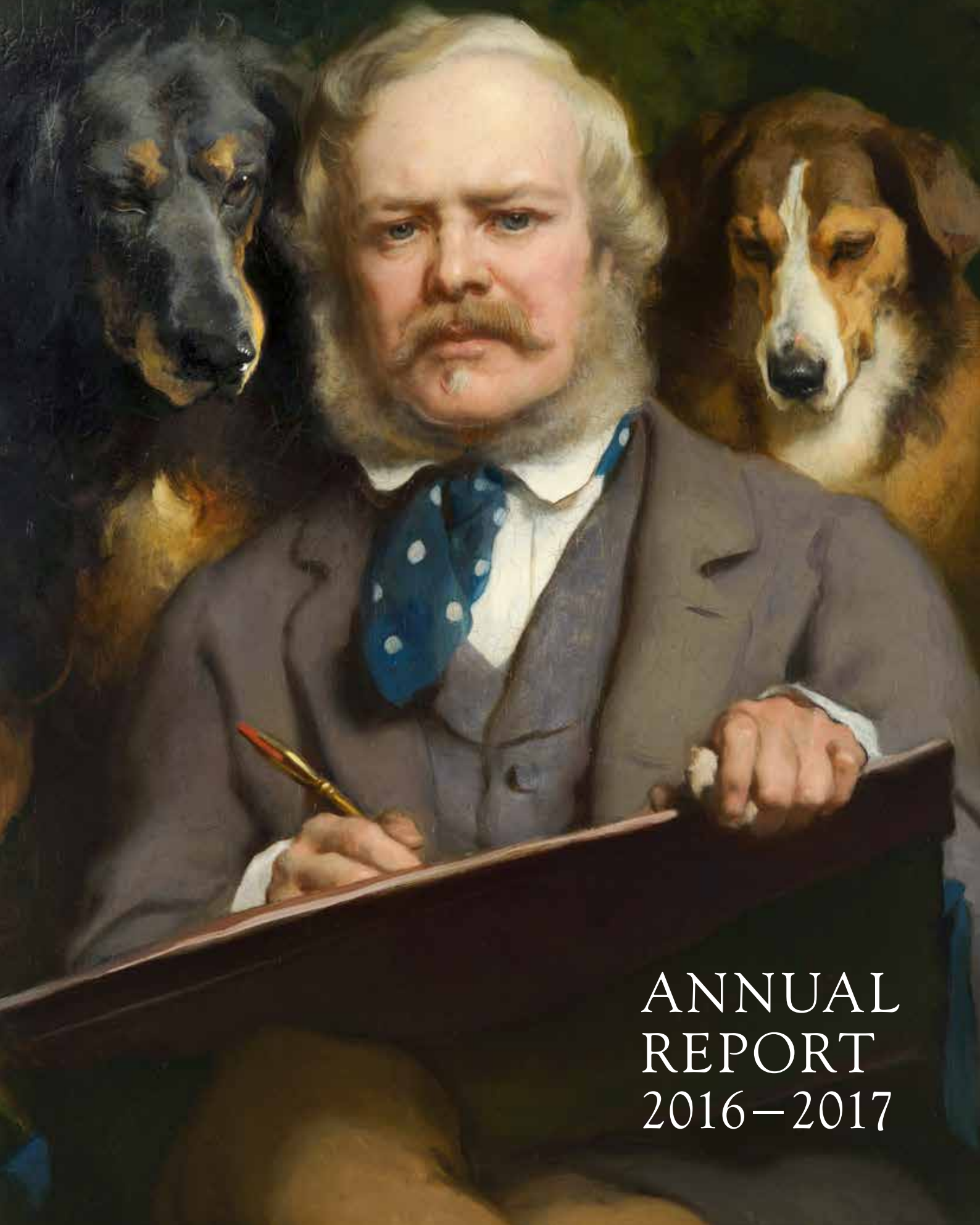




ROYAL
COLLECTION
TRUST



ANNUAL
REPORT
2016–2017

ROYAL
COLLECTION
TRUST
ANNUAL REPORT
FOR THE YEAR ENDED 31 MARCH 2017

www.royalcollection.org.uk

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.

TRUSTEES OF THE ROYAL COLLECTION TRUST

Chairman

HRH The Prince of Wales

Deputy Chairman

The Earl Peel

Trustees

Mr Marc Bolland (from 1 April 2017)

The Duke of Buccleuch and Queensberry

The Rt Hon. Sir Christopher Geidt

The Hon. James Leigh-Pemberton

Sir Alan Reid

Dame Rosalind Savill



- ~ 2.8 million visitors to the Palaces and Galleries *
- ~ 57,850 schoolchildren visited the Palaces and Galleries
- ~ 252 loans made to 48 exhibitions in the UK and ten other countries
- ~ Over 300,000 visitors to four travelling exhibitions around the UK
- ~ 1,918 conservation treatments
- ~ More than 257,000 records of works of art online

*The total is 4.8 million when those who saw parts of the Royal Collection at the Historic Royal Palaces (excluding the Tower of London) and Osborne House (English Heritage) are added.

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CLARENCE HOUSE

In January 2018, it will be twenty-five years since the incorporation of The Royal Collection Trust as a charity. Having chaired the Trustees from the outset, I have been well placed to observe the numerous ways in which this new regime for the care of the Royal Collection has become steadily more effective over this time. The establishment of charitable aims gave everyone concerned a clear sense of direction, amounting in effect to a mission: on behalf of the Sovereign, to apply the highest standards of care for this great national treasure, to interpret it as imaginatively and exhibit it as widely as possible and to do all this without placing any burden on the public purse.

All of The Trust's surplus revenues in its first few years were directed towards the cost of the restoration of Windsor Castle, following the disastrous fire of 1992. Once that great work was complete, twenty years ago this year, in November 1997, it became possible for The Trust to devote more resources and attention to the whole range of its charitable aims. What is so very satisfying to the Trustees is that, as we pass these significant historical milestones, The Trust is now in a position to invest substantial funds in the revival and modernisation of facilities for visitors and for education at Windsor Castle and Holyroodhouse, in addition to the extraordinary range of other activities documented in this Report. In commending it to you, I should also like to express my thanks to my fellow Trustees for their dedicated support and, on their behalf, to all the exceptional staff of The Royal Collection Trust.

REPORT OF THE DIRECTOR, ROYAL COLLECTION TRUST

JONATHAN MARSDEN

After nearly 25 years of The Royal Collection Trust's existence, I am surprised how often I am still asked 'Can anyone see the Royal Collection?' The fact is that over the past quarter of a century, at a conservative estimate, there have been around 100 million visits to the official residences of Her Majesty The Queen and the Historic Royal Palaces, where most of the finest works in the Royal Collection can be enjoyed. Visitor numbers have grown year on year, culminating in record attendance in 2016–17.

The role of The Queen's Galleries in London and Edinburgh is to bring together works from the Collection normally displayed at locations around the UK and to show them in new contexts. One of the revelations of the exhibition *Portrait of the Artist* at The Queen's Gallery, Buckingham Palace, was that the story of the status of artists from the Renaissance to the present day could be told entirely through works of great quality from one collection.

'Is there a catalogue of the Royal Collection?' is an equally familiar question. The answer is 'There are many'. These catalogues are the foundation of all we do in presenting and interpreting the Collection as widely and in as many ways as possible. The great task of publishing scholarly catalogues began almost 100 years ago, and to date 63 titles have been produced. As the result of a determined focus on this activity, 2016–17 stands out as a year of exceptional achievements. Excluding exhibition catalogues,

over the past 12 months we published 4,100 printed pages of primary data on the Collection, with an equivalent output online.

As in previous years, the Trustees agreed six Strategic Priorities for 2016–17, focusing on areas of activity that offered the greatest opportunities to support The Trust's charitable aims.

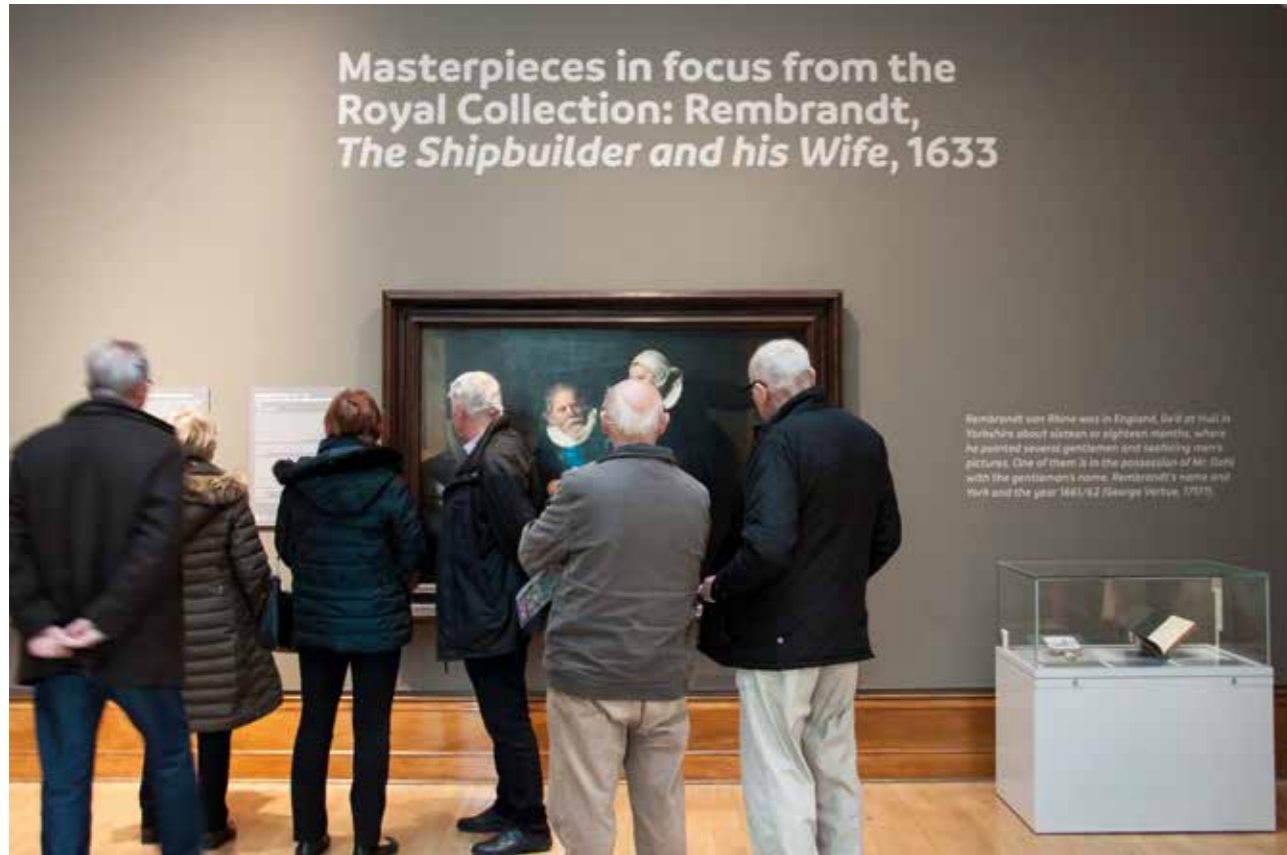
The first of these remains the task of making the Collection far better known by the people of the UK. The Royal Collection is a national asset, without parallel in its holdings of works of art that reflect the history of these islands. It is encouraging that an



OPPOSITE One of a pair of 18th-century vases presented to Queen Victoria in 1897, from the new catalogue raisonné *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*.

RIGHT A *Self-Portrait*, c.1675–80, by Giovanni Lorenzo Bernini, from the exhibition *Portrait of the Artist* at The Queen's Gallery, Buckingham Palace.





Masterpieces in focus from the Royal Collection: Rembrandt, *The Shipbuilder and his Wife, 1633*

increase in UK visitors contributed to record attendances this year, undoubtedly assisted by the magnificent exhibitions *Fashioning a Reign: 90 Years of Style from The Queen's Wardrobe* at the three Palaces. The continued expansion of our events programme has brought about a significant rise in repeat visits using the popular 1-Year Pass, which enables visitors to return throughout the year free of charge.

Over the past 12 months our regional exhibition programme has brought highlights of the Collection to locations in England, Scotland, Wales, Northern Ireland and the Irish Republic. *Splendours of the Subcontinent: A Prince's Tour of India 1875–6*, part of a wider project to shed more light on non-European works of art in the Collection, began its own tour as part of the 2017 UK-India Year of Culture, and the first of five annual *Masterpieces in Focus* loans to the Ferens Art Gallery marked Hull's year as UK City of Culture 2017. Since 2002, the travelling exhibitions of drawings by Leonardo da Vinci have been seen by nearly a million people in 20 towns and cities. Inaugurating the exhibition at the National Gallery

of Ireland, Dublin, President Michael D Higgins said, 'Leonardo was a firm believer in the power of the image as an instrument of knowledge. Humanity needs such visionary artists; it needs such immensely powerful creativity, to give wings to the imagination.' The impact and reception of each of these exhibitions in every locality, measured through visitor feedback and surveys, helps us shape future initiatives.

Digital technology can be a powerful tool in promoting greater understanding and enjoyment of the Royal Collection. Many of our early printed Collection catalogues can now be consulted on our website, where the original catalogue entries can be compared with their contemporary equivalents in 'The Royal Collection Online' (now numbering over 257,000 records). Themed online Collection Trails, from 'Tapestries' to 'Timekeeping', enable visitors to explore objects in the Collection in new ways.

The Georgian Papers Programme went live in January 2017, making available in digital form the primary source material in the Royal Archives and the Royal Library for the study of British history in

the Age of Enlightenment. This major international collaboration between Royal Collection Trust, lead academic partner King's College London and international participants, including primary US partners the Omohundro Institute of Early American History & Culture and William & Mary, Williamsburg, has generated enormous interest in the scholarly world on both sides of the Atlantic.

The digitisation of the Georgian Papers is one of several projects made possible by the steady expansion of our fundraising activities, the purpose of which is to provide significant additional revenues that are independent of fluctuations in visitor income. Over the past year our small Development team has generated support for the publishing programme, The Queen's Bindery Apprenticeship Scheme and the Learning Centres that are being developed at Windsor Castle and the Palace of Holyroodhouse as part of Future Programme.

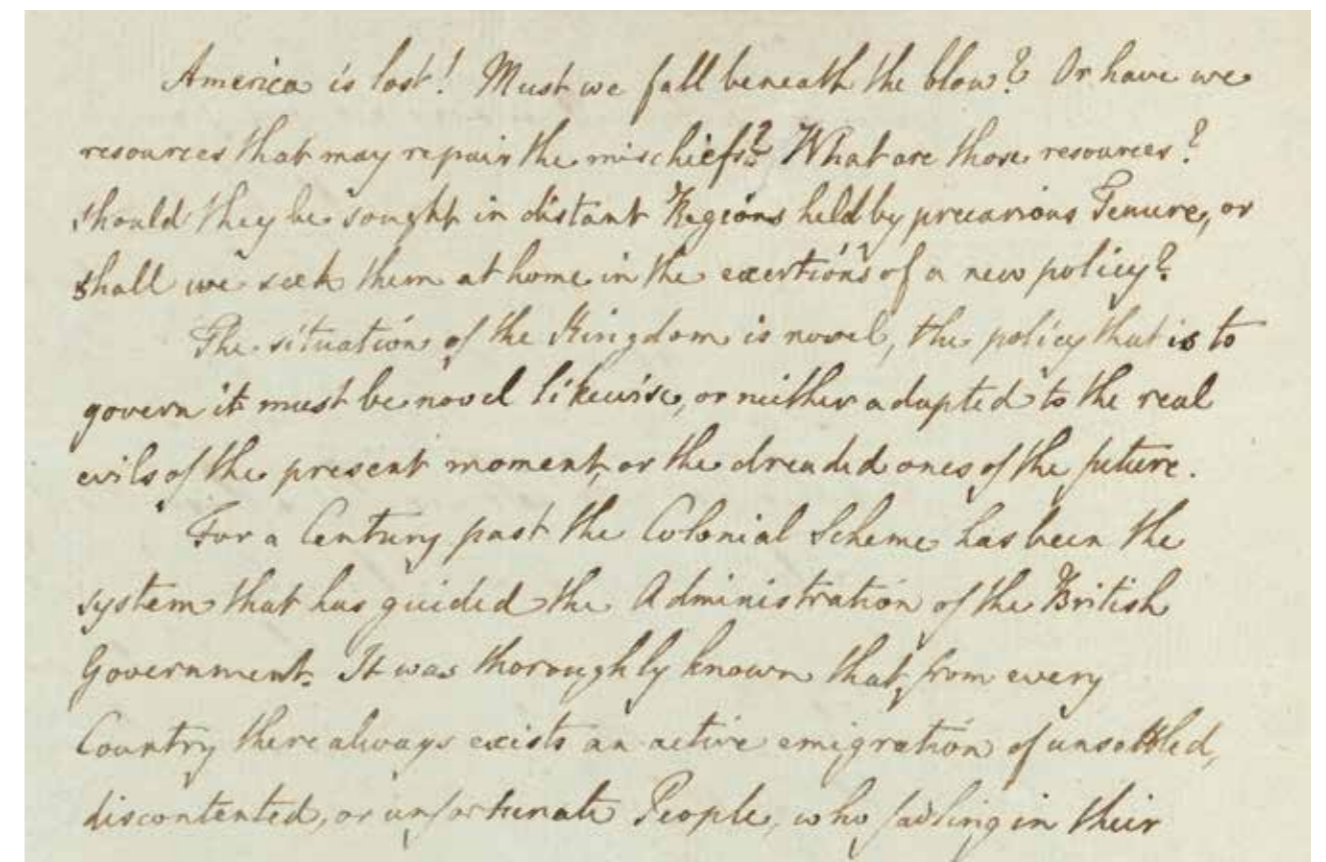
The ambitious series of projects collectively known as Future Programme has now progressed through

the key design and consultation stages. The first construction project in the Windsor programme, a conservation workshop for furniture and armour in the Home Park, is due to be fully operational by February 2018. This new building will free space within the Castle for other elements of Future Programme. During the year we have also reviewed the display and presentation of the Royal Collection at Windsor, with the intention of offering visitors a choice of three themed routes through the State Apartments by the completion of Future Programme in 2019.

