



ROYAL
COLLECTION
TRUST



ANNUAL
REPORT
2018–2019

ROYAL
COLLECTION
TRUST
ANNUAL REPORT
FOR THE YEAR ENDED 31 MARCH 2019

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AIMS OF THE ROYAL COLLECTION TRUST

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

- ~ the Royal Collection (being the works of art held by The Queen in right of the Crown and held in trust for her successors and for the nation) is subject to proper custodial control and that the works of art remain available to future generations;
- ~ the Royal Collection is maintained and conserved to the highest possible standards and 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;
- ~ access to the Royal Collection is broadened and increased (subject to capacity constraints) to ensure that as many people as possible are able to view the Collection;
- ~ appropriate acquisitions are made when resources become available, to enhance the Collection and displays of exhibits for the public.

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 previous 12 months 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

On 1st February 2019 twelve exhibitions of drawings by Leonardo da Vinci from the Royal Collection opened simultaneously at museums and galleries across England, Scotland, Wales and Northern Ireland. This summer the drawings will come together at The Queen's Gallery in London, in the largest exhibition of Leonardo's work for more than sixty-five years. Later in the year, many will be shown at The Queen's Gallery in Edinburgh, forming the largest exhibition of the artist's work ever held in Scotland.

This ambitious initiative marks the 500th anniversary of the death of Leonardo da Vinci and is the most widely accessible celebration of the Renaissance master ever staged. One of the principal aims of The Royal Collection Trust is that as much of the Royal Collection as possible can be seen and enjoyed. I am delighted that these exhibitions provide an unparalleled means of fulfilling that aim on behalf of Her Majesty The Queen.

This year we also look forward to the anniversaries of the birth of both Queen Victoria and Prince Albert. Among their many contributions to the life of the nation, my great-great-grandparents transformed the conservation, documentation, publication and arrangement of the Royal Collection, laying the foundations for the care and management of the Collection today.

Queen Victoria and Prince Albert created the Print Room at Windsor Castle, where they devoted much time to organizing the collections of prints and drawings. During Queen Victoria's reign, the Leonardo da Vinci drawings were gradually removed from the pages of their sixteenth-century album and individually mounted, ensuring they were preserved for future generations and enabling them to be displayed as individual sheets.

Queen Victoria also made the Royal Collection far more widely known through numerous loans to exhibitions around the country, a tradition continued by Her Majesty The Queen today. It is estimated that this year some 34 million people – more than half the UK's population – will be within an hour's journey of a Leonardo exhibition from the Royal Collection and able to engage at first hand with the artist's genius.

Charles



DIRECTOR'S INTRODUCTION

It is with great pleasure and pride that I look back on the past 12 months, a year in which we welcomed a record number of visitors to the Palaces, achieved the highest-ever level of retail sales and staged an unprecedented 22 exhibitions around the UK. These public-facing activities in support of our charitable aims are described in full within the pages of this Report.

It is also important to recognise the less visible, but equally vital work carried out 'behind the scenes'. During the year under review, we have worked alongside our Royal Household colleagues on the Buckingham Palace Reservicing Programme. This ten-year project to replace outdated wiring and heating services has been skilfully designed wing by wing to minimise impact on the Palace's day-to-day operations, including the Summer Opening of the State Rooms.

Before the first phase of works could begin last October, our staff carried out condition surveys of more than 3,800 works of art housed in the 200 rooms of the Palace's East Wing. This figure includes paintings, sculpture, chandeliers, books and some of the finest examples of 18th- and 19th-century chinoiserie-style furniture and ceramics, as well as more than 500 pieces of everyday furniture in offices and staff accommodation. The highly complex phasing, organisation, methodology and staffing of the East Wing decant was designed and supervised by Royal Collection Trust in collaboration with the Project Management Office responsible for delivering the Reservicing Programme.

I am pleased to report that many works of art from the East Wing have been redisplayed elsewhere in

Buckingham Palace, at other royal residences and in our exhibitions, including *Russia, Royalty & the Romanovs* at The Queen's Gallery in London. Above all, the reservicing of the East Wing has presented the opportunity to return on loan more than 150 works of art that originally furnished George IV's seaside residence, the Royal Pavilion in Brighton. The contents of the Pavilion were moved to London on the sale of the building by Queen Victoria in 1850 and were incorporated into the furnishings of the then new East Wing of Buckingham Palace under the supervision of Prince Albert. The return of these extraordinary objects to Brighton in autumn 2019 will happily coincide with our forthcoming exhibition *George IV: Art & Spectacle* at The Queen's Gallery, Buckingham Palace.

At Windsor Castle and the Palace of Holyroodhouse, several of the projects collectively known as Future Programme have already been completed or will be finished within the next year. It is thanks to the professionalism and patience of our frontline staff, and the support and collaboration of colleagues across the Royal Household, that both Palaces have remained open to visitors throughout the works. It is enormously encouraging to see the very positive impact that the improvements made to date have had on the visitor experience at Windsor and in Edinburgh.

In my first year as Director of the Royal Collection, I have been particularly struck by the hard work and commitment of Royal Collection Trust staff. The following pages of this Report are a testament to their many achievements over the past 12 months.

Tim Knox

OPPOSITE A chandelier is removed from the Centre Room of Buckingham Palace in preparation for Reservicing Programme works.



PRESENTATION AND PARTICIPATION

VISITING THE PALACES

- ~ A record 3.3 million people visited the official residences of Her Majesty The Queen in 2018–19
- ~ Buckingham Palace welcomed 572,911 visitors
- ~ Windsor Castle welcomed 1,744,108 visitors, the highest-ever annual attendance
- ~ The Palace of Holyroodhouse welcomed 455,201 visitors, the best annual attendance

Buckingham Palace

Visitors to the Summer Opening of Buckingham Palace enjoyed a display of more than 100 works of art personally selected by The Prince of Wales to mark His Royal Highness's 70th birthday year. The exhibition *Prince & Patron*, curated by Vanessa Remington, presented a rich and eclectic mix of paintings, decorative arts, works on paper, furniture and textiles from the Royal Collection alongside the work of artists supported by three of His Royal Highness's charities –

The Royal Drawing School, The Prince's Foundation School of Traditional Arts and Turquoise Mountain.

This year, more than 1,500 visitors took part in the Family Festival, which included new storytelling tours of the Palace garden. In a series of workshops,

OPPOSITE Young visitors in Buckingham Palace garden during the annual Family Festival.

BELOW The exhibition *Prince & Patron* at Buckingham Palace brought together items selected by The Prince of Wales from the Royal Collection, The Prince's charities and His Royal Highness's personal art collection.





The Prince's Foundation School of Traditional Arts demonstrated gilding and jewellery making, and The Royal Drawing School taught portraiture. Turquoise Mountain's woodworking, calligraphy and pottery workshop was nominated for Best Family Event at the Fantastic for Families Awards run by Family Arts Campaign. More than 1,200 family visitors participated in activities in the Family Pavilion, a 152 per cent increase on the previous year.

Around 200 people visited Buckingham Palace through the Inclusion programme. In May the first 'quiet tour' of Buckingham Palace gave visitors with autism the opportunity to enjoy the State Rooms. In August Buckingham Palace received an Autism Friendly Award from The National Autistic Society, following Windsor Castle's award earlier in the year.

In June Buckingham Palace won Best Attraction for Group Visits (London) at the 2019 Group Travel Awards.

**** RACHEL CAMPBELL-JOHNSTON, *THE TIMES*, FOR PRINCE & PATRON

**** ALASTAIR SOOKE, *THE DAILY TELEGRAPH*, FOR PRINCE & PATRON

The Royal Mews

The display of historic royal coaches and carriages was enhanced during the summer by the addition of the Ascot Landau, which had transported Their Royal Highnesses The Duke and Duchess of Sussex through the streets of Windsor after their wedding.

Family activities, including storytelling and art sessions, took place throughout the year. For Children's Art Week in June, creative workshops included puppet-making and watercolour painting. In November, at the start of the Christmas season, the *Santa's Sleigh* event attracted more than 170 visitors, making it the most popular family activity at the Royal Mews for a number of years. There was a notable increase in local visitors, with 62 per cent coming from London, a rise of 10 per cent.

OPPOSITE A young visitor to Buckingham Palace learns the art of woodcarving under the guidance of master carver Naseer Yasna (Mansour) of HRH The Prince of Wales's charity Turquoise Mountain.

BELOW Young visitors at the Royal Mews try on footman's livery and learn how to harness a horse.



Windsor Castle

Over the past year, Future Programme has brought about a number of significant improvements to the visitor experience at Windsor. New routes through the State Apartments, upgraded multimedia tours and introductory interpretation were all launched on 1 March. Visitors now have the choice of the Ceremonial Route through the Castle, including St George's Hall, the Grand Reception Room and Waterloo Chamber, and the Historic Route, which incorporates the suite of rooms designed for Charles II, where many of the finest works of art in the Royal Collection are displayed. It is now possible to take the same route to the King's private apartments as visitors would have done in the 17th century.

The new multimedia tours explain how the rooms in the Castle were used in the past and by the Royal Family today. Younger visitors are guided around by Scorch, a young dragon, whose design is based on a heraldic emblem in St George's Chapel. The Moat Room, which visitors pass as they enter the Castle Precincts, has been transformed into a permanent display about the evolution of Windsor over its 1,000-year history.

After the marriages of Their Royal Highnesses The Duke and Duchess of Sussex in May and Her Royal Highness Princess Eugenie and Mr Jack Brooksbank in October at Windsor Castle, displays of the royal wedding outfits were shown in the Grand Reception Room.

A Royal Wedding: The Duke and Duchess of Sussex opened in October and included the wedding dress worn by The Duchess of Sussex, The Duke of Sussex's frockcoat uniform of the Household Cavalry, and the pageboy and bridesmaid outfits worn by Their Royal Highnesses Prince George and Princess Charlotte. In a recording for the multimedia tour, visitors could listen to Their Royal Highnesses discussing the choices they made for their wedding.

Opening in March, *A Royal Wedding: HRH Princess Eugenie and Mr Jack Brooksbank* featured the Princess's wedding dress and evening gown, and Her Royal Highness Princess Beatrice's wedding outfit. In a recording made for visitors to the exhibition, Princess Eugenie explained the design of her wedding dress.

In May, *The Wedding Bells of Windsor* Family Festival, attended by more than 1,200 visitors, combined storytelling, live music and performances by Shakespeare's Globe. Families gathered in the Moat Garden in July for drawing workshops, including a session for children with autism and additional needs. Armour demonstrations held in August gave visitors a chance to learn about knights and try on replica armour. In December, there were storytelling sessions around the Christmas tree in St George's Hall and a pop-up pantomime, *Aladdin*, in the Waterloo Chamber.

Since January, Royal Collection Trust has collaborated with The Beehive Foundation, a Slough-based project that works with children and young people who are socially excluded because of disability or extra needs. Since March, Windsor Castle has been part of the Windsor, Ascot & Maidenhead Dementia Action Alliance, a network of local businesses working in partnership with Alzheimer's Society to provide information about the dementia services and resources available locally.

Clarence House

Clarence House, the official residence of Their Royal Highnesses The Prince of Wales and The Duchess of Cornwall, welcomed 12,019 visitors on guided tours during its month-long season.

OPPOSITE Windsor's new multimedia tours incorporate film footage to show how the Castle is used today for ceremonial and State occasions.

OVERLEAF The special display *A Royal Wedding: The Duke and Duchess of Sussex* in the Grand Reception Room at Windsor Castle.





Palace of Holyroodhouse

A number of Future Programme projects came to fruition this year. The Palace's new Welcome Centre opened in January, creating a proper sense of arrival, a dedicated space for ticketing and a pick-up point for multimedia tours. Launched at the same time, new multimedia tours give visitors a deeper understanding of the history of the Palace through film footage, digital recreations and interactive features. Contributions from His Royal Highness The Duke of Rothesay, Her Royal Highness The Princess Royal and His Royal Highness The Earl of Wessex explain the use of the Palace by the Royal Family today. On the new family tour, animated characters, Holly and Rudy, Wardens at the Palace, encourage children to explore history through observation and activities.

As part of Future Programme, new permanent displays of paintings and decorative arts tell the stories of the Palace's famous inhabitants. On display for the first time in one of the rooms once occupied by Mary, Queen of Scots is a set of jewellery believed to have been presented by Mary to one of her closest lady attendants, Mary Seton. Items thought to be the personal possessions of Bonnie Prince Charlie and his brother Cardinal York are shown alongside portraits of the brothers by the French painter Louis Gabriel Blanchet. The Highland dress accoutrements worn by George IV when he visited Scotland in 1822 are newly displayed next to Sir David Wilkie's painting *The Entrance of George IV at Holyroodhouse*.

