AIMS OF THE ROYAL COLLECTION TRUST

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

~ the Royal Collection (being the works of art held by The Queen in right of the Crown and held in trust for her successors and for the nation) is subject to proper custodial control and that the works of art remain available to future generations;

~ the Royal Collection is maintained and conserved to the highest possible standards and that visitors can view the Collection in the best possible condition;

~ as much of the Royal Collection as possible can be seen by members of the public;

~ the Royal Collection is presented and interpreted so as to enhance public appreciation and understanding;

~ access to the Royal Collection is broadened and increased (subject to capacity constraints) to ensure that as many people as possible are able to view the Collection;

~ appropriate acquisitions are made when resources become available, to enhance the Collection and displays of exhibits for the public.

When reviewing future plans, the Trustees ensure that these aims continue to be met and are in line with the Charity Commission’s general guidance on public benefit. This Report looks at the achievements of the previous 12 months and considers the success of each key activity and how it has helped enhance the benefit to the nation.
TRUSTEES OF THE ROYAL COLLECTION TRUST

Chairman
HRH The Prince of Wales

Deputy Chairman
The Earl Peel

Trustees
Mr Marc Bolland
The Duke of Buccleuch and Queensberry
The Rt Hon. the Lord Geidt (to 17 October 2017)
Vice Admiral Tony Johnstone-Burt (from 18 October 2017)
Dr Anna Keay (from 1 April 2018)
The Hon. James Leigh-Pemberton
Sir Alan Reid (to 31 December 2017)
Dame Rosalind Savill (to 31 March 2018)
Sir Michael Stevens (from 1 January 2018)
The Rt Hon. Edward Young (from 17 October 2017)
~ A record 2.9 million visitors to the Palaces and Galleries*
~ 53,815 schoolchildren visited the Palaces and Galleries
~ 601 loans made to 68 exhibitions in the UK and 12 other countries
~ Over 140,000 visitors to three travelling exhibitions around the UK
~ 2,380 conservation treatments
~ More than 262,000 records of works of art online

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

CHAIRMAN'S FOREWORD 7

REPORT OF THE DIRECTOR OF THE ROYAL COLLECTION 9

CUSTODIAL CONTROL 13

CONSERVATION 15
Decorative Arts 17
Prints, Drawings and Photographs 18
Books, Manuscripts and Archives 19
Paintings 20

PRESENTATION AND PARTICIPATION 23
Exhibitions 23
Visiting the Palaces 37
– Buckingham Palace 37
– The Royal Mews 38
– Clarence House 38
– Windsor Castle 42
– Palace of Holyroodhouse 43
Historic Royal Palaces 47
Loans 49

INTERPRETATION 51
Learning 51
Publishing 53

ACQUISITIONS 57

RETAIL 59

STAFF 61
External Appointments, Publications and Lectures 64
Staff List 69

APPENDICES 75
Loans to Exhibitions 75
Financial Overview 82
Summarised Financial Statements 84
At the start of 2018 we were immensely fortunate to be among the first generation in nearly 370 years to witness the splendours of King Charles I’s incomparable collection, brought together so skilfully at the Royal Academy of Arts. At the same time, at The Queen’s Gallery at Buckingham Palace, we could appreciate the achievements of King Charles II who, in re-establishing the Monarchy, placed magnificent commissions with artists, architects, silversmiths and jewellers and also recovered a substantial amount of his father’s great art collection.

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

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

This year the story of the Royal Collection, and those who have contributed to it over the past five centuries, was told very engagingly on television through an imaginative partnership with the BBC. This is one of the many ways in which the staff of The Royal Collection Trust has endeavoured to increase understanding and enjoyment of the Royal Collection. I hope that this Report demonstrates their continued commitment to bringing the Royal Collection to ever wider audiences, for which my fellow Trustees and I are enormously grateful.
It is an honour to be associated with this Report in my new capacity as Director of the Royal Collection. The following pages show the impressive range and quality of work carried out by the staff who care for the Royal Collection and welcome visitors to the Palaces on behalf of Her Majesty The Queen. I should like to pay particular tribute to my predecessor, Sir Jonathan Marsden, under whose leadership all these activities were planned and executed. During Jonathan’s time as Director, Royal Collection Trust’s work in pursuit of our charitable aims expanded in all areas, particularly in learning, publishing and online access, resulting in far greater levels of public engagement with the Collection than ever before.

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

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

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

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

The digitisation of the Collection and primary source material in the Royal Archives remains a priority. Last year saw the publication of a further 30,000 pages in the Georgian Papers Programme. Alongside our partners King’s College London,
the Omohundro Institute of Early American History & Culture, William & Mary and the Library of Congress, we celebrated a milestone in the project with the first Fellows Symposium in September 2017. The Prince Albert Digitisation Project, launched in spring 2018, will make available on the Royal Collection Trust website some 23,500 items from the Royal Collection, Royal Archives and the Royal Commission for the Exhibition of 1851, transforming our understanding of Prince Albert’s role in national life and his profound influence on Victorian society. This wide-ranging material, most of which has never been published before, will shed new light on Albert’s contribution as consort of Queen Victoria, unofficial Private Secretary, a guide and mentor to some of the greatest national projects of his day, university chancellor, art historian, collector, and patron of art, architecture and design. This major three-year project is supported by Sir Hugh and Lady Stevenson in honour of the late Dame Anne Griffiths DCVO, former Librarian and Archivist to His Royal Highness The Duke of Edinburgh, and by the Royal Commission for the Exhibition of 1851. We are also partnering with the Bodleian Libraries, University of Oxford, on a post-doctoral research fellowship, building on a previous collaboration to present Queen Victoria’s Journals online.

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

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

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

The Trustees met three times during the year, in addition to the three meetings of the Strategic Development Committee, chaired by Marc Bolland, where they join members of the Management Board and Non-Executive Directors of Royal Collection Enterprises Ltd to develop strategy and monitor performance. Tony Johnstone-Burt, Master of
the Household, Sir Michael Stevens, Keeper of the Privy Purse, and The Rt Hon. Edward Young, Private Secretary to The Queen, became Trustees over the past year. We thank Sir Alan Reid and The Rt Hon. the Lord Geidt for their years of support and wise counsel. Dr Anna Keay, the historian and Director of The Landmark Trust, replaces Dame Rosalind Savill as a Trustee from April. Dame Rosalind’s energetic support and advocacy will be very much missed. Peter Troughton has continued to attend Trustee meetings in a reporting capacity as Chairman of the Future Programme Board. The commitment and active participation of our Trustees are greatly appreciated, along with the continuing involvement of external and Non-Executive members of sub-committees: Rupert Barclay (Audit Committee), June Lawlor (Strategic Development Committee), and Jonathan Drori and Mary Butler (New Titles Committee).

The work of Royal Collection Trust has been greatly assisted during the year by the generosity of the members of our Publishing Supporters Scheme and by other donors and supporters, including the following: The Antiquarian Booksellers’ Association; The Worshipful Company of Arts Scholars; Baillie Gifford & Co; The Michael Bishop Foundation; Colin Bowles Ltd; Sir Ewan and Lady Brown; Christie’s; The City & Guilds of London Institute; The Clothworkers’ Company; Luigi and Laura Dallapiccola Foundation; Mr Dinesh Dhamija; Thomas Fattorini Ltd; The Goldsmiths’ Company; Sir Angus Grossart QC; KPMG; Hugh Langmead Limited; The Leathersellers’ Company Charitable Fund; Rosemary Lomax-Simpson; Momart Ltd; Genevieve Muinzer and Nicholas Segal; Christopher and Sophie North; The Printing Charity; The Queen Elizabeth Scholarship Trust; the Royal Commission for the Exhibition of 1851; Allen and Lorena Sangines-Krause; Mr Adrian Sassoon and Mr Edmund Burke; Richard Schlagman; Sophie Shalit and David Shalit MBE; Mr Tadahiro Shimadzu; The Stationers’ Foundation; Sir Hugh and Lady Stevenson; James Swartz; Johnny and Sarah Van Haeften; the Wolfson Foundation; and Trevor and Dominica Yang.

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

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

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

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

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

The continuing project to research and catalogue 20th-century photographs produced over 5,000 new object records in ‘The Royal Collection Online’ this year. They include works by Eva Barrett, Bassano, Cecil Beaton, Christina Broom, Bert Hardy, Dr Erich Salomon, the Liverpool-based studio Stewart Bale Ltd, and images of celebrations on the day of King George VI’s coronation taken by amateur photographers.

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

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

BELOW The inventory check of 1,574 miniatures included this portrait of Charles I, 1632–40, attributed to John Hoskins. Now in a 19th-century frame, it was probably originally worn in a locket or ‘picture box’ on the body.
Much of the focus of the conservation teams over the past year has been on preparations for Future Programme. In February 2018, work was completed on the Frogmore Workshops, the new accommodation in Windsor’s Home Park for conservators, freeing up space at the Castle for the Learning Centre. At the Palace of Holyroodhouse in-situ treatments were carried out on objects for the new presentation of the Palace’s history throughout the State Apartments.