In March 2017 we announced our plans for a new physic garden at the Palace of Holyroodhouse to mark the origins of scientific gardening in Scotland.

OPPOSITE *The Shipbuilder and his Wife, 1633*, by Rembrandt van Rijn, was loaned to the Ferens Art Gallery for Hull's year as UK City of Culture 2017.

BELOW The essay in which George III declared 'America is Lost' was made available online in January 2017 as part of the Georgian Papers Programme.



The Palace was the first home of the Royal Botanic Garden Edinburgh, and we will be working closely with colleagues there on the creation and future management of the garden. Meanwhile, work began on the Abbey Strand buildings just outside the Palace gates ahead of the conversion of the ground and first floors into the Palace's new Learning Centre.

The assessment of the condition of the Collection, so large, diverse and dispersed so widely in a range of settings and environments, continues to be a priority. The inclusion of objects in forthcoming exhibitions and publications is a valid reason to prioritise conservation treatment, but the long-term aim is to ensure that the condition of all significant works is equally considered. The focus over the past few years on the promotion of our work in caring for and conserving the Collection has resulted in the creation of more than 30 online films of conservation projects, and the public response to the first Meet the Experts conservation day at Windsor Castle in February 2017 was overwhelmingly positive.

In early November 2016 we learnt of the sudden death of Giles Waterfield. Giles had directed our annual summer school, Royal Collection Studies, for The Attingham Trust since its inception in 1996. Tributes from hundreds of alumni across the world have testified to the learning, gentle wit and kindness of this multitalented man, who always displayed

genuine interest in developing and coaching the students who had passed through his care at different stages in their careers. He will be very much missed. Royal Collection Studies will continue, and we are delighted that The Attingham Trust has appointed Rebecca Lyons, a specialist in the history of collecting, to direct the 2017 programme.

The Attingham Trust is one of numerous bodies with whom we have continuing and fruitful partnerships. The Royal Collection is presented with great creativity and skill by Historic Royal Palaces staff at Hampton Court Palace, Kensington Palace, the Banqueting House, Kew Palace and Hillsborough Castle. The expert resources of Historic Environment Scotland are invaluable to the maintenance and interpretation of the Palace of Holyroodhouse.

The Trustees met three times during the year, in addition to the three meetings of the Strategic Development Committee, at which they join with members of the Management Board and Non-Executive Directors of Royal Collection Enterprises Ltd to develop strategy and monitor performance. Peter Troughton has continued to attend Trustee meetings in a reporting capacity as Chairman of the Future Programme Board.

The Trustee Board has remained relatively small since the formation of The Trust in 1993. Recognising the growth in the scale and range of The Trust's



activities, Her Majesty The Queen has appointed an additional Trustee, Marc Bolland, to serve from 1 April 2017. Mr Bolland's exceptional business experience, especially in the retail sector, will be enormously valuable when he assumes the role of Chairman of Royal Collection Enterprises Ltd on the retirement of Sir Alan Reid in January 2018. The commitment and active participation of our Trustees are greatly appreciated, along with the continuing involvement of external and Non-Executive members of sub-committees: Rupert Barclay (Audit Committee), June Lawlor and Tony Johnstone-Burt (Strategic Development Committee), and Jonathan Drori and Mary Butler (New Titles Committee).

The work of Royal Collection Trust has been greatly assisted during the year by the generosity of members of our Publishing Supporters Scheme and by other donors and supporters, including the following: The Antiquarian Booksellers' Association; The Michael Bishop Foundation; Colin Bowles Ltd; Christie's; The City & Guilds of London Institute; The Clothworkers' Company; Luigi and Laura

Dallapiccola Foundation; Sir Harry Djanogly CBE; KPMG; The Leathersellers' Company Charitable Fund; Suzy and John Lewis; Bernard C Middleton MBE; Momart Ltd; Genevieve Muinzer and Nicholas Segal; Annie Norman; Christopher and Sophie North; The Printing Charity; The Queen Elizabeth Scholarship Trust; The Sackler Trust; Allen and Lorena Sangines-Krause; Mr Adrian Sassoon and Mr Edmund Burke; Richard Schlagman; Johnny and Sarah Van Haeften; The Worshipful Company of Stationers and Newspaper Makers; Sir Hugh and Lady Stevenson; Ian Stoutzker CBE and Mrs Stoutzker; James Swartz; and the Garfield Weston Foundation.

OPPOSITE Artist's impression of the new physic garden at the Palace of Holyroodhouse. The design is inspired by the 17th-century physic garden that was once within the Palace grounds. The year-round planting will include both indigenous and exotic medicinal plants that would have been grown in the 17th century, such as birthwort, feverfew and scurvy grass.

ABOVE As part of Future Programme developments at Windsor Castle, George IV's Inner Hall will be reinstated, linking the visitor entrance on the North Terrace to the State Entrance.



CUSTODIAL CONTROL

~ 61,156 object records and 41,378 images added to the Collections Management System
~ 139,935 objects checked

The Royal Collection is one of the largest and most widely distributed art collections in the world. Royal Collection Trust staff are responsible for maintaining accurate records of the Collection at 15 current and former royal residences and more than 100 loan locations worldwide. The data collected forms the basis of object records on 'The Royal Collection Online'.

During the year staff checked the condition of all glass and chinaware in the State Pantries at Buckingham Palace. They also completed the survey and photography of the contents of Queen Mary's Dolls' House and checked the arms and armour displayed in Windsor Castle's Grand Vestibule.

In 2016 research was undertaken to enhance the records of Dorothy Wilding's photographs of the Royal Family from the 1930s to the late 1960s. Wilding's images of King George VI and Her Majesty The Queen taken on their accession to the throne in 1936 and 1952 respectively were used on postage stamps and for the official portraits that were sent to government offices, High Commissions and British Embassies worldwide. As a result of this work, a number of previously unattributed photographs were confirmed as by Wilding for the first time.

Surveys of long-term loans were carried out at The Commonwealth Secretariat, Marlborough House; Handel House Museum; Imperial War Museum (IWM); The Rifles Territorial and Volunteer Trust; and Spencer House (all in London); Ascot Racecourse; City Hall, Dublin; M Shed, Bristol; Parliament Buildings, Stormont, Northern Ireland; Rideau Hall, Ottawa; and The Royal School, Windsor Great Park. The rolling programme of inventory and condition checks this year focused on locations managed by Historic Royal Palaces.

OPPOSITE This portrait of The Queen by Dorothy Wilding was taken during Her Majesty's first official photographic sitting, just 20 days after her accession.

RIGHT Details of etched and gilded pieces of armour that were condition checked as part of the continuing survey of the Royal Collection.





CONSERVATION

- ~ 505 decorative arts items conserved
- ~ 546 prints and drawings conserved or mounted
- ~ 623 books conserved
- ~ 244 paintings conserved

Work on the long-term care of the Collection has been promoted in a variety of ways this year, including online films and special events.

The conservation section of the Royal Collection Trust website has been relaunched, with new content showing the processes that underpin all aspects of preserving the Collection. New videos of conservation in action, including the cleaning of silver and the care of Chinese and Japanese works of art, were added to the popular series of conservation films.

In February 2017, conservation staff from across the Royal Household took part in an open day at

Windsor Castle. Through film footage, live demonstrations and conversations with conservators, visitors could learn about the range of techniques employed in maintaining the Collection, from the newest digital technologies to practices that have remained unchanged for centuries.

OPPOSITE Arabella Peaver conserves *Self-Portrait in the Artist's Studio* Painting 'The Death of Nelson', c.1805–7, by Samuel Drummond, for the exhibition *Portrait of the Artist*.

BELOW Rachael Smith shows visitors the techniques used in the conservation of drawings at the first Meet the Experts conservation day at Windsor Castle.



DECORATIVE ARTS

Significant progress has been made on the treatment of oriental lacquer and giltwood frames and furniture. The latter is a particular strength of the Royal Collection, and a project is underway to survey the condition of hundreds of pieces across the Palaces, with small-scale preventive treatments undertaken *in situ* where practicable.

In January 2017, the famous roll-top desk by the great French cabinetmaker Jean-Henri Riesener in the White Drawing Room at Buckingham Palace was examined and scanned by the Riesener Research Project team. This collaborative venture seeks to document Riesener's furniture in the Royal Collection, the Wallace Collection, London, and the Rothschild Collections at Waddesdon Manor, Aylesbury, and to understand the changes made to the pieces over time. The scanning revealed that a sunken secret compartment, previously thought to have been an original part of the desk, was probably added in the 19th century.

A pair of 18th-century Chinese vases was among hundreds of works conserved for inclusion in the

three-volume catalogue raisonné *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*, published in November 2016. Three of the four ornamental gilt-metal mounts that were added when the vases were in a French collection were missing. Conservators scanned the surviving example to create a pattern using 3D printing, which was then used to cast the three mounts in gilt metal in the traditional way.

Other projects undertaken this year include the preparation of works of European silver for the forthcoming catalogue raisonné and of the gifts presented to Albert Edward, Prince of Wales during his tour of India in 1875–6 for the exhibition *Splendours of the Subcontinent*.

OPPOSITE Conservation Intern Alicia Beardsall re-gilds one of a set of chairs designed for the Saloon at the Royal Pavilion, Brighton, in preparation for its long-term loan to the Pavilion.

BELOW Shaun Turner takes apart the roll-top desk by Jean-Henri Riesener in preparation for scanning in the White Drawing Room at Buckingham Palace.



PRINTS AND DRAWINGS

In preparation for the exhibition *Canaletto & the Art of Venice* at The Queen's Gallery, Buckingham Palace, infrared reflectance imaging was used on Canaletto's drawings in the Royal Collection for the first time, revealing details largely invisible to the naked eye. Infrared rays pass through the ink on the drawings' surface, detecting only the carbon contained in the chalk or pencil used for underdrawing.

The preliminary pencil marks give a remarkable insight into Canaletto's working methods. In *Venice: The central stretch of the Grand Canal*, the artist planned the details of the buildings that line the canal with meticulous accuracy, marking out chimneys, façades and windows. He employed a ruler to extend the lines into the water so that they could be used to draw the buildings' reflections. These pencil lines formed a guide for the artist before he drew freehand over the top in ink, adding elements such as clouds,

birds and rippling water to give a sense of spontaneity to his work.

Conservation work began on the treatment of a large group of South Asian paintings and manuscripts in preparation for a forthcoming exhibition at The Queen's Gallery, Buckingham Palace. Conservators from the Chester Beatty Library, Dublin, The Morgan Library & Museum, New York, and The J. Paul Getty Museum, Los Angeles, visited in December 2016 to discuss treatment options and share information about South Asian manuscript material. Works conserved to date include a series of exquisite Indian paintings of the *Bhagavata Purana*, one of Hinduism's great histories.

BELOW Venice: *The central stretch of the Grand Canal*, c.1734, by Canaletto. Infrared reflectance imaging revealed that the artist carefully planned his works in pencil before using ink.



BOOKS, MANUSCRIPTS AND ARCHIVES

In June 2016 Her Majesty The Queen launched The Queen's Bindery Apprenticeship Scheme, an initiative aimed at perpetuating the rare skills involved in hand bookbinding. Six apprentices will learn a broad range of techniques, including fine leather binding, edge-gilding and gold finishing, and gain work experience in the Royal Bindery at Windsor Castle and external workshops. City & Guilds qualifications will be awarded at the end of the five-year training programme.

In a new project launched this year, conservators and curators will examine and document the condition of all the books printed between 1450 and 1501 in the Royal Library. Known as incunabula, these are among the Library's most notable holdings and include the *Ruralia Commoda*, Henry VIII's copy of the first gardening manual, and the Mainz Psalter, one of only ten known copies of the second book printed by the system of movable metal type.

Over the past two years, approximately 30,000 papers dating from the Georgian period have been surveyed and repaired in preparation for their publication on the Royal Collection Trust website in January 2017. This involved stabilising areas of weakness or loss and humidifying distorted areas, before reintegrating the papers back into their relevant volumes. Similar work has been undertaken for the digitisation of the papers of William Augustus, Duke of Cumberland and the exiled Stuarts. Over 400,000 pages have already been scanned and digitised, ready for online publication at the end of 2017.

BELOW Matthew Stockl, one of two apprentices to join The Queen's Bindery Apprenticeship Scheme, in the Royal Bindery at Windsor Castle.



PAINTINGS

The main focus for the paintings conservators this year was the examination and preparation of works for display in forthcoming Royal Collection Trust exhibitions, including a large group of Venetian paintings for *Canaletto & the Art of Venice*, and around 50 paintings for *Charles II: Art & Power*. Another 58 paintings, including works by Holbein, Rubens, Van Dyck and Mantegna, were prepared for the forthcoming exhibition in 2018 on Charles I's art collection at the Royal Academy of Arts, London, in partnership with Royal Collection Trust.

The conservation of paintings for *Portrait of the Artist* at The Queen's Gallery, Buckingham Palace, resulted in some notable discoveries. X-ray images of a self-portrait by an unknown North Italian artist revealed an earlier portrait of a woman beneath the paint layers, probably painted some 50 years before the self-portrait. Cleaning also uncovered a small crucifix lying on the artist's painting table.

While conserving *A Vanitas* by Pieter Gerritsz van Roestraten in preparation for the same exhibition, conservators uncovered a new element to the picture

– the artist's self-portrait. 'Vanitas' paintings, which were popular in the Netherlands during the 17th century, conveyed messages about the misguided pursuit of transient earthly pleasures. This example by Roestraten shows a number of objects displayed on a chest – coins and a silver pocket-watch on a silk ribbon suggesting the coveting of worldly possessions, a suspended glass sphere signifying the fragility of life and a human skull that reminds the viewer of the inevitability of death. With the removal of layers of discoloured varnish, conservators found a tiny image of the artist at his easel painted as a reflection on the glass sphere. Roestraten clearly enjoyed challenging the viewer to discover a concealed element in his work, as reflected self-portraits have been identified in at least nine of his still-life paintings.

OPPOSITE *A Vanitas*, c.1666–1700, by Pieter Gerritsz van Roestraten. Conservation revealed a previously hidden self-portrait in the glass sphere.

BELOW *Portrait of an Artist*, c.1590–1620, by an unknown North Italian artist (left). X-rays of the painting revealed an earlier portrait of a woman beneath the paint layers (right).





PRESENTATION AND PARTICIPATION

EXHIBITIONS

Nine Royal Collection Trust exhibitions were staged at The Queen's Galleries in London and Edinburgh, and at Windsor Castle, the Palace of Holyroodhouse and Buckingham Palace, including three to mark Her Majesty The Queen's 90th birthday.