In August, an audience of 2,000 gathered in the Palace Forecourt to watch 300 young people perform *Kadamati*, a dance commissioned by 14-18 NOW, the body responsible for cultural projects to mark the centenary of the end of the First World War. The work was choreographed by Akram Khan Company and was one of the major events at this year's Edinburgh International Festival.

In October, colleagues from cultural organisations across Edinburgh, deaf guides and representatives from the British Deaf Association and deafscotland came together at the Palace of Holyroodhouse to discuss best practice in BSL provision in the cultural sector.

The Palace welcomed a record number of visitors when admission was free on 1 December to celebrate

St Andrew's Day. The events programme included ceilidh music, fiddle performances, Gaelic-English tours and artist-led workshops. In February *Restoration Week*, themed around the exhibition *Charles II: Art & Power* at The Queen's Gallery, included performances of baroque music, tapestry making, a printing workshop and BSL and audio-described tours.

The *On the Trail of Bonnie Prince Charlie and the Jacobites* marketing partnership between Royal Collection Trust, National Museums Scotland, Historic Environment Scotland, The National Trust for Scotland and VisitScotland won in three categories at the 2018 Institute of Promotional Marketing awards.

BELOW Part of the marketing campaign for *On the Trail of Bonnie Prince Charlie and the Jacobites*.

OPPOSITE Visitors follow the family trail to achieve a Scottish Archaeology Heritage Hero Explorer Award during *The Abbey Uncovered* weekend in September at the Palace of Holyroodhouse.

OVERLEAF Three hundred young people perform the dance *Kadamati* on the Forecourt of the Palace of Holyroodhouse.







EXHIBITIONS

The year has seen a record 19 exhibitions from the Royal Collection staged at The Queen's Galleries in London and Edinburgh, and at partner museums and galleries across the UK. Collectively, they have demonstrated the diversity and range of the Collection, and imaginative events programmes have allowed new audiences to experience and engage with the Royal Collection. Each exhibition has been accompanied by a scholarly publication, presenting new research and fresh insight into both familiar and lesser-known parts of the Collection.

OPPOSITE Caroline de Guitaut introduces the exhibition *Russia, Royalty & the Romanovs* during the *Thursday Late: Russomania* in March at The Queen's Gallery, Buckingham Palace.

BELOW Akademi South Asian Dance UK perform in the exhibition *Splendours of the Subcontinent: Four Centuries of South Asian Paintings and Manuscripts* at The Queen's Gallery, Buckingham Palace in July.

Splendours of the Subcontinent: Four Centuries of South Asian Paintings and Manuscripts A Prince's Tour of India, 1875–6

The Queen's Gallery, Buckingham Palace
8 June – 14 October 2018 (87,874 visitors)

Splendours of the Subcontinent comprised the exhibitions *Four Centuries of South Asian Paintings and Manuscripts*, curated by Emily Hannam, and *A Prince's Tour of India, 1875–6*, curated by Kajal Meghani. Illuminating the 400-year shared history of the British Monarchy and the rulers of South Asia, both exhibitions revealed the breadth of the Royal Collection's South Asian holdings of illuminated manuscripts, decorative arts, and arms and armour.

Award-winning artists the Singh Twins created a lightbox triptych for the Millar Learning Room in response to works of art in the exhibitions.



Rule Britannia: Legacies of Exchange addressed themes of trade, colonialism and cultural exchange. The Singh Twins also took part in an ‘in conversation’ event in September, where they discussed their work with Emily Hannam.

A Bach to Baby concert in June included music by Vijay Jagtap, a classical sitar player, who brought the exhibition to life for the under-fives and their families. In the same month Streetwise Opera, an award-winning performing arts charity for people who are or have been homeless, performed a work choreographed in response to the exhibition.

A grant from the Bagri Foundation supported a five-month programme for community groups from a variety of ethnic backgrounds. Akademi South Asian Dance UK delivered five dance, music and storytelling outreach workshops, culminating in four performances in The Queen’s Gallery.

In June, Imtiaz Dharker, winner of The Queen’s Gold Medal for Poetry in 2014, performed poems written in response to the exhibitions, and Daljit Nagra

read works from his own extensive back catalogue. In October Yogi Rakhee led yoga sessions inspired by the paintings and manuscripts in the exhibition.

The Gallery hosted the first guided tour with lipspeaking support in September, complementing the variety of events for visitors who are D/deaf and hard of hearing, including BSL tours and captioned lectures.

*The two exhibitions, combined, boast infinitely more riches than one has the right to expect for a £12 ticket ... Splendours of the Subcontinent more than lives up to its billing*****

ALASTAIR SOOKE, *THE DAILY TELEGRAPH*,
ON *SPLENDOURS OF THE SUBCONTINENT*

BELOW Visitors in the exhibition *Splendours of the Subcontinent: A Prince’s Tour of India, 1875–6* at The Queen’s Gallery, Buckingham Palace.

OPPOSITE Participants in the icon-painting course, part of the events programme for the exhibition *Russia, Royalty & the Romanovs* at The Queen’s Gallery, Buckingham Palace.



Russia, Royalty & the Romanovs Shadows of War: Roger Fenton’s Photographs of the Crimea, 1855

The Queen’s Gallery, Buckingham Palace
9 November 2018 – 28 April 2019 (99,927 visitors)

Russia, Royalty & the Romanovs, curated by Caroline de Guitaut and Stephen Patterson, examined the familial and diplomatic links between Britain and Russia over the last 300 years. It included oil paintings, decorative arts, photographs and documents from the Royal Archives, many exhibited for the first time. A large number of works on display had entered the Royal Collection as official or personal gifts, or through cross-cultural exchange.

The accompanying events programme included a two-day course on icon painting and a concert of 18th-century music from the court of the Tsars and the Hermitage Theater performed by Professor Ashley Solomon and students from the Royal College of Music.

A panel discussion in January, organised in collaboration with Pushkin House and the Hermitage Foundation UK, included Professor Anthony Cross, Emeritus Professor at the University of Cambridge, the writer and historian Rosamund Bartlett, and Russian novelist Boris Akunin.

In March, scholars and curators from Russia, Europe and the USA participated in a one-day conference on the theme of *Courtly Gifts and Cultural Diplomacy*, jointly organised with the Cambridge Courtauld Russian Art Centre and *The Burlington Magazine*.

In December, community groups from River House Trust, who support people living with HIV, and Open Age’s Churchill Hub, who work to promote positive ageing, visited the exhibition and took part in a drama workshop.

The exhibition will travel to The Queen’s Gallery, Palace of Holyroodhouse in June 2019.

Shadows of War: Roger Fenton’s Photographs of the Crimea, 1855, curated by Sophie Gordon, explored how the pioneering photographer brought the stark realities of the battlefield into public consciousness. The exhibition was the first time Fenton’s Crimean works had been displayed in London since 1856. His Royal Highness The Duke of Sussex contributed his responses to a number of the photographs on the accompanying multimedia tour.

The events programme included a two-day photography course in February, led by the award-winning British Army photographer Rupert Frere, and an ‘in conversation’ event in April with the distinguished photojournalist Sir Don McCullin, who discussed with Sophie Gordon his work and experiences, drawing parallels with those of Roger Fenton. International Women’s Day in March was marked with a family event that explored stories of Queen Victoria and Florence Nightingale during the Crimean War.

*... hundreds of historical events [are] reflected in the objects and paintings in this rigorously researched exhibition*****

WILL GOMPERTZ, *BBC ONLINE*,
ON *RUSSIA, ROYALTY & THE ROMANOVS*

*This is a fascinating early example of what we now call war photography*****

ROSEMARY WAUGH, *TIME OUT*, ON *SHADOWS OF WAR: ROGER FENTON’S PHOTOGRAPHS OF THE CRIMEA, 1855*





Canaletto & the Art of Venice

The Queen's Gallery, Palace of Holyroodhouse
11 May – 21 October 2018 (52,527 visitors)

National Gallery of Ireland, Dublin
5 December 2018 – 24 March 2019 (23,301 visitors)

First shown at The Queen's Gallery, Buckingham Palace during 2017, this exhibition included the largest group of Canaletto paintings ever shown in Scotland. Curated by Lucy Whitaker and Rosie Razzall, it explored how Canaletto and his contemporaries captured the spirit of 18th-century Venice, the city's thriving theatre and opera scene, grand public entertainments and religious spectacles.

The events programme included lectures and short talks comparing Canaletto's style with the work of his contemporaries. In June and August, artist Mark Kirkham led sketching workshops on capturing the essence of a city, and at a family activity day children created their own masterpieces inspired by Canaletto.

In Dublin, the exhibition was co-curated by Anne Hodge, Curator of Prints and Drawings at the National Gallery of Ireland. It was the first major display of the work of Canaletto and his Venetian contemporaries in Ireland.

The accompanying events programme included a study morning at University College Dublin, Venetian mask-making workshops for children and showings of the *Exhibition on Screen* film of the exhibition.

****DUNCAN MACMILLAN, *THE SCOTSMAN*,
FOR CANALETTO & THE ART OF VENICE AT
THE QUEEN'S GALLERY, PALACE OF HOLYROODHOUSE

ABOVE Visitors in front of Canaletto's Grand Canal series in the exhibition *Canaletto & the Art of Venice* at The Queen's Gallery, Palace of Holyroodhouse.

OPPOSITE A young visitor follows a trail in the exhibition *Charles II: Art & Power* at The Queen's Gallery, Palace of Holyroodhouse.



