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This photograph of The Queen was taken in February 2006 to mark Her Majesty’s eightieth birthday. The photographer, Jane Bown (b. 1925), was awarded a CBE in 1995 for her outstanding contribution to photography. Bown’s portrait is included in An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen, on view in the Drawings Gallery, Windsor Castle, from April 2006 to April 2007.
In a year which has been overshadowed by the terrorist atrocities in London last summer, I am heartened to be able to record that the staff of the Royal Collection have managed, once again, to make good progress in furthering the Trust’s primary aims, and that the financial health of the Trust remains encouragingly sound at a time of continuing uncertainty. Good retail and Gift Aid performances and popular exhibitions have cushioned the inevitable downturn in visitor numbers that followed the events of last July, and I and my fellow Trustees are, as ever, grateful for the dedication and hard work of all those who have contributed to this result.

I was particularly delighted that the display of Queen Elizabeth’s White Wardrobe, staged during the summer opening of Buckingham Palace, proved so popular with visitors. The combination of dress, jewellery, film, photographs and sound produced an experience that was both enjoyable and educational, evoking the atmosphere and underlining the significance of the State Visit that my grandparents made to Paris on the eve of the Second World War. Among other Royal Collection exhibitions in the year, Canaletto in Venice proved very successful in London and has now opened to good reviews at The Queen’s Gallery in Edinburgh.

The online e-Gallery, giving public access to the Collection by electronic means, continues to grow, and the new Collections Management System will be delivered later this year. As in previous years, investment in research and conservation has been significant: the keenly anticipated exhibition of Italian paintings next year will reveal the results of much of the preparatory work recorded in this year’s Report.

Among changes in the Trustee body, I must record my gratitude to Eric Anderson, Provost of Eton, who retired in March after six years’ service as a Trustee, and my welcome to Duncan Robinson, Master of Magdalene and Director of the Fitzwilliam Museum, Cambridge, as his successor.
REPORT OF THE DIRECTOR
OF THE ROYAL COLLECTION
Sir Hugh Roberts

As the last financial year came to an end, the Royal Collection was looking forward with cautious optimism to a gradual rebuilding of visitor numbers and visitor confidence after four years of uncertainty and decline. The international attention generated by the wedding of The Prince of Wales and The Duchess of Cornwall in April, and the three-part BBC television series The Queen’s Castle, shown in the spring, focused on Windsor Castle at an optimum moment, and in the first quarter of the year the outlook was encouraging. The terrorist atrocities of July emphatically nipped this recovery in the bud; and the loss of revenue inevitably has been felt. In spite of this setback, the results for the year have ended on a most positive note, with a further reduction in bank borrowings, once again ahead of target, and continued substantial investment in curatorial and conservation work, and in the presentation and interpretation of the Collection.

The Royal Collection Trust’s most significant investment in curatorial activities will come in the next financial year, with the delivery of the long-planned new Collections Management System, developed jointly with the National Trust. The existing system, launched more than 15 years ago, has served the Collection well, but by present-day standards it is outdated. The new system, which will include on-screen images and considerably more sophisticated facilities to store and retrieve information, promises to provide a significant step forward for both the Royal Collection and the National Trust.

Work on conserving the Collection – one of the foremost priorities of the Trust – has continued apace in the past year and is covered in detail in the pages that follow. I am happy to be able to report that, despite the difficult trading situation, a continuing high level of investment in our in-house workshops has been maintained. The excellent results are to be seen in exhibitions at The Queen’s Galleries and in the State Rooms of Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse.

Crinoline evening gown by Norman Hartnell, worn by Queen Elizabeth at the banquet in honour of President Lebrun and at the Gala performance at the Paris Opera, 20 July 1938. One of eight dresses from Queen Elizabeth’s White Wardrobe: Paris 1938, shown at Buckingham Palace in 2005.
There is a similarly encouraging picture with regard to the presentation of the Collection, also covered in detail in the following pages. I would highlight the success of the Canaletto in Venice exhibition of paintings and drawings – widely praised in reviews – and the deservedly popular display of Queen Elizabeth The Queen Mother’s White Wardrobe, shown in the 2005 Summer Opening of Buckingham Palace. The exquisite white dresses made by Norman Hartnell for the State Visit to France in 1938 formed the centrepiece of the display, which also included a selection of the jewels worn by Queen Elizabeth and a number of the gifts presented to the King and Queen during the visit. The publicity generated by the White Wardrobe contributed most effectively to the maintenance of visitor numbers after the July bombings: while numbers for many London sites were down by an average of 25% in August and September, the Palace saw a comparatively modest drop of 11% compared to the previous year.

By the same token, Windsor Castle, as an out-of-London venue, saw an increase of around 9% in visitor numbers and an encouraging growth in audiences for educational activities and family programmes. This growth, which was mirrored in London and Edinburgh, has encouraged the expansion of our Education section’s work, and further developments are planned in this area.

At the start of October 2005, the Official Residences were transformed temporarily into sets for television on two consecutive days, while the US network ABC broadcast its flagship morning show live from Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse. The two programmes focused on the cultural and historic vibrancy of the United Kingdom, with features on the British Monarchy, a key attraction for US tourists. They also included an...
interview with The Duke of York, the UK’s Special Representative for International Trade and Investment and President of the Association of Leading Visitor Attractions. The programmes were designed to help boost visits to Britain by US viewers in the aftermath of the July bomb attacks, and followed a tourism ‘theme’ day in June 2003, when The Queen and members of the Royal Family undertook engagements at visitor attractions around the UK.

In the year ahead, as part of the celebrations to mark the eightieth birthday of Her Majesty The Queen, a display of photographs of The Queen from childhood to the present day has been mounted in the Drawings Gallery at Windsor Castle. For the Summer Opening of Buckingham Palace, 80 of Her Majesty’s state evening dresses will be shown, covering the period from the late 1940s to the present day and including examples of the work of Norman Hartnell, Hardy Amies and Ian Thomas, together with a selection of some 30 pieces of The Queen’s magnificent personal jewellery. Other initiatives to mark the birthday include a touring exhibition of Leonardo drawings, which opened in Exeter in March and will be seen subsequently in Aberdeen, Leeds and Cardiff. For our retail outlets, a new range of specially designed merchandise has been created, and an illustrated souvenir album, covering every year of Her Majesty’s life, has been published.

Once again, the staff of the Collection have been supported in their work most helpfully by Mrs Frances Mossman and Mrs Joanna Oswin as non-executive members of the Board of Royal Collection Enterprises; by Mr Nigel Turnbull as a member of the Audit Committee; and by many colleagues throughout the Royal Household. Among the staff changes this year, I should record the arrival of Desmond Shawe-Taylor, formerly Director of Dulwich Picture Gallery, as the new Surveyor of The Queen’s Pictures, and George Ruiz as the new Finance Director.

This year’s Report follows the pattern set last year by grouping the activities of the Collection in five sections reflecting the principal aims of the Royal Collection Trust, and by confining the financial information to a summary. The full financial statements are available online (www.royalcollection.org.uk) or from the Registered Office, Stable Yard House, St James’s Palace, London SW1A 1JR.

The Royal Collection’s travelling exhibition of Ten Drawings by Leonardo da Vinci opened at the Royal Albert Museum and Art Gallery, Exeter, in March 2006 and attracted almost 40,000 visitors during an eleven-week showing.
CUSTODIAL CONTROL

The project to develop a new Collections Management System in partnership with the National Trust made further significant progress during the year. It is anticipated that the core of the project will be completed in the summer, with implementation expected by the end of 2006. Data-migration testing has commenced, and work is under way to ensure the accurate transfer of data from the old to the new system, including the addition of images.

Inventory checks – the key to good custodial control – have been carried out during the year at Buckingham Palace, Windsor Castle, the Palace of Holyroodhouse, Kensington Palace and the Royal Pavilion, Brighton; and a full inventory and check of Birkhall was completed. Items were also inventoried at the Castle of Mey in Caithness, and work commenced on the detailed inventory of the contents of Queen Mary’s Dolls’ House at Windsor. Inventory support continued to be given to the specialist authors of the catalogues raisonnés of Sèvres Porcelain, Gems and Jewels, Arms and Armour and Oriental Porcelain.

As part of the preparation for data transfer to the new database, further updating, consolidation and cleansing of current data was undertaken. In addition, 24,024 items were added (an increase of 8,564 over the previous year), bringing the total number recorded on the database to 611,866. In the Royal Photograph Collection, 55,740 items have now been recorded. Inputting through the year focused on nineteenth-century royal portraits, visits of HM The Queen, tours of HRH The Duke of Edinburgh and portraits of HRH The Prince of Wales. As part of the ongoing review of data entry in the Royal Photograph Collection – an area that continues to expand every year – a broader method of recording is being introduced for custodial and curatorial purposes. This new approach will see a significant increase in the number of photographs recorded and will provide more efficient access to the collection.

In the Royal Archives, preparatory work has been undertaken to determine the operational requirements for a new computer system to replace the existing software, for which technical support is no longer available. Consolidation and refinement of data has commenced and informal trials of possible alternative systems have been conducted. Meanwhile, work has continued on the computer listing of the official papers of King George VI and of HM The Queen, and on the papers of the Department of the Master of the Household for the reign of King George V. The computerised inventory of the archived papers of the Royal Collection Department has been completed and that for the Royal Mews commenced. The appraisal of records of the Lord Chamberlain’s Department and of the Household of Edward, Prince of Wales (later King Edward VIII), continued.
CONSERVATION

PICTURES

Fourteen paintings by Canaletto of the Grand Canal were prepared for the Canaletto in Venice exhibition, which opened first at The Queen’s Gallery, London, in November 2005 and transferred to Edinburgh in June 2006. The preparation of 11 Italian paintings was completed, and work was begun on a further 9, for the exhibition Renaissance to Baroque: Italian Art in the Royal Collection, which will open at The Queen’s Gallery, London, in March 2007. Infra-red reflectograms of these pictures were created as part of the research and for eventual use on the e-Gallery by visitors to the exhibition.

Forty-five Flemish paintings underwent a thorough technical examination, involving X-rays, infra-red reflectography and analysis of paint layers, as part of ongoing research for the catalogue raisonné of Later Flemish Paintings (scheduled for publication in 2007). Nine paintings were treated in situ for reinstallation in the State Apartments at Holyroodhouse. Eight pictures at Sandringham were taken down and checked and two were treated during redecoration of the principal staircases. Fourteen paintings were checked and prepared for loans to external exhibitions; 5 pictures were treated and reframed for York House; and 21 pictures were prepared for the re-presentation of Kew Palace, which reopened to the public in April 2006.

In total, 222 paintings were treated in the Windsor, Friary Court or Hampton Court Studios, together with several others, either on site in the royal residences or at locations where they are on loan. Forty-four miniatures were checked and treated, and major splits were treated in a further four. Twenty were examined in connection with the forthcoming catalogue of Victorian miniatures.

Parmigianino, Portrait of a Young Nobleman, c.1530–32.

This aloof, enigmatic and stylish young man was painted in the artist’s most rapid and elusive manner, concentrating on the play of light over his pale, translucent skin. The painting has been conserved in preparation for the forthcoming exhibition Renaissance to Baroque: Italian Art in the Royal Collection, opening at The Queen’s Gallery, Buckingham Palace, in March 2007.
WORKS OF ART

Two hundred and forty works of art were conserved in the Marlborough House Workshops. The largest category was Sèvres porcelain, of which 98 pieces were treated and subjected to detailed technical examination for the forthcoming catalogue raisonné. Work on furniture included the treatment of two late eighteenth-century semi-elliptical commodes by William Gates. Unsightly old repairs were removed and replaced with veneers matching the original timber. Two tables in the Chinese style, based on prototypes by Adam Weisweiler, and one of a group of painted, silvered and gilt pier tables originally designed by Robert Jones for the Royal Pavilion, Brighton, was fully conserved.

The project to conserve the important collection of Indian weaponry presented to the Prince of Wales (later King Edward VII) in 1875–6, now at Sandringham, concluded its second phase; and two of the most important eighteenth-century astronomical clocks in the Collection — Bardley Norton’s four-sided clock of 1765 and the marble-cased three-dial clock by Jean-Antoine Lépine, dating from around 1790 — were fully overhauled. Further good progress was made in the treatment of gilded furniture and more than 30 picture frames were restored, including those for the Canaletto in Venice exhibition. The craftsmen in the Master of the Household’s ‘C’ Branch workshops at Windsor Castle undertook the full restoration of a further 180 pieces of furniture. Both workshops were involved in preparing furniture and other works of art for the re-presentation of Kew Palace. Two conservation students undertook voluntary internships, working in the metal, furniture and gilding workshops.

