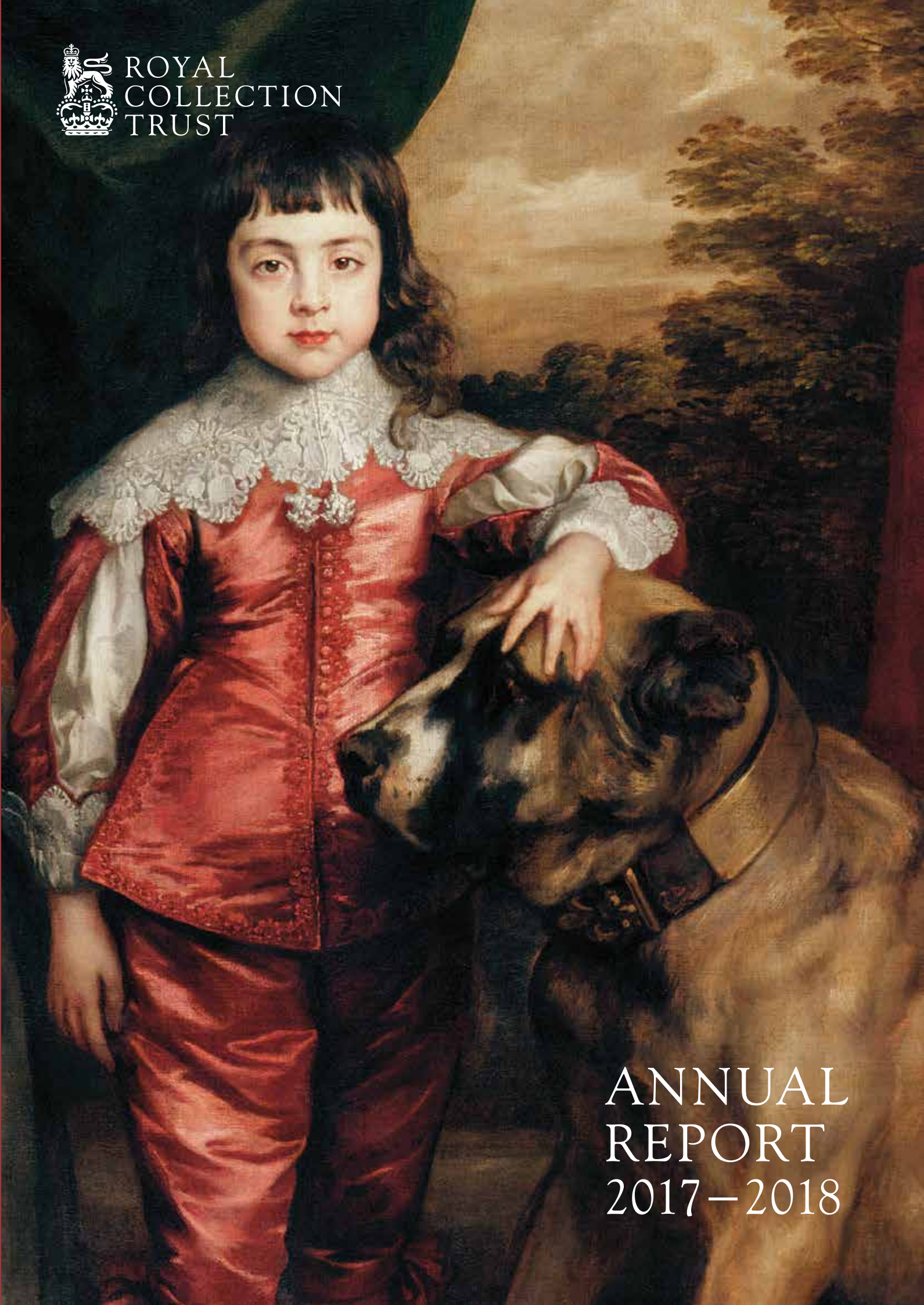




ROYAL
COLLECTION
TRUST



ANNUAL
REPORT
2017–2018

ROYAL
COLLECTION
TRUST
ANNUAL REPORT
FOR THE YEAR ENDED 31 MARCH 2018

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

The Duke of Buccleuch and Queensberry

The Rt Hon. the Lord Geidt (to 17 October 2017)

Vice Admiral Tony Johnstone-Burt (from 18 October 2017)

Dr Anna Keay (from 1 April 2018)

The Hon. James Leigh-Pemberton

Sir Alan Reid (to 31 December 2017)

Dame Rosalind Savill (to 31 March 2018)

Sir Michael Stevens (from 1 January 2018)

The Rt Hon. Edward Young (from 17 October 2017)



- ~ A record 2.9 million visitors to the Palaces and Galleries*
- ~ 53,815 schoolchildren visited the Palaces and Galleries
- ~ 601 loans made to 68 exhibitions in the UK and 12 other countries
- ~ Over 140,000 visitors to three travelling exhibitions around the UK
- ~ 2,380 conservation treatments
- ~ More than 262,000 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

At the start of 2018 we were immensely fortunate to be among the first generation in nearly 370 years to witness the splendours of King Charles I's incomparable collection, brought together so skilfully at the Royal Academy of Arts. At the same time, at The Queen's Gallery at Buckingham Palace, we could appreciate the achievements of King Charles II who, in re-establishing the Monarchy, placed magnificent commissions with artists, architects, silversmiths and jewellers and also recovered a substantial amount of his father's great art collection.

Last year at The Queen's Gallery in London we saw Venice through the eyes of Canaletto and his contemporaries in an unrivalled collection of Venetian art purchased by King George III in 1762. The glorious watercolours in the exhibition *Queen Victoria in Paris*, which has been shown in Exeter, Cheltenham and Barnard Castle over the past twelve months, are part of extraordinary group of material commissioned or acquired by Queen Victoria and Prince Albert to record the official events they attended, the places they visited and the royal residences in which they lived.

Rather than representing a comprehensive history of art, as our great national galleries and museums do so well, the Royal Collection reflects the personal interests and tastes of individual Sovereigns and Princes of Wales. It has been shaped by wars, marriages, diplomatic alliances, the requirement to furnish Palaces and, of course, by an enthusiasm for (and, occasionally, an indifference to) art.

This year the story of the Royal Collection, and those who have contributed to it over the past five centuries, was told very engagingly on television through an imaginative partnership with the BBC. This is one of the many ways in which the staff of The Royal Collection Trust has endeavoured to increase understanding and enjoyment of the Royal Collection. I hope that this Report demonstrates their continued commitment to bringing the Royal Collection to ever wider audiences, for which my fellow Trustees and I are enormously grateful.



REPORT OF THE DIRECTOR OF THE ROYAL COLLECTION

TIM KNOX

It is an honour to be associated with this Report in my new capacity as Director of the Royal Collection. The following pages show the impressive range and quality of work carried out by the staff who care for the Royal Collection and welcome visitors to the Palaces on behalf of Her Majesty The Queen. I should like to pay particular tribute to my predecessor, Sir Jonathan Marsden, under whose leadership all these activities were planned and executed. During Jonathan's time as Director, Royal Collection Trust's work in pursuit of our charitable aims expanded in all areas, particularly in learning, publishing and online access, resulting in far greater levels of public engagement with the Collection than ever before.

Sir Jonathan also made a very substantial contribution to research on the Royal Collection through both scholarly publications and exhibitions, particularly the hugely popular *Victoria & Albert: Art & Love* in 2010. Over the past eight years our programme of exhibitions at The Queen's Galleries and around the country has become increasingly ambitious. Undoubtedly our most ambitious plan to date is *Leonardo da Vinci: A Life in Drawing*, marking the 500th anniversary of the artist's death in 1519. Twelve exhibitions of 12 drawings will be held simultaneously at partner museums and galleries across the UK next year, before the drawings are brought together at The Queen's Gallery, Buckingham Palace, for the largest exhibition of Leonardo's work in more than 65 years.

In January and February 2018, a major partnership between Royal Collection Trust and the BBC brought both masterpieces and lesser-known works of art from the Royal Collection to audiences across Britain in a season of programmes on BBC One, Two and Four, as well as on BBC Radio 3, 4 and local radio. Broadcast to coincide with major exhibitions about two of the most important royal collectors, Charles I and Charles II at the Royal Academy of Arts and The Queen's Gallery

in London, the Royal Collection Season attracted a combined audience of over seven million.

The four-part BBC Four series presented by Andrew Graham-Dixon was the first time in 40 years that the Royal Collection as a whole has been explored so extensively on television, and the excellent accompanying publication by Michael Hall presents the story of the Collection in a single accessible volume. What the Season so skilfully demonstrated is that the Royal Collection is a living collection, still used in royal residences as originally intended and thus providing an extraordinary unbroken link with the past. It also reflected the variety of locations where the Collection can be viewed by the public across the UK.

Our partnership with the Royal Academy of Arts, London, on the exhibition *Charles I: King and Collector* realised the long-held desire to reunite a major part of one of the most extraordinary art collections ever assembled in Europe. The Queen graciously lent 89 works from the Royal Collection, brought together from many different locations, including Buckingham Palace, Windsor Castle, Hampton Court Palace, the British Museum and the Victoria and Albert Museum in London. A seldom-told story is that of the months of painstaking, behind-the-scenes preparations for the loan of works of art from the Palaces. Each requires a substitute of similar size, quality and condition, to ensure that the State Rooms and State Apartments are presented to the highest standards for Her Majesty's guests.

The digitisation of the Collection and primary source material in the Royal Archives remains a priority. Last year saw the publication of a further 30,000 pages in the Georgian Papers Programme. Alongside our partners King's College London,

OPPOSITE *Charles II*, c.1671–6, by John Michael Wright, from the exhibition *Charles II: Art & Power* at The Queen's Gallery, Buckingham Palace.

the Omohundro Institute of Early American History & Culture, William & Mary and the Library of Congress, we celebrated a milestone in the project with the first Fellows Symposium in September 2017. The Prince Albert Digitisation Project, launched in spring 2018, will make available on the Royal Collection Trust website some 23,500 items from the Royal Collection, Royal Archives and the Royal Commission for the Exhibition of 1851, transforming our understanding of Prince Albert's role in national life and his profound influence on Victorian society. This wide-ranging material, most of which has never been published before, will shed new light on Albert's contribution as consort of Queen Victoria, unofficial Private Secretary, a guide and mentor to some of the greatest national projects of his day, university chancellor, art historian, collector, and patron of art, architecture and design. This major three-year project is supported by Sir Hugh and Lady Stevenson in honour of the late Dame Anne Griffiths DCVO, former Librarian and Archivist to His Royal Highness The Duke of Edinburgh, and by the Royal Commission for the Exhibition of 1851. We are also partnering with the Bodleian Libraries, University of Oxford, on a post-doctoral research



fellowship, building on a previous collaboration to present Queen Victoria's Journals online.

Future Programme, which grew out of the master-planning exercise led by Sir Jonathan Marsden, is now well underway at Windsor Castle and the Palace of Holyroodhouse. In Edinburgh the transformation of the historic Abbey Strand buildings into a Learning Centre is taking place behind a nine-metre-high scaffold wrap. Inside the Palace work to renew the displays of the Royal Collection has begun with a re-presentation of the private apartments of Mary, Queen of Scots and a new picture hang to tell the story of the Jacobite Rising, reinforcing the close relationship between the Palace and Scotland's rich history.

In the Home Park at Windsor, the new accommodation for conservation staff – the Frogmore Workshops – was completed and occupied just over a year after construction began. The group of buildings in the Castle formerly occupied by the conservation teams will now be developed into a Learning Centre. Until the new Learning Centre is finished, the Castle's refurbished Billiard Room will be used by school groups and families. The main works on the Undercroft and Inner Hall have begun, with the aim of opening the Castle's first café in 2019.

Creative collaborations with a range of partners lie at the heart of many significant achievements over the past twelve months. The most important partnership we enjoy is with the other departments of the Royal Household, without whose support none of this work could be achieved. We continue to work closely with colleagues across the Household in support of The Queen and Members of the Royal Family. We will contribute in whatever way we can to the success of the Reservicing Programme at Buckingham Palace, recognising the opportunities that this presents and ensuring that our planning and priorities are fully aligned with the programme of works.

The Trustees met three times during the year, in addition to the three meetings of the Strategic Development Committee, chaired by Marc Bolland, where they join members of the Management Board and Non-Executive Directors of Royal Collection Enterprises Ltd to develop strategy and monitor performance. Tony Johnstone-Burt, Master of



the Household, Sir Michael Stevens, Keeper of the Privy Purse, and The Rt Hon. Edward Young, Private Secretary to The Queen, became Trustees over the past year. We thank Sir Alan Reid and The Rt Hon. the Lord Geidt for their years of support and wise counsel. Dr Anna Keay, the historian and Director of The Landmark Trust, replaces Dame Rosalind Savill as a Trustee from April. Dame Rosalind's energetic support and advocacy will be very much missed. Peter Troughton has continued to attend Trustee meetings in a reporting capacity as Chairman of the Future Programme Board. 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 (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 the members of our Publishing Supporters Scheme and by other donors and supporters, including the following: The Antiquarian Booksellers' Association; The Worshipful Company of Arts Scholars; Baillie Gifford & Co; The Michael Bishop Foundation; Colin Bowles Ltd; Sir Ewan and

Lady Brown; Christie's; The City & Guilds of London Institute; The Clothworkers' Company; Luigi and Laura Dallapiccola Foundation; Mr Dinesh Dhamija; Thomas Fattorini Ltd; The Goldsmiths' Company; Sir Angus Grossart QC; KPMG; Hugh Langmead Limited; The Leathersellers' Company Charitable Fund; Rosemary Lomax-Simpson; Momart Ltd; Genevieve Muinzer and Nicholas Segal; Christopher and Sophie North; The Printing Charity; The Queen Elizabeth Scholarship Trust; the Royal Commission for the Exhibition of 1851; Allen and Lorena Sangines-Krause; Mr Adrian Sassoon and Mr Edmund Burke; Richard Schlagman; Sophie Shalit and David Shalit MBE; Mr Tadahiro Shimadzu; The Stationers' Foundation; Sir Hugh and Lady Stevenson; James Swartz; Johnny and Sarah Van Haefen; the Wolfson Foundation; and Trevor and Dominica Yang.

OPPOSITE The Prince Albert Digitisation Project, launched in 2018, will shed new light on the Prince Consort's interest in photography. This photograph of Prince Albert, taken by William Edward Kilburn in 1848, used the new daguerreotype process.

ABOVE Andrew Graham-Dixon and the BBC crew film a sequence for the television series *Art, Passion & Power: The Story of the Royal Collection* in the Picture Gallery at Buckingham Palace.



CUSTODIAL CONTROL

~ 47,972 object records and 44,003 images added to the Collections Management System
~ 107,171 objects checked

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

Over the last year staff completed condition checks of Royal Collection works at Sandringham House, the State Apartments at St James's Palace and Frogmore House, among other royal residences. Inventory checks and condition surveys were carried out on 14,800 prints and drawings in the Print Room at Windsor Castle, and an inventory check of 1,574 miniatures was completed. More than 9,500 boxes of archival items were checked, and 2,620 records were added to the Royal Archives digital catalogue.

The continuing project to research and catalogue 20th-century photographs produced over 5,000 new object records in 'The Royal Collection Online' this year. They include works by Eva Barrett, Bassano, Cecil Beaton, Christina Broom, Bert Hardy,

Dr Erich Salomon, the Liverpool-based studio Stewart Bale Ltd, and images of celebrations on the day of King George VI's coronation taken by amateur photographers.

Surveys of long-term loans took place at several locations around the UK, including the British Film Institute; the Museum of Army Music; and the Royal Aeronautical Society (all in London); Hillsborough Castle, Northern Ireland; the King's Own Yorkshire Light Infantry Museum, Doncaster; the Royal Pavilion, Brighton; and The Royal School, Haslemere, Surrey.

OPPOSITE This portrait of HRH The Princess Margaret from 1949 is among more than 5,000 photographs added to 'The Royal Collection Online' last year. The photographer, Cecil Beaton, can be seen reflected in the mirror.

BELOW The inventory check of 1,574 miniatures included this portrait of Charles I, 1632–40, attributed to John Hoskins. Now in a 19th-century frame, it was probably originally worn in a locket or 'picture box' on the body.





CONSERVATION

- ~ 687 decorative arts items conserved
- ~ 488 prints and drawings conserved or mounted
- ~ 1,055 books, manuscripts and archival material conserved
- ~ 150 paintings conserved

Much of the focus of the conservation teams over the past year has been on preparations for Future Programme. In February 2018, work was completed on the Frogmore Workshops, the new accommodation in Windsor's Home Park for conservators, freeing up space at the Castle for the Learning Centre. At the Palace of Holyroodhouse in-situ treatments were carried out on objects for the new presentation of the Palace's history throughout the State Apartments.

More than 30,000 items of decorative arts, 1,500 paintings and 200 works on paper will be relocated over the ten-year period of the Reservicing Programme at Buckingham Palace. Royal Collection Trust staff will be assisted by the Reservicing Collections Care Manager, a new post in the Master of the Household's Department.

The conservation section of the Royal Collection Trust website demonstrates continuing work on the long-term care of the Collection. Content added over the last 12 months includes a film about the survey and in-situ treatments of 860 pieces of giltwood furniture at Windsor Castle.

OPPOSITE Kate Stone conserves the painting *The Queen inspecting wounded Coldstream Guardsmen in the Hall of Buckingham Palace, 22 February 1855*, 1856, by John Gilbert for the exhibition *Shadows of War: Roger Fenton's Photographs of the Crimea, 1855*.

