AIMS OF THE ROYAL COLLECTION TRUST

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

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

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

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

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

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

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

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

TRUSTEES OF THE ROYAL COLLECTION TRUST

Chairman
HRH The Prince of Wales, KG, KT, GCB, OM, AK, QSO, PC, ADC

Deputy Chairman
The Earl Peel, GCVO, PC, DL

Trustees
The Duke of Buccleuch and Queensberry, KBE, DL, FRSE, FSA
The Rt Hon. Sir Christopher Geidt, KCB, KCVO, OBE
The Hon. James Leigh-Pemberton, CVO (from 1 April 2016)
Sir Alan Reid, GCVO
Dame Rosalind Savill, DBE, FSA, FBA
Mr Peter Troughton, CBE (to 31 March 2016)
CONTENTS

CHAIRMAN’S FOREWORD 7

REPORT OF THE DIRECTOR, ROYAL COLLECTION TRUST 9

CUSTODIAL CONTROL 15

CONSERVATION 17
Decorative Arts 19
Books and Works on Paper 20
Paintings 22

PRESENTATION AND PARTICIPATION 25
Exhibitions 25
Visiting the Palaces 35
— Buckingham Palace 35
— The Royal Mews 38
— Clarence House 38
— Windsor Castle 39
— Palace of Holyroodhouse 42
Historic Royal Palaces 44
Loans 47

INTERPRETATION 51
Learning 51
Publishing 53

ACQUISITIONS 57

RETAIL 59

STAFF 61
External Appointments, Publications and Lectures 62
Staff List 65

ROYAL COLLECTION STUDIES 70

APPENDICES 71
Loans to Exhibitions 71
Financial Overview 74
Summarised Financial Statements 76

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

* The total is 4 million when those who saw parts of the Royal Collection at the Historic Royal Palaces (excluding the Tower of London) and Osborne House (English Heritage) are added.
The special theme for the 23rd Summer Opening of the State Rooms at Buckingham Palace, *A Royal Welcome*, provided visitors from the United Kingdom and overseas with a sense of the experience of attending an event at the Palace at the invitation of Her Majesty The Queen. At the same time it revealed some of the intricate preparations that are essential to make such events so memorable. The importance placed on delivering this welcome, achieved through the care and attention given to each and every visitor, runs through all the Royal Collection Trust’s activities. It also lies at the heart of the major capital investments planned for Windsor Castle and the Palace of Holyroodhouse, collectively known as the "Future Programme", which were formally announced in April 2016.

This report, no less than its predecessors, demonstrates both the sheer range of the Royal Collection and the ingenuity and skill of those charged with its care, presentation and interpretation. Through exhibitions and publications, our expert teams have thrown fresh light on the inspiration of gardens and plants in the art and craft traditions of East and West; on the Dutch 17th-century artists whose delineation of everyday life was so beloved by British collectors; on the particulars of Henry VIII’s expanding waistline recorded unforgivingly in the steel extensions to his armour; on the drawing techniques of Leonardo da Vinci, and much more besides.

The effectiveness of bringing parts of the Collection directly to communities around the U.K. and Ireland, through exhibitions and via The Royal Collection Online, has once again been demonstrated, and this work will be extended further in the coming years.

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

With my fellow Trustees, I hope very much that this Report will provide inspiration and promote understanding of this remarkable Collection. It is presented with gratitude on the part of the Trustees for the work of our hugely committed staff.
In the small hours of the morning on 9 September 2015, Royal Collection Trust staff could be found in the Quadrangles of Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse in Edinburgh supervising the installation of three large-scale photographic displays marking the moment at which Her Majesty The Queen became Britain’s longest-reigning monarch. As the nation celebrated the invaluable gift of continuity provided by Her Majesty’s long service, we could at the same time reflect on the extraordinary progress in the stewardship of the Royal Collection and its presentation to the public over the 63 years of The Queen’s reign.

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

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

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

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

The need to raise awareness of the Collection throughout the UK continues to drive a major part of our activities. The programme at The Queen’s Galleries in London and Edinburgh now routinely includes three exhibitions a year at each venue.

At Windsor Castle a new thematic approach to the presentation of the State Apartments, with a supporting programme of events, began with Waterloo at Windsor: 1815–2015 and continues this year with a celebration of Shakespeare, as part of the nationwide 400th-anniversary activities.

The staging of exhibitions at other venues across the UK brings many fruitful collaborations,
Windsor Castle and the Palace of Holyroodhouse. A major announcement in April 2016 set out the objectives, scope, timetable and cost (£37m) of the programme, and the appointment of the firms of Purcell and Burd Haward Architects as lead designers for Windsor and Holyroodhouse respectively.

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

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

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

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

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

The appointment in October 2015 of Tot Bell as Director, Future Programme, marked the next stage towards the realisation of the long-planned transformation of the experience of visiting both with the host institutions and with local groups and organisations. Thus, during the display of Leonardo da Vinci drawings at the Laing Art Gallery, the Newcastle University Institute for Ageing held a symposium around the content of the exhibition, and curator Martin Clayton took part in an online question-and-answer session with pupils from Kenton School. By the end of the current tour, it is anticipated that more than a million people across the UK will have seen one or more of the five exhibitions of ten drawings by Leonardo from the Royal Collection that have travelled around the UK since 2002.

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

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

The expertise and dedication of Royal Collection Trust staff is manifest throughout the following pages, and it remains a priority for Trustees to ensure that the development of all staff is given proper attention.

It is fitting to record the retirement of Margaret Maran, who has dedicated much of her 10-year career as a freelance textile conservator to the care of the tapestries at the Palace of Holyroodhouse, almost all of which have passed through her hands. She has brought an invaluable continuity to the treatment of this important group of works.

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

June Lawlor, an independent consultant on brands, product development and customer profiling, joined the Board of Royal Collection Enterprises Ltd and serves on the Strategic Development Committee.

The participation of Jonathan Drori and Mary Butler as members of the New Titles Committee and Rupert Barclay as a member of the Audit Committee is once again gratefully recorded.

