



ROYAL  
COLLECTION  
TRUST



ANNUAL  
REPORT  
2019–2020

ROYAL  
COLLECTION  
TRUST  
ANNUAL REPORT  
FOR THE YEAR ENDED 31 MARCH 2020

[www.rct.uk](http://www.rct.uk)

## AIMS OF THE ROYAL COLLECTION TRUST

In fulfilling The Trust's objectives, the Trustees' aims are to ensure that:

- ~ the Royal Collection is subject to proper custodial control in the service of Her Majesty The Queen and the nation;
- ~ the Royal Collection is maintained and conserved to the highest possible standards to ensure that visitors can view the Collection in the best possible condition;
- ~ as much of the Royal Collection as possible can be seen by members of the public;
- ~ the Royal Collection is presented and interpreted so as to enhance public appreciation and understanding;
- ~ appropriate acquisitions are made when resources become available, to enhance the Collection and displays of exhibits for the public;
- ~ access to the Royal Collection is broadened, in person, in print and online, and increased to ensure that as many people as possible are able to enjoy the Collection.

When reviewing future plans, the Trustees ensure that these aims continue to be met and are in line with the Charity Commission's general guidance on public benefit. This Report looks at the achievements of the period 1 April 2019 to 31 March 2020 and considers the success of each key activity and how it has helped enhance the benefit to the nation.

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CLARENCE HOUSE

As we welcomed in the year 2020, we could not have anticipated that within a matter of weeks we would be in the grip of an unparalleled global crisis. The closure of the Palaces and Galleries on 20 March for a period of four months was unprecedented in my lifetime. Since then, we have all had to adapt to living in extraordinary times.

I have been Chairman of The Royal Collection Trust since its establishment in 1993. We are now facing by far the greatest challenge in the charity's history and have had to take many hard decisions in order to adjust to the new economic realities.

I am acutely aware of how difficult the past eight months have been for our staff. It is thanks to their hard work, commitment and understanding that The Royal Collection Trust has been able to respond swiftly and appropriately to these rapidly changing circumstances.

So many things that we might have taken for granted we now cherish more than ever. As the dark cloud of the coronavirus began to lift and we welcomed back visitors on 23 July, we shared a heightened appreciation of the simple and joyful experience of looking at art and exploring magnificent buildings.

There are undoubtedly more challenging times ahead. I am confident, however, that The Royal Collection Trust will emerge strong and fit for purpose and with a renewed focus on our charitable aims in support of Her Majesty The Queen.



## DIRECTOR'S INTRODUCTION

Looking through the pages of this Report, I have the profound sense that these activities took place in a world that is very different from the one that we now occupy. The first nine months of the reporting period were among our most successful, including record attendance at the exhibition *Leonardo da Vinci: A Life in Drawing*. As a result, we ended the year having achieved the highest-ever annual visitor numbers.

However, by the end of February our overseas visitors had almost entirely disappeared, and, with lockdown the following month, staff were sent home on full pay and all sites were closed. As we are entirely self-funded through ticket income and related retail sales, this had a very serious impact on our finances and one that will be long lasting.

It soon became clear that the year-on-year growth in income that we have enjoyed for so long had ended. Timely action was taken to reduce our costs, including the cancellation of projects and the reshaping of our exhibition programme, and savings in excess of £25 million were achieved. We also had to take the decision to cancel the 2020 Summer Openings of Buckingham Palace and Clarence House, as they would be impossible to manage with social distancing in place.

With the support of the Trustees, we secured a bank loan of £22 million to ensure the future survival of Royal Collection Trust. However, this arrangement had to go hand in hand with a significant reduction in our operating costs in order to emerge successfully from this crisis.

At the time of writing and as part of our recovery strategy, we are undertaking the difficult task of

remodelling our organisational structure for the new social and economic landscape. Unfortunately, this has meant the loss of a very large number of highly valued staff, and I do not underestimate how unsettling this process has been.

I am immensely proud of the way my colleagues have responded to these circumstances and to the enormous uncertainties that have come with them. They have demonstrated great creativity and adaptability, whether keeping our audiences engaged and entertained through lockdown on our digital channels or rising to the challenge of reopening our sites in line with COVID-secure guidelines.

We remain a unique organisation working for Her Majesty The Queen with the responsibility for looking after one of the largest and most important art collections in the world. I have every confidence that we will emerge successfully from this difficult situation.

Indeed, there is much to look forward to in the coming months. Sixty-five paintings that usually hang in the Picture Gallery at Buckingham Palace and are widely acknowledged to be among the highlights of the Royal Collection will be displayed in the forthcoming exhibition *Masterpieces from Buckingham Palace* at The Queen's Gallery in London later this year. This unprecedented opportunity is made possible by the removal of the paintings to prepare for the next phase of the Reservicing Programme. This major ten-year project will overhaul the Palace's essential services to ensure the building is fit for the future as an official residence of the Sovereign and a national asset for generations to come.

*Tim Knox*

OPPOSITE *The Libyan Sibyl*, 1651, by Guercino will be shown in the forthcoming exhibition *Masterpieces from Buckingham Palace*, at The Queen's Gallery, Buckingham Palace.



# PRESENTATION AND PARTICIPATION

## VISITING THE PALACES

- ~ A record 3,285,000 people visited the official residences of Her Majesty The Queen in 2019–20
- ~ The Summer Opening of Buckingham Palace welcomed 572,453 visitors
- ~ Windsor Castle welcomed 1,586,994 visitors
- ~ The Palace of Holyroodhouse welcomed 495,724 visitors, the best annual attendance

### Buckingham Palace

To mark the 200th anniversary of the birth of Queen Victoria, a visit to the Summer Opening of Buckingham Palace included a special exhibition curated by the historian Dr Amanda Foreman and Lucy Peter. *Queen Victoria's Palace* told the story of how the young monarch brought the Palace to life, transforming an empty royal residence into the most glittering court in Europe. The subject was also explored in a study day with Lucy Peter and

the writer and historian Helen Rappaport in September. An ITV documentary, *Victoria's Palace*, which followed the story of the exhibition, was broadcast in May.

OPPOSITE For the special exhibition *Queen Victoria's Palace* at the Summer Opening of Buckingham Palace, the table in the State Dining Room was dressed with the 'Victoria' pattern Minton dessert service and replica desserts based on designs by Charles Elme Francatelli, Queen Victoria's Chief Cook.

BELOW A young visitor in the Ball Supper Room at Buckingham Palace in front of Queen Victoria's costume for the Stuart Ball of 1851, part of the special exhibition *Queen Victoria's Palace*.





In the Palace's Ballroom, the Ball of 1856 was recreated using a Victorian illusion technique known as Pepper's Ghost. Digital projections of the original decoration of the Ballroom and of the ceiling in the Ball Supper Room allowed visitors to imagine the spaces as Queen Victoria and Prince Albert would have known them.

New State Rooms tours for families were introduced this year. Visitors could again take part in daily activities in the Family Pavilion, and August's Family Festival was attended by more than 870 people.

In July, Buckingham Palace was re-accredited as Autism Friendly by the National Autistic Society, and in September the schools programme included its first bespoke autism-specific visit. Guided tours for community groups, supporting blind and partially sighted people, wheelchair users and autistic visitors, took place throughout the summer.

Buckingham Palace was awarded Best Attraction for Group Visits – London at the Group Travel Awards in July and Best Historic Attraction or Venue at the Group Leisure & Travel Awards in October. In September, the Buckingham Palace Visitor Services team was shortlisted for a Disability Smart Customer Service Award.

### The Royal Mews

Further work was undertaken at the Royal Mews to improve the visitor experience, including the creation of a new Changing Places facility for visitors with complex access requirements.

More than 4,000 family visitors took part in activities at the Mews throughout the year, an increase of more than 140 per cent. These activities included monthly creative workshops, interactive storytelling for the under-fives, Victorian-themed events and the Family Festival in August.

During The Big Draw Festival held across the nation in October, more than 400 family visitors contributed to a large-scale artwork on the theme of Queen Victoria and Prince Albert's pets.

The Royal Mews closed to the public on 20 March as part of the coronavirus lockdown, reopening on 23 July 2020.

ABOVE StrongWomen Science entertain visitors in the Family Pavilion at Buckingham Palace with a performance based on Victorian interest in the circus.

OPPOSITE Young visitors at the Royal Mews draw Queen Victoria and Prince Albert's pets as part of The Big Draw Festival.







## Windsor Castle

Significant projects to restore and open up historic spaces and to enhance the visitor experience at Windsor were completed this year as part of Future Programme. George IV's Inner Hall, created in the 1820s, but later closed by his niece Queen Victoria as part of her renovations at the Castle in the 1860s, was reinstated in October. This now serves its original purpose as a magnificent welcome area and connects the visitor entrance on the North Terrace with the State Entrance on the south side. From the State Entrance hall, where new displays of arms and armour have been installed, visitors can now enjoy the spectacular view of the two-and-a-half-mile Long Walk, created by Charles II in the 1680s. In March, Windsor's first café for visitors opened in the medieval Undercroft, one of the oldest surviving spaces in the Castle.

In October, a new display in the Grand Vestibule brought together 300 objects from across the globe presented to British monarchs from George III to Her Majesty The Queen, including two cases of Japanese armour. New displays of royal armour were installed in the Queen's Guard Chamber. In January, 59 paintings were rehung in the State Apartments, including the King's Closet and King's Dressing Room, restoring their 18th- and 19th-century arrangements.

New carpets were laid throughout the State Apartments, with designs inspired either by the historic floor coverings recorded in photographs and watercolours in the Royal Collection or by decorative features introduced as part of Sir Jeffrey Wyattville's restoration of the Castle in the 19th century.

A programme of events at the Castle marked the 200th anniversary of the births of Queen Victoria and Prince Albert, including a performance by Shakespeare's Globe of an adaptation of *The Merry Wives of Windsor* inspired by the performances at the Castle during Victoria's reign.

In September, the Family Festival in the Castle's Quadrangle recreated a Victorian circus troupe, inspired by the travelling menagerie that visited the Castle in 1847, with acrobatic displays, falconry, storytelling and music. This was the best-attended Family Festival at the Castle, with more than 7,000 visitors taking part.

To mark 500 years since the death of Leonardo da Vinci, six performances inspired by the artist's drawings and choreographed by dancers from the dance-theatre company New Adventures took place in the State Apartments in October and November.

In December, festive activities included food demonstrations, decoration-making and storytelling sessions. Community choirs sang for visitors in the State Apartments and St George's Chapel. Sing Healthy Choirs also took part in a live *BBC Breakfast* broadcast from the Castle.

In February, students from the Royal College of Music performed in the rooms where Charles II formally rose from bed and dined with his Queen. *The music of majesty: Charles II at Windsor Castle* culminated in a concert in the Queen's Presence Chamber played on original 17th-century instruments. The event was recorded by BBC Radio 3 for an episode of *The Early Music Show*.

To celebrate World Book Day on 5 March, some of the finest books in the Royal Library were displayed throughout the State Apartments. Visitors met staff from the Royal Library and watched conservators and apprentices from The Queen's Bindery working on historic volumes.

Windsor Castle closed to the public on 20 March as part of the coronavirus lockdown, reopening on 23 July 2020.



**PREVIOUS PAGES** George IV's Inner Hall at Windsor Castle, revealed for the first time in more than 150 years as part of Future Programme.

**ABOVE** Windsor Castle won Best Attraction for Group Visits – Outside London at the 2020 Group Travel Awards.

**OPPOSITE** The first café for visitors to Windsor Castle opened in Edward III's medieval Undercroft, which for centuries served as the royal residence's principal beer and wine cellar.