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

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

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

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

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

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

A pair of Regency mahogany bookcases by Marsh & Tatham was treated in the workshops in January 2018. Both had once stood in the bedroom of Carlton House, the residence of George IV when Prince of Wales. Some of the ebony veneer had been covered by later gilding, and paint analysis revealed that some areas had been over-painted in Prussian blue. The decision was taken to return the bookcases to their original appearance by remaking missing mouldings and recolouring the bleached wood. This project presented the opportunity to take on the first furniture-conservation student placement, Charles Wilding, from West Dean College.
Over the last 12 months the Paper Conservation team has prepared items for exhibitions and loans, including a total of 249 works for Shadows of War: Roger Fenton’s Photographs of the Crimea, 1855; Charles II: Art & Power; Charles I: King and Collector; and Splendours of the Subcontinent: Four Centuries of South Asian Paintings and Manuscripts.

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

A map of the city of Tangier, etched by Wenceslaus Hollar and published in 1664, was conserved, mounted and framed for Charles II: Art & Power. The port city of Tangier was acquired by Charles II on his marriage to Catherine of Braganza two years earlier as part of the Queen’s dowry. Repairs to the map were carried out with paper made from linen and hemp in Moulin du Verger, a French mill that replicates 17th-century papermaking techniques. The paper was then toned and shaped to match the weight, colour and structure of the original sheets.

The 100 works treated for Splendours of the Subcontinent included pages from the Padshahnama (‘Book of Emperors’), a 17th-century chronicle of Emperor Shah-Jahan’s reign and dynasty. Other Indian works were examined with infrared photography, revealing previously unseen underdrawings below the paint layers. In some cases these preliminary designs differ significantly from the finished work, offering new insights into the artistic process.
A number of books and manuscripts received treatment in preparation for the exhibition Charles II: Art & Power. They included two copies of *Eikon Basilike: the pourtraicture of His Sacred Majestie in his solitudes and sufferings*, an autobiography of Charles I, written with the collaboration of John Gauden, Bishop of Worcester. One of the volumes is bound in silk brocade, said to be part of the canopy used at the coronation of James II. Over the years the fabric had degraded and detached from the volume, particularly along the spine. Conservators strengthened the fabric with a lightweight Japanese tissue paper and re-attached it to the spine, toning in the paper with watercolour to match the colour of the silk.

An illuminated letter written in Persian by Azim Jah, Regent of the Carnatic, to the young Queen Victoria offering condolences on the death of her uncle, William IV, and the bag in which it was sent, were conserved for the exhibition Splendours of the Subcontinent: Four Centuries of South Asian Paintings and Manuscripts. The red silk bag, an extremely rare survival of royal letter pouches, is embroidered with metallic thread and decorated with segments of iridescent green and blue insect wings.

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

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

*Below* Glenn Bartley repairs a copy of the *Eikon Basilike*, 1649, using calf leather, dyed and shaped to blend with the original spine.
Over the last 12 months the Paintings Conservation team has focused on preparing works for display in the exhibitions Canaletto & the Art of Venice, Charles II: Art & Power and Charles I: King and Collector. At the same time the programme of in-situ treatments of paintings continued at Osborne House, the Palace of Holyroodhouse and elsewhere.

Two large canvases by Benedetto Gennari, *Venus and the Sleeping Adonis* and *The Triumph of Galatea*, were transformed by the removal of layers of old varnish and structural work. The canvas edges were reinforced to ensure they could be re-stretched safely and evenly, preserving their unlined state for years to come.

Another unlined canvas, *Anne Hyde, Duchess of York*, by Sir Peter Lely, was also fully conserved, revealing the artist’s skilled brushwork.

In November 2017 *Portrait of a Lady and her Son* by Lucas Cranach the Elder and his workshop went on public display at Windsor Castle after its reattribution to the German Renaissance master. The painting was purchased by Queen Victoria in 1840 and subsequently thought to be the work of the 19th-century painter Franz Wolfgang Rohrich. Royal Collection Trust conservators and curators collaborated with Technische Hochschule Köln (the University of Applied Sciences, Cologne) to examine the painting ahead of its loan in April 2017 to the exhibition *Cranach: Meister Marke Moderne* at the Museum Kunstpalast in Dusseldorf. X-rays revealed that fibres used in the preparation of the panel were similar to those found on other works by Cranach. The attribution was further confirmed by infrared reflectography, which showed preliminary underdrawing typical of Cranach’s work.

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

PRESENTATION AND PARTICIPATION

EXHIBITIONS

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

Canaletto & the Art of Venice
The Queen’s Gallery, Buckingham Palace
19 May – 12 November 2017 (123,688 visitors)
Curated by Lucy Whitaker and Rosie Razzall, Canaletto & the Art of Venice presented paintings, drawings and prints by Canaletto and a number of his contemporaries, capturing the essence of 18th-century Venice and the allure of the city’s public entertainments and religious spectacles. The exhibition reunited two sets of paintings by Canaletto not seen together in almost 40 years – six views of Venice painted in the 1720s and five Roman views from over 20 years later.

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

BELOW Visitors in front of Caneletto’s Grand Canal series in the exhibition Canaletto & the Art of Venice at The Queen’s Gallery, Buckingham Palace. Painted over a period of ten years, the series provides an almost complete picture of the length of the Grand Canal.
The exhibition attracted significant media coverage, including four-star reviews in the Evening Standard and The Daily Telegraph, and BBC Radio 3’s The Early Music Show recorded a programme of contemporary music in The Queen’s Gallery, London. The Daily Telegraph also reported on discoveries made through the infrared photography of Canaletto’s drawings during preparations for the exhibition. Royal Collection Trust worked with Seventh Art Productions on the first feature-length film of an exhibition from the Royal Collection for the Exhibition on Screen series shown in cinemas around the world. A shorter version of the film launched ITV’s new Great Art series in January 2018.

An evening organised in partnership with Museums at Night celebrated Venetian culture, with talks by Jonathan Keates, Chairman of the Venice in Peril Fund, and the photographer Sarah Quill. At an ‘in conversation’ event, the presenter and critic Andrew Graham-Dixon and Russell Norman, restaurateur, debated the influence of Venetian culture in Britain. In June 2017, a project in partnership with Streetwise Opera, who use music to help people who have experienced homelessness to make positive changes in their lives, culminated in a performance inspired by the exhibition. A successful study day in November 2017 was organised in collaboration with the Wallace Collection, London, and the Hamilton Kerr Institute, University of Cambridge.

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

... sumptuous array of 18th-century Venetian art.
MARK HUDSON, THE DAILY TELEGRAPH

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

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

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

The Queen’s Gallery, Buckingham Palace
8 December 2017 – 13 May 2018 (88,174 visitors)

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

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

A varied events programme included a three-day course on the art of gilding in collaboration with The Prince’s Foundation, School of Traditional Arts, and International Women’s Day on 8 March 2018 was marked by an event exploring the introduction of female actors to the stage in the 1660s. A recital of contemporary choral music by The Choir of Her Majesty’s Chapel Royal was held at The Queen’s Chapel, St James’s Palace, and a morning of music and words for the blind and partially sighted took place at The Queen’s Gallery, London, in collaboration with the Royal National Institute of Blind People.

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

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

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

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

BENDOR GROSVENOR, FINANCIAL TIMES
Maria Merian’s Butterflies
The Queen’s Gallery, Palace of Holyroodhouse
17 March – 23 July 2017 (27,722 visitors)

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

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

Shadows of War: Roger Fenton’s Photographs of the Crimea, 1855
The Queen’s Gallery, Palace of Holyroodhouse
4 August – 26 November 2017 (24,111 visitors)

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

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

The long and close relationship between the Royal Family and those who have served their country in battle was one of the themes of the exhibition. His Royal Highness The Duke of Sussex contributed his responses to a number of the images for the Ukrainian film director Oleg Sentsov.
multimedia tour, including the first visual record of a sufferer of 'shell shock'.

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

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

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

CHARLOTTE RUNCIE, THE SUNDAY TIMES

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

**The Queen’s Gallery, Palace of Holyroodhouse**

15 December 2017 – 22 April 2018 (24,176 visitors)

Following successful showings at Cartwright Hall Art Gallery, Bradford, and New Walk Museum and Art Gallery, Leicester, this exhibition opened in Edinburgh at the end of 2017. Curated by Kajal Meghani, it explored the travels of King Edward VII when Prince of Wales through modern-day India, Sri Lanka, Pakistan and Nepal. It displayed some of the finest examples of Indian design and craftsmanship presented to the Prince on his official tour, including jewellery, ceremonial arms, and gold and silver.

*Splendours of the Subcontinent* was part of the 2017 UK-India Year of Culture, a year-long programme of events led by the British Council celebrating the long-standing relationship between the UK and India.

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

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

Royal Academy of Arts, London
27 January – 15 April 2018

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

Eighty-nine works from the Royal Collection were lent to Charles I: King and Collector, travelling from Buckingham Palace, Windsor Castle, the Palace of Holyroodhouse, Kensington Palace and Hampton Court Palace in London and from long-term loan locations such as the Victoria and Albert Museum and the British Museum in London. Sculpture, paintings and tapestries were condition checked and packed for transport over a period of six months.

