



ANNUAL
REPORT
2014–2015

ROYAL
COLLECTION
TRUST
ANNUAL REPORT
FOR THE YEAR ENDED 31 MARCH 2015

www.royalcollection.org.uk

AIMS OF THE ROYAL COLLECTION TRUST

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

- ~ the Royal Collection (being the works of art held by The Queen in right of the Crown and held in trust for her successors and for the nation) is subject to proper custodial control and that the works of art remain available to future generations;
- ~ the Royal Collection is maintained and conserved to the highest possible standards and that visitors can view the Collection in the best possible condition;
- ~ as much of the Royal Collection as possible can be seen by members of the public;
- ~ the Royal Collection is presented and interpreted so as to enhance public appreciation and understanding;
- ~ access to the Royal Collection is broadened and increased (subject to capacity constraints) to ensure that as many people as possible are able to view the Collection;
- ~ appropriate acquisitions are made when resources become available, to enhance the Collection and displays of exhibits for the public.

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

TRUSTEES OF THE ROYAL COLLECTION TRUST

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Director, Royal Collection Trust

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- ~ 2.5 million visitors to the Palaces and Galleries
- ~ 45,300 schoolchildren visited Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse
- ~ 204 loans made to 48 exhibitions in the UK and 11 other countries
- ~ More than 240,000 records of works of art online
- ~ 1,552 conservation treatments
- ~ Five awards for learning, group travel and publishing

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CLARENCE HOUSE

It is often assumed that the Royal Collection owes its origins almost entirely to the towering figure of George IV, undoubtedly one of the greatest collectors in our history. That assumption was significantly challenged by the magnificent and revelatory exhibition, *The First Georgians: Art & Monarchy 1714-1760*, staged at The Queen's Gallery, Buckingham Palace, last summer to mark the three-hundredth anniversary of the start of the Hanoverian dynasty. The quality and range of works of art assembled for the exhibition forced us to reconsider the artistic credentials of those unsung early Georges, and it was all the more impressive for the fact that substantial loans were also made from the Royal Collection to the series of commemorative exhibitions taking place at the same time in the Historic Royal Palaces and in Hanover itself.

As you consider the range of activities described and illustrated in this Report, I hope you will share my admiration, and that of my fellow Trustees, of the expertise and skill that has been applied by Royal Collection Trust staff to the preservation of the Royal Collection, and the creativity, resourcefulness and dedicated service that go towards ensuring that this great Collection can be enjoyed and appreciated as fully and widely as possible. These efforts increasingly involve partnerships with organisations dedicated to removing the barriers, real or perceived, that can deny people the inestimable benefits of experiencing great works of art at first hand.

Our plans for the coming year are no less ambitious. Meanwhile, I can only hope that you will find this Report both informative and inspiring.



REPORT OF THE DIRECTOR, ROYAL COLLECTION TRUST

JONATHAN MARSDEN

European art of the sixteenth to nineteenth centuries has long been considered the greatest strength of the Royal Collection. This strength could not have been better celebrated than in the exhibition *The First Georgians: Art & Monarchy 1714–1760*. Yet our exhibitions programme over the past year has offered a glimpse of wider horizons, from the beautiful and sometimes haunting images in *Cairo to Constantinople: Early Photographs of the Middle East*, to the craftsmanship of South and East Asia and South America on display in *Gold*.

Most visitors who come to Windsor Castle from overseas will see something from the Royal Collection that has a connection to the artistic traditions of their country. This is an important reason for us to develop our expertise beyond European boundaries, so we can bring significant parts of the Collection to greater

prominence. As part of this initiative, an exhibition of the South Asian art presented to Queen Victoria is being developed with two UK venues for 2017–18, and we will support an academic fellowship exploring the original contexts of these works and their reception in Britain.

In the spring of 2015 the inauguration of the Taitokuin Mausoleum model exhibition at Zojo-ji

PAGE 6 Outfits worn by members of the Royal Family as children in the special exhibition *Royal Childhood*, including, in the background, those belonging to the Princes William and Harry.

OPPOSITE *Princess Louisa Anne*, 1754, by Jean-Étienne Liotard, from the exhibition *The First Georgians: Art & Monarchy 1714–1760*. The young princess was the seventh child of Frederick, Prince of Wales.

BELOW Visitors to *The First Georgians: Art & Monarchy 1714–1760* were presented with a sumptuous display of Old Master paintings, gilded furniture, silver and porcelain.



Temple in Tokyo was a milestone in a 20-year project to reassemble and display this significant piece of Meiji art and craftsmanship, presented to King George V in 1910. The long-term loan of the model has enabled the people of Tokyo to envisage the splendour of the original Edo-period building, which was destroyed by bombing in 1945.

As in previous years, the Trustees approved six strategic priorities for 2014–15, and increasing awareness of the Royal Collection across the UK remains the first of these. Later this year we begin our fifth nationwide touring exhibition of drawings by Leonardo da Vinci. Since 2002 more than three quarters of a million people at 17 venues around the UK have seen one of these shows, which provide a valuable opportunity to encourage further exploration of the Royal Collection. *High Spirits: The Comic Art of Thomas Rowlandson* was our second exhibition at the Holburne Museum, Bath, and our association with the Ferens Art Gallery will continue with a programme of loans to celebrate Hull's year as City of Culture 2017. Alongside these initiatives, this year we will launch a major new feature within 'The Royal Collection Online', highlighting connections between works of art and localities across the UK.

Advances in our use of digital technology this year have included a new Royal Collection Trust presence on Facebook and significant development of 'The Royal Collection Online', where more than 240,000 object records can now be explored. The range and variety of online content has been enhanced by films about conservation processes and of lectures and talks. In the coming year an initiative to digitise the Georgian Papers in the Royal Archives, in partnership with King's College London, will encourage far wider use of this hugely important resource in academic research.

The continuing need to underpin The Trust's traditional sources of revenue with income streams independent of visitor numbers has led to a re-examination of our e-commerce business and further plans to expand our merchandise beyond the successful commemorative ranges. However, several royal events in the coming year will undoubtedly bring opportunities to generate vital funds for The Trust's activities. The appointment of our first Head of Development coincided with the inauguration of a scheme to expand the group of individuals who support scholarly publishing. Our Chairman, HRH The Prince of Wales, kindly presided at a



dinner in November in celebration of a hundred years of publications about the Royal Collection and in recognition of those whose generosity has enabled this tradition to continue.

The major capital projects at Holyrood and Windsor gained momentum during the year. At Windsor, the plans for a new Conservation Centre in the Home Park were granted planning approval. The new building will provide greatly improved facilities for the furniture and arms and armour conservators currently accommodated within the Castle, as well as for picture framing and photography, and will allow the vacated space to be considered for new use as part of the Windsor Castle Past and Future programme. From 2015 to 2018 a fresh emphasis will be placed on the long-term care of the Collection, and we will make more visible the outstanding work of our team of 40 conservators.

In early February we were delighted to welcome Moira Gemmill in the new role of Director, Capital Programmes. Having overseen more than 40 design projects at the V&A in London, Moira was ideally

qualified to guide us through the developments at Windsor and Holyrood. While riding her bicycle to work on 9 April 2015, Moira was in a collision with a lorry near Lambeth Bridge and lost her life. To the shock felt in so many quarters at the news of this tragic loss was added a great sense of regret for what Moira might have achieved in the role in which she served with such promise for just two months. With the passage of time this regret has turned to resolution that the long-planned improvements at Windsor and Holyrood should be accomplished without delay to the standards that she had set.

Publications form the bedrock of all our work in making the Royal Collection more widely known and studied. The special focus of resources on publishing

ABOVE Rachael Smith conserves one of 28 architectural plans for the alterations to Balmoral Castle in the 1850s, acquired for the Royal Collection in 2014. The drawings, made on tracing paper, were tightly folded and extensively fragmented – the most fragile was in 52 pieces.

OPPOSITE Professor W H Coaldrake (left) with the Taitokuin Mausoleum model, representing the Mausoleum of Tokugawa Hidetada. The model was re-assembled for display in Tokyo following conservation.



the Collection has advanced several long-term projects significantly. To the series of catalogues of the Paper Museum of Cassiano dal Pozzo was added the three-volume study of the botanical collections of Federico Cesi, and the catalogues of Chinese and Japanese works of art, European arms and armour and Dutch pictures (2nd edn) entered their final pre-publication stages. The text of the new history of Windsor Castle, edited by Steven Brindle, is now substantially complete, and the book is due to appear in 2016.

None of the achievements described in this Report would be possible without the exceptionally dedicated and skilful work of 530 members of staff. During the year we bid farewell to several long-serving colleagues. Michael Stevens joined as Finance Director in 1994, a year after the formation of The Royal Collection Trust and in the midst of the five-year restoration at Windsor Castle, which was substantially financed by The Trust. Alongside his stewardship of The Trust's funds, Mike was responsible for leading colleagues through some

of the organisation's greatest challenges, whether in the field of IT procurement or the construction of The Queen's Galleries. Mike's new role as Deputy Keeper of the Privy Purse keeps him in touch with his former colleagues, who remain, with the Trustees, extremely grateful for his contribution over many years. In January we welcomed Keith Harrison, formerly of English Heritage, as Finance Director and a Director of Royal Collection Enterprises Ltd. Meanwhile David Rankin-Hunt, who had served as Administrator and Assistant to the Surveyors since the Royal Collection Department was first formed in 1987, having previously worked in the Lord Chamberlain's Office, left in August following a restructuring, and Robert Ball, who started work on the clock collection in 1984, retired as Senior Horological Conservator. Their long service is gratefully recorded here.

Edward Griffiths and Fiona Sale stepped down as Non-Executive Directors at the end of 2014. Their commitment of time and sound advice in the respective fields of hospitality and retail over many years has been invaluable. The Directors of Royal Collection Enterprises and the Trustees of The Royal Collection Trust meet three times a year as the Strategic Development Committee, a vital forum for debating and testing new initiatives and for monitoring performance. The Master of the Household, Vice Admiral Tony Johnstone-Burt, and Charlie MacDermot-Roe, HR Head of Operations, have joined as Non-Executive Directors and will bring their valuable perspectives to discussions. The Management Board remains indebted to those who give time and expertise on our committees: Jonathan Drori and Mary Butler on the New Titles Committee, and Rupert Barclay on the Audit Committee.

The Annual Report for 2014–15 is presented, like its predecessors, according to the Charitable Aims of The Royal Collection Trust.

ABOVE A page of detailed drawings of a passion flower, *Passiflora incarnata*, from the three-volume study of the botanical manuscripts of Federico Cesi, subsequently in the collection of Cassiano dal Pozzo, published this year.

OPPOSITE Stephen Chapman photographs a suit of armour, dated 1585, for the forthcoming *catalogue raisonné* of European arms and armour.



CUSTODIAL CONTROL

~ 18,891 object records and 70,500 images added to the Collections Management System

The Royal Collection is one of the largest and most widely distributed art collections in the world. A busy exhibition and loans programme, and the official use of the royal residences, also make it one of the most dynamic. Regular custodial monitoring remains fundamental. The wealth of data collected during monitoring is stored on the Collections Management System and used by staff throughout the organisation. The data is also the source of information for 'The Royal Collection Online' on Royal Collection Trust's website.

A significant achievement this year was the completion in February 2014 of the inventory of more than 450,000 photographic prints and negatives, as well as equipment and film, in the Royal Collection. Queen Victoria and Prince Albert laid the foundations of the collection during the 1840s, and the holdings now include architectural, topographical and landscape works, portraits, studies of royal

residences, media images and photographs taken by members of the Royal Family.

The rolling programme of inventory checks continued in parallel with condition surveys and photography of decorative arts at St James's Palace, Osborne House and Windsor Castle. Condition checks were also carried out at loan locations around the UK, including The Stained Glass Museum, Ely; the Natural History Museum, London; the National Horseracing Museum, Newmarket; and the Library and Museum of Freemasonry, London.

OPPOSITE This stained-glass panel of George III is on long-term loan to The Stained Glass Museum, Ely, where a condition check was carried out this year.

BELOW The panel can be seen installed in the Charles II Dining Room at Windsor Castle in this nineteenth-century photograph, among nearly half a million photographic items in the Royal Collection.





CONSERVATION

- ~ 561 decorative arts items conserved
- ~ 497 works on paper conserved or mounted
- ~ 279 books conserved
- ~ 215 paintings conserved

For a number of years, the impetus behind conservation work has been the preparation of items for exhibition, loan or *catalogues raisonnés*. While in many ways this is a legitimate method of prioritisation, it has allowed conservators little opportunity to undertake systematic appraisals of the condition of the Collection as a whole. In 2013 a dedicated team was formed to survey and photograph paintings, and carry out *in situ* treatments where necessary.

During 2014 further progress was made in the vital area of preventive conservation through the appointment of a second Collections Care Steward

in the Master of the Household's Department. Collaborating closely with Royal Collection Trust staff, the stewards train colleagues throughout the Royal Household on the optimum environmental conditions for works of art. They will make an important contribution to the Household's new Energy Management Policy and Strategy, which aims to embed environmental sustainability across all areas of the organisation.

OPPOSITE Rosanna de Sancha removes discoloured varnish from *Rembrandt and his Wife Saskia*, c.1638, by Ferdinand Bol, in preparation for the forthcoming exhibition *Masters of the Everyday: Dutch Artists in the Age of Vermeer*.

BELOW The Sunflower Clock, c.1752, before (left) and after (right) conservation for the exhibition *Painting Paradise: The Art of the Garden*.





DECORATIVE ARTS

Over the past year, the Decorative Arts team entered the final stages of conservation work for the forthcoming catalogues of Chinese and Japanese works of art and European arms and armour, and prepared items for the exhibition *Painting Paradise: The Art of the Garden*.

A significant project undertaken for the exhibition was the restoration of the Sunflower Clock, acquired by the Prince Regent in 1819. This remarkable object is a richly decorated Vincennes porcelain vase containing porcelain flowers mounted on a gilt-bronze base. In the centre of the bouquet is a clock in the form of a sunflower's seed head. Over the past 200 years, some of the delicate blooms had been lost or broken – they were repaired three times in the first three years of George IV's ownership – and previous restoration had joined flowers and stems in random combinations. Following a visit to the Porzellansammlung in the Zwinger in Dresden to view the only comparable piece, conservators dismantled the bouquet, sorted the contents into species, and used a combination of repaired original flowers, recently acquired eighteenth-century Vincennes flowers and newly modelled pieces to match a watercolour of the clock in George IV's Pictorial Inventory.

Ten early nineteenth-century Chinese figures with moving heads, made from unfired clay with bamboo-paper overlays, were conserved for the catalogue of

Chinese and Japanese works of art. Eight are on long-term loan to the Royal Pavilion, Brighton, and two are displayed in Buckingham Palace. All had suffered damage and had been heavily repainted. Following paint analysis, conservators removed layers of varnish and overpaint, revealing the vibrant colours beneath.

The turret clock in the East Wing of Buckingham Palace was also conserved this year, 200 years after its creation for the Royal Pavilion, Brighton, by Benjamin Lewis Vulliamy. It was installed at Buckingham Palace in 1848, in a case that incorporated the timbers of a French frigate captured at the Battle of Trafalgar. The conservation team dismantled the piece, repaired the frame, restored corroded fittings and conserved the mechanism.