**OVERLEAF** Lost in Translation Circus perform for visitors during Windsor Castle's Family Festival.





## Palace of Holyroodhouse

Significant milestones in Future Programme works at the Palace were reached this year. The major restoration of the Abbey Strand buildings was completed, and in March the new Learning Centre opened to visitors, providing greatly improved facilities for an expanded programme of events.

Adjacent to the Abbey Strand buildings, a new public garden has been created, inspired by some of the earliest recorded gardens at the Palace. A flowering meadow of medicinal plants evokes the monastic gardens of Holyrood Abbey, and a formal arrangement of flower beds reflects the design of the royal gardens documented in a 1647 map of Edinburgh by James Gordon of Rothiemay. A physic garden reimagines the lost 17th-century garden originally established at the Palace by the doctors Sir Robert Sibbald and Sir Andrew Balfour, two of the founding members of the Royal College of Physicians of Edinburgh.

The refurbished Family Room at the Palace reopened in June, with new interpretation of the Palace's history and the Royal Family's role today. Throughout the summer under-fives and their carers took part in events inspired by gardens and The Queen's Garden Parties.

In June, Mary, Queen of Scots' Closet became part of the visitor route for the first time. The room has been hung with two newly conserved Flemish silk and wool tapestries *Tobit before Shalmanezzer* and *Tobias and the Angel* that were known to have been displayed in the room during the 19th century.

Later that month, the special exhibition *A Royal Wedding: The Duke and Duchess of Sussex* opened in the Exhibition Rooms. The display presented the wedding outfits of Their Royal Highnesses, and the page and bridesmaid outfits of His Royal Highness Prince George and Her Royal Highness Princess Charlotte. In June, music from the wedding was performed by young musicians from Live Music Now Scotland. The organisation, which offers the opportunity for diverse audiences to experience live music, also gave a week of performances in the Great Gallery in September.

In November, St Andrew's Day was celebrated with free admission to the Palace and The Queen's Gallery.

More than 4,500 visitors enjoyed short talks in English and Gaelic, ceilidh music performances and craft activities.

Festive activities at the Palace included performances by local choirs and the Edinburgh theatre company *Some Kind of Theatre*. In December, a new programme for pre-school children, *Royal Rhyme Time: Recitals for Wrigglers*, was launched.

Edinburgh dementia groups visited the Palace in April and September. In June, a new audio-described tour was introduced for blind or partially sighted visitors and in March new resources for visitors on the autistic spectrum were created.

The Palace of Holyroodhouse closed to the public on 20 March as part of the coronavirus lockdown, reopening on 23 July 2020.

BELOW *Portrait of a Woman*, c.1605–10, is on display in Mary, Queen of Scots' Closet, which opened to the public this year.

OPPOSITE Queen Victoria's silk-velvet tartan dress, 1835–7, went on display at the Palace of Holyroodhouse in March.





## EXHIBITIONS

Four Royal Collection Trust exhibitions were staged at The Queen's Galleries in London and Edinburgh this year, including two landmark exhibitions celebrating the life and works of Leonardo da Vinci. These followed 12 simultaneous exhibitions of Leonardo's drawings from the Royal Collection at museums and galleries across the UK, which were seen by more than one million visitors between February and May 2019. The Leonardo exhibitions were Highly Commended in the category of Temporary or Touring Exhibition at the Museums and Heritage Awards.

The Queen's Galleries closed to the public on 20 March as part of the coronavirus lockdown, reopening on 23 July 2020.

**OPPOSITE** A visitor in the exhibition *Leonardo da Vinci: A Life in Drawing* at The Queen's Gallery, Buckingham Palace.

**BELOW** The exhibition *Leonardo da Vinci: A Life in Drawing* included a newly identified sketch of the artist made by an assistant shortly before the master's death in 1519.

**OVERLEAF** *Leonardo da Vinci: A Life in Drawing* at The Queen's Gallery, Buckingham Palace, was the largest exhibition of the artist's work in more than 65 years.

### **Leonardo da Vinci: A Life in Drawing**

**The Queen's Gallery, Buckingham Palace**  
24 May – 13 October 2019 (195,322 visitors)

To mark the 500th anniversary of the death of Leonardo da Vinci, more than 200 of the Renaissance master's greatest drawings in the Royal Collection were brought together to form the largest exhibition of the artist's work in more than 65 years.

Curated by Martin Clayton, the exhibition opened in London to critical acclaim and during its 20-week run it attracted the highest number of daily visitors in the history of The Queen's Galleries.

Among the drawings on display were the only two surviving portraits of Leonardo made during his lifetime, one of which was identified during research for the exhibition. The discovery attracted significant media attention, including reports in *The Daily Telegraph*, *The Guardian*, *The Times*, on Sky News and on BBC Radio 4's *Today* programme.

The anniversary of Leonardo's death on 2 May was marked with an 'ask a curator' event on social media. The session generated around 700 tweets, causing #Leonardo500 to become a trending topic on Twitter. The Queen's Gallery was transformed into an escape room on Friday and Saturday evenings during the exhibition's run. Players were challenged to find clues in Leonardo's drawings in order to solve a series of riddles.

Other highlights of the events programme included an 'in conversation' with Martin Clayton and the presenter and critic Andrew Graham-Dixon in June, and a performance of Renaissance music by the choral group The Sixteen and Harry Christophers in September.

A series of yoga classes in July, September and October took inspiration from Leonardo's anatomical insights and sketches of movement, while in June and October a collaboration with London Contemporary Dance School saw undergraduate students choreograph and perform new works in the Gallery inspired by Leonardo's drawings.

Family activities included art workshops in May and June led by The Secret Drawing Club, encouraging children to draw using the materials and techniques







that Leonardo would have used. In an engineering workshop run by the Institute of Imagination in September, families built flying machines and 3D structures using simple materials such as lollipop sticks, balloons and newspapers.

Visitors with additional access needs attended a Quiet Evening in June, and the exhibition offered a variety of experiences for D/deaf and hard-of-hearing audiences, including a BSL drawing workshop led by Deaf artist Rubbena Aurangzeb-Tariq.

In July, Streetwise Opera, an award-winning performing-arts charity for people who are or have been homeless, performed a work in the Gallery choreographed in response to the exhibition.

**ABOVE** Participants in a portrait-painting course, part of the events programme for *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace.

**OVERLEAF** Visitors in the exhibition *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace.

*...if you are only going to see one exhibition this year, this should be it*

RACHEL CAMPBELL-JOHNSTON, *THE TIMES*

*I doubt I will ever see a more intelligent presentation of Leonardo in my lifetime \*\*\*\*\**

LAURA CUMMING, *THE OBSERVER*

*This is a stunning exhibition, giving an extraordinary vision of one of the greatest minds of history \*\*\*\*\**

PHILIP HENSHER, *THE MAIL ON SUNDAY*

*I doubt you'll ever feel closer to Leonardo than in this exhibition \*\*\*\*\**

MARK HUDSON, *THE DAILY TELEGRAPH*

*There is more fascination to be had in this show than in any exhibition of [Leonardo's] paintings \*\*\*\*\**

MELANIE MCDONAGH, *EVENING STANDARD*

*...the standout among this year's global exhibitions marking 500 years since Leonardo's death*

JACKIE WULLSCHLÄGER, *FINANCIAL TIMES*

## George IV: Art & Spectacle

The Queen's Gallery, Buckingham Palace

15 November 2019 – 11 October 2020

Curated by Kate Heard and Kathryn Jones, the exhibition considered the monarch's public image, taste for the theatrical and exotic, admiration of French style and all-consuming passion for collecting. It presented George as a man of extreme contrasts: on the one hand, a profligate showman, and on the other, a connoisseur with intellectual interests whose acquisitions made him one of the most important figures in the formation of the Royal Collection.

The accompanying events programme began in November with a discussion between the screenwriter Andrew Davies and Kathryn Jones about the creative opportunities of adapting historical novels.

In December, *A Carlton House Party*, inspired by the entertainments staged by George IV at his London residence, included dance performances by the Covent Garden Minuet Company and presentations by the wine merchants Berry Bros. & Rudd about the company's close relationship with the King.

To coincide with International Women's Day in March, Kate Heard, the author and historian Stella Tillyard, the writer and historical biographer Flora Fraser and Royal Pavilion Curator Alexandra Loske took part in a panel discussion about the involvement of women in art and culture in Georgian Britain.

In collaboration with the Royal College of Music, Key Stage 3 pupils took part in creative-writing sessions and practical workshops to compose music as an ensemble. The course culminated in a public performance at The Queen's Gallery in March.

When The Queen's Gallery reopened, the exhibition was extended until 11 October 2020.

*...wholeheartedly absorbed in his passion for talent and craftsmanship. George IV enriched our national heritage hugely \*\*\*\*\**

RACHEL CAMPBELL-JOHNSTON, *THE TIMES*

*What you get here isn't just a collection of porcelain, robes and paintings, but a man. Flawed but fabulous \*\*\*\*\**

MELANIE MCDONAGH, *EVENING STANDARD*

### Private Pursuits

Much of George's patronage was intended to reinforce his public image, but he also collected works to amuse himself in private hours. View and enjoy these private and personal objects, including a portrait of George III, when (if not) hosting a lavish party with a close circle of friends looking through the press. He read widely, from Classical to the novels of Jane Austen, which he gave. No precise records of the appearance of the library at Carlton House survive, but it indicates that the room was a place of both pleasure and work. The



George III  
1760-1820



## Russia, Royalty & the Romanovs

The Queen's Gallery, Palace of Holyroodhouse  
21 June – 3 November 2019 (57,199 visitors)

First shown at The Queen's Gallery, Buckingham Palace last year, this exhibition examined 300 years of familial and diplomatic links between Britain and Russia and their royal families. Curated by Caroline de Guitaut and Stephen Patterson, it included oil paintings, decorative arts, photographs and documents from the Royal Archives. Many of the works had entered the Royal Collection as official or personal gifts.

The accompanying events programme included performances by The Russian Choir of Edinburgh, demonstrations of Russian courtly dancing, and a day of presentations in partnership with the University of Edinburgh's Dashkova Centre. Talks and lectures by the exhibition curators explored culture and diplomacy in Britain and Russia, and the rich diversity of Russian decorative arts in the Royal Collection.

In August, a metal-embossing and gilding workshop was inspired by Fabergé pieces in the exhibition. The embroidery of the robes and dresses of the Imperial court was recreated during a two-day course in September with Designer of the Year for Embroidery 2019, Helen McCook.

\*\*\*\*DUNCAN MACMILLAN, THE SCOTSMAN

*...the instant dichotomy of Russian imperial art is immediate – it's either outlandishly big and wrapped in a fabulously opulent gilt frame or very, very small, and jaw-droppingly crafted*  
SARAH URWIN JONES, THE HERALD

BELOW Visitors in the exhibition *Russia, Royalty & the Romanovs* at The Queen's Gallery, Palace of Holyroodhouse.



## Leonardo da Vinci: A Life in Drawing

The Queen's Gallery, Palace of Holyroodhouse  
22 November 2019 – 15 March 2020 (43,597 visitors)

Royal Collection Trust's year-long celebration of Leonardo da Vinci's life drew to a close with the largest group of the artist's drawings ever shown in Scotland. Curated by Martin Clayton, the exhibition of 80 works explored the full range of the artist's interests, providing a comprehensive survey of Leonardo's life and a unique insight into the workings of his mind.

The events programme included daily short talks on subjects ranging from Leonardo's studies of the male form to his designs for equestrian monuments.

In November and February, local hair stylists showed visitors how to recreate the intricate plaited hair in Leonardo's *The head of Leda*. Also in February, Alan Donnithorne, Royal Collection Trust's former Head of Paper Conservation, led a study afternoon on Leonardo's materials and techniques, and in March the artist Mark Kirkham ran a sketching workshop.