Charles II: Art & Power

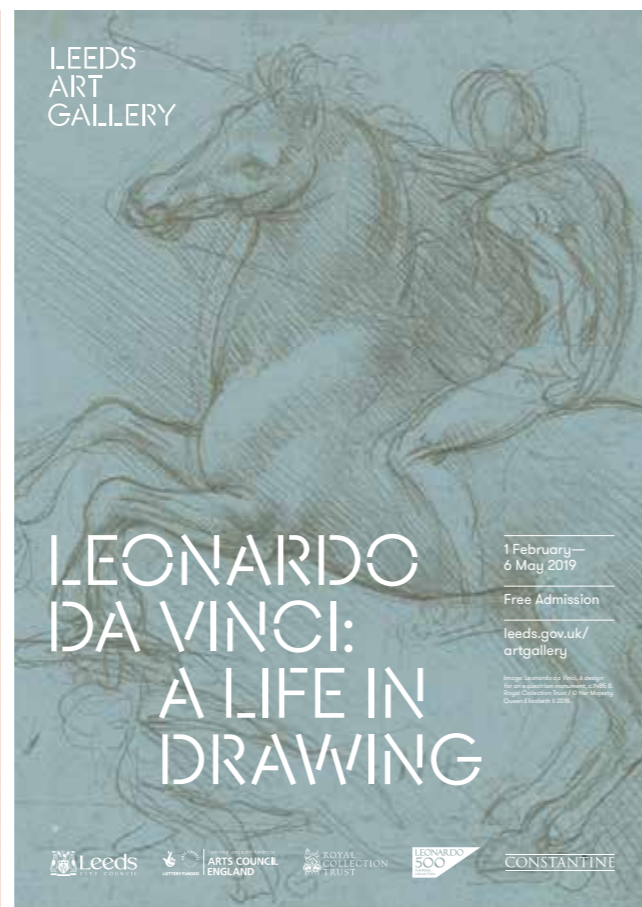
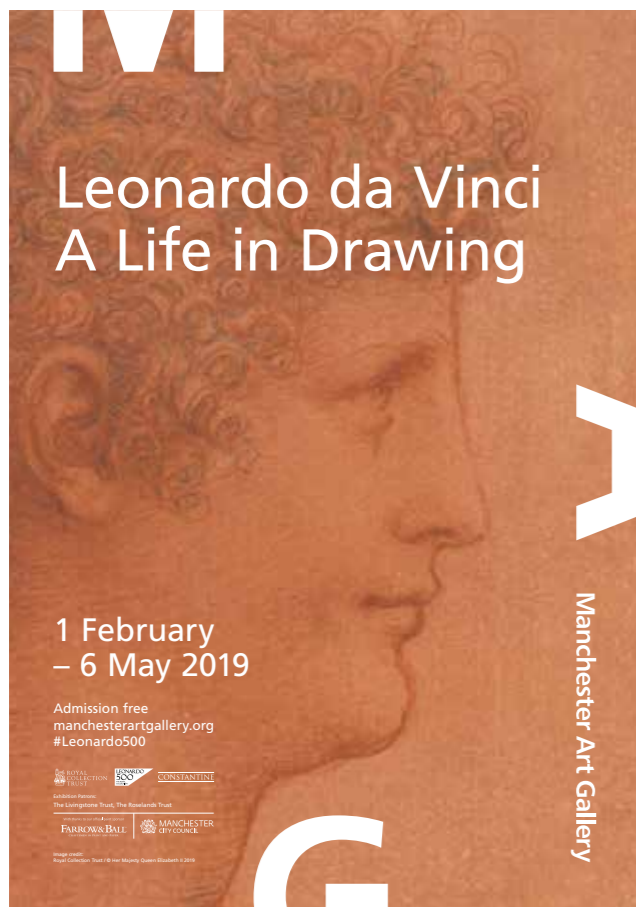
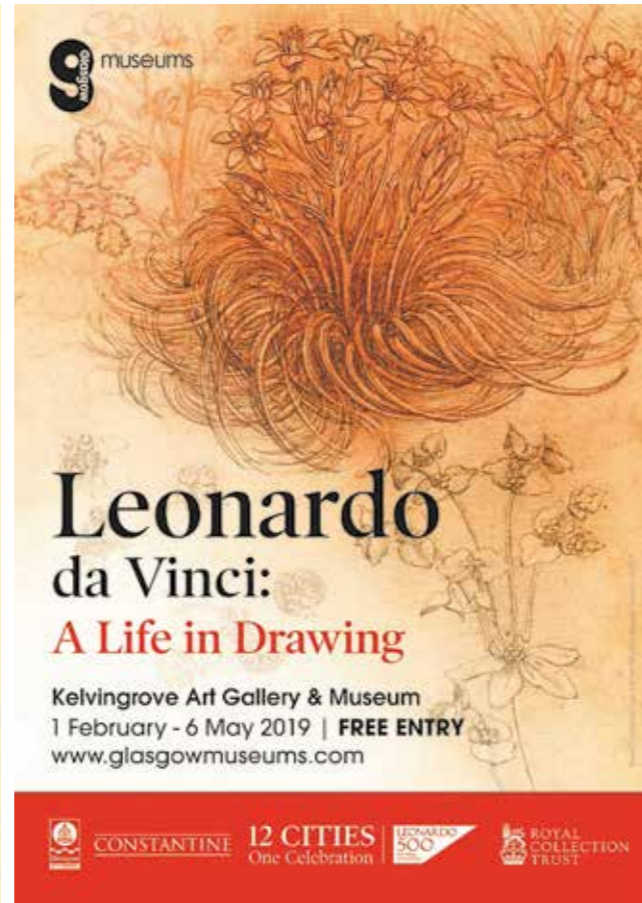
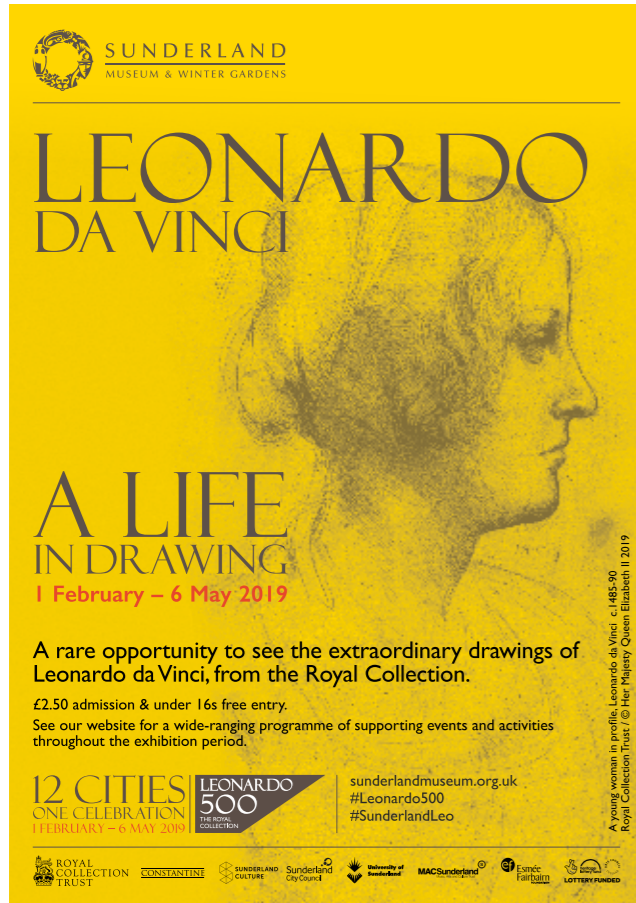
The Queen's Gallery, Palace of Holyroodhouse
23 November 2018 – 2 June 2019 (34,572 visitors)

Co-curated by Rufus Bird, Elizabeth Clark Ashby, Deborah Clarke, Martin Clayton, Louise Cooling, Lauren Porter, Anna Reynolds and Oliver Urquhart Irvine, this exhibition explored the role of the arts in reinforcing the authority of the newly restored King. First seen at The Queen's Gallery, Buckingham Palace, it was adapted for Edinburgh with a focus on works of art shown in Scotland for the first time. Highlights included paintings by Paolo Veronese, Sir Peter Lely and Sir Anthony van Dyck, drawings by Leonardo da Vinci, Hans Holbein the Younger and Michelangelo Buonarroti, and rare silver furniture.

The exhibition's events programme included workshops with local artist Marie-Alice Harel and the embroiderer Helen McCook, historical dance and musical performances, tapestry making, short talks, and BSL and descriptive tours.

The appearance of the Palace today is largely the result of the major renovation work commissioned by Charles II, the last in a long line of monarchs to be crowned in Scotland. To coincide with the exhibition, the imposing portrait of the King by the Edinburgh-trained artist John Michael Wright was hung in the Palace's Throne Room. In this powerful image of Monarchy restored, Charles II is dressed in Parliament robes over the Order of the Garter costume, wearing the Crown of State, the Sword of State and the Garter Collar with the Great George, and holding the new Orb and Sceptre made for his coronation.

****DUNCAN MACMILLAN, *THE SCOTSMAN*,
FOR CHARLES II: ART & POWER



Leonardo da Vinci: A Life in Drawing
1 February – 6 May 2019 (more than 1 million visitors)

- Ulster Museum, Belfast
- Birmingham Museum & Art Gallery
- Bristol Museum & Art Gallery
- National Museum Cardiff
- Derby Museum and Art Gallery
- Kelvingrove Art Gallery & Museum, Glasgow
- Leeds Art Gallery
- Walker Art Gallery, Liverpool
- Manchester Art Gallery
- Millennium Gallery, Sheffield
- Southampton City Art Gallery
- Sunderland Museum & Winter Gardens

To mark the 500th anniversary of the death of Leonardo da Vinci, Royal Collection Trust partnered with museums and galleries across the UK to stage *Leonardo da Vinci: A Life in Drawing* in 12 simultaneous exhibitions curated by Martin Clayton. Each exhibition was selected to reflect the full range of Leonardo's interests, including preparatory works for paintings, sculpture and architecture, designs for military and

civil-engineering projects, and scientific studies towards his intended treatises on painting, anatomy, water, botany, geology and other subjects.

Close collaboration with the participating museums and galleries created a well-coordinated social media and national advertising campaign, united by a specially designed 'Leonardo 500' logo. Royal Collection Trust also worked with Royal Mail on a set of 12 Leonardo stamps, launched in February, each featuring a drawing from one of the exhibitions.

The exhibitions attracted significant media coverage. The BBC's Arts Editor, Will Gompertz, travelled to Cardiff, Glasgow, Belfast and Sunderland for a piece on the BBC's national news.

OPPOSITE Posters for the exhibitions *Leonardo da Vinci: A Life in Drawing*.

BELOW Visitors in the exhibition *Leonardo da Vinci: A Life in Drawing* at Walker Art Gallery in Liverpool.

OVERLEAF With their Royal Mail Leonardo stamps are (clockwise from top left) Thangam Debbonaire, MP for Bristol West at Bristol Museum & Art Gallery; Louisa Briggs, Project Curator, at the Millennium Gallery in Sheffield; Katie Morton, Exhibitions Curator, at Birmingham Museum & Art Gallery; Tony Butler, Executive Director of Derby Museums Trust and the Rt Hon. Dame Margaret Beckett DBE, MP for Derby South, at Derby Museum and Art Gallery.

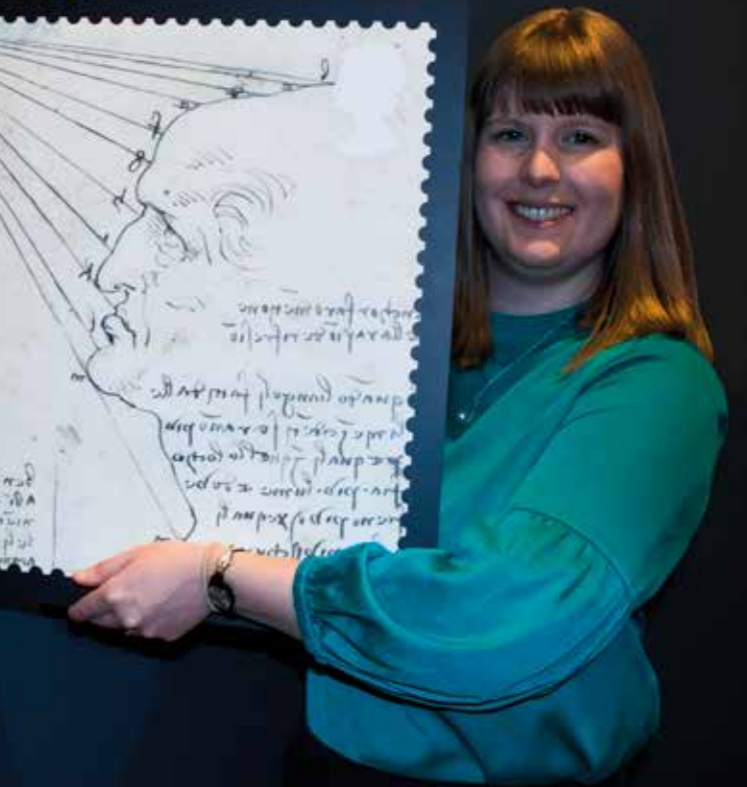
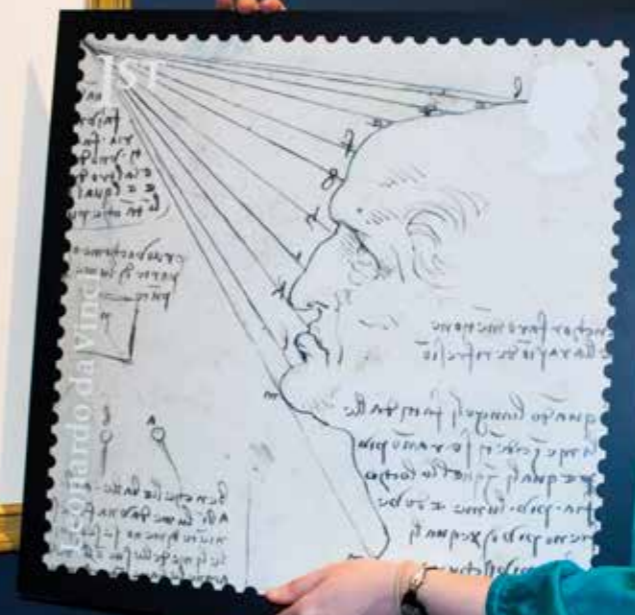


ANIMALS



177. Cats, lions and a dragon, c.1517-18

More than twenty separate studies cover the full range of Leonardo's models, from the most acutely observed and unaffected in his studies of domestic cats, to the most stylized in the coding dragon. Leonardo must have drawn some from the animals kept caged behind the Palazzo della Signoria in Florence, as specimens of the city. A few years later he had considered writing a treatise on the movements of animals with four feet, among which is man, who in his study of man on all fours. The main here shows that Leonardo's interest was the range of movements attributable to cats, of flexion and extension. The feet is proof of this animal species because of the flexibility of its spine.





Adam Rutherford, presenter of BBC Radio 4's flagship science programme, *Inside Science*, visited the Print Room at Windsor Castle to interview Martin Clayton about Leonardo as a scientist.

Attendance at each partner venue exceeded expectations, with Derby, Sheffield, Southampton and Sunderland welcoming record numbers of visitors.