BELOW Simon Metcalf conserves late 19th-century Japanese armour in the Frogmore Workshops, the new accommodation for conservation staff in Windsor's Home Park.





DECORATIVE ARTS

A major project this year has been the conservation and photography of more than 300 items in the Fabergé collection for the forthcoming catalogue raisonné. Conservation and cataloguing go hand in hand, and hidden makers' marks are sometimes revealed during the treatment process. A previously obscured and unrecorded inventory number was discovered on a parasol handle, showing the piece to be the work of Fabergé for the first time and allowing new research to be carried out on the item in the State Historical Archives in St Petersburg.

A late 18th-century maiolica tureen, probably made in Imola in Northern Italy, was conserved for the new displays of the Collection at the Palace of Holyroodhouse. It was part of a dinner service made for Cardinal York, the last Jacobite heir with a claim to the British throne, and acquired by Queen Mary. Historic repairs using iron wires had caused rusting and corrosion that put the piece at risk of further damage. After the removal of the wires, the tureen was repaired with compatible fillers. Both handles were missing and were rebuilt using plaster over a bronze wire core,

coated with a hard translucent glaze to match the original colour.

A pair of Regency mahogany bookcases by Marsh & Tatham was treated in the workshops in January 2018. Both had once stood in the bedroom of Carlton House, the residence of George IV when Prince of Wales. Some of the ebony veneer had been covered by later gilding, and paint analysis revealed that some areas had been over-painted in Prussian blue. The decision was taken to return the bookcases to their original appearance by remaking missing mouldings and recolouring the bleached wood. This project presented the opportunity to take on the first furniture-conservation student placement, Charles Wilding, from West Dean College.

OPPOSITE David Wheeler conserves a late 18th-century maiolica tureen for the new displays of the Collection at the Palace of Holyroodhouse.

BELOW This enamelled desk clock, c.1876–96, by Mikhail Evlampievich Perkhin was among the 300 items that received conservation treatment for the forthcoming catalogue raisonné of Fabergé in the Royal Collection.



PRINTS, DRAWINGS AND PHOTOGRAPHS

Over the last 12 months the Paper Conservation team has prepared items for exhibitions and loans, including a total of 249 works for *Shadows of War: Roger Fenton's Photographs of the Crimea, 1855*; *Charles II: Art & Power*; *Charles I: King and Collector*; and *Splendours of the Subcontinent: Four Centuries of South Asian Paintings and Manuscripts*.

During conservation of Rosalba Carriera's *A Personification of Winter* for the exhibition *Canaletto & the Art of Venice* an 18th-century good-luck token was found between the pastel's wooden support and canvas liner. The token – a print of the three Magi – would have been placed there by the artist to protect the pastel on its journey to its new owner. Similar tokens have been found attached to other pastels by Rosalba Carriera, who was known for her piety and devotion.

A map of the city of Tangier, etched by Wenceslaus Hollar and published in 1664, was conserved, mounted and framed for *Charles II: Art & Power*. The port city

of Tangier was acquired by Charles II on his marriage to Catherine of Braganza two years earlier as part of the Queen's dowry. Repairs to the map were carried out with paper made from linen and hemp in Moulin du Verger, a French mill that replicates 17th-century papermaking techniques. The paper was then toned and shaped to match the weight, colour and structure of the original sheets.

The 100 works treated for *Splendours of the Subcontinent* included pages from the *Padshahnama* ('Book of Emperors'), a 17th-century chronicle of Emperor Shah-Jahan's reign and dynasty. Other Indian works were examined with infrared photography, revealing previously unseen underdrawings below the paint layers. In some cases these preliminary designs differ significantly from the finished work, offering new insights into the artistic process.



BOOKS, MANUSCRIPTS AND ARCHIVES

A number of books and manuscripts received treatment in preparation for the exhibition *Charles II: Art & Power*. They included two copies of *Eikon Basilike: the pourtraicture of His Sacred Majestie in his solitudes and sufferings*, an autobiography of Charles I, written with the collaboration of John Gauden, Bishop of Worcester. One of the volumes is bound in silk brocade, said to be part of the canopy used at the coronation of James II. Over the years the fabric had degraded and detached from the volume, particularly along the spine. Conservators strengthened the fabric with a lightweight Japanese tissue paper and re-attached it to the spine, toning in the paper with watercolour to match the colour of the silk.

An illuminated letter written in Persian by Azim Jah, Regent of the Carnatic, to the young Queen Victoria offering condolences on the death of her uncle, William IV, and the bag in which

it was sent, were conserved for the exhibition *Splendours of the Subcontinent: Four Centuries of South Asian Paintings and Manuscripts*. The red silk bag, an extremely rare survival of royal letter pouches, is embroidered with metallic thread and decorated with segments of iridescent green and blue insect wings.

Conservators and curators finished condition checking the Royal Library's collection of more than 250 incunabula, books printed between 1450 and 1501. A record of each item and the materials and techniques used in its binding was created for 'The Royal Collection Online'.

OPPOSITE Puneeta Sharma holds an 18th-century good-luck token in front of Rosalba Carriera's *A Personification of Winter*, c.1726. The token was found hidden inside the pastel by Royal Collection Trust conservators.

BELOW Glenn Bartley repairs a copy of the *Eikon Basilike*, 1649, using calf leather, dyed and shaped to blend with the original spine.



PAINTINGS

Over the last 12 months the Paintings Conservation team has focused on preparing works for display in the exhibitions *Canaletto & the Art of Venice*, *Charles II: Art & Power* and *Charles I: King and Collector*. At the same time the programme of in-situ treatments of paintings continued at Osborne House, the Palace of Holyroodhouse and elsewhere.

Two large canvases by Benedetto Gennari, *Venus and the Sleeping Adonis* and *The Triumph of Galatea*, were transformed by the removal of layers of old varnish and structural work. The canvas edges were reinforced to ensure they could be re-stretched safely and evenly, preserving their unlined state for years to come. Another unlined canvas, *Anne Hyde, Duchess of York*, by Sir Peter Lely, was also fully conserved, revealing the artist's skilled brushwork.

In November 2017 *Portrait of a Lady and her Son* by Lucas Cranach the Elder and his workshop went on public display at Windsor Castle after its reattribution to the German Renaissance master. The painting was purchased by Queen Victoria in 1840 and subsequently

thought to be the work of the 19th-century painter Franz Wolfgang Rohrich. Royal Collection Trust conservators and curators collaborated with Technische Hochschule Köln (the University of Applied Sciences, Cologne) to examine the painting ahead of its loan in April 2017 to the exhibition *Cranach: Meister Marke Moderne* at the Museum Kunstpalast in Dusseldorf. X-rays revealed that fibres used in the preparation of the panel were similar to those found on other works by Cranach. The attribution was further confirmed by infrared reflectography, which showed preliminary underdrawing typical of Cranach's work.

OPPOSITE Lucy West and Katelyn Reeves hang *Portrait of a Lady and her Son*, c.1510–40, in the King's Dressing Room at Windsor Castle. The painting was recently reattributed to Lucas Cranach the Elder and his workshop.

BELOW Nicola Christie condition checks *Charles I*, 1635–6, by Sir Anthony van Dyck, in preparation for its loan to the Royal Academy of Arts, London, for the exhibition *Charles I: King and Collector*.



THE ELECTRESS SYBILLA OF SAXONY & HER SON



LUCAS CRANACH.

(1570)



PRESENTATION AND PARTICIPATION

EXHIBITIONS

The five exhibitions staged at The Queen's Galleries this year were accompanied by innovative and inclusive events programmes that encouraged new audiences to explore the Royal Collection. Beyond the royal residences, touring exhibitions and partnerships continue to play an important part in Royal Collection Trust's work to share the Collection as widely as possible.

OPPOSITE Visitors to The Queen's Galleries in London and Edinburgh enjoyed a wide-ranging programme of lectures, gallery talks, music, art workshops, and family and access events.

BELOW Visitors in front of Canaletto's Grand Canal series in the exhibition *Canaletto & the Art of Venice* at The Queen's Gallery, Buckingham Palace. Painted over a period of ten years, the series provides an almost complete picture of the length of the Grand Canal.

Canaletto & the Art of Venice

The Queen's Gallery, Buckingham Palace

19 May – 12 November 2017 (123,688 visitors)

Curated by Lucy Whitaker and Rosie Razzall, *Canaletto & the Art of Venice* presented paintings, drawings and prints by Canaletto and a number of his contemporaries, capturing the essence of 18th-century Venice and the allure of the city's public entertainments and religious spectacles. The exhibition reunited two sets of paintings by Canaletto not seen together in almost 40 years – six views of Venice painted in the 1720s and five Roman views from over 20 years later.





The exhibition attracted significant media coverage, including four-star reviews in the *Evening Standard* and *The Daily Telegraph*, and BBC Radio 3's *The Early Music Show* recorded a programme of contemporary music in The Queen's Gallery, London. *The Daily Telegraph* also reported on discoveries made through the infrared photography of Canaletto's drawings during preparations for the exhibition. Royal Collection Trust worked with Seventh Art Productions on the first feature-length film of an exhibition from the Royal Collection for the *Exhibition on Screen* series shown in cinemas around the world. A shorter version of the film launched ITV's new *Great Art* series in January 2018.

An evening organised in partnership with Museums at Night celebrated Venetian culture, with talks by Jonathan Keates, Chairman of the Venice in Peril Fund, and the photographer Sarah Quill. At an 'in conversation' event, the presenter and critic Andrew Graham-Dixon and Russell Norman, restaurateur, debated the influence of Venetian culture in Britain. In June 2017, a project in partnership with Streetwise Opera, who use music to help people who have experienced homelessness to make positive changes in their

lives, culminated in a performance inspired by the exhibition. A successful study day in November 2017 was organised in collaboration with the Wallace Collection, London, and the Hamilton Kerr Institute, University of Cambridge.

The exhibition opens at The Queen's Gallery, Palace of Holyroodhouse, in May 2018 and at the National Gallery of Ireland, Dublin, in December 2018.

... *sumptuous array of 18th-century Venetian art.*

MARK HUDSON, *THE DAILY TELEGRAPH*

The exhibition is a visual feast. Some of the paintings stand as tall as doors, and are so detailed you could linger for a long time ...

CONSTANCE KNOX, *SUNDAY EXPRESS*

ABOVE These five Roman views were produced by Canaletto in 1742 for his patron, Joseph Smith, probably for a room in Smith's palace on the Grand Canal. They were shown in the exhibition *Canaletto & the Art of Venice* at The Queen's Gallery, Buckingham Palace.

OVERLEAF The exhibition *Charles II: Art & Power* at The Queen's Gallery, Buckingham Palace, explored how the court of Charles II became the centre for artistic patronage to glorify the restored monarchy.



Charles II: Art & Power

The Queen's Gallery, Buckingham Palace

8 December 2017 – 13 May 2018 (88,174 visitors)

This exhibition of over 220 works from the Royal Collection explored the role that the arts played in reinforcing the authority and legitimacy of Charles II as the newly restored king. The exhibition was co-curated by Rufus Bird, Elizabeth Clark Ashby, Deborah Clarke, Martin Clayton, Louise Cooling, Olivia Fryman, Lauren Porter, Anna Reynolds and Oliver Urquhart Irvine.

It was received very positively in the press, with five- and four-star reviews in *The Mail on Sunday*, *Evening Standard*, *The Daily Telegraph* and *The Times*. The marketing campaign included promotional activities with a number of cultural partners, including the Royal Academy of Arts, Westminster Abbey and Royal Museums Greenwich in London.

A varied events programme included a three-day course on the art of gilding in collaboration with The Prince's Foundation, School of Traditional Arts, and International Women's Day on 8 March 2018

was marked by an event exploring the introduction of female actors to the stage in the 1660s. A recital of contemporary choral music by The Choir of Her Majesty's Chapel Royal was held at The Queen's Chapel, St James's Palace, and a morning of music and words for the blind and partially sighted took place at The Queen's Gallery, London, in collaboration with the Royal National Institute of Blind People.

The exhibition was the setting for two sold-out Bach to Baby concerts for under-fives and their families, and in December 2017 for *A Restoration Christmas* family days, with storytelling, music and dance.

This captivating exhibition at The Queen's Gallery ... explores the opulence, excess and mystical allure of the Restoration court.

PHILIP HENSHER, *THE MAIL ON SUNDAY* ★★★★★

... this typically excellent exhibition demonstrates that Charles II could be both a successful ruler and a great collector.

BENDOR GROSVENOR, *FINANCIAL TIMES*





COURT SOCIETY
AND PORTRAITURE



Maria Merian's Butterflies

The Queen's Gallery, Palace of Holyroodhouse

17 March – 23 July 2017 (27,722 visitors)

Curated by Kate Heard and first shown in London, *Maria Merian's Butterflies* examined the life and work of the ground-breaking German artist and natural historian Maria Sibylla Merian. It included more than 50 illustrations by Merian and her daughters, alongside books, prints and other drawings from the Royal Collection, bringing together some of the finest images of the natural world ever produced.

The Learning programme included a workshop with the renowned embroiderer Helen McCook, a lecture by entomologist and broadcaster Dr George McGavin, and a family activity day that gave children the chance to meet Dr McGavin and get up close to real insects.

ABOVE The events programme accompanying the exhibition *Maria Merian's Butterflies* at The Queen's Gallery, Palace of Holyroodhouse, included a family activity day.

Shadows of War: Roger Fenton's Photographs of the Crimea, 1855

The Queen's Gallery, Palace of Holyroodhouse

4 August – 26 November 2017 (24,111 visitors)

This exhibition of more than 60 photographs explored Roger Fenton's powerful record of the Crimean battlefield and the impact it had on royal and public perceptions of war. It was the first time that Fenton's Crimean images had been displayed in Scotland since 1856.

Curated by Sophie Gordon, *Shadows of War* presented new research into the nature of Fenton's commission in the Crimea and showed how his photographs were used as source material for the contemporary oil painting *The Allied Generals with the officers of their respective staffs before Sebastopol*, by Thomas J Barker.

The long and close relationship between the Royal Family and those who have served their country in battle was one of the themes of the exhibition. His Royal Highness The Duke of Sussex contributed his responses to a number of the images for the



multimedia tour, including the first visual record of a sufferer of ‘shell shock’.

The exhibition attracted widespread media coverage, including reviews in *The Times* and *The Sunday Telegraph* as part of the Edinburgh Art Festival.

It opens at The Queen’s Gallery, Buckingham Palace, in November 2018, at the same time as *Russia: Royalty & the Romanovs*.

This engrossing show proves that Roger Fenton’s unique and pioneering skill as a war photographer has more than stood the test of time.

CHARLOTTE RUNCIE, *THE SUNDAY TIMES*

ABOVE The Edinburgh-based dance group Dance Ihayami perform classical Indian dance in the exhibition *Splendours of the Subcontinent: A Prince’s Tour of India 1875–6* at The Queen’s Gallery, Palace of Holyroodhouse.

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

The Queen’s Gallery, Palace of Holyroodhouse
15 December 2017 – 22 April 2018 (24,176 visitors)

Following successful showings at Cartwright Hall Art Gallery, Bradford, and New Walk Museum and Art Gallery, Leicester, this exhibition opened in Edinburgh at the end of 2017. Curated by Kajal Meghani, it explored the travels of King Edward VII when Prince of Wales through modern-day India, Sri Lanka, Pakistan and Nepal. It displayed some of the finest examples of Indian design and craftsmanship presented to the Prince on his official tour, including jewellery, ceremonial arms, and gold and silver. *Splendours of the Subcontinent* was part of the 2017 UK-India Year of Culture, a year-long programme of events led by the British Council celebrating the long-standing relationship between the UK and India.

The exhibition opens at The Queen’s Gallery, Buckingham Palace, in June 2018, at the same time as *Splendours of the Subcontinent: Four Centuries of South Asian Paintings and Manuscripts*.

Charles I: King and Collector

Royal Academy of Arts, London

27 January – 15 April 2018

Organised in partnership with the Royal Academy of Arts and co-curated by Desmond Shawe-Taylor and Per Rumberg, Curator at the Royal Academy of Arts, this major exhibition reunited around 150 of the greatest masterpieces of Charles I's collection for the first time. Following the King's execution in 1649, the majority of his collection was sold off and dispersed across Europe. Although many works were recovered under Charles II, others are now part of the collections of the Museo Nacional del Prado, Madrid, and the Musée du Louvre, Paris, who were among the 35 lenders to the exhibition.

Eighty-nine works from the Royal Collection were lent to *Charles I: King and Collector*, travelling from Buckingham Palace, Windsor Castle, the Palace of Holyroodhouse, Kensington Palace and Hampton Court Palace in London and from long-term loan locations such as the Victoria and Albert Museum

and the British Museum in London. Sculpture, paintings and tapestries were condition checked and packed for transport over a period of six months.

Royal Collection Trust's partnership with the Royal Academy encompassed a range of joint marketing activities, including a combined ticket with *Charles II: Art & Power* and advertising on Classic FM. The exhibition was seen by 256,789 visitors over the course of 11 weeks.

This is a historic event, a marvel of organisation, borrowing power and intensive scholarship. It is not a show so much as an entire museum of masterpieces ...

LAURA CUMMING, THE OBSERVER

OPPOSITE Sir Anthony van Dyck's *Charles I with M. de St Antoine*, 1633, is removed from its frame before travelling from Buckingham Palace to the Royal Academy of Arts, London, for the exhibition *Charles I: King and Collector*.

BELOW The exhibition *Charles I: King and Collector* included 89 works from the Royal Collection, among them nine paintings of Charles I and his family by Sir Anthony van Dyck.