In January, a day of performances by The Galloway Consort gave visitors the opportunity to hear Renaissance music performed on replica 16th-century instruments. The group returned to give a concert in February and performed a new piece based on a fragment of music in one of Leonardo's drawings. At a family activity day that month, children created their own masterpieces inspired by Leonardo.

*It is a treasure trove \*\*\*\**

DUNCAN MACMILLAN, THE SCOTSMAN

## Riveting

RACHEL CAMPBELL-JOHNSTON, THE TIMES

BELOW A model with her hair styled to replicate Leonardo da Vinci's *The head of Leda*, c.1505–8, at an event for the exhibition *Leonardo da Vinci: A Life in Drawing* at The Queen's Gallery, Palace of Holyroodhouse.







## TRAVELLING EXHIBITIONS

### Victoria & Albert: Our Lives in Watercolour

Laing Art Gallery, Newcastle, 29 June –  
14 September 2019

Poole Museum, 26 October 2019 – 5 January 2020

Wolverhampton Art Gallery, 7 March –  
27 September 2020

Curated by Carly Collier and marking the bicentenary of the births of Queen Victoria and Prince Albert in 2019, this exhibition explored the royal couple's collecting of watercolours as a record of their public and private lives together. The 69 works record family events, the places they visited on their travels, and their homes, including Windsor Castle and Buckingham Palace. The exhibition also included a small group of works by Queen Victoria, who was herself a talented amateur artist.

### *A charming show...*

**THE MAIL ON SUNDAY ON VICTORIA & ALBERT:  
OUR LIVES IN WATERCOLOUR AT LAING ART  
GALLERY, NEWCASTLE**

### George Washington Wilson: Queen Victoria's Photographer in Scotland

University of Aberdeen, Sir Duncan Rice Library  
8 March – 5 July 2020

George Washington Wilson found fame with his photographs of Queen Victoria at Balmoral, but is best known for his Romantic Scottish landscapes. The exhibition, curated by Paul Stonell, included royal portraits commissioned by Queen Victoria and Wilson's views of the Highlands, which were bought by the middle classes holidaying in Scotland. It also examined Wilson's commercial acumen as an early producer of stereoscopic photographs.

ABOVE *The moonlight lesson*, c.1846–65, by William Leighton Leitch, from the exhibition *Victoria & Albert: Our Lives in Watercolour*.

OPPOSITE *Queen Victoria with Princess Beatrice and Prince Arthur, Duke of Connaught*, 1876, by George Washington Wilson, from the exhibition *George Washington Wilson: Queen Victoria's Photographer in Scotland*.





## HISTORIC ROYAL PALACES & LOANS

~ 360 loans were made to 53 exhibitions in the UK and nine other countries

### Historic Royal Palaces

Items from the Royal Collection form the majority of works of art on display at Hampton Court Palace, Kensington Palace, Kew Palace and Hillsborough Castle, the official residence of Her Majesty The Queen in Northern Ireland. In addition, more than 100 works from the Collection were shown at Kensington Palace in the exhibitions *Victoria: Woman and Crown* and *Victoria: A Royal Childhood*, staged to mark the 200th anniversary of Queen Victoria's birth. In February, the Investiture Coronet of His Royal Highness The Prince of Wales was placed on display in the Jewel House at the Tower of London for the first time.

**OPPOSITE** Nineteenth-century Chinese enameled porcelain pagodas in the Music Room at the Royal Pavilion, Brighton, are among more than 120 works of art returned on loan to the former royal residence.

**BELOW** Queen Victoria's Erard piano played by Stephen Hough at the Royal Albert Hall, London, in a BBC Proms concert celebrating the bicentenary of the births of Queen Victoria and Prince Albert.

### Loans

Loans to exhibitions and displays in the UK and further afield are part of Royal Collection Trust's long-standing commitment to broadening public access to the Collection.

Throughout 2019, the 500th anniversary of the death of Leonardo da Vinci, 218 works by the Renaissance master were loaned to the 12 *Leonardo da Vinci: A Life in Drawing* exhibitions around the UK and to exhibitions at the Castello Sforzesco, Milan; Galleria Nazionale, Parma; Gallerie dell'Accademia, Venice; Musée du Louvre, Paris; Musée Condé, Chantilly; and Pinacoteca Nazionale, Bologna.

In May, *The Queen's Target, Wimbledon* by Roger Fenton was loaned to the exhibition *The Essential Fenton* at Photo London 2019, Somerset House.

Seventeen works on paper and one volume were shown in the exhibition *The Paper Museum: The Curious Eye of Cassiano dal Pozzo*, which opened



at the Barber Institute of Fine Arts, Birmingham, in June. As part of the five-year partnership with the Barber, the exhibition was curated by students from the University of Birmingham's MA course in Art History and Curating. The project was nominated for Partnership of the Year at the Museums and Heritage Awards.

On 16 August a giltwood grand piano made by Erard for Queen Victoria in 1856 was played at a BBC Proms concert at the Royal Albert Hall, London, in a celebration of the bicentenary of the births of Queen Victoria and Prince Albert. Pianist Stephen Hough performed compositions by Felix Mendelssohn and Arthur Sullivan, accompanied by the Orchestra of the Age of Enlightenment, and the tenor Alessandro Fisher sang works composed by Prince Albert. The evening was broadcast on BBC Radio 3 and BBC Four.

The Buckingham Palace Reservicing Programme presented the opportunity to return on loan Asian and European works of art from the Palace's East Wing to the Royal Pavilion in Brighton. The majority of the works were originally commissioned or acquired by George IV for the Royal Pavilion, but were transferred to furnish the newly built East Wing of Buckingham Palace on the sale of the Royal Pavilion by Queen Victoria to Brighton Council in 1850. In September, more than 120 items were installed in their original locations, recreating George IV's magnificent interiors in the exhibition *A Prince's Treasure: From Buckingham Palace to the Royal Pavilion. The Royal Collection Returns to Brighton*. The two-year loan is a collaboration between Royal Collection Trust, the Royal Pavilion and Museums of Brighton and Hove City Council.

Also in September, five works went on loan to Portsmouth Museum and Art Gallery for an exhibition of works inspired by the city and its heritage. They included Hendrick Danckerts's *A View of Portsmouth*, a very early and detailed view of Portsmouth's waterside, and Queen Victoria's own watercolour of the harbour.

In October, two paintings by Pieter de Hooch were loaned to *Pieter de Hooch in Delft. Uit de schaduw van Vermeer* at the Museum Prinsenhof, Delft, and nine works were loaned to the British Museum's *Troy: myth and reality* exhibition, including Hans Eworth's painting *Elizabeth I and the Three Goddesses* and the earliest printed version of Homer's epic *The Iliad* in Greek.

In November, 38 works from the Royal Collection were displayed in the exhibition *King George IV: Royalty, Racing and Reputation* at the National Heritage Centre for Horseracing and Sporting Art, Palace House, Newmarket.

In January, four works by Angelica Kauffman, including a large full-length portrait of *Augusta, Duchess of Brunswick, with her son Charles George Augustus*, were lent to a major exhibition of the artist's work held at the Kunstpalast, Düsseldorf.

Two of Sir Peter Lely's paintings of the 'Windsor Beauties' and Antonio Verrio's *The Sea Triumph of Charles II* were among 12 works loaned in February to Tate Britain's exhibition *British Baroque: Power and Illusion*.

BELOW *The Judgement of Paris*, c.1530–35, by Lucas Cranach the Elder, was loaned to the exhibition *Troy: myth and reality* at the British Museum, London.

OPPOSITE *A Courtyard in Delft at Evening: a Woman spinning*, 1657, by Pieter de Hooch, was loaned to the exhibition *Pieter de Hooch in Delft. Uit de schaduw van Vermeer* at the Museum Prinsenhof, Delft.





# INTERPRETATION

## LEARNING

Across the Palaces and The Queen's Galleries:

- ~ 103,606 school pupils made visits
- ~ 4,603 adults attended learning events
- ~ 49,359 visitors took part in family activities
- ~ 1,510 visitors attended access and community events

The final phase of Future Programme saw the opening of the new Learning Centre at the Palace of Holyroodhouse in March. These facilities will enable a significant expansion of the Learning programmes for schools, adults and families, with a particular focus on the local community.

The prestigious Sandford Award, recognising excellence in heritage education, was awarded to Royal Collection Trust in September.

School visits to London sites rose by 31 per cent this year. More than 1,600 pupils visited *Leonardo da Vinci: A Life in Drawing*, a record number for The Queen's Gallery, Buckingham Palace.

During Gaelic Schools Week in May, the Palace of Holyroodhouse welcomed schoolchildren from across Scotland to explore the Palace's history in Gaelic. As part of the work to broaden access to Royal Collection Trust's Learning programme, a virtual teaching initiative *Windsor Castle Calling* was launched in July. Through a live video stream

OPPOSITE A group from the Renaissance Foundation study papers relating to Prince Albert during a visit to the Royal Archives.

BELOW Secondary-school pupils from St Edwards Royal Free Ecumenical Middle School experiment with miniature trebuchets during a visit to Windsor Castle.





from the State Apartments, Key Stage 3 pupils from Bunscoill Rhumsaa school on the Isle of Man were shown a range of arms and armour and heard stories about the siege of the Castle in 1216.

In May, a group from the Renaissance Foundation, which works with marginalised and vulnerable groups aged 13–19 across London, visited the Royal Archives and the photograph collection at Windsor Castle. The group saw photographs collected by Prince Albert and papers and documents reflecting different aspects of the Prince's life and work. The group's responses to the materials were captured on a podcast for the website *Prince Albert: His Life and Legacy*.

To complement *500 Words*, BBC Radio 2's short-story competition for children, the Windsor Learning team held creative-writing workshops at primary schools in Slough. The final of the competition in June was held in the Waterloo Chamber at Windsor Castle in the presence of Her Royal Highness The Duchess of Cornwall as honorary judge. The finalists were given a tour of the Royal Library and Royal Bindery.

The year saw a number of opportunities for adult visitors to engage with and learn about the Palaces

and Collection. At Windsor Castle, the Learning programme included study days on Edward III, Charles II, George IV and Prince Albert, portraiture, tapestries and conservation.

The 24th annual Royal Collection Studies course took place in September, giving 31 students and museum professionals from 14 countries a broad insight into the contents and history of the Royal Collection.

The schools team at Windsor and The Avenue School in Reading participated in the South East Museum Development Programme's SEND (special educational needs and disability) in Museums project, which was shortlisted for the Learning Programme of the Year 2020 at the Museums and Heritage Awards. The partnership created a resource for SEND and PMLD (profound and multiple learning disabilities) children, which is now a key part of the schools offer at the Castle.

ABOVE A descriptive tour of the exhibition *George IV: Art & Spectacle* for blind and partially sighted visitors at The Queen's Gallery, Buckingham Palace.

OPPOSITE *Queen Victoria's Buckingham Palace*, *George IV: Art & Spectacle* and *Victoria & Albert: Our Lives in Watercolour* were among the four titles published this year.

## PUBLISHING

- ~ Four new printed titles and two new digital catalogues published
- ~ Rights sold for three titles, including two foreign-language editions and one English-language title
- ~ *Leonardo da Vinci: A Closer Look* awarded the 2019 Leonardo da Vinci International Award
- ~ *Windsor Castle: A Thousand Years of a Royal Palace* awarded the multi-authored book prize for 2020 by the Historians of British Art

Publishing in print and online remains a primary means of extending access to the Royal Collection to as broad an audience as possible.

