



ANNUAL
REPORT
2015–2016

ROYAL
COLLECTION
TRUST
ANNUAL REPORT
FOR THE YEAR ENDED 31 MARCH 2016

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, KG, KT, GCB, OM, AK, QSO, PC, ADC

Deputy Chairman

The Earl Peel, GCVO, PC, DL

Trustees

The Duke of Buccleuch and Queensberry, KBE, DL, FRSE, FSA

The Rt Hon. Sir Christopher Geidt, KCB, KCVO, OBE

The Hon. James Leigh-Pemberton, CVO (from 1 April 2016)

Sir Alan Reid, GCVO

Dame Rosalind Savill, DBE, FSA, FBA

Mr Peter Troughton, CBE (to 31 March 2016)



- ~ 2.6 million visitors to the Palaces and Galleries*
- ~ 49,600 schoolchildren visited Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse
- ~ 215 loans made to 54 exhibitions in the UK and nine other countries
- ~ Over 80,000 visitors to four travelling exhibitions in the UK and abroad
- ~ 2,057 conservation treatments
- ~ More than 250,000 records of works of art online

*The total is 4 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

The special theme for the 23rd Summer Opening of the State Rooms at Buckingham Palace, *A Royal Welcome*, provided visitors from the United Kingdom and overseas with a sense of the experience of attending an event at the Palace at the invitation of Her Majesty The Queen. At the same time it revealed some of the intricate preparations that are essential to make such events so memorable. The importance placed on delivering this welcome, achieved through the care and attention given to each and every visitor, runs through all the Royal Collection Trust's activities. It also lies at the heart of the major capital investments planned for Windsor Castle and the Palace of Holyroodhouse, collectively known as the "Future Programme", which were formally announced in April 2016.

This report, no less than its predecessors, demonstrates both the sheer range of the Royal Collection and the ingenuity and skill of those charged with its care, presentation and interpretation. Through exhibitions and publications, our expert teams have thrown fresh light on the inspiration of gardens and plants in the art and craft traditions of East and West; on the Dutch 17th-century artists whose delineation of everyday life was so beloved by British collectors; on the particulars of Henry VIII's expanding waistline recorded unforgivingly in the steel extensions to his armour; on the drawing techniques of Leonardo da Vinci, and much more besides. The effectiveness of bringing parts of the Collection directly to communities around the U.K. and Ireland, through exhibitions and via The Royal Collection Online, has once again been demonstrated, and this work will be extended further in the coming years.

What remains so remarkable is that all these activities, which are central to The Trust's aims, have been undertaken by a self-supporting charity with no recourse to the public purse. The Trustees were particularly pleased by the recovery in retail performance during 2015–16, following difficult trading conditions in the previous year. This has helped make it possible to increase the reserves designated for the "Future Programme", without holding back funds from our core charitable work described in the following pages, including significant additions to the Collection.

With my fellow Trustees, I hope very much that this Report will provide inspiration and promote understanding of this remarkable Collection. It is presented with gratitude on the part of the Trustees for the work of our hugely committed staff.



REPORT OF THE DIRECTOR, ROYAL COLLECTION TRUST

JONATHAN MARSDEN

In the small hours of the morning on 9 September 2015, Royal Collection Trust staff could be found in the Quadrangles of Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse in Edinburgh supervising the installation of three large-scale photographic displays marking the moment at which Her Majesty The Queen became Britain's longest-reigning monarch. As the nation celebrated the invaluable gift of continuity provided by Her Majesty's long service, we could at the same time reflect on the extraordinary progress in the stewardship of the Royal Collection and its presentation to the public over the 63 years of The Queen's reign.

Longevity is a defining characteristic of the Royal Collection. It seems therefore particularly fitting that one of the most famous works commissioned by Charles I, the portrait of the King's family by Sir Anthony van Dyck, should have been joined in the Collection by a preliminary oil study for the painting, purchased by The Trust this year. It is notably the only oil sketch in the Royal Collection's unrivalled holding of Van Dyck's English portraits.

The long-term task of cataloguing the Collection has progressed significantly as a result of the additional resources allocated in recent years. Sir Christopher White's contribution to this work dates back many decades, and the publication of a new edition of his 1982 catalogue of Dutch pictures, fully illustrated in colour and enhanced by new technical descriptions, coincided with the London showing of the exhibition *Masters of the Everyday: Dutch Artists in the Age of Vermeer*.

The long-awaited appearance of the catalogue of European armour by AVB Norman and Ian Eaves has filled a substantial gap in the scientific literature on the subject and provides the basis for a new focus on the interpretation of this part of the Collection through display and via the website.

As in previous years, the Trustees approved six Strategic Priorities for 2015–16, representing the most effective means of progress towards The Trust's charitable aims.

The need to raise awareness of the Collection throughout the UK continues to drive a major part of our activities. The programme at The Queen's Galleries in London and Edinburgh now routinely includes three exhibitions a year at each venue. At Windsor Castle a new thematic approach to the presentation of the State Apartments, with a supporting programme of events, began with *Waterloo at Windsor: 1815–2015* and continues this year with a celebration of Shakespeare, as part of the nationwide 400th-anniversary activities.

The staging of exhibitions at other venues across the UK brings many fruitful collaborations,



OPPOSITE AND RIGHT *Charles I and Henrietta Maria with their two eldest children, Prince Charles and Princess Mary (known as 'The Greate Peece')*, 1631–32, by Van Dyck, was commissioned by Charles I. Van Dyck's preliminary oil study for the painting (right) was acquired for the Royal Collection this year.



Windsor Castle and the Palace of Holyroodhouse. A major announcement in April 2016 set out the objectives, scope, timetable and cost (£37m) of the programme, and the appointment of the firms of Purcell and Burd Haward Architects as lead designers for Windsor and Holyroodhouse respectively.

Future Programme embraces a total of 11 projects across the two sites. Dedicated Learning Centres will be created at both Windsor and Holyroodhouse, so that more schoolchildren, families and adults can engage with the Palaces and Royal Collection at first hand. In addition, at Windsor Castle, access to the ground floor of the State Apartments will be increased, incorporating the State Entrance into the visit and opening up the 14th-century Undercroft to the public as the Castle's first café. The Georgian Entrance Hall will be reinstated, creating a proper sense of arrival and linking the current visitor entrance on the North Terrace with the State Entrance on the south side. New interpretation will be introduced, and

the current single, linear route around the Castle will be replaced with a choice of thematic routes through the State Apartments.

At the Palace of Holyroodhouse, Future Programme will enable visitors to gain a much better understanding of the Palace's rich history, from its foundation by King David I in the 12th century and occupation by Mary, Queen of Scots and Bonnie Prince Charlie, to the role of the Palace today. It also includes plans to make more of the Palace's outside spaces, in partnership with Historic Environment Scotland, including the Abbey, the grounds and Forecourt, re-connecting the Palace to the city.

OPPOSITE Henry VIII's armour garniture, c.1540, is one of 250 pieces included in the recently published catalogue raisonné of European arms and armour. Research for the catalogue revealed that the King's armour was enlarged on several occasions to accommodate his expanding waistline.

BELOW Leonardo da Vinci: Ten Drawings from the Royal Collection at the Laing Art Gallery, Newcastle.

both with the host institutions and with local groups and organisations. Thus, during the display of Leonardo da Vinci drawings at the Laing Art Gallery, the Newcastle University Institute for Ageing held a symposium around the content of the exhibition, and curator Martin Clayton took part in an online question-and-answer session with pupils from Kenton School. By the end of the current tour, it is anticipated that more than a million people across the UK will have seen one or more of the five exhibitions of ten drawings by Leonardo from the Royal Collection that have travelled around the UK since 2002.

The use of digital means to further our charitable aims remains a priority. In January 2016, Buckingham Palace became the first UK landmark to be part of *Google Expeditions*, allowing teachers to take their students on a virtual field trip to the State Rooms from any classroom in the world.

The major project to show connections between works of art in the Royal Collection and specific locations, The Royal Collection Near You, was tested

with user groups during the summer. The findings have informed further development of this new online feature, which was launched in March 2016. Progress during the year has also included the initiation of a landmark project to digitise all the historic manuscripts from the Georgian period in the Royal Archives, in collaboration with King's College, London. This work will transform access to a very significant body of material and stimulate new research through associated fellowships.

Trustees remain committed to the pursuit of revenues that are independent of trends in tourism and at their autumn meeting adopted a new development strategy. The Publishing Supporters Scheme has provided crucial assistance in a year that has seen several substantial publications come to fruition, and it is intended to expand this scheme to underpin further digital initiatives.

The appointment in October 2015 of Tot Brill as Director, Future Programme, marked the next stage towards the realisation of the long-planned transformation of the experience of visiting



The first of the Windsor projects, the construction of a new centre for the conservation of furniture and armour, will start on site during 2016, with work on the other five at the Castle following over the next two years.

A specific focus on the long-term care and conservation of the Collection has seen significant progress this year. The documentation of the condition of pictures by a dedicated team, a process that also enables routine low-level maintenance treatments and photography, has continued apace. A similar exercise for giltwood furniture will begin in the coming year. Conservation work necessarily takes place out of general sight, but this year several new case-study films have been posted online to give greater visibility to this fundamental area of our work. One of these films, about the drawing materials used by Leonardo da Vinci, has been viewed by well over half a million people via Facebook alone.

The expertise and dedication of Royal Collection Trust staff is manifest throughout the following pages,

and it remains a priority for Trustees to ensure that the development of all staff is given proper attention.

It is fitting to record the retirement of Margaret Maran, who has dedicated much of her 30-year career as a freelance textile conservator to the care of the tapestries at the Palace of Holyroodhouse, almost all of which have passed through her hands. She has brought an invaluable continuity to the treatment of this important group of works.

The Trustees met three times during the year, also convening three times with the Management Board and Non-Executive Directors of Royal Collection Enterprises Ltd as the Royal Collection Trust Strategic Development Committee. Peter Troughton stepped down as a Trustee on 31 March 2016 at the end of three terms of three years. For most of that time he has also chaired the Audit Committee and served on the Strategic Development Committee. His wholehearted commitment, energetic support and advocacy will be very much missed. Having chaired the Steering Group for the Master Plan at Windsor Castle during 2011–13, he has kindly agreed to chair



the Future Programme Board, overseeing the capital developments at both Windsor and Holyroodhouse for the next three years. His successor as Chairman of the Audit Committee is James Leigh-Pemberton, who joined the Board of Trustees in April 2016.

June Lawlor, an independent consultant on brands, product development and customer profiling, joined the Board of Royal Collection Enterprises Ltd and serves on the Strategic Development Committee. The participation of Jonathan Drori and Mary Butler as members of the New Titles Committee and Rupert Barclay as a member of the Audit Committee is once again gratefully recorded.

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: Farah Asemi; The Michael Bishop Foundation; Sir Harry Djanogly CBE; Lady Lever of Manchester; Suzy and John Lewis; John Morton Morris; Genevieve Muinzer; Christopher and Sophie North; The Pilkington Anglo-Japanese Cultural Foundation; The Sackler Trust; Richard Schlagman; Sir Hugh and Lady Stevenson; Ian Stoutzker CBE and Mrs Stoutzker; Robert and Patricia Swannell; James Swartz; Johnny and Sarah Van Haeften; and the Garfield Weston Foundation.

ABOVE Margaret Maran completes her last project after 30 years of caring for the tapestries at the Palace of Holyroodhouse.

RIGHT Detail of the 17th-century tapestry *Boys among oak trees* from the Palace of Holyroodhouse.

OPPOSITE *Reception of the Emperor and Empress of the French at Windsor Castle, 16 April 1855*, by George Housman Thomas. The Georgian Entrance Hall shown here will be reinstated as part of Future Programme.





QUEEN'S BEDROOM



CUSTODIAL CONTROL

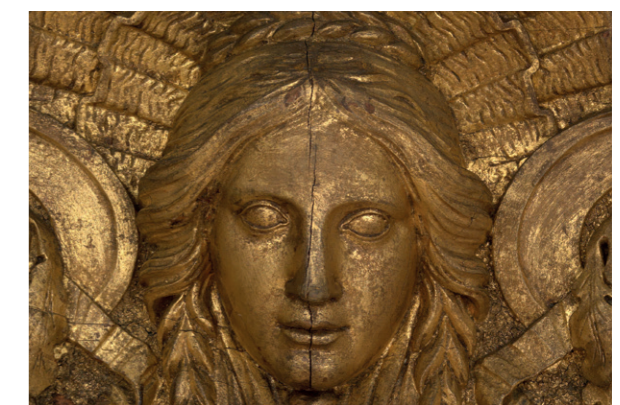
~ 26,388 object records and 52,283 images added to the Collections Management System

Royal Collection Trust staff are responsible for the Collection at current and former royal residences and over 100 other loan locations in the UK and worldwide. Regular custodial monitoring is fundamental to all the work described in this Report, and the wealth of information collected as part of this process is shared with the public through the Royal Collection Trust website, including the new feature The Royal Collection Near You.

A new area of activity is the cataloguing of picture frames, which until now have mostly been documented together with their associated pictures. Among the earliest examples are those that entered the Collection with the paintings acquired by Charles I.

A significant project this year was the condition check of 1,100 items from Queen Mary's Dolls' House. Designed by Sir Edwin Lutyens in the early 1920s and housed at Windsor Castle ever since, the Dolls' House is a perfect replica of an aristocratic Edwardian residence, complete with running water, electric lights and working lifts.

Surveys of Royal Collection items on long-term loan around the UK were carried out at Handel & Hendrix in London; the Chartered Society of Physiotherapy, London; the National Maritime Museum, London; Falkland Palace, Fife; and the National Museum, Cardiff. The rolling programme of inventory and condition checks focussed on locations in Scotland, at the Palace of Holyroodhouse, Balmoral Castle, Birkhall and the Castle of Mey.



OPPOSITE Beth Jones checks a miniature tin of Colman's Mustard from the kitchen of Queen Mary's Dolls' House. The contents of the Dolls' House exemplify the very best of English arts, crafts and manufacturing at the beginning of the 20th century.

RIGHT Details of picture frames in the Royal Collection, which are now listed and described as individual works of art. The oldest frame in the Collection dates from 1569 (second from top).



CONSERVATION

- ~ 720 decorative arts items conserved
- ~ 256 works on paper conserved or mounted
- ~ 935 books conserved
- ~ 146 paintings conserved

Over the past year, a new series of films on the Royal Collection Trust website has enabled conservators to show their work on the long-term care of the Collection and share their discoveries with a wider audience. It includes the restoration of the Buckingham Palace turret clock, the condition check of Queen Mary's Dolls' House, and the conservation of a 19th-century chandelier from the exhibition *Painting Paradise: The Art of the Garden*.

The project to assess the condition of all items in the Collection progressed further, with the appointment of a conservator with specific responsibility for framed works on paper.

Over the past year, the Paintings condition-survey team has completed the re-framing, surface cleaning, photography and documentation of 206 pictures at Osborne House, Sandringham House, Hampton Court Palace, the Palace of Holyroodhouse and Balmoral Castle.

The assessment of the much larger categories of furniture and decorative arts in the Collection is being undertaken in conjunction with the cycle of custodial inventory checking.

OPPOSITE Sixth-form students from The Compton School, London, try their hand at gilding during a visit to the Decorative Arts Conservation workshops in February 2016.

BELOW David Wheeler shows conservation work carried out on the Sunflower Clock, c.1752, for a film on the Royal Collection Trust website.





DECORATIVE ARTS

The 18th-century jewelled figure of a huma bird, once part of the throne of Tipu Sultan, ruler of Mysore in India, was conserved in preparation for its loan to the exhibition *Bejewelled Treasures* at the Victoria and Albert Museum, London. The huma bird, which was said to fly constantly in the air, was seen as a good omen for anyone beneath. Conservators repaired one of the bird's detachable wings and cleaned the object to reveal the vibrant colours of the rubies, emeralds, diamonds and pearls.

A 17th-century ebony and turtleshell cabinet containing a carved ivory and ebony monument to James II was conserved for inclusion in a forthcoming exhibition at The Queen's Galleries about the collecting of Charles II and James II. The cabinet's early history is unknown, but the carving of the monument is similar to the work of the Flemish sculptor Mathieu van Beveren. As well as cleaning the ivory elements, conservators re-carved a small number of missing pieces in synthetic ivory, which was tinted with strongly brewed tea to match the colour of the original material.