TRAVELLING EXHIBITIONS

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

Cartwright Hall Art Gallery, Bradford

11 March – 18 June 2017

New Walk Museum and Art Gallery, Leicester

8 July – 29 October 2017

This exhibition of gifts presented to Albert Edward, Prince of Wales (later King Edward VII) during his visit to the Indian Subcontinent included some of the finest examples of Indian design and craftsmanship in the Royal Collection. It was curated by Kajal Meghani and developed in collaboration with Bradford and Leicester. The exhibition was one of the main events of the 2017 UK-India Year of Culture and was enjoyed by 82,000 people, before moving to The Queen's Gallery, Palace of Holyroodhouse, in December 2017.

Queen Victoria in Paris

**Royal Albert Memorial Museum & Art Gallery,
Exeter**

17 December 2016 – 23 April 2017

The Wilson: Cheltenham Art Gallery & Museum

17 June – 15 October 2017

The Bowes Museum, Barnard Castle

24 March – 24 June 2018

Curated by Rosie Razzall, the exhibition told the story of Queen Victoria's historic State Visit to Paris in August 1855 through 44 watercolours painted for the Queen. This was the first occasion that a reigning British monarch had visited the French capital in more than 400 years, a celebration of the alliance between Britain and France during the Crimean War, and a sign of the friendship that had developed between the Queen and the Emperor Napoleon III.



Portrait of the Artist: An Exhibition from the Royal Collection

Vancouver Art Gallery

28 October 2017 – 4 February 2018

Following its showing at The Queen's Gallery, Buckingham Palace, a reduced version of the exhibition opened at Vancouver Art Gallery as part of the celebrations for the 150th anniversary of the Canadian Confederation. Curated by Anna Reynolds, Lucy Peter and Martin Clayton, it explored the image of the creative genius, from the 15th century to the present day, through more than 90 works from the Royal Collection. Highlights included Artemisia Gentileschi's *Self-Portrait as the Allegory of Painting* (*La Pittura*) and the only reliable surviving portrait of Leonardo da Vinci, by his pupil Francesco Melzi. Almost 59,000 people visited the exhibition during the three-month showing.

PREVIOUS PAGES *The Triumphs of Caesar*, c.1484–92, by Andrea Mantegna, in the exhibition *Charles I: King and Collector* at the Royal Academy of Arts, London. The nine monumental canvases were photographed in high resolution and examined with infrared reflectography prior to their journey to the Royal Academy.

OPPOSITE A jewel-encrusted crown from Lucknow in the exhibition *Splendours of the Subcontinent: A Prince's Tour of India 1875–6* at Cartwright Hall Art Gallery in Bradford. The crown was made as a gift for Albert Edward, Prince of Wales. It is embroidered with a lion and unicorn, and carries an ornament in the shape of the Prince of Wales's feathers.

ABOVE *The overture to the ball in the Galerie des Glaces, Versailles*, 1855, by Victor Joseph Chavet, from the exhibition *Queen Victoria in Paris*. Queen Victoria, wearing a white dress with a blue sash, stands next to the Emperor Napoleon III, while Prince Albert dances a quadrille with Princess Mathilde, the Emperor's cousin.



VISITING THE PALACES

- ~ A record 2.9 million people visited the official residences of Her Majesty The Queen in 2017–18
- ~ The Summer Opening of Buckingham Palace welcomed 507,892 visitors
- ~ Windsor Castle welcomed 1,480,308 visitors, the second highest annual attendance
- ~ The Palace of Holyroodhouse welcomed a record 431,069 visitors, the best annual attendance

In December 2017 a new Visit section of the Royal Collection Trust website was launched, with fresh imagery, video and 360-degree views. The content was substantially refreshed and designed around the interests and needs of a variety of audiences, helping them to plan their day.

Buckingham Palace

This year visitors to the Summer Opening of Buckingham Palace enjoyed the special exhibition *Royal Gifts*, curated by Sally Goodsir. More than 200 official gifts received by Her Majesty The Queen and His Royal Highness The Duke of Edinburgh since 1952 from some 100 countries and territories were shown throughout the State Rooms from July to October 2017.

They included a paperweight made from a fossilised dinosaur bone and the Union Flag badge worn in space by Major Tim Peake CMG. The Australian State Coach, presented to Her Majesty in 1988, was displayed in the portico at the State Entrance where visitors begin their tour.

The summer of 2017 marked the 20th anniversary of the death of Diana, Princess of Wales on 31 August 1997. A special display in the Palace's Music Room

OPPOSITE Visitors in the Ballroom at Buckingham Palace view the special exhibition *Royal Gifts*, which displayed more than 200 gifts presented to HM The Queen throughout her 65-year reign.

BELOW Sir Jonathan Marsden welcomes four-year-old Elara Connor, the ten millionth visitor to Buckingham Palace since the State Rooms first opened to the public in 1993.



on the visitor route paid tribute to The Princess and the work she undertook in support of The Queen. The desk from her sitting room at Kensington Palace, and many of the objects on it, were selected by Their Royal Highnesses The Duke of Cambridge and The Duke of Sussex to reflect their mother's commitment to duty and their personal memories of her.

The Family Pavilion saw a 36 per cent increase in visitors from the previous year, with around 26,000 children and 47,000 adults enjoying the activities and games over the ten weeks. More than 300 people from 38 different organisations visited Buckingham Palace under the Access and Inclusion programme, including groups supporting homelessness, women's support networks, older people at risk from social isolation, and mental-health support groups.

On 6 September 2017, the Palace welcomed its ten millionth visitor since the State Rooms first opened to the public in 1993.

OPPOSITE Children can learn how to harness a horse with the new interactive displays at the Royal Mews.

BELOW Young visitors dressed in footman's livery enjoy the model landau, one of the new additions to the visitor experience at the Royal Mews.

The Royal Mews

In the summer of 2017, a number of improvements were made to the visitor experience at the Royal Mews. New interpretation explains the role of the Mews in ceremonial events and the highly skilled work of the staff responsible for the horses, coaches and limousines. For the general visitor there is new audio-visual content and a multimedia tour, while children can enjoy exploring a model landau, harnessing a horse and dressing up in footman's livery.

The family programme in the newly presented Learning Room was attended by nearly 2,000 adults and children throughout August 2017, and was consistently rated as 'excellent' by visitors. In February 2018 the first *Little Foals – Under 5s Friday* took place, offering storytelling and art activities for pre-school children.

Clarence House

Clarence House, the official residence of Their Royal Highnesses The Prince of Wales and The Duchess of Cornwall, welcomed 10,407 visitors on guided tours during its month-long opening.





#PalacePose





Windsor Castle

In September 2017, Windsor Castle was transformed into a medieval spectacle for the *Knights in Training Day*. In the Castle's Quadrangle, children enjoyed music and crafts, watched displays of birds of prey, met medieval knights on horseback, and took part in a series of challenges to qualify as a knight themselves. The festival attracted more than 5,500 people, making it the biggest family event at the Castle to date.

Twelve sold-out performances of Charles Dickens's *A Christmas Carol* by the immersive theatre company Watch Your Head were staged in the Castle's State Apartments during the festive period.

As part of the BBC's Royal Collection Season, an episode of Radio 3's *Early Music Show* was recorded in the Grand Reception Room in February 2018. Presented by Lucie Skeaping, the concert included performances on historic instruments from the Royal Collection: Ashley Solomon performed on an 18th-century Meissen transverse flute, Chi-chi Nwanoku demonstrated an early 19th-century double bass, and Julian Perkins played an 18th-century harpsichord.

On weekends throughout the year, visitors to Windsor took part in a variety of activities, including a special visit marking the 20th anniversary of the restoration of the Castle after the fire of 1992, a conservation day in January 2018 and the annual *Bring on the Battle!* series of events in February 2018.

In March 2018, World Book Day was celebrated with demonstrations of bookbinding and conservation. A display of treasures from the Royal Library included the smallest books from Queen Mary's Dolls' House and the largest volume in the Royal Collection, John James Audubon's *The Birds of America*.

As part of Future Programme, the Castle's Billiard Room, formerly the Court Post Office, was refurbished as a temporary space for schools and families until the new Learning Centre is complete.

PREVIOUS PAGES Visitors at the Summer Opening of Buckingham Palace in front of the new designs for the Family Pavilion by the illustrator Aurora Cacciapuoti.

OPPOSITE At the *Jacobites Festival Day* actors recreated moments when the Palace of Holyroodhouse became the focus of the Jacobite cause in Edinburgh.

BELOW Young visitors dressed for the part at the *Knights in Training Day* at Windsor Castle.





Palace of Holyroodhouse

Future Programme is now well underway at the Palace, signalled by the impressive wrap enveloping the Abbey Strand, currently undergoing transformation into a Learning Centre. At pavement level, the hoarding invites members of the public to contribute their own stories of the buildings, which have played such an important part in Edinburgh's history. In March 2018 new displays of the Royal Collection in the private apartments of Mary, Queen of Scots were opened to the public, the first phase in the re-representation of these historic spaces to tell the stories of the Palace's famous inhabitants.

Royal Collection Trust and partners Historic Environment Scotland, National Museums Scotland and National Trust for Scotland received the Association of Scottish Visitor Attractions' Marketing Campaign Award 2017 for *On the Trail of the Jacobites and Bonnie Prince Charlie*. This Scotland-wide initiative saw 26 attractions collaborate to tell the story of the 1745 uprising. The innovative marketing campaign, which included a video of Bonnie Prince Charlie welcoming visitors to Edinburgh Airport, won a gold and two silver Institute of Promotional Marketing Awards.

At the Palace of Holyroodhouse the campaign was supported with events and Warden talks.

The Palace also participated in Edinburgh's 101 Objects initiative, an online guidebook highlighting the city's rich history. More than 50 institutions and attractions joined forces to develop the project, which was co-ordinated by Edinburgh World Heritage, the Edinburgh Tourism Action Group and Marketing Edinburgh.

Free admission on 26 November 2017, to mark St Andrew's Day, attracted 3,759 visitors to the Palace and 2,231 to The Queen's Gallery, a record for this annual event.

The Palace was again decorated for the festive period, and the Christmas festival day offered visitors a treasure hunt, wreath-making, storytelling and a ceilidh. The successful partnership with Recitals for Wrigglers continued with a sold-out performance of classical music, nursery rhymes and songs for under-fives in the Great Gallery. On 30 December 2017 the Abbey and the Palace were lit up for Edinburgh's Torchlight Procession in front of an audience of 20,000 in Holyrood Park.

In March 2018 The Queen's Gallery welcomed its millionth visitor since opening in November 2002.







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, Kew Palace and Hillsborough Castle. In 2017–18, over 1.5 million people enjoyed visiting these royal residences.

In April 2017, ten works from the Royal Collection were introduced into Kew Palace’s annual display, including a silver-gilt egg-boiler and a notebook, paper-knife and pencil belonging to Queen Charlotte. The objects were selected to highlight the intellectual and artistic endeavours of the Queen and her daughters and to explore the theme of gift-giving among members of the royal family.

In June 2017, 63 works from the Royal Collection, including paintings, sculpture, ceramics, textiles, furniture, books, drawings and prints, were included in *Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World* at Kensington Palace. This exhibition was created in collaboration with the Yale Center for British Art, New Haven, where it had first been shown. It explored the ways in which these three remarkable German princesses shaped court culture and the respective ages in which they lived, through their intellectual, social and political pursuits.

The display of paintings from the Royal Collection in the Cumberland Art Gallery at Hampton Court Palace was refreshed in September and November 2017. Twelve new works were introduced, including *Portrait of a Woman* by Sir Peter Paul Rubens, Jan de Bray’s *The Banquet of Cleopatra* and 19th-century examples by Frank Holl and Petrus van Schendel. Three further paintings, *The Madonna of Humility with Angels*, attributed to Zanobi Strozzi, Benozzo Gozzoli’s *The Fall of Simon Magnus* and Bernardo Daddi’s *The Marriage of the Virgin*, joined Duccio di Buoninsegna’s *Triptych* in a display of early Italian panel paintings.

PREVIOUS PAGES Families enjoy a Bach to Baby concert of classical and festive music in St George’s Chapel, Windsor Castle.

OPPOSITE *Market Scene by Night*, 1844, by Petrus van Schendel is among a group of 12 new paintings displayed in the Cumberland Art Gallery at Hampton Court Palace.

BELOW *Queen Charlotte*, 1771, by Johan Zoffany was among 63 works loaned to the exhibition *Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World* at Kensington Palace.





LOANS

~ 601 loans were made to 68 exhibitions in the UK and 12 other countries

Loans to exhibitions and displays in the UK and overseas this year have served to support Royal Collection Trust's continued commitment to broadening public access to the Collection and showing works in new contexts.

The recently identified elephant automaton 'surprise' from Carl Fabergé's *Diamond Trellis Egg* went on display in the exhibition *Fabergé: Royal Gifts featuring the Trellis Egg Surprise* at the Houston Museum of Natural Science in March 2017. The egg was created for Emperor Alexander III as a gift for his wife, the Empress Maria Feodorovna, at Easter in 1892. Its surprise was believed to have been lost until research by Caroline de Guitaut identified it as the elephant automaton acquired by King George V for the Royal Collection in 1935.

In May 2017, 44 watercolours by Mark Catesby were loaned to the Gibbes Museum of Art in Charleston for the exhibition *Artist, Scientist, Explorer: Mark Catesby in the Carolinas*. Catesby spent four years in the southern states studying and documenting the native flora and fauna. The watercolours he created were the basis for his celebrated work *The Natural History of Carolina, Florida and the Bahama Islands*, the first fully illustrated publication on the natural history of the New World.

A major loan of 27 works was made to the National Museum of Scotland in June 2017 for the exhibition *Bonnie Prince Charlie and the Jacobites*. Paintings, decorative arts and works on paper from the Royal Collection helped to tell the story of Prince Charles Edward Stuart and the turbulent rise and fall of the Jacobites.

The Irish Sword of State was the focus of the exhibition *Making Majesty: Building and Borrowing the Regal Image at Dublin Castle*. The loan, in late 2017, marked the sword's first return to Ireland since 1922.

The first loan from the Royal Collection to the Museum of Modern Art (MoMA) in New York was made in October 2017. In MoMA's long-running *Artist's Choice* exhibition series, David Hammons selected Leonardo da Vinci's *The drapery of a kneeling figure* to hang alongside a work from MoMA's

permanent collection, Charles White's *Black Pope (Sandwich Board Man)* from 1973.

In November 2017, 14 drawings, including ten by Michelangelo, were lent to The Metropolitan Museum of Art in New York for the exhibition *Michelangelo: Divine Draftsman and Designer* exploring Michelangelo's graphic works.

A full list of loans made from the Royal Collection over the past year can be found on pages 75–80.

OPPOSITE *Prince Henry Benedict Stuart, later Cardinal York, c.1739*, by Louis Gabriel Blanchet, was among 27 works loaned to the exhibition *Bonnie Prince Charlie and the Jacobites* at the National Museum of Scotland.

BELOW The elephant automaton, 1892, recently identified as the missing 'surprise' from Carl Fabergé's *Diamond Trellis Egg*, was loaned to the exhibition *Fabergé: Royal Gifts featuring the Trellis Egg Surprise* at the Houston Museum of Natural Science.





INTERPRETATION

LEARNING

Across the Palaces and The Queen's Galleries:

- ~ 53,815 school pupils made visits
- ~ 6,200 adults attended learning events
- ~ 51,160 visitors took part in family activities
- ~ 1,470 visitors attended community events

The refreshed presentation of the Royal Mews provided the opportunity to improve programming for schools. In February 2018 a Key Stage 2 session, *British Values: Modern Day Monarchy*, was launched in partnership with Westminster Abbey, London. Other new sessions include literacy workshops led by a published author and storytelling for under-fives.

New programming for nursery-school children was developed at the Palace of Holyroodhouse. In May 2017 more than 160 nursery pupils took part in

A Royal Garden Party, and during the festive season 380 children from local nursery and primary schools enjoyed musical storytelling sessions in the State Apartments with children's author Bridget Crowley.

OPPOSITE Senior-school pupils learn about the *Nautilus cup*, c.1600, by Nikolaus Schmidt as part of the ARTiculation programme run by Roche Court Education Trust.

BELOW Artist Gemma Coyle with primary-school pupils in the exhibition *Splendours of the Subcontinent: A Prince's Tour of India 1875-6* at The Queen's Gallery, Palace of Holyroodhouse.





In September 2017, around 300 schoolchildren took part in a week of immersive theatre workshops at Windsor Castle with the theatre company Watch Your Head. *Macbeth: When the battle's won and lost* explored how Shakespeare achieved his dramatic effects, ending with a performance in the King's Dining Room.

The Learning programme also aims to engage adult visitors and deepen their understanding of the Royal Collection and Palaces. In May 2017, a new study day at Windsor explored the history of the Castle's gardens. Windsor's 1,000-year history was the subject of a series of talks by the authors of the new history of the Castle published in spring 2018.

At the Palace of Holyroodhouse, a study day in partnership with the National Museum of Scotland supported the award-winning *On the Trail of the Jacobites and Bonnie Prince Charlie* campaign.

The Access and Inclusion programme aims to welcome people who might not usually visit cultural-heritage attractions. This year 476 visitors participated in events for those who are D/deaf and hard of hearing,

blind and partially sighted, living with dementia or on the autism spectrum. Royal Collection Trust's commitment to supporting visitors on the autism spectrum was recognised in March 2018 when Windsor Castle received the Autism Friendly Award for the second time from The National Autistic Society.

In September 2017 the 22nd annual Royal Collection Studies course gave 30 students from 11 countries a comprehensive introduction to the Collection and Palaces. The ten-day residential course, run by The Attingham Trust, included visits to St James's Palace, Frogmore House, Hampton Court Palace, the Banqueting House and Clarence House.