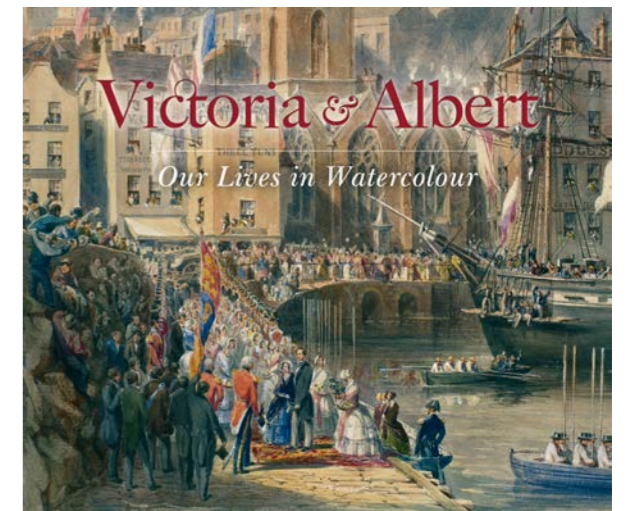
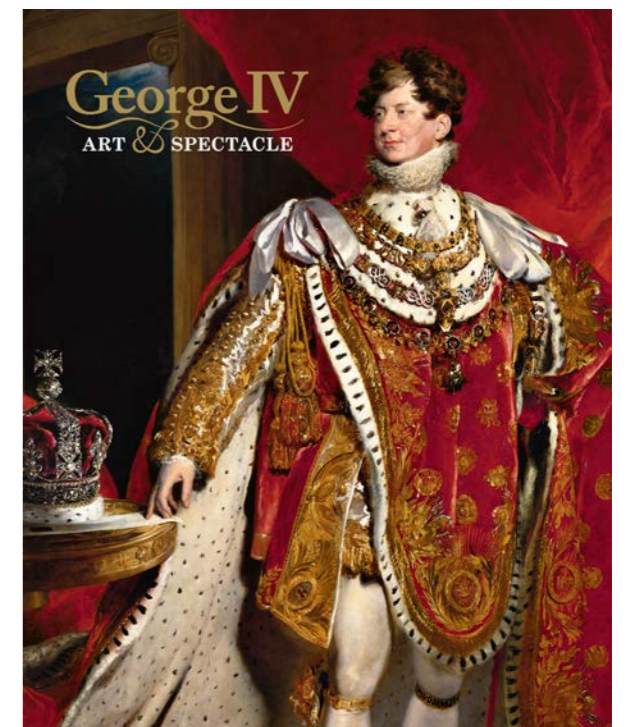
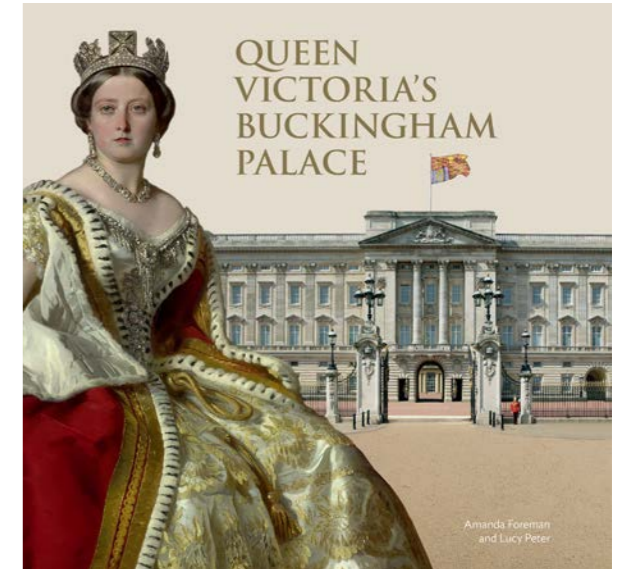
*George IV: Art & Spectacle* (November) edited by Kate Heard and Kathryn Jones accompanied the exhibition at The Queen's Gallery, Buckingham Palace. The monograph provides new insights into George IV's legacy as the collector and commissioner of many of the finest works of art in the Royal Collection.

*Victoria & Albert: Our Lives in Watercolour* (June) by Carly Collier, published to accompany the travelling exhibition of the same name, presents a broad selection of the watercolours collected and commissioned by the royal couple throughout their marriage.

*Queen Victoria's Buckingham Palace* (July) by Dr Amanda Foreman and Lucy Peter accompanied the special exhibition at the Summer Opening of Buckingham Palace. The souvenir album traces the transformation of Buckingham Palace from an unfinished royal residence into the centre of the social, cultural and official life of the country during Victoria's reign.

A new Official Souvenir Guide to the Palace of Holyroodhouse was published in March, with foreign-language editions produced for the first time in Mandarin, French, German and Spanish.

On 26 August, the bicentenary of Prince Albert's birth, more than 17,500 photographs, prints, and private and official papers relating to the Prince Consort were published online as part of the Prince Albert Digitisation Project. The website *Prince Albert: His Life and Legacy* sheds new light on Albert's achievements, his impact on Victorian society and his influence on the world today. The website launch was accompanied by the Channel 4





documentary *Prince Albert: A Victorian Hero Revealed*, which explored Albert's significant impact on British culture.

The first-ever digital catalogue of the collection of Charles I was published in September. *The Lost Collection: Charles I and Whitehall Palace* digitally reunites 2,000 works from Charles's collection and includes 3D visualisations of rooms in Whitehall Palace, the now-lost royal residence where many of the paintings once hung.

On 29 January, the 200th anniversary of the death of George III, the King's collection of more than 3,000 military maps, views and prints was made available online for the first time. The digital catalogue *George III's Collection of Military Maps* – the culmination of many years of research by Dr Yolande Hodson – explores the King's interest in the topography of war and the cartographic sciences.

This year a further 47,000 pages were published as part of the Georgian Papers Programme, which presents online the papers in the Royal Archives

and the Royal Library relating to George III, George IV and William IV, among others.

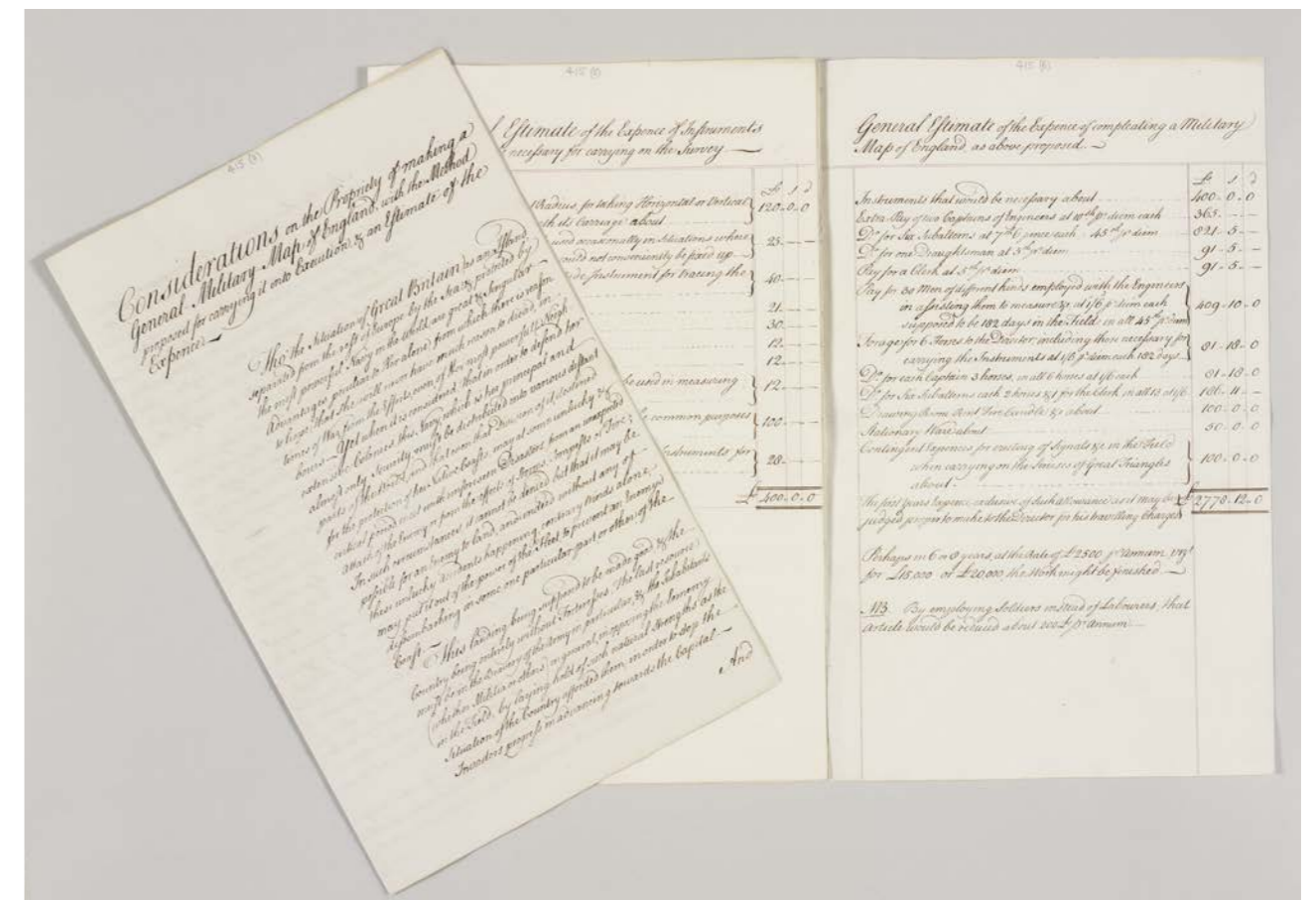
The first navigable online exhibition tours have been added to the website, allowing virtual visitors anywhere in the world to explore *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace, and *Leonardo da Vinci: A Life in Drawing* at The Queen's Gallery, Palace of Holyroodhouse.

*...the catalogue is brilliant and [George IV] really springs off the page, very easy to access essays and fantastic illustrations*

CHARLOTTE MULLINS, BBC RADIO 4'S SATURDAY REVIEW ON GEORGE IV: ART & SPECTACLE

OPPOSITE Princess Helena and Princess Louise, later Duchess of Argyll, 1859, by Leonida Caldesi. The photograph was published online this year as part of the Prince Albert Digitisation Project.

BELOW A 1766 memorandum from the Scottish military engineer William Roy to George III proposing a national survey of Britain. Regarded as the founding document of the Ordnance Survey, it was published online as part of *George III's Collection of Military Maps*.





## CARE OF THE COLLECTION

- ~ 30,917 object records and 33,080 images added to the Collections Management System
- ~ 92,619 objects checked
- ~ 640 decorative arts items conserved
- ~ 1,943 works on paper conserved or mounted
- ~ 75 paintings conserved

Spread over 15 current and former royal residences and more than 100 loan locations in the UK and worldwide, the Royal Collection is one of the largest and most widely distributed art collections in the world.

Throughout the year, Royal Collection Trust staff worked closely with the Buckingham Palace Reservicing Programme Project Management Office and the Master of the Household's Department in preparing the next areas of the Palace to be decanted, undertaking Collection inventory checks and condition surveys.