A significant project was the conservation of an elaborately carved 17th-century silvered table from the Palace of Holyroodhouse. The legs are in the form of twin-tailed blackamoor mermaids riding dolphins and balancing bundles of seaweed above their heads. The table appears in a watercolour of Mary, Queen of Scots' Bedchamber in 1861, and it is thought that it was acquired specifically for the room to complement the historic furnishings that were said to have belonged to Mary.

Over the past 300 years, much of the table's surface had been obscured under a layer of gesso, a mixture of glue and chalk, which had started to peel away. Microscopic cross-section analysis revealed that a great deal of the original silvered surface survived, which conservators exposed by removing the gesso, replacing any losses and re-silvering where necessary.

OPPOSITE The jewelled huma bird from the throne of Tipu Sultan in India is conserved in preparation for its loan to the Victoria and Albert Museum.

BELOW Gary Gronnestad re-silvers a carved 17th-century table from Mary, Queen of Scots' Apartments at the Palace of Holyroodhouse.



BOOKS AND WORKS ON PAPER

Over the past 12 months the Book and Paper Conservation teams prepared a number of items for Royal Collection Trust exhibitions, including a large group of watercolours on vellum for *Meria Merian's Butterflies* and a 16th-century atlas for *Shakespeare in the Royal Library*.

Work to conserve and rehouse a group of military maps was completed as part of preparations for the forthcoming online catalogue raisonné of George III's military map collection. This comprises more than 4,000 maps, plans and views of military and naval engagements dating from the mid-16th to early-19th centuries. Each record will present a high-resolution image, allowing the user to examine the map in great detail, and information about the creator, the battle, geographical locations and mapping techniques.

A Tudor armorial volume dating from 1561–6 was treated by the Book Conservation team, so that it could be more easily consulted for research purposes. The volume was probably used as an

official register during visits made on royal decree to establish whether bearers of arms in the counties south of the River Trent were in fact entitled to those arms. It retained much of its original structure, including the original wooden boards and leather covers, but over the years the surface of the paper had begun to degrade and crumble. By spraying the fragile areas of the leaves with a natural gelatin solution, a substance that would originally have been used to make the paper sheets, conservators restored the strength and flexibility of the pages.

OPPOSITE Alan Donnithorne treats the pastel portrait of Augusta, Princess of Wales, wife of Frederick, Prince of Wales, by Jean-Étienne Liotard, in preparation for its loan to the Scottish National Gallery in Edinburgh and the Royal Academy of Arts in London.

BELOW Students from Camberwell College of Arts, London, treated a 19th-century plan of Birkhall and Abergeldie under the guidance of conservators Kate Stone and Rachael Smith during a three-week work placement in the summer of 2015.



PAINTINGS

In preparation for the exhibition *Masters of the Everyday: Dutch Artists in the Age of Vermeer*, Isack van Ostade's *A Village Fair with a Church behind* underwent full conservation treatment, revealing a surprising element to the composition. Removal of overpaint in the lower-right corner uncovered a squatting figure relieving himself, hidden for more than 100 years under overpainted shrubbery. *A Village Fair* was acquired in 1810 by George IV, when Prince of Wales, and Van Ostade's coarse, comic depictions of peasant life would have been entirely to the future king's taste. It is possible that the offending figure was covered up during restoration in 1903, when the painting was displayed at Buckingham Palace.

Conservators began work on the full treatment of *Philip II, King of Spain* by the Studio of Sir Peter Paul Rubens, from the King's Drawing Room at Windsor Castle, with assistance from Conservation Intern Arabella Peaver. Much of the discoloured varnish

has been removed from the lower half of the painting, allowing useful comparisons to be made with Rubens's earlier version of the picture in the Museo Nacional del Prado, Madrid.

With work completed on the recently published *Dutch Pictures in the Collection of Her Majesty The Queen*, conservators have turned their attention to preparations for a new edition of Lorne Campbell's catalogue of early Flemish paintings. Full technical examination is underway on 97 pictures, including infra-red reflectography, x-radiography and microscopic surface examination.

OPPOSITE *A Village Fair with a Church behind*, 1649, by Isack van Ostade before (above) and after (below) conservation. Removal of overpaint in the lower-right corner revealed a squatting figure relieving himself.

BELOW Claire Chorley cleans *Venice: Caprice View of the Piazzetta with the Libreria*, 1744, by Canaletto, in preparation for the forthcoming Royal Collection Trust exhibition of the artist's work.





PRESENTATION AND PARTICIPATION

EXHIBITIONS

The eight exhibitions staged at The Queen's Galleries and Windsor Castle this year have explored the range and variety of the Royal Collection. All of them have been supported by events programmes aimed at providing new ways of involving people more closely with the Collection, often arranged in partnership with other bodies, including The Prince's School of Traditional Arts, the Royal College of Music and Ravensbourne college.

Painting Paradise: The Art of the Garden

The Queen's Gallery, Buckingham Palace
20 March – 11 October 2015 (135,755 visitors)

Curated by Vanessa Remington and Sally Goodsir, *Painting Paradise: The Art of the Garden* showed the ways in which gardens have inspired artists and craftsmen across four centuries. Including works by Leonardo da Vinci, Maria Sibylla Merian and Carl Fabergé, and some of the earliest surviving representations of gardens, plants and gardeners, the exhibition also explored the sacred nature of the garden and the idea of the garden as paradise.

One of the most intriguing items in the exhibition was the world's first gardening manual, which had belonged to Henry VIII. It may have provided

OPPOSITE *Painting Paradise: The Art of the Garden* was accompanied by a wide-ranging programme of lectures, gallery talks, music, and family and access events.

BELOW An episode of BBC Radio 4's *Gardeners' Question Time* was recorded in *Painting Paradise: The Art of the Garden* and included a discussion of the exhibition and the garden at Buckingham Palace.





inspiration for the King's lost garden at Whitehall, seen in the background of *The Family of Henry VIII*, the first depiction of a real and identifiable garden in British art. This intriguing volume helped the exhibition attract widespread media coverage, including BBC Radio 4's *Gardeners' Question Time* and BBC Radio 3's *The Early Music Show*, both recorded in The Queen's Gallery.

Among a full programme of accompanying events was an 'in conversation' with gardening journalist Tim Richardson and television gardener Monty Don, who discussed the different purposes of a garden and the changing roles of the gardener. Award-winning poet Alice Oswald was commissioned to write a poem inspired by the exhibition, which was performed in front of an audience at The Queen's Gallery. An evening event, co-curated with leading florist Shane Connolly, included a talk by plant-hunter Nick Mace, musical performances and a workshop on creating plant-based fragrances. Three sell-out 'Bach to Baby' concerts welcomed parents with

small children into the exhibition spaces to listen to garden-themed music and nursery rhymes performed by a string quartet on period instruments.

Partnership events included a study day with Historic Royal Palaces, and a conference and special evening view to mark the 50th anniversary of the Garden History Society, now The Gardens Trust. Nine local community groups visited the exhibition as part of the access programme that gives audiences who would not normally visit galleries an opportunity to engage with the Collection.

As varied and visually delightful as a traditional English border in full bloom.

RACHEL CAMPBELL-JOHNSTON, *THE TIMES*

ABOVE The exhibition *Masters of the Everyday: Dutch Artists in the Age of Vermeer* brought together 27 of the finest Dutch paintings in the Royal Collection.

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

High Spirits: The Comic Art of Thomas Rowlandson

The Queen's Gallery, Buckingham Palace
13 November 2015 – 14 February 2016
(59,685 visitors)

Curated by Desmond Shawe-Taylor with Quentin Buvelot, Chief Curator at the Mauritshuis in The Hague, *Masters of the Everyday* presented works by some of the greatest artists of the Dutch Golden Age, among them Gerrit Dou, Jan Steen, Pieter de Hooch and Johannes Vermeer. Gerrit Dou's *The Young Mother*, 1658, which had belonged to Charles II but was taken to the Netherlands by William III, was generously loaned by the Mauritshuis.

The exhibition was introduced by a display of Dutch paintings collected or commissioned by British monarchs. These included the first painting

by Rembrandt van Rijn to leave the Netherlands and a portrait of an old man recently re-attributed to the artist.

As part of an ongoing collaboration with the Royal College of Music, students from the School of Historical Performance recorded pieces for the exhibition's audio tour, with commentary provided by their Chair and Head of Historical Performance, Professor Ashley Solomon. Music was also a key element in two partnership events with the Royal National Institute of Blind People, during which visitors enjoyed performances from mezzo soprano Sarah Denbee and lutenist Matthew Wadsworth.

The exhibition opened at The Queen's Gallery, Palace of Holyroodhouse, on 4 March 2016 and will travel to the Mauritshuis in September 2016.

The Queen's Gallery at Buckingham Palace was the last venue for the exhibition *High Spirits: The Comic Art of Thomas Rowlandson*, curated by Kate Heard, following successful showings

at The Queen's Gallery, Palace of Holyroodhouse, and the Holburne Museum, Bath. Through prints, drawings and book illustrations, it presented over 90 of Rowlandson's satires of life at the turn of 19th century and examined the relationship between the royal family and the caricaturists of the day. Despite frequently finding himself the butt of Rowlandson's jokes, George IV was a major contributor to the collection, which now contains around 1,000 of the artist's works.

The satires of Georgian Britain were the precursors of today's newspaper cartoons. In collaboration with The Cartoon Museum, Martin Rowson, cartoonist and writer for *The Guardian*, gave a lecture on the history of satirical prints. In an associated event Posy Simmonds, award-winning illustrator, cartoonist and writer, demonstrated in a drawing session how her characters are brought to life. A joint study day, *Rowlandson and After: Rethinking Graphic Satire*, was held at the Paul Mellon Centre for Studies in British Art and at The Queen's Gallery.

As part of the Arts Award scheme, students from Westminster Kingsway College visited the exhibition over four weeks and incorporated Rowlandson's humorous themes into their stop-motion animation projects. The programme provides young people with nationally recognised qualifications in arts, media and cultural activities.

This is the most ravishing room of beautifully preserved paintings you'll see anywhere this year (or next).

MARTIN COOMER, TIME OUT ON MASTERS OF THE EVERYDAY: DUTCH ARTISTS IN THE AGE OF VERMEER

BELOW Among the extensive programme of events accompanying *Masters of the Everyday: Dutch Artists in the Age of Vermeer* was a discussion between authors Tracy Chevalier (*Girl With a Pearl Earring*), Deborah Moggach (*Tulip Fever*) and Jessie Burton (*The Miniaturist*), whose works have been inspired by the Dutch Golden Age.



The Last of the Tide

The Queen's Gallery, Buckingham Palace
6–17 June 2015 (3,450 visitors)

Twelve portraits of D-Day veterans, commissioned by Their Royal Highnesses The Prince of Wales and The Duchess of Cornwall, went on display at The Queen's Gallery in an exhibition arranged by The Royal Drawing School in collaboration with Royal Collection Trust. *The Last of the Tide* paid tribute to the extraordinary men who played a role in the D-Day landings on 6 June 1944. The paintings were created by 12 different artists, among them Jonathan Yeo, and winners of the BP Portrait Award, Catherine Goodman, James Lloyd, Ishbel Myerscough and Stuart Pearson Wright.

ABOVE The exhibition *Gold* was shown at The Queen's Gallery, Edinburgh, before travelling to the Holburne Museum, Bath. The centrepiece of the exhibition was the 18th-century tiger's head from the throne of Tipu Sultan.

Gold

The Queen's Gallery, Palace of Holyroodhouse
27 March – 26 July 2015 (29,640 visitors)

Through over 60 items drawn from across the breadth of the Royal Collection, *Gold* explored the distinctive qualities of this precious material. Among the most striking were the Rillaton cup, from a Bronze Age burial around 1700–1500 BC, and pages from the *Padshahnama*, written on paper flecked with gold.

First shown in London, the exhibition was adapted by curators Kathryn Jones and Lauren Porter for its Edinburgh showing to include items with a particular Scottish interest. Among these was the Persian illuminated edition of Queen Victoria's *More Leaves from a Journal of Life in the Highlands*.

At a special event at The Queen's Gallery, *Conservation Conversation*, Royal Collection Trust staff explained how they care for gilded works of art. A two-day creative course with fashion designer Chloe Patience included practical sessions on embroidery techniques.



Scottish Artists 1750–1900: From Caledonia to the Continent

The Queen's Gallery, Palace of Holyroodhouse
6 August 2015 – 7 February 2016 (29,330 visitors)

The first exhibition dedicated to Scottish art in the Royal Collection told the story of royal patronage and the emergence of a distinctive Scottish school of art. Curated by Deborah Clarke and Vanessa Remington, it brought together the work of artists who were born in Scotland and travelled abroad, such as Allan Ramsay and Sir David Wilkie, and those whose inspiration remained firmly rooted in their native land, such as Alexander Nasmyth and James Giles. The exhibition also showed the long-standing association of Scottish artists and the monarchy, from the reign of George III to Queen Victoria and Prince Albert. The royal couple had a deep love of Scotland and commissioned artists to record the country's beautiful scenery.

Highlights of the exhibition included Allan Ramsay's sumptuous state portrait of George III, the most frequently copied royal portrait, and *The Penny Wedding*, one of Sir David Wilkie's first royal commissions.

At an 'in conversation' event, Scottish playwright and artist John Byrne discussed his work in the context of the traditions of Scottish art with Desmond Shawe-Taylor. A study afternoon, in partnership with the National Galleries of Scotland, examined the relationship between artistic endeavour and national identity. Speakers included Professor John Morrison, Head of Divinity, History and Philosophy at the University of Aberdeen, and Dr Patricia Allerston, Deputy Director and Chief Curator at the Scottish National Gallery.

The exhibition opened at The Queen's Gallery, Buckingham Palace, on 18 March 2016.

Capturing the soul of a nation through its oils.

DUNCAN MACMILLAN, *THE SCOTSMAN*

ABOVE *Scottish Artists 1750–1900: From Caledonia to the Continent* at The Queen's Gallery in Edinburgh.

OPPOSITE A highlight of the exhibition *Shakespeare in the Royal Library* is a copy of the Second Folio annotated by Charles I while imprisoned during the Civil War.



Waterloo at Windsor: 1815–2015

Drawings Gallery and State Apartments,
Windsor Castle

31 January 2015 – 6 January 2016

Marking the 200th anniversary of the Battle of Waterloo and part of the nationwide Waterloo 200 commemorations, *Waterloo at Windsor: 1815–2015*, curated by Kate Heard and Kathryn Jones, combined a themed trail through the State Apartments with a display exploring the battle and its aftermath through prints, drawings and watercolours.

Throughout the State Apartments visitors could discover items associated with Waterloo, such as Napoleon's cloak, taken from his carriage in the aftermath of the battle. Many of these objects were acquired by the Prince Regent (later George IV) and reveal his fascination with the French Emperor.

An international conference, in partnership with the Humanities Research Institute of the University of Buckingham, was held at the Castle to mark the anniversary. Participants, including experts from the Universities of London and Cambridge, debated the battle's origins, conduct and consequences.

Shakespeare in the Royal Library

Drawings Gallery, Windsor Castle

13 February 2016 – 1 January 2017

Part of the nationwide Shakespeare400 events marking the 400th anniversary of the death of William Shakespeare, this display celebrates the playwright's longstanding connection with Windsor through the unique holdings of the Royal Library. It includes works of Shakespeare collected by the royal family, accounts of performances at Windsor Castle and art by members of the royal family inspired by Shakespeare's plays.

The highlight of the display is a copy of Shakespeare's Second Folio, published in 1632 and annotated by Charles I. New research suggests that the King read the Folio while he was imprisoned at Windsor Castle before his execution in 1649. He inscribed the words 'Dum Spiro Spero' (While I Breathe, I Hope) on the flyleaf of the book and wrote the names of some of the characters from Shakespeare's comedies on the contents page.



TRAVELLING EXHIBITIONS

Thirty Print Highlights from the Royal Collection

London Original Print Fair
at the Royal Academy of Arts, London
23–26 April 2015

To mark the 30th anniversary of the London Original Print Fair in April 2015, a special loan exhibition brought together 30 of the finest prints from the Royal Collection, including works by Albrecht Dürer, Wenceslaus Hollar and Canaletto. The selection, made by Martin Clayton, showed the great variety of print material and techniques represented in the Collection. The display was seen by some 11,600 visitors during its four-day run.