As part of the continuing development of 'The Royal Collection Online', a one-year post was created to oversee condition assessment, surface cleaning, photography and cataloguing of all 249 tapestries in the Collection.

OPPOSITE Jane Wallis removes overpaint from the head of a Chinese figure. Another figure, fully conserved, can be seen in the background.

BELOW These Chinese figures with nodding heads are thought to have been acquired by George IV when he was Prince Regent. Conservation has restored their original jewel-like colours.

OVERLEAF The tapestry panel *Destruction of the children of Niobe*, c.1630, is prepared for photography at Hampton Court Palace, following condition assessment and surface cleaning. The new images will be added to 'The Royal Collection Online'.





PRINTS, DRAWINGS AND PHOTOGRAPHS

Much of the work undertaken by the Paper Conservation team this year was in preparation for Royal Collection Trust exhibitions. It included the framing of sections of a papyrus scroll dating from c.300–275 BC for *Cairo to Constantinople: Early Photographs of the Middle East*, and the conservation and mounting of 49 drawings, watercolours and prints for *Painting Paradise: The Art of the Garden*. The title deed for Buckingham House, which completed George III's purchase of the property in 1763, was conserved and mounted for the *Treasures from the Royal Archives* exhibition at Windsor Castle.

Among the most complex projects was the conservation of 28 recently acquired architect's plans for the alterations to Balmoral Castle in the 1850s. The drawings, made on tracing paper, were tightly folded, very brittle and extensively fragmented: the most fragile was in 52 pieces. Conservation was complicated by the material's sensitivity to solvents, especially water. By carefully running a damp brush

along the fold lines and placing the plans between sheets of absorbent material, the designs could be pressed flat. The fragments were then assembled and secured, and the plans lined with a flexible and strong supporting paper.

Emma Turner, the first Paper Conservation Intern, spent much of her nine-month placement working on ten of Sir Jeffry Wyatville's presentation designs for the remodelling of Windsor Castle in the 1820s. These large and elaborate watercolours had been mounted at an early date on layers of pulpboard and linen. Following conservation, the drawings can be more easily consulted for research towards the forthcoming publication about the history of Windsor Castle.

BELOW The title deed for Buckingham House, 1763, is conserved and mounted by Kate Stone for the exhibition *Treasures from the Royal Archives*. The document completed the purchase of Buckingham House from Sir Charles Sheffield for the sum of £28,000.



BOOKS, MANUSCRIPTS AND ARCHIVES

Over the past 12 months the Book Conservation team has prepared a large number of items for loan to exhibitions in the UK and abroad. These have included documents relating to the Jacobite rebellion of 1715 for *Game of Crowns: The 1715 Jacobite Rising* at the National Library of Scotland, and those relevant to George III and Queen Victoria for the *Hannovers Herrscher auf Englands Thron* and *Victoria Revealed* exhibitions at Hanover and Kensington Palace respectively.

A seventeenth-century emblem book containing allegorical woodcuts, engravings and short verses that were popular in Renaissance Europe was restored for *Painting Paradise: The Art of the Garden*. The process involved the unusual step of washing all the pages to draw out discoloration and impurities, and to improve the appearance of the paper. Once the sections were dry, they were repaired and re-sewn, emulating the seventeenth-century method, and rebound with a flexible vellum cover.

Johanne Keiding, the Book Conservation Intern, worked on the rebinding of a hand-illuminated copy of Robert Browning's poem, *So here then is the last ride*, published by Elbert Hubbard of The Roycrofters at The Roycroft Shop in Aurora, New York in 1900. The book was re-sewn and given a reverse calf-leather cover in a facsimile of the original.

A magnificent new binding was created for a limited edition of James Joyce's *Dubliners*, which was presented to the President of Ireland by HM The Queen on the occasion of the State Visit at Windsor Castle in April 2014. Inspired by the work of the Irish artist and illustrator Louis le Brocqy, the binding was made of green-dyed goatskin with a silk headband worked in the colours of the Irish flag.

BELOW Employing a technique based on methods used in the seventeenth century, Irene Campden re-sews *Emblemata*, 1621, by Andrea Alciati, for display in the exhibition *Painting Paradise: The Art of the Garden*.



PAINTINGS

Work on paintings for display at the royal Palaces and in exhibitions has resulted in some notable discoveries this year. *A Landscape with Shepherds and Flocks*, attributed to a follower of Titian, was prepared for the Cumberland Art Gallery at Hampton Court Palace. The removal of discoloured varnish layers uncovered jewel-like colours and dashed-on brushstrokes typical of Titian's style, raising the possibility that the painting is by the master himself.

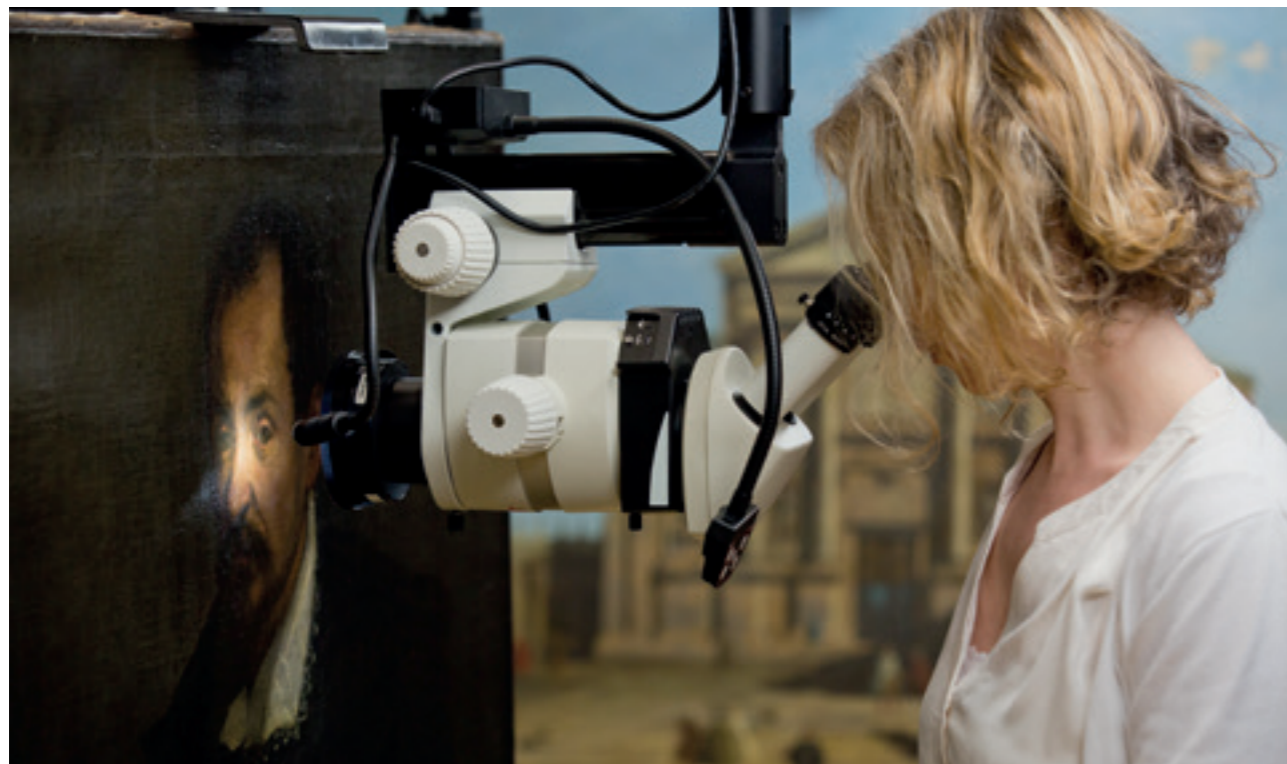
Technical analysis of a self-portrait attributed to a follower of Jacopo Bassano revealed an upside-down image of a woman beneath the painted surface. It seems likely that both portraits were produced by the same artist in the late sixteenth century. A number of techniques were used to study the painting, including X-Radiography, microscope examination and analysis of cross-sections (tiny samples of paint) to give a better understanding of the layer structure. All will help to determine safe parameters should the decision be taken to clean and conserve the painting.

Ferdinand Bol's *Rembrandt and his Wife Saskia* was among the works undergoing treatment for the forthcoming exhibition *Masters of the Everyday: Dutch Artists in the Age of Vermeer*. Bol was a student of Rembrandt, and this portrait gives a fascinating insight into studio practice. The artist imitates his teacher's use of pigment mixtures, the build-up of paint layers in the drapery, and coloured reflections and highlights. The fluid application of paint points to the style that Bol would develop later in his career.

The condition-survey team has photographed 178 paintings to date, carrying out any conservation treatment *in situ*. A Loans and Display Conservator was appointed this year to take specific responsibility for assessing the suitability of paintings for travel between the royal residences and to external exhibitions.

OPPOSITE *The Adoration of the Magi*, c.1530–50, attributed to the school of Lucas Cranach the Elder, undergoes minor conservation by Katy Sanders as part of the condition-survey initiative at the Palace of Holyroodhouse.

BELOW Adelaide Izat uses a microscope to examine a self-portrait attributed to a follower of Jacopo Bassano. Technical analysis of the painting revealed a second portrait beneath the painted surface.





PRESENTATION AND PARTICIPATION

EXHIBITIONS

The eight exhibitions staged at The Queen's Galleries and at Windsor Castle were complemented by an expanded events programme, new interpretation and further collaborations and partnerships, encouraging ever-wider audiences to discover and explore the Royal Collection.

The First Georgians: Art & Monarchy 1714–1760

The Queen's Gallery, Buckingham Palace
11 April – 12 October 2014 (135,853 visitors)

Curated by Desmond Shawe-Taylor, this was the first exhibition to explore the artistic contribution and legacy of the Hanoverian succession. Forming part of a 300th-anniversary programme of events in England and Germany, it explored royal patronage and taste at a time when Britain was the world's most liberal, commercial and innovative society. The flamboyant style of early Georgian Britain surprised those for whom 'Georgian' meant sober elegance – Laura Cumming describing the exhibition as 'strange, vivid, unexpected' in *The Observer*.

OPPOSITE *The First Georgians: Art & Monarchy 1714–1760* was accompanied by a wide-ranging programme of lectures, talks, music and readings. A partnership between Royal Collection Trust and the BBC included a BBC Four series, recordings for Radio 3 and a panel discussion about the making of the exhibition and the television programmes.

BELOW A highlight of the exhibition *The First Georgians: Art & Monarchy 1714–1760* was the silver-gilt table service attributed to Nicholas Sprimont. Here Sally Goodsir adjusts the marine-themed Neptune centrepiece, described as 'the purest rococo creation in English silver'.



A partnership between Royal Collection Trust and the BBC was built around a three-part BBC Four television series to coincide with the exhibition. Presented by Dr Lucy Worsley and with contributions from Royal Collection Trust curators, *The First Georgians: The German Kings Who Made Britain* attracted 4.8 million viewers for the first transmission alone. It was BBC Four's most watched original series of 2014 and was nominated for two Royal Television Society Awards.

Short introductory films created in collaboration with the BBC were shown in the Millar Learning Room, which was converted into that hub of Georgian culture, the London Coffee House. The BBC partnership also extended to coverage of the exhibition on Radio 3 as part of the eighteenth-century music season. For an hour-long *Early Music Show* recorded in The Queen's Gallery, Carole Cerasi, Professor of Harpsichord and Fortepiano at the Royal Academy of Music, performed contemporary pieces on the Shudi harpsichord that belonged to Frederick, Prince of Wales. During 12 episodes of *In Tune*, Desmond Shawe-Taylor and presenter Sean Rafferty discussed objects in the exhibition.

A full events programme included lectures, a book club, a Georgian coffee evening, a drawing class with the Royal Drawing School, and study days with the Wallace Collection and Historic Royal Palaces. In a partnership with the Royal College of Music, students from the School of Historical Performance gave daytime recitals and a concert of chamber music in The Queen's Gallery.

Art and creative-writing sessions for local community groups were part of a new access programme that gave audiences who would not normally visit galleries the opportunity to engage with the Collection. A partnership with the Royal National Institute of Blind People helped blind and partially sighted visitors explore the exhibition through description, object-handling and music.

Complicated, subtle, and nothing less than a revelation.

RICHARD DORMENT, *THE DAILY TELEGRAPH*

Chosen as one of Richard Dorment's '5 best art exhibitions of 2014'



Cairo to Constantinople: Early Photographs of the Middle East

Gold

The Queen's Gallery, Buckingham Palace

7 November 2014 – 22 February 2015 (29,779 visitors)

Curated by Dr Sophie Gordon and Alessandro Nasini, *Cairo to Constantinople: Early Photographs of the Middle East* followed the journey taken by the Prince of Wales (later King Edward VII) in 1862, as he undertook a four-month educational tour around the Middle East. Through the photographs of Francis Bedford, the first photographer to travel on a royal tour, it explored the cultural and political significance Victorian Britain attached to the region, which was then as complex and contested as it remains today.

Previously displayed at The Queen's Gallery, Palace of Holyroodhouse, the exhibition was expanded to include a number of antiquities collected by the Prince on his travels, among them one of the oldest

items in the Royal Collection – a black-granite statue of Queen Senet made between 1985 and 1785 BC.

A panel discussion between Sophie Gordon and the travel writer and broadcaster John McCarthy considered why Bedford's images captured the public imagination at the time. A lecture by Dr Amara Thornton of University College London's Institute of Archaeology explored the effect of photography on another emerging science: archaeology. A book club inspired by Orhan Pamuk's Istanbul-based *The Museum of Innocence* was led by author Lynda Waterhouse.

Students from two schools in Camden participated in a six-week photography club as part of

OPPOSITE A young visitor to *The First Georgians: Art & Monarchy 1714–1760* during a day of family activities at The Queen's Gallery, Buckingham Palace.

ABOVE In preparation for the exhibition *Cairo to Constantinople: Early Photographs of the Middle East*, Sandra Adler places on display antiquities collected by the Prince of Wales (later King Edward VII) on his travels in 1862.



the Arts Award scheme, which provides nationally recognised qualifications in arts, media and cultural activities and supports young people in progressing on to further education and employment within their chosen field.

Among those who visited or attended events during the exhibition were representatives of all the major faith movements of the Middle East, a group of ministerial spouses from the Turkish government and 12 descendants of the photographer Francis Bedford.

Gold brought together 50 items from across the entire breadth of the Royal Collection to examine this rare and precious metal and the fascination it has held for artists for thousands of years. Among the most striking examples in the exhibition were the Rillaton Cup, from a Bronze Age burial around 1700–1500 BC, a gold crown from Ecuador that predates the Inca invasion, and an eighteenth-century tiger's head in gold and rock crystal from the throne of Tipu Sultan, ruler of Mysore in India.

In a series of short films, praised by BBC Radio 4's *Saturday Review* as 'mesmeric' and 'worthy of an installation in their own right', goldsmith Giovanni Corvaja and Royal Collection Trust gilders and bookbinders showed the ways in which they work

with gold and demonstrated the material's extraordinary versatility.

In collaboration with The Poetry Society and their Young Poets Network, two competitions invited poetry enthusiasts to submit entries inspired by gold. The winners read their poems at The Queen's Gallery alongside Forward Prize-winning poet Kei Miller, who performed a specially commissioned work, *Place Name – Oracabessa*.