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

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

LAURA CUMMING, THE OBSERVER
Splendours of the Subcontinent: A Prince’s Tour of India 1875–6
Cartwright Hall Art Gallery, Bradford
11 March – 18 June 2017
New Walk Museum and Art Gallery, Leicester
8 July – 29 October 2017

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

Queen Victoria in Paris
Royal Albert Memorial Museum & Art Gallery, Exeter
17 December 2016 – 23 April 2017
The Wilson: Cheltenham Art Gallery & Museum
17 June – 15 October 2017
The Bowes Museum, Barnard Castle
24 March – 24 June 2018

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

Vancouver Art Gallery  
28 October 2017 – 4 February 2018  

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

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

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

Buckingham Palace

This year visitors to the Summer Opening of Buckingham Palace enjoyed the special exhibition Royal Gifts, curated by Sally Goodsir. More than 200 official gifts received by Her Majesty The Queen and His Royal Highness The Duke of Edinburgh since 1952 from some 100 countries and territories were shown throughout the State Rooms from July to October 2017. They included a paperweight made from a fossilised dinosaur bone and the Union Flag badge worn in space by Major Tim Peake CMG. The Australian State Coach, presented to Her Majesty in 1988, was displayed in the portico at the State Entrance where visitors begin their tour.

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

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

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

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

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

Clarence House

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

In March 2018 The Queen’s Gallery welcomed its millionth visitor since opening in November 2002.
HISTORIC ROYAL PALACES

Items from the Royal Collection form the majority of the works of art on display at Hampton Court Palace, Kensington Palace, the Banqueting House, Kew Palace and Hillsborough Castle. In 2017–18, over 1.5 million people enjoyed visiting these royal residences.

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

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

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

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

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

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

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

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

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

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

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

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

The first loan from the Royal Collection to the Museum of Modern Art (MoMA) in New York was made in October 2017. In MoMA’s long-running Artist’s Choice exhibition series, David Hammons selected Leonardo da Vinci’s The drapery of a kneeling figure to hang alongside a work from MoMA’s permanent collection, Charles White’s Black Pope (Sandwich Board Man) from 1973.

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

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

LEARNING

Across the Palaces and The Queen’s Galleries:
~ 53,815 school pupils made visits
~ 6,200 adults attended learning events
~ 51,160 visitors took part in family activities
~ 1,470 visitors attended community events

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

New programming for nursery-school children was developed at the Palace of Holyroodhouse. In May 2017 more than 160 nursery pupils took part in A Royal Garden Party, and during the festive season 380 children from local nursery and primary schools enjoyed musical storytelling sessions in the State Apartments with children’s author Bridget Crowley.

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

BELOW Artist Gemma Coyle with primary-school pupils in the exhibition Splendours of the Subcontinent: A Prince’s Tour of India 1875–6 at The Queen’s Gallery, Palace of Holyroodhouse.
In September 2017, around 300 schoolchildren took part in a week of immersive theatre workshops at Windsor Castle with the theatre company Watch Your Head. Macbeth: When the battle’s won and lost explored how Shakespeare achieved his dramatic effects, ending with a performance in the King’s Dining Room.

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

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

The Access and Inclusion programme aims to welcome people who might not usually visit cultural-heritage attractions. This year 476 visitors participated in events for those who are D/deaf and hard of hearing, blind and partially sighted, living with dementia or on the autism spectrum. Royal Collection Trust’s commitment to supporting visitors on the autism spectrum was recognised in March 2018 when Windsor Castle received the Autism Friendly Award for the second time from The National Autistic Society.

In September 2017 the 22nd annual Royal Collection Studies course gave 30 students from 11 countries a comprehensive introduction to the Collection and Palaces. The ten-day residential course, run by The Attingham Trust, included visits to St James’s Palace, Frogmore House, Hampton Court Palace, the Banqueting House and Clarence House.
Publishing in both print and digital form remains a primary means of extending access to the Royal Collection to as broad an audience as possible.

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

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

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

*Royal Gifts: Arts and Crafts from around the World* by Sally Goodsir was published to accompany the special exhibition at the Summer Opening of Buckingham Palace. An updated edition of the Buckingham Palace children’s guidebook *Does The Queen Wear Her Crown in Bed?* was published in August 2017, with new illustrations by Aurora Cacciapuoti.
A Note of Explanation, a story originally written by Vita Sackville-West for the library of Queen Mary’s Dolls’ House, was published in October 2017 with illustrations by Kate Baylay, attracting extensive media coverage.

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

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

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

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

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

Launched to coincide with Black History Month in October 2017, a new Collection Trail in ‘The Royal Collection Online’ highlighted Black and Asian history in Victorian Britain and early photography in the Royal Collection. The subject is the focus of ongoing research as part of a partnership with Autograph ABP, a charity bringing together a body of photographic portraiture to highlight diverse ‘black presences’ prior to 1948. Other new Trails included Queen Mary’s Dolls’ House, Mary, Queen of Scots, Music in the Royal Collection and several accompanying the BBC’s Royal Collection Season. The last helped attract 826,000 page views of this section of the website in January and February 2018, an increase of 92 per cent on the previous year.

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

Additions to the Royal Collection come as official gifts to Her Majesty The Queen, as acquisitions made to enhance the Collection and its display to the public, and as bequests and donations.

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

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

Portraits of Sir James Dyson, Lord Darzi of Denham, Dr Martin West, and Professor Dame Ann Dowling, commissioned by The Queen for the Order of Merit series, entered the Royal Collection in 2017.

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

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

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

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

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

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

Mindful of the importance of sustainable trading, Royal Collection Trust is working to reduce the use of plastic in retail and catering operations.
The Royal Household’s Employee Engagement Survey took place at the end of 2017 and showed an increase in the levels of engagement across Royal Collection Trust. A number of internal communications initiatives introduced after the previous survey in 2015, including a regular Director’s Report to staff and biannual Directors’ Briefings, are thought to have contributed to this positive result.

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

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

Royal Collection Trust supported six curatorial and conservation internships over the year and welcomed a number of student placements. Decorative Arts intern Sophie Croft was the first appointment in a new annual internship supported by The Worshipful Company of Arts Scholars. In July 2017 the Collections Information Management team was joined for two months by Muhammad Azam bin Adnan from the School of Museum Studies at the University of Leicester and the recipient of a Commonwealth Scholarship. Two trainees from the Strengthening Our Common Life (SOCL) scheme, Alice Houghton and Tanaya Basu De Sarkar, achieved a Diploma in Cultural Heritage on the completion of their year-long placement. During the summer the Paintings curatorial team was assisted by ten students from Art History Link-Up, a charitable organisation based at the Wallace Collection and The National Gallery in London promoting Art History A-Level at non-fee-paying London schools. Work-experience student Afsana Shahajahan joined the furniture conservation workshops for a week in July 2017 through the Lord Mayor of London’s Cultural Scholarship Scheme. Eleanor Lanham and Matthew Stockl completed the first year of their five-year Queen’s Bindery Apprenticeship Scheme. Two further apprentices, Laura Hollingworth and Emily Macmillan, started in the Royal Bindery in October 2017.

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

Below: A Warden shows two young visitors the new multimedia tours introduced at the Royal Mews, Buckingham Palace, this year.
EXTERNAL APPOINTMENTS, PUBLICATIONS AND LECTURES

EXTERNAL APPOINTMENTS

Rufus Bird
Trustee of The Great Steward of Scotland’s Dumfries House Trust
Trustee of the Thirlestane Castle Trust
Trustee of Royal Yacht Britannia Trust (from 1 January 2018)

Perry Bruce-Mitford
Member of the Art Workers’ Guild, London

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

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

Sally Goodsite
Member of The Museum of Richmond Collections Trust

Caroline de Guaita
Trustee of the Royal School of Needlework
Member of the Editorial Advisory Board of The Journal of Dress History

Kate Heard
Deputy Editor of the Journal of the History of Collections
Member of the UK Print Curators’ Forum

Kathryn Jones
Member of the Antique Plate Committee, Goldsmiths’ Hall

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

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

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

Kate Owen
Member of the Council for the Harleian Society

Rachel Peat
Member of the Museum Ethnographers Group

Philippa Räder
Trustee of the Society of Bookbinders

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

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

Desmond Shawe-Taylor
Vice-President of The Arts Society
Trustee of The Holburne Museum, Bath
Trustee of the Compton Verney Collection Settlement
Trustee of the Old Royal Naval College, Greenwich
Trustee of the Chantry Bequest
Member of the Board of Directors of The Burlington Magazine Publications Ltd
Member of the Advisory Council, Hamilton Kerr Institute

Stephen Sheasby
Member of the Art Workers’ Guild, London

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

Helen Trompeteler
Trustee of Four Corners

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

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

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

David Wheeler
Trustee of The Zibby Garnett Travel Fellowship

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

Bridget Wright
Honorary Editor of the Friends of St George’s and Descendants of the Knight of the Garter Annual Review
PUBLICATIONS BY STAFF