The learning programmes for each exhibition were supported by a grant from the Esmée Fairbairn Foundation. They were designed to encourage engagement with the exhibitions and to increase understanding of the innovation and creativity within science, technology, engineering and mathematics subjects, and how these skills relate to the arts. The grant supported more than 60 partnerships with a range of industry employers, cultural and educational networks, and universities. The schools programme engaged more than 800 teachers and 14,200 students around the UK.

Highlights of the adult programme included talks in Liverpool and Manchester on Leonardo's creative processes by Mark Roughley, a 3D medical artist and lecturer at Liverpool School of Art and Design, and life-drawing sessions in Cardiff and Glasgow. The family programme

included Birmingham's *Marvellous Machines: Helicopters* and Sheffield's *Leonardo Discovery Days: Leonardo the Scientist*.

In May 2019 the drawings will be brought together in an exhibition of more than 200 sheets at The Queen's Gallery, Buckingham Palace, the largest display of Leonardo's work in over 65 years. A selection of 80 drawings, the largest group of Leonardo's works ever shown in Scotland, will travel to The Queen's Gallery, Palace of Holyroodhouse in November 2019.

*These drawings from the Royal Collection – dispersed around Britain – are like pure, clear windows on to the extraordinary mind of this enigmatic and visionary genius ******

JONATHAN JONES, *THE GUARDIAN*,
ON LEONARDO DA VINCI: *A LIFE IN DRAWING*

ABOVE Young visitors to Walker Art Gallery in Liverpool enjoy a performance by VIP Puppets, part of the programme of events accompanying the exhibition *Leonardo da Vinci: A Life in Drawing*.

OPPOSITE School pupils take part in a drawing session in the exhibition *Leonardo da Vinci: A Life in Drawing* at National Museum Cardiff.





HISTORIC ROYAL PALACES & LOANS

~ 241 loans were made to 58 exhibitions in the UK and 10 other countries

Historic Royal Palaces

Items from the Royal Collection form the majority of the 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 June, 94 paintings and enamels went on long-term display at Hillsborough, completing the five-year project to re-present the Castle's State Apartments.

Loans

Loans to exhibitions and displays in the UK and overseas are part of Royal Collection Trust's commitment to broadening public access to the Collection.

Royal Collection Trust has partnered with the Barber Institute of Fine Arts and the University of Birmingham's MA course in Art History and Curating to give students the experience of putting on an exhibition. The first exhibition curated by the students, *Drawn to Perfection: Masterworks on Paper from the Royal Collection*, opened in June and was selected from the rich holdings of Renaissance and Baroque drawings, including works by Giulio Romano, Nicolas Poussin, Claude Lorraine and Giovanni Lorenzo Bernini.

In April, Sir Anthony van Dyck's triple portrait of Charles I was loaned to the Ferens Art Gallery in Hull. This continues the five-year partnership with the Ferens, begun in 2017, which sees a major work from the Royal Collection travel to Hull each year.

Several important examples of royal jewellery were lent to Koldinghus, Kolding, in May, for an exhibition of jewellery and medals connected to the Danish royal family. Loans from the Royal Collection included pieces owned by Queen Alexandra, consort of King Edward VII, who was born a Danish princess.

Lorenzo Lotto's painting *Andrea Odoni* was loaned to the Museo Nacional del Prado, Madrid in June and The National Gallery, London the following November for the first major exhibition of portraits by the artist.

In October, a portrait by Sir Godfrey Kneller of Michael Alphonsus Shen Fu-Tsung, a Chinese Jesuit who travelled to the court of James II, was loaned to the exhibition *Shen Fuzong, the first Chinese visitor to Oxford*, at the University of Oxford China Centre.

The Anne Boleyn Clock, believed to have been a gift from Henry VIII to his second wife, was loaned to *Lost Treasures of Strawberry Hill: Masterpieces from Horace Walpole's Collection* at Strawberry Hill House & Garden, Twickenham, in October.

OPPOSITE Francis Rawdon-Hastings, Second Earl of Moira and First Marquess of Hastings, 1789-90, by Sir Joshua Reynolds is among a group of paintings and enamels on long-term display at Hillsborough Castle.

BELOW *The Virgin and Child with the young St. John*, c.1532, by Michelangelo Buonarroti, one of 12 drawings loaned to Bill Viola / *Michelangelo: Life Death Rebirth* at the Royal Academy of Arts, London.



Three photographs were lent to Oscar G. Reijlander: *Artist Photographer* at the National Gallery of Canada, Ottawa, in October, for the first major survey of Reijlander's work. The exhibition travelled to the J. Paul Getty Museum, Los Angeles, in March.

Jacopo Tintoretto's *Head of a Man (Portrait Study)* was loaned to *Celebrating Tintoretto: Portrait Paintings and Studio Drawings* at The Metropolitan Museum of Art in New York in October. This presented the opportunity for a side-by-side comparison of the study with the more formal three-quarter-length portrait of the same sitter in The Metropolitan Museum's collection.

In October, Her Majesty The Queen was the major lender to three exhibitions across Europe marking the 500th anniversary of the death of Leonardo da Vinci. Twenty-two Leonardo drawings were loaned to *Leonardo da Vinci: Da Vinci's original drawings* at the Teylers Museum in Haarlem, and six drawings were loaned to the Szépművészeti Múzeum in Budapest. Ten of Leonardo's preparatory drawings for the *Last Supper* were displayed alongside the painting in the refectory of Santa Maria delle Grazie in Milan.

In January, Royal Collection Trust collaborated with the Royal Academy of Arts in London to stage the exhibition *Bill Viola / Michelangelo: Life Death Rebirth* at the Royal Academy. Co-curated by Martin Clayton, the exhibition drew parallels between the artists' exploration of universal themes, such as the nature of human existence and the fate of the soul.

In February, a loan of 12 miniatures was made to *Elizabethan Treasures: Miniatures by Hilliard and Oliver* at the National Portrait Gallery, London.

In March 22 works, including portraits by Sir Anthony van Dyck, Johan Zoffany and Sir Edwin Landseer, were loaned to Compton Verney Art Gallery & Park for *Painting Childhood: From Holbein to Freud*.

A full list of short-term loans made from the Royal Collection can be found on pages 67–9.

BELOW A gold box mounted with enamel miniatures of the children of Queen Victoria and Prince Albert was loaned to *Painting Childhood: From Holbein to Freud* at Compton Verney Art Gallery & Park, Warwickshire.

OPPOSITE *Head of a Man (Portrait Study)*, c.1560–70, by Jacopo Tintoretto was loaned to the exhibition *Celebrating Tintoretto: Portrait Paintings and Studio Drawings* at The Metropolitan Museum of Art, New York.





INTERPRETATION

LEARNING

Across the Palaces and The Queen's Galleries:
 ~ 75,888 school pupils made visits
 ~ 9,930 adults attended learning events
 ~ 38,586 visitors took part in family activities
 ~ 1,601 visitors attended community events

The Learning programme aims to engage visitors of all ages and enhance their understanding of the Royal Collection and the Palaces.

Exhibitions at The Queen's Galleries in London and Edinburgh provided new opportunities for senior-school pupils to explore the Royal Collection. A workshop for Key Stage 5 English Language introduced students to works in *Splendours of the Subcontinent* at The Queen's Gallery, Buckingham Palace through the

medium of poetry. Key Stage 3 students considered the concept of public image in *Russia, Royalty & the Romanovs*. Drama workshops for pupils visiting *Canaletto & the Art of Venice* at The Queen's Gallery,

OPPOSITE Pupils meet a Metropolitan Police horse at the Royal Mews during an *Early Years* school session.

BELOW Primary-school pupils learn the art of jousting during an *Awesome Arms and Armour* session at Windsor Castle.





Palace of Holyroodhouse culminated in a performance of a Venetian festival on the Palace Forecourt.

At Windsor, as part of Future Programme, the Castle's Billiard Room was turned into a space for school, family and adult learning events. Between April 2018 and March 2019, it welcomed more than 300 school groups, and its proximity to the Print Room has allowed original works on paper to be incorporated into teaching sessions.

In July, a group from the Slough Youth Parliament visited Windsor to learn about the Castle's role during the signing of the Magna Carta. In March, the Castle hosted the finals of the Historical Association's *Great Debate* competition, which gives students aged 16 to 19 the opportunity to develop their public-speaking skills. To celebrate World Book Day, more than 250 pupils viewed books from the Royal Collection and met staff from the Royal Library, St George's Chapel and the Royal Bindery.

The 23rd session of the annual Royal Collection Studies course took place in September, giving 30 participants from 10 countries a deep understanding of the Royal Collection. The ten-day residential course,

run by The Attingham Trust, included visits to Windsor Castle, St James's Palace, Frogmore House, Hampton Court Palace, the Banqueting House and Clarence House.

The Windsor Schools Learning team partnered with the Historical Association on a conference for teachers of History in primary and secondary schools, part of a strategy to reach out to wider audiences. A series of workshops was led by senior education professionals from institutions including University College London and the University of Oxford.

ABOVE Royal Collection Studies participants examine *The Three Eldest Princesses: Charlotte, Princess Royal, Augusta and Elizabeth, 1783–4*, by Thomas Gainsborough, at the Picture Conservation Studio in Windsor.

OPPOSITE *Eastern Encounters: Four Centuries of Paintings and Manuscripts from the Indian Subcontinent*, *Russia: Art, Royalty and the Romanovs* and *Leonardo da Vinci: A Life in Drawing* were among the 13 titles published this year.

PUBLISHING

- ~ Thirteen new titles published
- ~ Foreign rights sold for five titles across nine territories, including Russia and China
- ~ 57,000 papers digitised as part of the Georgian Papers Programme
- ~ Georgian Papers Programme websites awarded the British Society for Eighteenth-Century Studies prize for best digital resource

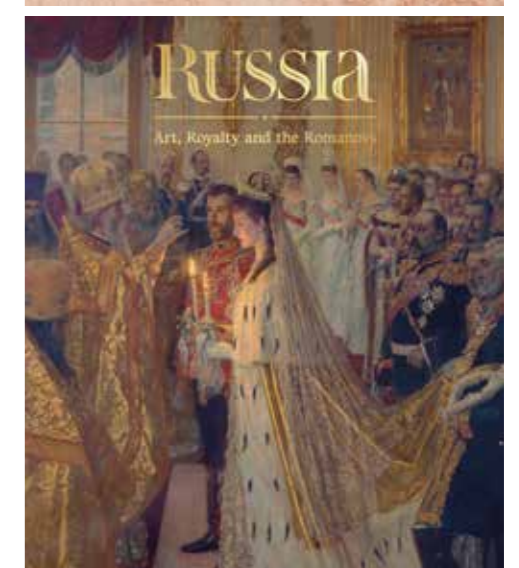
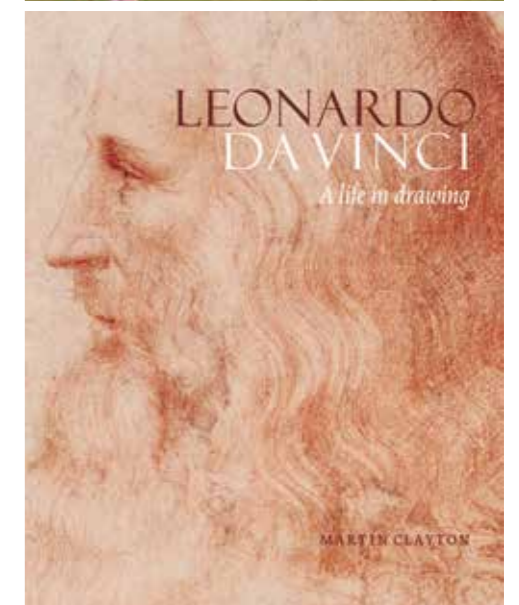
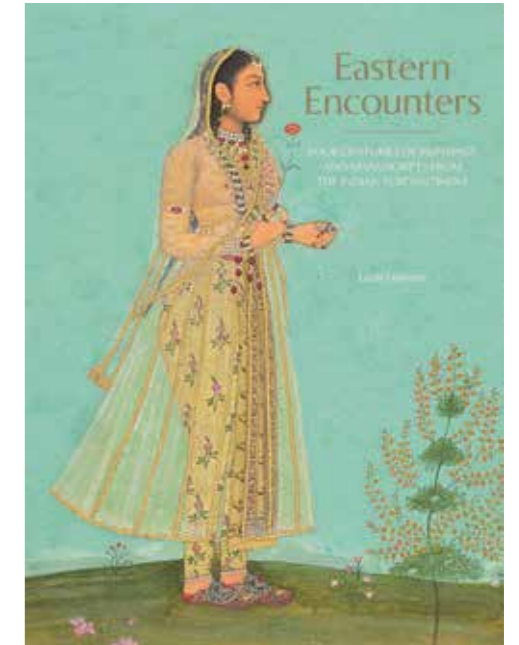
Publishing in print and online continues to be a primary means of expanding understanding and enjoyment of the Royal Collection.