The exhibition opened at The Queen's Gallery, Palace of Holyroodhouse, on 27 March 2015 and will travel to the Holburne Museum, Bath, in October 2015.

Sophie Gordon's work as curator of Cairo to Constantinople was recognised when she was presented with the Colin Ford Award at The Royal Photographic Society Awards in September 2014. The award honours an individual who has made a significant contribution to curatorship.

ABOVE Sophie Lawrenson takes a close look at the eighteenth-century tiger's head from the throne of Tipu Sultan that formed the centrepiece of the *Gold* exhibition. It is made from gold sheet over a wooden core and has rock-crystal eyes and teeth, and an articulated tongue.

OPPOSITE *In Fine Style: The Art of Tudor and Stuart Fashion* used portraiture and rare surviving examples of contemporary clothing to show what dress reveals about both the wearer and society at the time.

In Fine Style: The Art of Tudor and Stuart Fashion

The Queen's Gallery, Palace of Holyroodhouse
14 March – 20 July 2014 (32,926 visitors)

For the Tudor and Stuart elite, luxurious clothing was an essential component of court life. Through the evidence of portraiture, *In Fine Style: The Art of Tudor and Stuart Fashion* traced changing tastes in fashionable attire during the sixteenth and seventeenth centuries. Paintings, miniatures, drawings, prints and works of art from the Royal Collection were complemented by a small number of items of contemporary clothing and accessories loaned from the Fashion Museum, Bath; Grimsthorpe & Drummond Castle Trust; The Bowes Museum, Barnard Castle; and the Glove Collection Trust.

First displayed at The Queen's Gallery, Buckingham Palace, the exhibition was adapted by Anna Reynolds to include several items with a particular Scottish interest, among them portraits of three generations of Scottish monarchs – James V, his daughter Mary, Queen of Scots, and her son James VI of Scotland and I of England.

Two full-length portraits, *Charles I* by Daniel Mytens and *Portrait of an Unknown Woman* by Marcus Gheeraerts the Younger, which had been part of the exhibition in London, were concurrently lent to enhance the permanent collection at the Scottish National Portrait Gallery. Speakers at an accompanying study day included exhibition curator Anna Reynolds; Kate Gillespie, Senior Curator at the Scottish National Portrait Gallery; David Wilcox, Lecturer at Edinburgh College of Art; Chris Laoutaris, Birmingham Fellow at the University of Birmingham's Shakespeare Institute; and Yasmin Arshad, doctoral candidate at University College London.

As part of the Edinburgh International Fashion Festival programme, Anna Reynolds and the designer Gareth Pugh discussed the historical-fashion influences in his work. More than 70 students from Edinburgh College of Art took part in a project entitled *Re: Style*, culminating in a presentation of the participants' work in front of the paintings and objects that had inspired them.

[A] mighty and ultimately moving exhibition
CATE DEVINE, THE HERALD

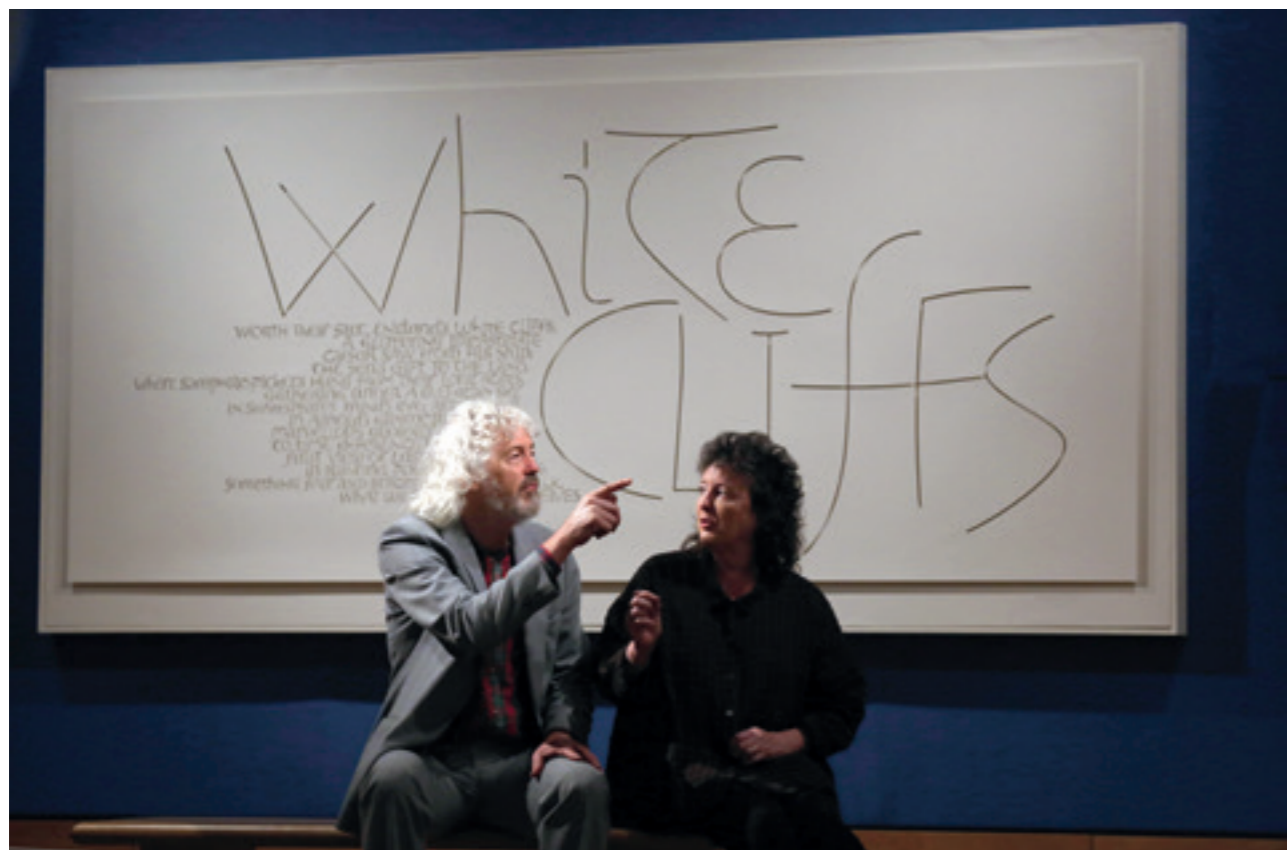


Poetry for the Palace: Poets Laureate from Dryden to Duffy

The Queen's Gallery, Palace of Holyroodhouse
7 August – 2 November 2014 (11,499 visitors)

Marking the halfway point in Dame Carol Ann Duffy's laureateship, the exhibition explored the relationship between poet and monarch over the last 350 years. Curated by Deborah Clarke and Emma Stuart, it displayed more than 80 written works, including original manuscripts, and brought the texts to life through art and sound. Carol Ann Duffy's poetry was represented by the work of artist Stephen Raw, and the audio tour included readings by past Poets Laureate and new recordings by Timothy West and Sir Daniel Day-Lewis.

Contributors to a series of poetry events included Carol Ann Duffy, National Poet for Scotland Liz Lochhead, and Scottish Poetry Slam Champion MiKo Berry. School workshops were run in collaboration with the Scottish Poetry Library, and Heriot Watt University students created fashion photographs inspired by Duffy's work.



Castiglione: Lost Genius

The Queen's Gallery, Palace of Holyroodhouse
14 November 2014 – 15 February 2015 (8,550 visitors)

The Royal Collection includes the largest surviving group of drawings by the innovative seventeenth-century artist Giovanni Benedetto Castiglione. Curated by Martin Clayton and Timothy J Standing, Gates Foundation Curator of Painting and Sculpture at the Denver Art Museum, and first shown at The Queen's Gallery, London, the exhibition brought together 90 drawings and prints for the UK's first major exhibition about the artist.

The painting *Juno Seeking from Jupiter the Gift of Io Transformed* was added to the exhibition in Edinburgh. Previously attributed to 'Genoese school', during conservation the picture was revealed to be the work of the master himself, making it one of only a few paintings by the artist to be found outside Italy.

BELOW Carol Ann Duffy and textual artist Stephen Raw in front of Raw's interpretation of Duffy's poem *White Cliffs* in the exhibition *Poetry for the Palace: Poets Laureate from Dryden to Duffy*.



Treasures from the Royal Archives

Drawings Gallery, Windsor Castle
17 May 2014 – 21 January 2015

This exhibition, accompanying the book of the same name, marked the centenary of the establishment of a permanent home for the Royal Archives in the Round Tower at Windsor Castle. Curated by Lauren Porter, it brought together archival material, including diaries, correspondence and account books, that provided a fascinating insight into the lives of monarchs and reflected some of the most significant moments in history. Among the items that attracted media interest, including from BBC Radio 4's *Today* and *World at One* programmes, were a letter written by seven-year-old Bonnie Prince Charlie to his father in response to a reprimand for upsetting his mother, and Queen Victoria's first journal, written at the age of 13.

Many items had never been exhibited before, including the title deed for Buckingham House and a letter written by Prince Albert to Queen Victoria following their engagement.

Waterloo at Windsor: 1815–2015

Drawings Gallery and State Apartments,
Windsor Castle
31 January 2015 – 13 January 2016

Part of the Waterloo 200 celebrations, *Waterloo at Windsor: 1815–2015* combines a themed trail with a display exploring the battle and its aftermath through prints, drawings and watercolours. Curated by Kate Heard and Kathryn Jones, it was launched with an ITV *Good Morning Britain* live broadcast from the Castle.

Throughout the State Apartments visitors can discover objects associated with the battle, such as a chair made from the tree that marked the Duke of Wellington's battlefield command post. Many were acquired by the Prince Regent and reveal the future monarch's fascination with Napoleon.

ABOVE Curatorial Intern Emma Harpur adjusts Napoleon's cloak, taken from the Emperor's fleeing baggage train at the Battle of Waterloo. The garment is on display in *Waterloo at Windsor: 1815–2015*.



VISITING THE PALACES

- ~ Buckingham Palace welcomed 506,305 visitors, the fourth best-attended Summer Opening in 22 years
- ~ Buckingham Palace won Best Heritage Experience for Groups at the inaugural European Group Travel Awards
- ~ Windsor Castle welcomed 1,328,560 visitors, with a record 10,000 visitors on a day in July 2014
- ~ The Palace of Holyroodhouse welcomed 294,195 visitors

Buckingham Palace

Visitors were given a glimpse of life as a young member of the royal family in the special exhibition *Royal Childhood*, curated by Anna Reynolds. Shown throughout the State Rooms, the exhibition brought together items from the Royal Collection, the Royal Archives and the private collections of the Royal Family, including many well-loved toys. The earliest object on display was a silver rattle from 1762 belonging to the future George IV, while the most recent was a rocking horse presented by President Barack Obama to Prince George

of Cambridge. The kitchen from *Y Bwthyn Bach*, the miniature thatched cottage given to HM The Queen on her sixth birthday by the people of Wales, was recreated in the Ball Supper Room. Here visitors could also see outfits belonging to royal children, including a pair of little pink coats worn by the Princesses Elizabeth and Margaret in the 1930s and Prince William's

OPPOSITE During storytelling sessions at the Royal Mews children can try on a coachman's livery and learn about the Mews and its inhabitants.

BELOW Rachel Woollen in the kitchen of *Y Bwthyn Bach*, or The Little House, recreated for the special exhibition *Royal Childhood*.



page-boy sailor suit worn at the wedding of HRH The Duke of York in 1986.

Previously unseen family films and photographs played an important part in the exhibition, which emphasised the role of Buckingham Palace as a family home and as the setting for a number of royal christenings. The spectacular silver-gilt Lily Font and the christening robes worn by Prince George in 2013 were on display in the Music Room.

The experience of visiting Buckingham Palace with children was enhanced this year with a new multimedia tour and a Family Pavilion, where themes in the exhibition could be explored through a range of activities.

In addition to the Summer Opening, 5,655 visitors joined the guided tours of the State Rooms that are offered when the Palace is not fully in use for official business.

We spent more than an hour here and tried every activity. It's great!

This is a winning ticket for families ...

PARENTS' COMMENTS ON THE FAMILY PAVILION AT THE SUMMER OPENING OF BUCKINGHAM PALACE

The Royal Mews

The Diamond Jubilee State Coach went on display at the Royal Mews in June 2014, following its inaugural use by HM The Queen at the State Opening of Parliament. Footage of the ceremonial procession, captured by a camera installed in the crown on top of the coach, was added to the on-site interpretation and included in a new multimedia tour of the Mews.

Clarence House

Clarence House, the official residence of TRH The Prince of Wales and The Duchess of Cornwall, welcomed 11,823 visitors on guided tours during its month-long season.

OPPOSITE The child-sized, fully functioning caravan, presented to Prince Charles and Princess Anne in 1955, is lowered by crane into the State Rooms at Buckingham Palace for the special exhibition *Royal Childhood*.

BELOW Young visitors explore the State Rooms at Buckingham Palace with the new family multimedia tour. Ninety-three per cent of those questioned stated that the new tour enhanced their enjoyment of the visit.

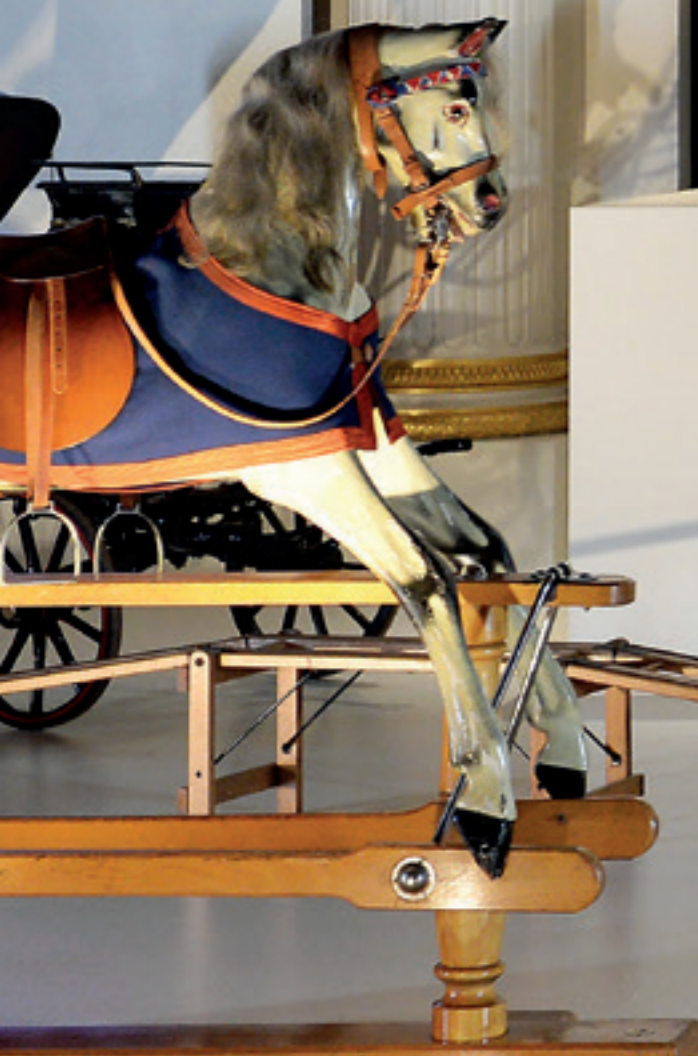
OVERLEAF Anna Reynolds puts the finishing touches to a display of toys in the *Royal Childhood* exhibition.



and
out



Out
Ab





Windsor Castle

Throughout 2015, visitors to Windsor Castle can walk around the magnificent Waterloo Chamber for the first time, as part of *Waterloo at Windsor: 1815–2015*. The room was commissioned by the Prince Regent as a lasting monument to the battle and is hung with 37 portraits of the statesmen, politicians and soldiers who were instrumental in the victory.