**Rufus Bird**

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

**Elizabeth Clark Ashby**

**Deborah Clarke**

**Martin Clayton**

**Carly Collier**
‘Maria Callcott, Queen Victoria and the “Primitives”’, for Visual Resources special issue: Women’s Expertise and the Culture of Connoisseurship, vol. 33 (2017)

**Louise Cooling**
‘Art and Power’, Minerva Magazine (March 2018)

**Olivia Fryman**

**Sally Goodsir**

**Sophie Gordon**

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

**Kate Heard**

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

**Sir Jonathan Marsden**

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

**Stephen Patterson**

**Clara de la Peña Mc Tigue**

**Elania Pieragostini**
“‘It may with truth be said, that with this artist the first epoch of painting in water colours originated’; gli acquarelli di John ‘Warwick’ Smith al British Museum”, in Studi sul Settecento Romano, XXXIII, Temi e ricerche sulla cultura artistica (2017)

**Lauren Porter**

**Vanessa Remington**
‘A “more solitary place”: Charles I and His Cabinet’ (co-author with Lucy Whitaker), for Charles I: King and Collector (Royal Academy of Arts, London, 2018)

**Emma Turner**
Review of Andrew Honey’s Lecture ‘Torn, Wrinkled, Stained and Otherwise Naughty Sheets’, Icon News, Issue 70 (June 2017)

**Paul Stonell**

**Oliver Urquhart Irvine**

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


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

**Bridget Wright**
LECTURES BY STAFF

Rufus Bird
‘Charles II: Art & Power’ at Guggleton Art Gallery, Stalbridge, Somerset
‘Charles II: Art & Power’ for the Friends of Bristol Art Gallery

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

Martin Clayton
‘Landscape drawings in the Royal Collection’ at the Royal West of England Academy, Bristol
‘Charles II: Art & Power’ at the Darlington Lecture Association

Carly Collier
“A beautiful illustrative memorial”: The Prince Consort’s Raphael Collection’ at the Collecting Raphael international conference, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome
‘Discoveries in the Prince Consort’s Raphael Collection’ at the Rediscovering the Renaissance adult learning course, Victoria and Albert Museum, London

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

Louise Cooling
‘Time Pieces in Victorian Narrative Painting’ at the Symposium on Horology and Art at the Museum of Fine Arts, Boston

Julie Crocker
‘The Georgian Papers Programme’ (with Laura Hobbs and Bill Stockting) at the 21st-century Curator Lecture, British Library, London
‘The Georgian Papers Programme’ (with Laura Hobbs) at the European Axiell User Conference 2017, Oxford

Megan Gent
‘Recent digitisation projects in the Royal Archives’ at the 2017 ARA (Archives and Records Association) Conference, Manchester

Sally Goodsir

Caroline de Guitaut
‘Fabergé’s Animals: Miniature Menagerie of Grandeur’ at the Houston Museum of Natural Science
‘Royal Diamonds’ at the Hillwood Museum, Washington D.C.
‘Fabergé and the goldmaking tradition of Russia’ at the British Museum, London
‘Fabergé’s Animals: Miniature Menagerie of Grandeur’, at the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich

Emily Hannam
‘Image of Global Exchange in the Padshahnama’ at the Open University, London
‘Ongoing work on the Indian MSS and Miniatures, in relation to a 2018 exhibition’, at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace
‘Georges, Nawabs and Nabobs: the British monarchs and India in the 18th century’ at the Ancient India & Iran Trust, Cambridge
‘The earliest Mughal album in the Royal Library, Windsor Castle: new conservation and research’ for the Cambridge Lectures in Islamic Art, University of Cambridge

Kate Heard
‘Maria Sibylla Merian’ at a morning symposium accompanying an exhibition of the works of Mark Catesby, Gibbes Museum of Art, Charleston
“‘One of the most Curious Performances … that ever was published’ Merian in the Royal Collection’ at the Maria Sibylla Merian Conference 2017: Changing the Nature of Art and Science Intersections with Maria Sibylla Merian, Amsterdam
‘George IV as a Print Collector’ at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace
“A Curious Performance”: Maria Sibylla Merian and the Art of Natural History’ at the Linnean Society of London
‘Fashion and Folly? George IV as a Collector of Prints’ at the Modern Cultural History Seminar, University of Cambridge

Rosanna Heverin West
‘Costumed Interpretation in Heritage Learning’ at the University College London Institute of Education, London

Laura Hobbs
‘The Georgian Papers Programme’ (with Julie Crocker and Bill Stockting) at the 21st Century Curator Lecture, British Library, London
‘The Georgian Papers Programme’ (with Julie Crocker) at the European Axiell User Conference 2017, Oxford

Beth Jones
‘Queen Mary’s Dolls’ House’ at the Rainham & District Dolls’ House and Miniaturists’ Group, Gillingham

Kathryn Jones
“Very massive and handsome”: George IV’s Grand Service and the Royal Table’ for the Haughton International Ceramics Seminar, at Christie’s, London
‘European Silver in the Royal Collection’ for the Silver Society, London
‘Curiosity and Wonder: collecting European silver in Britain’ at Lucy Cavendish College, University of Cambridge

Hannah Lake
‘Youth Participation’ at the Museums Association Conference, Manchester

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

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

Simon Metcalf
‘Arms and Armour in Splendours of the Subcontinent’ (with Kajal Meghani) for the Arms and Armour Society at the Tower of London

Niko Munz
‘An introduction to the exhibition Charles I: King and Collector’, at the Historic Royal Palaces/Royal Collection Trust annual seminar at Hampton Court Palace
‘The Lost Collection: Charles I and Whitehall Palace’ at The National Gallery, London

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

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

Clara de la Peña Mc Tigue

Lucy Peter
‘Dutch Art in the Royal Collection’ at the Ferens Art Gallery, Hull

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

Rosie Razall
‘Canaletto’s drawings’ at Canaletto in Venice study day with the Wallace Collection, London, and the Hamilton Kerr Institute, University of Cambridge, co-chaired with Lucy Whitaker and Lucy Davis, Curator of Paintings at the Wallace Collection
‘Canaletto & the Art of Venice’ (with Lucy Whitaker) for the Venice in Peril Fund at the Society of Antiquaries of London
‘Scouting for drawings: Purchases in Italy for George III and Lord Bute’ at the Art of Power: The 3rd Earl of Bute, Politics and Collecting in Enlightenment Britain Symposium at Mount Stuart, Isle of Bute
‘Paul Sandby: study and sociability in London and Windsor’, for The Romney Society, at Crooklands Hotel, Kendal
‘Canaletto and the Art of Venice: Curating the Eighteenth Century in the Royal Collection’ at the Graduate Seminar in History, 1680–1850, University of Oxford

Vanessa Remington
‘Painting Paradise: The Art of the Garden’ at St Mary’s Church, Foyles
‘Princesses’ Gardens’, at a study day for Enlightened Princesses exhibition, Kensington Palace
‘Behind the Scenes as a Curator’ and workshops on Vermeer for the Aspire programme, Barton Peveril Sixth Form College, Eastleigh

Anna Reynolds
‘Portrait of the Artist’ at Vancouver Art Gallery

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

Desmond Shawe-Taylor
‘Orazio and Artemesia Gentileschi’ at The Queen’s House, Greenwich
‘Charles I: King and Collector’ at the Annual Schubart Lecture for the Friends of Bristol Art Gallery
‘Charles I: King and Collector’ for the Society for the History of Collecting at the Art Workers’ Guild, London
‘Thomas Lawrence and the Waterloo Chamber’ at The Holburne Museum, Bath
‘The Conservation of Baroque Ceiling Paintings’ at Old Royal Naval College, Greenwich
‘George III and the art of the Low Countries’ at the Art of Power: The 3rd Earl of Bute, Politics and Collecting in Enlightenment Britain Symposium at Mount Stuart, Isle of Bute
‘Charles I: King and Collector’ at the British Embassy, Brussels
‘The Queen’s Pictures’ at The Art Room, Hawley
Co-moderator (with Sebastian Edwards, Historic Royal Palaces) of discussion at Enlightened Princesses: Britain and Europe, 1700–1820, Hampton Court Palace
‘The Queen’s Pictures’ for the Old Masters Society, Art Institute of Chicago
‘Charles I: King and Collector’ at the Royal Academy of Arts, London
‘Charles I (Le Roi à la chasse)’ by Anthony van Dyck’ at the Royal Academy of Arts, London
‘A Brief History of The Queen’s Paintings’ for the Family Copies 2018 Lecture at the Royal Thames Yacht Club, London
‘Charles I: King and Collector’ for Art Fund Cheshire, Willington Hall, Tarporley
‘Charles I: King and Collector’ for Art Fund London, the Wallace Collection, London
‘Charles I’s Collection and its Display’ for Dilettanti at the Medical Society of London
‘The Royal Portrait’ at the Society of Antiquaries of London

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

Chris Stevens
‘Salvage issues’ for Safeguarding Cultural Heritage through Technical and Organisational Resource Management (STORM) at Hampton Court Palace