ABOVE Visitors on a British Sign Language tour of the State Rooms at Buckingham Palace, part of the Access and Inclusion programme.

PUBLISHING

- ~ Eleven new titles published
- ~ Rights in eight titles sold across territories including China, France, Germany, Italy, Japan and the USA
- ~ Around 60,000 pages published in the Georgian Papers Programme

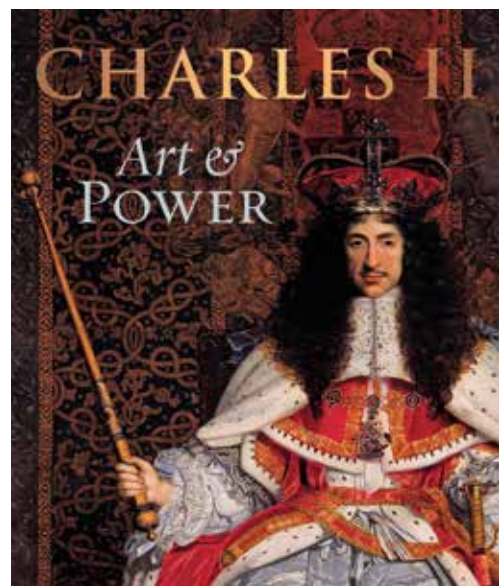
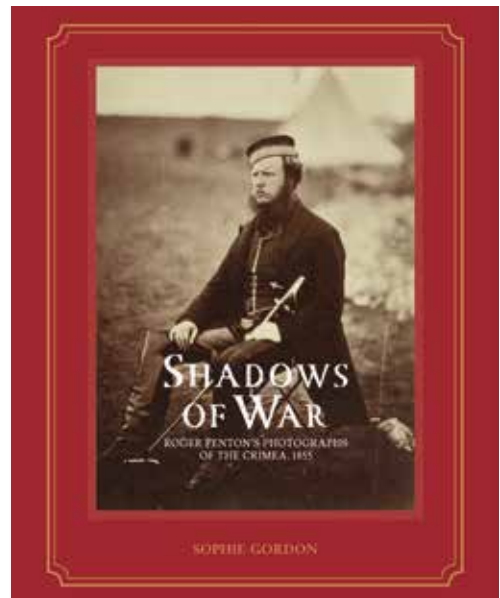
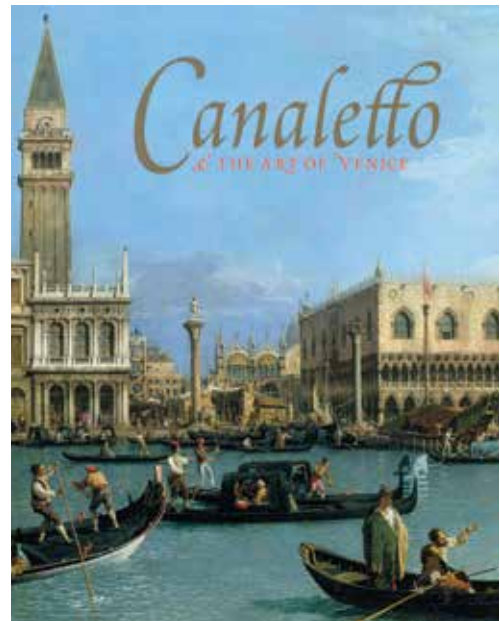
Publishing in both print and digital form remains a primary means of extending access to the Royal Collection to as broad an audience as possible.

The catalogue raisonné *European Silver in the Collection of Her Majesty The Queen* by Kathryn Jones was published in November 2017, the first title in over 100 years to bring together the holdings of European silver in the Royal Collection. It covers more than 350 items, including remarkable examples of 17th-century German work and exquisite Dutch craftsmanship.

Canaletto & the Art of Venice by Lucy Whitaker and Rosie Razzall was published in May 2017 to accompany the exhibition at The Queen's Gallery, Buckingham Palace, with a smaller paperback, *Looking at Canaletto*, available on site. *Shadows of War: Roger Fenton's Photographs of the Crimea, 1855* by Sophie Gordon accompanied the exhibition of the same title at The Queen's Gallery, Palace of Holyroodhouse, in August 2017. The exhibition catalogue *Charles II: Art & Power*, edited by Rufus Bird and Martin Clayton, was published in December 2017.

Royal Collection Trust's second cookbook *Royal Teas: Seasonal Recipes from Buckingham Palace*, by the Royal Chef, Mark Flanagan, and Royal Pastry Chef, Kathryn Cuthbertson, was launched in May 2017.

Royal Gifts: Arts and Crafts from around the World by Sally Goodsir was published to accompany the special exhibition at the Summer Opening of Buckingham Palace. An updated edition of the Buckingham Palace children's guidebook *Does The Queen Wear Her Crown in Bed?* was published in August 2017, with new illustrations by Aurora Cacciapuoti.



RIGHT *Canaletto & the Art of Venice*, *Shadows of War: Roger Fenton's Photographs of the Crimea, 1855* and *Charles II: Art & Power* were among the 11 titles published this year.



A Note of Explanation, a story originally written by Vita Sackville-West for the library of Queen Mary's Dolls' House, was published in October 2017 with illustrations by Kate Baylay, attracting extensive media coverage.

Pasta for Nightingales: A 17th-Century Handbook of Bird-Care and Folklore was published in April 2018. The title combines 17th-century watercolours commissioned by Cassiano dal Pozzo for his Paper Museum with extracts from the *Uccelliera* ('The Aviary'), a contemporary ornithological study in which they were reproduced. The foreword of the book is written by Helen Macdonald, author of the award-winning title *H is for Hawk*.

Windsor Castle: A Thousand Years of a Royal Palace, edited by Steven Brindle, was published in April 2018. The most comprehensive account of the Castle to date, it includes newly commissioned photography and artist's reconstructions of the building at various stages in its history.

In the Georgian Papers Programme, 30,000 pages from holdings in the Royal Archives and the Royal Library relating to George III, George IV and William IV, among others, were published online this year. Approximately 60,000 pages are now publicly accessible.

In early 2018 work commenced on the first phase of the Prince Albert Digitisation Project, which will make available online official and private papers relating to Prince Albert from the Royal Archives and the Royal Commission for the Exhibition of 1851; material in the Royal Library; inventories of paintings commissioned or collected by Albert; the Prince's study collection of more than 5,000 prints and photographs after the works of Raphael; and the body of early photography collected and commissioned by Prince Albert.

The major partnership between the Royal Archives and Cengage to publish the Stuart and Cumberland Papers online was completed, with the digitisation of approximately 245,000 items. These will be made available via Cengage's State Papers Online product, alongside interpretative essays and other contextual content.

Launched to coincide with Black History Month in October 2017, a new Collection Trail in 'The Royal Collection Online' highlighted Black

and Asian history in Victorian Britain and early photography in the Royal Collection. The subject is the focus of ongoing research as part of a partnership with Autograph ABP, a charity bringing together a body of photographic portraiture to highlight diverse 'black presences' prior to 1948. Other new Trails included Queen Mary's Dolls' House, Mary, Queen of Scots, Music in the Royal Collection and several accompanying the BBC's Royal Collection Season. The last helped attract 826,000 page views of this section of the website in January and February 2018, an increase of 92 per cent on the previous year.

In December 2017 all Royal Collection Trust websites and digital communications were redesigned, bringing them into line with offline communications. The principal websites are now fully device-responsive.

OPPOSITE Artist's reconstruction of the 'Zodiac Chamber' from *Windsor Castle: A Thousand Years of a Royal Palace*. This private room was part of Henry III's additions to the Castle in the 13th century.

BELOW *The Exeter Salt*, c.1630, by Johann Hass, from the catalogue raisonné *European Silver in the Collection of Her Majesty The Queen*, published in 2017.





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.

Four portrait photographs of The Queen and His Royal Highness The Duke of Edinburgh from a series taken at Windsor Castle by Matthew Holyoak to mark the 70th anniversary of their marriage were acquired in December 2017. Other notable additions to the Collection included two photographs of His Royal Highness The Prince of Wales and one photograph of Her Royal Highness The Princess Royal taken by Jane Bown during the 1980s.

A portrait of The Duke of Edinburgh by Ralph Heimans, painted in the year of His Royal Highness's retirement from public engagements, was acquired in 2018. It depicts Prince Philip in the Grand Corridor at Windsor Castle, wearing the sash and badge of the Order of the Elephant, Denmark's highest honour.

Portraits of Sir James Dyson, Lord Darzi of Denham, Dr Martin West, and Professor Dame Ann Dowling,

commissioned by The Queen for the Order of Merit series, entered the Royal Collection in 2017.

Two preparatory drawings of Albert Victor, Duke of Clarence and Avondale by John William Lisle for a stained-glass window were purchased in June 2017. The window was commissioned for Buckingham Palace by Queen Alexandra to commemorate her eldest son, who died in 1892, aged 28. It is now on long-term loan to the Stained Glass Museum, Ely.

A watercolour view of St George's Chapel, Windsor from the east by William Taverner was presented to The Queen for the Royal Collection by Major AR Taverner. It is the first drawing by Taverner to enter the Royal Collection.

OPPOSITE Detail of the portrait of HRH The Duke of Edinburgh by Ralph Heimans, acquired for the Royal Collection in March 2018.

BELOW One of two drawings of Albert Victor, Duke of Clarence and Avondale by John William Lisle acquired in June 2017 (left). The drawings are preparatory designs for a stained-glass window by CE Kempe (right).





RETAIL

~ Retail sales totalling £18,458,814

Retail sales over the past year were buoyed by the continuing appetite for royal commemorative wares, including china marking the 70th wedding anniversary of Her Majesty The Queen and His Royal Highness The Duke of Edinburgh in November 2017, and celebrating the wedding of Their Royal Highnesses The Duke and Duchess of Sussex. Royal Birdsong, a new range launched in April 2017, was inspired by the decoration on an 18th-century Sèvres water jug and basin in the Royal Collection.

In July 2017 the Garden Shop at the Summer Opening of Buckingham Palace was re-presented to enhance the customer experience and reflect its garden setting. New ranges of candles, room diffusers and toiletries were introduced alongside new designs of towels and wash bags. Spend per visitor at the Garden Shop increased by 6.9 per cent compared to the previous year.

The average transaction value in the Garden Café at Buckingham Palace rose by 3.6 per cent, while sales of ice cream at Windsor Castle increased by 78 per cent over the summer period.

Social media channels continue to be a very effective way to interact with customers. Referrals to Royal Collection Trust's retail website from Facebook and Instagram grew by 163 per cent and 206 per cent respectively this year.

Mindful of the importance of sustainable trading, Royal Collection Trust is working to reduce the use of plastic in retail and catering operations.

OPPOSITE The range of commemorative china celebrating the wedding of TRH The Duke and Duchess of Sussex is made in Stoke-on-Trent using methods and techniques that have remained unchanged for over 250 years.

BELOW In March 2018 the shop at The Queen's Gallery, Buckingham Palace, received a UK Heritage Award for Best Shopping Experience.





STAFF

The Royal Household's Employee Engagement Survey took place at the end of 2017 and showed an increase in the levels of engagement across Royal Collection Trust. A number of internal communications initiatives introduced after the previous survey in 2015, including a regular Director's Report to staff and biannual Directors' Briefings, are thought to have contributed to this positive result.

Over the past year Royal Collection Trust has continued to focus on developing skills in managers. A further 22 members of staff have either completed or commenced a leadership and management programme, including a qualification from The Institute of Leadership and Management (ILM) and the Royal Household Emerging Leaders Programme, which develops strategic thinking.

Sabbaticals allow senior curators and conservators to step back from their day-to-day roles and research an area of the Royal Collection, expand their knowledge or develop their skills within partner organisations. Martin Clayton, Head of Prints and Drawings, completed a sabbatical researching and writing a catalogue for the forthcoming exhibitions *Leonardo da Vinci: A Life in Drawing*. Caroline de Guitaut, Senior Curator of Decorative Arts, spent time as a visiting scholar at Hillwood Estate, Museum and Gardens in Washington D.C., and undertook research at the Russian State Historical Archives, The Hermitage Museum, and the Fabergé Museum in St Petersburg for the forthcoming exhibition and catalogue *Russia: Royalty & the Romanovs* and the catalogue raisonné of works by Fabergé in the Royal Collection.

Royal Collection Trust supported six curatorial and conservation internships over the year and welcomed a number of student placements. Decorative Arts intern Sophie Croft was the first appointment in a new annual internship supported by The Worshipful Company of Arts Scholars. In July 2017 the Collections Information Management team was joined for two months by Muhammad Azam bin Adnan from the School of Museum Studies at the University of Leicester and the recipient of a Commonwealth Scholarship. Two trainees

from the Strengthening Our Common Life (SOCL) scheme, Alice Houghton and Tanaya Basu De Sarkar, achieved a Diploma in Cultural Heritage on the completion of their year-long placement. During the summer the Paintings curatorial team was assisted by ten students from Art History Link-Up, a charitable organisation based at the Wallace Collection and The National Gallery in London promoting Art History A-Level at non-fee-paying London schools. Work-experience student Afsana Shahajahan joined the furniture conservation workshops for a week in July 2017 through the Lord Mayor of London's Cultural Scholarship Scheme. Eleanor Lanham and Matthew Stockl completed the first year of their five-year Queen's Bindery Apprenticeship Scheme. Two further apprentices, Laura Hollingworth and Emily Macmillan, started in the Royal Bindery in October 2017.

OPPOSITE Afsana Shahajahan working on the base of a mounted Sèvres tureen as part of the Lord Mayor of London's Cultural Scholarship Scheme.

BELOW A Warden shows two young visitors the new multimedia tours introduced at the Royal Mews, Buckingham Palace, this year.







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
Trustee of Royal Yacht Britannia Trust (from 1 January 2018)

Perry Bruce-Mitford

Member of the Art Workers' Guild, London

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 di Notizie

Paul Cradock

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

Sally Goodsir

Member of The Museum of Richmond Collections Trust

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 UK Print Curators' Forum

Kathryn Jones

Member of the Antique Plate Committee, Goldsmiths' Hall

Tim Knox

Director, Parham Park Ltd
Patron of The Mausolea & Monuments Trust
Trustee of Yale University Press, London
Trustee of Historic Royal Palaces (from 5 March 2018)
Member of the Advisory Board, Grimsthorpe &
Drummond Castle Trust

Sir Jonathan Marsden

Member of the Council, The Attingham Trust
Selection Panel Member, Plowden Medal (RWHA)
Trustee of City & Guilds of London Art School
Trustee of Historic Royal Palaces (to 31 December 2017)
Trustee of Royal Yacht Britannia Trust (to 31 December 2017)

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

Rachel Peat

Member of the Museum Ethnographers Group

Philippa Räder

Trustee of the Society of Bookbinders

Jemima Rellie

Trustee of Nominet Trust
Trustee of the Wallace Collection
Foundation Governor, Christ Church School, Chelsea

Anna Reynolds

Fellow of The Costume Institute, Metropolitan Museum of Art,
New York

Desmond Shawe-Taylor

Vice-President of The Arts Society
Trustee of The Holburne Museum, Bath
Trustee of the Compton Verney Collection Settlement
Trustee of the 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

Stephen Sheasby

Member of the Art Workers' Guild, London

Bill Stocking

Member of the International Council on Archives, Expert Group
on Archival Description (EGAD)
Member of the Society of American Archivists, Technical
Subcommittee on Encoded Archival Standards (TS-EAS)

Helen Trompeteler

Trustee of Four Corners

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, Cass Short Courses in Conservation and
Restoration of Furniture and Wooden Artefacts, London
Metropolitan University

Oliver Urquhart Irvine

Member of the Spoliation Advisory Panel
Trustee of the Windsor Festival Society Ltd
Associate of Hughes Hall, University of Cambridge

Oliver Walton

Council Member of the Prince Albert Society
Council Member of the Navy Records Society

David Wheeler

Trustee of The Zibby Garnett Travel Fellowship

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 Knight of the Garter Annual Review*

PUBLICATIONS BY STAFF

Rufus Bird

Co-editor and contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Claire Chorley

Contributor to *Canaletto & the Art of Venice* (Royal Collection Trust, London, 2017)

Elizabeth Clark Ashby

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Deborah Clarke

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Martin Clayton

Co-editor and contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Carly Collier

'Maria Callcott, Queen Victoria and the "Primitives"', for *Visual Resources* special issue: Women's Expertise and the Culture of Connoisseurship, vol. 33 (2017)

Louise Cooling

'Art and Power', *Minerva Magazine* (March 2018)

Olivia Fryman

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Sally Goodsir

Royal Gifts: Arts and Crafts from around the World (Royal Collection Trust, London, 2017)

Sophie Gordon

Shadows of War: Roger Fenton's Photographs of the Crimea, 1855 (Royal Collection Trust, London, 2017)

Emily Hannam

Contributor to *Empire of the Roses: 19th-century masterpieces of Persian art* (Musée du Louvre-Lens, 2018)

Kate Heard

Review of John Cherry, 'Richard Rawlinson and his Seal Matrices. Collecting in the early eighteenth century', in *Journal of the History of Collections*, vol. 29, issue 3 (November 2017)

Kathryn Jones

European Silver in the Collection of Her Majesty The Queen (Royal Collection Trust, London, 2017)

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Sir Jonathan Marsden

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Contributor to *Windsor Castle: A Thousand Years of a Royal Palace* (Royal Collection Trust, London, 2018)

Niko Munz

Contributor to *Canaletto & the Art of Venice* (Royal Collection Trust, London, 2017)