Castiglione: Lost Genius – Masterworks on Paper from the Royal Collection

Denver Art Museum, Colorado
9 August – 8 November 2015
Kimbell Art Museum, Fort Worth, Texas
22 November 2015 – 14 February 2016

Following its showings at The Queen's Galleries in London and Edinburgh, *Castiglione: Lost Genius* travelled to Colorado and Texas in 2015 and 2016. The exhibition broke new ground at both venues: it was the first exhibition of Old Master drawings ever held in Colorado, and the first exhibition of graphic art shown in the purpose-built gallery designed by architect Renzo Piano at the Kimbell Art Museum. The exhibition was seen by more than 60,000 visitors and was hailed by *The Wall Street Journal* as one of the best exhibitions of 2015 in the USA.



Gold

Holburne Museum, Bath
24 October 2015 – 24 January 2016

In partnership with the Holburne Museum, *Gold* travelled to Bath in October 2015 following its showings at The Queen's Galleries in London and Edinburgh. The exhibition, which was seen by over 6,000 visitors, was displayed with a paper-cut sculpture entitled *Honey Bee* by the contemporary artist Nahoko Kojima, inspired by the works in gold from the Royal Collection.

OPPOSITE *Castiglione: Lost Genius* at the Kimbell Art Museum, Fort Worth, Texas.

ABOVE Young visitors enjoy the exhibition *Leonardo da Vinci: Ten Drawings from the Royal Collection* at the Laing Art Gallery, Newcastle, the first of four venues around the UK and in Ireland.

Leonardo da Vinci: Ten Drawings from the Royal Collection

Laing Art Gallery, Newcastle
13 February – 24 April 2016

Throughout 2016, ten of the finest drawings by Leonardo da Vinci in the Royal Collection will be shown in Newcastle and then at the National Gallery of Ireland, Dublin, Nottingham Castle Museum & Art Gallery, and the Glynn Vivian Art Gallery, Swansea. The exhibition explores the extraordinary scope of the artist's interests, from painting and sculpture to engineering, zoology, botany, mapmaking and anatomy. This is the fifth touring exhibition of Leonardo drawings from the Royal Collection since 2002, each different in content, and over 750,000 people have now seen one or more of these shows at 17 venues around the UK.



VISITING THE PALACES

- ~ Buckingham Palace welcomed 518,790 visitors, the fourth best-attended Summer Opening in 23 years
- ~ Windsor Castle welcomed 1,300,090 visitors
- ~ The Palace of Holyroodhouse welcomed 324,175 visitors, the best annual attendance on record

On the afternoon of 9 September 2015, Her Majesty The Queen became the longest-reigning British monarch, passing the previous record held by her great-great grandmother Queen Victoria. To mark this historic moment, three outdoor photographic displays, *Long To Reign Over Us*, were mounted overnight within the inner Quadrangles of each Palace – parts of Buckingham Palace and Windsor Castle not normally on the visitor route. The displays included official portraits by Cecil Beaton, Lichfield and David Bailey, and photographs of Her Majesty's visits in the UK and across the Commonwealth, as well as those capturing informal family occasions.

Buckingham Palace

This year's Summer Opening of the State Rooms gave visitors a sense of what it is like to attend an event at the Palace at the invitation of Her Majesty The Queen. *A Royal Welcome*, curated by Anna Reynolds, presented themed displays about the work of the Royal Household in welcoming tens of thousands of guests at receptions, State Banquets, Garden Parties and Investitures each year.

OPPOSITE Children could take to the stage in the Family Pavilion at Buckingham Palace to act out Investitures and Coronations. In September 2015, the Pavilion served as a classroom for 1,400 schoolchildren.

BELOW The outdoor photographic display in Windsor Castle's Quadrangle, marking The Queen becoming the longest-reigning British monarch.





For the first time, visitors entered the State Rooms through the Grand Entrance. As they walked through the Quadrangle, they passed the Australian State Coach, displayed under the Grand Entrance Portico where Her Majesty departs and returns by carriage for ceremonial processions.

The Ballroom was set for a State Banquet, with centrepieces and candelabra from the Grand Service. The preparations required to create such a spectacle were captured in a time-lapse film recorded before the State Banquet for the President of the Republic of Singapore in October 2014. Other films showed the work of the chefs, footmen, pages, florists and housekeeping staff who make a visit to the Palace truly memorable.

Displays in the Ball Supper Room recreated part of the Dresser's workroom, the Palace kitchens, pantries and wine cellars, right down to the chocolate *petit fours* made by the Royal Pastry Chef.

Outside the Summer Opening, 4,360 visitors joined the guided tours of the State Rooms that are offered when the Palace is not fully in use for official business.

The Royal Mews

In September 2015, two new Learning Rooms were introduced at the Royal Mews, providing separate lunch and teaching spaces, and allowing two school groups to visit at the same time.

The number of family events at the Mews doubled this year, with new 'Family Saturdays' aimed at local children. Family tours, art workshops, Easter-egg hunts, storytelling sessions and object-handling activities were offered during school holidays.

Clarence House

Clarence House, the official residence of TRH The Prince of Wales and The Duchess of Cornwall, welcomed 11,695 visitors on guided tours during its month-long season.

PREVIOUS PAGES Young visitors to the Family Pavilion at Buckingham Palace pose as characters from *The Adventures of Alice Laselles*, a story written by Queen Victoria as a child, published by Royal Collection Trust in June 2015.



Windsor Castle

In September 2015, a family festival was held in the Castle's Moat Garden to celebrate Her Majesty The Queen becoming Britain's longest-reigning monarch. Around 800 visitors enjoyed a picnic while meeting serving members of The Queen's Guard and representatives of the Military Knights, and listening to stories of The Queen's reign and live music of the 1950s.

Throughout 2015, and as part of a visit to *Waterloo at Windsor: 1815–2015*, visitors were able to walk around the Waterloo Chamber for the first time. Access had previously been restricted for the sake of the historic carpet, woven in Agra for Queen Victoria's Golden Jubilee in 1887. The carpet is now protected by a modern facsimile.

New multimedia tours and a souvenir map linked objects on display throughout the State Apartments with locations on the battlefield. A special group visit, *A Prince, A Duke and An Emperor*, proved to be the most popular daytime group visit to the Castle to date.

In December a number of the State Apartments were dressed to show how the Prince Regent (later George IV), celebrated Christmas in the early 19th century. Displays in the Octagon Room evoked a sense of how Queen Charlotte would have decorated the Castle for the festive period. Nine local schools gave carol concerts around the Christmas tree in St George's Hall, including Royal Collection Trust's partner school Montem Academy during a live broadcast from the Castle by ITV's *Good Morning Britain*. Once again local residents gathered in the Lower Ward to enjoy stories of Victorian Christmases as part of the Windsor & Eton Town Partnership's Living Advent Calendar event.

OPPOSITE During the Summer Opening of Buckingham Palace, the Ballroom was set for a State Banquet. The display included more than 100 candles in silver-gilt candelabra and 23 flower arrangements.

ABOVE Pupils from Montem Academy sing carols around the Christmas tree at Windsor Castle for viewers of ITV's *Good Morning Britain*.

OVERLEAF Visitors to Windsor Castle enjoy a costume parade in St George's Hall by students from Wimbledon College of Arts, who were inspired by the Castle, its history and items in the Royal Collection.





Palace of Holyroodhouse

Twelve portraits of D-Day veterans went on display at the Palace from mid-January until the end of March 2016, following their showing at The Queen's Gallery, Buckingham Palace. Visitors to *The Last of the Tide* in Edinburgh included two of the sitters and a group from the Scottish Veterans Residences at Whitefoord House.

Over a weekend in September 2015, 60 of the world's finest and rarest cars went on display at the Palace for the Concours of Elegance, the annual motoring event that helps raise money for charities across the UK. The Concours started in 2012 at Windsor Castle to celebrate Her Majesty The Queen's Diamond Jubilee and has been held at a royal residence ever since. The charity's Patron, HRH Prince Michael of Kent, attended the occasion in Edinburgh, as did around 8,500 car enthusiasts and local residents.

On St Andrew's Day, free admission to the Palace and The Queen's Gallery was enjoyed by 3,800 visitors. The Palace was bathed in blue light, as part of the Scottish Government's Winter Festival 'Light Up'

initiative. In March 2016, visitors with disabilities were offered free admission to the Palace of Holyroodhouse and The Queen's Gallery, Edinburgh, as well as Windsor Castle, as part of national Disabled Access Day.

Over the festive period, the Palace was decorated inside and out with Christmas trees, wreaths, garlands and over 20,000 lights. The table in the Royal Dining Room was laid for a seasonal feast, with a silver service commissioned by the Scottish benefactor Sir Alexander Grant as a gift for King George V and Queen Mary to mark their Silver Jubilee in 1935. A Family Fun Day offered a programme of events, including courtly dancing, arts and crafts, and object handling. An evening of carols, led by the Scottish Vocal Ensemble, was held in the Great Gallery in front of the Christmas tree.

ABOVE Some of the world's finest and rarest cars on the Forecourt of the Palace of Holyroodhouse for the Concours of Elegance.

OPPOSITE Dr Tom Renouf, Private with 5th Battalion Black Watch during the D-Day landings, in front of his portrait by Clara Drummond in the exhibition *The Last of the Tide*.



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, which are managed by Historic Royal Palaces. In 2015–16 these palaces received around 1.2 million visitors.

In 2014, a new display space, the Cumberland Art Gallery, was inaugurated at Hampton Court as a dedicated area to enjoy and explore paintings from the Royal Collection. As part of the continuing commitment by Royal Collection Trust and Historic Royal Palaces to shine a light on the Palaces as home to magnificent works of art, the hang was refreshed this year with a new selection of paintings. These include *A Sybil* by Orazio Gentileschi, *Noli me Tangere* by Hans Holbein the Younger, and *Juno Seeking from Jupiter the Gift of Io Transformed*, recently identified as the work of Giovanni Benedetto Castiglione.

At Kensington Palace, the display *Victoria Revealed* was updated with a number of new works on paper and textiles, including the dress worn by Queen Victoria at the opening of the Great Exhibition in 1851. Twenty-five items were lent to Kew Palace for a display about

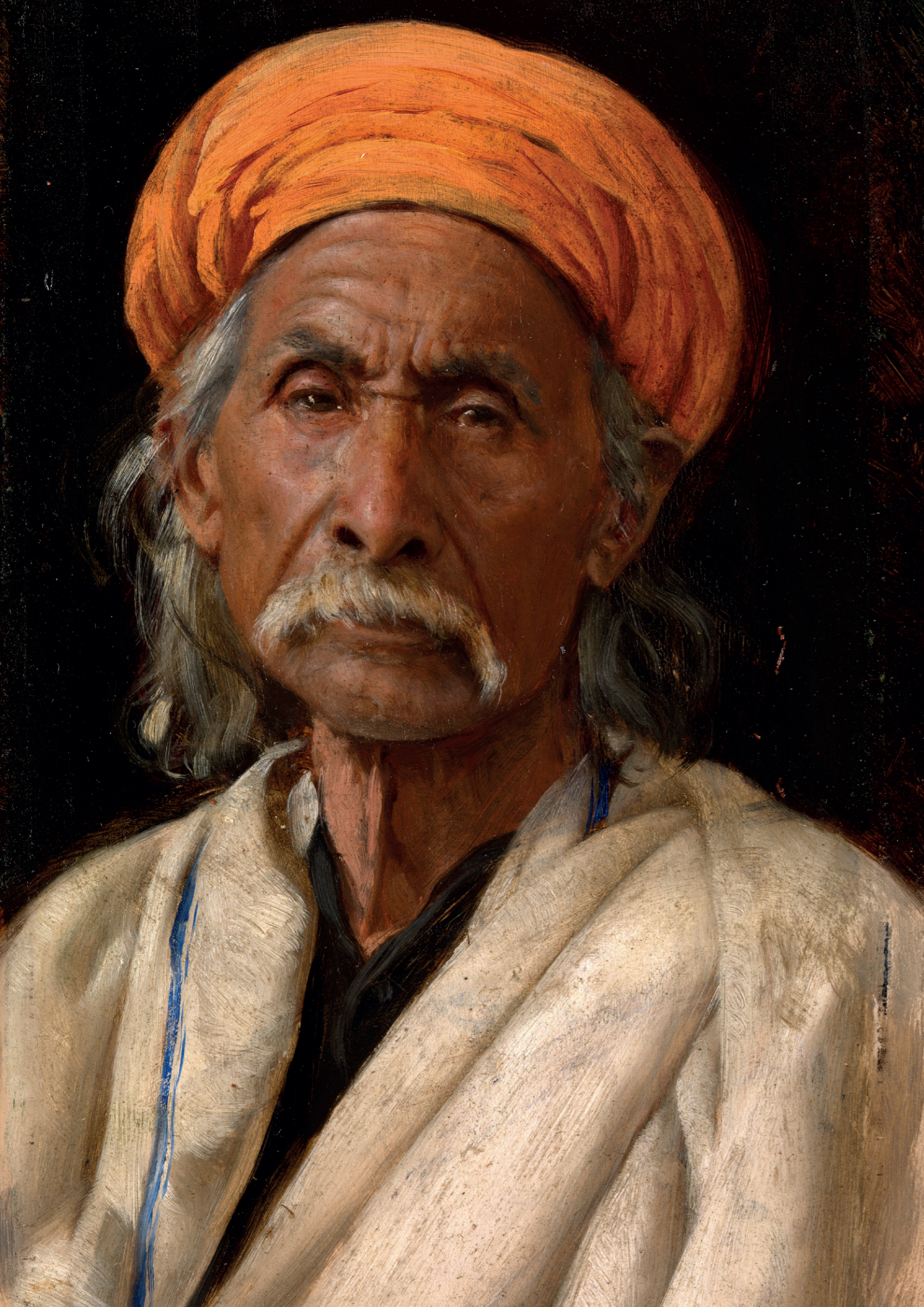
the learned pursuits of Queen Charlotte, including a drawing by the Queen herself, and works by four of her daughters.

The forthcoming re-presentation by Historic Royal Palaces of Hillsborough Castle, Her Majesty The Queen's official residence in Northern Ireland, offers an exciting new opportunity to share works from the Royal Collection more widely. Over the past year curators and conservators have prepared 154 items for display throughout the State Apartments, among them objects associated with the Castle and Northern Ireland, works by Irish artists, royal portraits and Old Master paintings.

The third annual seminar for curators and conservators from Historic Royal Palaces and Royal Collection Trust was held at the Tower of London and attended by 135 staff. The event is an excellent opportunity to share expertise, promote understanding and ensure that activities and projects across all the Palaces are well coordinated.

OPPOSITE AND BELOW Paintings from the Royal Collection on display in the State Entrance at Hillsborough Castle (below), including *Mary II when Princess*, c.1672, by Sir Peter Lely (right).





LOANS

~ 215 loans were made to 54 exhibitions in the UK and nine other countries

Loans to exhibitions in the UK and abroad continue to introduce the Royal Collection to new national and international audiences. Displaying works of art in different contexts generates fresh insights and enhances public understanding of the Collection.

The newly conserved painting *The Sea Triumph of Charles II* by Antonio Verrio was among a number of items lent to the exhibition *Samuel Pepys: Plague, Fire, Revolution* at the National Maritime Museum, London. The subject-matter reflects the importance of the Royal Navy to the Stuart age, as well as Pepys's naval role and interests.

The most extensive exhibition of Leonardo da Vinci's work ever held in Italy was part of the cultural programme for the 2015 World Expo in Milan. Thirty drawings were lent from the Royal Collection, the largest single loan to the exhibition.

Five pastel portraits of Augusta, Princess of Wales and four of her children by Jean-Étienne Liotard, and a self-portrait miniature, were lent to the first monographic exhibition devoted to the artist in the UK. Opening at the Scottish National Gallery in Edinburgh before transferring to the Royal Academy of Arts in London, the exhibition explored the

international demand for Liotard's work throughout the royal courts of Europe.

Several loans were made to exhibitions marking important centenaries. Sir Ernest Shackleton's Union Flag, which the explorer took to Antarctica and presented to King George V on his return in 1917, was lent to the Royal Geographical Society's exhibition celebrating the expedition's photographer, Frank Hurley. A placard and the Na Fianna Éireann banner, both relating to the Easter Rising of 1916, were lent to the National Museum of Ireland and Dublin City Hall respectively for exhibitions marking the centenary of the Rising.