Astronomical clock by Jean-Antoine Lépine, c.1790. The three enamel dials by Joseph Coteau indicate the time, phase of the moon, day, week, year and time of sunrise and sunset. The clock was fully conserved in 2005–6, and has been returned to the Blue Drawing Room at Buckingham Palace.
ROYAL LIBRARY AND PRINT ROOM

Approximately 710 volumes from the Royal Library at Windsor were treated during the year – 675 under the general refurbishment programme, and a further 35 which needed more extensive work. In addition, the book refurbishment programmes at Sandringham and Osborne House have continued, with more than 300 further volumes receiving treatment. A second visit by Library and Bindery staff to Osborne to train new members of the local volunteer support team was undertaken, and training sessions were given to staff at Clarence House and Highgrove House on techniques of safe book-handling and book-cleaning.

Among books refurbished in preparation for exhibition or display were Fridtjof Nansen’s *Eskimo Life* (1894), Roald Amundsen’s *The South Pole* (1912) and C. Tonsberg’s *Norske Nationaldragter* (1852) for the Norwegian Special Visit; and J.C. Mikan’s *Delectus Florae et Faunae Brasiliensis* (1820), Margaret Mee’s *Flowers of the Brazilian Forests* (1968) and Flavio da Fonseca’s *Animais Poconhentos* (1949), bound in snakeskin and with a snakeskin bookmark, for the Brazilian State Visit.

Other volumes repaired included Alexis Soyer’s *Culinary Campaign* (1857); John Evelyn’s *Sylva* (1670), with a new binding executed in a contemporary style; and a fair-copy manuscript of two of Henry Purcell’s songs. The major conservation project on the mid-seventeenth-century manuscript of Firdausi’s *Shah Namah* progressed significantly. In addition, a custom-made chemise was completed for the *Sarum Missal* (1497), to protect the eighteenth-century binding from wear (see opposite).

In the Print Room, a total of 195 items were treated during the year. Conservation was completed on 101 artefacts (78 drawings and watercolours, 14 prints, 7 fans and 2 maps). A total of 157 items were

This copy of Fridtjof Nansen’s *Eskimo Life* (1894) was presented by the author to the future King George V (when Prince of Wales) in 1906, on the occasion of the coronation of the Prince’s brother-in-law and sister as King Haakon VII and Queen Maud of Norway. The book was part of the display mounted in the Picture Gallery at Buckingham Palace on the occasion of the Norwegian Special Visit in October 2005, the centenary of the foundation of the Independent Norwegian Monarchy. Nansen’s inscription is reproduced here next to the binding.
This striking binding of black leather and snakeskin covers a copy of Flavio da Fonseca's *Animais Pecündentos* (1949), presented to The Queen complete with snakeskin bookmark (shown here). Binding and bookmark were included in the display in the Picture Gallery at Buckingham Palace on the occasion of the Brazilian State Visit in March 2006.

Chemise made in the Royal Bindery at Windsor to protect the leather of the eighteenth-century binding on the Sarum Missal, printed in Rouen in 1497. The tooling on the sides of the chemise mirrors that on the boards of the binding.
mounted, 25 were permanently framed and 98 mounts were lettered. Items conserved or mounted for current and forthcoming exhibitions included 31 drawings for Canaletto in Venice, 7 fans for Unfolding Pictures: Fans in the Royal Collection, 4 watercolours and prints for Queen Victoria and the Crimea, and 21 drawings for Renaissance to Baroque: Italian Art in the Royal Collection; overmounts were cut for 10 Leonardo drawings for the travelling exhibition Ten Drawings by Leonardo da Vinci from the Royal Collection: An Exhibition to Celebrate the 80th Birthday of Her Majesty The Queen. Ten other drawings were prepared for the Buckingham Palace Summer Opening display, while seven items were prepared for temporary displays, including those for the Norwegian Special Visit and the Brazilian State Visit. Items treated and framed for permanent display included seven prints for the Palace of Holyroodhouse, eight watercolours for Osborne House and seven items for the re-presentation of Kensington.

Forty-four items were conserved or mounted and framed for external loan, including 4 Leonardo drawings for Leonardo da Vinci: Experience, Experiment and Design at the Victoria and Albert Museum; 2 Leonardo drawings for loan to the Uffizi Gallery, Florence; 10 Barocci drawings for Federico Barocci in British Collections at the Fitzwilliam Museum; 4 Susnitz drawings for Citizens of Europe: Dutch and Flemish Artists in Munich, c.1600, at the Staatliche Graphische Sammlung, Munich; 6 Carracci drawings for loan to Italy; 2 watercolours for Black Victorians: Black People in British Art 1800-1900 at Manchester Art Gallery and Birmingham Museum and Art Gallery; and 2 drawings for Baroque in the Vatican at Bonn and Berlin.

In August 1864 Queen Victoria's second son, Prince Alfred (later Duke of Edinburgh), made a fishing trip to Norway. This extract from his Game Book records the fish he caught in the River Alten during the trip: the two pencil and wash sketches show the encampments at Raipes and Sandia, recorded by Oswald W. Brierly, who accompanied the Prince. The Game Book formed part of the display mounted in the Picture Gallery at Buckingham Palace for The Queen's guests during the Special Visit of the King and Queen of Norway in October 2005.
ROYAL PHOTOGRAPH COLLECTION

A total of 245 historic photographs were treated. Conservation was completed on 191 photographs, including a group of 104 albumen prints; 13 were transferred from framed storage to polyester sleeves and 5 large, rolled photographs were rehoused in scroll cases. Three photograph albums were also conserved.

Work for exhibitions and temporary displays included conservation and mounting of 54 historic and modern photographs and other items for An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen in the Drawings Gallery, Windsor Castle; and 2 photographs for the Brazilian State Visit display.

Don Juan, Comte de Montizon, Giraffe at London Zoo, 1852, and Obaysch the Hippopotamus, at London Zoo, 1852. Albumen prints.

Montizon photographed a large selection of animals at London Zoo in 1852, subsequently exhibiting his photographs at the Society of Arts exhibition in London in the same year. The Royal Collection has a set of these rare animal portraits, six of which were lent to the exhibition Das Tier – nützlich, süß und mucd at the Museum Folkwang, Essen, from October 2005 to January 2006.

ROYAL ARCHIVES

The conservation of the Victorian folders continued, 12 of the folders being repaired or replaced. Work also continued on a series of nineteenth-century bills for the Lord Chamberlain’s Office at Windsor, the contents of 2 folders (around 90 documents) being conserved and rehoused. Work on the renovation of a series of nineteenth- and early twentieth-century press cuttings was completed, 859 volumes being treated; and 134 volumes of eighteenth- and nineteenth-century Army Lists were also renovated. A new project to conserve a series of essays by George III commenced with the first box of 271 documents.

The Annual Reports for the Lord Chamberlain’s Department for 1868–9 were removed from their bindings and placed in temporary conservation folders, in preparation for the long-term project to rebind the whole series. Three mid-eighteenth-century lists of Army officers and two volumes of late nineteenth-century memoranda books for ceremonial events organised by the Lord Chamberlain’s Department were rebound. Repair work was completed on a series of letters from Queen Adelaide to Queen Victoria, and letters from the Duchesse de Nemours to Queen Victoria were conserved and reinstated in the renovated original volume. Thirty-three documents were prepared for the Norwegian Special Visit and the Brazilian State Visit, and 65 individual documents were washed, repaired and sleeved.
ACCESS AND PRESENTATION

Access to the Royal Collection is achieved principally by the regular opening to the public of the Official Residences of Her Majesty the Queen (managed by the Royal Collection Trust); the Private Residences containing works from the Royal Collection (managed by the Private Estates); the Unoccupied Residences (managed by the Historic Royal Palaces Trust); and Osborne House (managed by English Heritage). Access is further increased through Royal Collection exhibitions at The Queen's Galleries in London and Edinburgh, and in the Drawings Gallery, Windsor, temporary displays in the residences, Royal Collection travelling exhibitions, loans by HM the Queen to exhibitions in the United Kingdom and abroad, by the long-term loan of objects from the Royal Collection (totalling in excess of 3,000) to national and regional institutions throughout the United Kingdom, through catalogues raisonnés, exhibition catalogues and other publications, and the Royal Collection website, which includes the e-Gallery.

Every year the Royal Collection undertakes market research among visitors at each site. This year the Collection took part in the annual market research benchmarking scheme run by the Association of Leading Visitor Attractions (ALVA). The ALVA survey is conducted in three waves, and the individual site results are measured against the average score of all participating organisations (currently more than 30). In addition, off-site research for The Queen's Galleries was undertaken in London and Edinburgh in preparation for this year's PR and marketing plan. The results are in the following ranges:

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<th>2005-6</th>
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<td>Overall enjoyment</td>
<td>1.4 to 1.7</td>
<td>1.5 to 1.8</td>
<td>1.1 to 1.8</td>
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<td>Value for money</td>
<td>0.9 to 1.3</td>
<td>1.2 to 1.6</td>
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BUCKINGHAM PALACE

The State Rooms were open for 60 days, from 30 July to 27 September (2004-5: 58 days), and attracted 261,000 visitors, an average of 4,350 per day. Although visitor numbers fell by 11% against the previous year, the attendance was better than expected, given the difficult trading conditions during the summer.

The special display Queen Elizabeth's White Wardrobe: Paris 1938 generated considerable interest and certainly helped to mitigate the potential downturn in visitor numbers. The exhibition included eight of the dresses created by Norman Hartnell in royal mourning white for Queen Elizabeth, following the unexpected death of her mother, the Countess of Strathmore. Film footage of the visit and of the designer at work was also shown, as were a number of important pieces of jewellery worn by the Queen during the visit, including the ‘oriental’ ruby tiara, designed by Prince Albert, and Queen Victoria's collet diamond necklace and earrings. Among the state gifts also on show were the remarkable dolls, France and Marianne, presented by the children of France to the Princesses Elizabeth and Margaret Rose, along with a selection of the dolls' glamorous Parisian outfits and accessories. To mark the sixtieth anniversary of VE and VJ Days, the annual display of insignia in the Ballroom was augmented by several additional cases.
of medals awarded during the Second World War, and documents relating to the surrender of Germany and Japan.

The lighting of several of the palace State Rooms was enhanced in a number of ways: a pair of tall giltwood torchères was reinstated in the Marble Hall following conservation; the restoration and relighting of two magnificent Regency glass chandeliers in the Music Room was undertaken; and four pairs of French Empire candelabra were introduced to the Picture Gallery. Full-length statues of Narcissus and Hyacinthus, commissioned by Prince Albert from William Theed and Lawrence Macdonald respectively, were placed in the Marble Hall.

Items from the Royal Library, Print Room, Royal Photograph Collection and Royal Archives were displayed temporarily in the Picture Gallery for The Queen’s guests during the Norwegian Special Visit in October 2005 and the Brazilian State Visit in March 2006.

The Queen’s Gallery, Buckingham Palace

The Gallery was open for 324 days in the year to 31 March 2006 and attracted 179,000 visitors. The exhibition Enchanting the Eye: Dutch Paintings of the Golden Age, which opened in the Chambers Gallery at The Queen’s Gallery on 11 February 2005 and continued until 30 October 2005, attracted 119,000 visitors, an average of 460 per day.

The exhibition Canaletto in Venice opened in the Chambers Gallery on 11 November 2005 and closed on 1 May 2006. Fourteen magnificent paintings of the Grand Canal formed the centrepiece of the exhibition and were displayed with the largest group of drawings by Canaletto ever shown in the UK. The exhibition has attracted 88,000 visitors, an average of 542 per day. The preparation for this and the previous exhibition of Dutch paintings involved considerable rehanging at Buckingham Palace and Windsor Castle, and the introduction of some changes to Treasures from the Royal Collection in the Nash and Pennethorne Galleries of The Queen’s Gallery, London. New additions included Portrait of a Man by Hans Memling, Princess Mary by Peter Lely and three paintings by Rubens: Summer, Self-portrait and Portrait of a Woman.

The Queen’s Gallery in London received an Opening Doors award from the Association of Guide Dogs for the Blind. The award was presented to the Director of the Royal Collection by Dr Mitchell, who is shown here with his guide dog Pickle.
A new portrait of The Queen, commissioned by the BBC from Rolf Harris to mark Her Majesty's eightieth birthday, was displayed in the Education Room at The Queen's Gallery from the end of December 2005 until June 2006. The portrait attracted great interest and was viewed by visitors as part of general admission to The Queen's Gallery throughout normal opening hours, or by free admission after 3.30 p.m. every day. It will be on display during this year's Summer Opening of Buckingham Palace and later in the year will be shown at the Palace of Holyroodhouse.

The Royal Mews

The Royal Mews was open to visitors between 5 March and 31 October in 2005 and reopened on 25 March 2006. During 2005–6 visitor numbers were 7,000 fewer than the previous year (a decrease of 7%), reflecting the general downturn which followed the July bomb attacks.