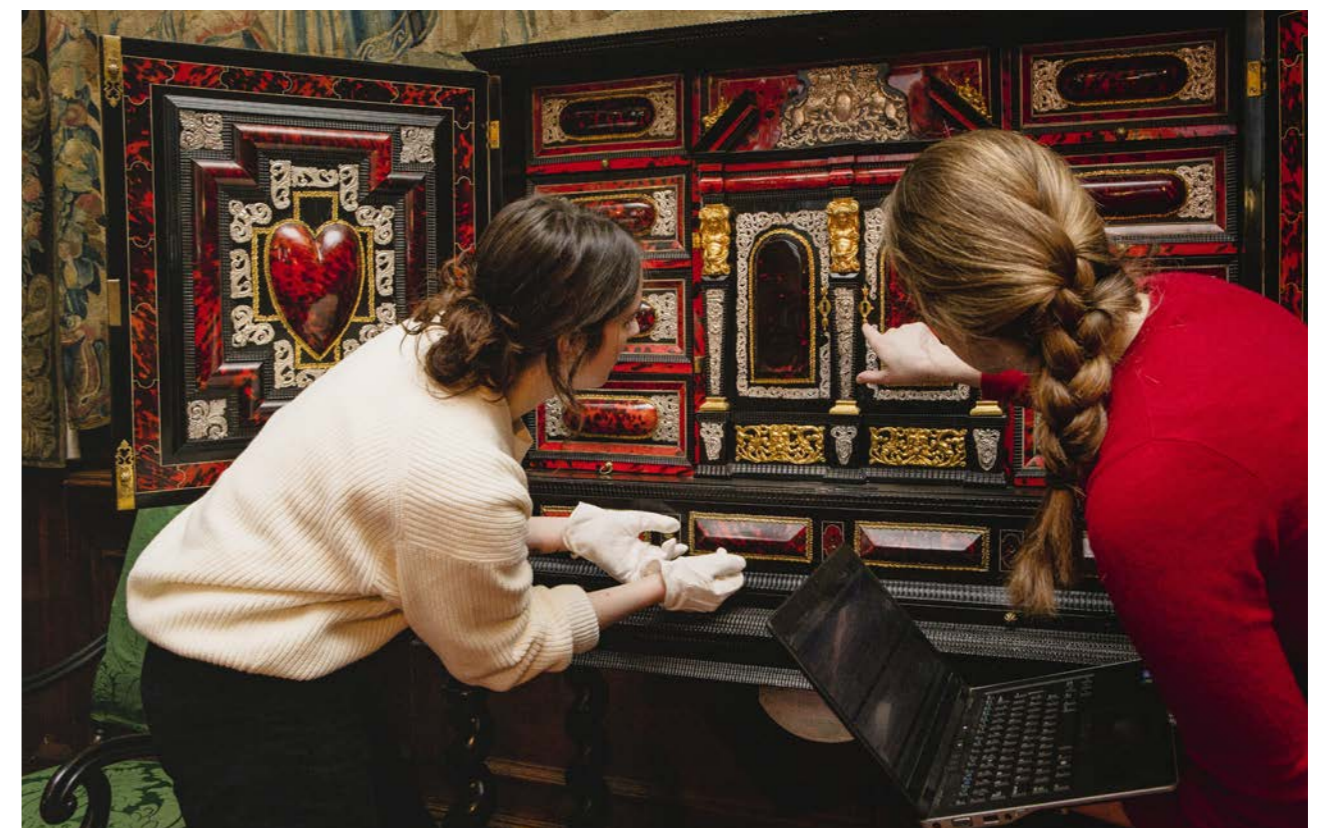
Inventory checks of some 11,000 items at Osborne House and 36,000 items at Windsor Castle were completed during the year. A further 16,000 drawings,

prints and maps were inventory checked and condition surveyed at Windsor.

Thirty-three photograph albums, known as *The Queen Mary Albums*, underwent detailed assessment as part of a project to digitise and conserve their contents. The volumes contain more than 12,000 photographs of official royal engagements and family life from 1880 to 1952.

OPPOSITE Adelaide Izat inspects *Anthony van Dyck, c.1627–8*, by Sir Peter Paul Rubens. The work is among 59 paintings newly incorporated into the display of the Royal Collection in the State Apartments at Windsor Castle.

BELOW Collections Information Trainee Jasmina Gharres and Eleanor Burbidge carry out inventory checks of the Royal Collection at the Palace of Holyroodhouse, including this 17th-century Flemish ebony and tortoiseshell cabinet.



## DECORATIVE ARTS

A significant project this year was the conservation of works of art for the forthcoming exhibition *Japan: Courts and Culture*, including 37 pieces of Japanese arms and armour. These included six spears or *yari*, part of a set of 50 sent to Queen Victoria in 1860 by Tokugawa Iemochi, the 14th shogun of the Tokugawa shogunate of Japan. Three pairs of 19th-century Japanese inlaid patinated bronze vases were also conserved for the exhibition and underwent X-ray fluorescence analysis.

Using customised tools made from wood and mother of pearl, conservators removed discoloured and brittle layers of varnish from a French ebonised cylinder desk purchased by George IV in 1802. The desk is inlaid with Japanese lacquer, which had been added in the late 18th century. The lacquer was consolidated, and missing pieces of mother of pearl were replaced.

A throne made for Queen Victoria in 1837 by Thomas Dowbiggin & Co. of London was conserved for the exhibition *Queen Victoria's Palace* at the Summer Opening of Buckingham Palace. Conservators removed discoloured glue and consolidated detached layers of

gesso. Gold leaf was applied to areas of wear and toned to match the surrounding surface. Losses from the carved foliage at the top of the throne were replaced and gilded.

A 19th-century enamelled gold amulet or *taviz* necklace inlaid with foiled diamonds and rubies was conserved for the exhibition *Eastern Encounters: Four Centuries of Paintings and Manuscripts from the Indian Subcontinent*. Conservators used a diluted adhesive to consolidate areas of enamel damaged through historic use.

The bases of a pair of parcel-gilt candelabra were conserved for loan to the Royal Pavilion, Brighton. Historic layers of gesso were removed to reveal the original gesso underneath. Pieces of timber were recarved to replace losses, before the stands were regilded and toned to match the original paint colour.

BELOW Michelle Kirk conserves a French ebonised desk inlaid with Japanese lacquer panels for the exhibition *Japan: Courts and Culture*.

OPPOSITE Francesca Levey works on a set of Japanese spears or *yari* in preparation for display in the exhibition *Japan: Courts and Culture*.







## WORKS ON PAPER

In August, Royal Collection Trust conservators worked with the Victoria and Albert Museum and the Factum Foundation for Digital Technology in Conservation, both in London, on scanning and digitising the Raphael Cartoons, which have been on long-term loan to the Victoria and Albert Museum since 1865.

The Paper Conservation team prepared 18 miniatures by Isaac Oliver for a research project on the artist's techniques and miniature workshop practices in Tudor Britain, in collaboration with the Fitzwilliam Museum and the Hamilton Kerr Institute in Cambridge.

The diary of the Duke of Connaught describing his visit to Japan in 1890 was conserved for the forthcoming exhibition *Japan: Courts and Culture*. Japanese Tenjugo paper was used to protect fragile botanical specimens that had been glued on to its pages. Other conservation work for the exhibition included cleaning and repairing gelatin silver prints in a folding concertina album, and the structural repair and consolidation of a three-metre Imperial progress scroll.

A miniature Quran was extracted from its original housing – an enamelled gold amulet inlaid with foiled

diamonds and rubies – and conserved for display in *Eastern Encounters: Four Centuries of Paintings and Manuscripts from the Indian Subcontinent*.

Conservators used toned Japanese Kozo paper to make repairs to the spine, stabilising the Quran for display.

As well as supporting digitisation and exhibitions at The Queen's Galleries, the Royal Bindery team trained six apprentices on The Queen's Bindery Apprenticeship Scheme. They also created four facsimile albums for the travelling exhibition *Victoria & Albert: Our Lives in Watercolour*, allowing visitors to see how the watercolours collected and commissioned by Queen Victoria and Prince Albert were originally arranged by the royal couple.

OPPOSITE Puneeta Sharma examines *Portrait of Mir Jumla Mu'azam Khan* from a 17th-century album showing portraits of Mughal emperors, princes and nobles.

BELOW Megan Gent removes a gold-embossed menu from the diary of the Duke of Connaught describing his visit to Japan in 1890, in preparation for the exhibition *Japan: Courts and Culture*.





## PAINTINGS

Over the year the Paintings Conservation team focused on examining and treating pictures removed from Buckingham Palace for the Reservicing Programme. Thirty-nine paintings from the East Wing were conserved.

The project to condition survey paintings and frames at Balmoral Castle, Highgrove House, Osborne House, the Palace of Holyroodhouse and Sandringham House was completed this year, with 1,232 items treated either *in situ* or in the conservation studio.

As part of this project, the Paintings team worked with Historic Environment Scotland on the removal for conservation of the ceiling painting *The Apotheosis of Hercules* by Jacob Jacobsz de Wet II from the King's Bedchamber at the Palace of Holyroodhouse. The canvas was taken off its stretcher and its edges reinforced, then cleaned, revarnished and reinstalled.

Portraits of *George Brydges, First Lord Rodney* by Sir Joshua Reynolds and *Horatio, First Viscount Nelson* by John Hoppner were among eight paintings conserved for the exhibition *George IV: Art & Spectacle*.

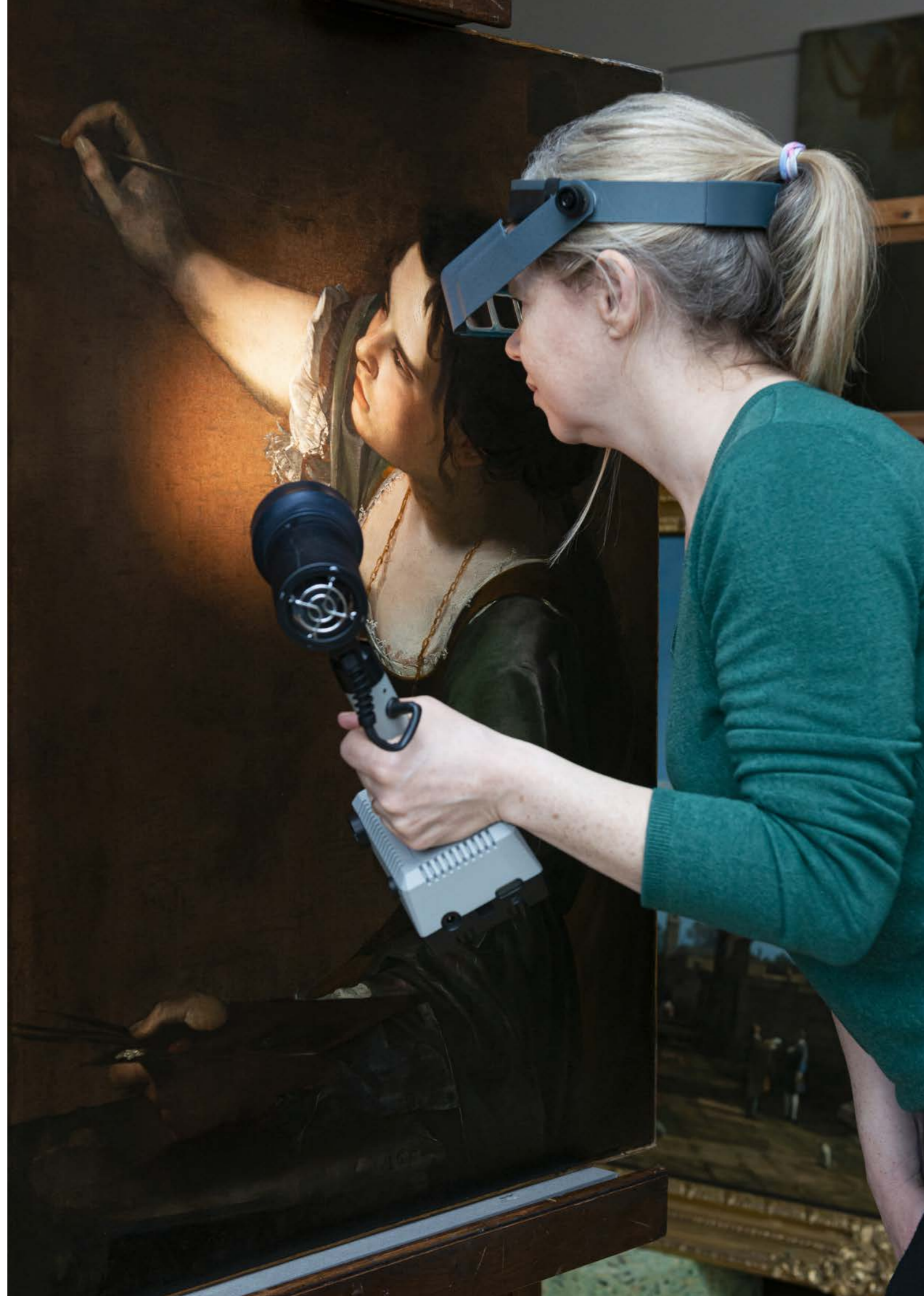
Ten paintings were treated for loan to the exhibition *King George IV: Royalty, Racing and Reputation* at the National Heritage Centre for Horseracing and Sporting Art at Palace House, Newmarket; and three of the 'Hampton Court Beauties' by Sir Godfrey Kneller were treated for the loan of 12 works to Tate Britain's exhibition *British Baroque: Power and Illusion*.