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

OPPOSITE *Bakshiram*, 1886, by Rudolf Swoboda, was one of five works lent to Tate Britain for the exhibition *Artist and Empire: Facing Britain's Imperial Past*. The sitter, a potter from Agra in India, was thought to be over 102 years old.

BELOW *Portrait of a Lady in Green*, c.1528–32, by Agnolo Bronzino, was lent to the Städel Museum, Frankfurt, for the first exhibition of Florentine Mannerism held in Germany.

OVERLEAF The installation of *Charles II*, c.1676, by John Michael Wright in the exhibition *Samuel Pepys: Plague, Fire, Revolution* at the National Maritime Museum, London.







INTERPRETATION

LEARNING

- ~ 49,600 school pupils visited Buckingham Palace, the Royal Mews, Windsor Castle and the Palace of Holyroodhouse
- ~ 6,300 adults attended learning events at the Palaces and The Queen's Galleries
- ~ 43,000 visitors took part in family activities at Buckingham Palace, the Royal Mews, Windsor Castle and the Palace of Holyroodhouse

Digital advances continued to stimulate new and creative ways of interpreting the Royal Collection and the Palaces for children this year. In January 2016, Buckingham Palace became the first UK landmark to be part of an innovative Google virtual-reality project designed specifically for schools. The *Google Expeditions* app allows teachers to take their students on a virtual field trip to the Palace from any classroom in the world, simulating the experience of walking through the State Rooms and seeing the works of art from the Royal Collection. The app includes over 150 locations around the world, from the White House to the Great Barrier Reef.

Buckingham Palace was selected in response to requests from thousands of schoolchildren, who chose it as the number-one destination they wanted to visit.

In a successful pilot, iPads were employed for a taught session at Windsor Castle for the first time. Children from Courthouse Junior School in Berkshire used the devices to 'paint' works from

OPPOSITE At Windsor Castle, Shakespeare-inspired workshops for primary-school children were developed for the 400th-anniversary year.

BELOW Senior-school pupils enjoy a landscape-drawing workshop in the garden of Buckingham Palace during the Summer Opening of the State Rooms.



the Royal Collection in the State Apartments and to film a news report of their visit through a simple green-screen app.

School programming built around historic anniversaries proved to be as popular as ever at Windsor. In addition to sessions on the themes of the Battle of Waterloo and Magna Carta, a number of Shakespeare-inspired storytelling, creative-writing and drama workshops were developed to coincide with the 400th anniversary of the playwright's death, inspired by works in the exhibition *Shakespeare in the Royal Library*.

The year saw a number of opportunities for adult visitors to engage with and learn about the Collection and the Palaces in greater depth. A two-day Chinoiserie course at Buckingham Palace examined items commissioned or acquired for Brighton Pavilion and Carlton House, the future George IV's London residence. During the special exhibition *A Royal Welcome*, a study afternoon at the Palace explored

changing fashions in dining and entertaining from the Middle Ages to the present day, with talks by food historian Marc Meltonville and curator Anna Reynolds. At Windsor, Dr David Starkey gave a lecture on the Magna Carta in the spectacular setting of St George's Chapel.

A new programme of British Sign Language tours of Windsor Castle was launched this year, with interpreters and deaf presenters exploring themes relating to the Castle's history and ceremonial role. Special tours of the State Apartments were organised for a number of dementia support groups, Berkshire-based Asian community groups, and families supported by the Berkshire Autistic Society. These tours allow visitors who might not usually visit cultural-heritage sites to enjoy the Castle at their own pace and according to their needs.

BELOW Rosanna de Sancha explains her work on the recently conserved Rembrandt *and his Wife Saskia*, c.1638, by Ferdinand Bol, to scholars and curators attending the Royal Collection Studies course.



PUBLISHING

- ~ Ten new titles published
- ~ Foreign rights sold for five exhibition catalogues covering five territories

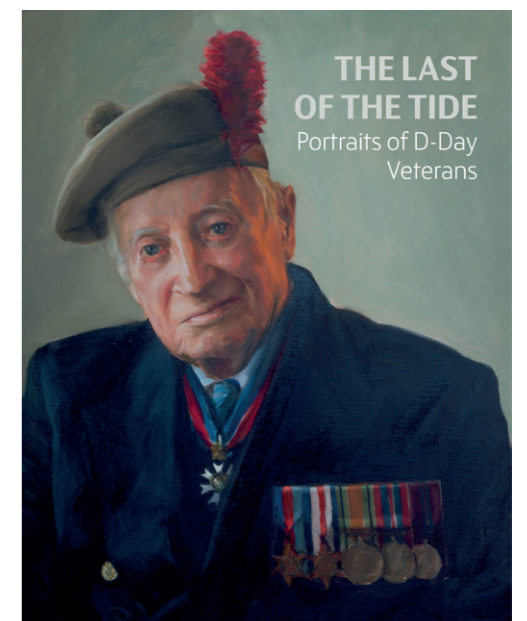
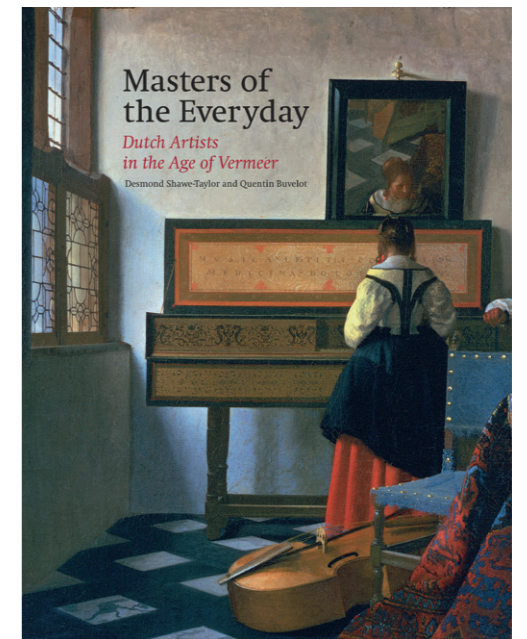
The publication of the Royal Collection, online and in print, is fundamental to making the works of art better known, and to encouraging greater enjoyment and understanding. The past year has seen several substantial new printed catalogues, as well as exciting digital developments that will allow ever-wider audiences to engage with the Palaces and the Collection.

Titles published to accompany exhibitions in 2015–16 included *Scottish Artists 1750–1900: From Caledonia to the Continent* by Deborah Clarke and Vanessa Remington; *A Royal Welcome* by Anna Reynolds; *Masters of the Everyday: Dutch Artists in the Age of Vermeer* by Desmond Shawe-Taylor and Quentin Buvelot; and *Maria Merian's Butterflies* by Kate Heard. The latest title in the *Leonardo da Vinci: Ten Drawings* series accompanies the travelling exhibition, and a short catalogue entitled *The Last of the Tide: Portraits of D-Day Veterans* was published in collaboration with Modern Art Press for the exhibition of the same name. *Long To Reign Over Us: A Souvenir Album* celebrated the milestone of Her Majesty The Queen becoming Britain's longest-reigning monarch in September 2015.

Royal Collection Trust's first educational iPad app for children was launched in December 2015. *Kings and Queens: 1,000 Years of British Royal History* explores the lives of the 42 British kings and queens from the last 1,000 years through biographies, family trees and interactive quizzes.

In June 2015, a story written by Queen Victoria as a child was published for the first time. *The Adventures of Alice Laselles*, by Alexandrina Victoria, aged 10 and $\frac{3}{4}$ gives a glimpse into the vivid imagination of the future monarch. The book includes beautiful illustrations produced by combining 21st-century

RIGHT AND OVERLEAF Five exhibition catalogues and two catalogue raisonnés were among the ten titles published this year.





etchings with digitally manipulated copies of paper dolls made by Princess Victoria and her governess. The introduction to the story was written by the celebrated children's author Dame Jacqueline Wilson.

Academic and scholarly publications remain at the forefront of publishing activity. February 2016 saw the publication of *Dutch Pictures in the Collection of Her Majesty The Queen* by Sir Christopher White, a completely updated and revised edition of the 1982 catalogue. All the 16th- to 18th-century Dutch paintings in the Royal Collection are illustrated in the volume, with the addition of significant new scholarship and accounts of their acquisition. Also published in 2016 was *Arms and Armour in the Collection of Her Majesty The Queen: European Armour*, the first major study on the subject in over 100 years. The catalogue includes more than 250 pieces of European armour, many of which were commissioned or collected by the royal family over a period of 500 years.

Work to enhance The Royal Collection Online has continued since it was relaunched in March 2015. A unique new map interface, The Royal Collection Near You, was introduced in March 2016, enabling users to discover connections between their local area and works of art in the Royal Collection. New Collection themes allow objects to be grouped together in engaging ways, encouraging further exploration of the Collection.

Offers vivid explanations, unpacking the complex perspectives, theatrical compositions and dense symbolism.

RACHEL CAMPBELL-JOHNSON, *THE TIMES*, ON *MASTERS OF THE EVERYDAY: DUTCH ARTISTS IN THE AGE OF VERMEER*

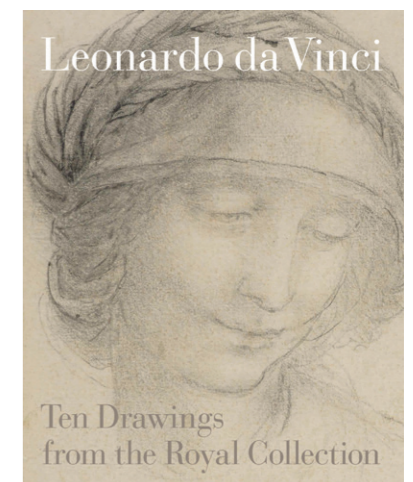
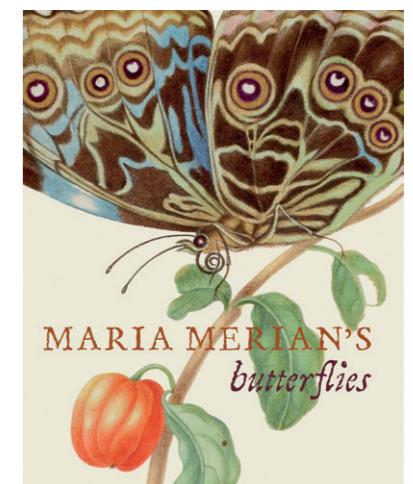
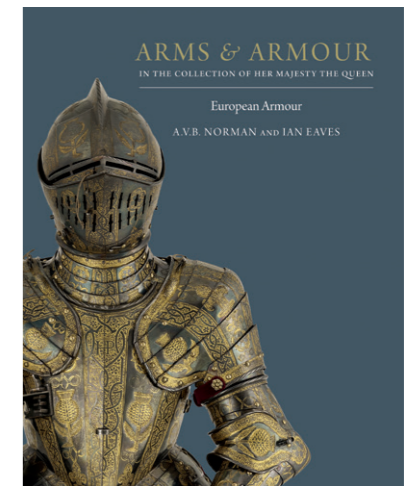
Such is the surpassing delicacy of its illustration and the prettiness of its binding...it's likely to interest even readers who know nothing of Victoria and her era.

MEGHAN COX GURDON, *THE WALL STREET JOURNAL*, ON *THE ADVENTURES OF ALICE LASELLES*

The time, labour and love going into creating apps is clear to see in this wonderfully executed resource.

TEACHER'S REVIEW OF *KINGS AND QUEENS: 1,000 YEARS OF BRITISH ROYAL HISTORY*, UKEDCHAT.COM

OPPOSITE Celebrated children's author Dame Jacqueline Wilson signs a copy of *The Adventures of Alice Laselles*, written by the young Queen Victoria, during a broadcast from the Royal Library at Windsor Castle by CBBC's *Newsround*, marking the launch of the book.





ACQUISITIONS

Additions to the Royal Collection come as official gifts, as acquisitions made to enhance the Collection and its display to the public, and as donations.

The most significant purchase this year was a preparatory oil sketch by Sir Anthony van Dyck for his group portrait *Charles I and Henrietta Maria with their two eldest children, Prince Charles and Princess Mary* ('The Great Peece'), the artist's first commission following his appointment as Court Painter to Charles I in 1632. This is the first Van Dyck oil sketch to enter the Royal Collection and shows an important stage in the evolution of the composition of the finished work, which has been in the Collection since its completion. The sketch is typical of Van Dyck's technique, with its beautiful use of brown and grey ground layers and lively handling of white highlights to suggest the forms and gestures of the sitters. The composition of the sketch differs from the final portrait, presenting a tender family group rather than a dynastic statement.

A chiaroscuro woodcut *The Rich Man and Lazarus*, 1743, by John Baptist Jackson, based on a painting by Jacopo Bassano, was added to the fine group of 18th-century Venetian prints in the Collection. Jackson worked in Venice from 1731 to 1745 and was encouraged by Consul Joseph Smith, Canaletto's patron, to make prints after Old Master paintings, including those in Smith's own collection. The Bassano painting was apparently sold by Smith before the remainder of his collection was purchased by George III in 1762.

A large map of the estates of Abergeldie and Birkhall was acquired in April 2015. The year after Queen Victoria and Prince Albert's purchase of Balmoral in 1848, the two estates were leased and purchased (respectively) by the royal couple. This estate map was used by the agents during the transactions.

A mantel clock by the great Swiss-born clockmaker François-Justin Vulliamy, originally acquired by the Prince Regent (later George IV) for the Royal Pavilion in Brighton for the large sum of 90 guineas, was purchased for the Collection in July 2015.

Vulliamy came to Paris and from there to London to increase his knowledge of horology, in particular the development of the cylinder escapement. In 1752, with his partner Benjamin Gray, he established business premises at no. 74 Pall Mall, which remained the headquarters of the family firm of Vulliamy for the next three generations.

The Royal Victorian Chain presented to Emperor Nicholas II of Russia by King Edward VII in 1904 was lost after the Russian Revolution. In 2015, during preparations for an exhibition at the Moscow Kremlin Museums, the chain was rediscovered. It was returned to The Queen and has now been presented to the museum on long-term loan from the Royal Collection.

OPPOSITE The chiaroscuro woodcut *The Rich Man and Lazarus*, 1743, by John Baptist Jackson, after a painting by Jacopo Bassano, acquired for the Royal Collection in May 2015.

BELOW A mantel clock by the great clockmaker François-Justin Vulliamy, purchased by the Prince Regent (later George IV), was re-acquired for the Royal Collection in July 2015.





RETAIL

~ Retail sales totalling £15,845,000

Royal events and national anniversaries over the past year created great demand for commemorative ware. The 200th anniversary of the Battle of Waterloo was marked with a range bearing the motto 'Fortune Favours The Brave'. The birth of HRH Princess Charlotte of Cambridge in May 2015 was celebrated with chinaware decorated with the heraldic lion and unicorn in the style of figures from a carousel. The most successful commemorative range this year was that marking Her Majesty The Queen becoming Britain's longest-reigning British monarch, with a design inspired by the 1953 Coronation programme.

Increasingly, the design of chinaware takes inspiration from the Palaces and the Collection. The exhibition *A Royal Welcome* at Buckingham Palace provided the opportunity to produce two new limited editions based on services still in use at State Banquets today – the Tournai service acquired by George IV, and the Victoria Dessert Service, a favourite of Queen Victoria.

There is now a far greater variety of products on offer than ever before. Jewellery inspired by decorative features in the State Rooms at Buckingham Palace was produced by designer Alex Monroe as the first range of a new collaboration. Teddy bears in the character of The Queen's Piper, Chef and a Knight of the Garter were added to the line of limited-edition toys introduced in 2014.

The expansion of the mailing list for the shop's dedicated e-Newsletter and the development of the online shop continued to be priorities, with the online Gift Guide once again having a significant impact on Christmas sales.

OPPOSITE The toy corgi continues to be a best-seller across Royal Collection Trust's 12 shops.

BELOW All Royal Collection Trust china is made in Stoke-on-Trent using methods that have remained unchanged for 250 years, each piece passing through up to 50 pairs of highly skilled hands.



BUCKINGHAM PALACE



STAFF

Royal Collection Trust continues to focus on attracting as broad a range of candidates as possible. A new style of employer communications introduced over the past year has helped to demystify the experience of working for the Royal Household, and a record number of applications has been received.