Eastern Encounters: Four Centuries of Paintings and Manuscripts from the Indian Subcontinent by Emily Hannam (June) accompanied the exhibition at The Queen's Gallery, Buckingham Palace. It presents research on how these important works entered the Collection and traces the long-standing relationship between the British Crown and South Asia.

Russia: Art, Royalty and the Romanovs, edited by Caroline de Guitaut and Stephen Patterson (November), is the first publication to examine the familial, political, diplomatic and artistic ties between Britain and Russia through works of art in the Royal Collection. It accompanied the exhibition at The Queen's Gallery, Buckingham Palace.

Two new titles marked the 500th anniversary of Leonardo da Vinci's death. *Leonardo da Vinci: A Life in Drawing* by Martin Clayton (October) provides an authoritative study of the artist's works in the Royal Collection, including the drawings shown in 12 exhibitions across the UK in February. *Leonardo da Vinci: A Closer Look* (February) presents findings from 20 years of scientific research by Alan Donnithorne, former Head of Paper Conservation. The author uses techniques such as microscopy, ultraviolet imaging, infrared reflectography and X-ray fluorescence to examine Leonardo's work in unprecedented detail and shed fresh light on his drawing methods, tools and materials.

New stand-alone titles published in association with Royal Collection Trust included *Buckingham Palace: The Interiors* by Ashley Hicks (September), published by Rizzoli International Publications, and





Monarchy, Money & Medals: Coins, Banknotes and Medals from the Collection of Her Majesty The Queen by Jeremy Cheek (November), published by Spink.

A Royal Christmas by Louise Cooling (October) is the first official publication to explore the festive traditions of generations of the Royal Family.

Windsor Castle: An Illustrated History (March) presents an accessible history of the Castle and explains the day-to-day running of an official residence of the Monarch. *The Queen's Castle at Windsor: Fortress, Palace, Home* (March) is a new official children's guide to Windsor Castle. New format Official Souvenir Guides for Windsor Castle, Buckingham Palace, Clarence House and the Royal Mews, illustrated with new photography, were also produced this year.

Scholarly publications remain at the forefront of Royal Collection Trust's publishing activity. Work continued on the extensive catalogues raisonnés programme, which included the publication of two new titles in the Paper Museum of Cassiano dal Pozzo series: *Egyptian and Roman Antiquities and Renaissance Decorative Arts* by Elena Vaiani, Simonetta Prosperi Valenti Rodinò and Helen Whitehouse (October); and *Prints: Architecture, Topography and Military Maps* by Mark McDonald (April).

This year a further 57,000 pages were published in 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 total of publicly accessible pages now stands at more than 115,000.

The first phase of the Prince Albert Digitisation Project will be published online in August 2019, the bicentenary of the Prince Consort's birth. In preparation for the launch, more than 5,000 prints and photographs from Prince Albert's study collection of Raphael's work, some 8,000 photographs collected and commissioned by the Prince, and 25,400 pages of his official and private papers were digitised.

[A] sumptuous volume

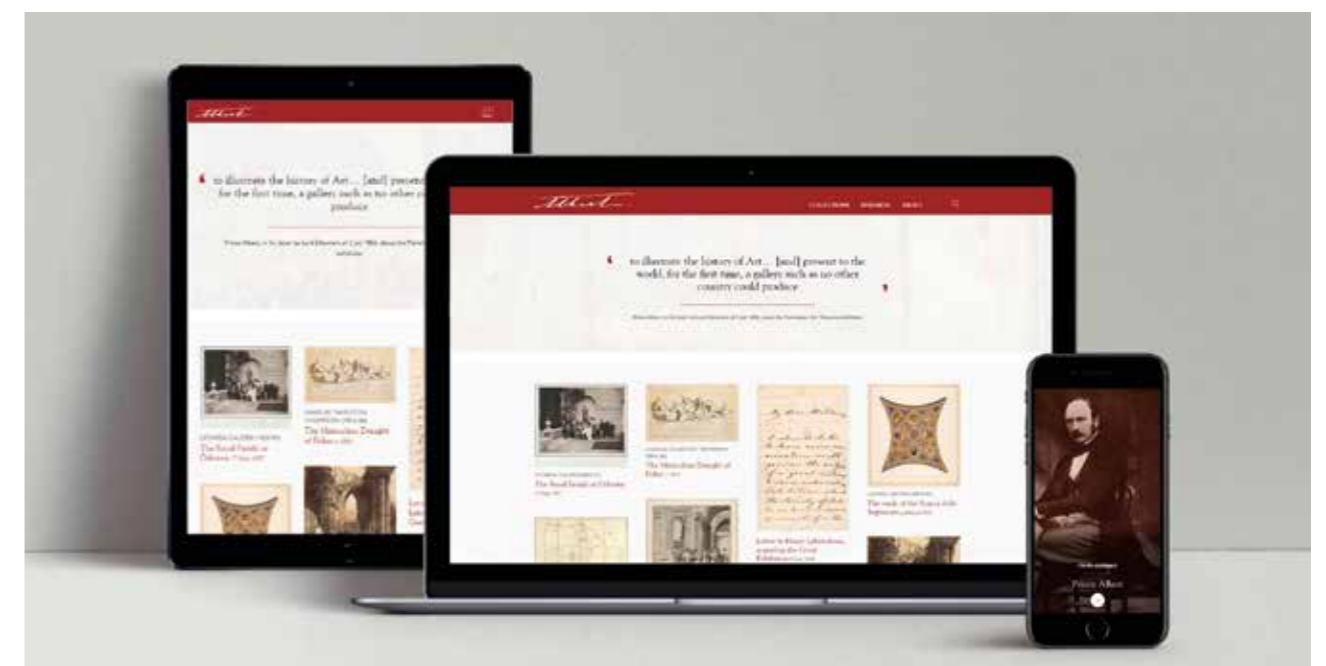
FERDINAND MOUNT, *LONDON REVIEW OF BOOKS, ON EASTERN ENCOUNTERS: FOUR CENTURIES OF PAINTINGS AND MANUSCRIPTS FROM THE INDIAN SUBCONTINENT*

[A] remarkable and beautiful book, which will never be surpassed

JOHN MASSEY STEWART, *JOURNAL OF EUROPEAN STUDIES, ON RUSSIA: ART, ROYALTY AND THE ROMANOV*

OPPOSITE An ultraviolet image from the publication *Leonardo da Vinci: A Closer Look* reveals previously invisible drawings of hands, thought to be preparatory studies for Leonardo's *Adoration of the Magi* (Uffizi Gallery, Florence).

BELOW The Prince Albert Digitisation Project will make available online photographs, prints, and official and private papers relating to the Prince Consort.





CARE OF THE COLLECTION

- ~ 27,028 object records and 41,739 images added to the Collections Management System
- ~ 53,319 objects checked
- ~ 1,018 decorative arts items conserved
- ~ 488 prints and drawings conserved or mounted
- ~ 1,911 books, manuscripts and archival material conserved
- ~ 271 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.

Surveys of long-term loans took place at several locations around the UK, including the Fashion Museum, Bath, the National Museum of the Royal Navy, Portsmouth, and the Royal Wessex Yeomanry, Dorset.

A significant achievement this year was the completion of inventory checks and condition

surveys of nearly 34,000 watercolours, prints and maps in the Print Room at Windsor Castle. From August work commenced in the Lower Library, with more than 7,000 items checked to date.

OPPOSITE Nicola Christie inspects a painted panel of Chinese figures, 1816–26, by Robert Jones, before its removal from the East Wing of Buckingham Palace.

BELOW Philippa Räder creates a protective leather cover for James II's copy of *Missale Romano-monasticum*, 1655, the last missal to be have been used by an English sovereign.





DECORATIVE ARTS

The removal of more than 3,300 items of furniture, ceramics, chandeliers and sculpture from the East Wing of Buckingham Palace provided the opportunity to conserve a number of pieces. These included a 19th-century burr-elm collector's cabinet by Hancock of Bury St Edmunds, presented to George IV for Carlton House, the King's London residence when Prince of Wales, and a pair of early 19th-century bookcases by Marsh & Tatham.

A large Russian Korgon porphyry vase and pedestal, presented to Queen Victoria by Emperor Alexander II of Russia, was one of many works of art conserved for the exhibition *Russia, Royalty & the Romanovs*. A video about the history and conservation of this important example of Russian *pietre dure* carving was made for 'The Royal Collection Online'. A number of elaborate giltwood picture frames were also treated, including the original frame for the portrait of Emperor Alexander I by John Boaden.

A pair of giltwood pier tables with marble tops were conserved for the forthcoming exhibition

George IV: Art & Spectacle. The tables once stood in the Rose Satin Drawing Room at Carlton House. They had been regilded a number of times over the past 200 years, giving their surface a dull appearance. Conservators removed the old layers of gold, consolidated the original gesso – a mixture of glue and chalk beneath the gold – before regilding.

A pair of mid-19th-century Meissen *Schneeballen*, or Snowball, vases and covers were also conserved in 2018. The vases are decorated with modelled flowers of the 'snowball' bush (*Viburnum opulus*), green tendrils and birds. More than 100 pieces of the floral decoration, as well as beaks, wings and tails, were recreated to replace lost sections.

OPPOSITE Gary Gronnestad removes layers of gold and gesso from one of a pair of 18th-century giltwood pier tables. The legs are decorated with figures of dragons resting on bird's legs.

BELOW Conservation Intern Emma Clare conserves one of four decorative wooden stands with ceramic panels from the Centre Room of Buckingham Palace.





WORKS ON PAPER

More than 200 drawings by Leonardo da Vinci were prepared for the nationwide exhibitions *Leonardo da Vinci: A Life in Drawing* and for loans to exhibitions across Europe. Twenty-four of the drawings were conserved and remounted to allow both sides to be seen.

Thirty painted folios from the *Padshahnama*, an important 17th-century illustrated manuscript of the history of Mughal Emperor Shah Jahan's reign, were conserved in preparation for digitisation. This presented the opportunity for technical examination, which revealed changes to the paintings during their history. Pigment analysis using X-ray fluorescence and fibre-optics reflectance spectroscopy confirmed that the artists had used an uncommonly wide range of pigments. This research was shared with the conservators and curators from UK and European institutions who attended the *Conserving South Asian Art on Paper* study day at Windsor Castle.

A number of books and manuscripts received treatment in preparation for the exhibition

Russia, Royalty & the Romanovs. These included the *Journal of the Prince of Wales in Russia*, an account by Sir Arthur Ellis of the Prince of Wales's visit to Russia for the wedding of his sister-in-law, Maria Feodorovna, in 1866. A new leather spine was created, and the remaining pieces of the original spine reattached over the top.

A concertina album of 24 photographs of Kyoto, presented to the Duke of Gloucester during his visit to Japan in 1929, was conserved for a forthcoming exhibition of Japanese works of art. Conservators strengthened the green and gold silk cover and repaired tears in the paper hinges of the album.

In October, Conservation Intern Arianna Mangraviti joined the Royal Archives to survey and conserve documents for the Prince Albert Digitisation Project.

OPPOSITE Kate Stone remounts *Studies of a horse*, c.1490, by Leonardo da Vinci, in preparation for the 12 nationwide exhibitions *Leonardo da Vinci: A Life in Drawing*.

BELOW Rachael Smith examines a page from the 17th-century Mughal manuscript the *Padshahnama* under a microscope.





PAINTINGS

Over the last 12 months, a number of works were prepared for the exhibition *Russia, Royalty & the Romanovs*. Fourteen paintings were fully conserved, including the 17th-century icon *The Solovetsky Monastery*, attributed to the Russian School, and *The Marriage of Nicholas II, Tsar of Russia* by Laurits Tuxen. The huge canvas *Nicholas I, Emperor of Russia* by Franz Krüger was reunited with its frame for the first time in decades for the exhibition.

A portrait of Maria, Duchess of Edinburgh, Grand Duchess of Russia, painted by Gustav Richter shortly before her marriage to Prince Alfred, Duke of Edinburgh, was conserved. Layers of discoloured varnish were removed to reveal detail on the sitter's richly coloured costume and of a distant landscape behind her. Conservators remedied the distortion to the canvas by applying gentle heat, restretching the canvas and reinforcing the edges.