New multimedia tours for families and adults were launched for the Waterloo bicentenary year, and a *Waterloo at Windsor* souvenir map links objects on display with locations on the battlefield. A Waterloo-themed visit, *A Prince, A Duke and An Emperor*, has proved the most popular daytime group visit offered at Windsor to date.

The Queen's Drawing Room and the King's Drawing Room – otherwise known as 'the Rubens Room' – were re-hung in January 2015 with works returning from *The First Georgians: Art & Monarchy 1714–1760* and other exhibitions. The sequence of five State Apartments along the north side of the Castle, also including the King's Bedchamber, the King's Dressing Room and the King's Closet, has been completely rearranged over the last five years to create one of the most important displays of Old Master paintings in the royal Palaces.

Provision for visitors with children continued to expand this year, with free activities now offered

every Saturday, additional family days during school holidays, and new Family Precinct Tours. *Fabulous Fashions* sessions in the State Apartments captured children's imaginations, with opportunities to dress up as knights, princesses, Georgian ladies and more. During October half-term, children could take part in an art project about life in the Castle as part of The Big Draw, the world's biggest drawing festival.

The Castle was once again decorated for Christmas, and seasonal family activities included storytelling sessions in the State Apartments. Primary-school choirs from Slough and Maidenhead entertained visitors around the six-metre-high Christmas tree in St George's Hall, and the story of Queen Victoria's Christmas tree arriving at the Castle was recounted on Castle Hill as part of the Windsor & Eton Town Partnership's Living Advent Calendar event.

ABOVE Visitors enjoy a performance by the Hertfordshire Concert Band in the Castle's Jubilee Garden, part of a new summer programme of brass-band concerts.

OPPOSITE On the *Fearsome Knights and Fair Princesses* family day children came to Windsor Castle dressed for the occasion.

OVERLEAF Throughout 2015, visitors can walk around the Waterloo Chamber for the first time, as part of the themed trail and exhibition *Waterloo at Windsor: 1815–2015*.







Palace of Holyroodhouse

A display marking HM The Queen's role as Head of the Commonwealth was shown at the Palace from March to November 2014, the year the XX Commonwealth Games came to Glasgow. Consisting of gifts from Commonwealth countries, memorabilia from previous games and film footage, this proved a highly popular addition to the visit. Short talks by wardens about objects on display in the Palace have been well received by visitors and will be given daily in 2015. A new Royal Visit ticket launched this year offers the choice of combining a visit to the Palace with a guided tour of the gardens and the exhibition at The Queen's Gallery.

The Palace played an active role in a number of local projects this year, including the Canongate-Holyrood Initiative, a group of organisations aiming to highlight all that this part of Edinburgh has to offer and to encourage visitors to the city to venture further down the Royal Mile. Members include the Scottish Parliament, the Scottish Poetry Library, Our Dynamic Earth, Edinburgh Museums and Edinburgh World Heritage. In October 2014, Holyroodhouse hosted an event to launch the Initiative's map and walking trail.

St Andrew's Day saw 3,900 visitors enjoying free admission to the Palace and The Queen's Gallery. Also in November, two 'pop-up' performances

by Scottish Opera took place at the Palace, as part of a touring programme designed to bring opera into a greater variety of spaces.

For the first time, the Palace was transformed both inside and out for the Christmas season. Over the festive period families could explore the Palace with an activity trail and hunt for hidden presents, while learning about Victorian Christmas traditions. The Family Room was transformed into a Christmas grotto, and children could try their hand at making decorations. Two Family Fun Days in December offered an additional programme of free events, including face-painting, dressing up and object-handling. An evening of carols, led by Edinburgh-based choir Jubilo, was held in the Great Gallery.

ABOVE Visitors explore Holyrood Abbey on St Andrew's Day, which was once again marked with free admission to the Palace of Holyroodhouse and The Queen's Gallery.

OPPOSITE Deborah Clarke and Sophie Lawrenson make the final adjustments to the Christmas table in the Royal Dining Room, laid with a silver service presented to King George V and Queen Mary in 1935 to mark their Silver Jubilee.



HISTORIC ROYAL PALACES

The majority of works of art on display at Hampton Court Palace, Kensington Palace, the Tower of London and Kew Palace, which are managed by Historic Royal Palaces, are part of the Royal Collection. Many of the hundreds of works that can be seen throughout Hampton Court are displayed in their original locations in the State Apartments and form part of the story of the Palace and its inhabitants. In November 2014, a new display space, the Cumberland Art Gallery, was inaugurated in the suite of four rooms designed by William Kent for William Augustus, Duke of Cumberland, the youngest son of George II. These rooms were the last major royal commission undertaken at the Palace, and, following two years of meticulous research and restoration, they have been returned as closely as possible to the architect's original scheme.

The Cumberland Art Gallery is the first fruit of a continuing discussion between Historic Royal Palaces and Royal Collection Trust that aims to bring greater attention to the artistic glories of the Palaces. Conceived as a dedicated area to enjoy and explore paintings from the Royal Collection, it opened with a selection of works reflecting the period of royal residency at the Palace from the Tudor period to the mid-1700s, and in particular the tastes of Charles I and Frederick, Prince of Wales.

At the heart of the Gallery are masterpieces of the Baroque, including *The Madonna and Sleeping Child with the Infant St John the Baptist (Il Silenzio)* by Annibale Carracci; Caravaggio's *Boy Peeling Fruit* and *Peter, James and John (The Calling of Saints Peter and Andrew)*; Rembrandt's *Self-Portrait in a Flat Cap*; and *St Jerome*, one of very few works by Georges de La Tour in the UK. The Duke of Cumberland's large light closet, opened to the public for the first time in 25 years, is hung with the complete set of 12 Grand Canal views of Venice by Canaletto.

Royal Collection Trust worked closely with Historic Royal Palaces to mark the 300th anniversary of the Hanoverian accession to the British throne. A series of exhibitions, events and entertainments under the banner *The Glorious Georges* was staged by Historic Royal Palaces at Hampton Court, Kensington Palace

and Kew Palace from April until November 2014. Seventeen items, including an Order of the Thistle badge, a German broadsword and two miniatures by Benjamin Arlaud, were lent to the exhibition *The Glorious Georges: George I* at Hampton Court.

The second annual seminar held at Buckingham Palace for curators and conservators from Historic Royal Palaces and Royal Collection Trust was attended by 113 staff. This event is an excellent way to ensure that each organisation takes advantage of the other's expertise, and that activities and projects across the Palaces are well coordinated.

... superbly lit and sensitively selected ...

JONATHAN JONES, THE GUARDIAN, ON THE CUMBERLAND ART GALLERY AT HAMPTON COURT

OPPOSITE *Joseph and Potiphar's wife*, c.1630–2, by Orazio Gentileschi, on display in the new Cumberland Art Gallery at Hampton Court Palace.

BELOW *Self-portrait as the Allegory of Painting (La Pittura)*, c.1638–9, by Artemisia Gentileschi can be seen in the new Cumberland Art Gallery at Hampton Court Palace, along with the work of her father Orazio (opposite).



LOANS

~ 204 loans were made to 48 exhibitions in the UK and 11 other countries

Loans to exhibitions throughout the UK and the wider world continue to play an important role in broadening public access to the Collection. Showing works of art in new contexts and combinations invites fresh interpretation and perspectives, and encourages greater understanding of the Collection.

While *The First Georgians: Art & Monarchy 1714–1760* and *The Glorious Georges* exhibitions provided the focus for the Hanoverian anniversary celebrations in Britain, Royal Collection Trust played a significant part in the exhibitions mounted concurrently at three venues in the former electorate. The combined loan consisted of 33 works, including paintings by Sir Joshua Reynolds, Allan Ramsay and George Stubbs, the empty frame of George I's crown and a drawing by George III.

The exhibition *High Spirits: The Comic Art of Thomas Rowlandson* travelled to the Holburne Museum, Bath, in September 2014, following its successful first showing at The Queen's Gallery, Palace of Holyroodhouse. A group of 12 prints inspired by life in Bath was added to the exhibition, which explores the work of one of the most popular caricaturists of Georgian Britain.

Three paintings, two drawings and two miniatures were loaned to the Musée du Luxembourg for the first

exhibition devoted to Tudor portraiture ever shown in Paris, while a work by Joos van Cleve went on display at the National Portrait Gallery in *The Real Tudors: Kings & Queens Rediscovered*. The Museum der bildenden Künste in Leipzig, Germany, staged an exhibition examining the career of Giovanni Lorenzo Bernini. Eighteen drawings by the artist and his studio were lent from the Royal Collection, including Bernini's striking self-portrait, which was chosen as the marketing image for the exhibition.

A number of important Victorian sculptures were lent to the exhibition *Sculpture Victorious* at the Yale Center for British Art, New Haven, and Tate Britain. Queen Charlotte's lever watch, regarded as one of the most historically important watches in the world, was one of a number of items lent to the National Maritime Museum for *Ships, Clocks & Stars: The Quest for Longitude* – an exhibition marking the 300th anniversary of the passing of the Longitude Act in July 1714.

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

RIGHT The musket ball that killed Admiral Lord Nelson was lent to The Historic Dockyard, Chatham for an exhibition celebrating the 250th anniversary of the launch of HMS *Victory* at Chatham in May 1765.

OPPOSITE One of the most sumptuous sixteenth-century tapestries in the Royal Collection, *The Meeting of Abraham and Melchizedek* from the set known as the Story of Abraham, was lent to the major exhibition *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry* at The Metropolitan Museum of Art, New York.





INTERPRETATION

LEARNING

~ 45,300 school pupils visited Buckingham Palace, the Royal Mews, Windsor Castle and the Palace of Holyroodhouse

~ 5,600 adults took part in learning events at the Palaces and The Queen's Galleries

The year's historic anniversaries and changes to the National Curriculum contributed to a revitalised schools programme at Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse. For the first time in the same year, all three royal residences were recipients of a prestigious Sandford Award, which recognises quality and excellence in heritage education.

The Battle of Waterloo and Magna Carta inspired new school sessions at Windsor, offering storytelling, role play, sketching and creative-writing workshops led by author Lynda Waterhouse. At the Palace of

Holyroodhouse, two new sessions were developed for children in collaboration with local primary schools. *Palace Pets*, led by author Bridget Crowley, encouraged pupils to discover animals around the Palace, while *Fairytales at the Palace* told the story of Rashiecoats, a Scottish Cinderella.

OPPOSITE The ceiling of St George's Hall at Windsor Castle is decorated with the coats of arms of all the Knights of the Garter since 1348, making the room the ideal setting for this school session about medieval knights, led by Jo Lonsdale.

BELOW Primary-school children enjoying a teaching session in the State Apartments at the Palace of Holyroodhouse with Alison Campbell.



In London, pupils compared themes from the exhibition *The First Georgians: Art & Monarchy 1714–1760* with their experiences in the modern world in the art-focused session *The Georgian 'Selfie': The Art of the Conversation Piece*. During the special exhibition *Royal Childhood* at Buckingham Palace, school workshops in the State Rooms explored the lives of royal children at the Palace.

An expanded adult-learning programme was offered at all three sites. At Windsor, lectures and study days covered subjects ranging from Leonardo da Vinci's drawings to the work of Carl Fabergé, and included visits to the Print Room and the Royal Library. At Buckingham Palace, a two-day course on royal taste for Chinoiserie examined items from Brighton Pavilion and Carlton House in the suite of rooms on the East front.

Regular verbal-description and amplified tours at The Queen's Galleries in London and Edinburgh provided bespoke interpretation for blind and partially sighted visitors, and for visitors with hearing loss. As part of the first national Disabled Access Day, free admission to The Queen's Galleries and to the Palace of Holyroodhouse was offered to visitors with disabilities.

At Windsor Castle, support groups for the blind and partially sighted were given descriptive tours of

the State Apartments, with opportunities to handle architectural features and pieces of replica armour. A pilot tour of Windsor's Great Kitchen for a dementia support group provided an experience away from the main visitor route, allowing these visitors to enjoy the Castle according to their needs.

The 19th session of Royal Collection Studies, run by the Attingham Trust, took place in September 2014. Thirty delegates from seven countries attended the ten-day residential course, which provides a concentrated introduction to the Royal Collection and Palaces, and is largely taught by Royal Collection Trust staff.

The learning programmes on offer at Buckingham Palace are of an extremely high standard.

The Windsor Castle team deliver interesting and valuable sessions for visiting schools.

The Queen's Gallery and Palace of Holyroodhouse offers a rich resource for learning and teaching.

SANDFORD AWARD

BELOW A study day on Hans Holbein's portrait drawings of the court of Henry VIII in the Print Room at Windsor Castle.



PUBLISHING

~ Nine new titles published

~ *A Royal Cookbook: Seasonal recipes from Buckingham Palace* won the award for Best Entertaining Cookbook in the UK at the Gourmand World Cookbook Awards 2015

~ *The First Georgians: Art & Monarchy 1714–1760* was shortlisted in the Large Format Illustrated Book category at the Spear's Book Awards 2014

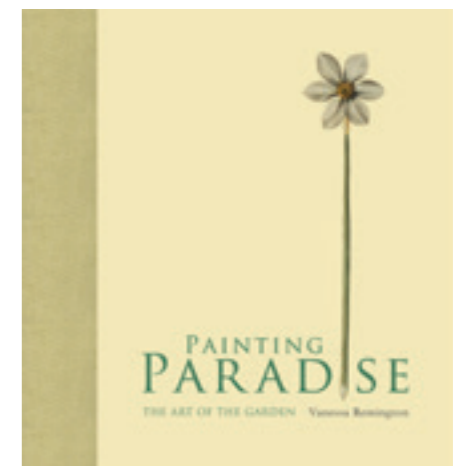
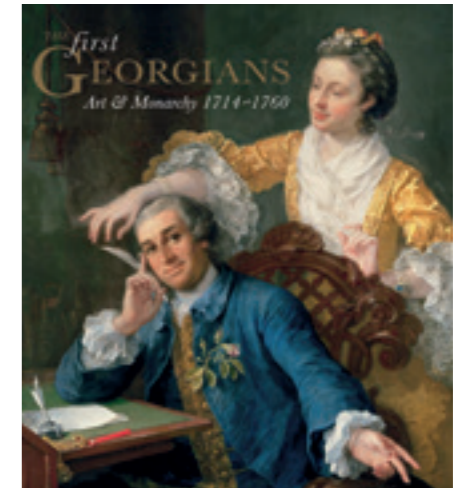
Scholarly publishing remains fundamental to making the Royal Collection more widely known and enjoyed, and provides the foundation for learning and interpretation on site and online.