Two trainees are undertaking a year-long placement with the Learning and Visitor Services sections as part of the Strengthening Our Common Life (SOCL) scheme, which aims to increase diversity in the UK's heritage-sector workforce. At the end of the placement the trainees will achieve a Diploma in Cultural Heritage.

Royal Collection Trust's programme of student placements and paid internships offers the chance to build skills and develop professional contacts. Four Interns are working with the Photographs, Paintings, Decorative Arts and Paintings Conservation sections. The Collections Information Management and Conservation teams also welcomed five students on short-term placements.

The development of leadership skills in current and future managers continued this year, with three managers completing their level-three certificate in First Line Management with the Chartered Management Institute (CMI), and four senior managers achieving a level-five qualification with the Institute of Leadership and Management (ILM). Four senior managers benefited from the new Royal Household Engaging Leaders Programme, endorsed by the executive coaching organisation Meyler Campbell. Fifty-two managers and team leaders have obtained a formal management qualification since 2011.

The biennial Employee Opinion Survey took place towards the end of 2015, attracting a record number of participants from Royal Collection Trust (84%). The results have identified an increase in positive responses across all areas of the survey. Over the coming months, managers will discuss the feedback with their teams in order to identify how the experience of working for the organisation can further improve.

Royal Collection Trust continues to work with partner organisations to enhance and develop skills. With the support of The Pilkington Anglo-Japanese Cultural Foundation, Jane Wallis, Furniture Conservator, visited the Konishi Conservation Workshops in the Tokyo National Museum to work on the conservation of a 17th-century Mikoshi shrine. Sandra Adler, Senior Exhibitions Project Co-ordinator, spent five weeks working in the Exhibitions team at The Metropolitan Museum of Art, New York, on a professional-development placement as part of The Met's fellowship programme.

OPPOSITE A Summer Warden helps two young visitors to Buckingham Palace with their multimedia tours.

BELOW Curatorial Intern Amber Turner prepares Dutch silver-gilt for display in the exhibition *Masters of the Everyday: Dutch Artists in the Age of Vermeer*.



EXTERNAL APPOINTMENTS, PUBLICATIONS AND LECTURES

EXTERNAL APPOINTMENTS

Julia Bagguley

Honorary Secretary of The Prince's Teaching Institute
Member of the Lucy Cavendish College Fine Arts Committee

Rufus Bird

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

Martin Clayton

Member of the Ente Raccolta Vinciana
Member of the External Assessment Board, Royal Drawing School
External Assessor, Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest, Arts Council England

Jacky Colliss Harvey

Trustee of the Association for Cultural Enterprises
Trustee of the Ginkgo Library

Paul Cradock

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

Megan Gent

Conservator representative on the committee writing the new edition of British Standard 4571

Caroline de Guitaut

Trustee of the Royal School of Needlework

Kate Heard

Deputy Editor of the *Journal of the History of Collections*
Member of the UK Print Curators' Forum
Member of the Victoria and Albert Museum Opus Anglicanum Advisory Committee

Kathryn Jones

Member of the Antique Plate Committee
Member of the Committee of the Silver Society and the Silver Society's Research and Publications Committee

Jonathan Marsden

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

Simon Metcalf

Member of the Conservation Committee, Church of England Church Buildings Council
Member of the Editorial Board of *Arms & Armour*, the Journal of the Royal Armouries

Kate Owen

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

Desmond Shawe-Taylor

Vice-President, National Association of Decorative & Fine Arts Societies (NADFAS)
Trustee of the Holburne Museum, Bath
Trustee of Compton Verney Collections Settlement
Trustee of Old Royal Naval College, Greenwich
Trustee of the Chantrey Bequest
Member of the Board of Directors of The Burlington Magazine Publications Ltd
Member of the Windsor Festival Council of Management
Member of the Rubens Ceiling Conservation Advisory Group
Member of the Advisory Council, Hamilton Kerr Institute
Panel member, Sunday Times Watercolour Competition

Shaun Turner

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

Oliver Urquhart Irvine

Member of the Spoliaton Advisory Panel
Senior Associate Member, Hughes Hall, University of Cambridge

Sophy Wills

Member of the advisory panel for the Metals Conservation Course, West Dean College

Bridget Wright

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

PUBLICATIONS BY STAFF

Rufus Bird

'Very Choice Florentine Work of the Finest Kind? A Turtle-Shell Cabinet with a *Pietre Dure* Floor from Carlton House', *Furniture History*, LI, pp. 71–78 (2015)

Deborah Clarke

Scottish Artists 1750–1900: From Caledonia to the Continent (co-author with Vanessa Remington) (Royal Collection Trust, London, 2015)

Martin Clayton

Leonardo da Vinci: Ten Drawings from the Royal Collection (Royal Collection Trust, London, 2015)

'Dell'anatomia e dell'anima' in P C Marani and MT Fiorio (eds), *Leonardo da Vinci: Il disegno del mondo*, pp. 213–22 (Skira, Milan, 2015)

Carly Collier

Contributions to *Scottish Artists 1750–1900: From Caledonia to the Continent*
'The Tudors and the Victorians: Royal connections with Woburn Abbey', *Understanding British Portraits* blog (2016)

Sophie Gordon

'Travels with a camera: The Prince of Wales, Photography and the Mobile Court' in F Müller and H Mehrkens (eds), *Sons and Heirs. Succession and Political Culture in Nineteenth-Century Europe*, pp. 92–108 (Palgrave Macmillan, London, 2016)

Kate Heard

Review of R Netherton and G R Owen-Crocker with M Wright (eds), *Medieval Clothing and Textiles 10* (Boydell Press, London, 2014) in *Journal of the British Archaeological Association*, vol. 168, pp. 264–5 (2015)
'Remains of the day', *NADFAS Review*, Summer, pp. 24–6 (2015)
'After Waterloo: the Art of Peace', *Department for Culture, Media and Sport* blog (2015)
Maria Merian's Butterflies (Royal Collection Trust, London, 2016)

Jonathan Marsden

Review of F Scholten, *The Robert Lehman Collection XII: European Sculpture and Metalwork* (The Metropolitan Museum of Art, New York, 2012) in *Burlington Magazine* CLVII, pp. 551–2 (August 2015)

Simon Metcalf

'Summary of the metallurgy of European Armour in the Royal Collection' (co-author with A Williams) in A V B Norman and I Eaves (eds), *Arms and Armour in the Collection of Her Majesty The Queen: European Armour*, pp. 458–463 (Royal Collection Trust, London, 2016)

Rosie Razzall

'Les artistes dans les jardins d'Arcueil' in X Salmon (ed.), *A l'ombre des frondaisons d'Arcueil*, pp. 53–61 (Musée du Louvre, Paris, 2016)

Vanessa Remington

Scottish Artists 1750–1900: From Caledonia to the Continent (co-author with Deborah Clarke)

Anna Reynolds

A Royal Welcome (Royal Collection Trust, London, 2015)

Desmond Shawe-Taylor

Masters of the Everyday: Dutch Artists in the Age of Vermeer (co-author with Quentin Buvelot, Mauritshuis) (Royal Collection Trust, London, 2015)

Oliver Walton

'The Royal Archives at Windsor Castle' and 'Staatsarchiv Coburg' (co-author with H Gehringer) in F Bosbach, J R Davis and K Urbach (eds), *Common Heritage. Documents and Sources relating to German-British Relations in the Archives and Collections of Windsor and Coburg, Vol. 1: the Archives*, pp. 17–20 and pp. 342–5 (Duncker & Humblot, Berlin, 2015)

Lucy Whitaker

Contributions to E M Dal Pozzolo and L Puppi (eds), *Splendori del Rinascimento a Venezia – Schiavone tra Parmigianino, Tintoretto e Tiziano*, pp. 360–62 (24 ORE Cultura, Italy, 2015)
Contributions to D Salmon and A Úbeda de los Cobos (eds), *Georges de La Tour 1593–1652*, cat. no. 6, pp. 100–101 (Museo Nacional del Prado, Spain, 2015)

LECTURES BY STAFF

Deborah Clarke

'Scottish Painters and Royal Patrons' at the National Galleries of Scotland/Royal Collection Trust joint study day, Edinburgh

'Scottish Artists in the Royal Collection' for the Edinburgh Decorative & Fine Arts Society
'The Life of an Exhibition' for Museum Studies students, University of St Andrews, and History of Art, Theory and Display students, University of Edinburgh

Martin Clayton

'Leonardo's Anatomical Drawings and his Artistic Practice' at the *Convegno Internazionale di Studi*, Politecnico di Milano
'Castiglione – Lost Genius of the Italian Baroque' at the Denver Art Museum
'Further investigations of Leonardo's "faded" metalpoint drawings in the Royal Collection' (with Alan Donnithorne) at the *Silver and Gold: Investigating Metalpoint Drawing* symposium at the British Museum, London
'Staging the Castiglione exhibition' at the Kimbell Art Museum, Fort Worth
'Leonardo through his drawings' for Art Fund (Northumberland and Tyne and Wear), Newcastle upon Tyne, and Art Fund (County Durham and Teesside), Barnard Castle
'Leonardo's drawings in the Royal Collection' for the Friends of the Laing Art Gallery, Newcastle upon Tyne

Carly Collier

'Maria Callcott, Queen Victoria and the "primitives"' at the *Women and the Culture of Connoisseurship* conference, University of Sussex

Alan Donnithorne

'Further investigations of Leonardo's "faded" metalpoint drawings in the Royal Collection' (with Martin Clayton) at the *Silver and Gold: Investigating Metalpoint Drawing* symposium at the British Museum, London

Sally Goodsir

'Painting Paradise: The Art of the Garden' at the Royal Horticultural Society Spring Show, London
'Painting Paradise: The Art of the Garden' at the Barclays Bank Horticultural Society, London

Sophie Gordon

'Victoria and Albert as Collectors of Photographs' at the *Seen through the Collector's Lens: 150 Years of Photography* symposium presented by the Center for the History of Collecting at The Frick Collection, New York

Will Graham

'Panoramas of the Palace' at the UK Virtual Reality Festival, London

Caroline de Guitaut

'East meets West: Russian Hardstones and the British Royal Collection' (keynote lecture) and 'A Royal Menagerie: physical and documentary evidence for a Fabergé lapidary collection' at the *International Conference on Lapidary Art*, Fabergé Museum, St Petersburg
'A Sort of Almanach de Fabergé – Royal Collectors and Patrons' at Sotheby's Institute, London

Kate Heard

""Taste in High Life"? George IV and Reproductive Printmaking' at the Romantic Illustration Network study day *The Art of Quotation and the Miniaturized Gallery*, London
'Maria Sibylla Merian' for Art History undergraduates, University of Bristol

'From Surveys to Satire: the formation and function of George III's print collection' at *Prints and Drawings: image, evidence, history* at the British Library, London
""The Winner Takes It All"? George IV and Memorabilia from Waterloo' for the Art Fund (St Helier), Jersey
'Maria Merian's Butterflies' at the Fitzwilliam Museum, Cambridge

Beth Jones

Lecture on Queen Mary's Dolls' House for the Wokingham Women's Institute

Kathryn Jones

'Royal Gold, reflections of power' at the National Museums Scotland/Royal Collection Trust joint study afternoon on Gold, Edinburgh, and at the Holburne Museum, Bath
'Silver, bells and nautilus shells: Royal cabinets of curiosity and antiquarian collecting' at the Art & Antiques Fair, London
""Chiefly, if not entirely ornamental": the princely schatzkammer in England' at the National Trust study day, Waddesdon Manor
'Upstairs, downstairs, Queen Mary's Dolls' House as a record of Edwardian England' at the Bath Preservation Trust study day

Hannah Lake and Aleksandra Zaczek-Gbioreczyk

'The Biggest Best Tour of Buckingham Palace in the World... Ever' at the Aspire conference, Oxford

Jonathan Marsden

'The Royal Collection on Show': the T. Rowland Hughes lecture at University College North Wales, Bangor

Simon Metcalf

'Arms and Armour in the Royal Collection – European Armour: producing a catalogue raisonné' at the Historic Royal Palaces/Royal Collection Trust annual seminar, London

Stephen Patterson

Lectures on the Royal Collection for the Slough, Windsor and Maidenhead branch of Soroptimist International and at the *Making Space for Art* symposium at Royal Holloway, University of London

Philippa Räder

'Treating the Audubon plates: one item two approaches' (with Konstantina Konstantinou, Natural History Museum) at the International Association of Book and Paper Conservators Congress XIII, Berlin

Rosie Razzall

'Sketching in the gardens at Arcueil: Jean-Baptiste Oudry, Francois Boucher and Charles-Joseph Natoire' at the Garden History Society Spring Study Day, London

Vanessa Remington

'Painting Paradise: The Art of the Garden' at Royal Collection Studies, Windsor Castle; the Garden History Society Conference, London; the Friends of Cannizaro Park, Wimbledon; Boodles, London; the Royal Horticultural Society Flower Show, London; the Summerleaze Gallery, Wiltshire; the Sotheby's Institute, London; the Garden Club of Bavaria, Munich; Dorset Gardens Trust, Dorchester; and for the Bentley Garden Club, Hampshire
'The Wandering Scot' at the National Galleries of Scotland/Royal Collection Trust joint study day, Edinburgh

Anna Reynolds

'Tudor and Stuart Fashion in Portraits' for The Prince's Teaching Institute, Windsor Castle
Lectures on the subject of curating exhibitions at Sotheby's Institute of Art and Christie's Education, London
Talk on Tudor and Stuart fashion at Channing School, Highgate
Talks on the British Monarchy at Fairlawn Primary School, Lewisham

Desmond Shawe-Taylor

'Masters of the Everyday' at Boodles, London; the Summerleaze Gallery, Wiltshire; and for the Friends of the Ashmolean's Annual General Meeting, Oxford
'Caring for The Queen's Collection' at the Atheneum, London
'The Queen's Pictures' at the Chalke Valley History Festival
'The Royal Collection: enhancing our appreciation' for the Chiltern Decorative & Fine Arts Society Golden Jubilee lunch, Blenheim
'The Battle of Waterloo in the Royal Collection' for Chelsea Pensioners at the Royal Hospital, Chelsea
'Charles I as a Collector' for the Trustees meeting at Wilton House, Salisbury
Various lectures at Sotheby's Institute of Art, London

Rachael Smith

'The conservation of tracing-paper plans for the rebuilding of Balmoral Castle' at the Historic Royal Palaces/Royal Collection Trust annual seminar, London

Nicola Turner Inman

'Chinoiserie: The art of the exotic in the Royal Collection' at the Adelaide Society of Collectors, Adelaide
'An Introduction to the Royal Collection' at the South Australian Museum, Adelaide

Oliver Urquhart Irvine

'Treasures of the Royal Library and Royal Archives' at the Union Club, New York
'Shakespeare in the Royal Library' at the Southbank Centre, London

David Wheeler

'Conservation in the Royal Collection' for the Moleside Probus Group, Cobham
'Painting Paradise: The Art of the Garden' for the Kennington Gardens Society, London and the Friends of Durning Library, London

Lucy Whitaker

'Rubens's portraits of Balthazar Gerbier and his family and the Royal Collection' at the *A Collector of Secrets: Sir Balthazar Gerbier (1592–1663) in cultural diplomacy and the arts* symposium at the Victoria and Albert Museum, London

Richard Williams

'Material History: Henry VIII at Windsor Castle' for Birkbeck, University of London
'Grünwald; Master of the German Renaissance?' for the Historical Association, Bournemouth

Sileas Wood

'The Kings and Queens of England: Seventeenth-century copies after Hendrik Goltzius' at the *Placing Prints* conference at the Courtauld Institute of Art
'The Elizabethan Reformation: Using visual images as an historical resource' for The Prince's Teaching Institute, King's College, London

Bridget Wright

'The Royal Library' for the Windsor & Eton Society, Windsor

STAFF LIST as at 31 March 2016

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

DIRECTORATE

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Jonathan Marsden, CVO, FSA*

Executive Assistant to the Director

Dee Vianna

Finance Director

Keith Harrison*

PA to Finance Director

Jennifer Robinson

Office and Facilities Manager

Lisa Webster

Future Programme Director

Tot Brill*

Future Programme Co-ordinator

Caroline Greenidge

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Head of Development

Edward Davies

Records Officer

Amelie von Pistohlkors

FINE ART AND LIBRARY

Surveyor of

The Queen's Pictures

Desmond Shawe-Taylor, LVO*

Administrative Assistant to the Surveyor of The Queen's Pictures

Hannah Litvack

PAINTINGS

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Senior Curator of Paintings

Vanessa Remington

Senior Curator, Palace of Holyroodhouse

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Curator of Paintings

Anna Reynolds

Assistant Curator of Paintings

Lucy Peter

Curatorial Intern (Paintings)