Bill Stockting
‘Records in Contexts (RiC): a standard for archival description developed by the ICA Experts Group on Archival Description’ at the University of Liverpool, University of London, National Archives of Ireland and the Archives and Records Association conference, Manchester
‘The Georgian Papers Programme’ (with Julie Crocker and Laura Hobbs) at 21st-century Curator Lecture, British Library, London

Emma Stuart
‘A fondness for folios and the chimes of George III’s favourite clock in the libraries at Windsor Castle … stories of a reinvented librarian!’ for the Ludlow Civic Society

Emma Turner

Oliver Urquhart Irvine
‘Libraries within libraries: the Royal Library and its collecting history’ at the Rideau Club, Ottawa
‘Evidence for Royal readers in the collections of the Royal Library’ at the Grolier Club, New York
‘The Royal Library through the eyes of predecessor librarians’ at Coworth Park, the Dorchester Collection, Ascot

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

Lucy West
‘Prince Albert and Early Italian Painting in the Royal Collection’ for Group 19, Crystal Palace, London

David Wheeler
‘Chairs and Upholstery’ for the Guild of Traditional Upholsterers, Salisbury

Lucy Whitaker
‘Prince Albert and Early Italian Painting in the Royal Collection’ at Woburn Abbey
‘Introduction to Canaletto & the Art of Venice’ and ‘Canaletto’s paintings, his stylistic development and relationship with his contemporaries’ at Canaletto in Venice study day with the Wallace Collection, London, and the Hamilton Kerr Institute, University of Cambridge, co-chaired with Rosie Razzall and Lucy Davis, Curator of Paintings at the Wallace Collection
‘Canaletto & the Art of Venice’ (with Rosie Razzall) for the Venice in Peril Fund at the Society of Antiquaries of London
‘Canaletto & the Art of Venice’ at the Summerleaze Gallery, East Knoyle
‘Who is “The Man in Red” and who painted him (and it is not Father Christmas!)’ (with Mary Kempski) for the British Association of Paintings Conservators and Restorers, London

Richard Williams
‘Vermeer and the Illusion of Reality’ at Kenwood House, London
‘The origins of English collecting: the Royal Collection’ at the Victoria and Albert Museum, London
STAFF LIST  as at 31 March 2018

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

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Tim Knox* (from 5 March 2018)

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Assistant to the Surveyor of The Queen’s Pictures
Isobel Muir

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Senior Curators of Paintings
Vanessa Remington
Anna Reynolds (on sabbatical)

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Lucy West (maternity cover)

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Stephanie Carlton

Framing and Exhibitions Technician
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Paintings Condition Survey Frame Technician
Nick Kingswell

Royal Library and Royal Archives

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Bibliographer
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Curator of Books and Manuscripts
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Archivist (Digital)
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Rachael Krier

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Senior Archives Conservator
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Bookbinder
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(from 1 January 2018)

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Cherelle Nightingill

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Kathryn Nutt

Digital Marketing Officer
Laura Holborow

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Trade Sales and Marketing Co-ordinator
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Marketing Manager
Andrea Perseu

Assistant Marketing Officer
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(Palace of Holyroodhouse)
Pietro Cecchini (maternity cover)
Rebecca Hill (maternity leave)

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Rachel Woollen

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Stephanie Cliffe

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Ticketing Infrastructure Manager
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Web and Digital Projects Assistant
Azam Parkar

Systems Administrator
Charlotte Hamblin

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Jenna Whitnall

Ticketing and Sales Manager
Helen Thorn

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

Ticketing and Sales Assistant Manager (Contact Centre)
Beatrice Meecham

Ticketing and Sales Assistant Manager (Admissions)
Susan Piggott

Ticketing and Sales Assistant Manager (Travel Trade)
Ellen McCann

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Audrey Lawrence

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Laura Peters
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Buckingham Palace

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Visitor Services Manager
Natasha Nardell

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Emily Hills

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Amanda Jacobs

Staff Operations Co-ordinator
Callum Banks

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Janet Burrell
Ursula Claxton
Anna Da Silva
Lynne Denham
Stephen Denham
Stacie Dexter
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Susanna Geary
Gina Goggin
Tania Greenwood
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Megan Maisey
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Anne Devlin
Leonardo Di Pinto
Marcelle Dowell
John Driscoll
Janet Duffield
Bethan Edwards
Douglas Frame
Richard Fry
Barry Gould
Thierry Gourillon
Sarah Gray
Nancy Green
Anne Gunston
Philip Hall
Colette Halliday
John Hampton
Amanda Harrod
Steve Heywood
Susan Hiscock
Loma Holliday
George Horder
Rita Horner
Jill Hornsnell
Philip Howarth-Jarratt
Sylvia James
Melanie Jermigan
Diana Jolley
Fiona Jones
Alexandra Kenny
Hannah King
Loma Lacey
Gary Langford
Margot Law
Rachel Lawton
Sophie Leclercq
Harriet Lee
Jessica Lehane
Helen Lincoln
Claudia Losty
Joshua Lovell
Adrian McBreen
Agnieszka Maciejewska
Ruth Marshall
Anne Meyer
Roxyana Moldovanu
Michelle Oke
Siobhan O’Mahoney
Glynys Page
Jennifer Panesar
Lauren Patrick
Matthew Patterson
Keir Pattison
Edward Pink
Jennifer Plumeridge
Ilaria Pompilio
Virag Pozsonyi
Nicholas Preston
Maria Puiu
Mikhail Radyshyvtsev
Arturo Ramirez
Ian Read
Josephine Redfem
Bernadette Reid
Yanet Rivera Pardo
Jenny Robinson
Kristy Rodbard
Edwin Rodbard-Brown
Martin Ryan
Judy Salmon
Manpreet Sandhu
Hardev Shergill
Antonella Sherlock
Ben Sherrat
John Smith
Neil Smith
Syani Sureshial
Aileen Sutherland
Karen Swaley
Monica Tandy
Kathryn Thomas
Margaret Thornton
Christopher Tilly
David Uppington
Csilla Vajda
Luis Vidal Malpartida
Kin-Yip Wan
Robert Webster
Susan Wells
Paul Westcott-Bradbury
Yolanda Winton-Smith
Joseph Wood
David Woodall
Peter Woodall
Evelina Zavataro

Financial Administrator
Shona Cowe

Assistant Visitor Services Managers
Bartosz Bruzda
Helen Jackson
Magdalena Kasprzyk
Pilar Aran Molina

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

Palace of Holyroodhouse

Superintendent and Head of Visitor Services
Gwen Hamilton

Visitor Services Manager
Joanne Butcher

Visitor Operations Assistant
Brian Cousts
APPENDICES

LOANS TO EXHIBITIONS

(listed by date of opening)

Vicenza, Palladio Museum
Andrea Palladio. Il mistero del volto
3 December 2016 – 18 June 2017
Painting by Bernardino Licinio

Bath, The Holburne Museum
Bruegel: Defining a Dynasty
11 February – 4 June 2017
Painting by Jan Brueghel the Elder
Painting by Pieter Coeck van Aelst

Bristol, Royal West of England Academy
Lines in a Landscape: Drawings from the Royal Collection
1 April – 4 June 2017
Three drawings by Hendrick Avercamp
Two drawings by Luigi Balugani
Three drawings by Giovanni Francesco Barbieri, known as Guercino
Drawing by George Barret, Jr
Two drawings by Canaletto
Drawing by Sir Anthony van Dyck
Drawing by Thomas Gainsborough
Eight drawings by Claude Gellée, called Le Lorrain
Drawing by Jan Hackaert
Drawing by Jan Lievens
Drawing by Adam-François van der Meulen
Drawing by Jacob van Ruisdael
Drawing by Thomas Sandby
Drawing by Roelandt Savery
Drawing attributed to George Augustus Schultz
Drawing by Gaspar van Wittel

Hull, Ferens Art Gallery
Masterpieces in Focus from the Royal Collection: Rembrandt
1 April – 28 August 2017
Painting by Rembrandt van Rijn

London, Kew Palace
Educating the Georgians: the passions of the princesses of Kew
1 April – 3 October 2017
Painting by William Hogarth
Painting by Sir Joshua Reynolds

Düsseldorf, Museum Kunstpalast
Cranach: Meister Marke Moderne
8 April – 30 July 2017
Painting by Lucas Cranach the Elder
Painting by Lucas Cranach the Elder and workshop

Houston, Houston Museum of Natural Science
Fabergé: Royal Gifts featuring the Trellis Egg Surprise
10 April 2017 – 18 April 2018
Ivory elephant automaton by Carl Fabergé

London, Wallace Collection
Gilded Interiors: French Masterpieces of Gilt Bronze
4 May – 30 July 2017
Pair of gilt-bronze fire dogs

Edinburgh, The Royal Scots Club
The Scottish Women’s Institutes centenary display
5 May – 18 May 2017
Stool with needlework seat

Charleston, Gibbes Museum of Art
Artist, Scientist, Explorer: Mark Catesby in the Carolinas
12 May – 24 September 2017
Forty-four watercolours by Mark Catesby

Angus, Glamis Castle
1937 Coronation Exhibition
12 May – 29 October 2017
Drawing by Frank O Salisbury