The removal of more than 200 pictures from the East Wing of Buckingham Palace presented the opportunity to treat a number of paintings. Two 17th-century French still lifes of flowers and fruits from a set of four were cleaned, retouched and revarnished. Conservators also worked on preparing paintings for the new display of works at the Palace of Holyroodhouse in Edinburgh, including *The Entrance of George IV at Holyroodhouse* by Sir David Wilkie.

ABOVE Gustav Richter's portrait *Maria, Duchess of Edinburgh, Grand Duchess of Russia*, 1873, before (left) and after (right) conservation treatment.

OPPOSITE Claire Chorley works on *Still Life with Flowers in a Landscape*, c.1650–99, French School, following its removal from the East Wing of Buckingham Palace.

OVERLEAF Rosanna de Sancha conserves *The Solovetsky Monastery*, c.1600–50, attributed to the Russian School, in preparation for *Russia: Royalty & the Romanovs* at The Queen's Gallery, Buckingham Palace.





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.

A portrait of The Queen was commissioned from Nicky Philipps by The Royal Collection Trust for the Palace of Holyroodhouse. The painting now hangs in the Royal Dining Room alongside a portrait of Queen Elizabeth The Queen Mother.

A collar of the Royal Guelphic Order of Hanover, originally belonging to Adolphus Frederick, Duke of Cambridge, was purchased in July. The Order was founded in 1815 by the Prince Regent (later George IV) in the name of his father, George III, as King of Hanover. On the accession of Queen Victoria, the crowns of Hanover and Great Britain separated, and Queen Victoria sold the collars of the Royal Guelphic Order. The acquisition is the first collar of this Order to return to the Royal Collection.

A 15th-century illuminated manuscript, *Genealogical chronicle of the Kings of England from Genesis to Edward, Prince of Wales*, was presented by an anonymous benefactor to mark the 70th birthday of His Royal Highness The Prince of Wales in November. It is thought to have been commissioned to mark the birth of Edward, Prince of Wales, the eldest son of Henry VI, and is now the oldest English manuscript in the Royal Collection.

A preparatory oil sketch by Sir David Wilkie for his painting *The Entrance of George IV at Holyroodhouse* was acquired in December. The finished work, which is in the Royal Collection, shows the King's arrival at the Palace during his historic visit to Edinburgh in 1822.

A watercolour by an unknown artist of George III and Queen Charlotte presenting money to the prisoner William Pitfield in Dorchester jail was purchased in December. Pitfield was imprisoned for a debt of £220, and the King's payment of the outstanding sum secured his release.

A design by Matthew Cotes Wyatt for a ceiling in the King's Closet at Windsor Castle, depicting St George defeating the dragon, was acquired in January. The painting was commissioned by George III, but was

later removed by William IV. This is the only surviving study related to the commission and therefore the most complete evidence of the ceiling as it was executed.

Notable additions to the photograph collection include a group of 19th-century stereo photographs by George Washington Wilson showing views of monuments, buildings and landscapes across Scotland. Stereo photographs present two photographs alongside one another, which, when viewed through a stereoscope, create a three-dimensional image.

Two photographs by Dorothy Wilding, a self-portrait from c.1935 and a photograph of the Duke and Duchess of Windsor from 1952, add to a significant group of work by Wilding in the Royal Collection.

OPPOSITE The design for the ceiling of the King's closet at Windsor Castle, 1807, by Matthew Cotes Wyatt.

BELOW Detail of the 15th-century illuminated manuscript *Genealogical chronicle of the Kings of England from Genesis to Edward, Prince of Wales*.





RETAIL

~ Record retail sales totalling £21,722,082

Merchandise celebrating royal events drove record sales on site and online. Commemorative ranges of china were produced to mark the birth of His Royal Highness Prince Louis of Cambridge, the weddings of Their Royal Highnesses The Duke and Duchess of Sussex, and of Her Royal Highness Princess Eugenie of York and Mr Jack Brooksbank, and the 70th birthday of His Royal Highness The Prince of Wales.

The newly refurbished Billiard Room at Windsor Castle was used as a temporary retail space during the summer and Christmas periods. The pop-up shop contributed to strong sales figures for the Castle of £5,894,158, up 23 per cent on the previous year.

A new 'prestige' area in the Buckingham Palace Garden Shop provided a focus for limited-edition products and items produced by Turquoise Mountain, one of The Prince of Wales's charities whose work was shown in the *Prince & Patron* exhibition.

The popular range of Imperial Russian chinaware was expanded for *Russia, Royalty & the Romanovs* at The Queen's Gallery, London. A number of new products were also created for the exhibition, including limited-edition pillboxes inspired by the works of Carl Fabergé.

Two new collaborations were launched this year – a range of silk pyjamas, eye masks and scarves by the designer and illustrator Karen Mabon, and a collection of jewellery by Vicki Sarge, inspired by pieces worn by Her Majesty The Queen.

As part of Royal Collection Trust's commitment to sustainable trading, the Garden Café at Buckingham Palace implemented compostable food packaging in 2018.

OPPOSITE Visitors with the new silk range designed by Karen Mabon.

BELOW The range of commemorative china produced to mark the 70th birthday of HRH The Prince of Wales is made in Stoke-on-Trent using methods that have remained unchanged for over 250 years.





STAFF

Royal Collection Trust has continued to focus on developing skills in managers. This year 11 members of staff took part in leadership and management training, including the Institute of Leadership and Management (ILM) course and the Royal Household Emerging Leaders Programme, which develops strategic thinking. More than 100 staff participated in in-house training sessions on leadership, digital transformation, communication and recruitment.

The London Warden team benefited from cultural-awareness training, funded by the Bagri Foundation and led by Trishna Singh OBE of community-support group Sikh Sanjog.

Deborah Clarke, Senior Curator, was awarded a four-month academic sabbatical in 2018 to research and write a book on the history of the Palace of Holyroodhouse. Stephen Patterson, Head of Collections Information Management, has been awarded a sabbatical for 2019 to research and write a catalogue of the Insignia of the Order of the Garter.

This year Royal Collection Trust supported six paid internships and three student placements in the Collections Information Management, Curatorial and Conservation sections. Two students and an intern were subsequently appointed to roles in the Reservicing team at Buckingham Palace. A trainee from the New Museum School, London, which aims to increase diversity in the UK's arts and heritage sector workforce, started a year-long placement with the Collections Information Management team to achieve a Diploma in Cultural Heritage.

The first participants in The Queen's Bindery Apprenticeship Scheme, Eleanor Lanham and Matthew Stockl, completed the second year of the five-year course, achieving a City & Guilds Level 3 Diploma in hand bookbinding. Laura Hollingworth and Emily MacMillan successfully finished their first year, attaining a City & Guilds Level 2 Certificate, and two new apprentices, Edward Bennett and Andreas Maroulis, started in the Royal Bindery in October.

The Queen's Gallery, Buckingham Palace hosted a networking event with the charity Art History Link-Up in December. Professionals from arts organisations across London gave career talks to young people who receive the charity's free tuition in A-level History of Art. One of the attendees was subsequently successful in an application to become a Warden at the Summer Opening of Buckingham Palace.

A number of initiatives were aimed to attract a broader range of job applicants and reach groups of individuals currently underrepresented in the organisation. These included work with Speakers Trust, a charity that helps young people develop their communication skills. In September, Royal Collection Trust took part in the London Job Show and, in November, 13 young people joined the Get Started in Customer Service scheme at Buckingham Palace, launched in partnership with The Prince's Trust. Four participants in the programme were also successful in their applications to become Wardens at the Palace's Summer Opening.

A new relationship was established with Work Match, a council-led initiative in Wandsworth that supports residents in finding work. This year more than 45 per cent of new employees in front-of-house roles at the Summer Opening of Buckingham Palace were from BAME backgrounds, the highest figure achieved so far.

OVERLEAF HRH The Prince of Wales visits *Russia, Royalty & the Romanovs* at The Queen's Gallery, Buckingham Palace with the exhibition curators Caroline de Guitaut and Stephen Patterson.



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

The Rt Hon. 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

Frances Dunkels, Director of Communications and Business Development

Keith Harrison, Finance Director

Charlie MacDermot-Roe, Head of HR, Operations

Nuala McGourty, Retail Director

Jemima Rellie, Director of Content and Audiences & Acting Visitor Experience Director

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.

STAFF LIST as at 31 March 2019

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
Abigail Field (maternity cover)
Lisa Webster (maternity leave)

Future Programme Director
Tot Brill

Future Programme Co-ordinators
Adam Basch
Caroline Greenidge

Future Programme Assistant
Rosie Lampard

Future Programme Accountant
Mathi Manimaran

Records Officer
Amelie von Pistohlkors

FINE ART AND LIBRARY

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

Assistant to the Surveyor of The Queen's Pictures
Isabella Manning

Paintings

Senior Curators of Paintings
Vanessa Remington
Anna Reynolds
Lucy Whitaker

Senior Curator, Palace of Holyroodhouse
Deborah Clarke

Assistant Curator, Palace of Holyroodhouse
Emma Thompson

Assistant Curator of Paintings
Lucy Peter

Curatorial Intern (Paintings)
Jane Simpkins

Head of Paintings Conservation
Nicola Christie

Senior Paintings Conservators
Karen Ashworth
Rosanna de Sancha

Paintings Conservators
Claire Chorley
Adelaide Izat
Claire Shepherd

Paintings Conservator (Loans and Displays)
Katy Blessley

Paintings Conservator (Survey)
Camille Polkownik

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

Administrator, Picture Conservation Studio
Madeleine Whicheloe

Head of Display and Framing of Pictures
Michael Field

Paintings Condition Survey Team Leader
Stephanie Carlton

Framing and Exhibitions Technician
Sonja Leggewie

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

Royal Library and Royal Archives

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

Assistant Curator, Islamic and South Asian Collections
Emily Hannam

Collections Acquisition and Description Officer
Andrew Brown

Curatorial Intern (Books & Manuscripts)
Sophie Kelly

Archives Manager
Bill Stockting

Senior Archivist (Access)
Julie Crocker

Archivist (Acquisitions and Curatorial)
Allison Derrett

Archivist (Digital)
Laura Hobbs

Archivist (Cataloguing Strategy)
Kathryn Johnston

George III Project Co-ordinator and Curator, Historical Papers Projects
Oliver Walton

Archive Cataloguers (Georgian Papers Programme)
Hope Fulton
Louise Woof

Archive Cataloguer (Prince Albert Project)
Leah Johnston

Imaging Technician
Elodie Duncan-Duplain

Research Room and Enquiries Assistants
Lynnette Beech
Colin Parrish

Head of the Royal Bindery
Philippa Räder

Senior Book Conservator-Restorer
Irene Campden

Senior Archives Conservator
Megan Gent

Conservation Intern (Archives – Prince Albert Project)
Arianna Mangraviti

Senior Bookbinder
Glenn Bartley

Administrator, Royal Bindery
Alice Kiteley

Apprentice Bookbinders
Edward Bennett
Laura Hollingworth
Emily MacMillan
Andreas Maroulis
Matthew Stockl

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 (maternity leave)

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

Loans Officer
Isobel Muir

Dal Pozzo Project Co-ordinator
Rea Alexandratos

Curatorial Intern (Prints and Drawings)
Laura Staccoli

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

Assistant Curator (Prince Albert Project)
Catlin Langford

Exhibitions

Head of Exhibitions
Theresa-Mary Morton

Senior Exhibitions Project Co-ordinators
Hannah Belcher
Roxanna Gilhooley

Exhibitions Project Co-ordinators
Cameron Crawley
Samantha Johnson

Graphic Designer
Sam Harris

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

Senior Curators of Decorative Arts
Caroline de Guitaut
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

Curatorial Intern (Decorative Arts)
Wilhelmina Casteljins Van Beek

Senior Decorative Arts Conservator
David Wheeler

Senior Furniture Conservator
Shaun Turner

Furniture Conservators
Michelle Kirk
Jane Wallis

Conservation Intern (Decorative Arts)
Emma Clare

Senior Gilding Conservator
Stephen Sheasby

Gilding Conservator
Gary Gronnestad

Frames Conservator
Nick Kingswell

Armourer
Simon Metcalf

Arms and Armour Conservator
Francesca Levey

Armour Conservator (Fixed Term)
Alison Guppy

Senior Metalwork Conservator
Sophy Wills

Senior Horological Conservator (Buckingham Palace)
Paul Cradock

Horological Conservator (Windsor Castle)
Steven Davidson

Horological Conservator
Tjeerd Bakker

Custodian of the California Gardens Store (Windsor Castle)
Russell Adams

COLLECTIONS INFORMATION MANAGEMENT

Head of Collections Information Management
Stephen Patterson

Collections Information Data Manager
Paul Carter

Inventory Clerk (Windsor Castle)
Alexandra Campbell-Ricketts (maternity leave)
Rachel Sharples (maternity cover)