Nikolai Munz

Head of Paintings

Conservation

Nicola Christie

Paintings Conservators

Karen Ashworth, MVO
Dr Al Brewer, MVO
Claire Chorley
Adelaide Izat
Rosanna de Sancha, MVO
Tabitha Teuma
(maternity leave)

Loans and Displays

Conservator

Katy Sanders

Paintings Condition

Survey Team Leader

Stephanie Carlton

Paintings Condition

Survey Conservator

Nele Bordt

Paintings Condition

Survey Frame Technician

Juraj Grac

Registrar (Pictures) and Conservation Studio

Co-ordinator

Katelyn Reeves

Head of Display and Framing of Pictures

Michael Field, MVO

Framing and Exhibitions Technician

Sonja Leggewie

ROYAL LIBRARY AND ROYAL ARCHIVES

The Librarian and Assistant Keeper of The Queen's Archives

Oliver Urquhart Irvine, FSA, FRAS

Office and Facilities Manager

Charlotte Wilcockson

Administrative Assistant

Keren Fisher

Bibliographer

Bridget Wright, LVO

Senior Curator of Books and Manuscripts

Emma Stuart, MVO

Curator of Books and Manuscripts

Elizabeth Clark Ashby

Islamic and South Asian Project Assistant

Emily Hannam

Collections Acquisition and Description Officer

Andrew Brown

Senior Archivist

Pam Clark, LVO

Archivist (Access)

Julie Crocker

Archivist (Volunteers Manager)

Allison Derrett, LVO

Archivist (Digital)

Laura Hobbs

George III Project Manager and Curator, Historical Papers Projects

Dr Oliver Walton

Metadata Creator (Georgian Papers Project)

Rachael Krier

Archives Assistant

Lynnette Beech

Project Officer (Stuart & Cumberland Papers)

Roberta Giubilini

Head Book

Conservator-Restorer

Roderick Lane, MVO, RVM

Senior Book Conservator-Restorers

Irene Campden, MVO
Philippa Räder

Senior Archives Conservator-Restorer

Megan Gent, MVO, RVM

Assistant

Conservator-Restorer

Johanne Keiding

Conservation Assistant (Stuart & Cumberland Papers)

Puneeta Sharma

Imaging Technician

Peter Bogle

PRINTS AND DRAWINGS

Head of Prints and Drawings

Martin Clayton, LVO, FSA

Senior Curator of Prints and Drawings

Dr Kate Heard, FSA

Assistant to the Curators of the Print Room

Rhian Wong

Curator of Prints and Drawings

Rosie Razzall

Curator of Works on Paper

Lauren Porter

Print Room Assistant

Dr Carly Collier

Collection Online Project Assistant (Prints and Drawings)

Sileas Wood

Dal Pozzo Project Co-ordinator

Rea Alexandratos

Head of Paper Conservation

Alan Donnithorne, MVO, ACR, FIC

Exhibitions and Maintenance Conservator

David Westwood, MVO, RVM, ACR

Drawings Conservator

Rachael Smith, ACR

Assistant Drawings Conservator

Kate Stone

Assistant Conservator (Framed Prints and Drawings)

Emma Turner

General and Workshop Assistant

Martin Gray

PHOTOGRAPHS

Head of Photographs
Dr Sophie Gordon

Curator of Photographs
Lisa Heighway, MVO

Assistant Curator of Photographs
Alessandro Nasini

Collection Online Project Assistant (Photographs)
Louise Pearson

Curatorial Intern (Photographs)
Dr Alison Hall

DECORATIVE ARTS

Surveyor of The Queen's Works of Art
Jonathan Marsden, CVO, FSA*

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

Assistant to the Deputy Surveyor of The Queen's Works of Art
Nicola Turner Inman

Senior Curators of Decorative Arts
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Kathryn Jones, FSA

Assistant Curator of Decorative Arts
Sally Goodsir

Exhibition Assistant Curator
Dr Olivia Fryman

Curatorial Intern (Decorative Arts)
Amber Turner

Senior Decorative Arts Conservator
David Wheeler, LVO

Senior Furniture Conservator
Shaun Turner, MVO

Furniture Conservators
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Jane Wallis, ACR

Senior Gilding Conservator
Stephen Sheasby, MVO

Gilding Conservators
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Gary Gronnestad
Tim Ritson

Armourer
Simon Metcalf, MVO, ACR

Armour Conservator (Fixed Term)
Alison Guppy, ACR

Senior Metalwork Conservator
Sophy Wills, ACR

Conservation Administrator
Fiona Norbury

Senior Horological Conservator (Buckingham Palace)
Paul Cradock, MVO

Horological Conservator (Windsor Castle)
Steven Davidson, MVO

Horological Conservator
Tjeerd Bakker

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

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

Collection Online Project Assistant
Rachel Peat

COLLECTIONS INFORMATION MANAGEMENT

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Stephen Patterson, LVO, FSA

Collections Information Data Manager
Paul Carter

Inventory Clerk (Windsor Castle)
Alexandra Barbour

Inventory Clerk (Buckingham Palace)
Tamsin Douglas

Long-term Loans and Acquisitions Assistant
Beth Jones

Senior Collections Information Assistant (Paintings)
Alexandra Buck

Frames Cataloguer
Joshua Dales

Collections Information Assistants

Julia Bagguley
Allan Chin
Siân Cooksey
Bettina Gierke
Kajal Meghani
Alexander Partridge
Paul Stonell
Hannah Walton

Catalogue Raisonné Assistant
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CONTENT AND AUDIENCES

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Kate Owen, FSA

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Rosie Bick

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David Tibbs

Academic Publications Picture Assistant
Polly Atkinson

Collection Online

Content Manager
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Collection Online Assistant
Gemma Brock

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Head of Learning
Hannah Lake (maternity leave)

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Access and Inclusion Manager
Amy Stocker

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Dr Alexandra Drayton

Learning Manager (Buckingham Palace)
Will Graham

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

Learning Curator (Windsor Castle)
Dr Richard Williams

Learning Manager (Windsor Castle)
Penny Russell

Learning Officer – Operations (Windsor Castle)
Catherine Martin

Learning Officers (Windsor Castle)
Lesley Hockin
Joanne Lonsdale

Family Programme Co-ordinator (Windsor Castle)
Emma Head

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

Learning Co-ordinator (Windsor Castle)
Gemma Sharpe

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

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

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

Photographic Services

Head of Photographic Services
Shruti Patel, MVO

Picture Library Manager
Karen Lawson

Picture Library Assistant
Agata Rutkowska

Digital Imager
Daniel Partridge

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Stephen Chapman, MVO
Eva Zielinska-Millar, MVO

Photographer
Tung Tsin Lam

RETAIL

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Ian Grant, MVO

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E-commerce Manager
Jessica McGarry

E-commerce Assistant
Virginia Forrest

E-commerce Content Assistant
Renata Boda

Retail Operations Administrator
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Merchandiser
Lei Song, MVO

Assistant Merchandiser – China and Glass
Sophie Bate

Assistant Merchandiser
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Merchandising Assistant
Katharine Fitch

Product Design Assistant
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Warehouse

Warehouse Manager
James Hoyle, RVM

Administration Manager
Emma Nagorski

Delivery Fulfilment and Administration Assistant
Linda Wroth

Delivery Fulfilment Operator
Rossana Earles

Delivery Fulfilment Assistant
Matthew Whitehouse

Warehouse Operatives/ Drivers
Clive Aylen
Yvonne Deluca
Mark Tiplady

Warehouse Operative
Derek Foster

Warehouse Chargehand
Robert Kedge

Front of House

Buckingham Palace

Retail Manager
Morayo Idowu

Deputy Retail Manager
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Assistant Retail Managers
Stuart Cullen
Beatriz Ramirez
Alison Roberts

Senior Retail and Administrative Assistant
Lianne Royall

Senior Retail Assistants
Gillian Burke
Diana Rakhimova

Retail and Display Assistant
Kevin Dimmock

Retail Assistants
Stephanie Badu-Boateng
Douglas Bell
Jennifer Birch

Africa Calzon
Lynda Craker
Antonio Cucuzza
Jun Dai
Nuno Femandes

Tehatna Grala
Khushpreet Gulshan
Joseph Hatch
Yvonne Howard

Stephen Kelly
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Anh Luong
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Silvana Mariconda

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Lyudmyla Ostapenko
Anne Rice
Katherine Smith
Patricia Sweetland
Sonia Tedeku
Michie Wake
Richard Winstone
Stephen Wong

Windsor Castle

Retail Manager
Hanna Cross

Assistant Retail Managers
Susan Asbery
Rachel Eaton

Retail Supervisor
Gemma Buckner

Retail Assistants
Charlotte Cole
Jane Davies
Julia Edmunds
Yvonne Edwards

Emilia Garvey
Julia Godsell
Olga Horlock
Sam Leahy

Gemma Lee-McCart
Aileen Lewis
Jane McKenzie
Leigh Macnab

Jonathan Osborne
Amber Poulson
Julie Purvis
Edward Robinson

Maria Nuria Romero-Jose
Kathleen Temple
Sheena Tucker
Faye Wichelow

Naomi Woolley
Huai Fiona Yan

Palace of Holyroodhouse

Retail and Admissions Manager
Shirley Duke

Assistant Retail and Admissions Managers
Claire Anderson
Frances Jackson

Retail and Admissions Supervisor
Janet Stirling

Retail and Admissions Assistants
Justeen Baxter
Giada Canderle

Jennie Crossley
Elsa Forsyth
Alison Gove
Darren Jordan
Paul Lambert
Natalie Lyons
John Kelly
Ewa Przemyska
Rebeka Venters
Yu Wang

Retail Stock Assistant
Elisabeth Landgraf

COMMUNICATIONS AND BUSINESS DEVELOPMENT

Director of Communications and Business Development
Frances Dunkels, LVO*

Assistant to the Director of Communications and Business Development
Katie Buckhalter

Marketing

Head of Marketing
Susanna Mann

Digital Marketing Manager
Kathryn Nutt

Sales and Marketing Officers
Vanessa Almond
Marta Barberini

Marketing Manager
Annie Duffield

Marketing Assistant
Philip Woods

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

Press

Head of Media Relations
Sarah Davis

Senior Communications Manager
Rachel Woollen

Media Manager
Stephanie Cliffe

Press Officers
Sophie Lawrenson
Hanae Tsuji

Online Infrastructure

Head of Online Infrastructure

Andrew Westwood, MVO

Ticketing Infrastructure Officer

Christopher Hallworth

Ticketing and Sales

Head of Ticketing and Sales

Mark Fisher-Wight, MVO

Ticketing and Sales Manager

Caroline Cutmore

Quality Standards Manager

Carol Merrett

Ticketing Systems and Database Manager

Stuart March

Ticketing Systems and Database Co-ordinator

Will Mercer

Ticketing and Sales Assistant Manager (Contact Centre)

Jenna Whitnall

Ticketing and Sales Assistant Manager (Admissions)

Courtney-Thérèse Lenoir

Administration and Staffing Co-ordinator

Cherelle Nightingill

Learning Bookings Co-ordinator

Kimberley Mackenzie

Senior Ticket Sales and Information Assistant

Audrey Lawrence

Ticket Sales and Information Assistants

Scott Bowman

Paul Hodge

Ellen McCann

Heather Marsh

Dannyaal Nurgat

Babajide Sogbetun

Justin Spencer

Rachel Whitnall

Jennifer Wright

VISITOR EXPERIENCE

Visitor Experience Director

Kerry François, LVO*

Assistant to the Visitor Experience Director

Cheryl Barnes

Exhibitions

Head of Exhibitions

Theresa-Mary Morton, LVO

Senior Exhibitions Project Co-ordinators

Sandra Adler

Roxanna Gilhooly

Exhibitions Project Co-ordinators

Hannah Belcher

Cameron Crawley

Exhibitions Assistant

Simon Spier

Visitor Services

Buckingham Palace

Head of Visitor Services

Richard Knowles

Visitor Services Manager

Natasha Nardell

Senior Visitor Services Project Co-ordinator

Stephanie Howard

Special Events and Operations Administrator

Amanda Jacobs

Staff Operations Co-ordinator

Jennifer Stewart

Visitor Operations Assistant

Jessica Clipp

Assistant Visitor Services Managers

Millie Atterbury

Claire Blantern

LucyAnn Gray

Susan Piggott

Visitor Services Supervisor

Alexandra Little

Wardens

Katherine Andrews

Janis Aunon

Beatrice Avern

Marie Barenskie

Adam Basch

Elsbeth Bayley

Edit Belucz

Cassandra Bending

Rosa Blackburn

Michael Burns

Janet Burrell

Ursula Claxton

Michael Cox

Anna Da Silva

Lynne Denham

Stephen Denham

Joanne Evans

Emily Flach

Stephanie Fromberg

Susanna Geary

Christopher Grigsby

Caroline Gudge

Jessica Herbert

Sarah Howgill

Louise Hunter

Rebecca Hussein

Rajwant Kaur Singh

Rachel Kelly

Fiona Kuznetsova

Stephen Kyte

Rose Lampard

Alan Lion

Bridget Little

Megan Maisey

Constance Moss

Henry Mountain

Simon Piercy

Daniela Pitis

Dr Shalini Punjani

Charlotte Regan

Rebecca Rimmer

William Romer-Ormiston

Valerie Ross

Alice Russell

Meredith Seabrook

Rosalind Spencer

Helen St Clair Martin

May Tatel-Scott

Julie Taylor

Pamela Tebbs

Josie Thorogood

Steve Trotter

Leslie van Ruyskenvelde

Keith Waye

Juliette Wiles

Jacqueline Williamson

Nileema Yesmin

Windsor Castle

Head of Visitor Services

Abigail Kirkwood

Visitor Services Manager

Janet Cole

Special Events and Administration Manager

Alison O'Neill

Admissions Manager

Alison Warren

Assistant Admissions Manager

Fraser Gillham

Financial Administrator

Roger Freeman

Staff Co-ordinator

Christopher Thomas

Visitor Operations Administrators

Monika Bone

Sarah Entwistle

Helena Holden

Ticket Sales Supervisors

Lauren Beldom

Sabrina Cocchiara

Ticket Sales Assistants

Sophia Ahmad

Dellilah Ahmed

Fateha Ali

Maria Rosa Angelino

Heather Baker

Christian Bearman

Irene Capasso

Marian Challis

Georgina Clark

Harriet Frankl

Linda Gould

Carla Griffiths

Duncan Groves

Sadie Irwin

Mark Lines

Melissa Moran

Andrea Palmer

Sophia Panayioyou

Kimberley Peck

Shirlee Pouncett

Paul Prentis

Emma Thompson

Shannon Thomcroft

Isobel Westem-Williams

Enya de Wolf

Assistant Visitor Services Managers

Mark Ayling

Claude-Sabine Bikoro

Peter Critchley

Steven Lovegrove

Heather Pike

Philip Ryan

Visitor Services Supervisors

Marcelle Dovell

Carla Fulford

Philip Jarratt

Peter Wilkinson

Wardens

Colin Adams

Janet Adams

Nadia Ahmed

Colin Ailes

Clare Alderson

Susan Ashby

Carole Avis

Laura Baggioli

Marcus Barton

David Birrell

Patrizia Bizzo

Geoffrey Bonehill

Gillian Bonette-Wade

Jane Bowditch

Danitza Bowers

Donald Bradley

Dee Bull

Jennifer Butt

Federica Camesella

Rosemary Christie

Timothy Christie

Jacqueline Clemson

Kate Coleman

Ellen Compton-Williams

Michael Cook

Sheila Cook

Alexander Davidson

Anne Devlin

Leonardo Di Pinto

Adam Diplock

John Driscoll

Zoe Flack

Douglas Frame

Richard Fry

Barry Gould

Thierry Gourillon

Sarah Gray

Nancy Green, RVM

Carol Greenhow

Sarah Gunton

Gemma Haigh

Philip Hall

Colette Halliday

John Hampton

Amanda Harrod

Stevie Heywood

Susan Hiscock

Lorna Holliday

Rita Homer

Jill Horsnell

Sylvia James

Melanie Jernigan

Lydia Jesudason

Diana Jolley

Fiona Jones

Hannah King

Lorna Lacey

Gary Langford

Margot Law

Jessica Lehane

Christopher Leversha

Helen Lincoln

Joshua Lovell

Lucie Lucas

Adrian McBreen

Agnieszka Maciejewska

Monica Manecchia

Anne Meyer

Fiona Nicholls

Michelle Oke

Giulia Ovidi

Glynys Page

Jennifer Panesar

Elizabeth Pantia

Lauren Patrick

Keir Pattison

Roberta Phillips

Elenia Pieragostini

Edward Pink

Charlotte Polley

Nicholas Preston

Mikhail Radyshevtsev

Arturo Ramirez

Ian Read

Josephine Redfern

Berni Reid

Yanet Rivera Pardo

Jenny Robinson

Edwin Rodbard-Brown

Charles Rosen

Tess Rowe

Carly Rowlinson

Gary Russell

Martin Ryan

Judith Salmon

Antonella Sherlock

Ben Sherratt

Allan Smith

Charlotte Smith

John Smith

Lee Smith

Neal Smith

Laurel Speirs

Syari Sureshlal

Aileen Sutherland

Karen Swaley

Monica Tandy

Christopher Tilly

David Uppington

Luis Vidal Malpartida

Anna Wallas

Kin Yip Wan

Barry Ward, RVM

Robert Webster

Susan Wells

Joseph Wood

David Woodall

Peter Woodall

Geoffrey Woodruff

Mark Wright

Evelina Zavataro

Palace of Holyroodhouse

Superintendent and Head of Visitor Services

Gwen Hamilton

Visitor Services Manager

Joanne Butcher

Visitor Operations Assistant

Brian Coutts

Financial Administrator

Shona Cowe

Assistant Visitor Services Managers

Bartosz Bruzda

Magdalena Kasprzyk

Pilar Aran Molina

Kirsty Roger

Wardens

Juan Agüero Benitez

Fareed Badr

Lucia Baker

Catriona Bellis

ROYAL COLLECTION STUDIES 1996–2015

The 20th session of Royal Collection Studies took place in September 2015. Organised by The Attingham Trust, the annual ten-day course, which is mainly led by Royal Collection Trust curatorial staff, is intended to give delegates a deep understanding of the Royal Collection through lectures and guided visits to the royal Palaces. More than 600 delegates have attended over the course's 20-year history, including independent scholars and representatives from the following institutions:

AUSTRALIA • University of New England, Armidale • Beleura House and Garden, Morningside • Art Gallery of New South Wales, Sydney • Government House, Sydney • Sydney Living Museums • Museum of Applied Arts and Sciences, Sydney • Gippsland Art Gallery, Victoria • University of Melbourne, Victoria • National Gallery of Victoria • **AUSTRIA** • Kunsthistorisches Museum, Vienna • **BELGIUM** • Centrum Rubenianum, Antwerp • University of Antwerp • University of Leuven • **BRAZIL** • Federal University of São Paulo • **CANADA** • McMaster University, Hamilton • Montreal Museum of Fine Arts • National Gallery of Canada, Ottawa • Official Residences of Canada, Ottawa • Gardiner Museum, Toronto • Royal Ontario Museum, Toronto • Art Gallery of Ontario, Toronto • Vancouver Art Gallery • Winnipeg Art Gallery • **CHINA** • Palace Museum, Beijing • **CROATIA** • Ministry of Culture of the Republic of Croatia, Zagreb • **CZECH REPUBLIC** • Národní památkový ústav, Prague • National Gallery, Prague • Prague Castle • **DENMARK** • Christiansborg Palace, Copenhagen • Rosenborg Castle, Copenhagen • Royal Danish Collections, Copenhagen • **ESTONIA** • Kadrioru Art Museum • Estonian History Museum, Tallinn • University of Tartu • **FRANCE** • Château de Compiègne • Artcurial, Paris • Centre Allemand d'Histoire de l'Art, Paris • Ministère de la Culture et de la Communication, Paris • Musée des Arts Décoratifs, Paris • Musée du Louvre, Paris • Sotheby's, Paris • Château de Versailles • **GERMANY** • Kunstgewerbemuseum, Berlin • Residenzmuseum im Celler Schloss • Kunstsammlungen der Veste Coburg • Staatliche Kunstsammlungen Dresden • Stiftung Schloss Friedenstein, Gotha • Museum für Kunst und Gewerbe, Hamburg • Verwaltung der Staatliche Schlösser und Gärten Hessen • Staatliche Schlösser und Gärten Mecklenburg-Vorpommern • Bayerisches Nationalmuseum, Munich • Neubrandenburg University of Applied Sciences • Germanisches Nationalmuseum, Nuremberg • Stiftung Preußische Schlösser und Gärten, Potsdam • **HUNGARY** • Hungarian Museum of Architecture, Budapest • National Trust of Monuments for Hungary • **IRELAND** • Irish Heritage Trust, Dublin • **ITALY** • Bibliotheca Hertziana, Rome • **LITHUANIA** • Vilnius Castle Complex • **NETHERLANDS** • Monumenten en Archeologie, Amsterdam • Cultural Heritage Inspectorate, Amsterdam • Rijksmuseum, Amsterdam • Royal Palace, Amsterdam • University of Amsterdam • Van Gogh Museum, Amsterdam • Paleis Het Loo, Apeldoorn • Gemeentemuseum, The Hague • Mauritshuis, The Hague • Netherlands Institute for Art History, The Hague • Paleis Noordeinde • Kasteel-Museum Syposten, Loosdrecht • Museum Catharijncolven, Utrecht • Huis Doorn, Utrecht • **NEW ZEALAND** • Canterbury Museum • University of Otago • Museum of New Zealand Te Papa Tongarewa, Wellington • **NORWAY** • National Gallery, Oslo • **POLAND** • Jagiellonian University, Kraków • Wawel Castle, Kraków • National Institute for Museums and Public Collections, Warsaw • Royal Castle, Warsaw • University of Warsaw • **PORTUGAL** • Palácio Nacional de Mafra • Palácio Nacional de Pena • Palácio Nacional de Sintra • **RUSSIA** • Grabar Art Conservation Centre, Moscow • Moscow Kremlin Museums • Lomonosov Moscow State University • Russian Institute for Cultural Research, Moscow • State Hermitage Museum, St Petersburg • State Gatchina Palace Museum, St Petersburg • Pavlovsk Palace, St Petersburg • **SPAIN** • Museo del Prado, Madrid • Patrimonio Nacional • **SWEDEN** • Folke Bernadotte Memorial Library, Stockholm • Nationalmuseum, Stockholm • Royal Armoury, Stockholm • Royal Collections, Stockholm • Museum Gustavianum, Uppsala • Uppsala University • **SWITZERLAND** • Historisches Museum Basel • Swiss Federal Office for Buildings and Logistics, Bern • University of Lausanne • **TURKEY** • Department of National Palaces, Istanbul • Dolmabahçe Palace, Istanbul • Turkish Grand National Assembly, Istanbul • **UNITED KINGDOM** • English Heritage • Historic Royal Palaces • National Trust • National Trust for Scotland • American Museum in Britain, Bath • The Bowes Museum, Barnard Castle • Beckford Tower Trust, Bath • Barber Institute of Fine Arts, Birmingham • Royal Pavilion, Brighton • University of Brighton • University of Buckingham • Burton Constable Foundation • Cardiff Castle • National Museum Wales, Cardiff • Chatsworth House, Derbyshire • University of East Anglia • National Museum of Scotland, Edinburgh • Scottish National Portrait Gallery, Edinburgh • University of Glasgow • Royal Museums Greenwich • Islington Council • De Montfort University, Leicester • Lotherton Hall, Leeds • Temple Newsam House, Leeds • Bonhams, London • British Museum, London • Christie's, London • The Courtauld Institute of Art, London • Guildhall Art Gallery, London • National Portrait Gallery, London • Morton & Eden Ltd, London • Museum of London • Sotheby's, London • Tate, London • Victoria and Albert Museum, London • Wallace Collection, London • Worshipful Company of Goldsmiths, London • Norwich Castle Museum and Art Gallery • Christ Church Picture Gallery, Oxford • Mary Rose Trust, Portsmouth • Knowles Hall, Prescott • University of St Andrews • University of Southampton • University of Warwick • Goodwood House, West Sussex • Harewood House, West Sussex • University of York • York Civic Trust • York Museums Trust • **UNITED STATES** • Glenridge Hall, Atlanta • Friends of the Governor's Mansion, Austin • Museum of Fine Arts, Boston • Brooklyn Museum • Art Institute of Chicago • Loyola University Chicago • Cleveland Museum of Art • Dallas Museum of Art • Detroit Institute of Arts • Trinity College, Hartford • Wadsworth Atheneum Museum of Art, Hartford • Museum of Fine Arts, Houston • Historic Hudson Valley • Indianapolis Museum of Art • Nelson-Atkins Museum of Art, Kansas City • J. Paul Getty Museum, Los Angeles • Getty Research Institute, Los Angeles • Hollyhock House, Los Angeles • Massachusetts College of Art and Design • Calvin College, Michigan • Milwaukee Art Museum • Yale Center for British Art, New Haven • New Jersey Historic Trust • Preservation Society of Newport County • Bard Graduate Center, New York • Christie's, New York • Columbia University, New York • Cooper Hewitt, Smithsonian Design Museum, New York • Fashion Institute of Technology, New York • The Metropolitan Museum of Art, New York • Sotheby's, New York • The Athenaeum of Philadelphia • Philadelphia Museum of Art • Swarthmore College, Philadelphia • University of Pittsburgh • Peabody Essex Museum, Salem • Legion of Honor, San Francisco • San José State University • Hearst Castle, San Simeon • University of Southern California • Virginia Center for Architecture • Glen Burnie House, Virginia • Library of Virginia • Virginia Historical Society • Virginia Museum of Fine Arts • Lewis Walpole Library, Yale University • George Washington University, Washington DC • Smithsonian Institution, Washington DC • Hillwood Estate, Museum and Gardens, Washington, DC • College of William and Mary, Virginia • Colonial Williamsburg Foundation, Virginia •

APPENDICES

LOANS TO EXHIBITIONS (listed by date of opening)