Stephen Patterson

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Clara de la Peña Mc Tighe

'Should a spot of Mildew appear: Conservation of two John Russell pastels' for IADA's *Journal of Paper Conservation*, vol. 17, nos 3–4 (April 2017)

Elania Pieragostini

"'It may with truth be said, that with this artist the first epoch of painting in water colours originated": gli acquarelli di John 'Warwick' Smith al British Museum', in *Studi sul Settecento Romano, XXXIII, Temi e ricerche sulla cultura artistica I* (2017)

Lauren Porter

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

'Charles II: Art and Power', for the Leonardo da Vinci Society Newsletter, Issue 44 (July 2017)

'The Anatomical Drawings of Leonardo da Vinci in the Royal Collection', in *The Human Body – Challenging the Mystery* (NHK Promotions Inc., Tokyo, 2017)

Rosie Razzall

Canaletto & the Art of Venice (co-author with Lucy Whitaker) (Royal Collection Trust, London, 2017)

Vanessa Remington

'A "more solitary place": Charles I and His Cabinet' (co-author with Lucy Whitaker), for *Charles I: King and Collector* (Royal Academy of Arts, London, 2018)

Anna Reynolds

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Desmond Shawe-Taylor

'Windsor Castle', in *Royal Mail Yearbook* (2017)

'The greatest amateur of paintings among the princes of the world' (co-author with Per Rumberg) and 'The "act and power of a face": Van Dyck's Royal Portraits', for *Charles I: King and Collector* (Royal Academy of Arts, London, 2018)

Paul Stonell

'The Photographs of Sir Edward Augustus Inglefield (1820–94) in the album 'HM Ships Phoenix and Talbot in search of Sir John Franklin, 1854', in *The Photo Historian*, no. 179 (summer 2017)

Emma Turner

Review of Andrew Honey's Lecture 'Tom, Wrinkled, Stained and Otherwise Naughty Sheets', *Icon News*, Issue 70 (June 2017)

Oliver Urquhart Irvine

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

Lucy Whitaker

Canaletto & the Art of Venice (co-author with Rosie Razzall) (Royal Collection Trust, London, 2017)

'A portrait of Consul Smith', *The Burlington Magazine*, vol. 160, no. 1380 (March 2018)

'A "more solitary place": Charles I and His Cabinet' (co-author with Vanessa Remington), in *Charles I: King and Collector* (Royal Academy of Arts, London, 2018)

Bridget Wright

Contributor to *Charles II: Art & Power* (Royal Collection Trust, London, 2017)

LECTURES BY STAFF

Rufus Bird

'Charles II: Art & Power' at Guggleton Art Gallery, Stalbridge, Somerset

'Charles II: Art & Power' for the Friends of Bristol Art Gallery

Nicola Christie

'The Early Flemish Catalogue: Past, Present and Future Research', at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace

Martin Clayton

'Landscape drawings in the Royal Collection' at the Royal West of England Academy, Bristol

'Leonardo da Vinci as an Anatomist' for the Friends of the Archives of the Society of Apothecaries, London

'Charles II: Art & Power' at the Darlington Lecture Association

Carly Collier

"'A beautiful illustrative memorial': The Prince Consort's Raphael Collection" at the Collecting Raphael international conference, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome

'Discoveries in the Prince Consort's Raphael Collection' at the Rediscovering the Renaissance adult learning course, Victoria and Albert Museum, London

Jacky Colliss Harvey

'The Beauty and the Beast? Art and Design Books in the Digital Age' (with Elizabeth Silverton) for the Motovun Group of International Publishers at the Arts + Runway, Frankfurt Book Fair

Louise Cooling

'Time Pieces in Victorian Narrative Painting' at the Symposium on Horology and Art at the Museum of Fine Arts, Boston

Julie Crocker

'The Georgian Papers Programme' (with Laura Hobbs and Bill Stocking) at the 21st-century Curator Lecture, British Library, London

'The Georgian Papers Programme' (with Laura Hobbs) at the European Axiell User Conference 2017, Oxford

Megan Gent

'Recent digitisation projects in the Royal Archives' at the 2017 ARA (Archives and Records Association) Conference, Manchester

Sally Goodsir

'The Royal Mews, Buckingham Palace' at *Horses & Courts: The Reins of Power*, an International Symposium at the Wallace Collection, London

Caroline de Guitaut

'Fabergé's Animals: Miniature Menagerie of Grandeur' at the Houston Museum of Natural Science

'Royal Diamonds' at the Hillwood Museum, Washington D.C.

'Fabergé and the goldmaking tradition of Russia' at the British Museum, London

'Fabergé's Animals: Miniature Menagerie of Grandeur', at the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich

Emily Hannam

'Image of Global Exchange in the *Padshahnama*' at the Open University, London

'Ongoing work on the Indian MSS and Miniatures, in relation to a 2018 exhibition', at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace

'Georges, Nawabs and Nabobs: the British monarchs and India in the 18th century' at the Ancient India & Iran Trust, Cambridge

'The earliest Mughal album in the Royal Library, Windsor Castle: new conservation and research' for the Cambridge Lectures in Islamic Art, University of Cambridge

Kate Heard

'Maria Sibylla Merian' at a morning symposium accompanying an exhibition of the works of Mark Catesby, Gibbes Museum of Art, Charleston

"'One of the most Curious Performances ... that ever was published'" Merian in the Royal Collection' at the Maria Sibylla Merian Conference 2017: Changing the Nature of Art and Science Intersections with Maria Sibylla Merian, Amsterdam

'George IV as a Print Collector' at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace

"'A Curious Performance'": Maria Sibylla Merian and the Art of Natural History' at the Linnean Society of London

'Fashion and Folly? George IV as a Collector of Prints' at the Modern Cultural History Seminar, University of Cambridge

Rosanna Heverin West

'Costumed Interpretation in Heritage Learning' at the University College London Institute of Education, London

Laura Hobbs

'The Georgian Papers Programme' (with Julie Crocker and Bill Stocking) at the 21st Century Curator Lecture, British Library, London

'The Georgian Papers Programme' (with Julie Crocker) at the European Axiell User Conference 2017, Oxford

Beth Jones

'Queen Mary's Dolls' House' at the Rainham & District Dolls' House and Miniaturists' Group, Gillingham

Kathryn Jones

"'Very massive and handsome'": George IV's Grand Service and the Royal Table' for the Haughton International Ceramics Seminar, at Christie's, London

'Theatres of Wisdom: The Enlightened Princesses and their Cabinets of Curiosity' for *Dilettanti*, London

'European Silver in the Royal Collection' for the Silver Society, London

'Curiosity and Wonder: collecting European silver in Britain' at Lucy Cavendish College, University of Cambridge

Hannah Lake

'Youth Participation' at the Museums Association Conference, Manchester

Catlin Langford

'A project to inventory a selection of 20th-century material' at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace

Sir Jonathan Marsden

'The Royal Collection on show' at Cartwright Hall Art Gallery, Bradford

Kajal Meghani

'The Prince's journey to and around India 1875–6' for Art Fund West Yorkshire and the Friends of Bradford Art Galleries and Museums, Cartwright Hall Art Gallery
'Splendours of the Subcontinent: A Prince's Tour of India 1875–6' for Cotesbach Educational Trust, Lutterworth
'Arms and Armour in Splendours of the Subcontinent' (with Simon Metcalf) for the Arms and Armour Society at the Tower of London
'A Tale of Two Tours: the circulation of the Prince's gifts from India' at the New Walk Museum and Art Gallery, Leicester
'The Colonial Object: Exhibiting the Prince of Wales's Indian Collection' at the University of Warwick
'Curating Splendours of the Subcontinent' for Museum Studies students at the University of Leicester

Simon Metcalf

'Arms and Armour in Splendours of the Subcontinent' (with Kajal Meghani) for the Arms and Armour Society at the Tower of London

Niko Munz

'An introduction to the exhibition *Charles I: King and Collector*', at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace
'The Lost Collection: Charles I and Whitehall Palace' at The National Gallery, London
'The Lost Collection: Charles I and Whitehall Palace' for the Society for the History of Collecting, London

Stephen Patterson

'Queen Victoria and the Coronation of Emperor Alexander II of Russia 1856' at the Grand Duchess Elizabeth Romanov Society, UK conference, Cumberland Lodge, Windsor
'Honours at Sea, the 1908 State Visit to Russia of King Edward VII' at the XIth European Conference of Phaleristic Societies, Tallinn, Estonia
'The Crown Jewels' (with the Chief Warden of the Tower of London) at the conference marking the 50th anniversary of the Diamond Fund, Moscow

Rachel Peat

'Non-European Works of Art: Why The World Is Our Oyster' at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace

Clara de la Peña Mc Tighe

'Should a spot of Mildew Appear: Conservation of two John Russell pastels' at IADA (International Association of Book and Paper Conservators) Symposium 2017, Oslo, and at ICON at the British Library, London

Lucy Peter

'Dutch Art in the Royal Collection' at the Ferens Art Gallery, Hull

Philippa Räder

'The Queen's Bindery Apprenticeship Scheme' at Designer Bookbinders Day of Lectures 2017, the Art Workers' Guild, London
'The Queen's Bindery Apprenticeship Scheme: Reclaiming the past to teach for the future', IADA (International Association of Book and Paper Conservators) Symposium 2017, Oslo

Rosie Razzall

'Canaletto's drawings' at *Canaletto in Venice* study day with the Wallace Collection, London, and the Hamilton

Kerr Institute, University of Cambridge, co-chaired with Lucy Whitaker and Lucy Davis, Curator of Paintings at the Wallace Collection

'Canaletto & the Art of Venice' (with Lucy Whitaker) for the Venice in Peril Fund at the Society of Antiquaries of London

'Scouting for drawings: Purchases in Italy for George III and Lord Bute' at the *Art of Power: The 3rd Earl of Bute, Politics and Collecting in Enlightenment Britain Symposium* at Mount Stuart, Isle of Bute

'Paul Sandby: study and sociability in London and Windsor', for The Romney Society, at Crooklands Hotel, Kendal

'Canaletto and the Art of Venice: Curating the Eighteenth Century in the Royal Collection' at the Graduate Seminar in History, 1680–1850, University of Oxford

Vanessa Remington

'Painting Paradise: The Art of the Garden' at St Mary's Church, Froyle

'Princesses' Gardens', at a study day for *Enlightened Princesses* exhibition, Kensington Palace

'Behind the Scenes as a Curator' and workshops on Vermeer for the Aspire programme, Barton Peveril Sixth Form College, Eastleigh

Anna Reynolds

'Portrait of the Artist' at Vancouver Art Gallery

Puneeta Sharma

'The Conservation of Rosalba Carriera's Pastels of the Four Seasons' at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace

Desmond Shawe-Taylor

'Orazio and Artemesia Gentileschi' at The Queen's House, Greenwich

'Charles I: King and Collector' at the Annual Schubart Lecture for the Friends of Bristol Art Gallery

'Charles I: King and Collector' for the Society for the History of Collecting at the Art Workers' Guild, London

'Thomas Lawrence and the Waterloo Chamber' at The Holburne Museum, Bath

'The Conservation of Baroque Ceiling Paintings' at Old Royal Naval College, Greenwich

'George III and the art of the Low Countries' at the *Art of Power: The 3rd Earl of Bute, Politics and Collecting in Enlightenment Britain Symposium* at Mount Stuart, Isle of Bute

'Charles I: King and Collector' at the British Embassy, Brussels

'The Queen's Pictures' at The Art Room, Hawley
Co-moderator (with Sebastian Edwards, Historic Royal Palaces) of discussion at *Enlightened Princesses: Britain and Europe, 1700–1820*, Hampton Court Palace

'The Queen's Pictures' for the Old Masters Society, Art Institute of Chicago

'Charles I: King and Collector' at the Royal Academy of Arts, London
'*Charles I (Le Roi à la chasse)* by Anthony van Dyck' at the Royal Academy of Arts, London

'A Brief History of The Queen's Paintings' for the Family Copies 2018 Lecture at the Royal Thames Yacht Club, London

'Charles I: King and Collector' for Art Fund Cheshire, Willington Hall, Tarporley

'Charles I: King and Collector' for Art Fund London, the Wallace Collection, London

'Charles I's Collection and its Display' for Dilettanti at the Medical Society of London
'The Royal Portrait' at the Society of Antiquaries of London

Elizabeth Silverton

'The Beauty and the Beast? Art and Design Books in the Digital Age' (with Jacky Colliss Harvey) for the Motovun Group of International Publishers at the Arts + Runway, Frankfurt Book Fair

Chris Stevens

'Salvage issues' for Safeguarding Cultural Heritage through Technical and Organisational Resource Management (STORM) at Hampton Court Palace

Bill Stocking

'Records in Contexts (RIC): a standard for archival description developed by the ICA Experts Group on Archival Description' at the University of Liverpool, University of London, National Archives of Ireland and the Archives and Records Association conference, Manchester

'The Georgian Papers Programme' (with Julie Crocker and Laura Hobbs) at 21st-century Curator Lecture, British Library, London

Emma Stuart

'A fondness for folios and the chimes of George III's favourite clock in the libraries at Windsor Castle ... stories of a reinvented librarian!' for the Ludlow Civic Society

Emma Turner

'The Conservation of Art on Paper' for the Cambridge Townswomen's Guild

Oliver Urquhart Irvine

'Libraries within libraries: the Royal Library and its collecting history' at the Rideau Club, Ottawa

'Evidence for Royal readers in the collections of the Royal Library' at the Grolier Club, New York

'The Royal Library through the eyes of predecessor librarians' at Coworth Park, the Dorchester Collection, Ascot

Oliver Walton

'The Georgian Papers Programme: opportunities and challenges for the history of the Enlightened Princesses' at *Enlightened Princesses* conference, Hampton Court Palace

'The Georgian Papers Programme: opportunities and challenges for the history of the Enlightenment in Britain' at *Crafting an Enlightened World: Patronage & Pioneers* at 2017 Fairfax House Georgian Studies Symposium, York

'The Georgian Papers Programme: An introduction' at the Annual Conference on Music in Eighteenth-century Britain, Foundling Museum, London

'The Georgian Papers Programme: opportunities and challenges for the history of the eighteenth century in Britain and beyond' at the 47th British Association for Eighteenth-century Studies Annual Conference, St Hugh's College, Oxford

Lucy West

'Prince Albert and Early Italian Painting in the Royal Collection' for Group 19, Crystal Palace, London

David Wheeler

'The Sunflower Clock' for the French Porcelain Society, London, Sir Geoffrey de Bellaigue Memorial Lecture at the Polish Club, London

'Chairs and Upholstery' for the Guild of Traditional Upholsterers, Salisbury

Lucy Whitaker

'Canaletto & the Art of Venice' at Woburn Abbey

'Introduction to Canaletto & the Art of Venice' and 'Canaletto's paintings, his stylistic development and relationship with his contemporaries' at *Canaletto in Venice* study day with the Wallace Collection, London, and the Hamilton Kerr Institute, University of Cambridge, co-chaired with Rosie Razzall and Lucy Davis, Curator of Paintings at the Wallace Collection

'Canaletto & the Art of Venice' (with Rosie Razzall) for the Venice in Peril Fund at the Society of Antiquaries of London

'Canaletto & the Art of Venice' at the Summerleaze Gallery, East Knoyle

'Who is "The Man in Red" and who painted him (and it is not Father Christmas!)' (with Mary Kempki) for the British Association of Paintings Conservators and Restorers, London

Richard Williams

'Vermeer and the Illusion of Reality' at Kenwood House, London

'The origins of English collecting: the Royal Collection' at the Victoria and Albert Museum, London

STAFF LIST as at 31 March 2018

*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

Director

Sir Jonathan Marsden*
(to 31 December 2017)
Tim Knox*
(from 5 March 2018)

Executive Assistant to the Director

Dee Vianna

Finance Director

Keith Harrison*

PA to the Finance Director

Jennifer Lathwell

Office and Facilities Manager

Lisa Webster

Future Programme Director

Tot Brill*

Future Programme Co-ordinator

Caroline Greenidge
(maternity leave)

Future Programme Assistants

Adam Basch
Rosie Lampard

Future Programme Accountant

Mathi Manimaran

Head of Development

Edward Davies

Development Manager

Chloe Belchamber

Development Officer

James Piesse

Development Assistant

Ellen Johnson

Receptionist and Events

Co-ordinator

Rajwant Kaur Singh

Records Officer

Amelie von Pistohlkors

FINE ART AND LIBRARY

Surveyor of The Queen's Pictures

Desmond Shawe-Taylor*

Assistant to the Surveyor of The Queen's Pictures

Isobel Muir

Paintings

Senior Curator of Paintings (Head of Research)

Lucy Whitaker

Senior Curators of Paintings

Vanessa Remington
Anna Reynolds (on sabbatical)

Senior Curator, Palace of Holyroodhouse

Deborah Clarke

Curator of Paintings

Louise Cooling

Assistant Curator of Paintings

Lucy Peter (maternity leave)
Lucy West (maternity cover)

Exhibition Assistant Curator

Niko Munz

Curatorial Intern (Paintings)

Isabella Manning

Head of Paintings

Conservation

Nicola Christie

Senior Paintings

Conservators

Karen Ashworth
Rosanna de Sancha

Paintings Conservators

Claire Chorley

Adelaide Izat

Tabitha Teuma

Paintings Conservator (Loans and Displays)

Katy Blessley

Paintings Conservator (Survey)