Exhibition-related titles published in 2014–15 included *The First Georgians: Art & Monarchy 1714–1760* edited by Desmond Shawe-Taylor; *Royal Childhood* by Anna Reynolds and Lucy Peter; *Gold* by Kathryn Jones, Lauren Porter and Jennifer Scott; *Treasures from the Royal Archives* by Pamela Clark, Julie Crocker, Allison Derrett, Laura Hobbs and Jill Kelsey; and *Painting Paradise: The Art of the Garden* by Vanessa Remington, with contributions from Sally Goodsir.

The publication on the Royal Archives was accompanied by a free augmented-reality app, which brought the Battle of Rorke's Drift to life through a combination of historical documents and cutting-edge technology.

A Royal Cookbook: Seasonal recipes from Buckingham Palace was published in June 2014. The first cookbook to be produced by the Royal Household, it presents a selection of dishes from menus prepared and served to guests of HM The Queen and was written by Mark Flanagan, the Royal Chef, and Edward Griffiths, formerly Deputy Master of the Royal Household. More than 14,000 copies have been sold in English-language territories, with two reprints; German rights have also been sold.

A little-known Sherlock Holmes tale, Sir Arthur Conan Doyle's *How Watson Learned the Trick*, was published in October 2014 in partnership with children's publisher Walker Books. The handwritten



RIGHT AND OVERLEAF Exhibition catalogues and a souvenir album were among the nine new titles published this year, including the first cookbook to be produced by the Royal Household.



story is among more than 200 tiny books created by some of the most famous authors of the early twentieth century for the library of Queen Mary's Dolls' House. The cloth-bound edition contains an exact replica of the original, measuring just 38.5 x 30 mm.

Work continued this year on the extensive *catalogues raisonnés* programme, which included the publication of the three-volume *Flora: Federico Cesi's Botanical Manuscripts*, Part B.VII in the series of catalogues of the Paper Museum of Cassiano dal Pozzo.

'The Royal Collection Online' was relaunched in March 2015, offering increased functionality and a wider range of information. The new search facility is considerably advanced. It allows more in-depth interrogation of the Collection, yet is simpler to use, encouraging exploration by the widest-possible audience, on desktop PCs or mobile devices.

There are now a number of ways to navigate horizontally through the Collection from record to record. These include links by creator, commissioner, acquirer, subject, material, technique, location, date and catalogue number.

More than 5,000 new records were added during the year, while an additional 14,000 records were illustrated for the first time. A unique new map interface, 'The Royal Collection Near You', will soon enable visitors to discover connections between their local area and works of art in the Royal Collection.

A fascinating glimpse into the working life of the kitchens at the Palace

THE CATERER ON A ROYAL COOKBOOK: SEASONAL RECIPES FROM BUCKINGHAM PALACE

'The First Georgians' adds vastly to our perception of the early Hanoverian royals and their visual culture

JAMES STOURTON, APOLLO, ON THE FIRST GEORGIANS: ART & MONARCHY 1714-1760

OPPOSITE This miniature handwritten Sherlock Holmes book *How Watson Learned the Trick* was created by Sir Arthur Conan Doyle for Queen Mary's Dolls' House in 1922. An exact replica was published in October 2014 in collaboration with Walker Books.





ACQUISITIONS

Additions to the Royal Collection come from a number of sources, as official gifts, as acquisitions made to enhance the Collection and its display to the public, and as donations.

To mark Her Majesty's 88th birthday, four portraits of The Queen were taken by the distinguished photographer David Bailey at Buckingham Palace in March 2014. Commissioned on behalf of the Government's GREAT Britain campaign, they are included in the GREAT Creations exhibition that is touring the world to promote British business, tourism and education. The framed portraits were donated by the Government in February 2015.

On the occasion of the State Visit to France in June 2014, President Hollande presented The Queen with an album of photographs recording her six visits to his country during her reign. Among other official gifts received during the year was an annotated copy of Pope Innocent XI's decree on 29 May 1679 establishing a feast day in England for St Edward the Confessor, presented by His Holiness Pope Francis to Her Majesty during a visit to the Vatican in April 2014.

The family of Frank O Salisbury presented 24 studies and two oils by the artist for the Royal Collection. Among them are preparatory works for Salisbury's paintings of national events from the 1920s and 1930s, including portrait sketches of the Royal Family.

Twelve new works in response to the poems of Carol Ann Duffy by the artist Stephen Raw were acquired for the Collection and shown in *Poetry for the Palace: Poets Laureate from Dryden to Duffy*. They include a poem presented as a concertina book, three watercolours, an ink drawing and a digital print, all given by the artist.

OPPOSITE Four portraits of The Queen were taken by David Bailey at Buckingham Palace in March 2014 to mark Her Majesty's 88th birthday. The Queen wears a sapphire necklace given to her by her father, King George VI, on her wedding day.

BELOW Two of the 24 studies presented to The Queen by the family of Frank O Salisbury. The preparatory sketches show The Queen's father, King George VI, when he was Albert, Duke of York (left), and her grandfather, King George V (right).





TRADING ACTIVITIES

~ Retail sales totalling £14,231,000

All the work described in this Report depends on income generated by commercial activities. As anticipated, the absence of a royal anniversary or event made 2014–15 a challenging year for retail, but there is every indication that revenues will grow as a result of current initiatives.

Activity has focused on refreshing the ranges of merchandise, with an unprecedented level of product development. The exhibition *Royal Childhood* at Buckingham Palace provided an opportunity to produce a new children's range, from corgi slippers and wind-up marching guardsmen to toys inspired by those owned by members of the Royal Family.

All Royal Collection Trust china is made in Staffordshire, using methods that have remained

unchanged for over 250 years. Special limited-edition chinaware has offered something new to a growing market of collectors. Each piece is inspired by an item in the Royal Collection, including a honey pot from George III's breakfast service from the Royal Pantry at Windsor, and a teacup and saucer made to celebrate Queen Victoria's Golden Jubilee in 1887.

Development of the online shop was a priority this year, with significant improvements made to the look and content of the site. The number of subscribers to the shop's e-Newsletter increased fourfold, and the first online Gift Guide had a substantial impact on Christmas sales.

OPPOSITE AND BELOW Limited-edition toys, based on photographs of those given to members of the Royal Family, were reproduced using patterns from the archives of the Merrythought factory, where the original toys were made.





STAFF

Over the past 12 months, Royal Collection Trust has continued to focus on developing leadership skills in current and future managers.

Since 2013 the Senior Managers have met as a group twice a year. These gatherings continue to be an effective forum for the discussion of the organisation's strategic priorities and for sharing experience and ideas. They are also an opportunity for the 40 managers who report to members of the Management Board to consider feedback from the Royal Household Staff Survey and to ensure that the points raised have been discussed and addressed within teams.

Nine managers completed their level-three certificate in First Line Management with the Chartered Management Institute. The total number of managers and team leaders who have obtained a formal management qualification from either the Institute of Leadership and Management or the Chartered Management Institute since 2011 now stands at 49.

During the Summer Opening of Buckingham Palace, 17 staff from Visitor Services, Retail, and Ticket Sales and Information were given the opportunity to develop their leadership skills by stepping up to a management or supervisory position for the season.

More than 500 days of training were delivered by the Royal Household Learning and Development team and external providers, ranging from specialist technical subjects to career development and core skills.

Developing and retaining the skills of curatorial and conservation staff continue to be a priority, and opportunities for professional development have been encouraged and supported. In July 2014, Carly Collier, Print Room Assistant, was awarded her doctorate by the University of Warwick for her thesis 'Responses of British Artists to Early Italian Art, c.1770-1845: The "Pre" Pre-Raphaelites?' Rachael Smith, Drawings Conservator, gained her professional accreditation from the Institute of Conservation as an Accredited Conservator-Restorer (ACR), and in January 2015

Al Brewer, Paintings Conservator, became a Conservation Guest Scholar for three months at the Getty Conservation Institute, Los Angeles. Additionally during 2014-15, curatorial study visits were made to Dresden, Paris, Moscow and Brussels.

The successful paid-internship and student-placement programme continued this year, giving those starting out in the field the chance to build their skills and knowledge, and to be involved in a meaningful project under the guidance of a mentor. Three Curatorial and two Conservation Interns completed nine months with Royal Collection Trust, and two students enjoyed six-week placements with the Collections Information Management team. Two interns joined the Book and Decorative Arts Conservation teams in October 2014, while three Curatorial Interns are now working with the Prints and Drawings, Paintings, and Decorative Arts teams.

In November 2014, an event for school and university careers advisors was held at Buckingham Palace. It aimed to encourage students from all economic, social and ethnic backgrounds to consider the Royal Household as an employer that could provide them with a rich and rewarding career path.



PUBLICATIONS, LECTURES AND EXTERNAL APPOINTMENTS

PUBLICATIONS BY STAFF

Rufus Bird

'The Furniture and Furnishing of St James's Palace 1714–15', *Furniture History*, L, pp. 147–203 (2014)

Contributions to D Shawe-Taylor (ed.), *The First Georgians: Art & Monarchy 1714–1760* (Royal Collection Trust, London, 2014)

Wolf Burchard

Contributions to D Shawe-Taylor (ed.), *The First Georgians: Art & Monarchy 1714–1760* (Royal Collection Trust, London, 2014)

'A Very Royal Perquisite: The Eventful Life of George I's Coronation Throne' (co-author with Sebastian Edwards, Historic Royal Palaces), *The Furniture History Society Newsletter*, 195, pp. 5–9 (August 2014)

'Face to Face with the First Georgians', *The Georgian*, 1/2014, pp. 4–8 (2014)

Elizabeth Clark

Contributions to D Shawe-Taylor (ed.), *The First Georgians: Art & Monarchy 1714–1760* (Royal Collection Trust, London, 2014)

Pamela Clark

Treasures from the Royal Archives (co-author with Julie Crocker, Allison Derrett, Laura Hobbs and Jill Kelsey) (Royal Collection Trust, London, 2014)

Carly Collier

'William Dyce's "Lamentation over the dead Christ" – a new discovery', *Burlington Magazine*, 156, pp. 811–816 (December 2014)

Julie Crocker

Treasures from the Royal Archives (co-author with Pamela Clark, Allison Derrett, Laura Hobbs and Jill Kelsey) (Royal Collection Trust, London, 2014)

'A Royal Centenary', *ARC Magazine*, 298, pp. 6–9 (June 2014)

Allison Derrett

Treasures from the Royal Archives (co-author with Pamela Clark, Julie Crocker, Laura Hobbs and Jill Kelsey) (Royal Collection Trust, London, 2014)

Sally Goodsir

'George Steuart: A Portrait Revealed', *Georgian Group Journal*, XXII, pp. 123–24 (July 2014)

'George Steuart in the Isle of Man and Further Afield', *Proceedings of the Isle of Man Natural History and Antiquarian Society*, XII, 4, pp. 699–720 (April 2011 – March 2014)

Entries on architecture in Douglas and Ramsey, Isle of Man, in Dr J Kewley (ed.), *Society of Architectural Historians of Great Britain, Annual Conference notes* (September 2014)

Contributions to V Remington (ed.), *Painting Paradise: The Art of the Garden* (Royal Collection Trust, London, 2015)

Sophie Gordon

Review of *The Nicholas Brothers and ATW Penn: Photographers of South India 1855–1885* (Quaritch, London, 2014) in *Chowkidar* (March 2015)

'Queen Victoria's Private Photographs', in A Lyden (ed.), *A Royal Passion: Queen Victoria and Photography*, pp. 107–127 (The J. Paul Getty Museum, Los Angeles, 2014)

Kate Heard

Contributions to D Shawe-Taylor (ed.), *The First Georgians: Art & Monarchy 1714–1760* (Royal Collection Trust, London, 2014)

Laura Hobbs

Treasures from the Royal Archives (co-author with Pamela Clark, Julie Crocker, Allison Derrett and Jill Kelsey) (Royal Collection Trust, London, 2014)

Kathryn Jones

Contributions to D Shawe-Taylor (ed.), *The First Georgians: Art & Monarchy 1714–1760* (Royal Collection Trust, London, 2014)

Gold (co-author with Lauren Porter and Jennifer Scott) (Royal Collection Trust, London, 2014)

Jill Kelsey

Treasures from the Royal Archives (co-author with Pamela Clark, Julie Crocker, Allison Derrett and Laura Hobbs) (Royal Collection Trust, London, 2014)

Jonathan Marsden

'Roman Baroque in Georgian London: a source for George III's State Coach', in C Miner (ed.), *The Eternal Baroque: Studies in Honour of Jennifer Montagu* (London, 2015)

Alessandro Nasini

'Cairo to Constantinople: Early Photographs of the Middle East', *Ancient Egypt*, 15, 3, pp. 16–17 (December 2014/January 2015)

Lucy Peter

Royal Childhood (co-author with Anna Reynolds) (Royal Collection Trust, London, 2014)

Lauren Porter

Gold (co-author with Kathryn Jones and Jennifer Scott) (Royal Collection Trust, London, 2014)

Philippa Räder

'Rebinding of Audubon's *Birds of America*', *Bookbinder*, 28, pp. 29–42 (September 2014)

Vanessa Remington

Contributions to D Shawe-Taylor (ed.), *The First Georgians: Art & Monarchy 1714–1760* (Royal Collection Trust, London, 2014)

Painting Paradise: The Art of the Garden (Royal Collection Trust, London, 2015)

Anna Reynolds

Royal Childhood (co-author with Lucy Peter) (Royal Collection Trust, London, 2014)

Desmond Shawe-Taylor

The First Georgians: Art & Monarchy 1714–1760 (Royal Collection Trust, London, 2014)

Emma Stuart

Contributions to D Shawe-Taylor (ed.), *The First Georgians: Art & Monarchy 1714–1760* (Royal Collection Trust, London, 2014)

David Wheeler

'The Decorative Surface within the Working Royal Palace', in G Alabone (ed.), *Conserving Context: Relating Object Treatment to Collections and Settings*, pp. 9–31 (Archetype Publications, London, 2014)

LECTURES BY STAFF

Rufus Bird

'Gilt-bronze-mounted porcelain in The British Royal Collection' at *Seminars in the History of Collecting* at the Wallace Collection, London

'The setting for a new dynasty – furnishing St James's Palace for George I and his Court, 1714–15' at the *Enlightened Monarchs: Art at Court in the Eighteenth Century* study day at The Wallace Collection, London

'The Prince and the pâtissier: François Benois' purchases in Paris for the Prince Regent' at the *Collectors and their Circle* study day at the Institute of Historical Research, University of London

Wolf Burchard

'Where is Hanover? The artistic and dynastic roots of George I and George II' at the *Enlightened Monarchs: Art at Court in the Eighteenth Century* study day at the Wallace Collection, London

""The Spirit of the English Nation": The Architectural Legacy of George I and George II' at Sir John Soane's Museum, London

'The Palaces of the Hanoverian Consorts' at the *Enlightened Princesses: Caroline, Augusta, Charlotte and the Shaping of the Modern World* conference at the Paul Mellon Centre for Studies in British Art, London

Panel discussion on British and German cultural exchanges with the British Ambassador to Germany, Sir Simon McDonald, KCMG, at Schloss Herrenhausen, Hanover

'*The First Georgians*: die ersten Welfen auf dem britischen Thron' at the Osnabrücker Ritterschaft; at the Residenzmuseum, Celler Schloss; at Kloster Lüne, Lüneburg; for the British-German Association at the International Club, Berlin; and for the British-German Association at Schloss Oldenburg