The work of Royal Collection Trust has been greatly assisted during the year by the generosity of the members of our Publishing Supporters Scheme and by other donors and supporters, including the following: Farah Asemi; The Michael Bishop Foundation; Sir Harry Djanogly CBE; Lady Lever of Manchester; Suzy and John Lewis; John Morton Morris; Genevieve Muinzer; Christopher and Sophie North; The Pilkington Anglo-Japanese Cultural Foundation; The Sackler Trust; Richard Schlagman; Sir Hugh and Lady Stevenson; Ian Stoutzker CBE and Mrs Stoutzker; Robert and Patricia Swannell; James Swartz; Johnny and Sarah Van Haeften; and the Garfield Weston Foundation.
Royal Collection Trust staff are responsible for the Collection at current and former royal residences and over 100 other loan locations in the UK and worldwide. Regular custodial monitoring is fundamental to all the work described in this Report, and the wealth of information collected as part of this process is shared with the public through the Royal Collection Trust website, including the new feature The Royal Collection Near You.

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

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

Surveys of Royal Collection items on long-term loan around the UK were carried out at Handel & Hendrix in London; the Chartered Society of Physiotherapy, London; the National Maritime Museum, London; Falkland Palace, Fife; and the National Museum, Cardiff. The rolling programme of inventory and condition checks focussed on locations in Scotland, at the Palace of Holyroodhouse, Balmoral Castle, Birkhall and the Castle of Mey.
Over the past year, a new series of films on the Royal Collection Trust website has enabled conservators to show their work on the long-term care of the Collection and share their discoveries with a wider audience. It includes the restoration of the Buckingham Palace turret clock, the condition check of Queen Mary’s Dolls’ House, and the conservation of a 19th-century chandelier from the exhibition Painting Paradise: The Art of the Garden.

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

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

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

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

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

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

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

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

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

A Tudor armorial volume dating from 1561–6 was treated by the Book Conservation team, so that it could be more easily consulted for research purposes. The volume was probably used as an official register during visits made on royal decree to establish whether bearers of arms in the counties south of the River Trent were in fact entitled to those arms. It retained much of its original structure, including the original wooden boards and leather covers, but over the years the surface of the paper had begun to degrade and crumble. By spraying the fragile areas of the leaves with a natural gelatin solution, a substance that would originally have been used to make the paper sheets, conservators restored the strength and flexibility of the pages.

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

BELOW Students from Camberwell College of Arts, London, treated a 19th-century plan of Birkhall and Abergeldie under the guidance of conservators Kate Stone and Rachael Smith during a three-week work placement in the summer of 2015.
In preparation for the exhibition Masters of the Everyday: Dutch Artists in the Age of Vermeer, Isack van Ostade’s A Village Fair with a Church behind underwent full conservation treatment, revealing a surprising element to the composition. Removal of overpaint in the lower-right corner uncovered a squatting figure relieving himself, hidden for more than 100 years under overpainted shrubbery. A Village Fair was acquired in 1810 by George IV, when Prince of Wales, and Van Ostade’s coarse, comic depictions of peasant life would have been entirely to the future king’s taste. It is possible that the offending figure was covered up during restoration in 1903, when the painting was displayed at Buckingham Palace.

Conservators began work on the full treatment of Philip II, King of Spain by the Studio of Sir Peter Paul Rubens, from the King’s Drawing Room at Windsor Castle, with assistance from Conservation Intern Arabella Peaver. Much of the discoloured varnish has been removed from the lower half of the painting, allowing useful comparisons to be made with Rubens’s earlier version of the picture in the Museo Nacional del Prado, Madrid.

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

PAINTINGS

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

BELOW Claire Chorley cleans Venice Caprice View of the Piazzetta with the Libreria, 1744, by Canaletto, in preparation for the forthcoming Royal Collection Trust exhibition of the artist’s work.
The eight exhibitions staged at The Queen’s Galleries and Windsor Castle this year have explored the range and variety of the Royal Collection. All of them have been supported by events programmes aimed at providing new ways of involving people more closely with the Collection, often arranged in partnership with other bodies, including The Prince’s School of Traditional Arts, the Royal College of Music and Ravensbourne College.

Painting Paradise: The Art of the Garden
The Queen’s Gallery, Buckingham Palace
20 March – 11 October 2015 (135,755 visitors)
Curated by Vanessa Remington and Sally Goodsir, Painting Paradise: The Art of the Garden showed the ways in which gardens have inspired artists and craftsmen across four centuries. Including works by Leonardo da Vinci, Maria Sibylla Merian and Carl Fabergé, and some of the earliest surviving representations of gardens, plants and gardeners, the exhibition also explored the sacred nature of the garden and the idea of the garden as paradise. One of the most intriguing items in the exhibition was the world’s first gardening manual, which had belonged to Henry VIII. It may have provided...
inspiration for the King’s lost garden at Whitehall, seen in the background of The Family of Henry VIII, the first depiction of a real and identifiable garden in British art. This intriguing volume helped the exhibition attract widespread media coverage, including BBC Radio 4’s Gardeners’ Question Time and BBC Radio 3’s The Early Music Show, both recorded in The Queen’s Gallery.

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

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

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

RACHEL CAMPBELL-JOHNSTON, THE TIMES

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

High Spirits: The Comic Art of Thomas Rowlandson

The Queen’s Gallery, Buckingham Palace

13 November 2015 – 14 February 2016

(59,685 visitors)

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

The exhibition was introduced by a display of Dutch paintings collected or commissioned by British monarchs. These included the first painting by Rembrandt van Rijn to leave the Netherlands and a portrait of an old man recently re-attributed to the artist.

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

The exhibition opened at The Queen’s Gallery, Palace of Holyroodhouse, on 4 March 2016 and will travel to the Mauritshuis in September 2016. The Queen’s Gallery at Buckingham Palace was the last venue for the exhibition High Spirits: The Comic Art of Thomas Rowlandson, curated by Kate Heard, following successful showings.
at The Queen’s Gallery, Palace of Holyroodhouse, and the Holburne Museum, Bath. Through prints, drawings and book illustrations, it presented over 90 of Rowlandson’s satires of life at the turn of 19th century and examined the relationship between the royal family and the caricaturists of the day. Despite frequently finding himself the butt of Rowlandson’s jokes, George IV was a major contributor to the collection, which now contains around 1,000 of the artist’s works.