Inventory Clerk (Buckingham Palace)
Tamsin Douglas

Senior Collections Information Assistants
Alexandra Buck
Allan Chin
Siân Cooksey
Beth Jones
Paul Stonell

Collections Information Assistants
Eleanor Burbidge
Rachel Scott
Laura Stay

Collections Information Data Co-ordinator
Hannah Walton

Catalogue Raisonné Assistant
Melanie Wilson

CONTENT AND AUDIENCES

Director of Content and Audiences
Jemima Rellie

Publishing

Head of Publishing
Kate Owen

Content Manager
Georgina Seage (maternity cover)
Elizabeth Silverton (maternity leave)

Project Editor
Polly Atkinson

Publishing Assistant
Tom Love

Collection Online

Content Manager
Andrew Davis

Senior Collection Online Data Assistant
Gemma Yau

Collection Online Content Producer
Lucy Andia

Learning

Head of Learning
Hannah Lake (maternity leave)

Learning Co-ordinator
Emily Bourne

Access Manager
Amy Stocker

Inclusion Manager
Sarah Parker

Assistant Learning Curator (Buckingham Palace)
Alexandra Drayton (maternity leave)

Adult Learning Producer (Buckingham Palace)
Matthew Morgan (maternity cover)

Learning Manager (Buckingham Palace)
Will Graham

Family Learning Co-ordinator (Buckingham Palace)
Rosanna Heverin West

Learning Curator (Windsor Castle)
Richard Williams

Learning Manager (Windsor Castle)
Gordon Ferguson

Senior Family Programme Co-ordinator (Windsor Castle)
Emma Head

Learning Officer – Families (Windsor Castle)
Simone Torry

Learning Officers (Windsor Castle)
Lesley Hockin
Sophie Jones
Martin Whittaker

Assistant Admissions Managers

Lauren Beldom
(maternity leave)
Amy Bellringer
Sabrina Cocchiara
Chloe Hearn
(maternity cover)
Paul Prentis

Ticket Sales Assistants

Sophia Ahmad
Fateha Ali
Christian Bearman
Monika Bielinska-Goth
Simon Brown
Tara Chapman
Ben Cole
Bethan Crowe
Deborah Evans
Harriet Frankl
Linda Gould
Carol Greatorex
Chiara Hopkins
Agnieszka Jany
Julie Lawrence
Kirsty Marshall
Kimberley Peck
Jonathan Pye
Elwira Ramazanovna
Emma Rumbold
Asad Samad
Rashma Sanan
Geoffrey Smith
Alexandra Warren
Linda Whiting
Enya de Wolf

Assistant Visitor Services Managers

Mark Ayling
Claude-Sabine Bikoro
Shanice Childerley
Carla Fulford
Sophie Leclercq
Christopher Leversha
Steven Lovegrove
Philip Ryan
Peter Symonds
Anna Walker

Wardens

Naomi Acland
Colin Adams
Janet Adams
Colin Ailes
Clare Alderson
Emma Andersen
Susan Ashby
Carole Aviss
Timothy Barker

Marcus Barton
Philip Benzinski
Charlotte Berry
Stella Billingham-Henderson
Karyn Bird
David Birrell
Patrizia Bizzo
Manjit Bola
Geoffrey Bonehill
Gillian Bonette-Wade
Jane Bowditch
Danitza Bowers
Elizabeth Boyland
Donald Bradley
Dee Bull
Samuel Cannon
Shannon Carroll
Agata Ciesielska
Ellen Compton-Williams
Michael Cook
Sheila Cook
Alexander Davidson
Szerena Delbo
Anne Devlin
Leonardo Di Pinto
Marcelle Dovell
Bethan Edwards
Carly Eyre
Douglas Frame
Richard Fry
Barry Gould
Thierry Gourillon
Sarah Gray
Nancy Green
Sarah Gunton
Lucky Gurung
Emily Guthrie
Philip Hall
Colette Halliday
John Hampton
Amanda Harrod
Stevie Heywood
Lorna Holliday
George Horder
Rita Horner
Jill Horsnell
Philip Howarth-Jarratt
Sylvia James
Melanie Jernigan
Diana Jolley
Fiona Jones
Hannah King
Lorna Lacey
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Margot Law
Rachel Lawton
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Roxana Moldovanu
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Michelle Oke
Glynys Page
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Jennifer Plumeridge
Ilaria Pompilio
John Preece
Nicholas Preston
Maria Puiu
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Martin Ryan
Judy Salmon
Manpreet Sandhu
Hardev Shergill
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Neal Smith
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Silvia Tognoli
Csilla Vajda
Luis Vidal Malpartida
Kin-Yip Wan
Robert Webster
Susan Wells
Paul Westcott-Bradbury
Yolanda Winton-Smith
Joseph Wood

In memoriam
David Woodall (1983–2019)

Peter Woodall
Evelina Zavataro

Palace of Holyroodhouse

Superintendent and Head of Visitor Services
Gwen Hamilton

Visitor Services Manager
Joanne Butcher

Visitor Operations Assistant
Brian Coutts

Financial Administrator
Shona Cowe

Assistant Visitor Services Managers

Bartosz Bruzda
Helen Jackson
Magdalena Kasprzyk
Pilar Aran Molina

Wardens

Fareed Badr
Lucia Baker Szczotka
Catriona Bellis
Anasztazia Biro
Andrew Blackburn
Lucy Brownlee
Adam Cook
Rosie Croker
Jacob Duyvestyn
Alessandra Eleuteri
Emanuele Falchi
Vanessa Fugier
Doreen Gillon
Martin Hughes
Valeria Leone
Carol Leslie Turpie
Edward Lipscomb
Adriana Matos
Julia Maxwell
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James Oswald
Mara Pozsonyi
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Tanya Ritchie
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The work of Royal Collection Trust has been greatly assisted during the year by the generosity of the members of our Publishing Supporters Scheme and by other donors and supporters, including the following:

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James Swartz
Thomas Fattorini Ltd
Johnny and Sarah Van Haeften
Trevor and Dominica Yang



LOANS TO EXHIBITIONS (listed by date of opening)

London, Hampton Court Palace

Animals in Embroidery
18 April – 15 December 2018
One item

London, British Library

James Cook: The Voyages
27 April – 28 August 2018
One item

Hull, Ferens Art Gallery

Masterpieces in Focus from the Royal Collection: Van Dyck
28 April – 29 July 2018
One item

London, Hampton Court Palace

Cumberland Art Gallery
3 May – 21 October 2018
Three items

Kolding, Koldinghus

Magtens Smykker
6 May – 21 October 2018
Four items

Hillerød, Frederiksborg Nationalhistorisk Museum

Ralph Heimans Portrætter
25 May – 2 September 2018
Two items

Los Angeles, Los Angeles County Museum of Art

The Chiaroscuro Woodcut in Renaissance Italy
3 June – 16 September 2018
Three items

Durham, Palace Green Library

Bodies of Evidence: How science unearthed Durham's dark secret
9 June – 7 October 2018
One item

London, Royal Academy of Arts

The Great Spectacle: 250 Years of the Summer Exhibition
12 June – 19 August 2018
Two items

Birmingham, Barber Institute of Fine Arts

Drawn to Perfection: Masterworks on Paper from the Royal Collection
15 June – 23 September 2018
Eighteen items

Madrid, Museo Nacional del Prado

Lorenzo Lotto. Retratos
19 June – 30 September 2018
One item

London, Kensington Palace

Queen Caroline's Closet
19 June – 13 December 2018
Two items

Newcastle upon Tyne, Great North Museum

Which Way North
22 June – 9 September 2018
Two items

Norwich, Norwich Castle Museum & Art Gallery

The Paston Treasure: Riches and Rarities of the Known World
23 June – 23 September 2018
Two items

Sheffield, Millennium Gallery

Victorian Giants: The Birth of Art Photography
30 June – 23 September 2018
Five items

Warwickshire, Compton Verney Art Gallery & Park

The Marvellous Mechanical Museum
30 June – 30 September 2018
One item

London, Brunei Gallery, SOAS,

University of London
Empire of the Sikhs
12 July – 23 September 2018
Two items

Venice, Palazzo Ducale

Tintoretto 1519–1594
7 September 2018 – 6 January 2019
One item

London, Kennel Club Art Gallery

Promoting the Pedigree through Photography: Thomas Fall
12 September 2018 – 29 March 2019
Two items

Paris, Grand Palais

Eblouissante Venise! Venise, les arts et l'Europe au XVIIIe siècle
26 September 2018 – 21 January 2019
Three items

OPPOSITE Hei-tiki, Maori, 18th century? This nephrite neck ornament is thought to have been given to Captain James Cook during his first expedition to the Pacific. On his return, Cook presented it to George III.

London, The National Gallery
Mantegna and Bellini
1 October 2018 – 27 January 2019
Five items

Haarlem, Teylers Museum
Leonardo da Vinci: Da Vinci's original drawings
5 October 2018 – 6 January 2019
Twenty-two items

Bath, The Holburne Museum
Gainsborough and the Theatre
5 October 2018 – 20 January 2019
One item

Versailles, Château de Versailles
Louis-Philippe et Versailles
6 October 2018 – 3 February 2019
Ten items

Oxford, University of Oxford China Centre
Shen Fuzong, the first Chinese visitor to Oxford
8 October – 14 December 2018
One item

London, Barbican Art Gallery
Modern Couples: Art, Intimacy and the Avant-garde
10 October 2018 – 27 January 2019
One item

Milan, Cenacolo Vinciano, Santa Maria delle Grazie,
Leonardo da Vinci: prime idee per l'Ultima Cena
11 October 2018 – 13 January 2019
Ten items

Amsterdam, Rijksmuseum
80 Jaar Oorlog. De geboorte van Nederland
12 October 2018 – 20 January 2019
One item

Washington D.C., National Gallery of Art
The Chiaroscuro Woodcut in Renaissance Italy
14 October 2018 – 20 January 2019
Three items

New York, The Metropolitan Museum of Art
Celebrating Tintoretto: Portrait Paintings and Studio Drawings
16 October 2018 – 27 January 2019
One item

Munich, Alte Pinakothek
Florenz und seine Maler: Von Giotto bis Leonardo da Vinci
18 October 2018 – 3 February 2019
Two items

Ottawa, National Gallery of Canada
Oscar G. Rejlander: Artist Photographer
19 October 2018 – 3 February 2019
Three items

Twickenham, Strawberry Hill House & Garden
Lost Treasures of Strawberry Hill: Masterpieces from Horace Walpole's Collection
20 October 2018 – 24 February 2019
One item

London, Garden Museum
Repton Revealed: The Art of Landscape Gardening
24 October 2018 – 3 February 2019
One item

London, Hampton Court Palace
Cumberland Art Gallery
29 October 2018 – April 2019
Three items

Los Angeles, J. Paul Getty Museum
The Renaissance Nude
30 October 2018 – 27 January 2019
Three items

Budapest, Szépművészeti Múzeum
Leonardo da Vinci és a budapesti Lovas
31 October 2018 – 6 January 2019
Six items

New York, The Frick Collection
Luigi Valadier: Splendor in Eighteenth-Century Rome
31 October 2018 – 20 January 2019
One item

London, The National Gallery
Lorenzo Lotto Portraits
5 November 2018 – 10 February 2019
One item

London, Kensington Palace
Queen Caroline's Closet
13 December 2018 – June 2019
Two items

Turin, Musei Reali di Torino, Galleria Sabauda
Van Dyck. Pittore di corte
16 November 2018 – 17 March 2019
One item

London, The National Gallery
Landseer's The Monarch of the Glen
29 November 2018 – 3 February 2019
Three items

London, Royal Academy of Arts
Bill Viola / Michelangelo: Life Death Rebirth
26 January – 31 March 2019
Twelve items

County Durham, The Bowes Museum, Barnard Castle
Sold! The Great British Antiques Story
26 January – 5 May 2019
One item

Woking, The Lightbox
Women in Photography: A History of British Trailblazers
30 January – 2 June 2019
Eleven items

Lausanne, Fondation de l'Hermitage
La peinture anglaise, de Turner à Whistler
1 February – 2 June 2019
Three items