**Scottish Artists 1750–1900:
From Caledonia to the Continent**
18 March – 2 October 2016

Maria Merian's Butterflies
15 April – 9 October 2016

The Queen's Gallery, Buckingham Palace
(118,311 visitors to both exhibitions)

The Queen's curators are, in my estimation, some of the most skilled and creative around.

WALDEMAR JANUSZCZAK, *THE SUNDAY TIMES*

OPPOSITE Visitors to the Palaces and The Queen's Galleries enjoyed a varied programme of lectures, gallery talks, art workshops, and family and access events.

BELOW The exhibition *Maria Merian's Butterflies* brought some of the finest images of the natural world to The Queen's Gallery, Buckingham Palace.

Curated by Deborah Clarke and Vanessa Remington, *Scottish Artists 1750–1900: From Caledonia to the Continent* told the story of the emergence of a distinctive Scottish school of art and the long-standing association of Scottish artists with the Monarchy.





Following its display in Edinburgh, the exhibition was adapted for the London showing with the addition of two important works by Sir David Wilkie, including the large *First Council of Queen Victoria*, the first painting commissioned by the Queen in 1838.

The events programme included an ‘in conversation’ event with Scottish artist and broadcaster Lachlan Goudie, who explored the ways in which artists from Scotland have been influenced by their native landscapes and continental travels.

Maria Merian’s Butterflies recounted the extraordinary life of the intrepid German artist and entomologist whose pioneering scientific investigations and artistic talents brought the wonders of South America to Europe at the beginning of the 18th century. Curated by Kate Heard, the exhibition included 50 illustrations by Merian and her workshop, some of the finest images of the natural world ever produced.

The entomologist and broadcaster Dr George McGavin contributed his expertise and enthusiasm to the exhibition publication, multimedia tour and events programme, which also included a reading by Jen Hadfield of her poem inspired by Merian’s painting of the lanternfly and a creative course with artist Cath Hodsman, in partnership with the Angela Marmont Centre for UK

Biodiversity, Natural History Museum, London. Students from Ravensbourne College, London, created a digital animation of Merian’s drawings for the Millar Learning Room at The Queen’s Gallery.

A British Sign Language tour of the exhibition was led by Deaf presenter John Wilson. Through a collaboration with family-support organisations Ambitious About Autism and The ClementJames Centre, the first Quiet Morning was held at The Queen’s Gallery, allowing visitors on the autism spectrum or with disabilities to enjoy the exhibition in a calm and relaxed atmosphere.

Maria Merian’s Butterflies subsequently travelled to Edinburgh, where it opened at The Queen’s Gallery, Palace of Holyroodhouse, on 17 March 2017.

The butterfly is a crucial presence in art, and in unveiling for us the astonishing career of Maria Sibylla Merian... The Queen’s Gallery has added something valuable to a pictorial tradition that was already full of wonders.

WALDEMAR JANUSZCZAK, *THE SUNDAY TIMES*

ABOVE Young visitors to the exhibition *Maria Merian’s Butterflies* explore the world of insects with the entomologist and TV presenter Dr George McGavin.



Portrait of the Artist

The Queen’s Gallery, Buckingham Palace
4 November 2016 – 17 April 2017 (44,902 visitors)

This exhibition explored the emerging image of the creative genius, from the 15th century to the present day, through more than 150 works. Curated by Anna Reynolds, Lucy Peter and Martin Clayton, it included both artists’ self-portraits and portraits of artists by their friends and admirers, among them the only reliable surviving likeness of Leonardo da Vinci by his pupil Francesco Melzi. *Portrait of the Artist* also examined the changing status of the artist in society, the artist’s working environment and the cult of the artist.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s *Woman’s Hour* between Anna Reynolds and *The Guardian*’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose *Self-Portrait as the Allegory of Painting (La Pittura)* was among the highlights of the exhibition.

Twenty-two community groups visited the exhibition, including women’s empowerment groups, arts-engagement charities and homelessness support groups. At a poetry event, in collaboration with the

national poetry organisation Apples and Snakes, Kieron Rennie and Amina Jama performed four specially commissioned works inspired by *Portrait of the Artist*. Turner Prize winner Grayson Perry explored themes of identity, the role of the artist and self-portraiture at an ‘in conversation’ event with Anna Reynolds, and the artist Edward Oforu led an iPad portrait workshop inspired by the self-portrait by David Hockney in the exhibition.

The exhibition will open at the Vancouver Art Gallery in October 2017 as part of the celebrations for the 150th anniversary of the Canadian Confederation.

Royal Collection exhibitions, and their catalogues, invariably set the standard for other institutions to follow. Fittingly, this is one of the best.

BENDOR GROSVENOR, *FINANCIAL TIMES*

ABOVE Anna Reynolds and Grayson Perry at an ‘in conversation’ event at The Queen’s Gallery, Buckingham Palace.

OVERLEAF *Cimabue’s Madonna Carried in Procession*, 1853–5, by Frederic Leighton, is installed in the *Portrait of the Artist* exhibition at The Queen’s Gallery, Buckingham Palace.





Masters of the Everyday: Dutch Artists in the Age of Vermeer

The Queen's Gallery, Palace of Holyroodhouse
4 March – 24 July 2016 (37,693 visitors)

Curated by Desmond Shawe-Taylor and Quentin Buvelot, Chief Curator at the Mauritshuis in The Hague, the exhibition brought together 29 outstanding Dutch genre paintings by some of the finest artists of the 17th and 18th centuries. Highlights included Johannes Vermeer's enigmatic portrait *Lady at the Virginals with a Gentleman* and Gerrit Dou's *The Young Mother*, which had belonged to Charles II but was taken to the Netherlands by William III, and was generously loaned by the Mauritshuis.

A full programme of events at The Queen's Gallery, Palace of Holyroodhouse, encompassed short talks, creative-writing classes and artist-led school workshops exploring the characters and objects in the paintings. A drawing session run by artist Damian Callan gave visitors an opportunity to use a camera obscura, a tool that Vermeer and his contemporaries reputedly employed, to create a series of drawings inspired by the exhibition.

Three local community groups took part in guided tours, discussions and still-life watercolour workshops inspired by the works of art on display, as part of a new community inclusion programme.

This latest exhibition of 'genre paintings' is a ravishing and humorous snapshot of the 'everyday' in the Dutch Golden Age, a masterclass in unabashed technical painterly proficiency.

SARAH URWIN JONES, THE HERALD

ABOVE A teaching session in the *Masters of the Everyday: Dutch Artists in the Age of Vermeer* exhibition at The Queen's Gallery, Palace of Holyroodhouse.

OPPOSITE Visitors in the exhibition *Painting Paradise: The Art of the Garden* at The Queen's Gallery, Palace of Holyroodhouse.



Painting Paradise: The Art of the Garden

The Queen's Gallery, Palace of Holyroodhouse
5 August 2016 – 26 February 2017 (38,073 visitors)

Curated by Vanessa Remington and Sally Goodsir, and first shown in London, the exhibition celebrated over 600 years of garden art in the Royal Collection, from jewel-like manuscript illustrations of Islamic gardens to epic royal landscapes. The exhibition highlights included examples of the first true botanical drawings produced by Leonardo da Vinci, and Franciabigio's *Portrait of Jacopo Cennini*, the first named gardener to appear in art.

Accompanying events included a study day in collaboration with the Royal Botanic Garden Edinburgh and the Royal College of Physicians of Edinburgh, and a 'Late' event as part of a partnership with Edinburgh Art Festival. British Sign Language events were held at The Queen's Gallery, Palace of Holyroodhouse, for the first time.

Shakespeare in the Royal Library

Drawings Gallery, Windsor Castle
13 February – 11 December 2016

Curated by Elizabeth Clark Ashby and commemorating the 400th anniversary of the playwright's death, *Shakespeare in the Royal Library* looked at the influence of Elizabeth I and James I on Shakespeare's works and the links Shakespeare made with Windsor through his comedy *The Merry Wives of Windsor*. Among the many treasures from the Royal Library in the display was a Second Folio belonging to Charles I and annotated by the King while he was imprisoned at Windsor Castle.

Part of the nationwide Shakespeare400 programme, the exhibition was accompanied by a programme of events, including a lecture by the distinguished Shakespeare scholar Professor Richard Dutton and a performance of Elizabethan music by students from the Royal College of Music. In a year of anniversary celebrations, *Shakespeare in the Royal Library* was among *The Art Newspaper's* international must-see Shakespeare exhibitions.



TRAVELLING EXHIBITIONS

Leonardo da Vinci: Ten Drawings from the Royal Collection

Laing Art Gallery, Newcastle

13 February – 24 April 2016

National Gallery of Ireland, Dublin

4 May – 17 July 2016

Nottingham Castle Museum & Art Gallery

30 July – 9 October 2016

Glynn Vivian Art Gallery, Swansea

15 October 2016 – 8 January 2017

Throughout 2016, ten of the finest drawings by Leonardo da Vinci in the Royal Collection were shown at venues in Newcastle, Dublin, Nottingham and Swansea, reaching an audience of 189,200 people. Curated by Martin Clayton, the exhibition explored the extraordinary scope of the artist's interests, from painting and sculpture to anatomy, botany, engineering, zoology and mapmaking. This was the fifth travelling exhibition of Leonardo drawings from the Royal Collection since 2002, and a total of 972,000 people

have now seen one or more of these exhibitions at 20 venues across the UK and Ireland.

The Dublin showing was inaugurated by the President of Ireland, Michael D Higgins, while the Swansea stage coincided with the re-opening of the refurbished Glynn Vivian Art Gallery. In Nottingham, students from the University of Nottingham's Art History department devised a contextual introductory space and provided talks and blogs about the exhibition.

These works belong to the history of humanity and they are rightly being preserved and shared for all our benefit.

VISITOR TO THE EXHIBITION, NOTTINGHAM

The Last of the Tide: Portraits of D-Day Veterans

The Black Watch Castle and Museum, Perth

4 June – 6 November 2016

Following its showings at The Queen's Gallery, Buckingham Palace, and at the Palace of Holyroodhouse, this exhibition travelled to the Black Watch Castle and Museum in Perth. Commissioned by The Duke and Duchess of Rothesay, the portraits pay tribute to the extraordinary men who took part in the D-Day landings on 6 June 1944. The exhibition was staged in collaboration with the Royal Drawing School and included works by artists associated with the School, among them James Lloyd, Ishbel Myerscough, Stuart Pearson Wright and Jonathan Yeo.

OPPOSITE Visitors to the exhibition *Leonardo da Vinci: Ten Drawings from the Royal Collection* at the Nottingham Castle Museum & Art Gallery.

BELOW The Duchess of Cambridge and Dr Emilie Gordonker, Director of the Mauritshuis, in the exhibition *At Home in Holland: Vermeer and his Contemporaries from the British Royal Collection* during Her Royal Highness's official visit to The Hague in October 2016.

At Home in Holland: Vermeer and his Contemporaries from the British Royal Collection

Mauritshuis, The Hague

29 September 2016 – 5 February 2017

As the final stage of the exhibition curated by Desmond Shawe-Taylor and Quentin Buvelot, 22 paintings by Johannes Vermeer and his contemporaries went on show in The Hague, following their display at The Queen's Galleries in London and Edinburgh. The works complemented the Mauritshuis's own outstanding collection of Dutch masterpieces, including Vermeer's *Girl with a Pearl Earring* and *The Goldfinch* by Carel Fabritius.

Royal Collection Trust's partnership with the Mauritshuis and the loan of five paintings by Jan Steen from the Royal Collection provided the opportunity to collaborate on a scholarly research project. The work undertaken will provide valuable clues to the dating of Steen's paintings, the source of his materials and the changes in his technique over time.





Queen Victoria in Paris

Compton Verney Art Gallery, Warwickshire

15 October – 11 December 2016

Royal Albert Memorial Museum, Exeter

17 December 2016 – 23 April 2017

Curated by Rosie Razzall, this exhibition presented 44 watercolours of Queen Victoria's historic State Visit to Paris in August 1855, the first time a reigning British monarch had visited the French capital in over four centuries. The visit celebrated the alliance between France and Britain against Russia in the Crimean War, as well as a remarkable personal friendship that had developed between the Queen and the Emperor Napoleon III. The exhibition will travel to The Wilson: Cheltenham Art Gallery & Museum in June 2017 and The Bowes Museum, Barnard Castle, in March 2018.

ABOVE A young visitor enjoys the exhibition *Splendours of the Subcontinent: A Prince's Tour of India 1875–6* at Cartwright Hall Art Gallery, Bradford.

OPPOSITE *Central Courtyard with the Staircase of Honour at the Hôtel de Ville, 23 August 1855*, by Max Vautier, from the travelling exhibition *Queen Victoria in Paris*.

Splendours of the Subcontinent: A Prince's Tour of India 1875–6

Cartwright Hall Art Gallery, Bradford

11 March – 18 June 2017

In October 1875, the Prince of Wales set off on a four-month tour of the Indian Subcontinent, visiting over 21 localities, which today encompass India, Sri Lanka, Pakistan and Nepal. Developed in collaboration with Cartwright Hall Art Gallery, Bradford, and New Walk Museum and Art Gallery, Leicester, the exhibition tells the story of this grand tour through some of the finest Indian treasures from the Royal Collection that were presented to the Prince during his visit. Curated by Caroline de Guitaut and Kajal Meghani, the exhibition will travel to Leicester in July 2017 before opening at The Queen's Gallery, Palace of Holyroodhouse, in December 2017.





VISITING THE PALACES

- ~ A record 2.8 million people visited the official residences of Her Majesty The Queen
- ~ Buckingham Palace welcomed 576,995 visitors, the second best-attended Summer Opening
- ~ Windsor Castle welcomed 1,432,260 visitors, the second highest recorded figure
- ~ The Palace of Holyroodhouse welcomed 392,260 visitors, the best annual attendance on record

Visitors to the Palaces in 2016 enjoyed three very special exhibitions celebrating Her Majesty's 90th birthday. *Fashioning a Reign: 90 Years of Style from The Queen's Wardrobe*, the largest display of The Queen's dresses ever mounted, opened at the Palace of Holyroodhouse for Her Majesty's birthday on 21 April, at the Summer Opening of Buckingham Palace in July and at Windsor Castle in September.

The three exhibitions, curated by Caroline de Guitaut, charted significant events in The Queen's life and the nation's history through outfits designed for these occasions from childhood to the present day. More than 130 outfits were on display across the three Palaces, with a different selection of evening gowns and elegant day ensembles at each. Her Majesty's wedding and Coronation dresses were exhibited together for the first time at Buckingham Palace, while at the Palace of Holyroodhouse the use of tartan in royal dress was explored. At Windsor the exhibition included

costumes worn by the young Princess Elizabeth for wartime family pantomimes at the Castle.

Her Majesty's support of British couture and millinery was highlighted through important pieces created for a world stage by renowned designers, including Sir Norman Hartnell, Sir Hardy Amies and Ian Thomas. A number of leading British fashion designers visited the exhibition at Buckingham Palace at an event organised with the British Fashion Council.

The exhibitions were awarded Best British Cultural Experience at the 2016 Walpole British Luxury Awards.

OPPOSITE *Fashioning a Reign: 90 Years of Style from The Queen's Wardrobe* was shown in the magnificent Semi-State Rooms at Windsor Castle.

BELOW Caroline de Guitaut prepares the ensemble worn by The Queen at Trooping the Colour in 2016 for display in *Fashioning a Reign: 90 Years of Style from The Queen's Wardrobe* in the State Rooms at Buckingham Palace.



Buckingham Palace

More than 55,000 visitors enjoyed activities in the Family Pavilion in 2016, including the opportunity to stand on a re-creation of the famous Buckingham Palace balcony. The celebrated illustrator Sir Quentin Blake created a new drawing of the Big Friendly Giant (the BFG) for Royal Collection Trust, to mark the release of the eponymous feature film, in which the BFG appears at The Queen's window at Buckingham Palace. The work was reproduced outside the Pavilion, where children could sit on the BFG's outstretched hand. Sir Quentin said, 'Since I first illustrated Roald Dahl's classic book in 1982, I have seen the BFG in various shapes and sizes ... however, this is the very first time I have actually seen him life size.'

To celebrate The Queen's 90th birthday, a Family Festival was held in August 2016 at The Queen's Gallery, the Royal Mews and the State Rooms, Buckingham Palace, offering art, drama and dance workshops, family tours and storytelling sessions.

A range of new initiatives helped around 300 visitors from community and access groups enjoy the State Rooms and the *Fashioning a Reign* exhibition.