Camille Polkownik

Registrar (Pictures) and Conservation Studio

Co-ordinator

Katelyn Reeves

Head of Display and Framing of Pictures

Michael Field

Paintings Condition

Survey Team Leader

Stephanie Carlton

Framing and Exhibitions Technician

Sonja Leggewie

Paintings Condition

Survey Frame Technician

Nick Kingswell

Royal Library and Royal Archives

The Librarian and Assistant Keeper of The Queen's Archives

Oliver Urquhart Irvine

Office and Facilities Manager, and Strategic Planning

Co-ordinator

Charlotte Wilcockson

Administrative Assistants

Keren Fisher
Jasmine Parker

Bibliographer

Bridget Wright

Senior Curator of Books and Manuscripts

Emma Stuart

Curator of

Books and Manuscripts

Elizabeth Clark Ashby

Assistant Curator, Islamic and South Asian Collections

Emily Hannam

Collections Acquisition and Description Officer

Andrew Brown

Archives Manager

Bill Stocking

Archivist (Access)

Julie Crocker

Archivist (Volunteers Manager)

Allison Derrett

Archivist (Digital)

Laura Hobbs

George III Project Manager and Curator, Historical Papers Projects

Dr Oliver Walton

Metadata Creators (Georgian Papers Project)

Rachael Gardner

Rachael Krier

Research Room and Enquiries Assistants

Lynnette Beech

Colin Parrish

Imaging Technician

Peter Bogle

Head of the Royal Bindery

Philippa Räder

Senior Book Conservator-Restorer

Irene Campden

Senior Archives Conservator

Megan Gent

Bookbinder

Glenn Bartley

Apprentice Bookbinders

Laura Hollingworth

Eleanor Lanham

Emily Macmillan

Matthew Stockl

Prints and Drawings

Head of Prints and Drawings

Martin Clayton

Senior Curator of Prints and Drawings

Dr Kate Heard

Senior Curator of Works on Paper

Lauren Porter

Curator of Prints and Drawings

Rosie Razzall

Assistant Curator of Prints and Drawings

Dr Carly Collier

Assistant to the Curators of the Print Room

Rhian Wong

Dal Pozzo Project Co-ordinator

Rea Alexandratos

**Raphael Collection Cataloguer
(Prince Albert Project)**

Elania Pieragostini

Head of Paper Conservation

Clara de la Peña Mc Tigue

**Exhibitions and
Maintenance Conservator**

David Westwood

Drawings Conservator

Rachael Smith

**Assistant Drawings
Conservators**

Puneeta Sharma

Kate Stone

**Assistant Conservator
(Framed Prints and Drawings)**

Emma Turner

**General and
Workshop Assistant**

Martin Gray

Photographs**Head of Photographs**

Dr Sophie Gordon

**Senior Curator of
Photographs**

Helen Trompeteler

Curator of Photographs

Alessandro Nasini

**Assistant Curator
(Prince Albert Project)**

Catlin Langford

Exhibitions**Head of Exhibitions**

Theresa-Mary Morton

**Senior Exhibitions
Project Co-ordinators**

Hannah Belcher

Roxanna Gilhooley

**Exhibitions Project
Co-ordinators**

Cameron Crawley

Jenny Foot (maternity cover)

Samantha Johnson

(maternity leave)

Graphic Designer

Sam Harris

DECORATIVE ARTS**Surveyor of
The Queen's Works of Art**

Sir Jonathan Marsden*

(to 31 December 2017)

Rufus Bird*

(from 1 January 2018)

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

Nicola Turner Inman

**Senior Curators of
Decorative Arts**

Caroline de Guitaut

Kathryn Jones

**Assistant Curator of
Decorative Arts**

Sally Goodsir

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

Rachel Peat

Exhibition Assistant Curators

Dr Olivia Fryman

Kajal Meghani

**Curatorial Intern
(Decorative Arts)**

Alex Collins

**Senior Decorative
Arts Conservator**

David Wheeler

Senior Furniture Conservator

Shaun Turner

Furniture Conservator

Jane Wallis

**Decorative Arts
Conservation Intern**

Sophie Croft

Senior Gilding Conservator

Stephen Sheasby

Gilding Conservators

Perry Bruce-Mitford

Gary Gronnestad

Armourer

Simon Metcalf

**Armour Conservator
(Fixed Term)**

Alison Guppy

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

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

Christopher Stevens

**Custodian of the
California Gardens Store
(Windsor Castle)**

Russell Adams

**COLLECTIONS
INFORMATION
MANAGEMENT****Head of Collections
Information Management**

Stephen Patterson

**Collections Information
Data Manager**

Paul Carter

**Inventory Clerk
(Windsor Castle)**

Alexandra Campbell-Ricketts

**Inventory Clerk
(Buckingham Palace)**

Tamsin Douglas

**Senior Collections
Information Assistants**

Alexandra Buck

Beth Jones

**Collections Information
Assistants**

Allan Chin

Siân Cooksey

Paul Stonell

Emma Thompson

**Collections Information
Data Assistant**

Hannah Walton

**Collections Information
Intern (Paintings
Conservation)**

Eleanor Burbidge

Catalogue Raisonné Assistant

Melanie Wilson

**CONTENT AND
AUDIENCES****Director of Content
and Audiences**

Jemima Rellie*

Publishing**Commercial Publisher**

Jacky Colliss Harvey

Academic Publisher

Kate Owen

Content Manager

Elizabeth Silverton

Content Editors

Polly Atkinson

Rosie Bick

Publishing Assistant

Tom Love

Collection Online**Content Manager**

Andrew Davis

Collection Online Assistant

Gemma Yau

Learning**Head of Learning**

Hannah Lake

Learning Co-ordinators

Lucy Andia

Nadia Holland

Access Manager

Amy Stocker

Inclusion Manager

Sarah Parker

**Assistant Learning Curator
(Buckingham Palace)**

Dr Alexandra Drayton

(maternity leave)

**Learning Manager
(Buckingham Palace)**

Will Graham

**Family Learning Co-ordinator
(Buckingham Palace)**

Rosanna Heverin West

**Learning Curator
(Windsor Castle)**

Dr Richard Williams

**Learning Manager
(Windsor Castle)**

Gordon Ferguson

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

Learning Officer – Operations (Windsor Castle)
Catherine Martin

Learning Officer – Families (Windsor Castle)
Simone Torry

Learning Officers (Windsor Castle)
Lesley Hockin
Joanne Lonsdale

Learning Co-ordinator (Windsor Castle)
Gemma Sharpe

Learning Curator (Palace of Holyroodhouse)
Sutherland Forsyth

Learning Manager (Palace of Holyroodhouse)
Alison Campbell

Family Programme Co-ordinator (Palace of Holyroodhouse)
Rosie Palmer

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

Learning Administrator (Palace of Holyroodhouse)
Kirsty Roger

Photographic Services

Head of Photographic Services
Shruti Patel

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

Retail Director
Nuala McGourty*

Head of Design – Retail
Katrina Munro

Head of Retail Operations
Jacqueline Clarke

Production Controller
Ian Grant

Product Design Developer
Matthew Chapman

Assistant Buyer
Florence Burnaby-Davies

Head of E-commerce
Cassandra Magee

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

Customer Service and Administration Assistants
Emily Hill
Kate Horan

Warehouse

Warehouse Manager
Emma Nagorski

Warehouse Stock Supervisor
James Hoyle

Warehouse Supervisor
Robert Kedge

Warehouse Fulfilment Supervisor
Elizabeth Houghton

Assistant Warehouse Administrator
Linda Wroth

Delivery Fulfilment Operator
Rossana Earles

Delivery Fulfilment Assistant
Yvonne Deluca

Warehouse Operatives/ Drivers

Clive Aylen
Daniel Eaton
Kevin Lane
Lewis Pleace
Mark Tiplady

Warehouse Operative and Administration Assistants
Lisa Edwards-Shambrook
Andrew Russell

Front of House

Buckingham Palace

Retail Manager
Morayo Idowu

Deputy Retail Manager
Mark Randall

Assistant Retail Managers

Stuart Cullen
Alexandra Fabian
Beatriz Ramirez

Retail Administrator

Lianne Royall

Senior Retail Assistants

Gillian Burke
Diana Rakhimova

Retail and Display Assistants

Kevin Dimmock
Joseph Hatch

Retail Assistants

Jennifer Birch
Antonio Cucuzza
Jun Dai
Pascal Deneve
Joshua Edery
Nuno Fernandes
Tehetna Grala
Khushpreet Gulshan
Michelle Haetta
Souphol Ho
Yvonne Howard
Vivian Lau
Anh Luong
Claire McDougall
Silvana Mariconda
Arthas Meng
Lyudmyla Ostapenko
Michael Rainsford
Anne Rice
Patricia Sweetland
Michie Wake
Richard Winstone
Stephen Wong

Windsor Castle

Retail Manager
Hanna Cross

Deputy Retail Manager
Rachel Eaton

Assistant Retail Managers

Victoria Neumann
Amber Tidey

Retail Assistants

Denise Allen
Sara Aller
Susan Asbery
Gemma Buckner
Edward Butler
Ross Chamberlain
Jane Davies
Julia Edmunds
Emilia Garvey
Julia Godsell
Gemma Lee-McCart
Aileen Lewis
Jane McKenzie
Emily Murray
Julie Purvis
Sian Riddington
Maria Romero-Jose
Annabelle Rook
Tabata Sosa Egea
Russell Stevens
Kitty Temple
Faye Wichelow
Tamara Wightman
Huai Yan
Victoriya Zozulya

Palace of Holyroodhouse

Retail and Admissions Manager
Shirley Duke

Assistant Retail and Admissions Managers
Claire Anderson
Frances Desoisa

Retail and Admissions Supervisor
Janet Stirling

Retail and Admissions Assistants
Elaine Bridge
Lucy Brownlee
Karen Courtney
Jennie Crossley
Alison Gove
Thomas Husoy
David Inverarity
Darren Jordan
John Kelly
Paul Lambert

Kate Lang
Hannah Mackintosh
Rory Smith
Yu Wang

COMMUNICATIONS AND BUSINESS DEVELOPMENT

**Director of Communications
and Business Development**
Frances Dunkels*

**Assistant to the Director
of Communications and
Business Development**
Cherelle Nightingill

Marketing

Head of Marketing
Susanna Mann

Digital Marketing Manager
Kathryn Nutt

Digital Marketing Officer
Laura Holborow

**Trade Sales and
Marketing Manager**
Iain Terry

**Trade Sales and
Marketing Co-ordinator**
Dawn Hammond-Quaye

Marketing Manager
Andrea Perseu

Assistant Marketing Officer
Philip Woods

**Business Development and
Communications Manager
(Palace of Holyroodhouse)**
Pietro Cecchini (maternity cover)
Rebecca Hill (maternity leave)

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
Manager**
Christopher Hallworth

**Web and Digital
Projects Assistant**
Azam Parkar

Systems Administrator
Charlotte Hamblin

Ticketing And Sales

**Senior Ticketing and
Sales Manager**
Jenna Whitnall

Ticketing and Sales Manager
Helen Thorn

Quality Standards Manager
In memoriam Carol Merrett
(1954–2018)

**Ticketing and Sales Assistant
Manager (Contact Centre)**
Beatrice Meecham

**Ticketing and Sales Assistant
Manager (Admissions)**
Susan Piggott

**Ticketing and Sales Assistant
Manager (Travel Trade)**
Ellen McCann

**Administration and
Staffing Co-ordinator**
Daanyaal Nurgat

**Ticketing Systems
Administrator**
Naomi Bowen

**Senior Ticket Sales and
Information Assistant**
Audrey Lawrence

**Ticket Sales and
Information Assistants**
Asfa Ahmed
Scott Bowman

Kevin Elias
Paul Hodge
Laura Peters
Iram Qureshi

Rachel Reid
Justin Spencer
Joel Sport
Alice Williams

VISITOR EXPERIENCE

**Acting Visitor Experience
Director**
Jemima Rellie*

Visitor Services

Buckingham Palace

Head of Visitor Services
Dan Feeney

Visitor Services Manager
Natasha Nardell

**Visitor Services Project
Co-ordinator**
Emily Hills

**Special Events and
Operations Administrator**
Amanda Jacobs

**Staff Operations
Co-ordinator**
Callum Banks

Visitor Operations Assistant
Christine Murray

Assistant Visitor Services Managers

Millie Atterbury
LucyAnn Gray
Alexandra Little
Dave Palmer
Divya Patel

Wardens

Janis Aunon
Marie Barenskie
Elspeth Bayley
Claire Beard
Cassandra Bending
Rosa Blackburn
Emily Bradley Gloor
Michael Burns
Janet Burrell
Ursula Claxton
Anna Da Silva
Lynne Denham
Stephen Denham
Stacie Dexter
Joanne Evans
Alison Gamble
Susanna Geary
Tania Greenwood
Chris Grigsby
Caroline Gudge
Claire Holzem
Sarah Howgill
Daniel Hudson

Louise Hunter
Jolanta Jagiello
Rachel Kelly
Alexander Keyes
Mandy Komlosy
Fiona Kuznetsova
Stephen Kyte
Magdalena Lewandowska
Bridget Little
Katherine Low
Franziska Lutjen
Megan Maisey
Dorothy Mammatt
Philip Mansfield
Abigail May
Francesca Nash
Dr Shalini Punjani
Debbie Richards
Charles Romer-Ormiston
Valerie Ross
Helen St Clair Martin
Meredith Seabrook
Richard Snatt
Jessica Somrie
Rosalind Spencer
Georgina Stolerman
May Tatel-Scott
Pamela Tebbs
Adam Tripp
Leslie Van Ruyskenvelde
Keith Waye
Jacqueline Williamson

Windsor Castle

Head of Visitor Services
Abigail Kirkwood

Visitor Services Manager
Janet Cole

Admission Centre Manager
Kristie Hayward

Financial Administrator
Roger Freeman

Staff Co-ordinator
Christopher Thomas

**Visitor Operations
Administrators**
Helena Holden
Sarah Workman

**Assistant Admissions
Managers**
Lauren Beldom
Daniel Brass
Paul Prentis

Ticket Sales Supervisor
Sabrina Cocchiara

Ticket Sales Assistants

Sophia Ahmad
 Fateha Ali
 Cassandra Atkinson
 Christian Bearman
 Amy Bellringer
 Monika Bielinska-Goth
 Ben Cole
 Deborah Evans
 Harriet Frankl
 Chiara Giansanti
 Linda Gould
 Carol Greatorex
 Sadie Irwin
 Agnieszka Jany
 Julie Lawrence
 Kirsty Marshall
 Kimberley Peck
 Jonathan Pye
 Elwira Ramazanova
 Rasma Sanan
 Shannon Thomcroft
 Linda Whiting
 Enya de Wolf

Assistant Visitor**Services Managers**

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

Wardens

Naomi Acland
 Colin Adams
 Janet Adams
 Colin Ailes
 Clare Alderson
 Susan Ashby
 Carole Aviss
 Timothy Barker
 Marcus Barton
 Philip Benzinski
 Charlotte Berry
 Stella Billingham-Henderson
 Karyn Bird
 David Birrell
 Patrizia Bizzo
 Geoffrey Bonehill
 Gillian Bonette-Wade
 Jane Bowditch
 Danitza Bowers
 Elizabeth Boyland
 Donald Bradley

Dee Bull
 Samuel Cannon
 Shannon Carroll
 Rosemary Christie
 Agata Ciesielska
 Novlette Clarke
 Jacqueline Clemson
 Ellen Compton-Williams
 Michael Cook
 Sheila Cook
 Alexander Davidson
 Szerena Delbo
 Anne Devlin
 Leonardo Di Pinto
 Marcelle Dovell
 John Driscoll
 Janet Dutfield
 Bethan Edwards
 Douglas Frame
 Richard Fry
 Barry Gould
 Thierry Gourillon
 Sarah Gray
 Nancy Green
 Sarah Gunton
 Philip Hall
 Colette Halliday
 John Hampton
 Amanda Harrod
 Stevie Heywood
 Susan Hiscock
 Loma Holliday
 George Horder
 Rita Homer
 Jill Horsnell
 Philip Howarth-Jarratt
 Sylvia James
 Melanie Jernigan
 Diana Jolley
 Fiona Jones
 Alexandra Kenny
 Hannah King
 Loma Lacey
 Gary Langford
 Margot Law
 Rachel Lawton
 Sophie Leclercq
 Harriet Lee
 Jessica Lehane
 Helen Lincoln
 Claudia Losty
 Joshua Lovell
 Adrian McBreen
 Agnieszka Maciejewska
 Ruth Marshall
 Anne Meyer
 Roxana Moldovanu
 Michelle Oke
 Siobhan O'Mahoney

Glynys Page
 Jennifer Panesar
 Lauren Patrick
 Matthew Patterson
 Keir Pattison
 Edward Pink
 Jennifer Plumeridge
 Ilaria Pompilio
 Virag Pozsonyi
 Nicholas Preston
 Maria Puiu
 Mikhail Radyshevtsev
 Arturo Ramirez
 Ian Read
 Josephine Redfern
 Bernadette Reid
 Yanet Rivera Pardo
 Jenny Robinson
 Kristy Rodbard
 Edwin Rodbard-Brown
 Martin Ryan
 Judy Salmon
 Manpreet Sandhu
 Hardev Shergill
 Antonella Sherlock
 Ben Sherratt
 John Smith
 Neal Smith
 Syari Sureshlal
 Aileen Sutherland
 Karen Swaley
 Monica Tandy
 Kathryn Thomas
 Margaret Thornton
 Christopher Tilly
 David Uppington
 Csilla Vajda
 Luis Vidal Malpartida
 Kin-Yip Wan
 Robert Webster
 Susan Wells
 Paul Westcott-Bradbury
 Yolanda Winton-Smith
 Joseph Wood
 David Woodall
 Peter Woodall
 Evelina Zavataro