Conservation work began on *A Young Man with a Falcon*, attributed to Jan van Boeckhorst. Historic filler and layers of overpaint were removed, while the oak panel support was stabilised before areas of loss were retouched.

ABOVE Rosanna de Sancha removes historic restoration from *A Young Man with a Falcon*, c.1630, attributed to Jan van Boeckhorst.

OPPOSITE Adelaide Izat condition checks *Self-Portrait as the Allegory of Painting (La Pittura)*, c.1638–9, by Artemisia Gentileschi in preparation for loan to the exhibition *Artemisia* at The National Gallery, London.

OVERLEAF Claire Shepherd conserves two portraits by the 17th-century Armenian artist Marcos in preparation for the exhibition *Epic Iran* at the Victoria and Albert Museum, London.







## ACQUISITIONS

Additions to the Royal Collection come as official gifts to Her Majesty The Queen, as acquisitions made to enhance the Collection and its display to the public, and as bequests and donations. The following are among the items that have joined the Collection over the year:

**Gerrit van Honthorst (1590–1656), *Princess Sophia, later Duchess of Brunswick-Lüneburg, Electress of Hanover*, 1649, oil on canvas**

Princess Sophia was heir presumptive to Queen Anne, but died two months before she would have become queen. Her son succeeded to the throne as George I in 1714.

**Richard Cosway (1742–1821), *Maria Fitzherbert*, c.1789, pencil and watercolour**

George IV, when Prince of Wales, secretly and illegally married Mrs Fitzherbert, who is shown wearing a pendant portrait of the future King around her neck.

**Rundell, Bridge & Co., *Garter Star of the Prince Consort and Prince Leopold, Duke of Albany*, c.1839, silver with red enamel**

The Garter Star was originally created for Prince Albert's Investiture in January 1840 and was subsequently gifted by Queen Victoria to her youngest son, Prince Leopold, on his appointment to the Order on 24 May 1869.

**Charles Thurston Thompson (1816–1868), *Photographs by C. Thurston Thompson Executed for the Use of the School of Science and Art at Kensington*, 1853–9, leather-bound volume containing salted paper prints and albumen prints**

The 61 photographs record objects loaned to an exhibition of furniture at Gore House, part of the South Kensington Museum (later the Victoria and Albert Museum) in 1853, including many Royal Collection items. It represents the first photographic campaign documenting a temporary loan exhibition to the Museum.

**Miyamoto Shoko, *Cigarette case*, c.1900–29, gold and silver**

Decorated with the Japanese Imperial crest, the case was presented by a member of the Imperial Family to Prince Henry, Duke of Gloucester during his visit to Japan in 1929.

**Georges Bertin Scott (1873–1942), *George V in Procession at the Funeral of King Edward VII*, 1910, oil on canvas**

The King is shown on horseback, dressed in the scarlet military jacket of a field marshal and flanked by the German Emperor, Wilhelm II, and the Duke of Connaught.

**Studio of Dorothy Wilding (1893–1976), *Mrs Wallis Simpson holding her Cairn Terrier, Slipper or Mr Loo*, c.1950, gelatin silver print**

The portrait is one of the earliest photographs by Dorothy Wilding in the Royal Collection.

**Sir Hardy Amies (1909–2003), *Duplicate order books covering the wardrobe supplied to Her Majesty The Queen*, 1951–79**

The books contain detailed designs and fabric swatches for outfits supplied by the couturier to The Queen for a variety of royal engagements.

**Matthew Day Jackson (b. 1974), *Mirror V*, 2019, mixed media**

An artificial satellite made out of scorched yarn and sawdust floating on a photographic print of a starry night sky reflects upon the relationship between man-made endeavours and the natural world.

OPPOSITE *Maria Fitzherbert*, c.1789, by Richard Cosway.



## RETAIL

~ Retail sales totalling £19,983,646

Among new limited-edition items produced this year were a range of engraved watches developed in collaboration with Mappin & Webb, and fine bone china inspired by 18th-century Sèvres examples.

The popular Queen Victoria china range was expanded to complement *Queen Victoria's Palace* at the Summer Opening of Buckingham Palace, with new items reflecting the content of the exhibition.

The range for *Leonardo da Vinci: A Life in Drawing* included leather items debossed with a recreation of the artist's signature. For *George IV: Art & Spectacle* retail products included an accessories pouch featuring Rembrandt's *The Shipbuilder and his Wife*.

Christmas 2019 saw the launch of a range of gift hampers containing seasonal confectionery and English fine bone china. The hampers generated sales of more than £32,000, prompting the launch of a hamper for Easter 2020.

Pop-up shops at the Palace of Holyroodhouse contributed to a nine per cent increase in sales on the previous year.

At Windsor Castle, the Engine Court Shop was refitted as a dedicated store for high-value items, particularly jewellery, while the Billiard Room pop-up shop offered souvenirs of a visit to the Castle. This differentiation of retail offers contributed to an increased spend per visitor of nine per cent.

As part of Royal Collection Trust's commitment to sustainable trading, plastic water bottles were replaced with recyclable aluminium cans this year. The Retail team continues to develop and trial sustainable packaging alternatives for mail-order deliveries.

OPPOSITE Part of the popular Queen Victoria china range, which was expanded to complement *Queen Victoria's Palace* at the Summer Opening of Buckingham Palace.

BELOW One of the new range of Christmas gift hampers.





# STAFF

In July, the Royal Household was awarded the Investors in People Gold Award and retained the Health and Wellbeing Good Practice Award. Improvements in the consistency of leadership capability and in the quality of internal communications were particularly commended.

The Royal Household conducted its biennial Employee Engagement Survey at the end of 2019. A large proportion of employees responded, and the results showed continuing high levels of engagement across the organisation.

The development of skills through in-house training continues to be a focus. This year 20 per cent of Royal Collection Trust employees took part in courses on subjects including communication, change management, business writing and career management.

At the Palace of Holyroodhouse, staff from Visitor Services, Retail and Admissions, and Learning benefited from cultural-awareness training led by Trishna Singh OBE, Director of Sikh Sanjog.

Stephen Patterson, Head of Collections Information Management, was awarded a four-month sabbatical to research and write a catalogue of the Insignia of the Order of the Garter. Following the success of the academic and technical research sabbaticals for curators and conservators, a Career Development Policy introduced in March offers a number of new career-development opportunities to all Royal Collection Trust employees.

This year Royal Collection Trust supported six paid internships and six student placements in the Collections Information Management, Curatorial, Conservation and Marketing teams. Decorative Arts Conservation Intern Cathryn Harvey was the third appointment in an annual internship supported by The Worshipful Company of Arts Scholars.

Over the year, three of the participants in The Queen's Bindery Apprenticeship Scheme, Matthew Stockl, Emily MacMillan and Laura Hollingworth, undertook placements with the Bodleian Library, Oxford, and, in London, the Victoria and Albert Museum and Shepherds, Sangorski & Sutcliffe, respectively. In November,

Matthew Stockl finished his third year of the five-year scheme, achieving a distinction in the City & Guilds Level 3 Diploma in hand bookbinding. Edward Bennett and Andreas Maroulis passed their second year with distinctions in their City & Guilds Levels 1 and 2. In October, Harriet Smelt joined the Royal Bindery.

*Soirée at the Palace* returned to The Queen's Gallery, Buckingham Palace in December in partnership with Art History Link-Up, a charity that provides free A-level History of Art tuition to sixth-form students at state-maintained schools. Participants heard talks from professionals in the arts sector and from Royal Collection Trust staff in the Curatorial, Conservation and Visitor Services teams.

Following the success of the previous year's Get Started in Customer Service scheme, Royal Collection Trust worked in partnership with The Prince's Trust again in November. This year, an expanded programme gave 13 young people an insight into working as a Warden, a Retail Assistant and a Ticket Sales and Information Assistant at Buckingham Palace.



OVERLEAF *The Grocer's Shop*, 1672, by Gerrit Dou, from the exhibition *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace.



## GOVERNANCE

### TRUSTEES OF THE ROYAL COLLECTION TRUST

The Trustee Board sets the charity's strategic direction and monitors the delivery of its aims.

#### Chairman

HRH The Prince of Wales

#### Deputy Chairman

The Rt Hon. The Earl Peel

#### Trustees

Mr Marc Bolland

The Duke of Buccleuch and Queensberry

Vice Admiral Tony Johnstone-Burt

Dr Anna Keay

The Hon. Sir James Leigh-Pemberton

Sir Michael Stevens

Sir Edward Young

Some of the Trustee Board's involvement and oversight is conducted through Trustee Board Committees. These include the Audit and Risk Assurance Committee, which is chaired by The Hon. Sir James Leigh-Pemberton.

### MANAGEMENT BOARD

The Trustee Board delegates the day-to-day running of the organisation to the Management Board, who are responsible for delivering the charity's strategic priorities, and for the allocation and management of resources.

#### Chair

Tim Knox, Director of the Royal Collection

Rufus Bird, Surveyor of The Queen's Works of Art

Olivia Clear, Senior HR Manager

Frances Dunkels, Director of Communications and Business Development

Ian Grant, Acting Retail Director

Keith Harrison, Finance Director

Michelle Lockhart, Commercial Director

Stella Panayotova, Librarian and Assistant Keeper of The Royal Archives

Jemima Rellie, Director of Content and Audiences

Desmond Shawe-Taylor, Chief Surveyor & Surveyor of The Queen's Pictures

*For information about Royal Collection Trust's key policies, please visit [www.rct.uk/about](http://www.rct.uk/about).*