The Royal Mews

Families have been visiting the Royal Mews in increasing numbers to enjoy Family Saturdays and special events, such as The Big Draw and Children's Art Week, during the school holidays. School visits have also grown significantly with the increased capacity of the Learning Rooms.

Clarence House

Clarence House, the official residence of TRH The Prince of Wales and The Duchess of Cornwall, welcomed 11,980 visitors on guided tours during its month-long opening.

OPPOSITE The life-size illustration of the Big Friendly Giant was created specially for the Family Pavilion at Buckingham Palace by Sir Quentin Blake.

BELOW Young visitors to the Royal Mews take part in Buckingham Palace's Family Festival in celebration of The Queen's 90th birthday.

OVERLEAF At the Summer Opening of Buckingham Palace, the Ballroom was filled with outfits worn by Her Majesty on State occasions and official visits around the world.





Windsor Castle

A *Very Royal Birthday Party* in June 2016 was the most ambitious Family Festival held at Windsor Castle to date. Over 1,900 family visitors enjoyed live music, roving entertainers, storytelling and opportunities to meet Military Knights and serving soldiers.

As part of the programme marking the 400th anniversary of Shakespeare's death, performances of the playwright's works were staged at the Castle during the summer. The Lord Chamberlain's Men presented a lively re-telling of *Much Ado About Nothing* in the magnificent surroundings of the Waterloo Chamber, and a series of six open-air performances of *A Midsummer Night's Dream* in the Castle's Moat Garden by the Watch Your Head theatre company combined action, music and audience participation to create a fully immersive experience.

The *Fashioning a Reign: 90 Years of Style from The Queen's Wardrobe* exhibition and Christmas

decorations at the Castle were accompanied by an extensive events programme throughout December. Performances from local school choirs, the Windsor and Eton Living Advent Calendar, evening tours of the State Apartments, a Festive Weekend of carol singing, drop-in workshops and a pop-up pantomime in the Waterloo Chamber helped attract record visitor numbers.

As part of the nationwide Disabled Access Day event in March 2017, held over three days for the first time, visitors with disabilities enjoyed free admission and could join British Sign Language and verbal descriptive tours of the Castle Precincts and St George's Chapel. In June 2016, Windsor Castle was awarded the Autism Friendly Award by The National Autistic Society, becoming one of the first cultural-heritage sites in the UK to be recognised for its provision for autistic visitors.



Palace of Holyroodhouse

On 21 April 2016, Her Majesty's 90th birthday, the exhibition *Fashioning a Reign: 90 Years of Style from The Queen's Wardrobe* opened at the Palace alongside a re-presentation of the insignia of the Order of the Thistle, the highest order of chivalry in Scotland.

The Scottish State Coach, normally housed in the Royal Mews at Buckingham Palace, was part of the Royal Edinburgh Military Tattoo at Edinburgh Castle throughout the month of August. During the day the coach could be seen by visitors on the Palace's Forecourt, along with the Windsor Grey horses that pulled it up the Royal Mile every night.

The family programme was further expanded, including the introduction of a Family Garden Party. For older children, events linked to Scottish archaeology and The Big Draw were held throughout the year, in addition to the Family Festival of storytelling, arts and crafts, and, for the first time, a ceilidh. A concert for under-fives, *Recitals for Wrigglers*, combined classical music with stories and sensory play.

Throughout the Christmas season, which generated the best visitor numbers to date, the Palace was floodlit and the State Apartments decorated with designs inspired by the Palace's magnificent plasterwork ceilings. The table in the Royal Dining Room was laid for a festive feast with pieces from a silver service presented by Sir Alexander Grant to King George V and Queen Mary in 1935 to mark their Silver Jubilee.

During the Christmas period, a British Sign Language tour of the Palace of Holyroodhouse was offered in collaboration with the British Deaf Association. In March 2017, visitors with disabilities enjoyed free admission, amplified tours and object-handling sessions as part of Disabled Access Day weekend.

OPPOSITE Visitors to Windsor Castle enjoy a performance of Shakespeare's *Much Ado About Nothing* in the Waterloo Chamber.

ABOVE The Scottish State Coach with Windsor Grey horses on the Forecourt of the Palace of Holyroodhouse.

OVERLEAF A series of open-air performances of William Shakespeare's *A Midsummer Night's Dream* was staged at Windsor Castle to mark the 400th anniversary of the playwright's death.



HISTORIC ROYAL PALACES

Items from the Royal Collection form the majority of the works of art on display at Hampton Court Palace, Kensington Palace, the Banqueting House, Hillsborough Castle and Kew Palace, which are managed by Historic Royal Palaces. In 2016–17 these Palaces also enjoyed a record year, receiving more than 1.6 million visitors.

The display of paintings from the Royal Collection in the Cumberland Art Gallery at Hampton Court Palace was refreshed in March 2017 with the introduction of 12 scenes from the life of Cupid and Psyche painted on copper by the Italian artist Luca Giordano. A large canvas by Jan Steen, *A Village Revel*, joined the works in the Withdrawing Room.

In the autumn of 2016, Historic Royal Palaces undertook the second stage of a three-stage refurbishment project in the King's State Apartments at Kensington Palace. As part of this initiative, four paintings from the Royal Collection were newly hung in the King's Drawing Room, including the recently conserved painting *The Penitent Magdalen* by Carlo Dolci. The project also encompassed a re-presentation of Queen Caroline's closet, including the display of

13 miniatures and two drawings by Hans Holbein the Younger from the Royal Collection.

Work to support the re-presentation of Her Majesty The Queen's official residence in Northern Ireland, Hillsborough Castle, continued this year, with 21 royal portraits and paintings, and some 150 decorative objects from the Collection joining the displays. Refurbishment of the Entrance Hall is now complete, and a further 62 paintings have been conserved for display in the State Apartments next year.

The fourth annual seminar for curators and conservators from Historic Royal Palaces and Royal Collection Trust was held at Windsor Castle. Around 120 staff from both organisations discussed topics such as forthcoming exhibitions and publications, and recent conservation projects. The event continues to be an excellent opportunity to share expertise and ensure that activities and projects are well co-ordinated.

OPPOSITE AND BELOW *Catherine of Braganza*, c.1664–70, by Jacob Huysmans, and *A Bacchanal*, c.1665, by Giulio Carpioni, are among the group of paintings from the Royal Collection on display at Hillsborough Castle.





LOANS

~ 252 loans were made to 48 exhibitions in the UK and ten other countries

Loans to institutions across the UK and further afield this year have served to support the commitment to broadening public access to the Royal Collection.

In October 2016, a five-year loans partnership between Royal Collection Trust and the Ferens Art Gallery in Hull was announced. *Masterpieces in Focus from the Royal Collection* will see a single work of art from the Collection travel to Hull each year. The inaugural loan of Rembrandt van Rijn's *The Shipbuilder and his Wife* in April 2017 marked Hull's year as UK City of Culture.

A major loan of over 90 works from the Royal Collection, encompassing paintings, works on paper and decorative arts, supported *Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World*, an exhibition organised by the Yale Center for British Art in collaboration with Historic Royal Palaces. The exhibition, which opened in New Haven in February 2017, explored the roles played by Caroline of Ansbach, Augusta of Saxe-Gotha and Charlotte of Mecklenburg-Strelitz in the promotion of the arts and sciences in Britain over the course of the 18th century. It will open at Kensington Palace in June 2017.

Thanks to the enthusiastic patronage of Queen Victoria and Prince Albert, the Royal Collection holds the world's most extensive group of portraits by Franz Xaver Winterhalter, six of which were loaned to the Museum of Fine Arts, Houston, in April 2016. *High Society: The Portraits of Franz X. Winterhalter* was the first exhibition devoted to the artist's work for 25 years and the first time that these portraits from the Collection had been displayed in the United States.

In September 2016, 14 prints and drawings were lent to the Whitworth in Manchester for an exhibition exploring the relationship between the Renaissance master Raphael and his collaborator, the printmaker Marcantonio Raimondi. The loan included three important drawings by Raphael that were used as the basis for Marcantonio's prints and two folios of prints from the Prince Consort's Raphael Collection. Begun by Prince Albert in 1853, the collection comprises over

4,000 prints and photographs of every work regarded in the mid-19th century as being by or after Raphael and his circle.

An equestrian statuette of Louis XV travelled to the Musée du Louvre, Paris, in September 2016 for the first exhibition dedicated to the sculptor Edme Bouchardon. The bronze, by Louis-Claude Vassé, is a reduction of Bouchardon's colossal statue that was destroyed in Paris during the French Revolution.

Royal Museums Greenwich completed the comprehensive refurbishment of the Queen's House in October 2016. Six paintings from the Royal Collection were lent to the new display, including Orazio Gentileschi's *Joseph and Potiphar's wife*, which was displayed in this former royal residence in 1635.

A full list of loans made from the Royal Collection over the past year can be found on pages 71–73.

OPPOSITE *The Music Party: Frederick, Prince of Wales with his Three Eldest Sisters*, 1733, by Philippe Mercier; is among more than 90 works of art from the Royal Collection that have been loaned to the exhibition *Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World*.

BELOW Detail of Raphael's red-chalk study *The Massacre of the Innocents*, c.1510. The drawing was loaned to the Whitworth in Manchester for the exhibition *Marcantonio Raimondi and Raphael*.





INTERPRETATION

LEARNING

Across the Palaces and The Queen's Galleries:

- ~ 57,850 school pupils made visits
- ~ 5,505 adults attended learning events
- ~ 45,725 visitors took part in family activities
- ~ 1,545 visitors attended access events

This year, nationwide events such as National Poetry Day and celebrations surrounding Her Majesty's 90th birthday helped to introduce more schoolchildren across the UK and further afield to the Royal Collection and Palaces. In June 2016, Discovery Education television channel, which provides schools with digital content and virtual experiences, broadcast live from Windsor Castle to a worldwide audience of schoolchildren. The programme celebrated The Queen's birthday with a tea party in the Castle's Quadrangle for 100 schoolchildren, dressed in outfits representing different decades of Her Majesty's life, and explored the themes of British values,

the Monarch's constitutional duties and The Queen's role as Head of the Commonwealth.

As part of Roche Court Education Trust's ARTiculation programme, which gives young people a forum in which to express their ideas about art, pupils from three local secondary schools visited

OPPOSITE A tea party at Windsor Castle in celebration of The Queen's 90th birthday was broadcast live by Discovery Education to schoolchildren around the world.

BELOW Simon Metcalf talks about the armour of Duke Julius of Brunswick-Wolfenbüttel, c.1563, to pupils from The Windsor Boys' School and Altwood Church of England School, Maidenhead, who visited the Castle as part of the ARTiculation programme.





Windsor Castle in October 2016. The children researched objects from the Royal Collection, helped by Royal Collection Trust curators and conservators, and presented their responses to the works of art.

The Palace of Holyroodhouse enjoyed an increase of 35 per cent in school visits this year. During Gaelic Schools Week in April 2016, the Palace welcomed its first group of Gaelic-speaking schoolchildren. On National Poetry Day in October 2016, school creative-writing sessions on the theme of ‘messages’ were run with poet Ken Cockburn in partnership with the Scottish Poetry Library.

In June 2016 Royal Collection Trust hosted the annual Burnet News Club Awards at The Queen’s Gallery, Buckingham Palace, for the third year in a row. Conceived by The Economist Educational Foundation, the Club works with schools to give young people the skills and opportunities to have their say on current affairs. Later in the year, the Gallery held an event in collaboration with London Grid for Learning to develop teachers’ skills and confidence in incorporating art across the curriculum.

The Learning programme also aims to engage adult visitors, deepening their understanding of the Royal Collection and Palaces through a variety of events and courses, such as those on the themes of Chinoiserie in Buckingham Palace and the Royal Pavilion, Brighton. In November 2016, a study day at Windsor Castle marked the forthcoming anniversary of the restoration of the State Apartments following the fire of 1992.

In 2016 the annual Royal Collection Studies course, run by The Attingham Trust, celebrated its 21st year. Thirty international curators and art specialists attended the ten-day residential course, which gives a comprehensive introduction to the Royal Collection and Palaces, and includes visits to St James’s Palace, Frogmore House, Hampton Court Palace, the Banqueting House and a number of conservation studios.

ABOVE A study day held at Windsor Castle was part of the extensive events programme for the exhibitions *Fashioning a Reign: 90 Years of Style* from *The Queen’s Wardrobe* across the three Palaces.

PUBLISHING

- ~ Eight new titles published
- ~ More than 30,000 papers digitised as part of the Georgian Papers Programme
- ~ *The Birthday Crown* nominated for the Association for Cultural Enterprises’ *Best Children’s Publication*
- ~ Foreign rights sold for seven titles covering five territories, including Japan and Azerbaijan

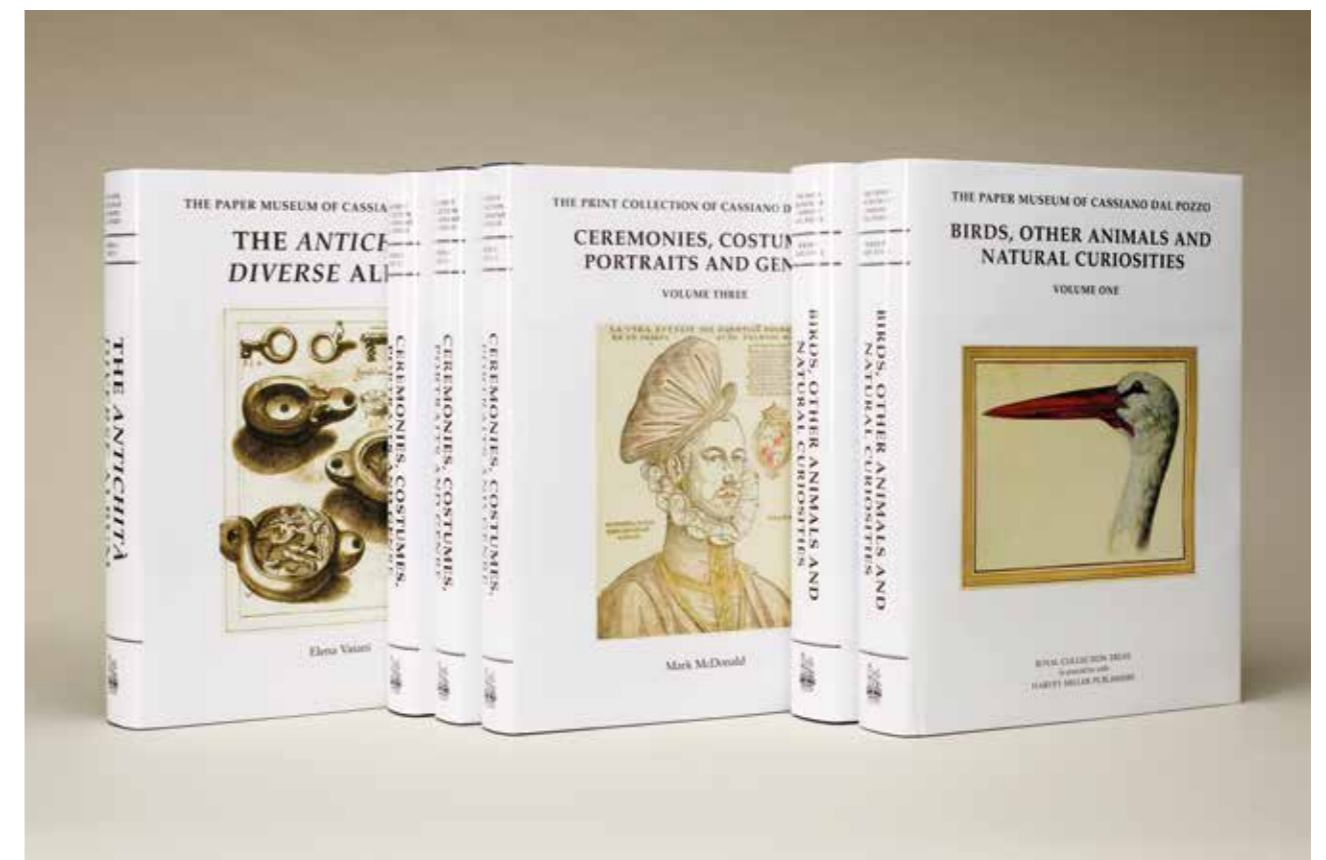
Publishing, whether in print or digital format, remains a primary means of extending understanding and enjoyment of the Royal Collection. The three-volume catalogue raisonné *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen* by John Ayers was published in November 2016. In addition, the long-term project to publish the Paper Museum of Cassiano dal Pozzo took a significant step towards completion, with the publication of three more titles in six volumes, bringing the total to 16 parts in 27 volumes.