Palace of Holyroodhouse**Superintendent and Head of Visitor Services**

Gwen Hamilton

Visitor Services Manager

Joanne Butcher

Visitor Operations Assistant

Brian Coutts

Financial Administrator

Shona Cowe

Assistant Visitor**Services Managers**

Bartosz Bruzda
 Helen Jackson
 Magdalena Kasprzyk
 Pilar Aran Molina

Wardens

Lucia Baker
 Catriona Bellis
 Anasztasia Biro
 Andrew Blackburn
 Almudena Cachaza
 Adam Cook
 Rosie Croker
 Jacob Duyvestyn
 Emanuele Falchi
 Lara Gonzalez Garcia
 Doreen Gillon
 Martin Hughes
 Chris Lenathen
 Carol Leslie Turpie
 Nai-Hsuan Lin
 Edward Lipscomb
 Mhari Macdonald
 Adriana Matos
 Keith Mullins-MacIntyre
 James Oswald
 Maria Perez Lopez
 Ian Reilly
 Hariette Riddell
 Kirsty Ross
 Carol Schreuder
 Rachel Skilling
 David Thomson
 Sharon Thomson
 Samantha Walker
 Janet Whellans
 Peter Whyte



APPENDICES

LOANS TO EXHIBITIONS (listed by date of opening)

Vicenza, Palladio Museum

Andrea Palladio. Il mistero del volto

3 December 2016 – 18 June 2017

Painting by Bernardino Licinio

Bath, The Holburne Museum

Bruegel: Defining a Dynasty

11 February – 4 June 2017

Painting by Jan Brueghel the Elder

Painting by Pieter Coeck van Aelst

Bristol, Royal West of England Academy

Lines in a Landscape: Drawings from the Royal Collection

1 April – 4 June 2017

Three drawings by Hendrick Avercamp

Two drawings by Luigi Balugani

Three drawings by Giovanni Francesco Barbieri, known as Guercino

Drawing by George Barret, Jr

Two drawings by Canaletto

Drawing by Sir Anthony van Dyck

Drawing by Thomas Gainsborough

Eight drawings by Claude Gellée, called Le Lorrain

Drawing by Jan Hackaert

Drawing by Jan Lievens

Drawing by Adam-François van der Meulen

Drawing by Jacob van Ruisdael

Drawing by Thomas Sandby

Drawing by Roelandt Savery

Drawing attributed to George Augustus Schultz

Drawing by Gaspar van Wittel

Hull, Ferens Art Gallery

Masterpieces in Focus from the Royal Collection: Rembrandt

1 April – 28 August 2017

Painting by Rembrandt van Rijn

London, Kew Palace

Educating the Georgians: the passions of the princesses of Kew

1 April – 3 October 2017

Painting by William Hogarth

Painting by Sir Joshua Reynolds

Fan by Princess Elizabeth, Landgravine of Hesse-Homburg

Fan by unknown English maker

Needle case

Silver-gilt egg boiler

Silver-gilt extending pencil

Silver-gilt muffin dish

Silver-gilt paper-knife

Tortoiseshell and gold notebook case

Düsseldorf, Museum Kunstpalast

Cranach: Meister Marke Moderne

8 April – 30 July 2017

Painting by Lucas Cranach the Elder

Painting by Lucas Cranach the Elder and workshop

Houston, Houston Museum of Natural Science

Fabergé: Royal Gifts featuring the Trellis Egg Surprise

10 April 2017 – 18 April 2018

Ivory elephant automaton by Carl Fabergé

London, Wallace Collection

Gilded Interiors: French Masterpieces of Gilt Bronze

4 May – 30 July 2017

Pair of gilt-bronze fire dogs

Edinburgh, The Royal Scots Club

The Scottish Women's Institutes centenary display

5 May – 18 May 2017

Stool with needlework seat

Charleston, Gibbes Museum of Art

Artist, Scientist, Explorer: Mark Catesby in the Carolinas

12 May – 24 September 2017

Forty-four watercolours by Mark Catesby

Angus, Glamis Castle

1937 Coronation Exhibition

12 May – 29 October 2017

Drawing by Frank O Salisbury

Celle, Bomann Museum, Schlossplatz and Residenzmuseum, Celle Castle

Zeichen Setzen: 500 Jahre Reformation in Celle

14 May – 12 November 2017

Eighteen miniatures by the Brunswick-Lüneburg court miniaturist

Southport, The Atkinson

Why Look at Animals?

20 May 2017 – 11 March 2018

Watercolour by Queen Victoria

Two drawings by Sir Edwin Landseer

Etching by Prince Albert

Two etchings by Queen Victoria

OPPOSITE The pen-and-ink sketch *Giulio Mascheroni*, c.1593–4, by Annibale Carracci was loaned to the National Portrait Gallery, London, for the exhibition *The Encounter: Drawings from Leonardo to Rembrandt*.

Lincoln, The Collection

Battles and Dynasties

27 May – 3 September 2017

Painting by British School, 16th century

Painting by Sir Anthony van Dyck

Painting by William Fowler

Two drawings by Hans Holbein the Younger

One photograph by Fox Photos Ltd

One photograph by the War Office

Oxford, Ashmolean Museum

Raphael: The Drawings

1 June – 3 September 2017

Ten drawings by Raphael

Glasgow, Glasgow Art Club

The Glasgow Art Club: Celebrating the first 150 Years

2 June – 31 July 2017

Acrylic painting by Ernest Burnett Hood

Acrylic painting by James Robertson

Etching and aquatint by James Allan Stewart Spence

Watercolour by James Bankier

Watercolour by Danny Ferguson

Watercolour by Sir James Guthrie

Watercolour by William Kennedy

Watercolour by Norman Kirkham

Watercolour by Sir John Lavery

Watercolour by George Wyllie

Printed title page by unknown printmaker

Screenprint by Hugh Adam Crawford

Powys, Powysland Museum

The Vikings and Wales: Myths, Legends, Facts and Finds

3 June – 29 August 2017

Cloisonné enamel model of a Viking ship

Gold beaker

Medal

Silver drinking horn

Silver model of a Viking ship

Buckinghamshire, Waddesdon Manor

Power & Portraiture: painting at the court of Elizabeth I

7 June – 29 October 2017

Painting by Lucian Freud

Chatham, Historic Dockyard

Breaking the Chain

8 June – 3 September 2017

Painting by William van de Velde the Elder

Copenhagen, Statens Museum for Kunst

Pictures and Power: The Visual Politics of Christian II

15 June – 10 September 2017

Painting by Jan Gossaert

Dublin, National Gallery of Ireland

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry

17 June – 17 September 2017

Painting by Gerard ter Borch

Painting by Jan Steen

Edinburgh, Scottish National Gallery

Beyond Caravaggio

17 June – 24 September 2017

Painting by Trophime Bigot

Painting by Michelangelo Merisi da Caravaggio

Sassoferrato, Palazzo degli Scalzi

La Devota Bellezza – Il Sassoferrato con i disegni della Collezione Reale Britannica

17 June 2017 – 7 January 2018

Twenty-one drawings by Sassoferrato

Brighton, Royal Pavilion

Jane Austen by the Sea

17 June 2017 – 8 January 2018

Two watercolours by Charles Wild

Three printed books by Jane Austen

Tokyo, National Museum of Western Art

Arcimboldo: Nature into Art

20 June – 24 September 2017

Three drawings by Leonardo da Vinci

Four drawings after Leonardo da Vinci

London, Kensington Palace

Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World

22 June – 12 November 2017

Painting by Joseph Highmore

Painting by Thomas Hudson

Painting by William Kent

Painting by Philippe Mercier

Painting by John Opie

Two paintings by Johan Jacob Schalch

Painting by Benjamin West

Two paintings by Johan Zoffany

Drawing by Prince Edward Augustus, Duke of York

Drawing by George III

Two drawings by Hans Holbein the Younger

Five pastels by Jean-Étienne Liotard

Three watercolours by Mark Catesby

Two watercolours by Charles Wild

Engraving with etching after Allan Ramsay

Etching by Charles Grignion

Etching after Sir James Thornhill

Etching and aquatint after Matthew Cotes Wyatt

Bust of George II by John Michael Rysbrack

Bust of George III by John Bacon

Bust of Robert Boyle by Giovanni Battista Guelphi

Manuscript catalogue by unknown author

Mezzotint by Thomas Burke

Printed book by John Hill

Printed book by Reverend Griffith Hughes

Printed book after Inigo Jones

Nine printed books by John Stuart, 3rd Earl of Bute

Biscuit porcelain group of Queen Charlotte with Princess Augusta

and Princess Charlotte by Derby Porcelain Works

Cabinet containing Lord Bute's botanical tables

Indian ivory armchair

Needlework pocket book sewn by Queen Charlotte

Pair of Chinese porcelain beakers

Pair of silver-gilt candlesticks by Thomas Heming
 Porcelain centre dish by Josiah Wedgwood
 Porcelain milk jug by Flight, Barr & Barr
 Porcelain oval platter by Chelsea Porcelain Factory
 Porcelain saucer by Flight and Barr
 Porcelain sugar bowl and cover by Flight, Barr & Barr
 Porcelain tea cup and saucer by Worcester Porcelain Company
 Porcelain tureen by Chelsea Porcelain Factory
 Porcelain urn and cover by Josiah Wedgwood
 Princess Augusta's baby slippers
 A set of alphabet teaching counters
 Silver-gilt chalice by Thomas Heming
 Wooden cameo of the Emperor Vespasian by
 Prince William Augustus, Duke of Cumberland

Edinburgh, National Museum of Scotland

Bonnie Prince Charlie and the Jacobites

23 June – 12 November 2017

Painting attributed to Alexis-Simon Belle
 Two paintings by Louis Gabriel Blanchet
 Painting by Sir Peter Lely
 Painting by Pierre Mignard
 Painting attributed to David Morier
 Painting attributed to John Pettie
 Painting by Francesco Trevisani
 Watercolour by Thomas Sandby
 Engraving by unknown engraver
 Illuminated manuscript by Jean Pichore
 Manuscript notice by Prince Charles Edward Stuart
 Printed book by Berthault
 Printed book by Antoine Dezallier
 Badge with miniature of William III
 Basket-hilted broadsword
 Fob watch chain
 Harquebusier's helmet
 Knife and fork
 Letter written by Prince Charles Edward Stuart
 Maiolica dish probably made in Imola
 Porcelain ewer and basin by the Vincennes porcelain factory
 Ring with miniature of Prince Charles Edward Stuart
 Silver-gilt basin and ewer
 Silver-gilt caddinet
 Two silver-gilt wall sconces

London, National Portrait Gallery

The Encounter: Drawings from Leonardo to Rembrandt

13 July – 22 October 2017

Two drawings by Giovanni Lorenzo Bernini
 Drawing by Annibale Carracci
 Drawing attributed to Leendert van der Cooghen
 Drawing by Domenico Ghirlandaio
 Drawing by Benozzo Gozzoli
 Eight drawings by Hans Holbein the Younger
 Drawing by Leonardo da Vinci

Norwich, Norwich Castle Museum & Art Gallery

Nelson and Norfolk

29 July 2017 – 1 October 2017

The Nelson Bullet

London, British Museum

Scythians: warriors of ancient Siberia

14 September 2017 – 14 January 2018

Painting by Sir Godfrey Kneller

New York, Bard Graduate Center Gallery

John Lockwood Kipling: Arts & Crafts in the Punjab and London

15 September 2017 – 7 January 2018

Two paintings by Rudolf Swoboda

Two watercolours by Joseph Nash

Watercolour by James Roberts

Drawing attributed to TSC Crowther and Henry William Brewer

A pair of firedogs

Isle of Wight, Osborne House

Queen Victoria's Hindustani diary

15 September 2017 – 13 March 2018

Volume of Queen Victoria's Hindustani diary

San Marino, California, The Huntington Library, Art Collections and Botanical Gardens

Visual Voyages: Images of Latin American Nature from Columbus to Darwin

16 September 2017 – 8 January 2018

Watercolour by an artist in the circle of Mark Catesby

Two watercolours by Maria Sibylla Merian

Watercolour from the collection of Cassiano dal Pozzo

Manuscript from the collection of Cassiano dal Pozzo

Speyer, Historisches Museum der Pfalz Speyer

Richard Löwenherz: König – Ritter – Gefangener

17 September 2017 – 15 April 2018

Bronze of Richard the Lionheart by Baron Carlo Marochetti

The Hague, Haags Historisch Museum

African Servants at The Hague Court

21 September 2017 – 28 January 2018

Marble bust of an African man by John Nost II

Dublin, Dublin Castle

Making Majesty: Building and Borrowing the Regal Image at Dublin Castle

25 September 2017 – 28 April 2018

The Irish Sword of State by George Bowers

Enamel shamrock-shaped box by Edward Murray

Vienna, Albertina

Raphael

29 September 2017 – 7 January 2018

Ten drawings by Raphael

London, Victoria and Albert Museum

Opera: Passion, Power and Politics

30 September 2017 – 25 February 2018

Painting by Bernardo Strozzi

Paris, Musée du Luxembourg

Rubens – Portraits princiers

4 October 2017 – 14 January 2018

Painting by Sir Peter Paul Rubens

Cologne, Wallraf-Richartz-Museum and Fondation Corboud

Tintoretto – A Star was Born

6 October 2017 – 28 January 2018

Painting by Lodewijk Toeput

New York, The Museum of Modern Art

Charles White – Leonardo da Vinci. Curated by David Hammons

7 October 2017 – 3 January 2018

Drawing by Leonardo da Vinci

Bruges, Groeningemuseum

Pieter Pourbus and the Claeissens Family. The Bruges painting world in the second half of the sixteenth century

12 October 2017 – 21 January 2018

Painting attributed to Pieter Jansz Pourbus

Amsterdam, Amsterdam Museum and Museum Het Rembrandthuis

Ferdinand Bol and Govert Flinck – Rembrandt's Master Pupils.

13 October 2017 – 18 February 2018

Painting by School of Rembrandt van Rijn

Norwich, Sainsbury Centre for Visual Arts, University of East Anglia

The Russia Season: Royal Fabergé

14 October 2017 – 11 February 2018

Drawing by George Koberwein

Watercolour by Grand Duchess Olga of Russia

Watercolour by Grand Duke Michael Pavlovich

A pair of porcelain plaques by Minton

Porcelain charger depicting Queen Alexandra by Herbert Wilson Foster for Minton

The following objects by Fabergé

Agate model of a Border terrier

Agate model of a borzoi

Agate model of a brown bear

Agate model of a Caim terrier

Agate model of a cock pheasant

Agate model of a dachshund

Agate model of a doe and three kits

Agate model of a French bulldog

Agate model of a guinea pig

Agate model of a hare

Agate model of a hen

Agate model of a kitten

Agate model of a mouse

Agate model of an owl

Agate model of a parrot on a gold and enamel perch

Agate model of a Pekingese

Agate model of a pig

Agate model of a pigeon

Agate model of a poodle

Agate model of a pouter pigeon

Agate model of a pug

Agate model of a robin

Agate model of a Southdown ram

Aventurine quartz model of a large white sow

Aventurine quartz model of the Shire horse Iron Duke

Aventurine quartz model of the Shire horse Field Marshal

The Basket of Flowers Egg

Bowenite, aventurine quartz and gold model of a pine tree

Chalcedony model of a chick

Chalcedony model of the Clumber spaniel Sandringham Lucy

Chalcedony model of a comcrake on a wheatsheaf

Chalcedony model of a donkey

Chalcedony model of a dormouse

Chalcedony model of a duckling

Chalcedony model of a Fantail pigeon

Chalcedony model of a Jersey bull

Chalcedony model of a rat

Chalcedony model of the Samoyed Jacko

Chalcedony model of a snail

Chalcedony model of the Norfolk terrier Caesar

Enamel and diamond cigarette case

Gold and enamel frame with a view of Sandringham Dairy

Guilloché enamelled silver frame with a photograph of

Empress Maria Feodorovna

Guilloché enamelled two-colour gold frame with a photograph

of the racehorse Persimmon

Guilloché enamelled two-colour gold and silver-gilt frame with

a photograph of Queen Alexandra

Nephrite and gold box with a view of Sandringham House

Nephrite and gold frame with a view of Sandringham House

Jasper model of a cat

Jasper and obsidian model of a crow

Quartz model of a jungle fowl

Quartz model of a squirrel

Obsidian, lapis lazuli and purpurine model of a Norfolk Black turkey

Obsidian, purpurine and jasper model of a bantam cockerel

Quartzite and labradorite model of a magpie

Quartzite and obsidian model of a swallow

Opal model of a stoat

Quartzite and obsidian model of a goose

Silver model of the borzoi Vassilka

Silver model of the racehorse Persimmon

Silver model of a woodcock

Paris, Musée du Louvre

François Ier et l'art des Pays-Bas

18 October 2017 – 15 January 2018

Painting by Jean Clouet

Two paintings by Joos van Cleve

Miniature by Jean Clouet

Miniature by Lucas Horenbout

Norwich, Norwich Castle Museum & Art Gallery

Rembrandt: Lightening the Darkness

21 October 2017 – 7 January 2018

Painting by Rembrandt van Rijn

London, The National Gallery

Monochrome: Painting in Black and White

30 October 2017 – 18 February 2018

Drawing by Federico Barocci

Bilbao, Museo de Bellas Artes

Arcimboldo. The Floras and Spring

8 November 2017 – 5 February 2018

Two paintings by Alonso Sánchez Coello

Haarlem, Frans Hals Museum

The Art of Laughter: Humour in the Golden Age

11 November 2017 – 18 March 2018

Painting by Godfried Schalcken

New York, The Metropolitan Museum of Art

Michelangelo Buonarroti: Divine Draftsman and Designer

13 November 2017 – 12 February 2018

Drawing by Giulio Clovio

Drawing by Domenico Ghirlandaio

Ten drawings by Michelangelo Buonarroti

Two drawings by Sebastiano Del Piombo

Caen, Musée des Beaux-Arts

Lambert Sustris, un artiste de la Renaissance entre

Venise et l'Allemagne

18 November 2017 – 4 March 2018

Painting by Lambert Sustris

London, Victoria and Albert Museum

Winnie-the-Pooh: Exploring a Classic

9 December 2017 – 8 April 2018

A teapot, sugar bowl, jug, side plate and cup and saucer from the Christopher Robin Nursery Set by Ashstead Potters