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

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

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

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

The Last of the Tide
The Queen’s Gallery, Buckingham Palace
6–17 June 2015 (1,450 visitors)

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

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

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

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

At a special event at The Queen’s Gallery, Conservation Conversation, Royal Collection Trust staff explained how they care for gilded works of art. A two-day creative course with fashion designer Chloe Patience included practical sessions on embroidery techniques.
Scottish Artists 1750–1900: From Caledonia to the Continent

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

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

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

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

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

Shakespeare in the Royal Library

Drawings Gallery, Windsor Castle
13 February 2016 – 1 January 2017

Part of the nationwide Shakespeare400 events marking the 400th anniversary of the death of William Shakespeare, this display celebrates the playwright’s long-standing connection with Windsor Castle and art by members of the royal family inspired by Shakespeare’s plays.

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

Thirty Print Highlights from the Royal Collection

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

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

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

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

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

Gold

Holburne Museum, Bath
24 October 2015 – 24 January 2016

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

Leonardo da Vinci: Ten Drawings from the Royal Collection

Laing Art Gallery, Newcastle
13 February – 24 April 2016

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

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

Buckingham Palace

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

Buckingham Palace welcomed 518,790 visitors, the fourth best-attended Summer Opening in 23 years

Windsor Castle welcomed 1,300,090 visitors

The Palace of Holyroodhouse welcomed 324,175 visitors, the best annual attendance on record

PRESENTATION AND PARTICIPATION

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

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

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

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

Clarence House

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

Windsor Castle

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

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

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

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

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

On St Andrew’s Day, free admission to the Palace and The Queen’s Gallery was enjoyed by 3,800 visitors. The Palace was bathed in blue light, as part of the Scottish Government’s Winter Festival ‘Light Up’ initiative. In March 2016, visitors with disabilities were offered free admission to the Palace of Holyroodhouse and The Queen’s Gallery, Edinburgh, as well as Windsor Castle, as part of national Disabled Access Day.

Over the festive period, the Palace was decorated inside and out with Christmas trees, wreaths, garlands and over 20,000 lights. The table in the Royal Dining Room was laid for a seasonal feast, with a silver service commissioned by the Scottish benefactor Sir Alexander Grant as a gift for King George V and Queen Mary to mark their Silver Jubilee in 1935.

A Family Fun Day offered a programme of events, including courtly dancing, arts and crafts, and object handling. An evening of carols, led by the Scottish Vocal Ensemble, was held in the Great Gallery in front of the Christmas tree.
HISTORIC ROYAL PALACES

Items from the Royal Collection form the majority of the works of art on display at Hampton Court Palace, Kensington Palace, the Banqueting House, Kew Palace and Hillsborough Castle, which are managed by Historic Royal Palaces. In 2015–16 these palaces received around 1.2 million visitors.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BELOW Senior pupils enjoy a landscape-drawing workshop in the garden of Buckingham Palace during the Summer Opening of the State Rooms.
the Royal Collection in the State Apartments and to film a news report of their visit through a simple green-screen app.

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

The year saw a number of opportunities for adult visitors to engage with and learn about the Collection and the Palaces in greater depth. A two-day Chinoiserie course at Buckingham Palace examined items commissioned or acquired for Brighton Pavilion and Carlton House, the future George IV’s London residence. During the special exhibition A Royal Welcome, a study afternoon at the Palace explored changing fashions in dining and entertaining from the Middle Ages to the present day, with talks by food historian Marc Meltzoff and curator Anna Reynolds. At Windsor, Dr David Starkey gave a lecture on the Magna Carta in the spectacular setting of St George’s Chapel.

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

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

Titles published to accompany exhibitions in 2015–16 included Scottish Artists 1750–1900: From Caledonia to the Continent by Deborah Clarke and Vanessa Remington; A Royal Welcome by Anna Reynolds; Masters of the Everyday: Dutch Artists in the Age of Vermeer by Desmond Shawe-Taylor and Quentin Buvelot; and Maria Merian’s Butterflies by Kate Heard. The latest title in the Leonardo da Vinci: Ten Drawings series accompanies the travelling exhibition, and a short catalogue entitled The Last of the Tide: Portraits of D-Day Veterans was published in collaboration with Modern Art Press for the exhibition of the same name.

Long To Reign Over Us: A Souvenir Album celebrated the milestone of Her Majesty The Queen becoming Britain’s longest-reigning monarch in September 2015. Royal Collection Trust’s first educational iPad app for children was launched in December 2015.

Kings and Queens: 1,000 Years of British Royal History explores the lives of the 42 British kings and queens from the last 1,000 years through biographies, family trees and interactive quizzes.

In June 2015, a story written by Queen Victoria as a child was published for the first time. The Adventures of Alice Laselles, by Alexandrina Victoria, aged 10 and ¾ gives a glimpse into the vivid imagination of the future monarch. The book includes beautiful illustrations produced by combining 21st-century...
etchings with digitally manipulated copies of paper dolls made by Princess Victoria and her governess. The introduction to the story was written by the celebrated children’s author Dame Jacqueline Wilson.

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

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

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

Rachel Campbell-Johnson, The Times, on Masters of the Everyday: Dutch Artists in the Age of Vermeer

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

Meghan Cox Gurdon, The Wall Street Journal, on The Adventures of Alice Laselles

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

Teacher’s Review of Kings and Queens: 1,000 Years of British Royal History, UKedchat.com

Celebrated children’s author Dame Jacqueline Wilson signs a copy of The Adventures of Alice Laselles, written by the young Queen Victoria, during a broadcast from the Royal Library at Windsor Castle by CBBC’s Newsround, marking the launch of the book.
Additions to the Royal Collection come as official gifts, as acquisitions made to enhance the Collection and its display to the public, and as donations.

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

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

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

A mantel clock by the great Swiss-born clockmaker François-Justin Vulliamy, originally acquired by the Prince Regent (later George IV) for the Royal Pavilion in Brighton for the large sum of 90 guineas, was purchased for the Collection in July 2015. Vulliamy came to Paris and from there to London to increase his knowledge of horology, in particular the development of the cylinder escapement. In 1752, with his partner Benjamin Gray, he established business premises at no. 74 Pall Mall, which remained the headquarters of the family firm of Vulliamy for the next three generations.

The Royal Victorian Chain presented to Emperor Nicholas II of Russia by King Edward VII in 1904 was lost after the Russian Revolution. In 2015, during preparations for an exhibition at the Moscow Kremlin Museums, the chain was rediscovered. It was returned to The Queen and has now been presented to the museum on long-term loan from the Royal Collection.
Retail sales totalling £15,845,000

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

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

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

The expansion of the mailing list for the shop’s dedicated e-Newsletter and the development of the online shop continued to be priorities, with the online Gift Guide once again having a significant impact on Christmas sales.
Royal Collection Trust continues to focus on attracting as broad a range of candidates as possible. A new style of employer communications introduced over the past year has helped to demystify the experience of working for the Royal Household, and a record number of applications has been received.