Claire Chorley

'Identifying Hans: Hans Holbein's portrait of Hans of Antwerp' at the XIXth Symposium for the Study of Underdrawing and Painting Technology in Bruges; at the Université Catholique de Louvain and the Musée de Louvain-la-Neuve, Belgium; and at the Flemish Research Centre for the Arts in the Burgundian Netherlands

Nicola Christie

'The Calling of Saint Matthew by Jan Mertens', a joint lecture with Lucy Whitaker at the XIXth Symposium for the Study of Underdrawing and Painting Technology in Bruges; at the Université catholique de Louvain and the Musée de Louvain-la-Neuve, Belgium; and at the Flemish Research Centre for the Arts in the Burgundian Netherlands

Elizabeth Clark

'Ribbons as Relics: a copy of the "Eikon Basilike" in the Royal Library' at the English Faculty, University of Oxford

Martin Clayton

'The Highest Common Denominator' for The Prince's Teaching Institute at Homerton College, University of Cambridge

'Leonardo, Writing and Drawing' at a conference organised by the Campaign for Drawing at the British Museum, London

Carly Collier

""You have ... added a valuable page to the history of Art": Maria Callcott and the first monograph on Giotto's Arena Chapel' at the *New Horizons: Reassessing Women's Travel Writing 1660–1900* conference, Chawton House Library, Hampshire

Megan Gent

'Rebinding Audubon's *Birds of America* in the Royal Library' at the Archives and Records Association Annual Conference, Newcastle

Sophie Gordon

'Captain Scott and the Antarctic' at King's House School, Richmond

Lecture about photographs of the Prince of Wales's Tour of India, 1875–6, at a Scholars' Day, Museum of Asian Art, Berlin

Caroline de Guitaut

'British Collectors and Patrons and their Fascination for Fabergé' at the *From Firebird to Fabergé: British-Russian Artistic Exchange 1880–1917* conference at the Cambridge Courtauld Russian Art Centre, University of Cambridge

'A sort of Almanach de Fabergé – Royal Collectors and Patrons' at Sotheby's Institute, London

'Fabergé Easter Eggs in the Royal Collection: provenance and techniques' at the *Introducing Fabergé Eggs* study day at the Victoria and Albert Museum, London

'Diamond and Fabergé Treasures in the Royal Collection' at the Powerhouse Museum, Sydney

'The Royal Collection – A Curator's View' at the Powerhouse Museum, Sydney

Kate Heard

""That is treason, Johnny": The royal family and satirical prints, 1760–1902' as the keynote lecture at the *Collecting Prints and Drawings* conference, Kloster Irsee, Bavaria

""I only got one little peep": George III's family and satirical prints' at the Holburne Museum, Bath

'High Spirits: The Comic Art of Thomas Rowlandson' for the Jane Austen Society, London

Jonathan Marsden

'The Royal Collection on Show', Schubart Lecture for the Friends of Bristol Museum & Art Gallery, Bristol

'The Taitokuin Mausoleum Model' (with Jane Wallis) at the Historic Royal Palaces/Royal Collection Trust annual seminar at Buckingham Palace

Simon Metcalf

'Arms and Armour in the Royal Collection: some recent projects and new research' for the Arms and Armour Society at the Tower of London.

Alessandro Nasini

Lecture on the Royal Collection at St Andrew's Prep School, Eastbourne

'Antiquities collected by the Prince of Wales during his "Eastern Tour"' at the *Seminars in the History of Collecting* at the Wallace Collection, London

Stephen Patterson

Lecture on Collections Management and the Royal Collection to Museums Studies students at Newcastle University

'South German Connections' for members of the Deutsch Britische Gesellschaft in Frankfurt and Heidelberg
'Awards of the The Royal Victorian Order to Norwegians, Danes, Swedes and Russians, 1896–1928' and 'British Coronation and Jubilee Medals, 1887–2012' at the 'Imperial and Royal Medals of Merit' symposium at the Royal Swedish Academy of Letters, History and Antiquities, Stockholm.

Philippa Räder

'Victorian letter folders in the Royal Archives' leading into teaching a two-day practical workshop on creating a facsimile for the Society of Bookbinders, Kelly Street Congregational Church Hall, London

'Rebinding Audubon's *Birds of America* in the Royal Library' for Designer Bookbinders at the Art Workers' Guild, London

Rosie Razzall

'Copying Gainsborough: Paul Sandby and the reshaping of his artistic identity' at the Paul Mellon Centre for Studies in British Art, London

'Sketching at Arcueil: Jean-Baptiste Oudry, Francois Boucher, Charles Joseph Natoire and the meaning of the French Garden Landscape 1744–1747' at the *Oxford Garden Landscape Seminar* at the Maison Française, Oxford

Vanessa Remington

Lectures associated with the exhibition *Painting Paradise: The Art of the Garden* for the Gloucestershire Gardens and Landscapes Trust; for the Hereford and Worcester Gardens Trust; and for the Friends of Cannizaro Park

Anna Reynolds

Lecture associated with the exhibition *In Fine Style: The Art of Tudor and Stuart Fashion* at the Scottish National Portrait Gallery

Lectures on the subject of curating exhibitions at Sotheby's Institute of Art and Christie's Education, London
Chair for the (*Un*)*dressing Rubens: Fashion and Painting in Seventeenth-Century Antwerp* conference at the Rubenianum, Antwerp

Rosanna de Sancha

Talk on cataloguing the Dutch seventeenth-century paintings in the Royal Collection for the York House Society, Twickenham
'An overview of Rembrandt in the Royal Collection, focussing on the portrait of Agatha Bas' at the *Rembrandt Now: Technical Practice, Conservation and Research* conference at the National Gallery, London

Talk on the recent findings from research for the catalogue of Dutch pictures in the Royal Collection at the CODART ACHTTIEN congress at Buckingham Palace, London

Desmond Shawe-Taylor

'The First Georgians: Art in Britain, 1714–1760' at the Summerleaze Gallery, Wiltshire; for The Art Fund, Yorkshire and Cheshire; at Willington Hall, Cheshire; at Dulwich Picture Gallery, London; at Mint Museum Uptown, Charlotte, North Carolina; at Norton Museum of Art, West Palm Beach, Florida; and at the Speed Art Museum, Louisville, Kentucky
'The First Georgians, 1714–1760, Treasures in the Royal Collection' for the Banbury Fine Arts Society, Banbury
'Meet the Masters' panel discussion analysing the lives of Rembrandt, Van Dyck and Caravaggio at Hampton Court Palace, Richmond

Kirsten Sierag

'Digitisation of the King's Military Map Collection: The Map Collection of George III at Windsor Castle' at the *Cartography in Times of War and Peace* symposium in Ghent and Brussels

Christopher Stevens

'Salvage' at the *Planning to Prevent a Disaster* conference at the Victoria and Albert Museum, London

Emma Turner

'The conservation of Wyatville's presentation drawings for the remodelling of Windsor Castle' at the Historic Royal Palaces/Royal Collection Trust annual seminar at Buckingham Palace, London

Jane Wallis

'The Taitokuin Mausoleum Model' (with Jonathan Marsden) at the Historic Royal Palaces/Royal Collection Trust annual seminar at Buckingham Palace

Oliver Walton

'Monarchs as Cultural Mediators? Queen Victoria, Prince Albert and British Collecting of Continental Painting in the Nineteenth Century' at the *Cultural Mediators in Europe 1750–1950* conference at the University of Leuven
Organised and led the *Prince Albert Summer Workshop* on training in historical research skills for the Prince Albert Society, Coburg

'Navy, Empire and War: The First World War as a Place of Maritime Remembrance' at the 33rd Conference of the Prince Albert Society, *The First World War in British and German Commemorative Culture*, Coburg

David Wheeler

'The Decorative Surface within the working Royal Palace' at the ICON Decorative Surfaces Conference, London

Lucy Whitaker

'Who is the *Man in Red* and who painted him?' (with Mary Kempfski, The Hamilton Kerr Institute), and 'The Calling of Saint Matthew by Jan Mertens' (with Nicola Christie) at the XIXth Symposium for the Study of Underdrawing and Painting Technology in Bruges; at the Université catholique de Louvain and the Musée de Louvain-la-Neuve, Belgium; and at the Flemish Research Centre for the Arts in the Burgundian Netherlands

'The Baroque and beyond – the new display of Royal Collection paintings in the Cumberland Art Gallery at Hampton Court' for the Institute of Tourist Guiding at Hampton Court Palace, Richmond

Lecture about new research on Tudor paintings in the Royal Collection at the two-day workshop, *Artistic practice in sixteenth-century Britain*, hosted by the Paul Mellon Centre for Studies in British Art in collaboration with the National Portrait Gallery and the Yale Center for British Art

Sileas Wood

'Cataloguing the Engraved Royal Portraits' at the Historic Royal Palaces/Royal Collection Trust annual seminar at Buckingham Palace, London

EXTERNAL APPOINTMENTS

Lucie Amos

Co-Chair of the Diversity in Heritage Group
Trustee of the Rose Theatre Trust

Julia Bagguley

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

Rufus Bird

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

Martin Clayton

Member of the Ente Raccolta Vinciana

Jacky Colliss Harvey

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

Paul Cradock

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

Alan Donnithorne

Visiting Professor, Camberwell College of Arts, University of the Arts London

Caroline de Guitaut

Trustee of the Royal School of Needlework

Kate Heard

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

Kathryn Jones

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

Jonathan Marsden

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

Nuala McGourty

Non-Executive Director, SCT Enterprises Ltd,
Samuel Courtauld 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

Anna Reynolds

Secretary of the Association of Dress Historians

Desmond Shawe-Taylor

Member of the Advisory Council, Hamilton Kerr Institute
Vice-President, National Association of Decorative & Fine Arts Societies (NADFAS)
Trustee of The Holburne Museum, Bath
Trustee of Compton Verney Collections Settlement
Member of the Board of Directors of The Burlington Magazine Publications Ltd
Member of the Windsor Festival Council of Management
Panel member; Windsor Festival Schools' Programme Art Prize 2014
Panel member, Sunday Times Watercolour Competition

Shaun Turner

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

Oliver Walton

Council Member and Book Officer of The Navy Records Society
Council Member of The Prince Albert Society
Wissenschaftlicher Mitarbeiter (Research Fellow) at the University of Duisburg-Essen

Sophy Wills

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

Bridget Wright

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

STAFF LIST as at 31 March 2015

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

DIRECTORATE

Director

Jonathan Marsden, CVO, FSA*

Executive Assistant to the Director

Dee Vianna

Finance Director

Keith Harrison*

Director, Capital Programmes

In memoriam Moira Gemmill* (1959–2015)

Capital Programmes Assistant

Caroline Greenidge

Head of Development

Edward Davies

Office and Facilities Manager

Lisa Webster

Records Officer

Amelie von Pistohlkors

FINE ART AND LIBRARY

Surveyor of The Queen's Pictures

Desmond Shawe-Taylor, LVO*

Administrative Assistant to the Surveyor of The Queen's Pictures

Hannah Litvack

PAINTINGS

Senior Curators of Paintings

Lucy Whitaker, MVO
Vanessa Remington

Senior Curator, Palace of Holyroodhouse

Deborah Clarke, MVO

Curator of Paintings

Anna Reynolds

Assistant Curator of Paintings

Lucy Peter

Collection Online Project Assistant (Frames)

Joshua Dales

Curatorial Intern (Paintings)

Kirsten Tambling

Head of Paintings Conservation

Nicola Christie

Paintings Conservators

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

Loans and Displays Conservator

Katy Sanders

Paintings Condition Survey Team Leader

Stephanie Carlton

Paintings Condition Survey Conservator

Nele Bordt

Paintings Condition Survey Frame Technician

Juraj Grac

Research Assistant

Thomas Smith

Registrar (Pictures) and Conservation Studio

Co-ordinator
Katelyn Reeves

Head of Display and Framing of Pictures

Michael Field, MVO

Framing and Exhibitions Technician

Sonja Leggewie

ROYAL LIBRARY AND ROYAL ARCHIVES

The Librarian and Assistant Keeper of The Queen's Archives

Oliver Urquhart Irvine, FSA, FRAS

Office and Facilities Manager

Charlotte Wilcockson

Bibliographer

Bridget Wright, LVO

Senior Curator of Books and Manuscripts

Emma Stuart, MVO

Curator of Books and Manuscripts

Elizabeth Clark

Islamic and South Asian Project Assistant

Emily Hannam

Collection Online Cataloguer (Books)

Andrew Brown

Senior Archivist

Pam Clark, LVO

Assistant Archivists

Julie Crocker (maternity leave)
Allison Derrett, MVO
Thomas Gray (maternity cover)
Laura Hobbs

Archives Researcher

Dr Oliver Walton

Archives Assistant

Lynnette Beech

Archives Cleaner

Joan Taylor

Head Book

Conservator-Restorer
Roderick Lane, MVO, RVM

Deputy Head Book Conservator-Restorer

Irene Campden, MVO

Book Conservator-Restorer

Philippa Räder

Archive Conservator

Megan Gent, MVO, RVM

Book Conservation Intern

Johanne Keiding

PRINTS AND DRAWINGS

Head of Prints and Drawings

Martin Clayton, LVO, FSA

Senior Curator of Prints and Drawings

Dr Kate Heard, FSA

Assistant to the Curators of the Print Room

Rhian Wong

Curator of Prints and Drawings

Rosie Razzall

Curator of Works on Paper

Lauren Porter

Print Room Assistant

Dr Carly Collier

Project Assistant (Military Maps)

Kirsten Sierag

Collection Online Project Assistants (Prints and Drawings)

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Sileas Wood

Dal Pozzo Project Co-ordinator

Rea Alexandratos

Curatorial Intern (Prints and Drawings)

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Exhibitions and Maintenance Conservator

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Drawings Conservator

Rachael Smith, ACR

Assistant Drawings Conservator

Kate Stone

General and Workshop Assistant

Martin Gray

PHOTOGRAPHS

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Dr Sophie Gordon

Curator of Photographs

Lisa Heighway, MVO

Collection Online Project Assistant (Photographs)

Louise Pearson

DECORATIVE ARTS

Surveyor of The Queen's Works of Art

Jonathan Marsden, CVO, FSA*

Deputy Surveyor of The Queen's Works of Art

Rufus Bird*

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

Nicola Turner Inman

Senior Curator of Decorative Arts

Caroline de Guitaut, MVO

Curator of Decorative Arts

Kathryn Jones, FSA

Assistant Curator of Decorative Arts

Sally Goodsir

Curatorial Intern (Decorative Arts)

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Senior Furniture Conservator

David Wheeler, LVO

Furniture Conservators

Will Miller
Shaun Turner, MVO
Jane Wallis, ACR

Senior Gilding Conservator

Stephen Sheasby, MVO

Gilding Conservators

Perry Bruce-Mitford
Gary Gronnestad

Gilding Conservator (Fixed Term)

Tim Ritson

Armourer

Simon Metcalf, ACR

Armour Conservator (Fixed Term)

Alison Guppy

Senior Metalwork Conservator

Sophy Wills, ACR

Conservation Administrator

Fiona Norbury

Senior Horological Conservator (Buckingham Palace)