Planned improvements to the visitor route in 2006 include a new presentation of livery and harness at the entrance to the Royal Mews.

WINDSOR CASTLE

The first quarter of the year saw visitor numbers increase by just under 3% compared with the previous year. Much of this growth followed the wedding of The Prince of Wales and The Duchess of Cornwall on 9 April 2005 and the three-part BBC1 documentary on the life of Windsor Castle and its community, broadcast in March and April 2005. In the second quarter of the year, visitor numbers increased by just under 8% compared with the previous year. In the second half of the year, visitor numbers were largely unchanged from the previous year, resulting in an increase of 24,000 (2.6%) for the full year.

As part of the continuing programme of improvements in the State Apartments at Windsor, the King's Drawing Room was redecorated and refurbished (illustrated overleaf). The walls have been rehung with green silk damask of a seventeenth-century pattern and the paintings rearranged to include The Family of Balthasar Gerbier and Landscape with St George and the Dragon by Sir Peter Paul Rubens, both of which have been on display recently at Buckingham Palace. The completion of this work, following the redecoration of the King's Closet last year and the incorporation of many additional paintings, has added considerably to the richness of the visit to the State Apartments.

During the annual two-week closure of the State Apartments, the Grand Staircase was recarpeted, new blinds were fitted to many of the windows and repairs were made to the Grinling Gibbons carvings in the Waterloo Chamber. Intensive cleaning was undertaken in seven principal rooms, including a number of high-level displays of arms and armour.


On 23 April 1745 the Campanile of St Mark's, Venice, was struck by lightning. Canaletto here records the subsequent repairs to its brickwork. The drawing is 1 of 71 included in the exhibition Canaletto in Venice, shown at The Queen's Gallery, Buckingham Palace, from November 2005 to May 2006, and on show at The Queen's Gallery, Palace of Holyroodhouse, from June 2006 to January 2007.
The King’s Drawing Room at Windsor Castle was redecorated in 2005-6 by the Royal Household Property Section and the Master of the Household’s craftsmen, as part of a continuing programme of improvements to the State Apartments carried out under the direction of the Royal Collection.

The Drawings Gallery

In addition to the changing display of Old Master drawings, a small commemorative exhibition, Queen Victoria and the Crimea, was on view from April 2005 to March 2006. It included original photographs by Roger Fenton of the campaign (see opposite); watercolours by Queen Victoria, William Simpson and George Housman Thomas; an early example of a Naval VC; two editions of Alfred Tennyson’s poem The Charge of the Light Brigade; and the printed journal of one of the soldiers who died in the Crimea. The exhibition was followed by a display of photographs to celebrate The Queen’s eightieth birthday.

Special Visits and Research Enquiries

The Royal Library was visited by 23 researchers for 72 research days, and by 13 groups, numbering some 235 visitors in all. The groups included members of the Friends of the Parker Library, the Yale Library Association Bibliophiles, Art Libraries Society (ARLIS), participants in Royal Collection Studies and prizewinners of the Windsor Festival’s art, music and literature competitions for local secondary schools.
The Print Room received visits from 119 individual researchers, and groups from the University of Cambridge, the Courtauld Institute and Royal Collection Studies.

The Royal Photograph Collection received 61 individual research visits, in addition to visits in connection with the ongoing Prince Albert Society project. Group visits included those from Royal Collection Studies and the Young Friends of St George's Chapel.

Ninety-two researchers visited the Royal Archives, carrying out 630 research days (2004-5: 75 and 462); the increase is largely the result of a research project carried out by the Prince Albert Society in preparation for its annual conference in 2006, Common Heritage – The Collections in Windsor and Coburg. Stella Tillyard's book, A Royal Affair: George III and his Troublesome Siblings, which makes extensive use of material in the Royal Archives, was published by Chatto & Windus. The archivists dealt with 1,352 postal, telephone and email enquiries requiring a written response (2004-5: 1,290), of which 447 were genealogical, 770 general and 135 for information required by the Royal Household.

RIGHT: These sketches by Queen Victoria formed part of the exhibition Queen Victoria and the Crimea in the Drawings Gallery at Windsor Castle from April 2005 to March 2006. The Queen made the sketches following a visit to the Military Hospital and Brompton Barracks at Chatham on 3 March 1855, when she saw a number of wounded soldiers who had returned from the Crimea. The Queen described meeting some of the soldiers in her journal, into which these sketches were affixed.


The Royal Collection's holding of photographs by Roger Fenton (1819–69) is one of the most significant in existence. During the year, four photographs were lent to the ground-breaking touring exhibition All the Mighty World: The Photographs of Roger Fenton, 1852–1860, which opened in Washington, DC in October 2004 before travelling to Los Angeles, New York and Tate Britain, where it closed in January 2006. Four photographs by Fenton were also displayed in the Queen Victoria and the Crimea exhibition in the Drawings Gallery at Windsor.
PALACE OF HOLYROODHOUSE

The closure of the Palace during the G8 Summit at Gleneagles in July inevitably affected visitor numbers, which ended at 198,000, a decrease of 26,000 (12%) on the previous year. As part of a plan to develop audiences, private evening tours were introduced during the year, run along the lines of those operated at Buckingham Palace in the summer months. Visitors now have an opportunity to view the Palace in the early evening and learn about its dramatic past and its important role today as Scotland’s official royal residence. Visitors are also given an insight into the behind-the-scenes work of the Royal Household.

The final phase of the five-year fire compartmentation project at the Palace of Holyroodhouse, which includes the historic apartments of Mary, Queen of Scots, is scheduled for completion in summer 2006. The re-presentation of the historic apartments will proceed in the autumn and will be open to the public shortly thereafter. In the meantime, the contents of these rooms have been redisplayed temporarily.

Special access to the Palace was given to 11 researchers and 8 groups, amounting to around 180 visitors. Among the groups were the United Kingdom Institute of Conservation (UKIC) Textile Conservators.


Queen Elizabeth The Queen Mother owned six watercolours by the Australian artist Norma Bull (1906–80), including a number recording events in wartime London. This one is included in the Royal Collection’s exhibition of Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother, shown at the Palace of Holyroodhouse in 2005, and on show at The Queen’s Gallery, Buckingham Palace, from May to October 2006.
This early Italian fan received intricate conservation treatment in the Drawings Conservation Studio at Windsor before its inclusion in the Royal Collection’s exhibition Unfolding Pictures: Fans in the Royal Collection, which opened at The Queen’s Gallery, Palace of Holyroodhouse, in December 2005. The central vignette is copied from Domenichino’s painting Diana with Nymphs at Play in the Galleria Borghese, Rome. The fan, which was a birthday present to Queen Mary in 1914, probably dates from c.1700. The exhibition will be shown at The Queen’s Gallery, Buckingham Palace, from November 2006.

The Queen’s Gallery, Palace of Holyroodhouse

The exhibition Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother, which opened on 18 March 2005, attracted 35,000 visitors before it closed on 20 November 2005. Unfolding Pictures: Fans in the Royal Collection was on show from 9 December 2005 until 29 May 2006. Among the special group visitors were the Friends of the Royal Scottish Academy and members of the National Art Collections Fund. The exhibition Canaletto in Venice (previously on show at The Queen’s Gallery in London) opened in Edinburgh on 16 June 2006.
Pictures

During the year a total of 29 paintings and 7 miniatures were loaned to temporary exhibitions. Among the most significant were Memling’s Portrait of a Man to Bruges; Isaac van Amburgh and his Animals by Landseer to Amsterdam; Rembrandt’s Christ and St Mary Magdalene at the Tomb to Copenhagen; and Self-portrait as ‘La Pittura’ by Artemisia Gentileschi to Sydney. Loans within the United Kingdom included five pictures by Landseer to the Royal Scottish Academy; David Garrick as Kitely and Self-portrait Wearing Spectacles by Sir Joshua Reynolds to Tate Britain; and Lady Lade and The Prince of Wales’s Phaeton by George Stubbs to the National Gallery, London.

Works of Art

A total of 51 works of art were loaned to 19 exhibitions, of which 10 were in the UK, 3 in the USA and 1 each in Switzerland, The Netherlands, Belgium, Germany, Japan and Norway. International loans included a bust of Philip II by Leone Leoni to Augsburg, a Tibetan Tangka to Zurich and 13 works by Fabergé to Brussels.
Royal Library, Print Room and Royal Photograph Collection

The Royal Collection exhibition *Holbein to Hockney: Drawings from the Royal Collection*, first shown at The Queen's Gallery, Edinburgh, in 2004–5, was shown at the National Museum of New Zealand, Te Papa Tongarewa, Wellington, from April to July 2005. A new touring exhibition, *Ten Drawings by Leonardo da Vinci from the Royal Collection: An Exhibition to Celebrate the 80th Birthday of Her Majesty The Queen*, opened at the Royal Albert Memorial Museum and Art Gallery, Exeter, in March 2006. It will be shown subsequently at Aberdeen Art Gallery (14 June to 28 August 2006); Leeds City Art Gallery (14 September to 26 November 2006); and the National Museum and Gallery of Wales, Cardiff (23 March to 3 June 2007). In addition, a total of 31 drawings, 14 watercolours and 1 print were loaned to 15 exhibitions, of which 10 were within the UK, 2 in Germany and 1 each in Switzerland, France and Canada. Loans from the Royal Library included the late fifteenth-century illuminated manuscript *Register of the Guild of St Anne at Ghent* to Mechelen; the letter of surrender by Emperor Napoleon I to the Prince Regent to the National Maritime Museum; and a Mozart manuscript to Salzburg. Ten photographs were loaned to two exhibitions: four to New York and London, and six to Essen.

For a full list of exhibitions and loans, see pages 43–7.


This drawing is included in the exhibition *Ten Drawings by Leonardo da Vinci from the Royal Collection: An Exhibition to Celebrate the 80th Birthday of Her Majesty The Queen*, which opened at the Royal Albert Memorial Museum and Art Gallery, Exeter, in March 2006. It will be on view at the Aberdeen Art Gallery, Leeds City Art Gallery and the National Museum and Gallery of Wales, Cardiff, between June 2006 and June 2007.
INTERPRETATION

Investment in interpretation for visitors this year has included the development of audio tours for the following exhibitions: Canaletto in Venice, Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother and Unfolding Pictures: Fans in the Royal Collection. The Buckingham Palace Summer Opening audio tour was updated to include the special display of Queen Elizabeth’s White Wardrobe. Development of a new audio tour for Windsor Castle was completed during the year and launched in January 2006. It is provided to all visitors as part of the admission price and covers the Castle Precincts, the State Apartments and St George's Chapel. The tour is available in eight languages, including Russian and Mandarin, and there are special versions in English for families and for partially sighted visitors.

EDUCATION

Schools

The introduction of free admission for school groups visiting The Queen’s Galleries during the year attracted a new, young audience to the exhibitions Unfolding Pictures: Fans in the Royal Collection and Canaletto in Venice. The educational resources developed for this audience included artist-led workshops, drawing classes and gallery talks.

At Windsor Castle, arts-based activity weeks were run throughout the school year on the themes of ‘Victorian Castles’, ‘Knights and Castles’ and ‘Castles Long Ago’. Introductory guided tours of the State Apartments at Windsor Castle, led by Royal Collection curators and members of the Education staff, were offered to local secondary schools as part of the annual Windsor Festival education programme.

Teachers’ evenings and INSET days helped to raise awareness of the resources available for school groups. Further development of the schools programme during the year included the production of an expanded schools leaflet for each location.

Families

Over 6,000 children and adults used the new family activity room at Buckingham Palace during the Summer Opening of the State Rooms. Family groups were also offered a family audio tour and a garden activity trail. The family programme at Windsor Castle has expanded to provide activities during school holidays and weekends, and at the Palace of Holyroodhouse family garden tours, activity boxes and workshops have been introduced. To support informal and formal learning activities at Windsor Castle, additional pieces for the armour handling collection were commissioned this year. More than 800 children and adults took part in the February half-term ‘Exploring Armour’ family activities at the Castle.

Adults

The expansion of practical workshops and courses this year at The Queen’s Galleries included ‘An Introduction to Watercolours’ for the exhibition Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother at Holyroodhouse, and a joint course with the National Gallery, London, for
More than 250 children and adults attended the armour workshop for family groups at Windsor Castle on each of the five days it took place. These workshops form part of an ongoing programme of family activities organised by the Education section, during school holidays and at weekends, across all the official residences.

*Enchanting the Eye: Dutch Paintings of the Golden Age* at Buckingham Palace. The education programme for *Canaletto in Venice* included a lecture-based short course and a joint art class with the Wallace Collection. Royal Collection curatorial staff have also given numerous introductory evening lectures for these exhibitions.