Celle, Bomann Museum, Schlossplatz and Residenzmuseum, Celle Castle
Zeichen Setzen: 500 Jahre Reformation in Celle
14 May – 12 November 2017
Eighteen miniatures by the Brunswick-Lüneburg court miniaturist

Southport, The Atkinson
Why Look at Animals?
20 May 2017 – 11 March 2018
Watercolour by Queen Victoria
Two drawings by Sir Edwin Landseer
Etching by Prince Albert
Two etchings by Queen Victoria

OPPOSITE The pen-and-ink sketch Giulio Moscherini, c. 1593–4, by Annibale Carracci was loaned to the National Portrait Gallery, London, for the exhibition The Encounter: Drawings from Leonardo to Rembrandt.
Lincoln, The Collection
Battles and Dynasties
27 May – 3 September 2017
Painting by British School, 16th century
Painting by Sir Anthony van Dyck
Painting by William Fowler
Two drawings by Hans Holbein the Younger
One photograph by Fox Photos Ltd
One photograph by the War Office

Oxford, Ashmolean Museum
Raphael: The Drawings
1 June – 3 September 2017
Ten drawings by Raphael

Glasgow, Glasgow Art Club
The Glasgow Art Club: Celebrating the first 150 Years
2 June – 31 July 2017
Acrylic painting by Ernest Burnett Hood
Acrylic painting by James Robertson
Etching and aquatint by James Allan Stewart Spence
Watercolour by James Bankier
Watercolour by Danny Ferguson
Watercolour by Sir James Guthrie
Watercolour by William Kennedy
Watercolour by Norman Kirkham
Watercolour by Sir John Lavery
Watercolour by George Wylie
Printed title page by unknown printmaker
Screenprint by Hugh Adam Crawford

Powys, Powysland Museum
The Vikings and Wales: Myths, Legends, Facts and Finds
3 June – 29 August 2017
Cloisonné enamel model of a Viking ship
Gold beaker
Medal
Silver drinking horn
Silver model of a Viking ship

Buckinghamshire, Waddesdon Manor
Power & Portraiture: painting at the court of Elizabeth I
7 June – 29 October 2017
Painting by Lucian Freud

Chatham, Historic Dockyard
Breaking the Chain
8 June – 3 September 2017
Painting by William van de Velde the Elder

Copenhagen, Statens Museum for Kunst
Pictures and Power: The Visual Politics of Christian II
15 June – 10 September 2017
Painting by Jan Gossaert

Dublin, National Gallery of Ireland
Vermeer and the Masters of Genre Painting: Inspiration and Rivalry
17 June – 17 September 2017
Painting by Gerard ter Borch
Painting by Jan Steen

Edinburgh, Scottish National Gallery
Beyond Caravaggio
17 June – 24 September 2017
Painting by Trophime Bigot
Painting by Michelangelo Menisi da Caravaggio

Sassoferrato, Palazzo degli Scalzi
La Devota Bellezza – Il Sassoferrato con i disegni della Collezione Reale Britannica
17 June 2017 – 7 January 2018
Twenty-one drawings by Sassoferrato

Brighton, Royal Pavilion
Jane Austen by the Sea
17 June 2017 – 8 January 2018
Two watercolours by Charles Wild
Three printed books by Jane Austen

Tokyo, National Museum of Western Art
Arcimboldo: Nature into Art
20 June – 24 September 2017
Three drawings by Leonardo da Vinci
Four drawings after Leonardo da Vinci

London, Kensington Palace
Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World
22 June – 12 November 2017
Painting by Joseph Highmore
Painting by Thomas Hudson
Painting by William Kent
Painting by Philippe Mercier
Painting by John Opie
Two paintings by Johan Jacob Schalch
Painting by Benjamin West
Two paintings by Johan Zoffany
Drawing by Prince Edward Augustus, Duke of York
Drawing by George III
Two drawings by Hans Holbein the Younger
Five pastels by Jean-Étienne Liotard
Three watercolours by Mark Catesby
Two watercolours by Charles Wild
Engraving with etching after Allan Ramsay
Etching by Charles Grignion
Etching after Sir James Thornhill
Etching and aquatint after Matthew Cotes Wyatt
Bust of George II by John Michael Rysbrack
Bust of George III by John Bacon
Bust of Robert Boyle by Giovanni Battista Guelphi
Manuscript catalogue by unknown author
Mezzotint by Thomas Burke
Printed book by John Hill
Printed book by Reverend Griffith Hughes
Printed book after Inigo Jones
Nine printed books by John Stuart, 3rd Earl of Bute
Biscuit porcelain group of Queen Charlotte with Princess Augusta and Princess Charlotte by Derby Porcelain Works
Cabinet containing Lord Bute’s botanical tables
Indian ivory armchair
Needlework pocket book sewn by Queen Charlotte
Pair of Chinese porcelain beakers
Pair of silver-gilt candlesticks by Thomas Heming
Porcelain centre dish by Josiah Wedgwood
Porcelain milk jug by Flight, Barr & Barr
Porcelain oval platter by Chelsea Porcelain Factory
Porcelain saucer by Flight and Barr
Porcelain sugar bowl and cover by Flight, Barr & Barr
Porcelain tea cup and saucer by Worcester Porcelain Company
Porcelain tureen by Chelsea Porcelain Factory
Porcelain urn and cover by Josiah Wedgwood
Princess Augusta’s baby slippers
A set of alphabet teaching counters
Silver-gilt chalice by Thomas Heming
Wooden cameo of the Emperor Vespasian by Prince William Augustus, Duke of Cumberland

Edinburgh, National Museum of Scotland
Bonnie Prince Charlie and the Jacobites
23 June – 12 November 2017
Painting attributed to Alexis-Simon Belle
Two paintings by Louis Gabriel Blanchet
Painting by Sir Peter Lely
Painting by Pierre Mignard
Painting attributed to David Morier
Painting attributed to John Pettie
Painting by Francesco Trevisani
Watercolour by Thomas Sandby
Engraving by unknown engraver
Illuminated manuscript by Jean Pichore
Manuscript notice by Prince Charles Edward Stuart
Printed book by Berthault
Printed book by Antoine Dezallier
Badge with miniature of William III
Basket-hilted broadsword
Fob watch chain
Harquebusier’s helmet
Knife and fork
Letter written by Prince Charles Edward Stuart
Maiolica dish probably made in Imola
Porcelain ewer and basin by the Vincennes porcelain factory
Ring with miniature of Prince Charles Edward Stuart
Silver-gilt basin and ewer
Silver-gilt caddinet
Two silver-gilt wall sconces

London, National Portrait Gallery
The Encounter: Drawings from Leonardo to Rembrandt
13 July – 22 October 2017
Two drawings by Giovanni Lorenzo Bernini
Drawing by Annibale Carracci
Drawing attributed to Leendert van der Cooghren
Drawing by Domenico Ghirlandaio
Drawing by Benozzo Gozzoli
Eight drawings by Hans Holbein the Younger
Drawing by Leonardo da Vinci

Norwich, Norwich Castle Museum & Art Gallery
Nelson and Norfolk
29 July 2017 – 1 October 2017
The Nelson Bullet

London, British Museum
Scythians: warriors of ancient Siberia
14 September 2017 – 14 January 2018
Painting by Sir Godfrey Kneller

New York, Bard Graduate Center Gallery
15 September 2017 – 7 January 2018
Two paintings by Rudolf Swoboda
Two watercolours by Joseph Nash
Watercolour by James Roberts
Drawing attributed to TSC Crowther and Henry William Brewer
A pair of firedogs

Isle of Wight, Osborne House
Queen Victoria’s Hindustani diary
15 September 2017 – 13 March 2018
Volume of Queen Victoria’s Hindustani diary

San Marino, California, The Huntington Library, Art Collections and Botanical Gardens
Visual Voyages: Images of Latin American Nature from Columbus to Darwin
16 September 2017 – 8 January 2018
Watercolour by an artist in the circle of Mark Catesby
Two watercolours by Maria Sibylla Merian
Watercolour from the collection of Cassiano dal Pozzo
Manuscript from the collection of Cassiano dal Pozzo

Speyer, Historisches Museum der Pfalz Speyer
Richard Löwenherz: König – Ritter – Gefangener
17 September 2017 – 15 April 2018
Bronze of Richard the Lionheart by Baron Carlo Marochetti

The Hague, Haags Historisch Museum
African Servants at The Hague Court
21 September 2017 – 28 January 2018
Marble bust of an African man by John Nost II

Dublin, Dublin Castle
Making Majesty: Building and Borrowing the Regal Image at Dublin Castle
25 September 2017 – 28 April 2018
The Irish Sword of State by George Bowers
Enamel shamrock-shaped box by Edward Murray

Vienna, Albertina
Raphael
29 September 2017 – 7 January 2018
Ten drawings by Raphael

London, Victoria and Albert Museum
Opera: Passion, Power and Politics
30 September 2017 – 25 February 2018
Painting by Bernardo Strozzi
Paris, Musée du Luxembourg
Rubens – Portraits princiers
4 October 2017 – 14 January 2018
Painting by Sir Peter Paul Rubens