Paul Craddock, MVO

Horological Conservator (Windsor Castle)

Steven Davidson, MVO

Horological Conservator

Tjeerd Bakker

Decorative Arts Conservation Intern

Anna Pokorska

Superintendent of the Royal Collection (Hampton Court Palace)

Christopher Stevens, MVO

Custodian of the California Gardens Store (Windsor Castle)

Kevin Lane

Collection Online Assistant

Julia Bagguley

COLLECTIONS INFORMATION MANAGEMENT

Head of Collections Information Management

Stephen Patterson, LVO, FSA

Collections Information Data Manager

Paul Carter

Inventory Clerk (Windsor Castle)

Alexandra Barbour

Inventory Clerk (Buckingham Palace)

Tamsin Douglas

Long-term Loans and Acquisitions Assistant

Beth Jones

Senior Collections Information Assistant (Paintings)

Alexandra Buck

Collections Information Assistants

Allan Chin
Siân Cooksey
Kajal Meghani
Alessandro Nasini
Alexander Partridge
Paul Stonell
Hannah Walton

Catalogue Raisonné Assistant

Melanie Wilson

CONTENT AND AUDIENCES

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Joanne Lonsdale

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Emma Head

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Alison Campbell

Family Programme Co-ordinator (Palace of Holyroodhouse)

Neepa Patel

(from 1 April 2015)

Adult Programme Co-ordinator (Palace of Holyroodhouse)

Ann McCluskey

(from 1 April 2015)

Photographic Services

Head of Photographic Services

Shruti Patel, MVO

Picture Library Manager

Karen Lawson

Picture Library Assistant

Agata Rutkowska

Digital Imager

Daniel Partridge

Senior Photographers

Stephen Chapman, MVO
Eva Zielinska-Millar, MVO

Photographer

Tung Tsin Lam

RETAIL

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Lei Song

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Warehouse Manager
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Delivery Fulfilment Operator
Rossana Earles

Delivery Fulfilment Assistant
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Yvonne Deluca
Mark Tiplady

Warehouse Operative
Derek Foster

Warehouse Chargehand
Robert Kedge

Front of House
Buckingham Palace

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Morayo Idowu

Deputy Retail Manager
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Assistant Retail Managers
Stuart Cullen
Beatriz Ramirez
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Lianne Royall

Senior Retail Assistants
Gillian Burke
Diana Rakhimova

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Kevin Dimmock

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Douglas Bell
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Lyudmyla Ostapenko
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Anne Rice
Katherine Smith

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Szilivia Vodicska
Michie Wake
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Windsor Castle

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Gemma Buckner

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Yvonne Edwards

Emilia Garvey
Julia Godsell
Jessica Hardwick
Olga Horlock
Gemma Lee-McCart
Aileen Lewis
Leigh Macnab
Jane McKenzie
Julie Purvis

Edward Robinson
Maria Nuria Romero-Jose
Kathleen Temple
Sheena Tucker
Faye Wichelow
Naomi Woolley
Huai Fiona Yan

Palace of Holyroodhouse

Retail and Admissions Manager
Shirley Duke

Assistant Retail and Admissions Managers
Claire Anderson
Frances Jackson

Retail and Admissions Supervisor
Janet Stirling

Retail and Admissions Assistants
Justeen Baxter
Jennie Crossley
(maternity leave)

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Alison Gove
Zoë Hayes
Paul Lambert
Georgina Lamrock
Amanda Mills
Jacqueline Niven
(maternity cover)
Ewa Przemyska
Rebeka Venters
Yu Wang

Retail Stock Assistant
Jane Bristow

COMMUNICATIONS AND BUSINESS DEVELOPMENT

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Frances Dunkels, LVO*

Assistant to the Director of Communications and Business Development
Katie Buckhalter

Marketing

Head of Marketing
Susanna Mann

Web and Digital Marketing Officer
Harriet Burke

Sales and Marketing Officer
Vanessa Almond
(maternity leave)

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

Assistant Marketing Officer
Alison Beer

Sales and Marketing Co-ordinator
Siobhan Martin

Press

Communications Manager and Deputy Head of Media Relations
Rachel Woollen

Assistant Press Officers
Sophie Lawrenson
Hanae Tsuji

Online Infrastructure

Head of Online Infrastructure
Andrew Westwood, MVO

Web and Digital Projects Assistant
Edward Harris

Ticket Sales and Information

Head of Ticketing and Sales
Mark Fisher, MVO

Ticketing and Sales Manager
Caroline Cutmore

Quality Standards Manager
Carol Merrett

Systems Administrator
Christopher Hallworth

Project Implementation Officer
Gareth Thomas

Ticketing and Sales Assistant Manager (Travel Trade)
Iain Terry

Ticketing and Sales Assistant Manager (Contact Centre)
Jenna Whitnall

Ticketing and Sales Assistant Manager (Admissions)
Courtney-Thérèse Lenoir

Technical Support Assistant
Fraser Hamilton

Administration and Staffing Co-ordinator
Cherelle Nightingill

Learning Bookings Co-ordinator
Sellisha Oliver

Senior Ticket Sales and Information Assistant
Audrey Lawrence

Ticket Sales and Information Assistants
Scott Bowman
Paul Hodge
Rosie Hodson
Kimberley Mackenzie
Heather Marsh
Will Mercer
Justin Spencer
Rachel Whitnall
James Williams
Rebecca Young

VISITOR EXPERIENCE

Visitor Experience Director
Kerry François, LVO*

Assistant to the Visitor Experience Director
Cheryl Barnes

Exhibitions

Head of Exhibitions
Theresa-Mary Morton, LVO

Senior Exhibitions Project Co-ordinators
Stephen Weber
Sandra Adler

Exhibitions Project Co-ordinators
Hannah Belcher
Roxanna Hackett

Visitor Services

Buckingham Palace
Head of Visitor Services
Richard Knowles

Visitor Services Manager
Sarah Thompson

Special Events and Operations Administrator
Amanda Jacobs

Visitor Operations Co-ordinator
Stephanie Howard

Staff Co-ordinator
Jennifer Stewart

Assistant Visitor Services Managers
Claire Blantern
Susan Bolster
Alex Joseph
Natasha Nardell

Visitor Services Supervisor
Charles Nicholls

Wardens
Samuel Allsop
Tony Aslett
Janis Aunon
Marie Barenskie
Adam Basch
Elspeth Bayley
Claire Beard
Edit Belucz
Cassandra Bending
Charlotte Brainwood
Janet Burrell
Jessica Chase
Ursula Claxton
Jessica Clipp
Michael Cox
Anna Da Silva
Lynne Denham
Stephen Denham
Emma Garrett
Susanna Geary
LucyAnn Gray
Christopher Grigsby
Jessica Herbert
Sarah Howgill
Louise Hunter
Rajwant Kaur Singh
Rachel Kelly
Fiona Kuznetsova
Stephen Kyte
Beatrice Lambert
Alan Lion
Alexandra Little
Bridget Little
Kate MacDonald
Megan Maisey
Henry Mountain
Ian Nader
Rachel Nash
Charlotte Newton
Simon Piercy
Daniela Pitis
Dr Shalini Punjani
Charlotte Regan
Valerie Ross
Alice Russell
Meredith Seabrook
Rosalind Spencer
Helen St Clair Martin

May Tatel-Scott
Pamela Tebbs
Josie Thorogood
Steve Trotter
Leslie van Ruyskenvelde
Keith Waye
Jacqueline Williamson

Windsor Castle

Head of Visitor Services
Abigail Kirkwood

Visitor Services Manager
Janet Cole

Special Events and Administration Manager
Alison O'Neill

Admissions Manager
Alison Warren

Financial Administrator
Roger Freeman

Staff Co-ordinator
Christopher Thomas

Visitor Operations Administrators
Monika Bone (Maternity Leave)
Sarah Entwistle
(Maternity Cover)
Helena Holden

Ticket Sales Supervisors
Lauren Beldom
Fraser Gillham

Ticket Sales Assistants
Maria Rosa Angelino
Charlotte Austin
Heather Baker
Christian Bearman
Marian Challis
Sabrina Cocchiara
Enya de Wolf
Brian Deenihan
Linda Gould
Joshua Humby
Sophie Lansley
Mark Lines
Kirstie Meredith
Elizabeth Minguez Romero
Andrea Palmer
Shirlee Pouncett
Paul Prentis
Ella Swindells
Stacey Tunmore

Assistant Visitor Services Managers
Mark Ayling
Claude-Sabine Bikoro
Peter Critchley

Heather Pike
Philip Ryan
Caroline Sara

Visitor Services Supervisors
Marcelle Dovell
Carla Fulford
Philip Howarth-Jarratt
Peter Wilkinson

Wardens
Colin Adams
Janet Adams
Colin Ailes
Clare Alderson
Susan Ashby
Carole Avis
Maria Axelson
Laura Baggio
Marcus Barton
Patrizia Bizzo
Geoffrey Bonehill
Gillian Bonette-Wade
Alice Bourne
Jane Bowditch
Danitza Bowers
Donald Bradley
Cathy Brailsford
Dee Bull
Rosemary Christie
Jacqueline Clemson
Kate Coleman
Ellen Compton-Williams
Sheila Cook
Patricia Curtis
Danielle Czerkaszyn
Alexander Davidson
Michael Day
Adam Diplock
John Driscoll
Alison Edwards
Zoe Flack
Douglas Frame
Richard Fry
Sofie Giefing
Anthony Golding
Barry Gould
Thierry Gourillon
Thomas Gray
Hannah-Mae Greenham
Carol Greenhow
Emily Grieve
Sarah Gunton
Philip Hall
Colette Halliday
John Hampton
Amanda Harrod
Stevie Heywood
Susan Hiscock
Lorna Holliday
Rita Horner
Jill Horsnell

Irene Houston
Peter Humphrey
Sylvia James
Melanie Jernigan
Gary Langford
Margot Law
Jessica Lehane
Helen Lincoln
Steven Lovegrove
Joshua Lovell
Agnieszka Maciejewska
Anne Meyer
Fiona Nicholls
Giulia Ovidi
Kate Palmer
Elizabeth Pantia
Christopher Phillips
Roberta Phillips
Edward Pink
Nicholas Preston
Mikhail Radyshevtsev
Arturo Ramirez
Ian Read
Josephine Redfern
Berni Reid
Jenny Robinson
Edwin Rodbard-Brown
Charles Rosen
Carly Rowlinson
Martin Ryan

Judy Salmon
Lauren Samet
Antonella Sherlock
Ben Sherratt
Allan Smith
John Smith
Neal Smith
Susan Suchodolska
Syari Sureshlal
Aileen Sutherland
Monica Tandy
Christopher Tilly
David Uppington
Anna Wallas
Kin-Yip Wan
Barry Ward, RVM
Robert Webster
Susan Wells
Joseph Wood
David Woodall
Peter Woodall
Geoffrey Woodruff
Mark Wright
Evelina Zavataro

Palace of Holyroodhouse

**Superintendent and
Head of Visitor Services**
Gwen Hamilton

Visitor Services Manager
Joanne Butcher

Visitor Operations Assistant
Brian Coutts

Financial Administrator
Shona Cowe

**Assistant Visitor
Services Managers**

Bartosz Bruzda
Rosie Croker
(maternity cover)
Magdalena Kasprzyk
(maternity leave)
Pilar Aran Molina
Kirsty Roger

Wardens

Lucia Baker
Juan Agüero Benitez
Almudena Cachaza
James Church
Niamh Crimmins
Colin Dempster
Catherine Dickson
John Farquhar
Doreen Gillon
Caroline Habart
Ross Hannay
James Hinks

Andrew Hume-Voegeli
Chantal Hume-Voegeli
Helen Jackson
Edward Lipscomb
Adriana Matos
Lesley McGlinchey
Brian Morley
Keith Mullins-MacIntyre
James Oswald
Maria Perez Lopez
Ian Reilly
Halette Riddell
Emily Roads
Carol Schreuder
Rachel Skilling
David Thomson
Sharon Thomson
Carol Leslie Turpie
Kathryn Wall
Janet Whellans
Peter Whyte

BELOW In July 2014 TRH The Duke and Duchess of Rothesay entertained Royal Collection Trust's Edinburgh-based staff at a reception in the garden at the Palace of Holyroodhouse. This was the third such staff reception in successive years.



APPENDICES

LOANS TO EXHIBITIONS (listed by date of opening)

London, Hampton Court Palace

The Glorious Georges: George I

17 April – 2 November 2014

Two miniatures by Benjamin Arlaud
Miniature and two paintings by British School
Miniature by German School
Watercolour by Giuseppe Grisoni
Miniature by John Haslem
Miniature by Italian School
Volume containing pen and ink sketches by Bernard Lens III
Printed book by John Gay
German broadsword
Doorlock
Order of the Bath neck badge
Two Order of the Garter Lesser Georges
Order of the Thistle badge

George I's State Crown frame
Egg boiler, John Edwards III
Dessert plate by Barr, Flight & Barr: Worcester
Ice pail, cover and liner by Barr, Flight & Barr: Worcester
Dessert stand by Barr, Flight & Barr: Worcester
Candlestick by Benjamin Pyne
Watch by Recordon
George III medallion by Charles Swaine
Bracelet with cameo of Princess Charlotte of Wales

**Celle, Residenzmuseum im Celler Schloss
Hannovers Herrscher auf Englands Thron**

17 May – 5 October 2014

Order of the Garter collar and badge by John Edwards

Hannover, Historisches Museum

**Eine Kutsche und zwei Königreiche. Hannover und
Großbritannien 1814–1837**

17 May – 5 October 2014

Painting by George Jones
Painting by George Stubbs
Painting by Henry Singleton

London, Kensington Palace

The Glorious Georges: George II and Queen Caroline

17 April – 9 November 2014

Miniature by Christian Richter
Printed book by John Arbuthnot
Printed book by Jeremy Collier

**Hannover, Wilhelm Busch – Deutsches Museum
für Karikatur und Zeichenkunst**

**Königliches Theater. Britische Karikaturen aus der
Zeit der Personalunion und der Gegenwart**

17 May – 5 October 2014

Painting by Sir William Beechey

London, National Gallery

**Building the Picture: Architecture
in Italian Renaissance Painting**

30 April – 21 September 2014

Drawing by Alvise Vivarini

Denmark, Skagens Museum

Laurits Tuxen

3 May – 14 September 2014

Two paintings by Laurits Regner Tuxen

London, Tate Britain

Kenneth Clark: Looking for Civilisation

20 May – 10 August 2014

Three watercolours by John Piper
Two drawings by Leonardo da Vinci
Drawing after Leonardo da Vinci

**Hannover, Niedersächsisches
Landesmuseum Hannover**

Hannovers Herrscher auf Englands Thron

17 May – 5 October 2014

Two paintings by British School
Painting by Peter Monamy
Painting by Allan Ramsay
Painting by Sir Joshua Reynolds
Painting by George Stubbs
Painting attributed to John Wootton
Drawing by Sir William Chambers and Giovanni Battista Cipriani
Drawing and two documents by George III
Print after William Kent
Print after James Pollard
Print by William Henry Toms
Two drawings by Charles Wild
Three books by Jane Austen