# STAFF LIST as at 31 March 2020

## DIRECTORATE

**Director of the Royal Collection**  
Tim Knox

**Executive Assistant to the Director**  
DeeVianna

**Finance Director**  
Keith Harrison

**Executive Assistant to the Finance Director**  
Justine Young

**Office and Facilities Manager**  
Lisa Webster

**Receptionist**  
Mary Fidler

**Finance Manager**  
Peter Gates

**Financial Accounting Manager**  
Rebekah Ricketts

**Management Accountant**  
Jade Simmonds

**Assistant Management Accountant**  
Victor Olaoye

**Future Programme Director**  
In memoriam  
Tot Brill (1950–2019)

**Future Programme Co-ordinators**  
Adam Basch  
Caroline Greenidge  
(maternity leave)

**Future Programme Assistant**  
Rosie Lampard

**Future Programme Accountant**  
Mathi Manimaran

**Arts Storage Programme Manager**  
Benjamin Slinger

## CURATORIAL

**Chief Surveyor & Surveyor of The Queen's Pictures**  
Desmond Shawe-Taylor

**Assistant Curator and Assistant to the Chief Surveyor**  
Isobel Muir

**Superintendent of the Royal Collection (Hampton Court Palace)**  
Christopher Stevens

## Paintings

**Deputy Surveyor of The Queen's Pictures**  
Anna Reynolds

**Senior Curator, Palace of Holyroodhouse**  
Deborah Clarke

**Assistant Curator, Palace of Holyroodhouse**  
Emma Thompson

**Senior Curator of Paintings**  
Lucy Whitaker

**Assistant Curators of Paintings**

Alex Buck  
Isabella Manning  
Lucy Peter

**Curatorial Intern (Paintings)**  
Anna McGee

**Head of Paintings Conservation**  
Nicola Christie

**Senior Paintings Conservators**  
Karen Ashworth  
Rosanna de Sancha

**Paintings Conservators**  
Claire Chorley  
Adelaide Izat  
Claire Shepherd

**Paintings Conservators (Loans and Displays)**  
Katy Blessley (maternity leave)  
Virginia Nouwen  
(maternity cover)

**Registrar (Pictures) and Conservation Studio Co-ordinator**  
Katelyn Reeves

**Administrator, Picture Conservation Studio**  
Madeleine Whicheloe

**Head of Display and Framing of Pictures**  
Michael Field

**Senior Art Handler**  
Christopher King

**Framing and Exhibitions Technician**  
Sonja Leggewie

**Conservation Survey Manager**  
Stephanie Carlton

**Conservation Frame Technician (Survey)**  
Sarah Patch

## Royal Library and Royal Archives

**Librarian and Assistant Keeper of The Royal Archives**  
Stella Panayotova

**Office and Facilities Manager, and Strategic Planning Co-ordinator**  
Charlotte Wilcockson

**Senior Administrative Assistant**  
Keren Fisher

**Administrative Assistant**  
Jasmine Parker

**Bibliographer**  
Bridget Wright

**Senior Curator of Books and Manuscripts**  
Emma Stuart

**Curator of Books and Manuscripts**  
Elizabeth Clark Ashby

**Curator, Islamic and South Asian Collections**  
Emily Hannam

**Collections Acquisition and Descriptions Officer**  
Andrew Brown

**Archives Manager**  
Bill Stocking

**Senior Archivist**  
Julie Crocker

**Archivist (Acquisitions and Curatorial)**  
Allison Derrett

**Archivist (Digital)**  
Laura Hobbs

**George III Project Manager and Curator, Historical Papers Projects**  
Oliver Walton

**Archive Cataloguers (Prince Albert Project)**  
Leah Johnston  
Rosanna Ritchie

**Archive Cataloguers (Georgian Papers Programme)**  
Hope Fulton  
Louise Woof

**Research Room and Enquiries Assistants**  
Sarah Mitchell  
Colin Parrish

**Imaging Technician**  
Elodie Duncan-Duplain

**Head of the Royal Bindery**  
Glenn Bartley

**Senior Book Conservator-Restorer**  
Irene Campden

**Senior Archives Conservator**  
Megan Gent

**Administrator, Royal Bindery**  
Alice Kiteley

**Apprentice Journeyman Bookbinders**  
Harriet Smelt  
Matthew Stockl

**Apprentice Bookbinders**  
Edward Bennett  
Laura Hollingworth  
Emily MacMillan  
Andreas Maroulis

## Prints and Drawings

**Head of Prints and Drawings**  
Martin Clayton

**Senior Curator of Prints and Drawings**  
Kate Heard

**Senior Curator of Works on Paper**  
Lauren Porter

**Curator of Prints and Drawings**  
Rosie Razzall

**Assistant Curator of Prints and Drawings**  
Carly Collier

**Assistant to the Curators of the Print Room**  
Rhian Wong

**Dal Pozzo Project Co-ordinator**  
Rea Alexandratos

**Curatorial Intern (Prints and Drawings)**  
Alice de Quidt

**Head of Paper Conservation**  
Clara de la Peña McTigue

**Senior Paper Conservator**  
Rachael Smith

**Paper Conservator**  
Kate Stone

**Assistant Paper Conservator**  
Puneeta Sharma

**Assistant Conservator (Framed Works on Paper)**  
Emma Turner

**Senior Conservation Technician**  
Sarah Laing

**Conservation Technician**  
Martin Gray

**Administrator, Paper Conservation**  
Lachlan Marshall

## Photographs

**Head of Photographs**  
Sophie Gordon

**Senior Curator of Photographs**  
Helen Trompeteler

**Curator of Photographs**  
Alessandro Nasini

**Assistant Curator of Photographs**  
Aris Kourkoumelis

**Senior Collections Information Assistant**  
Siân Cooksey

## Decorative Arts

**Surveyor of The Queen's Works of Art**  
Rufus Bird

**Assistant to the Surveyor of The Queen's Works of Art**  
Fiona Norbury

**Deputy Surveyor of The Queen's Works of Art**  
Caroline de Guitaut

**Senior Curator of Decorative Arts**  
Kathryn Jones

**Curator of Decorative Arts**  
Sally Goodsir

**Assistant Curator of Decorative Arts (Projects)**  
Nicola Turner Inman

**Assistant Curator, Non-European Works of Art**  
Rachel Peat

**Records Officer**  
Amelie von Pistohlkors

**Curatorial Intern (Decorative Arts)**  
Ellie Gray

**Senior Decorative Arts Conservator**  
David Wheeler

**Senior Furniture Conservator**  
Shaun Turner

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Michelle Kirk  
Jane Wallis

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**Armourer**  
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**Horological Conservators**  
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**Warehouse Operative and  
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Lisa Edwards-Shambrook

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Jennie Crossley  
Pascal Deneve

In memoriam  
Heather Fawcett (1959–2020)

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Darren Jordan  
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Colin Adams (1953–2019)

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Sofie Andersen  
Elizabeth Angus  
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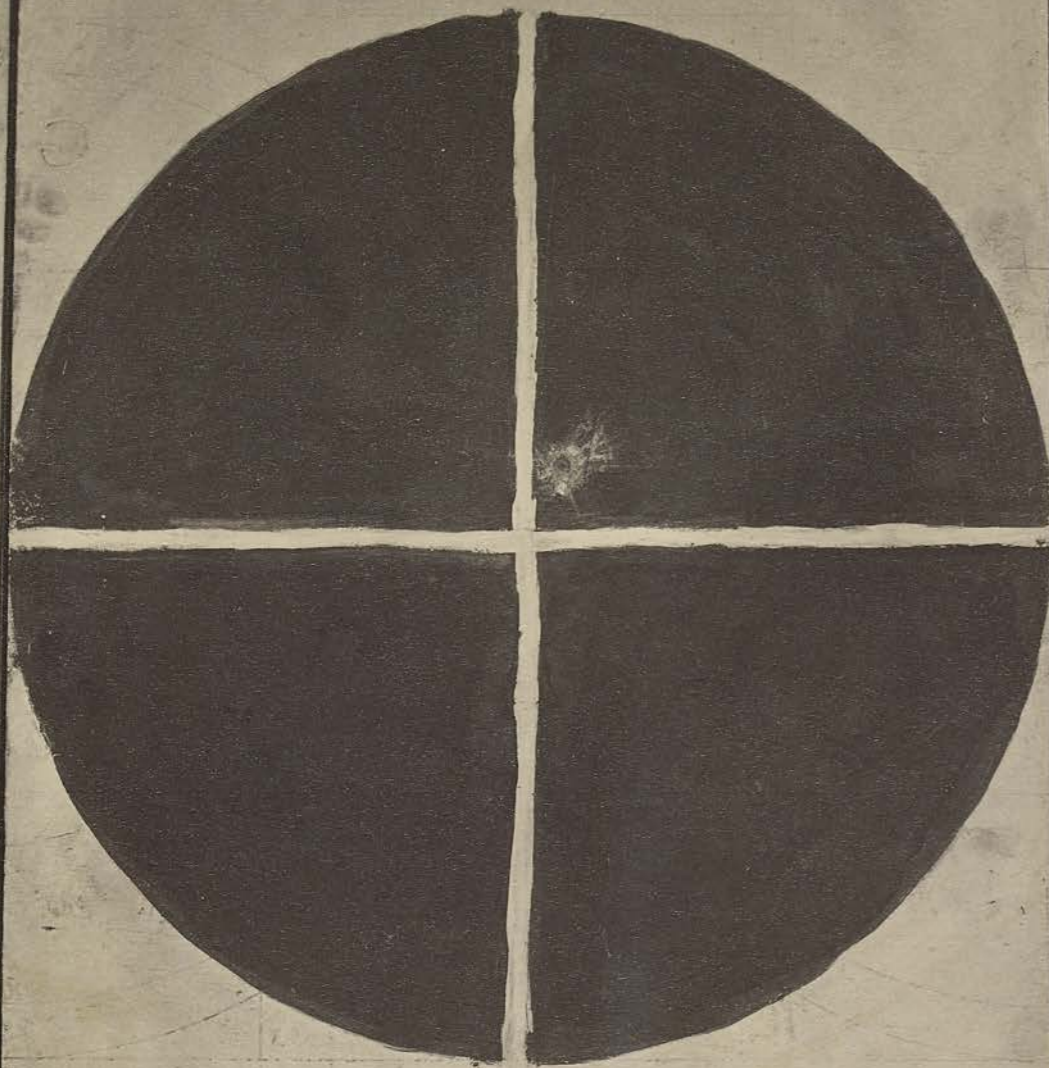
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## LOANS TO EXHIBITIONS (listed by date of opening)

### London, Kew Palace

Annual Display  
5 April – 29 September 2019  
Twenty-three items

### Parma, Labirinto della Masone

La Maniera Emiliana: Bertoja, Mirola,  
da Parma alle Corti d'Europa  
6 April – 28 July 2019  
Two items

### Venice, Gallerie dell'Accademia

Leonardo da Vinci: Uomo Modello del Mondo  
17 April – 14 July 2019  
Nine items

### Versailles, Château de Versailles

Versailles. Architectures Rêvées. 1660–1815  
4 May – 4 August 2019  
One item

### Cambridge, Fitzwilliam Museum

Beggarstaffs: William Nicholson & James Pryde  
7 May – 4 August 2019  
One item

### London, Photo London, Somerset House

The Essential Fenton  
16–19 May 2019  
One item

### Milan, Castello Sforzesco

Intorno alla Sala delle Asse. Leonardo tra Natura,  
Arte e Scienza  
16 May – 18 August 2019  
Six items

### Parma, Galleria Nazionale

La fortuna della Scapiliata di Leonardo da Vinci  
18 May – 12 August 2019  
Two items

### Edinburgh, City Art Centre

Victoria Crowe: 50 Years of Painting  
18 May – 13 October 2019  
One item

### New York, The Morgan Library & Museum

Hogarth: Cruelty and Humor  
24 May – 22 September 2019  
Three items

### London, Kensington Palace

Victoria: Woman and Crown  
24 May 2019 – 8 January 2020  
Twenty-nine items

### London, Kensington Palace

Victoria: A Royal Childhood  
24 May 2019 – May 2024  
Seventy-four items

### Portsmouth, Portsmouth Museum and Art Gallery

75th Anniversary of D-Day  
1 June – 2 September 2019  
Twelve items

### Chantilly, Musée Condé

La Jaconde nue  
1 June – 6 October 2019  
One item

### London, Kensington Palace

Queen Caroline's Closet  
13 June 2019 – 8 January 2020  
Two items

### Birmingham, Barber Institute of Fine Arts

The Paper Museum: The Curious Eye of  
Cassiano dal Pozzo  
14 June – 1 September 2019  
Eighteen items

### Harrogate, The Mercer Art Gallery

William Powell Frith: The People's Painter  
15 June – 29 September 2019  
One item

### Edinburgh, National Museum of Scotland

Wild and Majestic: Romantic Visions of Scotland  
26 June – 10 November 2019  
Six items

OPPOSITE *The Queen's Target, Wimbledon, 1860*, by Roger Fenton. This photograph of the target at which Queen Victoria fired a rifle during the inaugural meeting of the National Rifle Association was loaned to the exhibition *The Essential Fenton* at Photo London 2019, Somerset House.