The 90th birthday of Her Majesty The Queen was marked by the publication in April 2016 of *The Birthday Crown*, a children’s book written by Davide Cali, with illustrations by Kate Slater created using a three-dimensional collage technique.

The exhibition *Portrait of the Artist* at The Queen’s Gallery, Buckingham Palace, was accompanied by a catalogue by Anna Reynolds, Lucy Peter and Martin Clayton, published in November 2016. *Splendours of the Subcontinent: A Prince’s Tour of India 1875–6* by Kajal Meghani was published in March 2017 to accompany the travelling exhibition in Bradford, Leicester and Edinburgh.

A facsimile of the *Sobieski Hours*, a Gothic illuminated manuscript in the Royal Library, was published by Quaternio Verlag Luzern in February 2017. The facsimile is accompanied by a companion

BELOW Three new titles in the Paper Museum of Cassiano dal Pozzo series were published this year.





volume written by Dr Jenny Stratford of the University of London, with an introduction by Lady Roberts, Librarian Emerita, and a foreword by HRH The Prince of Wales.

The Georgian Papers Programme will digitise the holdings of papers relating to George III, George IV and William IV, among others, in the Royal Archives and the Royal Library and make them available to the public through a portal on Royal Collection Trust's website, alongside a wealth of contextual materials. The first selection of material was published in January 2017, and the documentary, *George III – The Genius of the Mad King*, was broadcast on BBC Two to mark this significant milestone. By 2020, the portal will provide access to 350,000 documents from the Georgian period, 85 per cent of which have never previously been published.

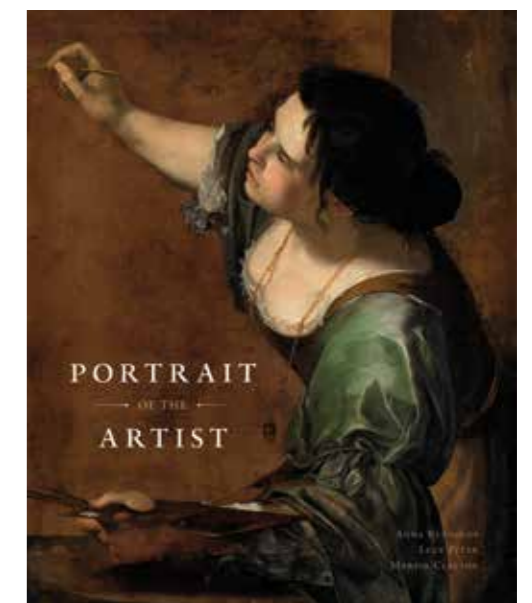
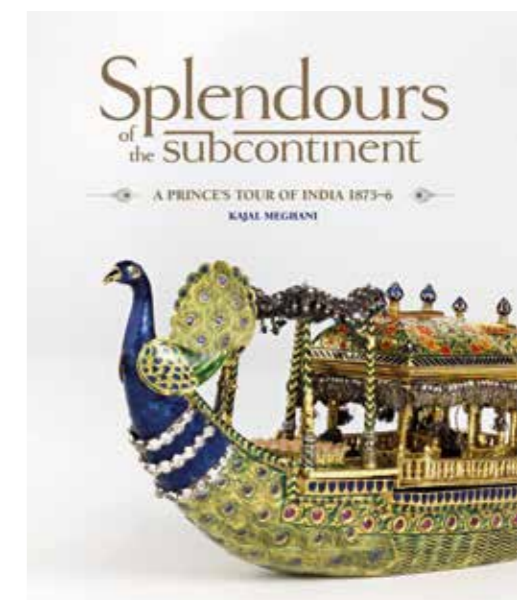
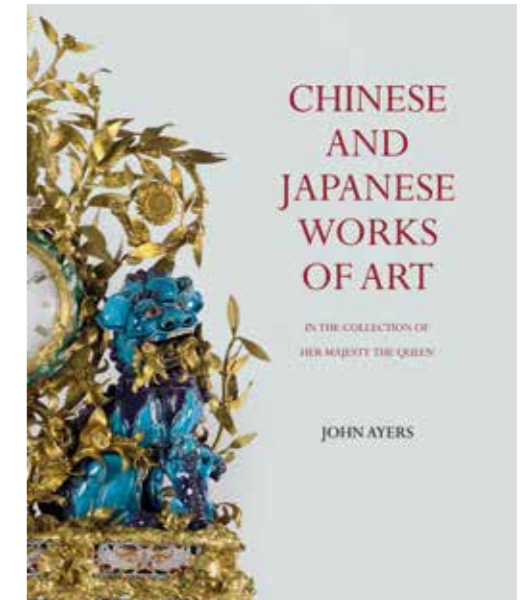
Developments to 'The Royal Collection Online' this year have included new Collection Trails on themes such as Fabergé, European arms and armour, and the furnishings of Windsor Castle. A number of previously out-of-print Royal Collection Trust catalogues are also now available online.

It is no exaggeration to say that the volumes produced by the project are consistently among the most beautiful books that it is my privilege to see as a result of work that the Academy has helped to fund.

DR KEN EMOND, HEAD OF RESEARCH AWARDS, BRITISH ACADEMY, ON THE PAPER MUSEUM OF CASSIANO DAL POZZO PROJECT

OPPOSITE A model tree with a gilt creeper, hardstone blooms and amber gourds in an enameled basin, c.1750–1800, from the catalogue raisonné *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*.

RIGHT *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*, *Splendours of the Subcontinent: A Prince's Tour of India 1875–6* and *Portrait of the Artist* were among the eight titles published this year.





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 major gift to The Royal Collection Trust was the generous bequest by the late Jane, Lady Abdy of Franz Xaver Winterhalter's portrait of Princess Alexandra of Saxe-Altenburg, later Grand Duchess Alexandra Iosifovna of Russia, a great-grandmother of The Duke of Edinburgh. The bequest also included a Sèvres porcelain *guéridon*, or circular table, from the Anichkov Palace, St Petersburg, and the original gilt-metal frame for a miniature of a previous Lady Abdy that was painted for George IV when Prince Regent and is in the Royal Collection.

A Dutch mahogany cabinet that once belonged to Queen Charlotte, consort of George III, was re-acquired in December 2016. Thought to date from the late 18th century, the cabinet originally stood in the Green Pavilion at Frogmore House and was sold in 1843. It is likely that it once contained a pendulum clock with a musical component, as the hinged backboards would have given easy access to the internal workings, and the pierced frieze on the front would allow sound to escape.

A framed mezzotint of George Heriot, jeweller to James VI of Scotland, was purchased in May 2016. The print had been presented by George IV to the jeweller John Bridge in July 1821 in gratitude for his assistance in fitting the Imperial Crown in advance of the monarch's coronation. A manuscript had been found behind the backing paper of the mezzotint in which Bridge recounts the process of fitting the King's crown, recalls the King's desire that the jeweller should attend the coronation ceremony and describes the ceremony itself.

A portrait study by Queen Victoria of a female servant was purchased for the Collection in January 2017. The painting, signed and dated 18 July 1851, passed from the Queen's daughter, Princess Alice, through her descendants to her great-grandson Ludwig, Prince of Hesse and Rhine, before being sold in 1961.

In September 2016 a painting by Edward Seago of King George VI in the uniform of a Marshal of the

Royal Air Force was purchased. The work, which dates from 1948, complements the portraits of the King in naval and army uniforms already in the Collection.

Notable additions to the photograph collection over the past year include three works by Hugo Rittson Thomas, who was commissioned to photograph The Queen and members of the Royal Household on the occasion of the 60th anniversary of Her Majesty's Colonelcy of The Royal Scots Dragoon Guards in 2013. Portraits of HRH The Duke of Cambridge and HRH The Duchess of Cornwall by the same photographer were also added to the Collection. In each image the subject stands against a black backdrop, and a series of mirrors is used to make the sitter appear four times.

OPPOSITE Portrait of Grand Duchess Alexandra Iosifovna of Russia (1830–1911), 1859, by Franz Xaver Winterhalter; was part of a major bequest by the late Jane, Lady Abdy.

BELOW King George VI (1895–1952) in RAF Uniform, c.1948, by Edward Seago, was acquired for the Collection in September 2016.





RETAIL

- ~ Record retail sales totalling £19,034,000
- ~ Record catering sales at the Summer Opening of Buckingham Palace and the Palace of Holyroodhouse
- ~ Spend per visitor increased by 13 per cent

This year royal events and anniversaries drove the most successful retail performance to date, with record sales on site and through the online shop. The occasion of Her Majesty The Queen's 90th birthday provided the opportunity to create a new range of commemorative china. The design of the range, which is hand-crafted in Stoke-on-Trent, incorporates the Royal Arms, and several items are edged with an *oeil-de-perdrix* or partridge-eye pattern, inspired by the decoration of Sèvres porcelain in the Royal Collection.

In June 2016, a new range of pet accessories went on sale, including leather collars and leads, and bandanas and coats made in the Hunting Stewart tartan, the livery worn at the Palace of Holyroodhouse.

This year a number of new sales points were created at the Palaces. Of particular note was the one introduced in the China Museum at Windsor Castle,

selling chinaware inspired by the historic china services on display nearby. New ice-cream sales points at Buckingham Palace and Windsor Castle proved hugely popular with visitors during the summer months, leading to a 300 per cent increase in sales.

Royal Collection Trust's online retail presence has shown encouraging growth, with subscribers to the Shop e-Newsletter increasing by over 115 per cent. The launch of an Instagram account and introduction of Wi-Fi in several of the London shops have given greater insight into the interests of customers and the opportunity to interact with them in new ways.

OPPOSITE The range of commemorative china marking The Queen's 90th birthday.

BELOW A new range of pet accessories included this smart Hunting Stewart tartan dog coat.





STAFF

In September 2016 Royal Collection Trust, as part of the wider Royal Household, was re-accredited by Investors in People following a review lasting several months. The assessor was particularly pleased to see the strong focus placed on employee wellbeing, for which the Royal Household was given a Health and Wellbeing Good Practice Award. Over the coming months, managers will discuss the recommended areas of future focus with their teams to identify how the experience of working for the organisation can further improve, and an Internal Communications Working Group has been formed to ensure communication at all levels within Royal Collection Trust is as effective as possible.

Professional development has continued to be a priority over the past 12 months. Nine members of staff are working towards a level-three certificate in First Line Management with the Chartered Management Institute or a level-five qualification with the Institute of Leadership and Management. A group of four staff participated in the Royal Household's Emerging Leaders Programme, which recognises employees who have leadership potential, aspiration and a commitment to contributing at a more strategic level, and helps them to develop their leadership skills.

New academic and technical research sabbaticals will allow senior curators and conservators to step back from their day-to-day role and research an area of the Royal Collection, expand their knowledge or develop their technical skills within partner organisations. Two curators have been awarded sabbaticals for 2017. Martin Clayton, Head of Prints and Drawings, will use the time to prepare a major travelling exhibition of works from the Royal Collection, while Caroline de Guitaut, Senior Curator of Decorative Arts, will continue her work on a definitive catalogue of the Fabergé works in the Collection.

As part of an ongoing commitment to attract as broad a range of candidates as possible, Royal Collection Trust is working with Newham Workplace on the recruitment of front-of-house staff for the 2017 Summer Opening of Buckingham Palace.

Newham Workplace helps unemployed individuals across London to find work.

For the second year running, two trainees are undertaking a year-long placement with Royal Collection Trust as part of the Strengthening Our Common Life (SOCL) scheme, which aims to increase diversity in the UK's heritage-sector workforce. This year the trainees are based with the Collections Information Management section and at the end of their placement they will achieve a Diploma in Cultural Heritage.

Royal Collection Trust's programme of student placements and paid internships once again provided opportunities for those in the early stages of their career to build skills and develop professional contacts. Over the past year, five interns worked with conservators and curators in the Decorative Arts, Books and Manuscripts, Prints and Drawings, and Paintings sections.

OPPOSITE A Summer Retail Assistant helps a young visitor to Buckingham Palace to choose a cuddly corgi.

BELOW Sophie Croft, on a student placement with the Decorative Arts team, works on one of four Chinese pagodas usually displayed in Buckingham Palace.



EXTERNAL APPOINTMENTS, PUBLICATIONS AND LECTURES

EXTERNAL APPOINTMENTS

Rufus Bird

Trustee of The Great Steward of Scotland's Dumfries House Trust
Trustee of the Thirlestane Castle Trust
Council Member of the Furniture History Society

Martin Clayton

Member of the Ente Raccolta Vinciana
Member of the External Assessment Board,
Royal Drawing School
Member of the Editorial Advisory Board,
Rassegna di Studi e Notizie

Paul Cradock

Trustee of the National Benevolent Society of Watch
and Clock Makers
Member of the Church of England Church Clocks Care Committee

Caroline de Guitaut

Trustee of the Royal School of Needlework
Member of the Editorial Advisory Board of *The Journal
of Dress History*

Kate Heard

Deputy Editor of the *Journal of the History of Collections*
Member of the *Opus Anglicanum* Advisory Committee,
Victoria and Albert Museum
Assessor for the William MB Berger Prize for
British Art History, 2016
Member of UK Print Curators' Forum

Beth Jones

Member of the UK Registrars Group

Kathryn Jones

Member of the Committee of the Silver Society
(until December 2016)
Member of the Research and Publications Committee
of the Silver Society
Member of the Antique Plate Committee

Jonathan Marsden

Member of Council, The Attingham Trust
Selection Panel Member, Plowden Medal (RWHA)
Trustee of City & Guilds of London Art School
Trustee of Historic Royal Palaces
Trustee of Royal Yacht Britannia Trust

Simon Metcalf

Member of the Editorial Board of *Arms & Armour*,
the Journal of the Royal Armouries

Kate Owen

Member of the Council for the Harleian Society
Editor of the *Antiquaries Journal*

Jemima Rellie

Trustee of Nominet Trust
Trustee of the Wallace Collection

Desmond Shawe-Taylor

Vice-President, National Association of Decorative
& Fine Arts Societies (NADFAS)
Trustee of The Holburne Museum, Bath
Trustee of Compton Verney Collection Settlement
Trustee of Old Royal Naval College, Greenwich
Trustee of the Chantrey Bequest
Member of the Board of Directors of The Burlington
Magazine Publications Ltd
Member of the Advisory Council, Hamilton Kerr Institute

Shaun Turner

Tutor/Lecturer in Picture Frame-making, Decorative Surfaces,
Cabinetmaking/Woodwork and Furniture Restoration/
Conservation for Hammersmith and Fulham Adult Learning
and Skills Service, Macbeth Centre
Tutor/Lecturer at London Metropolitan University, Cass Short
Courses in Conservation and Restoration of Furniture and
Wooden Artefacts

Oliver Urquhart Irvine

Member of the Spoliation Advisory Panel
Trustee of the Windsor Festival Society Ltd

Sophy Wills

Member of the advisory panel for the Metalwork Conservation
course, West Dean College

Bridget Wright

Honorary Editor of the *Friends of St George's and
Descendants of the Knights of the Garter Annual Review*

PUBLICATIONS BY STAFF

Martin Clayton

Portrait of the Artist (co-author with Anna Reynolds and
Lucy Peter) (Royal Collection Trust, London, 2016)

'A later chalk drawing by Giulio Romano', in *Artibus et Historiae*,
XXXVII, pp. 37–41 (2016)

'Leonardo's anatomical studies and his artistic practice, and
proposals for the St Jerome', in *Leonardo da Vinci. Metodi e
tecniche per la costruzione della conoscenza*, pp. 177–84 (2016)

'Deanna Petherbridge and the Art of the Past', in *Deanna
Petherbridge. Drawing and Dialogue* (the Whitworth,
Manchester, 2016)

Carly Collier

'Discovering Ancient and Modern Primitives: The Travel
Journals of Maria Callcott' (co-author with Caroline Palmer),
Walpole Society, LXXVIII (2016)

'Maria Callcott, Queen Victoria and the "primitives"',
Visual Resources online (September 2016)

Julie Crocker

'The Royal Archives at Windsor Castle: Into the 21st Century'
in Yvonne Bos-Rops, Marijke Bruggeman, Gustaff Janssens
(eds), *Vorstelijk koninklijk keizerlijk: Archieven van vorstenhuizen
in Europa* (Stichting Archiefpublicaties, Amhem, 2016)