London, National Portrait Gallery
Elizabethan Treasures: Miniatures by Hilliard and Oliver
21 February – 19 May 2019
Thirteen items

Venice, Palazzo Ducale
Canaletto e Venezia
23 February – 9 June 2019
Eight items

Berlin, Gemäldegalerie
Mantegna und Bellini: Meister der Renaissance
1 March – 30 June 2019
Five items

London, Royal Academy of Arts
The Renaissance Nude
3 March – 2 June 2019
Three items

Florence, Palazzo Strozzi
Verrocchio, il maestro di Leonardo
9 March – 14 July 2019
Two items (until 13 May 2019)

Los Angeles, J. Paul Getty Museum
Oscar Rejlander: Artist Photographer
12 March – 9 June 2019
Three items

Milton Keynes, MK Gallery
The Lie of the Land
16 March – 26 May 2019
Two items

Warwickshire, Compton Verney Art Gallery & Park
Painting Childhood: From Holbein to Freud
16 March – 16 June 2019
Twenty-two items

Oxfordshire, Treasury Weston Library, University of Oxford
Thinking 3D: Leonardo to the present
21 March 2019 – 9 February 2020
Five items

Hull, Ferens Art Gallery
Masterpieces in Focus from the Royal Collection: Holbein
23 March – 23 June 2019
One item

Derbyshire, Chatsworth House
The Dog: A celebration at Chatsworth
23 March – 6 October 2019
Nine items

Washington D.C., National Gallery of Art
Tintoretto: Artist of Renaissance Venice
24 March – 7 July 2019
Two items

FINANCIAL OVERVIEW

Incoming Resources

The summarised financial statements set out on pages 73–4 indicate that Royal Collection Trust's total income was £72,091,000, an increase of nearly 16% on the prior year. Total visitor numbers amounted to 3,272,000. This was an increase of 10.7% and represents the highest annual figure achieved to date. Within that total visitor figure, both Windsor Castle and the Palace of Holyroodhouse achieved their highest-ever visitor levels.

Retail sales grew by 18% compared with the previous year. This reflected both the growth in visitor numbers and an increase in the average spend by visitors. Sales were helped by the increased use of temporary retail space at Windsor Castle. Online sales also saw noticeable growth, reflecting the popularity of Royal Wedding related merchandise.

Charitable Expenditure

Expenditure on charitable activities increased by 9%. This was driven in particular by increased spend on visitor access, which was itself related in part to the growth in visitor numbers. Another factor was the increased cost of mounting exhibitions at the Palaces and The Queen's Galleries in London and Edinburgh, and supporting the display of Collection items at other locations across the UK.

Net Incoming Resources and Cash Flow

The net result for the year, before taking into account an actuarial adjustment relating to the pension scheme, was a surplus of £8,077,000 (2017–18: £4,514,000). The net cash outflow of £749,000 has resulted in a cash balance of £36,519,000 at 31 March 2019 (2017–18: £37,268,000). The surplus will be devoted primarily to funding for the completion of Future Programme which is focused on delivering improvements to visitor facilities and the creation of new Learning Centres at Windsor Castle and the Palace of Holyroodhouse.

Funds and Reserves

Royal Collection Trust has total funds and reserves of £69,424,000 at 31 March 2019 (2017–18: £61,047,000). After allocating funds that are restricted, or represented by fixed assets, the Trustees have designated funds for Future Programme. As at 31 March 2019, funds of £16,895,000 are allocated to Future Programme, leaving £13,551,000 of free reserves plus a pension scheme surplus of £600,000. The Future Programme fund is expected to be spent in full by spring 2021.

These Summary Financial Statements are extracted from Royal Collection Trust's full Financial Statements for 2018–19.

INCOME AND ADMISSION NUMBERS FOR THE YEAR

	Income		Admission numbers*	
	2018–19 £000	2017–18 £000	2018–19 000	2017–18 000
Windsor Castle and Frogmore House				
~ admissions	25,113	20,820	1,652	1,444
~ shop sales	5,894	4,797		
Buckingham Palace				
~ admissions	12,110	10,325	552	482
~ shop sales	4,340	3,919		
The Queen's Gallery, London				
~ admissions	1,665	1,551	175	172
~ shop sales	4,464	4,069		
The Royal Mews				
~ admissions	1,602	1,423	196	188
~ shop sales	1,303	1,112		
Clarence House				
~ admissions	132	117	11	10
~ shop sales	46	39		
Palace of Holyroodhouse				
~ admissions	5,645	4,942	439	425
~ shop sales	1,402	1,284		
The Queen's Gallery, Edinburgh				
~ admissions	409	316	69	60
Other retail income (including off-site and cafés)	4,398	3,383		
Publishing	411	439		
Photographic services	279	192		
Gift Aid	1,689	1,350		
Other income	1,189	2,142		
	72,091	62,220	3,094	2,781

FIVE-YEAR COMPARISON

	2014–15 £000	2015–16 £000	2016–17 £000	2017–18 £000	2018–19 £000
Admissions income (including Gift Aid)	32,558	34,391	39,502	40,844	48,365
Retail sales (including off-site, excluding cafés)	14,231	15,845	19,034	18,227	21,438
Charitable expenditure	32,988	35,893	39,563	41,425	45,140
Net incoming resources (before actuarial gain/loss recognised in pension scheme)	2,571	2,001	6,063	4,514	8,077
Capital expenditure	1,137	1,019	3,731	3,823	18,002

*Paying visitors only (includes Learning)

SUMMARISED FINANCIAL STATEMENTS

INDEPENDENT STATEMENT OF KPMG LLP TO THE ROYAL COLLECTION TRUST

Opinion

We have examined the Summarised Financial Statements of The Royal Collection Trust (“the charitable company”) for the year ended 31 March 2019 set out on pages 73–4 of the Annual Report for 2018–19.

On the basis of the work performed, in our opinion the Summarised Financial Statements included in the Annual Report for 2018–19 have been accurately extracted from the full annual financial statements of the charitable company for the year ended 31 March 2019.

Basis for Opinion

Our examination of the Summarised Financial Statements consists primarily of agreeing the amounts and captions included in the Summarised Financial Statements to the corresponding items within the full annual financial statements of the charitable company for the year ended 31 March 2019.

We also read the other information contained in the Annual Report for 2018–19 and consider the implications for our statement if we become aware of any apparent misstatements or material inconsistencies with the Summarised Financial Statements.

Respective responsibilities of Trustees and KPMG LLP

As explained more fully in the Trustees’ Responsibilities on page 75, the Trustees have accepted responsibility for extracting the Summarised Financial Statements within the Annual Report for 2018–19 from the full annual financial statements of the charitable company.

Our responsibility is to report to the charitable company our opinion on the accurate extraction of the Summarised Financial Statements within the Annual Report for 2018–19 from the full annual financial statements of the charitable company.

The purpose of our work and to whom we owe our responsibilities

This engagement is separate from the audit of the annual financial statements of the charitable company and the report here relates only to the extraction of the Summarised Financial Statements from the annual financial statements and does not extend to the annual financial statements taken as a whole.

As set out in our audit report on those financial statements, that audit report was made solely to the charitable company’s members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. The audit work was undertaken so that we might state to the charitable company’s members those matters we were required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company’s members, as a body, for that audit work, for the audit report, or for the opinions we have formed in respect of that audit.

This statement is made solely to the charitable company on terms that have been agreed with the charitable company. Our work has been undertaken so that we might state to the charitable company those matters we have agreed to state to it in such a statement and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company for our work, for this statement, or for the opinions we have formed.



Lynton Richmond
For and on behalf of KPMG LLP
Chartered Accountants
15 Canada Square, London, E14 5GL

26 June 2019

SUMMARY CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES for the year ended 31 March 2019

	2019 £000	2018 £000
INCOMING RESOURCES		
Income and endowments from:		
Donations and legacies	463	1,387
Charitable activities:		
~ Access	48,015	40,501
~ Presentation and interpretation	761	781
Other trading activities:		
~ Retail, catering and photographic services	22,126	18,795
~ Licences, commissions and fees	124	204
~ Sponsorship	286	261
Investments:		
~ Investment income	288	218
Other	28	73
Total	72,091	62,220
EXPENDITURE		
Raising funds:		
~ Fundraising	239	223
~ Retail, catering and photographic services	17,818	15,426
Charitable activities:		
~ Access	28,859	25,804
~ Presentation and interpretation	8,310	7,841
~ Exhibitions and displays	3,293	2,913
~ Conservation	3,576	3,817
~ Custodial control	1,102	1,050
	45,140	41,425
Other:		
~ Donations payable	817	632
Total	64,014	57,706
Net income	8,077	4,514
Other recognised gains:		
Actuarial gains on defined benefit pension scheme	300	1,000
Net movement in funds	8,377	5,514
Reconciliation of funds:		
Total funds brought forward	61,047	55,533
Total funds carried forward	69,424	61,047

SUMMARY CONSOLIDATED BALANCE SHEET

as at 31 March 2019

	2019 £000	2018 £000
Fixed assets:		
Intangible assets	4,822	146
Tangible assets	32,006	20,511
Total fixed assets	36,828	20,657
Current assets:		
Goods for donation	–	220
Stock and work in progress	4,294	5,042
Debtors	3,911	9,521
Bank deposits	35,573	36,264
Cash at bank and in hand	946	1,004
Total current assets	44,724	52,051
Liabilities:		
Creditors: amounts falling due within one year	(12,728)	(12,061)
Net current assets	31,996	39,990
Net assets excluding pension asset	68,824	60,647
Defined benefit pension scheme asset	600	400
Total net assets	69,424	61,047
The funds of the charity:		
Restricted income funds:		
~ Fixed assets	329	342
~ Cash and debtors	1,550	1,578
Total restricted funds	1,879	1,920
Unrestricted funds:		
Designated funds:		
~ Future Programme	16,895	23,753
General funds:		
~ Fixed assets	36,499	20,315
~ General reserve	13,551	14,659
Pension reserve	600	400
Total unrestricted funds	67,545	59,127
Total charity funds	69,424	61,047

STATEMENT OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE SUMMARISED FINANCIAL STATEMENTS

The Summarised Financial Statements on pages 73–4 comprise the Consolidated Statement of Financial Activities and Consolidated Balance Sheet of The Royal Collection Trust.

The Summarised Financial Statements presented within the Annual Report 2018–19 do not constitute the full financial statements of The Royal Collection Trust for the financial years ended 31 March 2019 and 31 March 2018, but represent extracts from them. These extracts do not provide as full an understanding of the financial performance and position of The Royal Collection Trust as the full annual financial statements of The Royal Collection Trust. A copy of those full statements can be obtained by writing to the Development Office, Royal Collection Trust, York House, St James's Palace, London SW1A 1BQ or e-mailing rsvp@rct.uk.

The financial statements for those years have been reported on by The Royal Collection Trust's independent auditor.

The reports of the auditor were:

- (i) unqualified;
- (ii) did not include a reference to any matters to which the auditor drew attention by way of emphasis without qualifying their report; and
- (iii) did not contain a statement under section 498 (2) or (3) of the Companies Act 2006.

The Trustees have accepted responsibility for preparing the Annual Report 2018–19 and for preparing the Summarised Financial Statements included therein by extracting the Consolidated Statement of Financial Activities and Consolidated Balance Sheet included in the Summarised Financial Statements directly from The Royal Collection Trust's full annual financial statements.

The Summarised Financial Statements were approved by the Trustees and signed on their behalf on 26 June 2019.

James Leigh-Pemberton
Michael Stevens

The Hon. Sir James Leigh-Pemberton *Trustee*
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FRONT COVER *The Marriage of Nicholas II, Tsar of Russia, 1895–6*, by Laurits Tuxen, from the exhibition *Russia, Royalty & the Romanovs* at The Queen's Gallery, Buckingham Palace.

BACK COVER *A chameleon, 1612*, by Ustad Mansur, from the exhibition *Splendours of the Subcontinent: Four Centuries of South Asian Paintings and Manuscripts* at The Queen's Gallery, Buckingham Palace.

PAGE 4 TRH The Prince of Wales and The Duchess of Cornwall in the pavilion created by Naseer Yasna (Mansouri) and the woodwork team at Turquoise Mountain for the exhibition *Prince & Patron* at the Summer Opening of Buckingham Palace.

ABOVE *The Princess of Wales with Alex, a Borzoi, c.1895*, by Thomas Fall. The photograph was loaned to the Kennel Club Art Gallery, London, for the exhibition *Promoting the Pedigree through Photography*; Thomas Fall.

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