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

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

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

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

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

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

BELOW Curatorial Intern Amber Turner prepares Dutch silver-gilt for display in the exhibition Masters of the Everyday: Dutch Artists in the Age of Vermeer.
EXTERNAL APPOINTMENTS, PUBLICATIONS AND LECTURES

EXTERNAL APPOINTMENTS

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

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

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

Jacky Collins Harvey
Trustee of the Association for Cultural Enterprises

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

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

Caroline de Guitaut
Trustee of the Royal School of Needlework

Kate Heard
Deputy Editor of the Journal of the History of Collections

Jonathan Marsden
Member of the Antique Plate Committee
Kathryn Jones
Member of the Victoria and Albert Museum Opus Anglicanum Advisory Committee

Desmond Shave-Taylor
Trustee of City and Guilds of London Art School
Member of Council, Attingham Trust
Member of the Rubber Ceiling Conservation Advisory Group
Member of the Advisory Council, Hamilton Kerr Institute Panel member, Sunday Times Watercolour Competition

Shaun Turner
Tutor/Lecturer in Picture Frame-making, Decorative Surfaces, Cabinetmaking/Workwood and Furniture Restoration/Conservation for Hammermith and Fulham Adult Learning and Skills Service, Plazetta Centre

Oliver Urquhart Irvine
Member of the Spoliation Advisory Panel
Senior Associate Member, Hughes Hall, University of Cambridge

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

Katherine Jones
Member of the Antique Plate Committee
Member of the Committee of the Silver Society and the Silver Society’s Research and Publications Committee

Jonathan Marsden
Member of Council, Attingham Trust
Selection Panel Member, Powell Medal, RAM (RAVA)
Trustee of City and Guilds of London Art School
Trustee of Historic Royal Palaces
Trustee of Royal Yacht Britannia Trust

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

Kate Owen
Member of the Council for the Harleian Society
Editor of the Antiquaries Journal

Desmond Shave-Taylor
Vice-President, National Association of Decorative & Fine Arts Societies (NADAFAS)
Trustee of the Holburne Museum, Bath
Trustee of Compton Verney Collections Settlement
Trustee of Old Royal Naval College, Greenwich
Trustee of the Chantry Bequest
Member of the Board of Directors of The Burlington Magazine Publications Ltd

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Publication by Desmond Shave-Taylor

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Editor of the Antiquaries Journal

Lectures by Sophie Gordon

Sophie Gordon

Kate Heard
‘After Waterloo the Art of Peace’, Department for Culture, Media and Sport blog (2015)

Jonathan Marsden

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

Rozzi Razzall

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

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

Desmond Shave-Taylor
Masters of the Everyday, Dutch Artists in the Age of Vermeer (co-author with Quentin Bluettet, Mauritshuis) (Royal Collection Trust, London, 2015)

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

Lucy Whittaker
Contributions to E M Dal Pozzolo and L Puppi (eds), Pietre Dure, Convegno Internazionale di Studi, Firenze, pp. 360–62 (24 ORE Cultura, Italy, 2015)
Contributions to D Salmon and A Ubeda de los Cubos (eds), Georges de La Tour 1593–1652, cat. no. 6, pp. 100–101 (Museo Nacional del Prado, Spain, 2015)

Lectures by Sophie Gordon

Desmond Shave-Taylor
Scottish Painters and Royal Patronage at the National Galleries of Scotland/Royal Collection Trust joint study day, Edinburgh

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

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

Carly Collier
‘Maria Callcott, Queen Victoria and the “primitives” at the Women and the Culture of Connoisseurship conference, University of Sussex

Alan Donnithorne
Further investigations of Leonardo’s ‘faded’ metalpoint drawings in the Royal Collection’ (with Martin Clayton) at the Silver and Goldinvestaging Metalpoint Drawing symposium at the British Museum, London

Sally Goodier
Painting Paradise: The Art of the Garden’ at the Royal Horticultural Society Spring Show, London

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

Will Graham
Panoramas of the Palace’ at the UK Virtual Reality Festival, London

Caroline de Guitaut
East meets West: Russian Hardstones and the British Royal Collection’ (keynote lecture) and ‘A Royal Menagerie: physical and documentary evidence for a Fabergé lapidary collection’ at the International Conference on Lusykap Art, Fabergé Museum, St Petersburg

A Sort of Almanach de Fabergé – Royal Collectors and Physical and Documentary Evidence for a Fabergé Lapidary Collection’ at the Romantic Illustration Network study day at the University of Sussex, and History of Art, Theory and Display students, University of Edinburgh

Kate Heard
‘"Taste in High Life”? George IV and Reproductive Printmaking’ at the Romantic Illustration Network study day at the University of Sussex, and History of Art, Theory and Display students, University of Edinburgh

Grace IV and Reproductive Printmaking’ at the Romantic Illustration Network study day at the University of Sussex, and History of Art, Theory and Display students, University of Edinburgh

Kate Heard
"Taste in High Life”? George IV and Reproductive Printmaking’ at the Romantic Illustration Network study day at the University of Sussex, and History of Art, Theory and Display students, University of Edinburgh
APPENDICES

ROYAL COLLECTION STUDIES 1996–2015

The 28th section of Royal Collection Studies took place in September 2015. Organised by The Arthington Trust, the annual ten-day course, which is mainly led by Royal Collection Trust curatorial staff, is intended to give delegates a deep understanding of the Royal Collection through lectures and guided visits to the royal palaces. More than 600 delegates have attended over the course’s 20-year history, including independent scholars and representatives from the following institutions:

AUSTRALIA • University of New England, Armidale • Belleru House and Garden, Mornington • Art Gallery of New South Wales, Sydney • Government House, Sydney • Museum of Applied Arts and Sciences, Sydney • Ipswich Art Gallery, Victoria • University of Melbourne. Victoria • National Gallery of Australia • AUSTRIA • Kunsthistorisches Museum, Vienna • BELGIUM • Centrum Rubenshuis, Antwerp • University of Antwerp • University of Leuven • BRAZIL • Federal University of São Paulo • CANADA • McMaster University, Hamilton • Montreal Museum of Fine Arts • National Gallery of Canada, Ottawa • Ontario Institute of Agriculture, Ontario • Gardiner Museum, Toronto • Royal Ontario Museum, Toronto • Art Gallery of Ontario, Toronto • Vancouver Art Gallery • WINNEPEG ART GALLERY • CHINA • Palace Museum, Beijing • CROATIA • Ministry of Culture of the Republic of Croatia, Zagreb • CZECH REPUBLIC • Národní památková ústav, Prague • National Gallery, Prague • Prague Castle • DENMARK • Christiansborg Palace, Copenhagen • Rosenborg Castle, Copenhagen • ETON • Royal Danish Academy of Art, Copenhagen • ESTONIA • Kaarli Art Museum, Tallinn • University of Tartu • FRANCE • Château de Compiegne • Artcurial, Paris • Centre National d’Histoire de l’Art, Paris • Ministère de la Culture et de la Communication, Paris • Musée des Arts Décoratifs, Paris • Musée du Louvre, Paris • Sotheby’s, Paris • Château de Versailles • GERMANY • Kaiser Friedrich Museum, Berlin • Residenzmuseum im Schloss Schwerin • Kunsthistorischen Museum Dresden • Stiftung Schloss Friedenstein, Gotha • Museum für Kunst und Gewerbe, Hamburg • Verwaltung der Staatliche Schlösser und Gärten Hessen • Staatliche Schlösser und Gärten Mecklenburg-Vorpommern • Bayerisches Nationalmuseum, Munich • Neunmadenburg • University of Applied Sciences • Germanisches Nationalmuseum, Nuremberg • Stiftung Preußische Schlösser und Gärten, Berlin • HUNGARY • Hungarian Museum of Architecture, Budapest • National Trust of Monuments for Hungary • IRELAND • Irish Heritage Trust, Dublin • ITALY • Biblioteca Hertziana, Rome • LITHUANIA • Viskus Castle Complex • NETHERLANDS • Monuments in Archeology, Amsterdam • Cultural Heritage Inspectorate, Amsterdam • Rijksmuseum, Amsterdam • Royal Palace, Amsterdam • University of Amsterdam • Van Gogh Museum, Amsterdam • Palais Het Loo, Apeldoorn • Gemäldegemuseum, The Hague • Mauritshuis, The Hague • Netherlands Institute for Art History, The Hague • Pakis Noorden • Kasteel Museum Syzenstein, Loosdrecht • Museum Catharijneconvent, Utrecht • Heiloom Droom • NEW ZEALAND • Canterbury Museum, University of Otago • Museum of New Zealand Te Papa Tongarewa, Wellington • NORWAY • National Gallery, Oslo • POLAND • Jagiellonian University, Kraków • Wawel Castle, Kraków • National Institute for Museums and Public Collections, London • Royal Castle, Warsaw • University of Warsaw • PORTUGAL • Palácio Nacional de Mafra • Palácio Nacional de Pena • Palácio Nacional de Sintra • RUSSIA • Grabin Art Conservation Centre, Moscow • Moscow Kremlin Museums • Lomonosov Moscow State University • Russian Institute for Cultural Research, History Museum, St Petersburg • State Pushkin Museum, St Petersburg • SPAIN • Museo del Prado, Madrid • PATRMONIO • Palacio Nacional de la Moneda • National Museum of Architecture, Stockholm • National Museum, Stockholm • Royal Armoury, Stockholm • Royal Collections, Stockholm • Museum Gustavianum, Uppsala • Historiska Museet, Stockholm • Swiss Federal Office for Buildings and Logistics, Bern • University of Lausanne • TURKEY • Ministry of Culture, Istanbul • Dolsamahce Palace, Istanbul • Turkish Grand National Assembly, Istanbul • UNITED KINGDOM • English Heritage • Historic Royal Palaces • National Trust for Scotland • National Trust in Britain, Bath • The Bowes Museum, Barnard Castle • Bedford Tower Trust, Bath • Barber Institute of Fine Arts, Birmingham • Royal Festival Hall • Blockley, Barnsley • University of Birmingham • British Library • University of Cambridge • Cambridge University • Cambridge University Press • Christ’s College, Cambridge • The Courtauld Institute of Art, London • Cumberland Art Gallery, London • National Portrait Gallery, London • National Trust of Monuments for Hungary, London • Sotheby’s, London • Tate, London • Victoria and Albert Museum, London • Wallace Collection, London • Worshipful Company of Goldsmiths, London • Norwich Castle Museum and Art Gallery • Art Church Picture Gallery, Oxford • Mary Rose Trust, Portsmouth • Knowsley Hall, Prescot • University of Southampton • University of Warwick • Goodwood House, West Sussex • Havenstreet House, West Sussex • University of York • York Civic Trust • York Museums Trust • UNITED STATES • Glendale, Atlanta • Friends of the Governor’s Mansion, Austin • Museum of Fine Arts, Boston • Brooklyn Museum • Art Institute of Chicago • Los Angeles County Museum of Art • Cleveland Museum of Art • Dallas Museum of Art • Trinity College, Hartford • Wadsworth Athenæum Museum of Art, Hartford • Museum of Fine Arts, Houston • Historic Hudson Valley • Indianapolis Museum of Art • Nelson-Atkins Museum of Art, Kansas City • Lake Forest College, Lake Forest • Art Institute of New Orleans • Getty Research Institute, Los Angeles • Holyoke House, Los Angeles • Massachusetts College of Art and Design • Calvin College, Michigan • Milwaukee Art Museum • Yale Center for British Art • New Haven • New Jersey Historical Trust • Preservation Society of Newport County • Rochester Art Center • New York • Christie’s New York • Columbia University, New York • Cooper Hewitt, Smithsonian Design Museum, New York • Fashion Institute of Technology, New York • The Metropolitan Museum of Art, New York • Sotheby’s, New York • The Athenaeum of Philadelphia • Philadelphia Museum of Art • Pennsylvania Academy of the Fine Arts • Philadelphia Museum of Art • University of Pennsylvania • University of Pittsburgh • Rhode Island School of Design • Smith College, Northampton • Sonoma State University • National Museum of Singapore • St Andrews University, Scotland • University of St Andrews • National Galleries of Scotland • VENICE • Leighton House Museum and Gallery, London • George Washington University, Washington, DC • Smithsonian Institution, Washington, DC • Hillwood Estate, Museum and Gardens, Washington, DC • College of William and Mary, Virginia • Colonial Williamsburg Foundation, Virginia •