Cologne, Wallraf-Richartz-Museum and Fondation Corboud
Tintoretto – A Star was Born
6 October 2017 – 28 January 2018
Painting by Lodewijk Toeput

New York, The Museum of Modern Art
Charles White – Leonardo da Vinci. Curated by David Hammons
7 October 2017 – 3 January 2018
Drawing by Leonardo da Vinci

Bruges, Groeningemuseum
Pieter Pourbus and the Claeissens Family. The Bruges painting world in the second half of the sixteenth century
12 October 2017 – 21 January 2018
Painting attributed to Pieter Jansz Pourbus

Amsterdam, Amsterdam Museum and Museum Het Rembrandthuis
Ferdinand Bol and Govert Flinck – Rembrandt’s Master Pupils.
13 October 2017 – 18 February 2018
Painting by School of Rembrandt van Rijn

Norwich, Sainsbury Centre for Visual Arts, University of East Anglia
The Russia Season: Royal Fabergé
14 October 2017 – 11 February 2018
Drawing by George Koberwein
Watercolour by Grand Duchess Olga of Russia
Watercolour by Grand Duke Michael Pavlovich
A pair of porcelain plaques by Minton
Porcelain charger depicting Queen Alexandra by Herbert Wilson Foster for Minton
The following objects by Fabergé
Agate model of a pug
Agate model of a robin
Agate model of a Southdown ram
Aventurine quartz model of a large white sow
Aventurine quartz model of the Shire horse Iron Duke
Aventurine quartz model of the Shire horse Field Marshal
The Basket of Flowers Egg
Bowenite, aventurine quartz and gold model of a pine tree
Chalcedony model of a chick
Chalcedony model of the Clumber spaniel Sandringham Lucy
Chalcedony model of a corncockle on a wheat-sheaf
Chalcedony model of a donkey
Chalcedony model of a dormouse
Chalcedony model of a duckling
Chalcedony model of a Fantail pigeon
Chalcedony model of a Jersey bull
Chalcedony model of a rat
Chalcedony model of the Samoyed Jacko
Chalcedony model of a snail
Chalcedony model of the Norfolk terrier Caesar
Enamel and diamond cigarette case
Gold and enamel frame with a view of Sandringham Dairy
Guilloché enamelled silver frame with a photograph of Empress Maria Feodorovna
Guilloché enamelled two-colour gold frame with a photograph of the racehorse Persimmon
Guilloché enamelled two-colour gold and silver-gilt frame with a photograph of Queen Alexandra
Nephrite and gold box with a view of Sandringham House
Nephrite and gold frame with a view of Sandringham House
Jasper model of a cat
Jasper and obsidian model of a crow
Quartz model of a jungle fowl
Quartz model of a squirrel
Obsidian, lapis lazuli and purpurine model of a Norfolk Black turkey
Obsidian, purpurine and Jasper model of a bantam cockerel
Quartzite and labradorite model of a magpie
Quartzite and obsidian model of a swallow
Opal model of a stoat
Quartzite and obsidian model of a goose
Silver model of the borzoi Vassilka
Silver model of the racehorse Persimmon
Silver model of a woodcock

Paris, Musée du Louvre
François Ier et l’art des Pays-Bas
18 October 2017 – 15 January 2018
Painting by Jean Clouet
Two paintings by Joos van Cleve
Miniature by Jean Clouet
Miniature by Lucas Horenboult

Norwich, Norwich Castle Museum & Art Gallery
Rembrandt: Lightening the Darkness
21 October 2017 – 7 January 2018
Painting by Rembrandt van Rijn

London, The National Gallery
Monochrome: Painting in Black and White
30 October 2017 – 18 February 2018
Drawing by Federico Barocci
Bilbao, Museo de Bellas Artes
Arcimboldo. The Floras and Spring
8 November 2017 – 5 February 2018
Two paintings by Alonso Sánchez Coello

Haarlem, Frans Hals Museum
The Art of Laughter: Humour in the Golden Age
11 November 2017 – 18 March 2018
Painting by Godfried Schalcken

New York, The Metropolitan Museum of Art
Michelangelo Buonarroti: Divine Draftsman and Designer
13 November 2017 – 12 February 2018
Drawing by Giulio Clovio
Drawing by Domenico Ghirlandaio
Ten drawings by Michelangelo Buonarroti
Two drawings by Sebastiano Del Piombo

Caen, Musée des Beaux-Arts
Lambert Sustris, un artiste de la Renaissance entre Venise et l’Allemagne
18 November 2017 – 4 March 2018
Painting by Lambert Sustris

London, Victoria and Albert Museum
Winnie-the-Pooh: Exploring a Classic
9 December 2017 – 8 April 2018
A teapot, sugar bowl, jug, side plate and cup and saucer from the Christopher Robin Nursery Set by Ashstead Potters

London, Kensington Palace
Display in the King’s State Apartments
20 December 2017 – 20 June 2018
Two drawings by Hans Holbein the Younger

Bath, Victoria Art Gallery
Entertainment in Bath
13 January – 14 March 2018
Two paintings by Thomas Gainsborough

London, Royal Academy of Arts
Charles I: King and Collector
27 January – 15 April 2018
Painting by Cristofano Allori
Two paintings by Jacopo Bassano
Painting by Paulus Bril
Painting by Agnolo Bronzino
Painting by Annibale Carracci
Two paintings by Joos van Cleve
Two paintings by Antonio Allegri Correggio
Painting by Dosso Dossi
Painting by Albrecht Dürer
Eleven paintings by Sir Anthony van Dyck
Painting by Adam Elsheimer
Painting by Franciabigio
Painting by Artemisia Gentileschi
Painting by Orazio Gentileschi
Painting by Jan Gossaert
Five paintings by Hans Holbein the Younger
Nine paintings by Andrea Mantegna
Painting by Quinten Massys
Two paintings by Daniel Mytens
Painting by Polidoro da Caravaggio
Painting by Rembrandt van Rijn
Painting by Giulio Romano
Two paintings by Sir Peter Paul Rubens
Painting by Jacopo Tintoretto
Painting by Hans Vredeman de Vries
Four drawings by Hans Holbein the Younger
Album of drawings by unknown English artist
Six miniatures by Nicholas Hilliard
Two miniatures by Hans Holbein the Younger
Miniature by John Hoskins
Four miniatures by Isaac Oliver
Miniature by Peter Oliver
Engraving by Robert van Voest
Limning attributed to Isaac Oliver
Four limnings by Peter Oliver
Ancient Roman bust of Antinous
Ancient Roman bust of a classical female
Ancient Roman bust of a classical male
Ancient Roman bust of Marcus Aurelius
Ancient Roman bust of Faustina
Ancient Roman cameo of the Emperor Claudius
Ancient Roman sculpture of Aphrodite or ‘Crouching Venus’
Bronze of a trotting stallion by Pietro Tacca
Three medals by Nicolas Briot
Medal by unknown artist

Sheffield, Weston Park Museum
Changing Lives: 200 Years of People and Protest in Sheffield
6 February – 1 July 2018
Facsimile of a daguerreotype by William Edward Kilburn

Copenhagen, Statens Museum for Kunst
Art in the Making
8 February – 6 May 2018
Drawing by Giovanni Francesco Barbieri, known as Guercino

Leeds, Leeds City Museum
Thomas Chippendale, 1718–1779: A Celebration of Craftsmanship and Design
9 February – 9 June 2018
Painting by Richard Jack
A giltwood armchair by Thomas Chippendale

Worcester, Worcester City Art Gallery and Museum
Benjamin Williams Leader. Blest by the Suns of Home
17 February – 2 June 2018
Painting by Benjamin Williams Leader

Milan, Palazzo Reale
Dürer e il Rinascimento tra Germania e Italia
21 February – 24 June 2018
Drawing by Albrecht Dürer
Two drawings by Leonardo da Vinci
London, National Portrait Gallery
Victorian Giants: The Birth of Art Photography
1 March – 20 May 2018
Two photographs by Julia Margaret Cameron
Album containing photographs by Oscar Gustav Rejlander
Two photographs by Oscar Gustav Rejlander

Houston, Museum of Fine Arts
Peacock in the Desert: The Royal Arts of Jodhpur, India
4 March – 19 August 2018
Five folios from the Padshahnama

Paris, Musée du Luxembourg
Tintoret. Naissance d’un génie
7 March – 1 July 2018
Painting by Lodewijk Toeput

Tokyo, National Museum of Nature and Science
The Body – Challenging the Mystery
13 March – 17 June 2018
Four drawings by Leonardo da Vinci

Düsseldorf, Stiftung Museum Kunstpalast
Black & White. Von Dürer bis Eliasson
22 March – 15 July 2018
Drawing by Federico Barocci

Lens, Musée du Louvre-Lens
L’Empire des Roses: Chefs-d’Oeuvre de l’art Persan du 19e Siècle
28 March – 23 July 2018
Watercolour by Nicholas Chevalier
Manuscript by Fath Ali’ Shah Qajar
Manuscript by Queen Victoria
Iranian bowl
Persian sabre and scabbard
Persian tiara