The tenth annual Royal Collection Studies Summer School took place in September 2005, organised (as in previous years) by the Attingham Trust and directed by Giles Waterfield. The 31 participants included curators from 13 countries. Many of the lectures and visits over the 10-day course were given or led by Royal Collection curatorial staff.
Lectures and talks given by staff

Martin Clayton (Deputy Curator of the Print Room) lectured on the Holbein to Hockney: Drawings from the Royal Collection exhibition at the National Museum of New Zealand, Te Papa Tongarewa, Wellington; and on the Canaletto in Venice exhibition at The Queen’s Gallery, Buckingham Palace, at an ‘Art Pursuits’ study day at the Summerleaze Gallery, Wiltshire, and at the Accademia Club.

Paul Cradock (Horological Conservator) lectured on clocks in the Royal Collection to the Ipswich branch of the British Horological Institute.

Steven Davidson (Horological Conservator) spoke on the clocks in the State and Semi-State Apartments at Windsor for the Worshipful Company of Clockmakers.

Frances Dimond (Curator of the Royal Photograph Collection until November 2005) gave talks on ‘Portraits of Royal Children 1848–1899’ at the Royalty Digest weekend; and on ‘The Queen and the Camera’ to the English Speaking Union (Hertfordshire branch). She also recorded an interview about Queen Alexandra for Talking Tapes for the Blind.

Alan Donnithorne (Head of Paper Conservation) lectured on ‘The Royal Mount: 150 Years of Mounting in the British Royal Collection’ at a conference entitled Art on Paper: Mounting and Housing, held at the British Museum in May 2005. In addition, he organised ‘Historical Mounting of Drawings’, a didactic display with descriptive labels, hand-list and bibliography, in the Students’ Room of the Department of Prints and Drawings at the British Museum, on 19 May 2005, for delegates at the same conference.

Caroline de Guitaut (Assistant Curator and Loans Officer, Works of Art) gave a presentation at the British Embassy in Paris on the White Wardrobe display. She lectured on ‘Fabergé in the Royal Collection’ for the Hayward’s Heath Ceramic Society.

Joanna Gwilt (Assistant to the Surveyor Emeritus of Works of Art) lectured on ‘The Petit Trianon: The Private Realm of Marie Antoinette’ at a study day on Marie Antoinette at the Wallace Collection.

Adelaide Izat (Paintings Conservator) gave a paper on ‘Variants of Titian’s Virgin and Child in a Landscape: A Comparative Study’ at the annual meeting of the American Institute for Conservation of Historic and Artistic Works (AIC) in Minneapolis, for which she received a grant from the Samuel H. Kress Foundation.

Kathryn Jones (Secretary to the Deputy Surveyor of The Queen’s Works of Art) lectured on Queen Mary’s Dolls’ House to the Kensington Dolls’ House Festival.

Simon Metcalf (Armourer and Senior Metalwork Conservator) lectured on ‘Arms and Armour in the Royal Collection’ at the National Conference of Heritage Volunteers.

Susan Owens (Assistant Curator of the Print Room) lectured on ‘Royal Commissions: Rex Whistler and Queen Elizabeth’ at the Tate Gallery, as part of a Whistler study day; and gave an evening talk on ‘Queen Elizabeth The Queen Mother as a Collector’ at the Palace of Holyroodhouse.
Hugh Roberts (Director of the Royal Collection) lectured on ‘Aspects of Restoration at Windsor Castle’ to the Art Workers’ Guild; on ‘Royal Collectors’ at the Newport Symposium; and on ‘George IV and the Royal Collection’ to the Department of History of Art at the University of Cambridge. He also gave an introductory talk at the conference on Monitoring of Damage to Historic Tapestries at Hampton Court Palace.

Jane Roberts (Librarian and Curator of the Print Room) lectured on ‘Treasures of the Royal Library’ to Francis Holland Old Girls’ Society; on ‘George III and Queen Charlotte’ to the Newport Symposium and the Worcestershire branch of the National Art Collections Fund; and on ‘The History of the Royal Parks at Windsor’ to the Workers’ Educational Association (WEA) at Cumberland Lodge, and the Hertfordshire Gardens Trust.

Rosanna de Sancha (Paintings Conservator) gave a paper on ‘Rubens: The Assumption of the Virgin – The Making of a Modello’ at the National Gallery’s Baroque seminar.

Jennifer Scott (Assistant to the Surveyor and Loans Officer, Pictures) gave a lecture on ‘Enchanting the Eye: Dutch Paintings of the Golden Age’ for the Royal Collection and National Gallery joint study course; and on ‘Extravagant Spending: George IV’s Collection of Paintings’ at the National Portrait Gallery. She gave a paper on Bronzino for the Italian Literature and England symposium at Palazzo dei Cerchi, Florence; and lectured on ‘Charles I and the English Passion for Italian Painting’ for Georgetown University, Florence.


Christopher Stevens (Superintendent of the Royal Collection, Hampton Court Palace) was a guest speaker on salvage procedures at a meeting on Disaster and Emergency Planning held by the Department of Culture, Media and Sport.

David Wheeler (Senior Furniture Conservator) lectured on conservation in the Royal Collection to the Friends of the Nomad Theatre, East Horsley.
PUBLISHING

This year Royal Collection Publications produced two new exhibition catalogues: *Unfolding Pictures: Fans in the Royal Collection* by Jane Roberts, Prudence Sutcliffe and Susan Mayor; and *Canaletto in Venice* by Martin Clayton. *Unfolding Pictures* marked a new departure, being published simultaneously in two different formats – a large, hardback, academic catalogue for collectors and the off-site book trade, and a small, paperback version for visitors to the galleries. *Unfolding Pictures* was also published in a French co-edition, under the imprint of Editions Monelle Hayot. The successful smaller format adopted for last year’s exhibition catalogue *Enchanting the Eye: Dutch Paintings of the Golden Age* was repeated this year for *Canaletto in Venice* and has sold well on site and in the trade.

To celebrate Her Majesty The Queen’s eightieth birthday, a souvenir album was published in May, covering every year of The Queen’s life and reign, with a selection of familiar and unfamiliar images.

New guidebooks to Buckingham Palace and Windsor Castle were published in July 2005 and June 2006 respectively and will be followed by a new guide to the Palace of Holyroodhouse in 2007. Papers from the *George III and Queen Charlotte* symposium, held in June 2004, were published as *The Wisdom of George III*; and three more volumes of the multi-volume catalogue of The Paper Museum of Cassiano dal Pozzo were published: Series B – Natural History, Part II: Fungi by David Pegler and David Freedberg.

Royal Collection Publications exhibited again at the Frankfurt Book Fair and attended the London Book Fair.
The front cover of Queen Elizabeth II: A Birthday Souvenir Album, published in May 2006 to mark The Queen's eightieth birthday. The photograph of The Queen, when Princess Elizabeth of York, was taken by King George VI, when Duke of York, at her maternal grandparents' Hertfordshire home, St Paul's Walden Bury, in May 1927. It is included in An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen, on view in the Drawings Gallery, Windsor Castle, until April 2007.

The three-volume catalogue of Fungi, by David Pegler and David Freedberg, is the latest in the multi-volume series of The Paper Museum of Cassiano dal Pozzo to be published by the Royal Collection (12 out of a final total of over 30 volumes have now appeared in print). The majority of the 599 drawings discussed in this fully illustrated catalogue were transferred from Rome to Paris by Napoleon, and are now in the library of the Institut de France. The remainder were acquired in Rome by George III in 1762 and are in the Royal Collection, where the majority of Cassiano's collection of drawings and prints is now to be found.
The following publications by staff of the Royal Collection (in addition to the Royal Collection titles listed above) appeared during the year:


**e-GALLERY**

During the year, items from the following exhibitions were added to the e-Gallery: *Canaletto in Venice; Unfolding Pictures: Fans in the Royal Collection; Queen Elizabeth’s White Wardrobe: Paris 1938; Queen Victoria and the Crimea; and An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen*. There are now more than 2,000 items and some 200 interactive features available on the e-Gallery. Wherever possible, multimedia ‘explore’ treatments have been added to exhibition material to provide
deeper content and interpretation; these have included interactive comparisons of Canaletto’s works with modern photography of Venice and a feature (above) on ‘The Language of the Fan’ to complement the Unfolding Pictures: Fans from the Royal Collection exhibition. All these exhibitions were presented both on the kiosks in The Queen’s Galleries in London and Edinburgh and on the Royal Collection website. The website was enhanced with the launch of the online Picture Library, allowing images to be ordered online for publication, and the first Royal Collection e-Newsletter, which was published in March 2006.
A set of 19 Rockingham plates from the service made for the Duchess of Cumberland in 1830 was purchased by Her Majesty The Queen (see illustration).

Two manuscripts were received as gifts in the Royal Library: an autograph copy of Carol: An Heavenly Song by Sir Peter Maxwell-Davies, Master of The Queen’s Music, composed for HM The Queen and HRH The Duke of Edinburgh in December 2005, together with a recording of its first performance; and ‘The Golden Rule’ by the Poet Laureate, Andrew Motion, the poem set to music by Sir Peter Maxwell-Davies to celebrate The Queen’s eightieth birthday.


The Royal Library also received various proof coins, including the ‘Crown’ £5 coin commemorating the Bicentenary of the Battle of Trafalgar in 2005, presented by the Royal Mint; and a gold proof ‘Crown’ £5 coin celebrating the eightieth birthday of HM The Queen in 2006, presented to Her Majesty on the occasion of the opening of the new Welsh Assembly building in Cardiff on 1 March 2006.

A watercolour of The Racehorse Diamond Jubilee by George Finch Mason was presented by Mr Charles Nugent, and three working drawings (by Sir Edwin Lutyens) for Queen Mary’s Dolls’ House were presented by Mr Peter Baulch of Dundas, Ontario. The following drawings and watercolours were acquired by The Queen: Edward Lear, A View of Osborne House; J.E.A. Dolby, An Album of Views of Royal Residences (compiled for Princess Mary, Duchess of Gloucester); and Paul Sandby, Young Lovers and...
Windsor Castle from the Goswells. Also, an engraved portrait (after John Linnell) of Robert Gooch (librarian to George IV) and a quantity of material relating to the 'Little Cottage' (Y Bwthyn Bach) at the Royal Lodge were purchased.

Among the photographs and folders received from members of the public were 9 photographs of maquettes of The Queen's Beasts used in the 1953 Coronation. In addition, 4 albums, 1 box of photographs and approximately 240 individual photographs were transferred to the Royal Photograph Collection from various departments of the Royal Household.

Records transferred to the Royal Archives from Household Departments and Household Offices of Members of the Royal Family included the remaining records from the Office of Princess Alice, Duchess of Gloucester (1936–2001); Private Secretary's Office files (1952–2005); files from The Princess Royal's Office (2002–3); files from the Royal Mews (1952–91); correspondence of the Lord Chamberlain as Head of the Royal Household (1997–2003); entries in the Golden Jubilee poetry competition (2002); the Central Chancery annual report for 2004; and the nominal roll for the Golden Jubilee medal (2002). A loyal address to King George V from the Military Knights of Windsor (1910), the master catalogue of Princess Elizabeth's wedding presents (1947) and the Royal Yacht Western Isles data books (c.1970–97) were also transferred.

Other records received included papers of the South African railway authorities concerning the 1947 Royal Visit (gift of Air Vice-Marshall Lamb); royal menus, invitations, letters and other papers from 1887 to 1911, belonging to the late Guy L'Estrange Ewen (gift of Mr John Edmonds); a deed for properties sold by Frederick, Duke of York, to Admiral Williams, 1827 (permanent loan from William Sturges and Co.); reminiscences of Jeanne Devereaux, dancer, of her performances before royalty in the 1930s; and newspapers concerning various royal events, 1935–73 (gift of Mr Andrew Stevens).

Paul Sandby, Windsor Castle from the Goswells, c.1765. Pencil and watercolour.

This watercolour, purchased by HM The Queen in October 2005, joins the extensive collection of material by the Sandby brothers in the Print Room at Windsor. Like the majority of the finest early Sandby views of Windsor, it was once in the collection of Sir Joseph Banks.
A selection of items from the range of china produced to celebrate the eightieth birthday of Her Majesty The Queen.

TRADING ACTIVITIES

Retail

Overall the Royal Collection's retail activities have performed well, achieving an increase in retail sales of £286,000 (4%), against the background of a 5,000 reduction in visitor numbers.