APPENDICES

LOANS TO EXHIBITIONS

(listed by date of opening)

London, St Pancras Antiques
Sir Hans Sloane’s Plants on Chelsea Porcelain
1–2 June 2015
Three plates by the Chelsea Porcelain Works
London, Museum of London Docklands
Soldiers and Suffragettes: The Photography of Christina Broom
19 June – 1 November 2015
Photograph by Ernest Brooks
Photograph album compiled by Queen Mary
Postcard album compiled by Queen Mary

Bath, Holburne Museum
Canetanics: Celebrating Britain
27 June – 4 October 2015
Three paintings and eight drawings by Canaletto

Lincoln, Usher Gallery and The Collection
Lincolnshire’s Great Exhibition
27 June – 27 September 2015
Two silver-gilt race cups from Lincoln Races
Painting by George Stubbs
Painting by John Deere
Painting by William Walker

Edinburgh, Scottish National Gallery
Jean-Etienne Liotard
4 July – 13 September 2015
Five pastels and portrait miniature by Jean-Etienne Liotard

Oxford, Ashmolean Museum of Art and Archaeology
An Elegant Society: Adam Buck, Artist in the Age of Jane Austen
16 July – 4 October 2015
Watercolour by Adam Buck
Painting by Thomas Rowlandson

London, British Museum
Drawing in Silver and Gold: Leonardo to Jasper Johns
10 September – 6 December 2015
Drawing by Andrew MacCallum
Four drawings by Leonardo da Vinci

Paris, Musée Jacquemart-André
Florence, Portraits à la cour des Médicis
Painting by Andrea del Sarto

Philadelphia, Philadelphia Museum of Art
The Wealth of the Gods: Masterpieces by Rubens, Michelangelo, and Titian
12 September – 6 December 2015
Painting by Michelangelo Buonarroti
Paris, Grand Palais
Elisabeth Louise Vigée Le Brun
23 September 2015 – 11 January 2016
Painting by Elisabeth Louise Vigée Le Brun

London, British Museum
Celsi: art and identity
The Claremont Brooch by Edmund Johnson

Adelaide, South Australian Museum
Opals
25 September 2015 – 14 February 2016
Model of a stoat by Fabergé
Queen Charlotte’s finger ring
Queen Victoria’s earrings

London, Victoria and Albert Museum
The Fabrics of India
3 October 2015 – 10 January 2016
One saris

Boston, Museum of Fine Arts
Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer
11 October 2015 – 18 January 2016
Painting by Rembrandt van Rijn

Paris, Musée de l’Orangerie
Qui a peur des femmes photographes? 1839 a 1919
Photography by M. Olive Edis
Album of photo collages by Queen Alexandra, when Princess of Wales

Amsterdam, Rijksmuseum
Asia > Amsterdam. Luxury in the Golden Age
17 October 2015 – 17 January 2016
Pair of Delft tulip vases by Adriaen Kocks

Birmingham, Birmingham Museum & Art Gallery
Enchanted Dreams: The Pre-Raphaelite Art of E.R. Hughes
17 October 2015 – 17 January 2016
Pair of silver gilt flagons
Silver-gilt alms dish
Book printed by John Field for John Ogilby

Kendal, Abbott Hall Art Gallery
Canavetto: Celebrating Britain
22 October 2015 – 14 February 2016
Three paintings and eight drawings by Canavetto

London, Royal Academy of Arts
Jean-Étienne Liotard
24 October 2015 – 31 January 2016
Five pastels and portrait miniature by Jean-Étienne Liotard

Sudbury, Gainsborough’s House
The Painting Room: Artists at Work in the Eighteenth Century
24 October 2015 – 21 February 2016
Three watercolours by Paul Sandby
Drawing by Francesco Bartolozzi
Drawing by Giovanni Battista Cipriani
Etching by Thomas Rowlandson

Paris, Château de Versailles
Le Roi est mort
27 October 2015 – 21 February 2016
Painting by Adam-François van der Meulen

Brighton, Royal Pavilion
Exotic Creatures
14 November 2015 – 6 March 2016
Painting by Jacques-Laurant Agasse

London, National Maritime Museum
Samuel Pepys: Plague, Fire, Revolution
Painting by Johannes Lingebach
Painting by Antonio Verrio
Painting by John Michael Wright
Book attributed to Charles I
Book printed by John Field for John Ogilby
Silver-gilt cups dish
Pair of silver gift flags

London, Royal Geographical Society
Enduring Ice: The Antarctic Legacy of Sir Ernest Shackleton and Frank Hurley
21 November 2015 – 28 February 2016
Sir Ernest Shackleton’s Union Flag

London, Victoria and Albert Museum
Bojeweld Treasures: The Al Thani Collection
21 November 2015 – 10 April 2016
The Hum Bird
The Timur Ruby Necklace
Imperial Moghal Spinel

London, Tate Britain
Artist and Empire: Facing Britain’s Imperial Past
Three paintings by Rudolf Swoboda
Bronze by Benedict Enwonwu
Polychrome bust by Carlo Marochetti

Canberra, National Museum of Australia
Encounters
Boomerang by Yumagora

Venice, Museo Correr
Splendori del Rinascimento a Venezia: Andrea Schiavone tra Parmigianino, Tintoretto e Tiziano
28 November 2015 – 10 April 2016
Six paintings by Andrea Schiavone

Freiburg, Augustinemuseum
Franc-Xaver Winterhalder: Maler in Auftrag Ihrer Majestät
Six paintings by Franz Xaver Winterhalter
Queen Victoria’s costume for the Stuart Ball, 1851

Canberra, National Gallery of Australia
Tom Roberts
4 December 2015 – 28 March 2016
Painting by Tom Roberts

Ely, Ely Cathedral
In the beginning was the Word
3–28 February 2016
Printed book with illustrations after Eric Gill

Cork, Crawford Art Gallery
Adam Buck: A Regency Artist from Cork
4 February – 9 April 2016
Watercolour by Adam Buck

New York, The Metropolitan Museum of Art
Vigée Le Brun: Woman Artist in Revolutionary France
9 February – 15 May 2016
Painting by Elisabeth Louise Vigée Le Brun

London, The Kennel Club
The Labrador Retriever in Art
11 February – 29 July 2016
Painting by Frederick Thomas Daws