London, Kew Palace
Queen Charlotte: bicentenary of her death at Kew Palace
29 March – 3 October 2018
Painting by Richard Barrett Davis
Painting by Peter Edward Stroehling
Painting by Benjamin West
Painting by Richard Wright
Five drawings by Queen Charlotte
Six miniatures
Printed book by John Stuart, 3rd Earl of Bute
Two of Queen Charlotte’s diaries
Letter from Queen Charlotte
Queen Charlotte’s opal finger ring
Queen Charlotte’s silk parasol
Gold wedding ring
Porcelain chocolate pot, stand and cover by Flight, Barr & Barr
Porcelain coffee pot and cover by Flight, Barr & Barr
Porcelain cruet stand by Chelsea Porcelain Factory
Porcelain honey pot, cover and stand by Flight, Barr & Barr
Porcelain milk jug by Flight, Barr & Barr
Porcelain plate by Chelsea Porcelain Factory
Porcelain plate by Flight, Barr & Barr
Porcelain teacup and saucer by Worcester Porcelain Company
Porcelain teapot stand by Flight, Barr & Barr
Porcelain tureen by Chelsea Porcelain Factory
Pair of porcelain vases by Sèvres porcelain factory
Porcelain vase by Sèvres porcelain factory
Ring with miniature of George III by Jeremiah Meyer

Canberra, National Gallery of Australia
Cartier: The Exhibition
30 March – 22 July 2018
The Cartier Indian Tiara
Desk clock
Queen Elizabeth’s Halo Tiara
Inkstand and desk clock
The Nizam of Hyderabad and Berar Necklace
The Williamson Brooch

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

Incoming Resources

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

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

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

Charitable Expenditure

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

Net Incoming Resources and Cash Flow

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

Funds and Reserves

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

These Summary Financial Statements are extracted from Royal Collection Trust’s full Financial Statements for 2017–18.
## Income and Admission Numbers for the Year

<table>
<thead>
<tr>
<th></th>
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<tr>
<td>Windsor Castle and Frogmore House</td>
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<td>~ admissions</td>
<td>20,820</td>
<td>19,082</td>
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<tr>
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<td>132</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>~ shop sales</td>
<td>39</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palace of Holyroodhouse</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>~ admissions</td>
<td>4,942</td>
<td>4,261</td>
<td>425</td>
<td>380</td>
</tr>
<tr>
<td>~ shop sales</td>
<td>1,284</td>
<td>1,352</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Queen's Gallery, Edinburgh</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>~ admissions</td>
<td>316</td>
<td>313</td>
<td>60</td>
<td>64</td>
</tr>
<tr>
<td>Other retail income (including off-site and cafés)</td>
<td>3,383</td>
<td>4,052</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publishing</td>
<td>439</td>
<td>272</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photographic services</td>
<td>192</td>
<td>214</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gift Aid</td>
<td>1,350</td>
<td>2,046</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other income</td>
<td>2,142</td>
<td>2,469</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>62,220</strong></td>
<td><strong>61,995</strong></td>
<td><strong>2,781</strong></td>
<td><strong>2,723</strong></td>
</tr>
</tbody>
</table>

## Five-Year Comparison

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions income (including Gift Aid)</td>
<td>33,655</td>
<td>32,558</td>
<td>34,391</td>
<td>39,502</td>
<td>40,844</td>
</tr>
<tr>
<td>Retail sales (including off-site, excluding cafés)</td>
<td>17,567</td>
<td>14,231</td>
<td>15,845</td>
<td>19,034</td>
<td>18,227</td>
</tr>
<tr>
<td>Charitable expenditure</td>
<td>32,482</td>
<td>32,988</td>
<td>35,893</td>
<td>39,563</td>
<td>41,425</td>
</tr>
<tr>
<td>Net incoming resources (before actuarial gain/loss recognised in pension scheme)</td>
<td>8,327</td>
<td>2,571</td>
<td>2,001</td>
<td>6,063</td>
<td>4,514</td>
</tr>
<tr>
<td>Capital expenditure</td>
<td>1,680</td>
<td>1,137</td>
<td>1,019</td>
<td>3,731</td>
<td>3,823</td>
</tr>
</tbody>
</table>

## Visitor Performance Indicators

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitor numbers (000)*</td>
<td>2,586</td>
<td>2,520</td>
<td>2,556</td>
<td>2,723</td>
<td>2,781</td>
</tr>
<tr>
<td>Admissions income per visitor</td>
<td>£13.01</td>
<td>£12.92</td>
<td>£13.45</td>
<td>£14.51</td>
<td>£14.69</td>
</tr>
<tr>
<td>Retail spend per visitor (excluding off-site and cafés)</td>
<td>£5.62</td>
<td>£5.02</td>
<td>£5.21</td>
<td>£6.02</td>
<td>£5.76</td>
</tr>
</tbody>
</table>

*Paying visitors only (includes Learning)
Opinion

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

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

Basis for Opinion

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

We also read the other information contained in the Annual Report for 2017–18 and consider the implications for our statement if we become aware of any apparent misstatements or material inconsistencies with the Summarised Financial Statements.

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

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

Respective responsibilities of Trustees and KPMG LLP

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

Our responsibility is to report to the charitable company our opinion on the accurate extraction of the Summarised Financial Statements within the Annual Report for 2017–18 from the full annual financial statements of the charitable company.

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

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

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

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

INCOMING RESOURCES

2018  2017
£000  £000

Income and endowments from:
Donations and legacies  1,387  1,753

Charitable activities:
~ Access  40,501  39,154
~ Presentation and interpretation  781  620

Other trading activities:
~ Retail, catering and photographic services  18,795  19,752
~ Licences, commissions and fees  204  201
~ Sponsorship  261  211

Investments:
~ Investment income  218  274
Other  73  30

Total  62,220  61,995

EXPENDITURE

Raising funds:
~ Fundraising  223  179
~ Retail, catering and photographic services  15,426  15,610

Charitable activities:
~ Access  25,804  24,392
~ Presentation and interpretation  7,841  7,598
~ Exhibitions and displays  2,913  3,430
~ Conservation  3,817  3,151
~ Custodial control  1,050  992

Other:
~ Donations payable  632  580

Total  57,706  55,932

Net income (expenditure)  4,514  6,063

Other recognised gains/(losses):
Actuarial gains/(losses) on defined benefit pension scheme  1,000  (200)

Net movement in funds  5,514  5,863

Reconciliation of funds:
Total funds brought forward  55,533  49,670
Total funds carried forward  61,047  55,533
### SUMMARY CONSOLIDATED BALANCE SHEET
as at 31 March 2018

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intangible assets</td>
<td>146</td>
<td>202</td>
</tr>
<tr>
<td>Tangible assets</td>
<td>20,511</td>
<td>18,172</td>
</tr>
<tr>
<td><strong>Total fixed assets</strong></td>
<td>20,657</td>
<td>18,374</td>
</tr>
<tr>
<td><strong>Current assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goods for donation</td>
<td>220</td>
<td>225</td>
</tr>
<tr>
<td>Stock and work in progress</td>
<td>5,042</td>
<td>3,820</td>
</tr>
<tr>
<td>Debtors</td>
<td>9,521</td>
<td>4,525</td>
</tr>
<tr>
<td>Bank deposits</td>
<td>36,264</td>
<td>38,339</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>1,004</td>
<td>527</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>52,051</td>
<td>47,636</td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors: amounts falling due within one year</td>
<td>(12,061)</td>
<td>(10,077)</td>
</tr>
<tr>
<td><strong>Net current assets</strong></td>
<td>39,990</td>
<td>37,559</td>
</tr>
<tr>
<td><strong>Net assets excluding pension asset/(liability)</strong></td>
<td>60,647</td>
<td>55,933</td>
</tr>
<tr>
<td>Defined benefit pension scheme asset/(liability)</td>
<td>400</td>
<td>(400)</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>61,047</td>
<td>55,533</td>
</tr>
</tbody>
</table>

**The funds of the charity:**

**Restricted income funds:**
- Fixed assets: 342 355
- Cash: 1,578 409
**Total restricted funds**: 1,920 764

**Unrestricted funds:**
- Designated funds:
  - Future Programme: 23,753 27,120
- General funds:
  - Fixed assets: 20,315 18,019
  - General reserve: 14,659 10,030
- Pension reserve: 400 (400)
**Total unrestricted funds**: 59,127 54,769
**Total charity funds**: 61,047 55,533
STATEMENT OF TRUSTEES’ RESPONSIBILITIES IN RELATION TO THE SUMMARISED FINANCIAL STATEMENTS


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

The financial statements for those years have been reported on by The Royal Collection Trust’s independent auditor. The reports of the auditor were:
(i) unqualified;
(ii) did not include a reference to any matters to which the auditor drew attention by way of emphasis without qualifying their report; and
(iii) did not contain a statement under section 498 (2) or (3) of the Companies Act 2006.

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

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

James Leigh-Pemberton
Trustee

Michael Stevens
Trustee

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

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

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

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

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

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

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