Despite a downturn in performance in the summer, the Retail section has managed to achieve strong growth either side of this period and has ended with an annual increase in sales. The openings at Buckingham Palace and Clarence House in August and September were noticeably affected by the reduction in visitors in the immediate aftermath of the London terrorist attacks.
The range of products, presentation, space planning and customer service in all shops were reviewed in order to maintain the highest standards and to maximise sales at each location. At Windsor Castle, the shops benefited from heightened media coverage in the spring. Sales of Royal Wedding commemorative merchandise proved very popular at Windsor and at all other sites. The shops at Buckingham Palace have benefited from good visitor numbers at The Queen’s Gallery. Although visitors to the Palace of Holyroodhouse and The Queen’s Gallery were 52,000 (18%) fewer than the previous year, the shop has performed extremely well, achieving an average spend per customer of £2.61 in the year.

Off-site sales have been buoyant and activity through the online shop has been growing steadily since it was refreshed in April 2005. Commemorative merchandise, developed to celebrate the eightieth birthday of HM The Queen, and the wedding of HRH The Prince of Wales and The Duchess of Cornwall, has attracted particular interest in the wholesale market, with sales increasing by £209,000 (33%) compared with the previous year.

Catering

In its second year of operation, the café at the Palace of Holyroodhouse has achieved an increase in sales of £55,000 (17%) – good progress given the reduction in visitor numbers to the Palace of Holyroodhouse and The Queen’s Gallery during the year.

Photographic Services

The Picture Library exhibited again at the Picture Buyers’ Fair and staff attended the Frankfurt and London Book Fairs.

A large proportion of the Picture Library’s income is derived from the supply of photographic material for inclusion in television programmes and printed matter. Higher levels of activity during the year in these areas have seen reproduction-fee income increased by £11,000 (5%) to £237,000. During the year a licensing agreement was negotiated with the Metropolitan Museum of Art, New York, to produce a range of jewellery based on images of works by Fabergé in the Royal Collection.

Following its launch online last year, the e-Gallery now offers a Picture Library facility. Further expansion of this resource will take place in the coming year. The relocation of the Photographic Services section, from Windsor Castle to St James’s Palace, London, during the year has made it easier for picture researchers to visit the Picture Library.
FINANCIAL OVERVIEW

Incoming Resources

The summarised financial statements set out on pages 41-2 indicate that the Royal Collection increased incoming resources by £1,576,000 (7%), from £22,591,000 in 2004-5 to £24,167,000 in 2005-6.

After a strong first quarter, the London terrorist attacks in July 2005 disrupted the anticipated recovery in overseas tourism and substantially affected the pattern of domestic tourism, particularly during the summer. The second half of the year saw visitor numbers returning to levels seen in previous years and, as a result, visitor numbers for the full year are only 5,000 below last year’s.

Income generated from access to Royal Collection sites increased by £1,280,000 (9%), from £14,558,000 in 2004-5 to £15,838,000 in 2005-6. Increases in Gift Aid relief on admission charges and the sale of a large number of multi-site tickets for Buckingham Palace, The Queen’s Gallery and the Royal Mews contributed significantly to the successful outcome.

Despite the reduction in visitor numbers, activities from retail, catering and photographic services generated an increase in income of £352,000 (5%), from £7,568,000 in 2004-5 to £7,920,000 in 2005-6.

Charitable Expenditure

The main components of charitable expenditure are staff costs (£7,827,000), which increased on average by 4.5% in 2005-6, and depreciation on The Queen’s Galleries (£958,000).

Net Outgoing Resources and Cashflow

The Trust’s net outgoing resources, after recognising the pension scheme actuarial loss, reduced by £304,000, from £1,055,000 in 2004-5 to £751,000 in 2005-6. Bank borrowings reduced by £1.1 million, from £12.3 million at 31 March 2005 to £11.2 million at 31 March 2006, exceeding the Trust’s target of an annual reduction of at least £0.5 million.
### Income and Admission Numbers for the Year

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<th>2005-6 £000</th>
<th>2004-5 £000</th>
<th>Admission numbers</th>
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<tr>
<td></td>
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<td>2005-6 £000</td>
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<tr>
<td><strong>Windsor Castle and Frogmore House</strong></td>
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<tr>
<td>- admissions</td>
<td>8,345</td>
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<td>- shop sales</td>
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<td><strong>The Queen’s Gallery</strong></td>
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<td><strong>Clarence House</strong></td>
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<td><strong>Off-site retail income</strong></td>
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<td></td>
<td>835</td>
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<td><strong>Publishing</strong></td>
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<td><strong>Photographic services</strong></td>
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<td><strong>Other income</strong></td>
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### Five-Year Comparison

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<td>12,935(^1)</td>
<td>14,137(^1)</td>
<td>15,164 (1)</td>
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<tr>
<td><strong>Net incoming/(outgoing) resources (after actuarial loss recognised in pension scheme)</strong></td>
<td>970(^2)</td>
<td>2,524(^2)</td>
<td>(1,230)(^2)</td>
<td>(1,055)(^2)</td>
<td>(751)(^2)</td>
</tr>
<tr>
<td><strong>Capital expenditure</strong></td>
<td>12,355</td>
<td>3,187</td>
<td>1,194</td>
<td>390</td>
<td>477</td>
</tr>
</tbody>
</table>

**Visitor Performance Indicators**

<table>
<thead>
<tr>
<th></th>
<th>2001-2 (\text{Visitor numbers (000)})</th>
<th>2002-3 (\text{Visitor numbers (000)})</th>
<th>2003-4 (\text{Visitor numbers (000)})</th>
<th>2004-5 (\text{Visitor numbers (000)})</th>
<th>2005-6 (\text{Visitor numbers (000)})</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visitor numbers (000)</strong></td>
<td>1,476</td>
<td>1,918</td>
<td>1,836</td>
<td>1,797</td>
<td>1,792</td>
</tr>
<tr>
<td><strong>Admissions income per visitor</strong></td>
<td>£6.92</td>
<td>£6.80</td>
<td>£6.65</td>
<td>£8.15</td>
<td>£8.89</td>
</tr>
<tr>
<td><strong>Retail spend per visitor (on-site only)</strong></td>
<td>£3.51</td>
<td>£4.48</td>
<td>£3.84</td>
<td>£3.55</td>
<td>£3.61</td>
</tr>
</tbody>
</table>

**Notes:**
1. Charitable expenditure is restated in accordance with the definitions adopted in the financial statements for 2005-6, but excludes any potential adjustments for FRS17: Retirement Benefits, which is adopted in full in the financial statements for 2005-6.
SUMMARISED FINANCIAL STATEMENTS

STATEMENT BY KPMG LLP TO THE ROYAL COLLECTION TRUST ('THE CHARITY')

We have examined the summarised financial statements set out on pages 41 to 42, which are contained within the charity's non-statutory Annual Report ('Annual Report'). The summarised financial statements are non-statutory accounts prepared for the purpose of inclusion in the Annual Report.

This statement is made, on terms that have been agreed with the charity, solely to the charity in order to meet the requirements of Accounting and Reporting by Charities: Statement of Recommended Practice revised 2005. Our work has been undertaken so that we might state to the charity 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 charity for our work, for this statement or for the opinions we have formed.

Respective responsibilities of trustees and auditors

The board of trustees has accepted responsibility for the preparation of the summarised financial statements. Our responsibility is to report to the charity our opinion on the consistency of the summarised financial statements on pages 41 to 42 within the Annual Report with the statutory Annual Report and Accounts.

We also read the other information contained within the Annual Report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

Basis of opinion

We conducted our work having regard to Bulletin 1999/6 The auditor’s statement on the summary financial statement issued by the Auditing Practices Board for use in the United Kingdom. Our separate report on the charity's statutory Annual Report and Accounts for the year ended 31 March 2006 describes the basis of our statutory audit opinion on those Accounts.

Opinion

In our opinion, the summarised financial statements set out on pages 41 to 42 are consistent with the statutory Annual Report and Accounts for the year ended 31 March 2006. We have not considered the effects of any events between the date on which we signed our report on the full statutory Annual Report and Accounts 13 June 2006 and the date of this statement.

KPMG LLP
Registered Auditor
Chartered Accountants
8 Salisbury Square, London EC4Y 8BB
### SUMMARY CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

*for the year ended 31 March 2006*

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2005 (restated)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INCOMING RESOURCES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Incoming resources from generated funds:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retail, catering and photographic services</td>
<td>7,920</td>
<td>7,568</td>
</tr>
<tr>
<td>Investment income</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total incoming resources</strong></td>
<td>7,922</td>
<td>7,570</td>
</tr>
<tr>
<td><strong>RESOURCES EXPENDED</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost of generating funds:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retail, catering and photographic services</td>
<td>7,238</td>
<td>6,958</td>
</tr>
<tr>
<td><strong>Charitable activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Access</td>
<td>10,509</td>
<td>9,387</td>
</tr>
<tr>
<td>Presentation and interpretation</td>
<td>2,398</td>
<td>2,536</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>1,746</td>
<td>1,681</td>
</tr>
<tr>
<td>Conservation</td>
<td>1,123</td>
<td>1,098</td>
</tr>
<tr>
<td>Custodial control</td>
<td>433</td>
<td>462</td>
</tr>
<tr>
<td><strong>Total charitable activities</strong></td>
<td>16,209</td>
<td>15,164</td>
</tr>
<tr>
<td>Governance costs</td>
<td>127</td>
<td>121</td>
</tr>
<tr>
<td><strong>Other resources expended:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donation</td>
<td>304</td>
<td>290</td>
</tr>
<tr>
<td>Interest payable</td>
<td>540</td>
<td>613</td>
</tr>
<tr>
<td>Pensions finance charge</td>
<td>200</td>
<td>100</td>
</tr>
<tr>
<td><strong>Total resources expended</strong></td>
<td>24,618</td>
<td>23,246</td>
</tr>
<tr>
<td><strong>Net outgoing resources</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(451)</td>
<td>(655)</td>
<td></td>
</tr>
<tr>
<td>Actuarial loss recognised in pension scheme</td>
<td>(300)</td>
<td>(400)</td>
</tr>
<tr>
<td><strong>Net movement in funds</strong></td>
<td>(751)</td>
<td>(1,055)</td>
</tr>
<tr>
<td>Fund balances at 1 April 2005</td>
<td>6,108</td>
<td>10,663</td>
</tr>
<tr>
<td>Prior year adjustment re FRS17 – Retirement Benefits</td>
<td>–</td>
<td>(3,500)</td>
</tr>
<tr>
<td><strong>Fund balances at 31 March 2006 (restated)</strong></td>
<td>5,357</td>
<td>6,108</td>
</tr>
</tbody>
</table>
### SUMMARY CONSOLIDATED BALANCE SHEET

**as at 31 March 2006**

<table>
<thead>
<tr>
<th></th>
<th>2006 £000</th>
<th>2005 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tangible assets</td>
<td>22,473</td>
<td>23,522</td>
</tr>
<tr>
<td>Fixed asset investments</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock</td>
<td>1,480</td>
<td>1,718</td>
</tr>
<tr>
<td>Debtors</td>
<td>684</td>
<td>705</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>123</td>
<td>214</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,289</td>
<td>2,637</td>
</tr>
<tr>
<td><strong>Creditors: amounts falling due</strong></td>
<td>(11,905)</td>
<td>(12,951)</td>
</tr>
<tr>
<td>within one year</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net current liabilities</strong></td>
<td>(9,616)</td>
<td>(10,314)</td>
</tr>
<tr>
<td><strong>Total assets less current liabilities</strong></td>
<td>12,857</td>
<td>13,208</td>
</tr>
<tr>
<td><strong>Creditors: amounts falling due after more than one year</strong></td>
<td>(3,000)</td>
<td>(3,000)</td>
</tr>
<tr>
<td><strong>Net assets excluding pension liability</strong></td>
<td>9,857</td>
<td>10,208</td>
</tr>
<tr>
<td><strong>Pension liability</strong></td>
<td>(4,500)</td>
<td>(4,100)</td>
</tr>
<tr>
<td><strong>Net assets including pension liability</strong></td>
<td>5,357</td>
<td>6,108</td>
</tr>
<tr>
<td><strong>Income funds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restricted</td>
<td>567</td>
<td>581</td>
</tr>
<tr>
<td>Unrestricted</td>
<td>9,290</td>
<td>9,348</td>
</tr>
<tr>
<td><strong>Trading reserve</strong></td>
<td></td>
<td>279</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>9,857</td>
<td>10,208</td>
</tr>
<tr>
<td><strong>Pension reserve</strong></td>
<td>(4,500)</td>
<td>(4,100)</td>
</tr>
<tr>
<td><strong>Total funds</strong></td>
<td>5,357</td>
<td>6,108</td>
</tr>
</tbody>
</table>

These summarised financial statements are a summary of information extracted from the annual statutory accounts. They may not contain sufficient information to allow for a full understanding of the financial affairs of the charity. For further information, the full annual statutory accounts, the Auditor’s report on those accounts and the Trustees’ Annual Report should be consulted. Copies of these can be obtained from the Administrator, Stable Yard House, St James’s Palace, London, SW1A 1JR.