Roberta Giubilini

'The Stuart and Cumberland Digitisation Project at Windsor
Castle' (co-author with Puneeta Sharma), in the Archives and
Records Association's *ARC Magazine*, pp. 30–1 (June 2016)

Kate Heard

Maria Merian's Butterflies (Royal Collection Trust, London, 2016)

'Still "verais, popres e beaux"? English ecclesiastical embroidery
from the Wars of the Roses to the Early Reformation', in
MA Michael (ed.), *The Age of Opus Anglicanum*, pp. 132–45
(Brepols, Turnhout, 2016)

'Ecclesiastical Embroidery in England from 1350 to the
Reformation', in Clare Browne, Glyn Davies and MA Michael,
English Medieval Embroidery. Opus Anglicanum, pp. 77–89
(Yale University Press in association with the Victoria and
Albert Museum, London and New Haven, 2016)

Kathryn Jones

'Napoleonic Silver in the Royal Collection', in *Silver Studies*,
The Journal of the Silver Society, 32, pp. 57–64 (2015)

'The German Princesses as British Patrons' (co-author with
Wolf Burchard) and 'Adorning the Cabinet' in J Marschner,
with D Bindman and L Ford (eds), in *Enlightened Princesses*,
*Caroline, Augusta, Charlotte, and the Shaping of the Modern
World*, pp. 108–31 and pp. 184–8 (Yale University Press,
London and New Haven, 2017)

Kajal Meghani

Splendours of the Subcontinent: A Prince's Tour of India 1875–6
(Royal Collection Trust, London, 2017)

Niko Munz

Contributions to *Portrait of the Artist* (Royal Collection Trust,
London, 2016)

Alessandro Nasini

Contributions to *Portrait of the Artist* (Royal Collection Trust,
London, 2016)

Lucy Peter

Portrait of the Artist (co-author with Anna Reynolds and
Martin Clayton) (Royal Collection Trust, London, 2016)

Rosie Razzall

Queen Victoria in Paris: Watercolours from the Royal Collection
(Compton Verney, 2016)

Anna Reynolds

'Visual Sources: The Renaissance (1450–1650)', in Susan
Vincent (ed.), *A Cultural History of Fashion and Dress*,
(Bloomsbury, London, 2016)

Portrait of the Artist (co-author with Lucy Peter and Martin
Clayton) (Royal Collection Trust, London, 2016)

Puneeta Sharma

'The Stuart and Cumberland Digitisation Project at
Windsor Castle' (co-author with Roberta Giubilini),
in the Archives and Records Association's *ARC Magazine*,
pp. 30–1 (June 2016)

'Paper, Pigments & Pearls: Conserving a collection of
Indian miniature paintings at the Chester Beatty Library',
in *The Quarterly, Journal of the British Association of Paper
Historians*, no. 101, pp. 37–41 (January 2017)

Desmond Shawe-Taylor

'Sporting Art in the Royal Collection', The British Sporting
Art Trust, Essay no. 69 (autumn 2016)

LECTURES BY STAFF

Rufus Bird

'Battling the Agents of Decay: The Custodial and Curatorial
care of The Royal Collection' at the Sotheby's Institute of Art,
London

'Furnishing the Royal Palaces' at the Chalke Valley History
Festival, Broad Chalke

'Objects of Fashion and Seduction: Mounted Asian Porcelains
and Lacquers' at The Frick Collection, New York

'Disrupting Cathay: Gilt Bronze Mounted Asian Porcelains in
the Royal Collection' at the Metropolitan Museum of Art,
New York

'New Discoveries of Chinese and Japanese Works of Art in the
Collection of Her Majesty The Queen' at the annual Sir Michael
Butler Memorial Lecture, Oriental Ceramic Society of London;
Art Fund, Dorset; the Family Copies Lecture 2017, London;
the Asia Society, Hong Kong, in association with the Oriental
Ceramic Society of Hong Kong; and the Min Chiu Society,
Hong Kong

Katy Blessley

'Observations on Rudolf Swoboda's Painting Technique'
(with Nele Bordt) for the British Association of Paintings
Conservator Restorers (BAPCR) at *A Changing Art:
Nineteenth-Century Painting Practice and Conservation*
at the Wallace Collection, London

Nele Bordt

'Observations on Rudolf Swoboda's Painting Technique'
(with Katy Blessley) for the British Association of Paintings
Conservator Restorers (BAPCR) at *A Changing Art:
Nineteenth-Century Painting Practice and Conservation*
at the Wallace Collection, London

Irene Campden

'Conservation/Restoration of two volumes for "Shakespeare
in the Royal Library" exhibition' at the Annual Conference
of British Association of Paper Historians, Harrogate

Elizabeth Clark Ashby

'Shakespeare in the Royal Library' as part of the Open Palace
Programme, Windsor Castle

'Shakespeare in the Royal Library: an exhibition at Windsor
Castle' at Basingstoke Discovery Centre

Deborah Clarke

'Royal Collectors of Scottish Art' at *An Evening of Scottish Art*,
Mall Galleries, London

'The Palace of Holyroodhouse: The Material Culture of the
Royal Residence' and 'The Palace of Holyroodhouse: Survival,
Interpretation and Engagement' for *Treasure Houses of Scotland*,
Glasgow University/Smithsonian Summer School

'The Palace of Holyroodhouse: 500 years as a Royal Residence'
for the International Surgical Group Annual Symposium

'The Last of the Tide: Portraits of D-Day Veterans' at
The Black Watch Castle and Museum, Perth

Martin Clayton

'Leonardo's anatomical studies' at the Royal Scots Club, Edinburgh
'Leonardo through his drawings' at the Laing Art Gallery, Newcastle;
Nottingham Castle Museum & Art Gallery; O'Connell House,
Dublin; and the Glynn Vivian Art Gallery, Swansea

'Ten Drawings by Leonardo' at the National Gallery of Ireland, Dublin
'The Windsor Leonardos 1519–2019' at *Leonardo in Britain:
Collections and reception* at The National Gallery, London

'Leonardo and the Antique' at O'Connell House, University of Notre Dame, Dublin
'Leonardo the Scientist' at Nottingham Science Festival, Wollaton Hall, Nottingham
'Drawings by Ambrogio Figino at Windsor' at the Milanese Draughtsmanship Conference, Clare College, Cambridge

Sián Cooksey

'The Royal Portraits by Dorothy Wilding' at the Understanding British Portraits seminar at the National Portrait Gallery, London

Sally Goodsir

'William Thomas Oldrieve of the Office of Works' at the Society of Architectural Historians of Great Britain Annual Symposium
Talk for the Understanding British Portraits portrait collection study day at Weston Park
Talk at the Understanding British Portraits seminar at the National Portrait Gallery, London

Sophie Gordon

'Roger Fenton's Orientalist Suite [with portraits of the 'other' in the Crimea]' at *Pictorial Effect: Photography and Art in Britain 1835–1910* at the Paul Mellon Centre, London

Caroline de Guitaut

'Royal Diamonds' at Goldsmiths' Fair, Goldsmiths' Hall, London
'Fashioning a Reign: 90 Years of Style from The Queen's Wardrobe' as part of the British Fashion Council London Fashion Weekend, Saatchi Gallery, London

Emily Hannam

'Mughal Albums in the Royal Library' for the India Art Circle at SOAS, University of London

Kate Heard

'''A Most Profitable and Intelligent Study''': George IV as a Collector of Prints' at *Print Collecting in the 18th Century: English Print Collectors and Collections of English Prints* study day at the Fitzwilliam Museum, Cambridge

Kathryn Jones

'Royal Cabinets of Curiosity: Collecting for the Wunderkammer in Britain' at Christie's, London

Jonathan Marsden

'The Royal Collection on Show' at the National Gallery of Ireland, Dublin, and The Literary and Philosophical Society of Newcastle

Simon Metcalf

'A new catalogue from Royal Collection Trust – Arms & Armour in the Collection of Her Majesty The Queen – European Armour by A V B Norman and I Eaves' for the Arms & Armour Society at the Tower of London
'Royal Collection Catalogue Raisonnés: Building on Experience in the Approach to Cataloguing Eastern Arms and Armour' at the *All Depends Upon the Brave: Recent Research into Museum Collections of Ottoman, Middle Eastern and Asian Arms and Armour* conference at the Wallace Collection, London

Stephen Patterson

Talks on the Royal Collection to Newcastle University Museums Studies undergraduates and at the Deutsch-Britische Gesellschaft München e.v., Munich
'Germany and the Order of the Garter' at the Xth European Conference of Phaleristic Societies in Dresden

Philippa Räder

'Apprenticeship Scheme in the Royal Bindery' at the Historic Royal Palaces/Royal Collection Trust annual seminar at Windsor Castle
'The Queen's Bindery Apprenticeship Scheme' at the Society of Bookbinders Education & Training Seminar, Cirencester
Demonstration of gold-foil blocking at the Society of Bookbinders Education and Training Seminar, Cirencester
'Rebinding Audubon's The Birds of America in the Royal Collection' to the Society of Bookbinders East Anglia Region, Linton

Rosie Razzall

'Queen Victoria, Napoleon III and the events of 1855' at Compton Verney Art Gallery and Royal Albert Memorial Museum & Art Gallery, Exeter

Anna Reynolds

'Portrait of the Artist' at The Summerleaze Gallery, East Knoyle; Yorkshire Museum for the York & East Yorkshire Art Fund; and the Friends of Bristol Art Gallery, Bristol
'Fashion and Art: From Van Dyck to Sargent' at The Bowes Museum, Barnard Castle
Lectures on the subject of curating exhibitions at Sotheby's Institute of Art and Christie's Education, London
Talks on the British Monarchy and Greek myths at Fairlawn Primary School, Lewisham

Puneeta Sharma

'Consolidation Techniques used during the conservation of a collection of Indian miniature paintings on paper at the Chester Beatty Library' at the *Manuscripts in the Making: Art & Science* conference at the University of Cambridge
Recreating the Medieval Palette pigment workshop: An overview of the study trip to Monefiascone, Italy, funded by The Zibby Gamett Travel Fellowship' at Lambeth Palace, London
'The Ferrar papers and print project' at the Ferrar Conference at Magdalene College, Cambridge

Desmond Shawe-Taylor

'Benjamin West and George III' for the Rothschild Foundation at Spencer House, London
'Salon painting' for the Edgar Wind Society for History of Art, University of Oxford

Bill Stockting

'Records in Contexts – Conceptual Model (RIC-CM) for the International Council on Archives Experts Group on Archival Description at the International Council on Archives Congress, Seoul

Nicola Turner Inman

'An Introduction to The Royal Collection' at St Mary's School, Shaftesbury

Oliver Urquhart Irvine

'Inside the mind of George III' at the National Press Club, Washington D.C.

Richard Williams

'Vermeer and the Illusion of Reality' at the Courtauld Institute of Art, London

Sileas Wood

'John Brand: Antiquarian' at *Print Collecting in the 18th Century: English Print Collectors and Collections of English Prints* study day at the Fitzwilliam Museum, Cambridge

STAFF LIST as at 31 March 2017

*Member of Royal Collection Trust's Management Board (Charlie MacDermot-Roe, Head of HR, Operations, for the Royal Household, also sits on the Board).

DIRECTORATE

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Jonathan Marsden*

Executive Assistant to the Director

Dee Vianna

Finance Director

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PA to the Finance Director

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Tot Brill*

Future Programme Co-ordinator

Caroline Greenidge

Future Programme Assistant

Charlotte Brainwood

Future Programme Accountant

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Chloe Cundy

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Christine Taylor

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Rajwant Kaur Singh

Records Officer

Amelie von Pistohlkors

FINE ART AND LIBRARY

Surveyor of The Queen's Pictures

Desmond Shawe-Taylor*

Paintings

Senior Curator of Paintings (Head of Research)

Lucy Whitaker

Senior Curators of Paintings

Vanessa Remington

Anna Reynolds

Senior Curator, Palace of Holyroodhouse

Deborah Clarke

Assistant Curator of Paintings

Lucy Peter

Exhibition Assistant Curator

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Curatorial Intern (Paintings)

Hazel Vidler

Head of Paintings Conservation

Nicola Christie

Paintings Conservators

Karen Ashworth

Claire Chorley

Adelaide Izat

Arabella Peaver

Rosanna de Sancha

Tabitha Teuma

Loans and Displays Conservator

Katy Blessley (maternity leave)

Claire Shepherd (maternity cover)

Paintings Condition Survey Team Leader

Stephanie Carlton

Paintings Condition Survey Conservator

Nele Bordt

Paintings Condition Survey Frame Technician

Nick Kingswell

Registrar (Pictures) and Conservation Studio Co-ordinator

Katelyn Reeves

Head of Display and Framing of Pictures

Michael Field

Framing and Exhibitions Technician

Sonja Leggewie

Royal Library and Royal Archives

The Librarian and Assistant Keeper of The Queen's Archives
Oliver Urquhart Irvine

Office and Facilities Manager

Charlotte Wilcockson

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Keren Fisher

Annie Harrison

Bibliographer

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Senior Curator of Books and Manuscripts

Emma Stuart

Curator of Books and Manuscripts

Elizabeth Clark Ashby

(maternity leave)

Assistant Curator, Islamic and South Asian Collections

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Curatorial Intern (Books and Manuscripts)

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Collections Acquisition and Description Officer

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Cataloguer

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Archivist (Access)

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Archivist (Volunteers Manager)

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Archivist (Digital)

Laura Hobbs

Archivist (Metadata)

Dr Jane Mycock

George III Project Manager and Curator, Historical Papers Projects

Dr Oliver Walton

Metadata Creators (Georgian Papers Project)

Roberta Giubilini

Rachael Krier

Archives Assistants

Lynnette Beech

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Senior Book Conservator-Restorer

Irene Campden

Senior Archives Conservator

Megan Gent

Apprentice Bookbinders

Eleanor Lanham

Matthew Stockl

Imaging Technician

Peter Bogle

Prints and Drawings

Head of Prints and Drawings

Martin Clayton

Senior Curator of Prints and Drawings

Dr Kate Heard

Assistant to the Curators of the Print Room

Rhian Wong

Curator of Prints and Drawings

Rosie Razzall

Curator of Works on Paper

Lauren Porter

Assistant Curator of Prints and Drawings

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Collection Online Project Assistant (Prints and Drawings)

Sileas Wood

Dal Pozzo Project Co-ordinator

Rea Alexandratos

Curatorial Intern (Prints and Drawings)

Natalie Zimmer

Head of Paper Conservation

Clara de la Peña Mc Tighe

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Drawings Conservator
Rachael Smith

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Puneeta Sharma
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Assistant Conservator (Framed Prints and Drawings)
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General and Workshop Assistant
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Photographs
Head of Photographs
Dr Sophie Gordon

Curators of Photographs
Lisa Heighway
Helen Trompeteler

Assitant Curator of Photographs
Alessandro Nasini

Collection Online Project Assistant (Photographs)
Louise Pearson

Collection Online Assistant (20th-century Photographs)
Catlin Langford

DECORATIVE ARTS

Surveyor of The Queen's Works of Art
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Deputy Surveyor of The Queen's Works of Art
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Assistant to the Deputy Surveyor of The Queen's Works of Art
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Senior Curators of Decorative Arts
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Kathryn Jones

Assistant Curator of Decorative Arts
Sally Goodsir

Exhibition Assistant Curators
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Kajal Meghani

Curatorial Intern (Decorative Arts)
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Senior Decorative Arts Conservator
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Senior Furniture Conservator
Shaun Turner

Furniture Conservators
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Jane Wallis

Senior Gilding Conservator
Stephen Sheasby

Gilding Conservators
Perry Bruce-Mitford
Gary Gronnestad
Tim Ritson

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Armourer
Simon Metcalf

Armour Conservator (Fixed Term)
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Senior Metalwork Conservator
Sophy Wills

Conservation Administrator
Fiona Norbury

Senior Horological Conservator (Buckingham Palace)
Paul Cradock

Horological Conservator (Windsor Castle)
Steven Davidson

Horological Conservator
Tjeerd Bakker

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

Collection Online Project Assistants
Lucy Andia
Rachel Peat

COLLECTIONS INFORMATION MANAGEMENT

Head of Collections Information Management
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Collections Information Data Manager
Paul Carter

Inventory Clerk (Windsor Castle)
Alexandra Campbell-Ricketts

Inventory Clerk (Buckingham Palace)
Tamsin Douglas

Long-term Loans and Acquisitions Assistant
Beth Jones

Senior Collections Information Assistant (Paintings)
Alexandra Buck

Collections Information Assistants
Allan Chin
Siân Cooksey
Elizabeth Garnett
Bettina Gierke
Paul Stonell