London, Kensington Palace

Display in the King's State Apartments

20 December 2017 – 20 June 2018

Two drawings by Hans Holbein the Younger

Bath, Victoria Art Gallery

Entertainment in Bath

13 January – 14 March 2018

Two paintings by Thomas Gainsborough

London, Royal Academy of Arts

Charles I: King and Collector

27 January – 15 April 2018

Painting by Cristofano Allori

Two paintings by Jacopo Bassano

Painting by Paulus Bril

Painting by Agnolo Bronzino

Painting by Annibale Carracci

Two paintings by Joos van Cleve

Two paintings by Antonio Allegri Correggio

Painting by Dosso Dossi

Painting by Albrecht Dürer

Eleven paintings by Sir Anthony van Dyck

Painting by Adam Elsheimer

Painting by Franciabigio

Painting by Artemisia Gentileschi

Painting by Orazio Gentileschi

Painting by Jan Gossaert

Five paintings by Hans Holbein the Younger

Nine paintings by Andrea Mantegna

Painting by Quinten Massys

Two paintings by Daniel Mytens

Painting by Polidoro da Caravaggio

Painting by Rembrandt van Rijn

Painting by Giulio Romano

Two paintings by Sir Peter Paul Rubens

Painting by Jacopo Tintoretto

Painting by Hans Vredeman de Vries

Four drawings by Hans Holbein the Younger

Album of drawings by unknown English artist

Six miniatures by Nicholas Hilliard

Two miniatures by Hans Holbein the Younger

Miniature by John Hoskins

Four miniatures by Isaac Oliver

Miniature by Peter Oliver

Engraving by Robert van Voerst

Limning attributed to Isaac Oliver

Four limnings by Peter Oliver

Ancient Roman bust of Antinous

Ancient Roman bust of a classical female

Ancient Roman bust of a classical male

Ancient Roman bust of Marcus Aurelius

Ancient Roman bust of Faustina

Ancient Roman cameo of the Emperor Claudius

Ancient Roman sculpture of *Aphrodite* or

'Crouching Venus'

Bronze of a trotting stallion by Pietro Tacca

Three medals by Nicolas Briot

Medal by unknown artist

Sheffield, Weston Park Museum

Changing Lives: 200 Years of People and

Protest in Sheffield

6 February – 1 July 2018

Facsimile of a daguerreotype by William Edward Kilburn

Copenhagen, Statens Museum for Kunst

Art in the Making

8 February – 6 May 2018

Drawing by Giovanni Francesco Barbieri, known as Guercino

Leeds, Leeds City Museum

Thomas Chippendale, 1718–1779:

A Celebration of Craftsmanship and Design

9 February – 9 June 2018

Painting by Richard Jack

A giltwood armchair by Thomas Chippendale

Worcester, Worcester City Art Gallery and Museum

**Benjamin Williams Leader. Blest by the
Suns of Home**

17 February – 2 June 2018

Painting by Benjamin Williams Leader

Milan, Palazzo Reale

Dürer e il Rinascimento tra Germania e Italia

21 February – 24 June 2018

Drawing by Albrecht Dürer

Two drawings by Leonardo da Vinci

London, National Portrait Gallery

Victorian Giants: The Birth of Art Photography

1 March – 20 May 2018

Two photographs by Julia Margaret Cameron

Album containing photographs by Oscar Gustav Rejlander

Two photographs by Oscar Gustav Rejlander

Houston, Museum of Fine Arts

Peacock in the Desert: The Royal Arts of Jodhpur, India

4 March – 19 August 2018

Five folios from the *Padshahnama*

Paris, Musée du Luxembourg

Tintoret. Naissance d'un génie

7 March – 1 July 2018

Painting by Lodewijk Toeput

Tokyo, National Museum of Nature and Science

The Body – Challenging the Mystery

13 March – 17 June 2018

Four drawings by Leonardo da Vinci

Düsseldorf, Stiftung Museum Kunstpalast

Black & White. Von Dürer bis Eliasson

22 March – 15 July 2018

Drawing by Federico Barocci

Lens, Musée du Louvre-Lens

L'Empire des Roses: Chefs-d'Oeuvre

de l'art Persan du 19e Siècle

28 March – 23 July 2018

Watercolour by Nicholas Chevalier

Manuscript by Fath Ali' Shah Qajar

Manuscript by Queen Victoria

Iranian bowl

Persian sabre and scabbard

Persian tiara

London, Kew Palace

Queen Charlotte: bicentenary of her death at Kew Palace

29 March – 3 October 2018

Painting by Richard Barrett Davis

Painting by Peter Edward Stroehling

Painting by Benjamin West

Painting by Richard Wright

Five drawings by Queen Charlotte

Six miniatures

Printed book by John Stuart, 3rd Earl of Bute

Two of Queen Charlotte's diaries

Letter from Queen Charlotte

Queen Charlotte's opal finger ring

Queen Charlotte's silk parasol

Gold wedding ring

Porcelain chocolate pot, stand and cover by Flight, Barr & Barr

Porcelain coffee pot and cover by Flight, Barr & Barr

Porcelain cruet stand by Chelsea Porcelain Factory

Porcelain honey pot, cover and stand by Flight, Barr & Barr

Porcelain milk jug by Flight, Barr & Barr

Porcelain plate by Chelsea Porcelain Factory

Porcelain plate by Flight, Barr & Barr

Porcelain teacup and saucer by Worcester Porcelain Company

Porcelain teapot stand by Flight, Barr & Barr

Porcelain tureen by Chelsea Porcelain Factory

Pair of porcelain vases by Sèvres porcelain factory

Porcelain vase by Sèvres porcelain factory

Ring with miniature of George III by Jeremiah Meyer

Canberra, National Gallery of Australia

Cartier: The Exhibition

30 March – 22 July 2018

The Cartier Indian Tiara

Desk clock

Queen Elizabeth's Halo Tiara

Inkstand and desk clock

The Nizam of Hyderabad and Berar Necklace

The Williamson Brooch

OPPOSITE *Aphrodite* or 'Crouching Venus', AD 2nd century. This Roman version of a Hellenistic original was acquired by Charles I from the Gonzaga collection in Mantua. It is on long-term loan to British Museum, London, and was shown in the exhibition *Charles I: King and Collector* at the Royal Academy of Arts, London.



FINANCIAL OVERVIEW

Incoming Resources

The summarised financial statements set out on pages 85–6 indicate that Royal Collection Trust's total income was £62,220,000, a slight increase on the prior year. Paying visitor numbers increased by 2.1%, resulting in the highest annual figure achieved to date. Within that total visitor figure, the Palace of Holyroodhouse achieved its highest-ever visitor level.

The income derived from these strong visitor numbers helped to offset a drop in retail income. The drop in retail income was as expected, following the exceptionally high level of sales driven by commemorative china in the prior year.

Income from donations in the year totalled £1,387,000. This included funds received in support of Future Programme, The Queen's Bindery Apprenticeship Scheme, the Prince Albert Digitisation Project and our publishing programme.

Charitable Expenditure

Expenditure on charitable activities increased by 4.7%. This reflected the increased spend on supporting conservation work, visitor access and custodial control of the Collection. This expenditure included the cost of staging exhibitions at The Queen's Galleries in London and Edinburgh, the State Rooms at Buckingham Palace, and on tour at other locations.

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 £4,514,000 (2016–17: £6,063,000). The net cash outflow of £1,798,000 has resulted in a cash balance of £37,268,000 at 31 March 2018 (2016–17: £39,066,000). The surplus will be devoted primarily to the completion of Future Programme improvements to visitor facilities and the creation of new Learning Centres at Windsor Castle and the Palace of Holyroodhouse.

Funds and Reserves

Royal Collection Trust has total funds and reserves of £61,047,000 at 31 March 2018 (2016–17: £55,533,000). After allocating funds that are restricted, or represented by fixed assets, the Trustees have designated a fund for Future Programme. As at 31 March 2018, funds of £23,753,000 are allocated to this fund, leaving £14,659,000 of free reserves plus a pension scheme surplus of £400,000. The Future Programme fund is expected to be spent in full in 2020.

These Summary Financial Statements are extracted from Royal Collection Trust's full Financial Statements for 2017–18.

INCOME AND ADMISSION NUMBERS FOR THE YEAR

	Income		Admission numbers*	
	2017–18 £000	2016–17 £000	2017–18 000	2016–17 000
Windsor Castle and Frogmore House				
~ admissions	20,820	19,082	1,444	1,356
~ shop sales	4,797	4,559		
Buckingham Palace				
~ admissions	10,325	11,032	482	556
~ shop sales	3,919	4,170		
The Queen's Gallery, London				
~ admissions	1,551	1,131	172	142
~ shop sales	4,069	4,210		
The Royal Mews				
~ admissions	1,423	1,505	188	214
~ shop sales	1,112	1,147		
Clarence House				
~ admissions	117	132	10	11
~ shop sales	39	48		
Palace of Holyroodhouse				
~ admissions	4,942	4,261	425	380
~ shop sales	1,284	1,352		
The Queen's Gallery, Edinburgh				
~ admissions	316	313	60	64
Other retail income (including off-site and cafés)	3,383	4,052		
Publishing	439	272		
Photographic services	192	214		
Gift Aid	1,350	2,046		
Other income	2,142	2,469		
	62,220	61,995	2,781	2,723

FIVE-YEAR COMPARISON

	2013–14 £000	2014–15 £000	2015–16 £000	2016–17 £000	2017–18 £000
Admissions income (including Gift Aid)	33,655	32,558	34,391	39,502	40,844
Retail sales (including off-site, excluding cafés)	17,567	14,231	15,845	19,034	18,227
Charitable expenditure	32,482	32,988	35,893	39,563	41,425
Net incoming resources (before actuarial gain/loss recognised in pension scheme)	8,327	2,571	2,001	6,063	4,514
Capital expenditure	1,680	1,137	1,019	3,731	3,823
Visitor Performance Indicators					
Visitor numbers (000)*	2,586	2,520	2,556	2,723	2,781
Admissions income per visitor	£13.01	£12.92	£13.45	£14.51	£14.69
Retail spend per visitor (excluding off-site and cafés)	£5.62	£5.02	£5.21	£6.02	£5.76

*Paying visitors only (includes Learning)

SUMMARISED FINANCIAL STATEMENTS

INDEPENDENT STATEMENT OF KPMG LLP TO THE ROYAL COLLECTION TRUST

Opinion

We have examined the Summarised Financial Statements of The Royal Collection Trust (“the charitable company”) for the year ended 31 March 2018 set out on pages 85–6 of the Annual Report for 2017–18.

On the basis of the work performed, in our opinion the Summarised Financial Statements included in the Annual Report for 2017–18 have been accurately extracted from the full annual financial statements of the charitable company for the year ended 31 March 2018.

Basis for Opinion

Our examination of the Summarised Financial Statements consists primarily of agreeing the amounts and captions included in the Summarised Financial Statements to the corresponding items within the full annual financial statements of the charitable company for the year ended 31 March 2018.

We also read the other information contained in the Annual Report for 2017–18 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 was made solely to the charitable company’s members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. The audit work was undertaken so that we might state to the charitable company’s members those matters we were required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company’s members, as a body, for that audit work, for the audit report, or for the opinions we have formed in respect of that audit.

Respective responsibilities of Trustees and KPMG LLP

As explained more fully in the Trustees’ Responsibilities on page 87, the Trustees have accepted responsibility for extracting the Summarised Financial Statements within the Annual Report for 2017–18 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 2017–18 from the full annual financial statements of the charitable company.

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

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



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

SUMMARY CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 March 2018

INCOMING RESOURCES	2018	2017
	£000	£000
Income and endowments from:		
Donations and legacies	1,387	1,753
Charitable activities:		
~ Access	40,501	39,154
~ Presentation and interpretation	781	620
Other trading activities:		
~ Retail, catering and photographic services	18,795	19,752
~ Licences, commissions and fees	204	201
~ Sponsorship	261	211
Investments:		
~ Investment income	218	274
Other	73	30
Total	62,220	61,995
EXPENDITURE		
Raising funds:		
~ Fundraising	223	179
~ Retail, catering and photographic services	15,426	15,610
Charitable activities:		
~ Access	25,804	24,392
~ Presentation and interpretation	7,841	7,598
~ Exhibitions and displays	2,913	3,430
~ Conservation	3,817	3,151
~ Custodial control	1,050	992
	41,425	39,563
Other:		
~ Donations payable	632	580
Total	57,706	55,932
Net income (expenditure)	4,514	6,063
Other recognised gains/(losses):		
Actuarial gains/(losses) on defined benefit pension scheme	1,000	(200)
Net movement in funds	5,514	5,863
Reconciliation of funds:		
Total funds brought forward	55,533	49,670
Total funds carried forward	61,047	55,533

SUMMARY CONSOLIDATED BALANCE SHEET

as at 31 March 2018

	2018 £000	2017 £000
Fixed assets:		
Intangible assets	146	202
Tangible assets	20,511	18,172
Total fixed assets	<u>20,657</u>	<u>18,374</u>
Current assets:		
Goods for donation	220	225
Stock and work in progress	5,042	3,820
Debtors	9,521	4,525
Bank deposits	36,264	38,539
Cash at bank and in hand	1,004	527
Total current assets	<u>52,051</u>	<u>47,636</u>
Liabilities:		
Creditors: amounts falling due within one year	(12,061)	(10,077)
Net current assets	<u>39,990</u>	<u>37,559</u>
Net assets excluding pension asset/(liability)	60,647	55,933
Defined benefit pension scheme asset/(liability)	400	(400)
Total net assets	<u>61,047</u>	<u>55,533</u>
 The funds of the charity:		
Restricted income funds:		
~ Fixed assets	342	355
~ Cash	1,578	409
Total restricted funds	<u>1,920</u>	<u>764</u>
Unrestricted funds:		
Designated funds:		
~ Future Programme	23,753	27,120
General funds:		
~ Fixed assets	20,315	18,019
~ General reserve	14,659	10,030
Pension reserve	400	(400)
Total unrestricted funds	<u>59,127</u>	<u>54,769</u>
Total charity funds	<u>61,047</u>	<u>55,533</u>

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

The Summarised Financial Statements on pages 85–6 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 2017–18 do not constitute the full financial statements of The Royal Collection Trust for the financial years ended 31 March 2018 and 31 March 2017, but represent extracts from them. These extracts do not provide as full an understanding of the financial performance and position of The Royal Collection Trust as the full annual financial statements of The Royal Collection Trust. A copy of those full statements can be obtained by writing to the Development Office, Royal Collection Trust, York House, St James's Palace, London SW1A 1BQ or e-mailing rsvp@rct.uk.

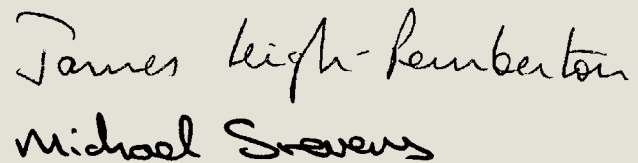
The financial statements for those years have been reported on by The Royal Collection Trust's independent auditor.

The reports of the auditor were:

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

The Trustees have accepted responsibility for preparing the Annual Report 2017–18 and for preparing the Summarised Financial Statements included therein by extracting the Consolidated Statement of Financial Activities and Consolidated Balance Sheet included in the Summarised Financial Statements directly from The Royal Collection Trust's full annual financial statements.

The Summarised Financial Statements were approved by the Trustees and signed on their behalf on 26 June 2018.



James Leigh-Pemberton *Trustee*
Sir Michael Stevens *Trustee*



FRONT COVER Detail of *The Five Eldest Children of Charles I*, 1637, by Sir Anthony van Dyck, one of 89 works from the Royal Collection in the exhibition *Charles I: King and Collector* at the Royal Academy of Arts, London.

BACK COVER This 1855 photograph of Roger Fenton's horse-drawn photographic van, with his assistant Marcus Sparling seated at the front, was shown in the exhibition *Shadows of War: Roger Fenton's Photographs of the Crimea, 1855*, at The Queen's Gallery, Palace of Holyroodhouse.

PAGE 4 *A Boy Looking through a Casement*, c.1600–10, Flemish School, from the exhibition *Charles II: Art & Power* at The Queen's Gallery, Buckingham Palace.

PAGE 6 HRH The Prince of Wales visits *Charles I: King and Collector* at the Royal Academy of Arts with the exhibition curators Desmond Shawe-Taylor and Per Rumberg.

PAGES 62 AND 63 Arabella Peaver inspects *Massacre of the Innocents*, c.1565–7, by Pieter Bruegel the Elder before the painting is installed in the exhibition *Charles II: Art & Power* at The Queen's Gallery, Buckingham Palace.

ABOVE *Pipers of the 2nd Scots Guards*, 1906, by Christina Broom. This image of members of the Scots Guards performing a sword dance at Chelsea Barracks is among a group of 20th-century photographs added to 'The Royal Collection Online'.

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Royal Collection Trust / Her Majesty Queen Elizabeth II 2018





www.royalcollection.org.uk