Metz, Centre Pompidou-Metz
Sublime. Les tremblements du monde
11 February – 12 June 2016
Three drawings by Leonardo da Vinci

Liverpool, Walker Art Gallery
Pre-Raphaelites: Beauty and Rebellion
12 February – 5 June 2016
Painting by Sir John Everett Millais

Madrid, Museo Nacional del Prado
Georges de la Tour. 1593–1652
23 February – 12 June 2016
Painting by Georges de la Tour

Frankfurt, Städel Museum
Maniera, Pontormo, Bronzino und das Florenz der Medici
24 February – 5 June 2016
Painting by Agnolo Bronzino

Salem, Peabody Essex Museum
Asia in Amsterdam: The Culture of Luxury in the Golden Age
27 February 2015 – 5 June 2016
Pair of Delft tulip vases by Adriaen Kocks

Dublin, City Hall
1916 Centenary Commemoration Exhibition
1 March – 31 August 2016
Banner of Na Fianna Éireann (‘Gal Gréine’)

New York, The Frick Collection
Van Dyck: The Anatomy of Portraiture
2 March – 5 June 2016
Drawing by Sir Anthony van Dyck
Engraving by Robert van Voest after Sir Anthony van Dyck

Dublin, National Museum of Ireland
Proclaiming a Republic: The 1916 Rising
3 March 2016 – 2 May 2017
First World War placard

Rome, Scuderie del Quirinale
Correggio e Parmigianino. Arte a Parma nel Cinquecento
12 March – 26 June 2016
Painting by Parmigianino
Painting and drawing by Correggio
Drawing by Michelangelo Anselmi
Two drawings attributed to Giorgio Gandini

Venice, Gallerie dell’Accademia
Aldo Manuzio. Il rinascimento di Venezia
12 March – 19 June 2016
Painting by Tintoretto

 Enschede, Rijksmuseum Twenthe
Gainsborough in his own words
20 March – 24 July 2016
Painting by Gainsborough

Hampshire, Jane Austen’s House Museum
Emma in Print
23 March – 10 July 2016
Three books by Jane Austen

Durham, Palace Green Library
Somme 1916: From Durham to the Western Front
25 March – 2 October 2016
Shrapnel collected by King George V at the Butte de Warlencourt, 1916
FINANCIAL OVERVIEW

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

Incoming Resources

The summarised financial statements set out on pages 77–8 indicate that Royal Collection Trust’s income and endowments increased by £3,239,000 (6.6 per cent) to £52,085,000 in 2015–16. The increase in admissions income of £1,833,000 (5.6 per cent) to £34,391,000 is largely due to the increase in average income per visitor of £0.44 (3.6 per cent).

Income from retail, catering, publishing and photographic services increased by £1,705,000 (11.3 per cent) to £16,777,000. Income from admissions increased by £1,693,000 (8.1 per cent) to £22,720,000, while expenditure on presentation and interpretation increased by £1,147,000 (21.9 per cent) to £6,374,000.

Net Incoming Resources and Cash Flow

Net income, before recognising the pension scheme actuarial gain of £600,000 (2014–15 loss: £900,000), amounted to £2,001,000 (2014–15: £2,571,000). The net cash inflow of £2,251,000 has resulted in net cash balances of £37,932,000 at 31 March 2016 (2014–15: £35,681,000).

Funds and Reserves

Royal Collection Trust has total funds and reserves of £2,905,000 (2014–15: £2,511,000), but excluding reserves for Future Programme improvements at Windsor Castle and the Palace of Holyroodhouse. As at 31 March 2016, funds of £26,442,000 are designated for Future Programme, leaving £6,845,000 of free reserves net of the pension scheme deficit of £100,000.

Charitable Expenditure

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

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

The Summarised Financial Statements on pages 77–8 comprise The Royal Collection Trust and its trading subsidiary Royal Collection Enterprises Limited.

The Summarised Financial Statements presented within the Annual Report 2015/16 do not constitute the full financial statements of Royal Collection Trust but the full annual financial statements of Royal Collection Trust.

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

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

The Trustees have accepted responsibility for preparing the Annual Report 2015/16 and for preparing the Summarised Financial Statements included therein by extracting the Consolidated Statement of Financial Activities and Balance Sheet included in the Summarised Financial Statements directly from Royal Collection Trust’s full annual financial statements.

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

James Leigh-Pemberton Trustee | Sir Alan Reid Trustee

INCOME AND ADMISSION NUMBERS FOR THE YEAR

<table>
<thead>
<tr>
<th>Income</th>
<th>2015–16 £000</th>
<th>2014–15 £000</th>
<th>2015–16 £000</th>
<th>2014–15 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(including Gift Aid)</td>
<td>16,676</td>
<td>16,433</td>
<td>1,277</td>
<td>1,300</td>
</tr>
<tr>
<td>Retail sales</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(excluding café)</td>
<td>8,486</td>
<td>7,423</td>
<td>503</td>
<td>492</td>
</tr>
<tr>
<td>Charitable expenditure</td>
<td>8,688</td>
<td>7,320</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net incoming resources</td>
<td>2,983</td>
<td>2,593</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Royal Collection Enterprises</td>
<td>503</td>
<td>492</td>
<td>2,001</td>
<td>1,584</td>
</tr>
<tr>
<td>Other income</td>
<td>1,048</td>
<td>1,029</td>
<td>11</td>
<td>11</td>
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<tr>
<td>Total income</td>
<td>25,566</td>
<td>23,885</td>
<td>3,256</td>
<td>3,493</td>
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</table>

Five-Year Comparison

<table>
<thead>
<tr>
<th>Year</th>
<th>2011–12 £000</th>
<th>2012–13 £000</th>
<th>2013–14 £000</th>
<th>2014–15 £000</th>
<th>2015–16 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(including Gift Aid)</td>
<td>33,655</td>
<td>35,097</td>
<td>33,655</td>
<td>32,558</td>
<td>34,391</td>
</tr>
<tr>
<td>Retail sales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(excluding café)</td>
<td>17,567</td>
<td>18,048</td>
<td>17,567</td>
<td>14,231</td>
<td>15,845</td>
</tr>
<tr>
<td>Charitable expenditure</td>
<td>2,586</td>
<td>2,556</td>
<td>2,586</td>
<td>2,520</td>
<td>2,556</td>
</tr>
<tr>
<td>Net incoming resources</td>
<td>3,014</td>
<td>3,036</td>
<td>2,988</td>
<td>2,988</td>
<td>2,988</td>
</tr>
<tr>
<td>Capital expenditure</td>
<td>600</td>
<td>600</td>
<td>600</td>
<td>600</td>
<td>600</td>
</tr>
<tr>
<td>Total income</td>
<td>72,071</td>
<td>73,586</td>
<td>72,071</td>
<td>67,756</td>
<td>70,459</td>
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</table>