Collections Information Data Assistant
Hannah Walton

Catalogue Raisonné Assistant
Melanie Wilson

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Polly Atkinson

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Amy Stocker (maternity leave)

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Learning Manager (Buckingham Palace)
Will Graham

Family Learning Co-ordinator (Buckingham Palace)
Miriam Baez (maternity cover)
Aleksandra Zaczek-Gbiorczyk (maternity leave)

Learning Curator (Windsor Castle)
Dr Richard Williams

Learning Manager (Windsor Castle)
Penny Russell

Learning Officer – Operations (Windsor Castle)
Catherine Martin

Learning Officers (Windsor Castle)
Lesley Hockin
Joanne Lonsdale

Family Programme Co-ordinator (Windsor Castle)
Emma Head

Learning Officer – Schools and Families (Windsor Castle)
Simone Torry

Learning Co-ordinator (Windsor Castle)
Gemma Sharpe

Learning Manager (Palace of Holyroodhouse)
Alison Campbell (maternity leave)
Rosie Palmer (maternity cover)

Family and Access Programme Co-ordinator (Palace of Holyroodhouse)
Neepa Patel

Adult Programme Co-ordinator (Palace of Holyroodhouse)
Ann McCluskey

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Head of Photographic Services
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Picture Library Manager
Karen Lawson

Picture Library Assistant
Agata Rutkowska

Digital Imager
Daniel Partridge

Senior Photographers
Stephen Chapman
Eva Zielinska-Millar

Photographer
Tung Tsin Lam

RETAIL

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Buying Assistant
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Head of E-commerce
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E-commerce Assistant Manager
Virginia Forrest

E-commerce Assistant
Catherine Loraine

Retail Operations Administrator
Jacqueline Bowden

Senior Merchandiser
Lei Song

Assistant Merchandiser – China and Glass
Sophie Bate

Assistant Merchandiser
Katherine Fitch

Merchandising Assistant
Edward Braybrooke

Product Development Assistant
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Warehouse

Warehouse Manager
Emma Nagorski

Warehouse Stock Supervisor
James Hoyle

Warehouse Supervisor
Robert Kedge

Warehouse Fulfilment Supervisor
Elizabeth Houghton

Delivery Fulfilment and Administration Assistant
Linda Wroth

Delivery Fulfilment Operator
Rossana Earles

Delivery Fulfilment Assistants
Yvonne Deluca
Matthew Whitehouse

Warehouse Operatives/Drivers
Clive Aylen
Derek Foster

Kevin Lane

Mark Tiplady

Front of House Buckingham Palace

Retail Manager
Morayo Idowu

Deputy Retail Manager
Mark Randall

Assistant Retail Managers
Stuart Cullen
Beatriz Ramirez

Retail Team Leader
Lynn Lively

Retail Administrator
Lianne Royall

Senior Retail Assistants
Gillian Burke
Diana Rakhimova

Retail and Display Assistant
Kevin Dimmock

Retail Assistants
Jennifer Birch
Emanuele Bonanno

Africa Calzon
Antonio Cucuzza
Jun Dai
Pascal Deneve
Joshua Edery
Nuno Fernandes
Rute Gomes
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Joseph Hatch
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Anh Luong

Claire McDougall
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Richard Winstone
Stephen Wong

Windsor Castle

Retail Manager
Hanna Cross

Assistant Retail Managers
Susan Asbery
Rachel Eaton
Amber Tidey

Retail Assistants
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Sara Aller

Gemma Buckner
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Ross Chamberlain
Jane Davies
Julia Edmunds
Yvonne Edwards
Emilia Garvey
Julia Godsell
Sam Leahy
Gemma Lee-McCart

Aileen Lewis
Jane McKenzie
Leigh MacNab
Julie Purvis
Sian Riddington
Maria Nuria Romero-Jose
Russell Stevens
Kathleen Temple
Faye Wichelow
Tamara Wightman
Huai Fiona Yan
Victoriya Zozulya

Palace of Holyroodhouse

Retail and Admissions Manager
Shirley Duke

Assistant Retail and Admissions Managers
Claire Anderson
Frances Jackson

Retail and Admissions Supervisor
Janet Stirling

Retail and Admissions Assistants
Justeen Baxter
Jennie Crossley
Kathryn Field
Margaret-Ann Fletcher
Alison Gove
Darya Gnidash
Darren Jordan
John Kelly
Paul Lambert
Natalie Lyons
Ewa Przemyska
Yu Wang

COMMUNICATIONS AND BUSINESS DEVELOPMENT

Director of Communications and Business Development
Frances Dunkels*

Marketing

Head of Marketing
Susanna Mann

Digital Marketing Manager
Kathryn Nutt

Digital Marketing Officer
Laura Holborow

Trade Sales and Marketing Manager
Vanessa Almond
(maternity leave)
Iain Terry (maternity cover)

Sales and Marketing Co-ordinator
Dawn Hammond-Quaye

Marketing Manager
Annie Duffield

Marketing Assistant
Philip Woods

Business Development and Communications Manager (Palace of Holyroodhouse)
Rebecca Hill

Press

Head of Media Relations
Sarah Davis

Senior Communications Manager
Rachel Woollen

Media Manager
Stephanie Cliffe

Press Officer
Sophie Lawrenson

Assistant Press Officer
Katie Buckhalter

Online Infrastructure

Head of Online Infrastructure
Andrew Westwood

Ticketing Infrastructure Officer
Christopher Hallworth

Web and Digital Projects Assistant
Azam Parkar

Ticketing and Sales

Head of Ticketing and Sales
Mark Fisher-Wight

Quality Standards Manager
Carol Merrett

Ticketing and Sales Assistant Manager (Contact Centre)
Helen Gabriel

Ticketing and Sales Assistant Manager (Admissions)
Courtney-Thérèse Lenoir

Ticketing and Sales Assistant Manager (Travel Trade)
Anna Robinson

Administration and Staffing Co-ordinator
Cherelle Nightingill

Learning Bookings Co-ordinator
Kimberley Mackenzie

Senior Ticket Sales and Information Assistant
Audrey Lawrence

Ticket Sales and Information Assistants
Scott Bowman
Kevin Bhundoo
Alia Fatimi
Paul Hodge
Ellen McCann
Heather Marsh
Beatrice Meecham
Dannyaal Nurgat
Justin Spencer
Joel Sport
Mackenzie Warner
Jennifer Wright

VISITOR EXPERIENCE

Visitor Experience Director
Kerry François

Assistant to the Visitor Experience Director
Cheryl Barnes

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

Visitor Services

Buckingham Palace

Visitor Services Manager
Natasha Nardell

Senior Visitor Services Project Co-ordinator
Stephanie Howard

Special Events and Operations Administrator
Amanda Jacobs

Staff Operations Co-ordinator
Callum Banks

Visitor Operations Assistant
Amina Elhadri

Assistant Visitor Services Managers
Millie Atterbury
LucyAnn Gray
Alexandra Little
Divya Patel
Susan Piggott

Wardens

Katie Andrews
Janis Aunon
Laura Aznar
Marie Barenskie
Adam Basch
Elspeth Bayley
Claire Beard
Cassandra Bending
Rosa Blackburn
Emily Bradley Gloor
Lucy Burns
Michael Burns
Janet Burrell
Ursula Claxton
Anna Da Silva
Lynne Denham
Joanne Evans
Lutjen Franziska
Susanna Geary
Chris Grigsby
Caroline Gudge
Jessica Herbert
Sarah Howgill
Louise Hunter
Jolanta Jagiello
Rachel Kelly

Alexander Keyes
Mandy Komlosy
Fiona Kuznetsova
Stephen Kyte
Rose Lampard
Magdalena Lewandowska
Beatrice Limbert
Alan Lion
Bridget Little
Katherine Low
Megan Maisey
Philip Mansfield
Daniela Pitis
Tara Preston
Dr Shalini Punjani
Charlotte Regan
Debbie Richards
Rebecca Rimmer
Charles Romer-Ormiston
Valerie Ross
Helen St Clair Martin
Meredith Seabrook
Jessica Sorrie
Rosalind Spencer
May Tatel-Scott
Pamela Tebbs
Steve Trotter
Leslie Van Ruyskensvelde
Keith Waye
Jacqueline Williamson

Windsor Castle

Head of Visitor Services
Abigail Kirkwood

Visitor Services Manager
Janet Cole

Special Events and Administration Manager
Alison O'Neill

Admissions Manager
Alison Warren

Assistant Admissions Manager
Fraser Gillham

Financial Administrator
Roger Freeman

Staff Co-ordinator
Christopher Thomas

Visitor Operations Administrators
Monika Bone
Sarah Entwistle
Helena Holden

Ticket Sales Supervisors
Lauren Beldom
Sabrina Cocchiara

Ticket Sales Assistants

Fateha Ali
Maria Rosa Angelino
Christian Bearman
Marian Challis
Harriet Frankl
Linda Gould
Carla Griffiths
Sadie Irwin
Alexander Larby
Mark Lines
Melissa Moran
Andrea Palmer
Sophia Panayoyou
Kimberley Peck
Paul Prentis
Jessica Tarling
Shannon Thomcroft
Juliette Wardlow
Enya de Wolf

Assistant Visitor Services Managers
Mark Ayling
Claude-Sabine Bikoro
Tess Kemp
Steven Lovegrove
Philip Ryan
Charlotte Smith

Visitor Services Supervisors
Marcelle Dovell
Carla Fulford
Philip Howarth-Jarratt
Peter Wilkinson

Wardens

Colin Adams
Janet Adams
Nadia Ahmed
Colin Ailes
Clare Alderson
Susan Ashby
Carole Aviss
Laura Baggioli
Marcus Barton
Charlotte Berry
Karyn Bird
David Birrell
Patrizia Bizzo
Geoffrey Bonehill
Gillian Bonette-Wade

Jane Bowditch
Danitza Bowers
Donald Bradley
Dee Bull
Jennifer Butt
Rosemary Christie
Agata Ciesielska
Novlette Clarke
Jacqueline Clemson
Ellen Compton-Williams
Michael Cook
Sheila Cook
Alexander Davidson
Anne Devlin
Leonardo Di Pinto
John Driscoll
Charlotte Dunn
Bethan Edwards
Zoe Flack
Douglas Frame
Richard Fry
Clelia Furlan
Bary Gould
Thierry Gourillon
Sarah Gray
Nancy Green
Sarah Gunton
Philip Hall
Colette Halliday
John Hampton
Amanda Harrod
Stevie Heywood
Susan Hiscock
Lorna Holliday
Rita Horner
Jill Horsnell
Sylvia James
Melanie Jemigan
Diana Jolley
Fiona Jones
Hannah King
Lorna Lacey
Gary Langford
Margot Law
Rachel Lawton
Jessica Lehane
Christopher Leversha
Helen Lincoln
Joshua Lovell
Lucie Lucas

Adrian McBreen
Agnieszka Maciejewska
Anne Meyer
Michelle Oke
Siobhan O'Mahoney
Giulia Ovidi
Glynys Page
Jennifer Panesar
Lauren Patrick
Keir Pattison
Elania Pieragostini
Edward Pink
Nicholas Preston
Hannah Pryce
Mikhail Radsyshevstev
Arturo Ramirez
Ian Read
Josephine Redfern
Bernadette Reid
Yanet Rivera Pardo
Jenny Robinson
Edwin Rodbard-Brown
Gary Russell
Martin Ryan
Hardev Shergill
Antonella Sherlock
Ben Sherratt
John Smith
Lee Smith
Neal Smith
Laurel Speirs
Sarah Spencer
Syari Sureshlal
Aileen Sutherland
Karen Swaley
Monica Tandy
Christopher Tilly
David Uppington
Csilla Vajda
Luis Vidal Malpartida
Anna Wallas
Kin Yip Wan
Robert Webster
Susan Wells
Paul Westcott-Bradbury
Joseph Wood
David Woodall
Peter Woodall
Mark Wright
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
Magdalena Kasprzyk
Pilar Aran Molina
Kirsty Roger

Wardens

Fareed Badr
Lucia Baker
Catriona Bellis
Andrew Blackburn
Almudena Cachaza
Rosie Croker
Alex Ferreira
Lauren Forge
Doreen Gillon
Lara Gonzalez Garcia
Martin Hughes
Helen Jackson
Chris Lenathen
Carol Leslie Turpie
Edward Lipscomb
Lesley McGlinchey
Adriana Matos
Keith Mullins-MacIntyre
James Oswald
Maria Perez Lopez
Ian Reilly
Hayette Riddell
Kirsty Ross
Carol Schreuder
Rachel Skilling
Jamie Sutherland
David Thomson
Sharon Thomson
Samantha Walker
Janet Whellans
Peter Whyte



APPENDICES

LOANS TO EXHIBITIONS (listed by date of opening)

London, Kew Palace

Educating the Georgians: the passions of the princesses of Kew

24 March – 30 September 2016

Two paintings by Peter Edward Stroehling

Painting by British School

Queen Charlotte's notebook

Etching by Charlotte, Princess Royal

Snuff-box set with a miniature by Henry Bone

Enamel miniature by Joseph Lee

Pencil-case by Alexander Strachan

Paper-knife by Alexander Strachan

Paris, Musée de l'Armée

Napoléon à Sainte-Hélène. La conquête de la mémoire

6 April – 24 July 2016

Painting by Hippolyte Paul Delaroche

Houston, The Museum of Fine Arts

High Society: The Portraits of Franz X. Winterhalter

16 April – 14 August 2016

Six paintings by Franz Xaver Winterhalter

Texas, Kimbell Art Museum, Fort Worth

The Brothers Le Nain: Painters of Seventeenth-Century France

22 May – 11 September 2016

Painting by the Brothers Le Nain

London, Dulwich Picture Gallery

Winifred Knights (1899–1947)

8 June – 18 September 2016

Drawing by Arnold Henry Mason

Ottawa, Musée des beaux-arts du Canada

Elisabeth Louise Vigée Le Brun

10 June – 11 September 2016

Painting by Elisabeth Vigée Le Brun

Madrid, Museo Thyssen-Bornemisza

Caravaggio and the Painters of the North

21 June – 18 September 2016

Painting by Caravaggio

London, The National Gallery

Painters' Paintings: From Freud to Van Dyck

23 June – 4 September 2016

Painting by Sir Anthony van Dyck

Amsterdam, Rijksmuseum

Adriaen van de Velde. Meester van het Hollandse landschap

24 June – 25 September 2016

Three paintings by Adriaen van de Velde

Bath, The Holburne Museum

Stubbs and the Wild

25 June – 2 October 2016

Painting by George Stubbs

Zurich, Landesmuseum Zürich

Europa in der Renaissance. Metamorphosen 1400–1600

1 August – 27 November 2016

Three drawings by Leonardo da Vinci

London, British Museum

Shadow puppet theatre from Indonesia, Malaysia, and Thailand

8 September 2016 – 29 January 2017

Three Javanese shadow puppets

Haarlem, Teylers Museum

Jan Weissenbruch

10 September 2016 – 8 January 2017

Two paintings by Jan Weissenbruch

Paris, Musée du Louvre

Bouchardon (1698–1762) Une idée du beau

14 September – 5 December 2016

Bronze of Louis XV by Louis-Claude Vassé

Ferrara, Palazzo dei Diamanti

Orlando furioso 500 anni

24 September 2016 – 29 January 2017

Drawing by Leonardo da Vinci

France, Palais de Compiègne

Winterhalter, Portraits de cour, entre faste et élégance

30 September 2016 – 15 January 2017

Five paintings by Franz Xaver Winterhalter

Manchester, the Whitworth

Marcantonio Raimondi and Raphael

30 September 2016 – 29 May 2017

Engraving by Enea Vico

Nine engravings by or after Marcantonio Raimondi

Three drawings by Raphael

Photograph after a drawing attributed to Raphael

Washington D.C., National Gallery of Art
Drawings for Paintings in the Age of Rembrandt
4 October 2016 – 2 January 2017
Three drawings by Hendrick Avercamp

San Francisco, Legion of Honor Museum
The Brothers Le Nain: Painters of 17th-Century France
8 October 2016 – 29 January 2017
Painting by the Brothers Le Nain

Amsterdam, Tassenmuseum Hendrikje
Royal Bags
8 October 2016 – 26 February 2017
Queen Victoria's lace bag
Purse in the shape of a frog
Gold-mounted leather purse