The annual statutory accounts were approved on 13 June 2006 and have been delivered to the Charity Commission and the Registrar of Companies. The accounts have been audited by a qualified auditor, KPMG LLP, who gave an audit opinion which was unqualified and did not include a statement required under section 237 (2) and (3) of the Companies Act 1985.

The summary financial statements of the Royal Collection Trust were approved by the Trustees on 13 June 2006 and were signed on their behalf by:

*Sir John Guinness*  *Trustee*  
*Mr Alan Reid*  *Trustee*
EXHIBITIONS AND LOANS

ROYAL COLLECTION EXHIBITIONS

The Queen’s Gallery, Buckingham Palace
*Enchanting the Eye: Dutch Paintings of the Golden Age*
11 February – 30 October 2005
51 oil paintings

*Canaletto in Venice*
11 November 2005 – 1 May 2006
14 paintings and 71 drawings by Giovanni Antonio Canal, called Canaletto

*Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother*
19 May – 29 October 2006
73 drawings, watercolours and prints

*Treasures from the Royal Collection*
2005–6
A changing selection of around 500 separate exhibits (paintings, miniatures, furniture, clocks, ceramics, silver, Fabergé, gems and jewels and printed books)

The Ball Supper Room, Buckingham Palace
*Queen Elizabeth’s White Wardrobe: Paris 1938*
30 July – 23 September 2005
8 dresses, 2 uniforms, 6 pieces of jewellery and 14 pieces of insignia and medals, 3 oil paintings, 10 watercolours, 5 books, 2 dolls and a selection of their clothes and accessories, Sèvres porcelain and Lalique glass

The Ball Room, Buckingham Palace
*Display of Insignia*
30 July – 23 September 2005
126 pieces of insignia and medals, 2 documents and 1 uniform

The Queen’s Gallery, Palace of Holyroodhouse
*Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother*
18 March – 20 November 2005
73 drawings, watercolours and prints

Unfolding Pictures: *Fans in the Royal Collection*
74 fans and 8 fan boxes

*Canaletto in Venice*
14 paintings and 71 drawings by Giovanni Antonio Canal, called Canaletto

*The Drawings Gallery, Windsor Castle*
*Queen Victoria and the Crimea and Treasures from the Royal Library*
30 April 2005 – 26 March 2006
Crimea: 61 exhibits (drawings, watercolours, prints, books, letters and documents, medals and jewellery)
*Treasures*: 32 exhibits (drawings and watercolours)

*An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen and Treasures from the Royal Library*
3 April 2006 – 22 April 2007
*80th Birthday*: 75 exhibits (photographs, drawings, watercolours, coins, banknotes, books and busts)
*Treasures*: 32 exhibits (drawings and watercolours)

Touring Exhibitions

National Museum of New Zealand,
*Te Papa Tongarewa, Wellington*
*Holbein to Hockney: Drawings from the Royal Collection*
23 April – 24 July 2005
75 drawings

Royal Albert Memorial Museum and Art Gallery, Exeter
*Ten Drawings by Leonardo da Vinci from the Royal Collection: An Exhibition to Celebrate the 80th Birthday of Her Majesty The Queen*
18 March – 3 June 2006
10 drawings by Leonardo da Vinci
COMBINED LOANS TO EXTERNAL EXHIBITIONS

The Royal Scottish Academy, Edinburgh
Monarch of the Glen; Landseer in the Highlands
14 April – 10 July 2005
5 paintings and 2 drawings by Sir Edwin Landseer

The National Gallery, London
Stubbs and the Horse
29 June – 25 September 2005
2 paintings by George Stubbs
1 print by Peter Mazell, after George Stubbs

The National Maritime Museum, Greenwich
Nelson and Napoleon: Europe in Turmoil
7 July – 13 November 2005
Napoleon’s cloak
Musket ball which killed Nelson
Pair of Trafalgar vases
Frame containing star of the Legion of Honour, letter to the Prince Regent, lock of hair
3 watercolours
1 etching

Stedelijke Musea, Mechelen
Women of Distinction: Margaret of York and Margaret of Austria
17 September – 18 December 2005
1 painting by Maria d’Oggiono
1 illuminated manuscript

Manchester Art Gallery and Birmingham Museum and Art Gallery
Black Victorians: Black People in British Art 1800–1900
1 October 2005 – 6 January 2006
28 January – 1 April 2006
1 painting by Victoria, Princess Royal
2 watercolours by Noel-Dieudonné Finart

The National Gallery, London
Rubens: A Master in the Making
26 October 2005 – 15 January 2006
1 painting and 1 drawing by Sir Peter Paul Rubens
1 drawing by Michelangelo
The ‘Lely Venus’

The ‘Lely Venus’ at the National Gallery. This ancient marble statue, which belonged to Charles I and subsequently to the painter Sir Peter Lely, was included in the exhibition Rubens: A Master in the Making, following treatment by conservators at the British Museum, where the statue is on long-term loan.
SECTION LOANS TO EXTERNAL EXHIBITIONS

Paintings

**Tate Britain, London**
Joshua Reynolds: The Creation of Celebrity
26 May – 25 September 2005
2 paintings by Sir Joshua Reynolds

**Groeningemuseum, Bruges**
Memling’s Portraits
7 June – 4 September 2005
1 painting by Hans Memling

**Museo Correr, Venice**
Lucian Freud
10 June – 30 October 2005
1 painting by Lucian Freud

**Tate Britain, London**
Tudor and Stuart Portraiture
3 miniatures by Nicholas Hilliard
1 miniature by Isaac Oliver
1 miniature by John Hoskins
1 miniature by David des Granges
1 miniature by Samuel Cooper

**Van Gogh Museum, Amsterdam, and Carnegie Museum of Art, Pittsburgh**
Fierce Friends: Artists and Animals in the Industrial Era, 1750–1900
5 October 2005 – 5 February 2006
25 March – 27 August 2006
1 painting by Jacques-Laurent Agasse
1 painting by Sir Edwin Landseer (to Amsterdam only)

**The National Portrait Gallery, London, and Art Gallery of New South Wales, Sydney**
Self-portraits 1500–2000
1 painting by Artemisia Gentileschi
1 painting by Cristofano Allori

**The Metropolitan Museum of Art, New York**
Fra Angelico
1 painting by Fra Angelico

**Staatliche Kunsthalle, Karlsruhe**
David Teniers 1610–1690. Daily Life and Activity in Flanders
4 November 2005 – 19 February 2006
2 paintings by David Teniers

**The Lowry Centre, Salford Quays**
Magic W hite
12 November 2005 – 17 April 2006
1 painting by L.S. Lowry

**Statens Museum for Kunst, Copenhagen**
Rembrandt and his Circle
3 March – 14 May 2006
1 painting by Rembrandt van Rijn

**Mauritshuis, The Hague**
Dreams of Italy
1 painting by Nicholas Berchem

**Städelisches Kunstinstitut, Frankfurt**
Adam Elsheimer, 1578–1610
15 March – 4 June 2006
2 paintings by Adam Elsheimer

**Albertina Museum, Vienna**
M ozart
17 March – 13 August 2006
1 painting by John Hoppner

**Schloßmuseum des Marktes Murnau, Murnau am Staffelsee**
Johann Michael Wittmer (1802–1880) ein Murnauer Maler in Rom
31 March – 9 July 2006
2 paintings by J.M. Wittmer

**Works of Art**

**Kimbell Art Museum, Fort Worth,**
**Setagaya Art Museum, Tokyo,**
**and Sheffield Museum and Art Gallery**
Palace and Mosque: Masterpieces from the V & A’s Islamic Art Collection
3 April – 4 September 2005
22 October – 11 December 2005
14 January – 16 April 2006
Turkish embroidered silk hanging
The Gilbert Collection, London
The Castellani and Italian Archaeological Jewellery
5 May – 18 September 2005
Castellani pendant

Koopman Rare Art, London
Royal Goldsmiths – the Art of Rundell & Bridge
1797–1843
14 June – 1 July 2005
9 items of silver-gilt

Maximilian Museum, Augsburg
Pax Augusta – 450 Jahre Augsburger Religionsfrieden
16 June – 30 October 2005
Bust of Philip II by Leone Leoni

Norwegian Emigrant Museum, Åkershagan
Hilda Ege's Dolls
24 June – 24 September 2005
4 dolls by Hilda Ege

Arthur M. Sackler Gallery, Washington, DC
Caravan Kingdoms: Yemen and the Ancient Incense Trade
25 June – 11 September 2005
Yemen bronze head of a man

Natural History Museum, London
Diamonds
9 July – 22 November 2005
Henrietta Maria's diamond seal ring
George III's Garter Star
George III's Great George
Finger ring with miniature of George III
Queen Victoria's Lesser George

Völkerkundemuseum, Zurich
The Dalai Lamas
4 August 2005 – 30 April 2006
Tangka of the 7th Dalai Lama

Royal School of Needlework,
Hampton Court Palace
Festival of Quilts
11–23 August 2005
Canadian quilt

Gemeentemuseum, The Hague
Haags Gold and Silver: Wrought Art from the Residence
24 September 2005 – 8 January 2006
Silver-gilt ewer and basin by Hans Jacobsz. Wesson

Exeter Guildhall
800 Years of Exeter's Mayoralty
30 September – 14 October 2005
The Exeter Salt

National Waterfront Museum, Swansea
The Story of Wales – The First Industrial Nation
17 October 2005, for three years
Welsh gold ingot

ING Espace Culturel, Brussels
Fabergé – Jeweller to the Romanovs
19 October 2005 – 5 February 2006
13 pieces of Fabergé

The Forbes Collection Galleries, New York
The Triumph of Watercolour: The Early Years of the Royal Watercolour Society, 1805–1850
13 May – 7 August 2005
5 watercolours by Anthony Vandyke Copley Fielding, James Stephanoff, John Frederick Taylor, John Varley and Edward Henry Corbould

Print Room
Whitworth Gallery, Manchester
The Triumph of Watercolour: The Early Years of the Royal Watercolour Society, 1805–1850
13 May – 7 August 2005
5 watercolours by Anthony Vandyke Copley Fielding, James Stephanoff, John Frederick Taylor, John Varley and Edward Henry Corbould

National Gallery of Canada, Ottawa
Leonardo da Vinci, Michelangelo and the Renaissance in Florence
27 May – 5 September 2005
4 drawings, by Leonardo da Vinci, Raphael, Michelangelo and Fra Bartolommeo

Tate Britain, London
A Picture of Britain
16 June – 4 September 2005
1 print by W.H. Simmons, after Sir Edwin Landseer
The Royal Museum, Edinburgh
Nicholas and Alexandra
13 July – 30 October 2005
1 watercolour by Orlando Norie

Staatliche Graphische Sammlung, Munich
Citizens of Europe: Dutch and Flemish Artists in Munich, c.1600
12 October 2005 – 8 January 2006
4 drawings by Frederick Sustris

Hazlitt Holland-Hibbert, London
Barbara Hepworth: Drawings from the 1940s
12 October – 18 November 2005
1 drawing by Barbara Hepworth

Musée National du Château de Malmaison, Malmaison
Jean-Baptiste Isabey
18 October 2005 – 9 January 2006
1 drawing by Jean-Baptiste Isabey

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, and Martin-Gropius-Bau, Berlin
Baroque in the Vatican
12 April – 10 July 2006
4 drawings, by Andrea Sacchi, Guercino, Francesco Borromini and Pietro da Cortona
2 watercolours attributed to Vincenzo Leonardi
1 anonymous watercolour from the collection of Cassiano dal Pozzo

The Fitzwilliam Museum, Cambridge
Federico Barocci in British Collections
16 February – 29 May 2006
11 drawings by Federico Barocci
1 drawing attributed to Agostino Carracci

Renishaw Hall, Sheffield
John Piper
23 March – 30 June 2006
2 watercolours by John Piper

Royal Library

Museum Het Valkhof, Nijmegen
The Limbourg Brothers: Origins and Legacy of Three Guelders Artists and their Relatives
28 August – 20 November 2005
2 illuminated pages

Imperial War Museum, London
Lawrence of Arabia: The Life, the Legend
11 October 2005 – 17 April 2006
1 book (Seven Pillars of Wisdom)

Museum Carolino Augusteum, Salzburg
Viva Mozart!
27 January – 31 December 2006
1 manuscript by Wolfgang Amadeus Mozart

Royal Photograph Collection

The Metropolitan Museum, New York, and Tate Britain, London
All the Mighty World: The Photographs of Roger Fenton, 1852–1860
24 May – 21 August 2005
25 September 2005 – 2 January 2006
4 photographs by Roger Fenton

Museum Folkwang, Essen
Das Tier – nützlich, süß und museal
6 photographs by the Comte de Montizon
STAFF OF THE ROYAL COLLECTION

EXTERNAL APPOINTMENTS

Robert Ball: Member of the Executive Committee of the National Benevolent Society of Watch and Clock Makers; Member of the Council, British Watch and Clock Makers' Guild; Trustee of the British Horological Institute Museum Trust.