Paris, Musée du Louvre

Poussin et Dieu

2 April – 29 June 2015

Five drawings by Nicolas Poussin and his studio

London, Kew Palace

Queen Charlotte and her daughters

2 April – 27 September 2015

Painting, drawing and watercolour by Princess Elizabeth

Painting attributed to David Lüders

Painting by Charles Phillips

Painting by Sir Joshua Reynolds

Two paintings by Marco Ricci

Painting by Peter Edward Stroehling

Painting by Johann Ziesenis

Painting by Johann Zoffany

Painting by British School

Eight miniatures

Drawing by Queen Charlotte

Etching by Princess Amelia

Etching by Princess Augusta Sophia

Two etchings by Queen Charlotte of Württemberg

Milan, Palazzo Reale

Leonardo da Vinci 1452–1519: Il disegno del mondo

16 April – 19 July 2015

Thirty drawings by Leonardo da Vinci

Moscow, Kremlin Museums

European Orders of Knighthood

24 April – 16 August 2015

Collar, Great George, Lesser George (with sash) and

Star of the Order of the Garter bestowed upon

Emperor Alexander II of Russia

Washington D.C., National Gallery of Art

Drawing in Silver and Gold: Leonardo to Jasper Johns

3 May – 26 July 2015

Drawing by Andrew MacCallum

Three drawings by Leonardo da Vinci

Aix-en-Provence, Caumont Centre d'Art

Canaletto, Rome–Londres–Venise: Le triomphe de la lumière

6 May – 20 September 2015

Three paintings and three drawings by Canaletto

Venice, Fondazione Prada

Portable Classics: Ancient Greece to Modern Europe

9 May – 13 September 2015

Painting by Lorenzo Lotto

Model of the Arch of Constantine

London, Stockspring Antiques

Sir Hans Sloane's Plants on Chelsea Porcelain

2–16 June 2015

Three plates by the Chelsea Porcelain Works

London, Museum of London Docklands

Soldiers and Suffragettes: The Photography of Christina Broom

19 June – 1 November 2015

Photograph by Ernest Brooks

Photograph album compiled by Queen Mary

Postcard album compiled by Queen Mary

Bath, Holburne Museum

Canaletto: Celebrating Britain

27 June – 4 October 2015

Three paintings and eight drawings by Canaletto

Lincoln, Usher Gallery and The Collection

Lincolnshire's Great Exhibition

27 June – 27 September 2015

Two silver-gilt race cups from Lincoln Races

Painting by George Stubbs

Painting by the Master of the Legend of the Magdalen

Edinburgh, Scottish National Gallery

Jean-Étienne Liotard

4 July – 13 September 2015

Five pastels and portrait miniature by Jean-Étienne Liotard

Oxford, Ashmolean Museum of Art and Archaeology

An Elegant Society: Adam Buck,

Artist in the Age of Jane Austen

16 July – 4 October 2015

Watercolour by Adam Buck

Drawing by Thomas Rowlandson

London, British Museum

Drawing in Silver and Gold: Leonardo to Jasper Johns

10 September – 6 December 2015

Drawing by Andrew MacCallum

Four drawings by Leonardo da Vinci

Paris, Musée Jacquemart-André

Florence, Portraits à la cour des Médicis

11 September 2015 – 25 January 2016

Painting by Andrea del Sarto

Philadelphia, Philadelphia Museum of Art

The Wrath of the Gods: Masterpieces by Rubens,

Michelangelo, and Titian

12 September – 6 December 2015

Drawing by Michelangelo Buonarroti

Paris, Grand Palais

Elisabeth Louise Vigée Le Brun

23 September 2015 – 11 January 2016

Painting by Elisabeth Louise Vigée Le Brun

London, British Museum

Celts: art and identity

24 September 2015 – 31 January 2016

The Clarendon Brooch by Edmund Johnson

Adelaide, South Australian Museum

Opals

25 September 2015 – 14 February 2016

Model of a stoat by Fabergé

Queen Charlotte's finger ring

Queen Victoria's earrings

London, Victoria and Albert Museum

The Fabric of India

3 October 2015 – 10 January 2016

One sari

Boston, Museum of Fine Arts

Class Distinctions: Dutch Painting in the

Age of Rembrandt and Vermeer

11 October 2015 – 18 January 2016

Painting by Rembrandt van Rijn

Paris, Musée de l'Orangerie

Qui a peur des femmes photographes? 1839 à 1919

14 October 2015 – 25 January 2016

Photograph by M Olive Edis

Photograph by Alice Hughes

Album of photo collages by Queen Alexandra, when

Princess of Wales

Amsterdam, Rijksmuseum

Asia > Amsterdam. Luxury in the Golden Age

17 October 2015 – 17 January 2016

Pair of Delft tulip vases by Adriaen Kocks

Birmingham, Birmingham Museum & Art Gallery

Enchanted Dreams: The Pre-Raphaelite Art of E.R. Hughes

17 October 2015 – 21 February 2016

Watercolour by Edward R Hughes

Kendal, Abbot Hall Art Gallery

Canaletto: Celebrating Britain

22 October 2015 – 14 February 2016

Three paintings and eight drawings by Canaletto

London, Royal Academy of Arts

Jean-Étienne Liotard

24 October 2015 – 31 January 2016

Five pastels and portrait miniature by Jean-Étienne Liotard

Sudbury, Gainsborough's House

The Painting Room: Artists at Work

in the Eighteenth Century

24 October 2015 – 21 February 2016

Three watercolours by Paul Sandby

Drawing by Francesco Bartolozzi

Drawing by Giovanni Battista Cipriani

Etching by Thomas Rowlandson

Paris, Chatéau de Versailles

Le Roi est mort

27 October 2015 – 21 February 2016

Painting by Adam-François van der Meulen

Brighton, Royal Pavilion

Exotic Creatures

14 November 2015 – 6 March 2016

Painting by Jacques-Laurent Agasse

London, National Maritime Museum

Samuel Pepys: Plague, Fire, Revolution

20 November 2015 – 28 March 2016

Painting by Johannes Lingelbach

Painting by Antonio Verrio

Painting by Willem Wissing

Painting by John Michael Wright

Book attributed to Charles I

Book printed by John Field for John Ogilby

Silver-gilt alms dish

Pair of silver gilt flagons

London, Royal Geographical Society

Enduring Eye: The Antarctic Legacy of

Sir Ernest Shackleton and Frank Hurley

21 November 2015 – 28 February 2016

Sir Ernest Shackleton's Union Flag

London, Victoria and Albert Museum

Bejewelled Treasures: The Al Thani Collection

21 November 2015 – 10 April 2016

The Huma Bird

The Timur Ruby Necklace

Imperial Mughal Spinel

London, Tate Britain

Artist and Empire: Facing Britain's Imperial Past

25 November 2015 – 10 April 2016

Three paintings by Rudolf Swoboda

Bronze by Benedict Enwonwu

Polychrome bust by Carlo Marochetti

Canberra, National Museum of Australia

Encounters

27 November 2015 – 28 March 2016

Boomerang by Yumagora

Venice, Museo Correr

Splendori del Rinascimento a Venezia: Andrea Schiavone

tra Parmigianino, Tintoretto e Tiziano

28 November 2015 – 10 April 2016

Six paintings by Andrea Schiavone

Freiburg, Augustinermuseum

Franz Xaver Winterhalter. Maler in Auftrag Ihrer Majestät

28 November 2015 – 20 March 2016

Six paintings by Franz Xaver Winterhalter

Queen Victoria's costume for the Stuart Ball, 1851

Canberra, National Gallery of Australia

Tom Roberts

4 December 2015 – 28 March 2016

Painting by Tom Roberts

Ely, Ely Cathedral

In the beginning was the Word

3–28 February 2016

Printed book with illustrations after Eric Gill

Cork, Crawford Art Gallery

Adam Buck: A Regency Artist from Cork

4 February – 9 April 2016

Watercolour by Adam Buck

New York, The Metropolitan Museum of Art

Vigée Le Brun: Woman Artist in Revolutionary France

9 February – 15 May 2016

Painting by Elisabeth Louise Vigée Le Brun

London, The Kennel Club

The Labrador Retriever in Art

11 February – 29 July 2016

Painting by Frederick Thomas Daws

Metz, Centre Pompidou-Metz

Sublime. Les tremblements du monde

11 February – 5 September 2016

Three drawings by Leonardo da Vinci

Liverpool, Walker Art Gallery

Pre-Raphaelites: Beauty and Rebellion

12 February – 5 June 2016

Painting by Sir John Everett Millais

Madrid, Museo Nacional del Prado

Georges de La Tour. 1593–1652

23 February – 12 June 2016

Painting by Georges de La Tour

Frankfurt, Städel Museum

Maniera. Pontormo, Bronzino und

das Florenz der Medici

24 February – 5 June 2016

Painting by Agnolo Bronzino

Salem, Peabody Essex Museum

Asia in Amsterdam: The Culture of

Luxury in the Golden Age

27 February 2015 – 5 June 2016

Pair of Delft tulip vases by Adriaen Kocks

Dublin, City Hall

1916 Centenary Commemorations Exhibition

1 March – 31 August 2016

Banner of Na Fianna Eireann ('Gal Gréine')

New York, The Frick Collection

Van Dyck: The Anatomy of Portraiture

2 March – 5 June 2016

Drawing by Sir Anthony van Dyck

Engraving by Robert van Voerst after Sir Anthony van Dyck

Dublin, National Museum of Ireland

Proclaiming a Republic: The 1916 Rising

3 March 2016 – 2 March 2017

First World War placard

London, Royal Academy of Arts

In the Age of Giorgione

12 March – 5 June 2016

Painting by Giovanni Bellini

Painting by Albrecht Dürer

Painting attributed to Titian

Rome, Scuderie del Quirinale

Correggio e Parmigianino. Arte a Parma nel Cinquecento

12 March – 26 June 2016

Painting by Parmigianino

Painting and drawing by Correggio

Drawing by Michelangelo Anselmi

Two drawings attributed to Giorgio Gandini

Venice, Gallerie dell'Accademia

Aldo Manuzio. Il rinascimento di Venezia

19 March – 19 June 2016

Painting by Titian

Enschede, Rijksmuseum Twenthe

Gainsborough in his own words

20 March – 24 July 2016

Painting by Thomas Gainsborough

Hampshire, Jane Austen's House Museum

Emma in Print

23 March – 10 July 2016

Three books by Jane Austen

Durham, Palace Green Library

Somme 1916: From Durham to the Western Front

25 March – 2 October 2016

Shrapnel collected by King George V at the

Butte de Warlencourt, 1916

FINANCIAL OVERVIEW

The Trust has adopted Financial Reporting Standard 102 (FRS 102) for the year ended 31 March 2016. Consequently, some prior year comparatives have been restated. An explanation of how transition to FRS 102 has affected the reported financial position and financial performance is given in the full annual statutory accounts.

Incoming Resources

The summarised financial statements set out on pages 77–8 indicate that Royal Collection Trust's income and endowments increased by £3,239,000 (6.6 per cent) to £52,085,000 in 2015–16.

The increase in admissions income of £1,833,000 (5.6 per cent) to £34,391,000 is largely due to the increase in average income per visitor of £0.44 (3.6 per cent).

Income from retail, catering, publishing and photographic services increased by £1,705,000 (11.3 per cent) to £16,777,000.

Charitable Expenditure

Expenditure on charitable activities increased by £2,905,000 (8.8 per cent) to £35,893,000 in 2015–16.

Expenditure on access increased by £1,693,000 (8.1 per cent) to £22,720,000, while expenditure on presentation and interpretation increased by £1,147,000 (21.9 per cent) to £6,374,000.

Net Incoming Resources and Cash Flow

Net income, before recognising the pension scheme actuarial gain of £600,000 (2014–15 loss: £900,000), amounted to £2,001,000 (2014–15: £2,571,000).

The net cash inflow of £2,251,000 has resulted in net cash balances of £37,932,000 at 31 March 2016 (2014–15: £35,681,000).

Funds and Reserves

Royal Collection Trust has total funds and reserves of £49,670,000 at 31 March 2016 (2014–15: £47,069,000). After allocating funds that are restricted, or represented by fixed assets, the Trustees have designated a fund for the Future Programme improvements at Windsor Castle and the Palace of Holyroodhouse. As at 31 March 2016, funds of £26,442,000 are designated for Future Programme, leaving £6,845,000 of free reserves net of the pension scheme deficit of £100,000.

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

The Summarised Financial Statements on pages 77–8 comprise the Consolidated Statement of Financial Activities and Balance Sheet of Royal Collection Trust, which comprises The Royal Collection Trust and its trading subsidiary Royal Collection Enterprises Limited.

The Summarised Financial Statements presented within the Annual Report 2015/16 do not constitute the full financial statements of Royal Collection Trust for the financial years ended 31 March 2016 and 31 March 2015, but represent extracts from them. These extracts do not provide as full an understanding of the financial performance and position of Royal Collection Trust as the full annual financial statements of Royal Collection Trust.

The financial statements for those years have been reported on by 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 2015/16 and for preparing the Summarised Financial Statements included therein by extracting the Consolidated Statement of Financial Activities and Balance Sheet included in the Summarised Financial Statements directly from Royal Collection Trust's full annual financial statements.

The Summarised Financial Statements were approved by the Trustees and signed on their behalf on 27 June 2016.

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

INCOME AND ADMISSION NUMBERS FOR THE YEAR

| | Income | | Admission numbers* | |
|---|-----------------|-----------------|--------------------|----------------|
| | 2015–16 £000 | 2014–15 £000 | 2015–16 000 | 2014–15 000 |
| Windsor Castle and Frogmore House | | | | |
| ~ admissions | 16,676 | 16,433 | 1,277 | 1,300 |
| ~ shop sales | 3,309 | 3,465 | | |
| Buckingham Palace | | | | |
| ~ admissions | 9,447 | 8,688 | 503 | 482 |
| ~ shop sales | 3,428 | 2,983 | | |
| The Queen's Gallery, London | | | | |
| ~ admissions | 1,451 | 1,233 | 177 | 157 |
| ~ shop sales | 3,673 | 3,395 | | |
| The Royal Mews | | | | |
| ~ admissions | 1,517 | 1,576 | 219 | 237 |
| ~ shop sales | 1,067 | 1,029 | | |
| Clarence House | | | | |
| ~ admissions | 122 | 122 | 11 | 11 |
| ~ shop sales | 44 | 40 | | |
| Palace of Holyroodhouse | | | | |
| ~ admissions | 3,312 | 2,995 | 314 | 290 |
| ~ shop sales | 1,074 | 1,048 | | |
| The Queen's Gallery, Edinburgh | | | | |
| ~ admissions | 352 | 255 | 55 | 43 |
| Other retail income (including off-site and cafés) | | | | |
| | 3,657 | 2,652 | | |
| Publishing | | | | |
| | 307 | 246 | | |
| Photographic services | | | | |
| | 218 | 214 | | |
| Gift Aid | | | | |
| | 1,514 | 1,256 | | |
| Other income | | | | |
| | 917 | 1,216 | | |
| | 52,085 | 48,846 | 2,556 | 2,520 |

FIVE-YEAR COMPARISON

| | 2011–12 £000 | 2012–13 £000 | 2013–14 £000 | 2014–15 £000 | 2015–16 £000 |
|---|-----------------|-----------------|-----------------|-----------------|-----------------|
| Admissions income (including Gift Aid) | 31,815 | 30,397 | 33,655 | 32,558 | 34,391 |
| Retail sales (excluding cafés) | 17,068 | 18,048 | 17,567 | 14,231 | 15,845 |
| Charitable expenditure | 26,657 | 28,173 | 32,482 | 32,988 | 35,893 |
| Net incoming resources (before actuarial gain/loss recognised in pension scheme) | 10,437 | 9,016 | 8,327 | 2,571 | 2,001 |
| Capital expenditure | 902 | 630 | 1,680 | 1,137 | 1,019 |
| Visitor Performance Indicators | | | | | |
| Visitor numbers (000)* | 2,596 | 2,427 | 2,586 | 2,520 | 2,556 |
| Admissions income per visitor | £12.26 | £12.52 | £13.01 | £12.92 | £13.45 |
| Retail spend per visitor (on-site only) | £5.40 | £6.24 | £5.62 | £5.02 | £5.21 |

*Paying visitors only (includes Learning)

SUMMARISED FINANCIAL STATEMENTS

INDEPENDENT STATEMENT OF KPMG LLP TO ROYAL COLLECTION TRUST

We have examined the Summarised Financial Statements of Royal Collection Trust (“the company”) for the year ended 31 March 2016 set out on pages 77–8 of the Annual Report for 2015/16.

This statement is made solely to the company on terms that have been agreed with the company. Our work has been undertaken so that we might state to the 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 company for our work, for this statement, or for the opinions we have formed.

Respective responsibilities of Trustees and KPMG LLP

As explained more fully in the Trustees’ Responsibilities on page 74, the Trustees have accepted responsibility for extracting the Summarised Financial Statements within the Annual Report for 2015/16 from the full annual financial statements of the company.

Our responsibility is to report to the company our opinion on the accurate extraction of the Summarised Financial Statements within the Annual Report for 2015/16 from the full annual financial statements of the company.

Basis of Opinion

Our examination of the Summarised Financial Statements consists primarily of agreeing the amounts and captions included in the Summarised Financial Statements to the corresponding items within the full annual financial statements of the company for the year ended 31 March 2016.

We also read the other information contained in the Annual Report for 2015/16 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 company and the report here relates only to the extraction

of the Summarised Financial Statements from the annual financial statements and does not extend to the annual financial statements taken as a whole.

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

Opinion on Summarised Financial Statements

On the basis of the work performed, in our opinion the Summarised Financial Statements included in the Annual Report for 2015/16 have been accurately extracted from the full annual financial statements of the company for the year ended 31 March 2016.

Lynton Richmond (Senior Statutory Auditor)
For and on behalf of KPMG LLP, Statutory Auditor
Chartered Accountants
15 Canada Square, London, E14 5GL
27 June 2016

SUMMARY CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES for the year ended 31 March 2016

| | 2016 £000 | 2015 £000 |
|--|---------------|---------------|
| INCOMING RESOURCES | | |
| Income and endowments from: | | |
| Donations and legacies | 182 | 319 |
| Charitable activities: | | |
| ~ Access | 34,087 | 32,292 |
| ~ Presentation and interpretation | 611 | 506 |
| Other trading activities: | | |
| ~ Retail, catering and photographic services | 16,469 | 14,825 |
| ~ Licences, commissions and fees | 328 | 474 |
| ~ Sponsorship | 140 | 140 |
| Investments: | | |
| ~ Investment income | 219 | 212 |
| Other | 49 | 78 |
| Total | 52,085 | 48,846 |
| EXPENDITURE ON: | | |
| Raising funds: | | |
| ~ Fundraising | 84 | 46 |
| ~ Retail, catering and photographic services | 13,570 | 12,700 |
| Charitable activities: | | |
| ~ Access | 22,720 | 21,027 |
| ~ Presentation and interpretation | 6,374 | 5,227 |
| ~ Exhibitions and displays | 2,990 | 2,966 |
| ~ Conservation | 2,863 | 2,906 |
| ~ Custodial control | 946 | 862 |
| | 35,893 | 32,988 |
| Other: | | |
| ~ Donations payable | 537 | 541 |
| Total | 50,084 | 46,275 |
| Net income (expenditure) | 2,001 | 2,571 |
| Other recognised gains/(losses): | | |
| Actuarial gains/(losses) on defined benefit pension scheme | 600 | (900) |
| Net movement in funds | 2,601 | 1,671 |
| Reconciliation of funds: | | |
| Total funds brought forward | 47,069 | 45,398 |
| Total funds carried forward | 49,670 | 47,069 |

SUMMARY CONSOLIDATED BALANCE SHEET

as at 31 March 2016

| | 2016 £000 | 2015 £000 |
|---|---------------|---------------|
| Fixed assets: | | |
| Intangible assets | 314 | 406 |
| Tangible assets | 15,890 | 16,499 |
| Total fixed assets | 16,204 | 16,905 |
| Current assets: | | |
| Stock and work in progress | 3,936 | 3,225 |
| Debtors | 2,351 | 1,201 |
| Bank deposits | 37,302 | 32,790 |
| Cash at bank and in hand | 630 | 2,891 |
| Total current assets | 44,219 | 40,107 |
| Liabilities: | | |
| Creditors: amounts falling due within one year | (10,653) | (9,343) |
| Net current assets | 33,566 | 30,764 |
| Net assets excluding pension asset/(liability) | 49,770 | 47,669 |
| Defined benefit pension scheme asset/(liability) | (100) | (600) |
| Total net assets | 49,670 | 47,069 |
| The funds of the charity: | | |
| Restricted income funds: | | |
| ~ Fixed assets | 368 | 381 |
| ~ Cash | 179 | 261 |
| Total restricted funds | 547 | 642 |
| Unrestricted funds: | | |
| Designated funds: | | |
| ~ Future Programme | 26,442 | 25,000 |
| General funds: | | |
| ~ Fixed assets | 15,836 | 16,524 |
| ~ General reserve | 6,945 | 5,503 |
| Pension reserve | (100) | (600) |
| Total unrestricted funds | 49,123 | 46,427 |
| Total charity funds | 49,670 | 47,069 |





FRONT COVER *El Paseo*, 1854, by John Phillip, was one of a number of works in the exhibition *Scottish Artists 1750–1900: From Caledonia to the Continent* that showed how Scottish artists were inspired by the culture, landscape and architecture of Europe.

BACK COVER This shield, known as the 'Cellini' Shield, is among the finest examples of parade armour made for the French court in the mid-16th century. It is one of more than 250 objects in the new catalogue raisonné *Arms and Armour in the Collection of Her Majesty The Queen: European Armour*.

PAGE 4 *A Girl Chopping Onions*, 1646, by Gerrit Dou, from the exhibition *Masters of the Everyday: Dutch Artists in the Age of Vermeer* at The Queen's Galleries in London and Edinburgh.

PAGE 6 HRH The Prince of Wales meets D-Day veteran Patrick 'Pat' Turner, Private with the Oxfordshire and Buckinghamshire Light Infantry, at the opening of the exhibition *The Last of the Tide* at The Queen's Gallery, Buckingham Palace.

PAGE 80 Among the works acquired for the Royal Collection this year were 266 photographs of Prince Charles and Princess Anne when children, taken by Marcus Adams between 1949 and 1956, including this image of His Royal Highness with the photographer.

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