space in this region for the display of large paintings characteristic of the period after 1960. Other oils have been acquired to complement the existing collections of works on paper. The sculpture collection is small in both number and generally also in scale. It provides a very partial view of developments in British sculpture this century but does include major works by Jacob Epstein, Barbara Hepworth and Eduardo Paolozzi.

The Whitworth's participation in the Contemporary Arts Society's Special Collections Scheme enabled the Gallery to collect in new areas over the period 2000-04. The intention was to collect contemporary works of art, which addressed the urban landscape and psychological interiors.

Recent major acquisitions include works by Tracey Emin, Michael Landy, Jane and Louise Wilson, Willy Doherty, plus *Roberta Breitmore*, a substantial body of work by Lynn Hershman Leeson, and the Musgrave-Kinley Outsider Art Collection.

Period of time and/or geographical area to which collecting relates

- a) Historic drawings, watercolours, oils and sculpture: mainly before 1880 and British
- b) Prints: Europe, the U.S.A. and Japan, 15th century to the present day.
- c) Modern Art: works of art, mainly British with some Continental European, from 1880 to the present day, but increasingly international for contemporary works.
- d) Textiles: late Roman period to present day; geographical range covers five continents with an emphasis on Western Europe.
- e) Wallpapers: from 17th century to the present day; emphasis on Europe and particularly the UK.

4. Themes and priorities for future collecting including the subjects or themes, periods of time and/or geographic areas and any collections which will not be subject to further acquisition.

Over the next ten years the gallery intends to make acquisitions that will engage with recognised research specialisms in the University of Manchester and other Universities in the UK and beyond, where these research areas reanimate our understanding of the Whitworth's historic and contemporary collections. There will be a planned programme of acquiring works of art and design that deal with key issues within contemporary art and design practice and that offer the possibility of unique and innovative engagement for visitors, students and scholars. We believe that this is fundamental to our role as a university art gallery and as a creative laboratory for ideas about contemporary and historic visual culture.

Textiles

As appropriate opportunities arise the Gallery will continue to collect passively across the whole range of the textile collection. Active collecting will take place in areas of existing strength, as defined above, with particular emphasis placed on

- British work since 1900. This may be more precisely defined as industrially-produced furnishing textiles, where the main criterion for collection is innovation in either design or technique
- contemporary art textiles, a developing area of activity which has the advantage of forging links with the Gallery's fine art collections.

Wallpapers

As appropriate opportunities arise the Gallery will continue to collect passively across the whole range of the wallpapers collection. During the next five years we intend to

- augment the 17th- and 18th-century holdings
- add to the range of late 19th-century 'raised' decorations, such as imitation leather, as a result of relationships established with firms working in the heritage architecture industry
- In terms of the 20th-century collection we intend to continue to make our coverage of the period 1960 to the present more comprehensive, in relation both to industrial products for the domestic and contract furnishing markets, and in terms of the production and use of wallpaper by fine artists in installations and other contexts

Historic Fine Art [Drawings and Watercolours, Oils & Sculpture]

As appropriate opportunities arise the Gallery will continue to collect passively across the whole range of the Historic Fine Art collection. Active collecting will focus on areas of existing strength, as defined above, with particular emphasis placed on landscape works. Within this broad theme the following areas will be prioritised:

- 19th century British landscape
- works by women artists
- landscapes and other works related to urbanisation, industrialism and developments in scientific knowledge
- visual aids and watercolour boxes

The Whitworth would not discourage gifts or bequests in any area of drawings and watercolours practice.

Fine Art: Prints

As appropriate opportunities arise the Gallery will continue to collect passively across the whole range of the Print collection. Active

collecting will focus on areas of existing strength, as defined above, with particular emphasis placed on contemporary prints. Within this broad theme the following areas will be prioritised:

- prints, both British and international, that interrogate place, politics and identity
- prints that present new ways of understanding landscape, the city and the diversity of culture that is played out within these arenas
- prints that represent and interrogate diverse notions of identity and also prints with an emphasis on gender and sexuality
- innovative work in new print media

Fine Art: Modern Collection

As appropriate opportunities arise the Gallery will continue to collect passively across the whole range of the Modern collection. Specifically, over the next five years we will actively prioritise art, both British and international, that interrogates place, politics and identity. Within this focus, we will seek to acquire:

- Work that presents new ways of understanding landscape, the city and the diversity of culture that is played out within these arenas.
- Work that represents and interrogates diverse notions of identity and also work with an emphasis on gender and sexuality
- Innovative work in new media

5. Themes and priorities for rationalisation and disposal

5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well-managed collection.

5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear

communication with key stakeholders about the outcomes and the process.

5.3 The following parts of the collection are actively being considered for rationalisation and disposal:

5.3.1 Furniture

5.3.2 Ceramics

5.3.3 Jewellery

5.3.4 Textile items where multiple examples are present

5.3.5 Wallpaper items where multiple examples are present

6. Legal and ethical framework for acquisition and disposal of items

6.1 The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7. Collecting policies of other museums

The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources.

Specific reference is made to the following museum(s):

- Manchester Art Gallery, and the Gallery of Costume, Platt Hall.
- Museum of Science and Industry in Manchester, with reference to Textile collections.
- John Rylands University Library of Manchester; Manchester Metropolitan University Library; Manchester Art Gallery; and The People's History Museum, Manchester, with reference to Walter Crane.
- John Rylands University Library of Manchester; and Manchester Metropolitan University Library, with reference to illustrated books.
- Other Galleries and Museums in the North West Hub: Manchester Museum; Bolton Museum, Art Gallery and Aquarium; Harris Museum and Art Gallery, Preston; Tullie House Museum and Art Gallery, Carlisle.

8. Acquisition

- 8.1** The museum will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 8.2** The policy for agreeing acquisitions is that the museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 8.3** In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

9. Human remains

- 9.2** The museum does not hold or intend to acquire any human remains.

10. Biological and geological material

- 10.1** So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

11. Archaeological material

11.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

12. Exceptions

12.1 Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

13. Spoliation

13.1 The museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

14. The Repatriation and Restitution of objects

14.1 The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures

described in 16.1-5 will be followed but the remaining procedures are not appropriate.

15. Disposal procedures

- 15.1** All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 15.2** The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 15.3** When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 15.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 15.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 15.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 15.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale,

directly to other Accredited Museums likely to be interested in its acquisition.

15.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

15.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

15.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

15.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

15.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable

in accordance with SPECTRUM Procedure on deaccession and disposal.

Disposal by exchange

15.13 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

15.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

15.13.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

15.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

15.13.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

15.14 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

15.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

15.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

15.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

15.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

16. Acquisitions not covered by the policy

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.