Martin Clayton: Member of the Dal Pozzo Catalogue Committee, the UK Print Curators’ Forum and the Ente Raccolta Vinciana; served as an independent assessor for the Department of Culture, Media and Sport’s Export Reviewing Committee.

Paul Craddock: Chairman of the National Benevolent Society of Watch and Clock Makers; Hon. Secretary of the British Watch and Clock Makers' Guild; Trustee of the British Horological Institute Museum Trust.

Alan Donnithorne: Visiting Professor at Camberwell College of Arts (The University of the Arts London).

Joanna Gwilt: Member of Committee and Newsletter Editor, French Porcelain Society.

Jonathan Marsden: Trustee of the National Art Collections Fund; Trustee of the Household Cavalry Museum Trust; Member of the Collections Committee, Royal College of Music; Hon. Editorial Secretary, Furniture History Society.

David Rankin-Hunt: Norfolk Herald of Arms Extraordinary; Deputy Inspector of Regimental Colours; Deputy Inspector of RAF Badges; Archivist and Librarian of the Venerable Order of St John, Priory for Wales; Genealogist of the Antigua and Barbuda Orders of Chivalry.

Hugh Roberts: Chairman of the Arts Panel, the National Trust; Member of Council, the Attingham Trust; Trustee of the Historic Royal Palaces Trust; the Harewood House Trust and the Cobbe Collection Trust; Member of the St George’s Chapel Windsor Fabric Advisory Committee.

Irene Campden: attended workshops on ‘Islamic Bindings’ and ‘Board Reattachment’; the fifteenth annual conference of the Society of Bookbinders; the annual conference of the British Association of Paper Historians; and lectures on ‘Health for Conservators’ and ‘Treasures from the Ethiopian

Jane Roberts: Member of the Dal Pozzo Catalogue Committee, the Ente Raccolta Vinciana, the Editorial Advisory Board of the Master Drawings Association, the Roxburghe Club and the Council of Management of the Windsor Festival; Governor of the British Institute of Florence.

Desmond Shawe-Taylor: Member of the Advisory Council for the Hamilton Kerr Institute (University of Cambridge); Trustee of the Samuel Courtauld Trust.

Richard Thompson: Furniture & Wood Group Secretary, the Institute of Conservation (IOC).

Shaun Turner: Lecturer in Woodwork and Frame-making at the Mary Ward Centre; Lecturer in Woodworking at Hammersmith Community College.

David Wheeler: External examiner, BA and MA Furniture Restoration and Conservation, Buckingham Chilterns University College.

Bridget Wright: Honorary Editor of the Annual Report of the Society of the Friends of St George’s and Descendants of the Knights of the Garter.

STAFF TRAINING

Staff undertake on average two to three days’ training each year. Training needs are identified as part of the annual review process, and are also linked to specific curatorial, conservation or visitor-service initiatives. For example, guided tours by wardens have now been introduced or expanded at several sites. Their popularity has led to a significant increase in the number of training days undertaken by staff from the Curatorial and Education sections. Staff have also taken part in courses on safe lifting, tower-scaffold safety, safe use of equipment and general management, and have helped train staff from other departments of the Royal Household in the handling and care of the Collection. Further activity in the Curatorial and Conservation sections is summarised as follows:

Rea Alexandrotas attended the Talman symposium at the Paul Mellon Centre.

Jane Roberts: Member of the Dal Pozzo Catalogue Committee, the Ente Raccolta Vinciana, the Editorial Advisory Board of the Master Drawings Association, the Roxburghe Club and the Council of Management of the Windsor Festival; Governor of the British Institute of Florence.

Desmond Shawe-Taylor: Member of the Advisory Council for the Hamilton Kerr Institute (University of Cambridge); Trustee of the Samuel Courtauld Trust.

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David Wheeler: External examiner, BA and MA Furniture Restoration and Conservation, Buckingham Chilterns University College.

Bridget Wright: Honorary Editor of the Annual Report of the Society of the Friends of St George’s and Descendants of the Knights of the Garter.
Archives’, by the Institute of Paper Conservation and the School of Oriental and African Studies (SOAS) respectively.

**Martin Clayton** attended the Talman symposium at the Paul Mellon Centre and the two-day conference at the British Museum entitled Art on Paper: Mounting and Housing.

**Allison Derrett** attended the annual conferences of the Society of Archivists and the Historic Houses Archivists’ Group.

**Alan Donnithorne** attended (and lectured at) the two-day conference Art on Paper: Mounting and Housing at the British Museum, and the second Iron Gall Ink conference, held over four days at Northumberland University.

**Joanna Gwilt** attended the French Porcelain Society symposium Sèvres Porcelain: Patronage and Design.

**Lisa Heighway** attended a course on copyright, run by the M useum Documentation A ssociation.

**Philippa Jones** attended the fifteenth annual conference of the Society of Bookbinders, and the Society’s workshops on ‘Tool Sharpening’, ‘Endpapers’ and ‘Byzantine Bindings’; a course on papermaking held by the British A ssociation of Paper Historians; and the lecture at SOAS on ‘Treasures from the Ethiopian Archives’.

**Roderick Lane** attended an ‘Islamic Bindings’ workshop at the Society of Bookbinders.


**Paul Miller** attended the ENTA and Torrex Retail (KPOS) User Days.

**Stephen Patterson** attended the annual M useums and the Web conference in Vancouver, and with Philip Claris of the National Trust attended the M useums Computer Network (M CN) conference in Boston.

**Jane Roberts** and **Kate Stone** attended the two-day conference Art on Paper: Mounting and Housing at the British M useum.

**James Smith** attended the annual Citrix conference in Edinburgh.


**STAFF NUMBERS**

**The Pictures section** had 9 full-time and 3 part-time members of staff throughout the year, supported by 2 volunteers.

**The Works of Art section** had 17 full-time and 2 part-time members of staff, supported by 2 volunteers. One furniture restoration student from London M etropolitan University undertook a work placement in the cabinet-making workshop at Marlborough House and 1 from City and Guilds of London Art School worked for 2 months in the gilding workshop.

**The Royal Library and Print Room** (which includes the Exhibitions section and the Assistant Curator at the Palace of Holyroodhouse) had 19 full-time and 2 part-time members of staff, supported by 1 long-term volunteer working in the Royal Library and Bindery and 2 short-term volunteers in the Print Room.

**The Royal Photograph Collection** had 2 full-time members of staff throughout the year. Frances Dimond, Curator, retired after 36 years’ service.

**The Royal Archives at Windsor** had 5 full-time and 2 part-time staff throughout the year, supported by 8 part-time volunteers and the services of 2 members of the Paper Conservation team.

**The Database section** had 8 full-time and 1 part-time member of staff and the IT section had 4 staff. The section supported placements from Leicester University’s M useums course from June to August.

The Royal Collection’s central office and administrative staff and warden numbers were as follows (2004-5 in brackets):

- Windsor Castle 122 (118)
- Buckingham Palace and Clarence House 126 (130)
- Palace of Holyroodhouse 55 (51)
- Central Retail and Warehousing 17 (16)
- Public Relations and M arketing 6 (5)
- Publishing 3 (2)
- Education 5 (4)
- Photographic Services 8 (7)
- Finance 12 (12)
STAFF LIST
as at 31 March 2006

DIRECTORATE

Director of the Royal Collection
Sir Hugh Roberts, KCVO, FSA

Assistant to the Director
Mrs Caroline de Guitaut, MVO

Administrator and Assistant to the Surveyors
David Rankin-Hunt, LVO, MBE, TD

Secretary/Receptionist
Miss Jemima James

Superintendent of the Royal Collection, Hampton Court Palace
Christopher Stevens

Custodian of California Gardens Store, Windsor
Anthony Barrett, RVM

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George Ruiz, ACA

Financial Controller
Mrs Indra Jutla, FCCA

Senior Management Accountant
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Finance Systems Accountant
Ian Foster, CIPFA

Financial Accountant
Miss Bethan Robinson

Management Accountant
Peter Gates

Credit Controller
Miss Juliette Wall

Cashier
Miss Jane Hayman

Finance Assistant
Ali Ali

Accounts Clerk
Mrs Ann Oates, RVM

Surveyor of The Queen’s Pictures
Desmond Shawe-Taylor

Assistant Surveyor of The Queen’s Pictures
Miss Lucy Whitaker

Assistant to the Surveyor and Loans Officer (Pictures)
Miss Jennifer Scott

Senior Paintings Conservator
Rupert Featherstone, MVO

Conservators
Mrs Karen Ashworth
Al Brewer
Mrs Claire Chorley
Mrs Adelaide Izat
Mrs Rosanna de Sancha

Framing and Exhibitions Conservator
Michael Field

Framing and Exhibitions Technician
Miss Stephanie Carlton

Paintings Conservation Administrator
Miss Nicola Swash

Works of Art

Surveyor of The Queen’s Works of Art
Sir Hugh Roberts, KCVO, FSA

Deputy Surveyor of The Queen’s Works of Art
Jonathan Marsden, LVO, FSA

Assistant Curator and Loans Officer (Works of Art)
Mrs Caroline de Guitaut, MVO

Secretary to the Deputy Surveyor of The Queen’s Works of Art
Mrs Kathryn Jones

Assistant to Surveyor Emeritus of Works of Art
Miss Joanna Gwilt

Senior Furniture Conservator
David Wheeler, MVO

Furniture Conservators
Richard Thompson, MVO, JP
Shaun Turner
Mrs Jane Wallis

Senior Gilding Conservator
Stephen Sheasby

Gilding Conservator
Peregrine Bruce-Mitford

Armourer and Senior Metalwork Conservator
Simon Metcalfe

Senior Horological Conservator (Buckingham Palace)
Robert Ball, MVO

Horological Conservator (Buckingham Palace)
Paul Crudock, MVO

Horological Conservator (Windsor Castle)
Steven Davidson
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Business Development Manager
Miss Rosemary Lightbody

Press and Public Relations Officer
Miss Emma Shaw

Press and Public Relations Assistant
Miss Rosaline Roberts

Marketing and Sales Assistant
Miss Gemma Elliott

Web and Marketing Assistant
Miss Caroline Reid

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Editor
Miss Marie Leahy

Publishing Assistant
Miss Debbie Novell

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Education Coordinators, Windsor Castle
Mrs Penelope Russell
Miss Amy Watsham

Education Assistant, Windsor Castle
Mrs Catherine Martin

Education Coordinator, Palace of Holyroodhouse
Miss Charlotte Sutton

RETAIL AND WAREHOUSING

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Head of Design
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Production Controller
Ian Grant

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Mrs Charlotte Burton

Buyer
Johan Verbruggen

Merchandisers
Andrew Harrison
Mrs Lei Song

Retail and Publishing Coordinator
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Warehouse Manager
James Hoyle

Warehouse Administrator
Roger Freeman

Warehouse Operatives
Bernard Barfield, Trevor Cline
Patrick Donegan
Mrs Rossana Earles

Warehouse Operative - Casual
Brian Cullien

PHOTOGRAPHIC SERVICES

Head of Photographic Services
Miss Shruti Patel

Senior Picture Library Assistant
Miss Karen Lawson

Picture Library Assistants
David Oakey
Miss Cristina Robins

Photographic Project Assistant
Mrs Siân Cooksey

Senior Photographers
Stephen Chapman, MVO
Mrs Eva Zielinska-Miller

Photographer
Dominic Brown

Digital Imager
Daniel Partridge

BUCKINGHAM PALACE, THE QUEEN’S GALLERY AND THE ROYAL MEWS

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Visitor Office Administrator
Sam Ackroyd

Staff Coordinator
Miss Alexandra Salisbury Jolly

Visitor Office Assistant
Holger Hein

Senior Wardens
Mrs Claire Johnson
Mrs Mary Money

Senior Wardens - Casual
Miss Dorothy Barlow
Robert Daley

Supervising Warden, The Royal Mews
Emrie Kingston

Wardens
Colin Adams
Miss Lucy Ash
Mrs Anita Banks
Mrs Marie Barenkiewicz
Mrs Elspeth Bayley
Peter Dyer
Miss Pamela Eden
Mrs Catherine Field
Miss Carolyn Glover
Mr Martin Harris
Mrs Fiona Kuznetsova
Miss Kathryn-Ann Martin  
Brian Mortimer  
Alan Nurse  
Mrs Angela Rycroft  
Martin Sumner  
Mrs Diane Wakeman  