Visitor Performance Indicators

<table>
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<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Visitor numbers (000)*</td>
<td>2,596</td>
<td>2,427</td>
<td>2,586</td>
<td>2,520</td>
<td>2,556</td>
</tr>
<tr>
<td>Admissions per visitor</td>
<td>£12.26</td>
<td>£12.52</td>
<td>£12.01</td>
<td>£12.92</td>
<td>£13.45</td>
</tr>
<tr>
<td>Retail spend per visitor (on-site only)</td>
<td>£5.40</td>
<td>£6.24</td>
<td>£5.62</td>
<td>£5.02</td>
<td>£5.21</td>
</tr>
</tbody>
</table>

* Paying visitors only (includes Learning)
SUMMARISED FINANCIAL STATEMENTS

INDEPENDENT STATEMENT OF KPMG LLP TO ROYAL COLLECTION TRUST

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

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

Respective responsibilities of Trustees and KPMG LLP

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

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

Basis of Opinion

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

We also read the other information contained in the Annual Report for 2015/16 and consider the implications for our statement if we become aware of any apparent misstatements or material inconsistencies with the Summarised Financial Statements.

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

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

Opinion on Summarised Financial Statements

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

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

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

INCOMING RESOURCES

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
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<tbody>
<tr>
<td>Income and endowments from:</td>
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<td></td>
</tr>
<tr>
<td>Donations and legacies</td>
<td>182</td>
<td>319</td>
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<tr>
<td>Charitable activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Access</td>
<td>34,087</td>
<td>32,292</td>
</tr>
<tr>
<td>Presentation and interpretation</td>
<td>611</td>
<td>506</td>
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<tr>
<td>Other trading activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retail, catering and photographic services</td>
<td>16,469</td>
<td>14,825</td>
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<tr>
<td>Licences, commissions and fees</td>
<td>328</td>
<td>474</td>
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<tr>
<td>Sponsorship</td>
<td>140</td>
<td>140</td>
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<tr>
<td>Investments:</td>
<td></td>
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<tr>
<td>Investment income</td>
<td>219</td>
<td>212</td>
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<tr>
<td>Other</td>
<td>49</td>
<td>78</td>
</tr>
<tr>
<td>Total</td>
<td>52,085</td>
<td>48,846</td>
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EXPENDITURE ON:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
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</thead>
<tbody>
<tr>
<td>Raising funds:</td>
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<td></td>
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<tr>
<td>Fundraising</td>
<td>84</td>
<td>46</td>
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<tr>
<td>Retail, catering and photographic services</td>
<td>13,570</td>
<td>12,700</td>
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<tr>
<td>Charitable activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Access</td>
<td>22,720</td>
<td>21,027</td>
</tr>
<tr>
<td>Presentation and interpretation</td>
<td>6,374</td>
<td>5,227</td>
</tr>
<tr>
<td>Exhibitions and displays</td>
<td>2,990</td>
<td>2,906</td>
</tr>
<tr>
<td>Conservation</td>
<td>2,863</td>
<td>2,906</td>
</tr>
<tr>
<td>Custodial control</td>
<td>946</td>
<td>862</td>
</tr>
<tr>
<td>Other</td>
<td>537</td>
<td>541</td>
</tr>
<tr>
<td>Total</td>
<td>50,084</td>
<td>46,275</td>
</tr>
</tbody>
</table>

Net income (expenditure)        | 2,001 | 2,571 |

Other recognised gains/(losses):|       |       |
Actuarial gains/(losses) on defined benefit pension scheme | 602  | (923) |
Net movement in funds           | 2,601 | 1,671 |
Reconciliation of funds:        |       |       |
Total funds brought forward     | 47,069| 45,398|
Total funds carried forward     | 49,670| 47,069|
<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intangible assets</td>
<td>314</td>
<td>406</td>
</tr>
<tr>
<td>Tangible assets</td>
<td>15,890</td>
<td>16,499</td>
</tr>
<tr>
<td><strong>Total fixed assets</strong></td>
<td>16,204</td>
<td>16,905</td>
</tr>
<tr>
<td><strong>Current assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock and work in progress</td>
<td>3,936</td>
<td>3,225</td>
</tr>
<tr>
<td>Debtors</td>
<td>2,351</td>
<td>1,201</td>
</tr>
<tr>
<td>Bank deposits</td>
<td>37,302</td>
<td>32,790</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>630</td>
<td>2,891</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>44,219</td>
<td>40,107</td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors: amounts falling due within one year</td>
<td>(10,653)</td>
<td>(9,343)</td>
</tr>
<tr>
<td><strong>Net current assets</strong></td>
<td>33,566</td>
<td>30,764</td>
</tr>
<tr>
<td><strong>Net assets excluding pension asset/(liability)</strong></td>
<td>49,770</td>
<td>47,669</td>
</tr>
<tr>
<td>Defined benefit pension scheme asset/(liability)</td>
<td>(100)</td>
<td>(600)</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>49,670</td>
<td>47,069</td>
</tr>
</tbody>
</table>

**The funds of the charity:**

**Restricted income funds:**
- Fixed assets: 368
- Cash: 179
- Total restricted funds: 547

**Unrestricted funds:**
- Future Programme: 26,442
- General funds:
  - Fixed assets: 15,836
  - General reserve: 6,945
  - Pension reserve: (100)
- Total unrestricted funds: 49,123
- **Total charity funds:** 49,670
FRONT COVER
El Paseo, 1854, by John Phillip, was one of a number of works in the exhibition Scottish Artists 1750–1900: From Caledonia to the Continent that showed how Scottish artists were inspired by the culture, landscape and architecture of Europe.

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

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

PAGE 5
HRH The Prince of Wales meets D-Day veteran Patrick ‘Pat’ Turner, Private with the Oxfordshire and Buckinghamshire Light Infantry, at the opening of the exhibition The Last of the Tide at The Queen’s Gallery, Buckingham Palace.

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

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