**Bonn, Stiftung Haus der Geschichte der Bundesrepublik Deutschland**  
**Very British! Ein deutscher Blick**  
10 July 2019 – 8 March 2020  
Five items

**London, Royal Albert Hall**  
**Prom 40: Queen Victoria's 200th Anniversary**  
16 August 2019  
One item

**London, Tate Britain**  
**William Blake**  
11 September 2019 – 2 February 2020  
Three items

**Portsmouth, Portsmouth Museum and Art Gallery**  
**Portsmouth Revisited**  
21 September 2019 – 2 February 2020  
Five items

**Singapore, National Museum of Singapore**  
**An Old New World: From the East Indies to the Founding of Singapore, 1600s – 1819**  
21 September 2019 – 29 March 2020  
One item

**Budapest, Hungarian National Gallery**  
**'A nagyvilág művésze vagok ...' László Fülöp (1869–1937)**  
27 September 2019 – 5 January 2020  
One item

**New York, Morgan Library & Museum**  
**John Singer Sargent: Portraits in Charcoal**  
4 October 2019 – 12 January 2020  
Two items

**London, Dulwich Picture Gallery**  
**Rembrandt's Light**  
4 October 2019 – 2 February 2020  
Two items

**Bishop Auckland, Auckland Castle**  
**The National Gallery Masterpiece Tour 2019**  
5 October 2019 – 5 January 2020  
Three items

**Lincoln, The Collection**  
**Victoria & Albert: Treasures from a Royal Marriage**  
5 October 2019 – 5 January 2020  
One item

**Bologna, Pinacoteca Nazionale**  
**Il Genio in Guerra nell'età di Leonardo, Michelangelo, Dürer**  
10 October 2019 – 7 January 2020  
Two items

**Delft, Museum Prinsenhof**  
**Pieter de Hooch in Delft. Uit de schaduw van Vermeer**  
11 October 2019 – 16 February 2020  
Two items

**Milton Keynes, MK Gallery**  
**George Stubbs: 'all done from Nature'**  
12 October 2019 – 26 January 2020  
Two items

**Paris, Musée du Louvre**  
**Léonard de Vinci**  
24 October 2019 – 24 February 2020  
24 items

**Munich, Alte Pinakothek**  
**Van Dyck**  
25 October 2019 – 2 February 2020  
One item

**Barnard Castle, The Bowes Museum**  
**The Power And The Virtue: Guido Reni's Death of Lucretia**  
26 October 2019 – 20 January 2020  
One item

**Madrid, Palacio Real de Madrid**  
**La otra Corte: Mujeres de la Casa de Austria en los Monasterios Reales de las Descalzas y la Encarnación**  
14 November 2019 – 15 September 2020  
One item

**Versailles, Château de Versailles**  
**Versailles Revival 1867–1937**  
19 November 2019 – 15 March 2020  
Four items

**London, Garden Museum**  
**Play, Protest and Pelicans: A People's History of London's Royal Parks**  
20 November 2019 – 9 February 2020  
One item

**London, British Museum**  
**Troy: myth and reality**  
21 November 2019 – 8 March 2020  
Nine items

**Berlin, Deutsches Historisches Museum**  
**Wilhelm and Alexander von Humboldt**  
21 November 2019 – 19 April 2020  
One item

**Prague, Kinsky Palace, National Gallery**  
**Wenceslaus Hollar and the Art of Drawing**  
22 November 2019 – 23 February 2020  
Five items

**Newmarket, Palace House: National Heritage Centre for Horseracing and Sporting Art**  
**King George IV: Royalty, Racing and Reputation**  
28 November 2019 – 19 March 2020  
Thirty-eight items

**Karlsruhe, Staatliche Kunsthalle**  
**Hans Baldung Grien**  
30 November 2019 – 8 March 2020  
One item

**London, Kensington Palace**  
**Queen Caroline's Closet**  
16 January – 20 March 2020  
Two items

**London, The Foundling Museum**  
**Portraying Pregnancy**  
24 January – 23 August 2020  
Two items

**Düsseldorf, Kunstpalast**  
**Angelika Kauffmann. Künstlerin, Powerfrau, Influencerin**  
30 January – 20 September 2020  
Four items

**London, Tate Britain**  
**British Baroque: Power and Illusion**  
4 February – 18 March 2020  
Twelve items

**Exeter, Royal Albert Memorial Museum & Art Gallery**  
**By Royal Appointment: Devon Lace-makers**  
8 February – 31 May 2020  
Seven items

**Madrid, Museo Nacional Thyssen-Bornemisza**  
**Rembrandt y el retrato en Ámsterdam, 1590–1670**  
18 February – 30 August 2020  
Two items

**London, The National Gallery**  
**Nicolaes Maes: Dutch Master of the Golden Age**  
22 February – 20 September 2020  
One item

**Oxford, Ashmolean Museum**  
**Young Rembrandt**  
27 February – 1 November 2020  
One item

**Washington D.C., National Portrait Gallery**  
**John Singer Sargent: Portraits in Charcoal**  
28 February – 31 May 2020  
Two items

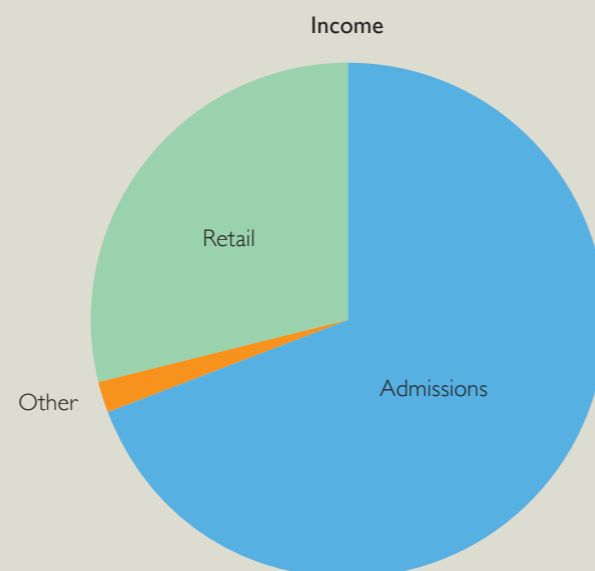
**Rome, Scuderie del Quirinale**  
**Raffaello**  
5 March – 30 August 2020  
Seventeen items

**Warwickshire, Compton Verney Art Gallery & Park**  
**Cranach: Artist and Innovator**  
14 March 2020 – 3 January 2021  
Two items

# FINANCIAL OVERVIEW

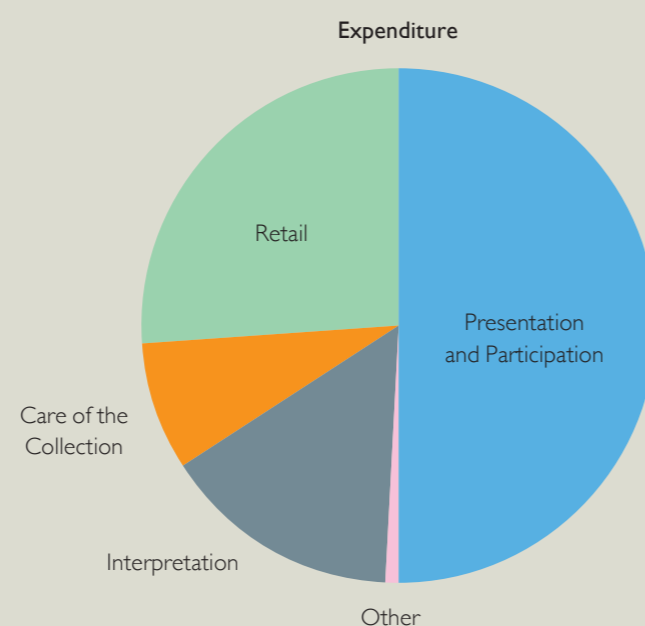
## Incoming Resources

Royal Collection Trust's total income for the year was £71,526,000. Total visitor numbers amounted to 3,285,000, the highest ever achieved, generating £49,859,000. Visitor numbers were boosted by the popularity of the *Leonardo da Vinci: A Life in Drawing* exhibition. These record visitor levels were achieved despite the impact of the coronavirus pandemic, which resulted in all sites being closed to visitors on 20 March 2020.



## Charitable Expenditure

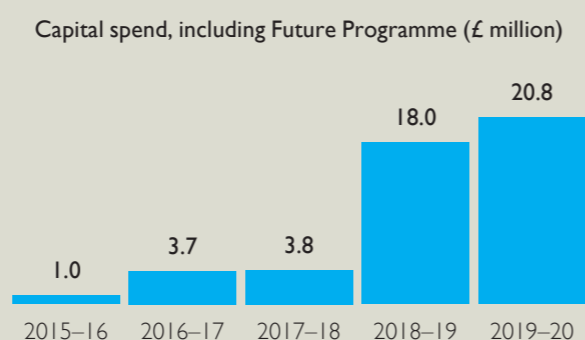
Spend on charitable activities increased by 10% during the year. This includes curating exhibitions, developing learning materials and the conservation of Collection items. Retail expenditure relates to running shops, catering and other commercial activities, which generate funds that are applied to support the work of the charity.



## Cash Flow, Funds and Reserves

The net operating surplus for the year was £3,598,000. The Trust invested £20,802,000 in capital expenditure to enhance the visitor experience, particularly through Future Programme.

Towards the end of the financial year, the coronavirus pandemic had a major impact, as visitor numbers declined and then all sites had to be closed. It was not possible to re-admit visitors until 23 July 2020. Consequently, total income has been significantly reduced, and free reserves, which totalled £8,422,000 at 31 March 2020, have been utilised. A recovery plan is in place, the details of which are given in the Director's Introduction on page 7 of this Annual Report and in the Financial Statements. \*



Admissions numbers**	2015-16	2016-17	2017-18	2018-19	2019-20
	000	000	000	000	000
<b>Windsor Castle and Frogmore House</b>	1,353	1,416	1,539	1,751	<b>1,592</b>
<b>Buckingham Palace</b>	519	580	508	573	<b>578</b>
<b>The Queen's Gallery, London</b>	205	162	200	198	<b>266</b>
<b>The Royal Mews</b>	226	216	192	204	<b>237</b>
<b>Clarence House</b>	11	12	10	12	<b>-***</b>
<b>Palace of Holyroodhouse</b>	330	393	441	455	<b>496</b>
<b>The Queen's Gallery, Edinburgh</b>	64	72	67	79	<b>116</b>
<b>Total visitors</b>	<b>2,708</b>	<b>2,876</b>	<b>2,957</b>	<b>3,272</b>	<b>3,285</b>

\*The Trustees' Report and Consolidated Financial Statements are published on the Trust's website, [www.rct.uk](http://www.rct.uk).

Copies are also available from Companies House.

\*\*Previously published without complimentary tickets and now restated to include complimentary tickets.

\*\*\*Clarence House was closed to the public in 2019-20.



**FRONT COVER** Detail of *The Three Eldest Princesses: Charlotte, Princess Royal, Augusta and Elizabeth*, 1783–4, by Thomas Gainsborough, from the exhibition *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace.

**BACK COVER** *A study of a woman's hands*, c.1490, by Leonardo da Vinci, from the exhibitions *Leonardo da Vinci: A Life in Drawing* at The Queen's Gallery, Buckingham Palace and The Queen's Gallery, Palace of Holyroodhouse.

**PAGE 4** HRH The Prince of Wales visits *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace with exhibition curator Kate Heard.

**ABOVE** Photograph from 1909 of the British and Russian royal families at Barton Manor on the Isle of Wight by Arthur William Debenham, from the exhibition *Russia, Royalty & the Romanovs* at The Queen's Gallery, Palace of Holyroodhouse.

All photographs of the Palaces and Galleries, and of staff at work were taken before closure on 20 March 2020.

Unless otherwise stated, all images are  
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