Wardens – Seasonal  
Ms Amina Abdullahi  
Ms Izabela Banasik  
Clive Bayard  
Miss Claudia Colia  
Mr Lynne Denham  
Stephen Denham  
Mr Sanda Dnelly  
Mr Sheila Edgar  
Mr Elizabeth Fenney  
Mr Susanna Gearly  
Mr Nicola Hanson  
Samuel Jackson  
Miss Nathalie Joseph  
Mk Louise Makanati  
Matthew Pauser  
Ralph Pottinger  
Dr Shalini Punjabi  
Nicholas Ragland  
Mrs Monica Rubens  
Liam Sims  
Mr Susan Swift  
Mrs Rachel Watson  
Keith Waye  
Glenn Webb  
Peter Wilson  

Wardens – Casual  
Miss Janis Aunon  
Miss Sarah Baldwin  
George Banham  
Miss Hilary Bates  
Miss Catherine Bornek  
Matthew Caro  
Robert Castledine  
David Charleston  
Mrs Barbara Donne  
Mrs Peggy Duffin  
Ms Juan Edwards  
Miss Christine Erne  
Miss Clarissa Fell  
Vernon Goodwin  
Mr Andrea Gestick  
Ms Louise Haffnepney  
Miss Michelle Hardwick  
John Leeds  
Mrs M Margaret Eg  
Brian McBride  

Miss Maureen Martin  
George Martin  
Donald M Asopeth  
Mrs Rose Medlock  
Piero Monaro  
Michael Nash  
Charles Nichols  
Mrs Margaret Nolan  
Mrs Heather Pettitt  
Miss Paula Ryeland  
Miss Claire Swart  
Mrs Patricia Thomas  
Mrk Tolan  
Mrs Beverley Valentine  
Miss Nikki Williams  
Miss Stephanie Wooding  

Retail Manager  
Mrs Virginia Green  
Assistant Retail Managers  
Miss Amanda Jacobs  
Jason Murray  
Mark Randall  
Retail Supervisor  
Miss Amy Knapp  
Retail Assistants  
Kevin Dimmock  
Miss Elena Donnaruma  
Ms Patricia Harrison  
Ms Teresa Head  
Ms Moira Hewitt  
Miss Amanda-Ether Idogwu  
Francois Kriel  
Miss Charlene Lorigan  
Miss Claire Mcdougall  
Mrs Fiona M ore  
Miss Anudee Siasakul  
Mitchell Thompson  
Miss Andrea Woolrhy  

Retail Assistant - Seasonal  
Chun Hoe Lum  
Retail Assistants - Casual  
Douglas Bell  
Miss Clare Bradley  
Michael Crosby  
Penelope Daiziel-Smith  
Miss Laura Henderson  
Miss Helen Hollis  
Andrew Orrick  
Miss Hannah Redmond-Josan  

Miss Victoria Roulstone  
Miss Iris Steinbauer  

Ticket Sales and Information Manager  
Mark Fisher  
Assistant Ticket Sales and Information Manager  
Kevin Foster  

Specialist Sales Supervisor  
Miss Janice Galvin  

Ticket Sales and Information Operations Supervisor  
Miss Lucy Allen  

Ticket Sales and Information Technical Support Supervisor  
Gareth Thomas  

Staffing and Development Supervisor  
Mrs Prakuti Doolia  

Ticket Sales and Information Office Administrator  
Miss Elizabeth Grogan  

Ticket Sales and Information Assistants  
Gavin Anderson  
Miss Stephanie Bowry  
Mrs Elizabeth East  
Michael Kucharski  
Miss Audrey Lawrence  
Mrs Rachael Marshall  

Ticket Sales and Information Education Assistant  
Miss Joanne Lusher  

Ticket Sales and Information Assistants - Casual  
Lucia Adams  
Muhammad Ahmed  
Mrs Sachi Dhillon  
Mrs Zayba Drabu  
Mrs Hushir Gill  
Mrs Elizabeth M artestyn  
Miss Vem OSAH  
Miss Louise Rayment  
Robin Southwood  
Edward Tokely
Miss Jennifer Twaddle
Miss Victoria Ward
Miss Beaty Wong
Miss Mengnan Zhang

WINDSOR CASTLE

Visitor Manager
Andrew Moir, OBE, MVO

Operations Manager
Mrs Christine Taylor

Retail and Display Manager
Miss Jacqueline Clarke

Staff Support Manager
Ms Christine McCosh

Assistant Operations Manager
John Phillips

Financial Administrator
Roger Freeman

Weekend and Relief Cashiers
Mrs Valerie Bullett
Mrs Diane Welch

Visitor Operations Administrator
Miss Alison Hodgkiss

Staff Administrator
Miss Clare Skelly

Staff Coordinator
Miss Simone Torry

Administrative Assistant
Richard Thompson

ENGINE COURT SHOP

Manageress
Mrs Rosemary Ogood

LOWER WARD SHOP

Senior Retail Assistant
Mrs Anne M Gowan

Retail Assistant
Mrs Kathleen Gomm

MIDDLE WARD SHOP

Assistant Retail Manager
Mrs Susan Asbery

Senior Retail Assistant
Miss Frances Hoare

ADMISSIONS CENTRE

Ticket Office Manager
Mrs Glenda Mangan

Ticket Sales and Service Coordinator
Mrs Karen Rhodes

Ticket Office Assistant
Shirlee Pouncett

Visitor Services Assistants
Mrs Linda Bacon
M iss Africa Calzón García
M rs Janet Cary
Cedric Chen
M iss Hanna Cross
Brian Deenihan
M rs Jane Deenman
M rs Ann Devitt
M rs Yvonne Edwards
M rs M arlene Hawkins
M rs Kay Leach
Wan-L im Lee
M rs Judith Major
M rs Elizabeth Mustafa
M iss Sandra Riddley
M iss Andrea Skillbeck
M rs Diane Smith
Ravi Sohanpal
M rs Huai Fiona Yan

Visitor Services Assistants - Casual
Brian Atkinson
M iss Nathalie Bikoro
M iss Katie Birch
M rs Valerie Bullett
Andrew Bullock
M iss Katherine Collum
M iss Laura Cronk
Antony Edwards
M iss Catherine Hampton
M iss Catherine Hilton
M iss Asma Khan
M iss Ajit M atharu
M rs Janet M axwel l
M iss Alexandra M undy

Senior Head Warden
M rs Claude-Sabine Bikoro

D uty Head Warden
M s Susan Ashby

Wardens
M s Heike Alfein
M iss Caroline Andrews
Laurence Asslinger
Gerald Bailey
M rs Prunella Beesley
M rs Daniza Bowers
M rs Delia Bull
M iss Jacqueline Clemson
Neil Crowther
M rs Patricia Curtis
Stanley Edwards
M rs Joyce Facey
Peter Girtley
M rs Sarah Gunton
M iss Sophie Haynes
Richard H isee
M iss Lorna Holliday
M rs Rita Horner
M iss Emily Houghton
M rs Catherine Ingham
Barrie James
M rs June James
M rs Sylvia James
Roger Lambourne
Ralph Leach

Paul Leighton
David Mason
M rs Freda Mason
Brian Matthews
M s Giulia Ovidi
Keith Parker, RVM
John Porter
Ian Purdy
Arturo Ramirez
M iss Josephine Redfern
M iss Bernadette Reid
M iss Helen Roscoe
M rs Lauren Samet
M rs M . de Lourdes Santos
John Seymour
Victor Sidebotham
Andrew Simcock
Allan Smith
Mrs Jean Spratley
Miss Helena Sundberg
Miss Monica Tandy
Christopher Taylor
Mrs Fatima Tennyson
Christopher Thomas
Christopher Tilly
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Mrs Carla Weston
Jeffrey Wilson
Joseph Wood
Peter Woodall
Derek Woodman
Jeffrey Yalden

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Robert Atcheson
Dennis Benford
Ric Bessford
Maurice Bevis
Mrs Valerie Brooks
David Buttimer
Len Chandler
Mrs Sheila Clancy
John Clayton
Peter Cockbain
Mrs Cherry Cooksey
Geoffrey Cox
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Malcolm Davis
Mrs Caroline Dewell
John Dexter
Paul Dunham
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Henry Everist
John Fennel
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Mrs Rena Franklin
James Ganley
Roy Gardner
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Ronald Grant
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Mrs Jacqueline Haines
Brian Hall
Mrs Elizabeth Hayes
Alan Head
Mrs Brenda Herbert
John Hatherton
Kenneth Hole
Francis Holland, RVM
John Janes
Mrs Diana Jolley
Mrs Margaret Jones
Neelal Kar
Mrs Leueen Killingbeck
Mrs Margaret Lambeth
Mrs Audrey Lane
Mrs Enda Mcardle
Mrs Pat McGill
Mrs Catherine Martin
Ian M umford
Geoffrey Murray
Mrs Pearl Nodwell
Mrs Grace Norrell
Richard Payne
Bryan Percy
Mrs Patricia Pipe
Frank Poole
M alcolm Potter
M artin Potter
Robert Queen
Kenneth Read
Rodney Richardson
Mrs Margaret Robertson
Mrs Molly Rudge
René Schutenberger
Roger Taoka-Tompson
Mrs Mary Tapsall
Hugh Tomlinson
Bert Turner
Mrs Janet Waters
John Williams
Anthony Wise
Ronald Wise
Mrs Patricia Wright

Work Placement Students
Miss Emilie Godfroy
Mrs Bina Modi
Mrs Elizabeth Pantia

Security Cloakroom Assistant
John Rabbitt

Cleaner
Jonathan Taylor

Cleaner - Casual
Brian Jacobs

PALACE OF HOLYROODHOUSE

Superintendent
Geoffrey Mackrell

Operations Manager
Mrs June Williamson

Operations Assistant
Mrs Alison Gove

Deputy Head Wardens
M iss Joanne Butcher
Gareth Clingan

Wardens
Brian Coutts
M iss Rosemary Croker
Colin Dempster
M iss Jessica Evershed
M iss Harriette Jackson
H enry Lennox
M iss Carol Leslie
W illiam M cM inn
Mrs Adele Morrison
Peter Whyte

Visitor Services Assistants
M iss Gemma Clement
D avid Hillhouse
Peter Holmes
Brian M orley
M iss Rachel Skilling
D avid Thomson
Thomas Turpie

Visitor Services Assistant – Seasonal
Mrs Claudia Vass

Visitor Services Assistants – Casual
Gary Dougal
Mrs Lola Duncan
M iss Emily Haavaa
M iss Emma H all
M iss Kimberley Harrison
M rs M oira Hinton
M rs Janet M ackay
M iss Carolyn New
M iss Naomi Newman
M iss Yvonne Rollert
M iss M ari Scobie
M rs Shirley Scott
M iss Sharon Thomson
M iss Claire Wallace
Richard Watson
Andrew Young
Audio Tour Facilities Supervisor
Mrs Pilar Aran Molina

Commercial Manager
Miss Kirsty Whyte

Retail Manager
Miss Shirley Duke

Assistant Retail Manager
Miss Claire Rowe

Retail and Admissions Supervisor
Steven Blench

Retail Assistants
Miss Shona Cowe
Miss Heather Wilson

Ticket Sales Assistants
Miss Jennifer Crossley
Harry Ferguson
Mrs Zoë Hayes

Financial Administrator
Miss Elaine Kelly

Café Manager
Miss Fiona Boyd

Café Supervisor
Scott Gibb

Head Chef
Ralph Anderson

Senior Kitchen Assistant
Pascal Geeler

Café Assistants
Miss Linda Archibald
Mrs Tatiana Paterson

Café Assistants - Casual
Christopher Aitken
Miss Kady Billington-Murphy
Miss Gemma Cruickshanks

Miss Caroline Duncan
Miss Freyja Forsyth
Charles Nelson

Kitchen Porter
Ignacio Javierre

Daily Lady
Mrs Doreen Fraser

Gallery Cleaners
Mrs Elinor Allan
Mrs Jean Ramsay
John Reid
Stuart Robertson

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A I M S   O F   T H E   R O Y A L   C O L L E C T I O N   T R U S T

The Royal Collection is subject to proper custodial control.
The Royal Collection is maintained and conserved to the highest possible standards.
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 the public's appreciation and understanding.
Access to the Royal Collection is broadened and increased.
Appropriate acquisitions are made when resources become available.

This spectacular view depicts the return of the Bucintoro, the state barge from which the Doge casts a ring into the water in order to symbolise the wedding between the City of Venice and the sea. This painting was 1 of the 14 included in the exhibition Canaletto in Venice, shown at The Queen's Gallery, Buckingham Palace, from November 2005 to May 2006, and on show at The Queen's Gallery, Palace of Holyroodhouse, from June 2006 to January 2007.