London, The Queen's House, Greenwich
The Queen's House 400th Anniversary Exhibition
11 October 2016 – 11 October 2017
Two paintings by Orazio Gentileschi
Painting by Daniel Mytens
Painting by Sir Peter Paul Rubens
Painting by Paul van Somer
Painting by Adriaen van Stalbernt

London, Brunei Gallery, SOAS, University of London
Academics, Agents and Activists: A History of the School of Oriental and African Studies 1916–2016
12 October – 17 December 2016
Photograph album

London, Dulwich Picture Gallery
Adriaen van de Velde: Dutch Master of Landscape
12 October 2016 – 15 January 2017
Three paintings by Adriaen van de Velde

London, The National Gallery
Beyond Caravaggio
12 October 2016 – 15 January 2017
Painting by Trophime Bigot
Painting by Giovanni Battista Caracciolo
Painting by Caravaggio

Paris, Musée de l'Armée
Guerres Secrètes
12 October 2016 – 29 January 2017
TE Lawrence's rifle

Wiesbaden, Museum Wiesbaden
Caravaggios Erben: Barock in Neapel
14 October 2016 – 12 February 2017
Fifteen drawings by Domenichino

Norwich, Sainsbury Centre for Visual Arts
Fiji: Art & Life in the Pacific
15 October 2016 – 12 February 2017
Tabua

Williamsburg, American Revolution Museum
Gallery display
19 October 2016 – 19 October 2017
Flintlock rifle

Leuven, Museum of Leuven
In Search of Utopia
20 October 2016 – 17 January 2017
Painting by Quinten Massys

Bath, The Holburne Museum
Silver: Light and Shade
22 October 2016 – 22 January 2017
Shield by Philip Rundell
Tureen by Paul Storr
Goblet by Paul Storr

London, Tate Britain
Paul Nash
26 October 2017 – 5 March 2017
Painting by Paul Nash

Limerick, Limerick County Museum
Gallery display
1 November 2016 – 6 January 2017
Irish tricolour flag

London, National Maritime Museum
Emma Hamilton: Seduction and Celebrity
3 November 2016 – 17 April 2017
Two etchings by James Gillray
Stipple engraving by George Keating
Two engravings and etchings by Tommaso Piroli
Hand-coloured etching by Thomas Rowlandson

Milan, Gallerie d'Italia
Bellotto e Canaletto. Lo stupore la luce
25 November 2016 – 5 March 2017
Three paintings by Canaletto
Drawing attributed to Bernardo Bellotto
Three drawings by Canaletto

Paris, Musée des Arts décoratifs
Tenue correcte exigée: quand le vêtement fait scandale
1 December 2016 – 23 April 2017
Painting attributed to Jacob van Doort
Painting by Jacob Huysmans

Dagenham, Valence House Museum
Hardy Amies
3 December 2016 – 25 February 2017
The Queen's Silver Jubilee ensemble

London, Kensington Palace
Display in the King's State Apartments
21 December 2016 – 21 June 2017
Thirteen miniatures
Two drawings by Hans Holbein the Younger

London, Victoria and Albert Museum
Lockwood Kipling: Arts and Crafts in the Punjab and London
14 January – 2 April 2017
Four paintings by Rudolf Swoboda
Drawing attributed to Henry William Brewer and TSC Crowther
Two watercolours by Joseph Nash
Watercolour by James Roberts
Pair of fire dogs
Two brass standing lamps

Basel, Antikenmuseum Basel und Sammlung Ludwig
Happy Arabia? Myth and Reality in the Land of the Queen of Sheba
18 January – 2 July 2017
Bronze head from the Yemen

New Haven, Yale Center for British Art
Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World
2 February – 30 April 2017
Painting by Joseph Highmore
Painting by Thomas Hudson
Painting by Charles Jervas
Painting by William Kent
Painting by Philip Mercier
Painting by John Opie
Painting by Johan Jacob Schalch
Painting by Johann Zoffany
Twenty-one portrait miniatures
Etching by George Bickham after Sir James Thornhill
Two etchings by Charlotte, Princess Royal
Etching with aquatint by J. Merigot after Matthew Cotes Wyatt
Engraving with etching by William Wynne after Allan Ramsay
Drawing by Prince Edward Augustus, Duke of York
Drawing by George III

Two drawings by Hans Holbein the Younger
Three watercolours by Mark Catesby
Watercolour by Georg Dionysius Ehret
Four watercolours by Charles Wild
Mezzotint by Thomas Burke
Three mezzotints by John Faber Junior
Mezzotint by Jean Simon after William Kent
Nine volumes of botanical tables by the Earl of Bute
Catalogue of the Royal Library of Queen Charlotte
Manuscript transcribed by Queen Charlotte
Printed book by John Hill
Princess Augusta's baby slippers
Pair of Chinese porcelain beakers
Wooden relief by Prince William Augustus, Duke of Cumberland
Pair of candle vases by Matthew Boulton
Oval platter and tureen with cover by Chelsea Porcelain Factory
Silver medal by John Croker
Needlework pocket-book by Queen Charlotte
Porcelain figure group by Derby Porcelain Works
Bust by Giovanni Battista Guelfi
Silver-gilt cup and cover attributed to Paul de Lamerie
Two busts by John Michael Rysbrack
Silver-gilt chalice by Thomas Heming
Pair of candlesticks by Thomas Heming

Centre dish and urn with cover by Josiah Wedgwood
Tea cup and saucer by Worcester Porcelain Company
Milk jug and sugar bowl with cover by Worcester Porcelain Company
Saucer by Flight, Barr & Barr
Miniature agate bust
Satinwood cabinet
French pendant with cameos
Two English cameos
French cameo
Two Italian cameos

Paris, Fondation Custodia, Collection Frits Lugt
Du dessin au tableau au siècle de Rembrandt
4 February – 7 May 2017
Three drawings by Hendrick Avercamp

Bath, Fashion Museum
Lace in Fashion
4 February 2017 – 1 January 2018
Evening dress by Sir Norman Hartnell

Dublin, The National Gallery of Ireland
Beyond Caravaggio
11 February – 14 May 2017
Painting by Trophime Bigot
Painting by Caravaggio

Paris, Musée du Louvre
Vermeer et les maîtres de la peinture de genre
22 February – 22 May 2017
Painting by Jan Steen
Painting by Gerard ter Borch

London, Alexandra Palace
RYA Suzuki Dinghy Show 2017
4–5 March 2017
Flying Fifteen keelboat

Cambridge, The Fitzwilliam Museum
Madonnas and Miracles: The Holy Home in Renaissance Italy
7 March – 4 June 2017
Painting by Marco d'Oggiono

London, The National Gallery
Michelangelo & Sebastiano
15 March – 25 June 2017
Drawing by Giulio Clovio
Drawing by Michelangelo Buonarroti
Two drawings by Sebastiano Del Piombo

Lens, Musée du Louvre-Lens
Le Mystère Le Nain
22 March – 26 June 2017
Painting by the Brothers Le Nain

FINANCIAL OVERVIEW

Incoming Resources

The summarised financial statements set out on pages 77–8 indicate that Royal Collection Trust's total income increased by 19% on prior year to £61,995,000. This reflects a very successful trading year, both in terms of visitor numbers and retail sales, plus a growth in donations received.

Paying visitor numbers increased by 6.5%, resulting in the highest annual figure achieved to date. *The Fashioning a Reign: 90 Years of Style from The Queen's Wardrobe* exhibition held across the three Palaces had a very positive impact. Together with a general increase in the level of overseas visitors to the UK, this helped to drive income performance. Retail sales of £19,034,000 were bolstered by the level of visitor numbers, the popularity of The Queen's 90th Birthday merchandise range and the drop in the value of sterling during 2016, which increased the spending power of overseas visitors.

Income from donations in the year totalled £1,753,000. This included funds received in support of Future Programme, The Queen's Bindery Apprenticeship Scheme and our publishing programme.

Charitable Expenditure

Expenditure on charitable activities increased by over 10%. This reflected the increased spend on supporting visitor access, on mounting exhibitions and on conservation work on the Collection. Eleven other exhibitions, in addition to *Fashioning a Reign*, were mounted during the year. Non-pay expenditure was less than budgeted, and this helped to contribute towards the overall surplus position.

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 £6,063,000 (2015–16: £2,001,000). The net cash inflow of £1,134,000 has resulted in a cash balance of £39,066,000 at 31 March 2017 (2015–16: £37,932,000). The surplus will be devoted primarily to funding for the completion of the Future Programme improvements at Windsor Castle and the Palace of Holyroodhouse.

Funds and Reserves

Royal Collection Trust has total funds and reserves of £55,533,000 at 31 March 2017 (2015–16: £49,670,000). After allocating funds that are restricted, or represented by fixed assets, the Trustees have designated a fund for Future Programme. As at 31 March 2017, funds of £27,120,000 are designated for Future Programme, leaving £9,630,000 of free reserves net of the pension scheme deficit of £400,000. The Future Programme fund is expected to be spent in full in 2019.

These Summary Financial Statements are extracted from Royal Collection Trust's full Financial Statements for 2016–17.

INCOME AND ADMISSION NUMBERS FOR THE YEAR

	Income		Admission numbers*	
	2016–17 £000	2015–16 £000	2016–17 000	2015–16 000
Windsor Castle and Frogmore House				
~ admissions	19,082	16,676	1,356	1,277
~ shop sales	4,559	3,309		
Buckingham Palace				
~ admissions	11,032	9,447	556	503
~ shop sales	3,428	2,983		
The Queen's Gallery, London				
~ admissions	1,131	1,451	142	177
~ shop sales	4,210	3,673		
The Royal Mews				
~ admissions	1,505	1,517	214	219
~ shop sales	1,147	1,067		
Clarence House				
~ admissions	132	122	11	11
~ shop sales	48	44		
Palace of Holyroodhouse				
~ admissions	4,261	3,312	380	314
~ shop sales	1,352	1,074		
The Queen's Gallery, Edinburgh				
~ admissions	313	352	64	55
Other retail income (including off-site and cafés)	4,052	3,657		
Publishing	272	307		
Photographic services	214	218		
Gift Aid	2,046	1,514		
Other income	2,469	917		
	61,995	52,085	2,723	2,556

FIVE-YEAR COMPARISON

	2012–13 £000	2013–14 £000	2014–15 £000	2015–16 £000	2016–17 £000
Admissions income (including Gift Aid)	30,397	33,655	32,558	34,391	39,502
Retail sales (including off-site, excluding cafés)	18,048	17,567	14,231	15,845	19,034
Charitable expenditure	28,173	32,482	32,988	35,893	39,563
Net incoming resources (before actuarial gain/loss recognised in pension scheme)	9,016	8,327	2,571	2,001	6,063
Capital expenditure	630	1,680	1,137	1,019	3,731
Visitor Performance Indicators					
Visitor numbers (000)*	2,427	2,586	2,520	2,556	2,723
Admissions income per visitor	£12.52	£13.01	£12.92	£13.45	£14.51
Retail spend per visitor (excluding off-site and cafés)	£6.24	£5.62	£5.02	£5.21	£6.02

*Paying visitors only (includes Learning)

SUMMARISED FINANCIAL STATEMENTS

INDEPENDENT STATEMENT OF KPMG LLP TO THE ROYAL COLLECTION TRUST

We have examined the Summarised Financial Statements of The Royal Collection Trust (“the charitable company”) for the year ended 31 March 2017 set out on pages 77–8 of the Annual Report for 2016/17.

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.

Respective responsibilities of Trustees and KPMG LLP

As explained more fully in the Trustees’ Responsibilities on page 79, the Trustees have accepted responsibility for extracting the Summarised Financial Statements within the Annual Report for 2016/17 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 2016/17 from the full annual financial statements of the charitable company.

Basis of 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 2017.

We also read the other information contained in the Annual Report for 2016/17 and consider the implications for our statement if we become aware of any apparent misstatements or material inconsistencies with the Summarised Financial Statements.

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 is 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 has been undertaken so that we might state to the charitable company’s members those matters we are 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.

Opinion on Summarised Financial Statements

On the basis of the work performed, in our opinion the Summarised Financial Statements included in the Annual Report for 2016/17 have been accurately extracted from the full annual financial statements of the charitable company for the year ended 31 March 2017.



Lynton Richmond (Senior Statutory Auditors)
For and on behalf of KPMG LLP, Statutory Auditor
Chartered Accountants
15 Canada Square, London, E14 5GL

SUMMARY CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES for the year ended 31 March 2017

INCOMING RESOURCES	2017 £000	2016 £000
Income and endowments from:		
Donations and legacies	1,753	182
Charitable activities:		
~ Access	39,154	34,087
~ Presentation and interpretation	620	611
Other trading activities:		
~ Retail, catering and photographic services	19,752	16,469
~ Licences, commissions and fees	201	328
~ Sponsorship	211	140
Investments:		
~ Investment income	274	219
Other	30	49
Total	61,995	52,085
EXPENDITURE		
Raising funds:		
~ Fundraising	179	84
~ Retail, catering and photographic services	15,610	13,570
Charitable activities:		
~ Access	24,392	22,720
~ Presentation and interpretation	7,598	6,374
~ Exhibitions and displays	3,430	2,990
~ Conservation	3,151	2,863
~ Custodial control	992	946
	39,563	35,893
Other:		
~ Donations payable	580	537
Total	55,932	50,084
Net income (expenditure)	6,063	2,001
Other recognised gains/(losses):		
Actuarial gains/(losses) on defined benefit pension scheme	(200)	600
Net movement in funds	5,863	2,601
Reconciliation of funds:		
Total funds brought forward	49,670	47,069
Total funds carried forward	55,533	49,670

SUMMARY CONSOLIDATED BALANCE SHEET

as at 31 March 2017

	2017 £000	2016 £000
Fixed assets:		
Intangible assets	202	314
Tangible assets	18,172	15,890
Total fixed assets	18,374	16,204
Current assets:		
Goods for donation	225	
Stock and work in progress	3,820	3,936
Debtors	4,525	2,351
Bank deposits	38,539	37,302
Cash at bank and in hand	527	630
Total current assets	47,636	44,219
Liabilities:		
Creditors: amounts falling due within one year	(10,077)	(10,653)
Net current assets	37,559	33,566
Net assets excluding pension asset/(liability)	55,933	49,770
Defined benefit pension scheme asset/(liability)	(400)	(100)
Total net assets	55,533	49,670
The funds of the charity:		
Restricted income funds:		
~ Fixed assets	355	368
~ Cash	409	179
Total restricted funds	764	547
Unrestricted funds:		
Designated funds:		
~ Future Programme	27,120	26,442
General funds:		
~ Fixed assets	18,019	15,836
~ General reserve	10,030	6,945
Pension reserve	(400)	(100)
Total unrestricted funds	54,769	49,123
Total charity funds	55,533	49,670

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

The Summarised Financial Statements on pages 77–8 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 2016/17 do not constitute the full financial statements of The Royal Collection Trust for the financial years ended 31 March 2017 and 31 March 2016, 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 webmaster@royalcollection.org.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 2016/17 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 27 June 2017.

James Leigh-Pemberton
Alan Reid

James Leigh-Pemberton *Trustee* | Sir Alan Reid *Trustee*



FRONT COVER *The Connoisseurs: Portrait of the Artist with two Dogs*, 1865, by Sir Edwin Landseer; from the exhibition *Portrait of the Artist* at The Queen's Gallery, Buckingham Palace.

BACK COVER *Branch of Pomelo with Green-Banded Urania Moth*, 1702–03, by Maria Sibylla Merian, from the exhibition *Maria Merian's Butterflies* at The Queen's Gallery, Buckingham Palace.

PAGE 4 *A Woman at her Toilet*, 1663, by Jan Steen, from the exhibition *Masters of the Everyday: Dutch Artists in the Age of Vermeer* at The Queen's Gallery, Palace of Holyroodhouse.

PAGE 6 A gold crown set with pearls, diamonds and emeralds in the exhibition *Splendours of the Subcontinent: A Prince's Tour of India 1875–6* at Cartwright Hall Art Gallery in Bradford. The crown is embroidered with the Prince of Wales's motto 'Ich Dien' (I serve).

PAGE 70 *A Peep at the Train*, 1892, by Rudolf Swoboda, was loaned to the Victoria and Albert Museum, London, for the exhibition *Lockwood Kipling: Arts and Crafts in the Punjab and London*.

PAGE 80 A young visitor is greeted by topiary figures at *A Very Royal Birthday Party*, the Family Festival held at Windsor Castle to celebrate Her Majesty The Queen's 90th birthday.

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