Paris, Chateau de Versailles

La Chine à Versailles

27 May – 26 October 2014

Five Sèvres vases

Florence, Uffizi Gallery

**Puro, Semplice e Naturale nell'arte
a Firenze tra Cinque e Seicento**

16 June 2014 – 6 January 2015

Painting by Franciabigio

**London, Brunei Gallery, SOAS,
University of London**

Empire, Faith and War: The Sikhs and World War One

9 July – 28 September 2014

Album of radiographs

London, National Maritime Museum Greenwich
Ships, Clocks and Stars: the Quest for Longitude at Sea
11 July 2014 – 4 January 2015
Miniature by Charles Boit
Miniature by Jeremiah Meyer
Queen Charlotte’s lever watch and pedestal,Thomas Mudge

Edinburgh, Scottish National Gallery
The Art of Golf: The Story of Scotland’s National Sport
12 July – 26 October 2014
Drawing by HendrickAvercamp

New Haven, Connecticut, Yale Center for British Art
Sculpture Victorious
11 September – 30 November 2014
Parian bust
Two Parian groups
Marble bust by Francis Chantrey
Bronze by Christian Daniel Rauch
Badge of the Order ofVictoria and Albert by Tommaso Saulini

London, National Portrait Gallery
The Real Tudors: Kings & Queens Rediscovered
12 September 2014 – 1 March 2015
Painting by Joos van Cleve

Paris, Musée Jacquemart-André
Le Pérugin, maître de Raphaël
12 September 2014 – 19 January 2015
Painting by Pietro Perugino

Zurich, Swiss National Museum
Die Krawatte. Manner macht mode
18 September 2014 – 18 January 2015
Painting by Jacob Huysmans

London, Victoria & Albert Museum
John Constable: The Making of a Master
20 September 2014 – 11 January 2015
Painting by Canaletto
Painting by Sir Peter Paul Rubens

Brussels, BOZAR
Sensation et Sensualité. Rubens et son héritage
25 September 2014 – 4 January 2015
Painting by Richard Cosway
Painting by SirThomas Lawrence
Drawing by Sir Edwin Landseer

New York, Metropolitan Museum of Art
Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry
7 October 2014 – 11 January 2015
Tapestry from the Abraham Series:The Meeting of Abraham and Melchizedek

Rome, Scuderie del Quirinale
Memling. Rinascimento fiammingo
10 October 2014 – 18 January 2015
Painting by Hans Memling

Munich, Alte Pinakothek
Canaletto: Bernardo Bellotto malt Europa
17 October 2014 – 8 February 2015
Drawing attributed to Bernardo Bellotto
Two drawings by Canaletto

Budapest, Museum of Fine Arts
Rembrandt és a Holland arany évszázad festészete
28 October 2014 – 15 February 2015
Painting by Jacob van Ruisdael

Madrid, Museo Nacional del Prado
Las Ánimas de Bernini. Arte en Roma para la Corte española
6 November 2014 – 8 February 2015
Two drawings by Giovanni Paolo Schor
Drawing by the studio of Giovanni Lorenzo Bernini

Leipzig, Museum der bildenden Künste Leipzig
Bernini: Erfinder des Barocken Rom
9 November 2014 – 1 February 2015
Eleven drawings by Giovanni Lorenzo Bernini
Drawing attributed to Giovanni Lorenzo Bernini
Drawing attributed to the studio of Giovanni Lorenzo Bernini
Drawing by the circle of Giovanni Lorenzo Bernini
Drawing by Francesco Borromini
Three drawings attributed to Francesco Borromini

Exeter, Royal Albert Memorial Museum
Art & Soul: Victorians and the Gothic
22 November 2014 – 12 April 2015
Painting by Sir Edwin Landseer

Oxford, Ashmolean Museum
William Blake: Apprentice and Master
4 December 2014 – 1 March 2015
Engraving by Paulus Pontius after Sir Peter Paul Rubens

Edinburgh, National Library of Scotland
Game of Crowns: The 1715 Jacobite Rising
10 December 2014 – 10 May 2015
Four letters from the Duke of Berwick
Three letters from the Earl of Mar
Three letters from James III
Two letters from Lord Bolingbroke
Letter from James Murray

Sydney, Powerhouse Museum
A Fine Possession: Jewellery and Identity
15 January – 30 April 2015
Brooch by Drummond

London, Royal Academy of Arts
Rubens and His Legacy: Van Dyck to Cézanne
24 January – 10 April 2015
Painting by Richard Cosway
Painting by SirThomas Lawrence
Painting by Sir Peter Paul Rubens
Drawing by Sir Edwin Landseer

Munich, Bayerisches Nationalmuseum
Bella Figura
5 February – 25 May 2015
Bronze by Adriaen deVries
Bronze by Carlo di Cesare del Palagio

London, British Museum
Shifting Patterns: Pacific barkcloth clothing
5 February – 16 August 2015
Papua New Guinean headdress

Tokyo, The Tokyo Dome
Japan Grand Prix International Orchid Festival
12–23 February 2015
Replica of HMThe Queen’s wedding bouquet

Chatham, The Historic Dockyard
HMS Victory: The Untold Story
14 February – 31 May 2015
Musket ball that killed Admiral Lord Nelson

London, Tate Britain
Sculpture Victorious
14 February – 18 May 2015
Parian bust
Two Parian groups
Bronze by Ferdinand Barbidienne
Marble bust by Sir Francis Chantrey
Badge of the Order ofVictoria and Albert by Tomasso Saulini

Rome, Galleria Nazionale d’Arte Antica in Palazzo Barberini
Il Laboratorio del Genio: Bernini inventore del Barocco
3 March – 24 May 2015
Eleven drawings by Giovanni Lorenzo Bernini
Drawing attributed to Giovanni Lorenzo Bernini
Drawing attributed to the studio of Giovanni Lorenzo Bernini
Drawing by the circle of Giovanni Lorenzo Bernini
Drawing by Francesco Borromini
Three drawings attributed to Francesco Borromini

London, Apsley House
Waterloo Display
9 March – 31 October 2015
Painting by Franz Xaver Winterhalter

Saragossa, Aljafería Royal Palace
Fernando II of Spain. The king who imagined Spain and who opened it to Europe
10 March – 7 June 2015
Two paintings by Spanish School

London, National Portrait Gallery
Wellington: Triumphs, Politics and Passions
12 March – 7 June 2015
Two watercolours by Denis Dighton
Hand coloured etching published by R.Ackermann

London, British Library
Magna Carta: Law, Liberty, Legacy
13 March – 1 September 2015
Mezzotint by James Watson
Etching by an unknown artist
Volume of lithographs by George O. Delamotte

Warwickshire, Compton Verney
Canaletto: Celebrating Britain
14 March – 7 June 2015
Three paintings and eight drawings by Canaletto

Paris, Musée du Luxembourg
Les Tudors
16 March – 19 July 2015
Two paintings by Joos van Cleve
Miniature by François Clouet
Miniature by Jean Clouet
Painting by the workshop of Jean Perréal
Two drawings by Hans Holbein the Younger

Toldeo, Museo de Santa Cruz
La Moda Española en el Siglo de Oro
19 March – 14 June 2015
Painting by a Follower of Anthonis Mor van Dashorst

Paris, Grands Palais
Velázquez
25 March – 13 July 2015
Painting by the Studio ofVelázquez

Aylesbury, Waddesdon Manor
Beyond All Price
25 March – 25 October 2015
Miniature by British School
Miniature by Henry Bone
Gold memorial locket with hair and photograph of Prince Albert
Bracelet made from the plaited hair of the Emperor and Empress Frederick of Germany

London, British Museum
Defining Beauty: The Body in Ancient Greek Art
26 March – 5 July 2015
Marble statue of Aphrodite,‘Lely’sVenus’

Antwerp, Rubenshuis
Rubens privé
28 March – 28 June 2015
Painting and drawing by Sir Peter Paul Rubens
Watercolour by Philip Fruytiers

FINANCIAL OVERVIEW

Incoming Resources

The summarised financial statements set out on pages 77–8 indicate that The Royal Collection Trust's incoming resources decreased by £6,145,000 (11.2 per cent), from £54,991,000 in 2013–14 to £48,846,000 in 2014–15. After excluding an exceptional £2 million donation in 2013–14 towards the acquisition of the Diamond Jubilee State Coach, the decrease is £4,145,000 (7.8 per cent).

The decrease in admissions income of £1,097,000 (3.3 per cent), from £33,655,000 to £32,558,000, is largely due to a decrease in visitor numbers of 65,000 (2.5 per cent) from last year's visitor numbers of 2,586,000 to 2,521,000.

Income from retail, catering, publishing and photographic services decreased by £3,559,000 (19.1 per cent), from £18,631,000 to £15,072,000. This decrease is largely due to the absence of a special royal event to help drive sales. Commemorative china constitutes an important part of the overall retail offer, especially for the wholesale market, and this in particular saw a reduction in sales volumes this year.

Charitable Expenditure

Expenditure on charitable activities increased by £352,000 (1.1 per cent), from £32,482,000 in 2013–14 to £32,834,000 in 2014–15. Excluding the exceptional spend of £2 million in 2013–14 on the Diamond Jubilee State Coach, expenditure on charitable activities increased by £2,352,000 (7.7 per cent).

Expenditure on presentation and interpretation increased by £449,000 (9.5 per cent). Expenditure on conservation increased by £390,000 (15.6 per cent) and expenditure on access to the Royal Collection increased by £1,253,000 (6.4 per cent).

Net Incoming Resources and Cash Flow

Net incoming resources, before recognising the pension scheme actuarial loss of £1,400,000 (2013–14 loss: £1,500,000), amounted to £3,076,000 (2013–14: £8,327,000). The net cash inflow of £2,823,000 has resulted in net cash balances of £35,681,000 at 31 March 2015 (2013–14: £32,858,000).

Funds and Reserves

The Royal Collection Trust has total Funds and Reserves of £47,398,000 at 31 March 2015 (2014–15: £45,722,000). After allocating funds that are restricted, or represented by fixed assets, the Trustees have designated a fund for the two major programmes of improvement at Windsor Castle and the Palace of Holyroodhouse, known collectively as Future Programme. The aims of both programmes include the transformation of the visitor experience and making the Royal Collection physically and intellectually accessible to everyone. As at 31 March 2015, funds of £25 million are designated for this purpose, leaving £5,232,000 of free reserves net of the pension scheme deficit of £600,000.

INCOME AND ADMISSION NUMBERS FOR THE YEAR

| | Income | | Admission numbers* | |
|---|-----------------|-----------------|--------------------|----------------|
| | 2014–15 £000 | 2013–14 £000 | 2014–15 000 | 2013–14 000 |
| Windsor Castle and Frogmore House | | | | |
| ~ admissions | 16,433 | 16,295 | 1,300 | 1,279 |
| ~ shop sales | 3,465 | 3,711 | | |
| Buckingham Palace Summer Opening | | | | |
| ~ admissions | 8,688 | 9,754 | 482 | 540 |
| ~ shop sales | 2,983 | 4,161 | | |
| The Queen's Gallery, London | | | | |
| ~ admissions | 1,233 | 1,197 | 157 | 151 |
| ~ shop sales | 3,395 | 3,444 | | |
| The Royal Mews | | | | |
| ~ admissions | 1,576 | 1,599 | 237 | 243 |
| ~ shop sales | 1,029 | 1,133 | | |
| Clarence House | | | | |
| ~ admissions | 122 | 137 | 11 | 13 |
| ~ shop sales | 40 | 47 | | |
| Palace of Holyroodhouse | | | | |
| ~ admissions | 2,995 | 2,941 | 290 | 286 |
| ~ shop sales | 1,048 | 1,099 | | |
| The Queen's Gallery, Edinburgh | | | | |
| ~ admissions | 255 | 365 | 43 | 74 |
| Other retail income (including off-site and cafés) | 2,652 | 4,359 | | |
| Publishing | 246 | 480 | | |
| Photographic services | 214 | 197 | | |
| Gift Aid | 1,256 | 1,367 | | |
| Other income | 1,216 | 2,705 | | |
| | 48,846 | 54,991 | 2,521 | 2,586 |

FIVE-YEAR COMPARISON

| | 2010–11 £000 | 2011–12 £000 | 2012–13 £000 | 2013–14 £000 | 2014–15 £000 |
|---|-----------------|-----------------|-----------------|-----------------|-----------------|
| Admissions income (including Gift Aid) | 25,246 | 31,815 | 30,397 | 33,655 | 32,558 |
| Retail sales (excluding cafés) | 11,705 | 17,068 | 18,048 | 17,567 | 14,231 |
| Charitable expenditure | 24,021 | 26,657 | 28,173 | 32,482 | 32,834 |
| Net incoming resources (before actuarial gain/loss recognised in pension scheme) | 7,422 | 10,437 | 9,016 | 8,327 | 3,076 |
| Capital expenditure | 1,159 | 902 | 630 | 1,680 | 1,137 |
| Visitor Performance Indicators | | | | | |
| Visitor numbers (000)* | 2,160 | 2,596 | 2,427 | 2,586 | 2,521 |
| Admissions income per visitor | £11.69 | £12.26 | £12.52 | £13.01 | £12.92 |
| Retail spend per visitor (on-site only) | £4.59 | £5.40 | £6.24 | £5.62 | £5.01 |

*Paying visitors only (includes Learning)

SUMMARISED FINANCIAL STATEMENTS

INDEPENDENT AUDITOR'S STATEMENT TO THE ROYAL COLLECTION TRUST ('THE CHARITY')

We have examined the summarised financial statements of The Royal Collection Trust for the year ended 31 March 2015 which comprise the Summary Consolidated Statement of Financial Activities and the Summary Consolidated Balance Sheet set out on pages 77–8. The summarised financial statements are non-statutory accounts prepared for the purpose of inclusion in the Annual Report. This statement is made, on terms that have been agreed with the charity, solely to the charity, in order to meet the requirements of Accounting and Reporting by Charities: Statement of Recommended Practice (revised 2005). Our work has been undertaken so that we might state to the charity those matters we have agreed to state to it in such a statement and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity for our work, for this statement, or for the opinions we have formed.

Respective Responsibilities of Trustees and Auditors

The Board of Trustees has accepted responsibility for the preparation of the summarised financial statements. Our responsibility is to report to the charity our opinion on the consistency of the summarised financial statements on pages 77–8 in the Annual Report with the full statutory Annual Financial Statements. We also read the other information contained within the Annual Report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

Basis of Opinion

We conducted our work having regard to Bulletin 2008/3 *The auditor's statement on the summary financial statement in the United Kingdom* issued by the Auditing Practices Board. Our report on the charity's full statutory Annual Financial Statements describes the basis of our audit opinion on those financial statements.

Opinion

In our opinion, the summarised financial statements set out on pages 77–8 are consistent with the full statutory Annual Financial Statements for the year ended 31 March 2015. We have not considered the effects of any events between the date on which we signed our report on the full statutory Annual Financial Statements (29 June 2015) and the date of this statement.

M.G. Fallon

For and on behalf of KPMG LLP

Chartered Accountants

8 Salisbury Square, London EC4Y 8BB

SUMMARY CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES for the year ended 31 March 2015

| INCOMING RESOURCES | 2015 £000 | 2014 £000 |
|---|---------------|---------------|
| Incoming resources from generated funds: | | |
| Voluntary income: | | |
| ~ Grants and donations | 319 | 2,155 |
| Activities for generating funds: | | |
| ~ Retail, catering and photographic services | 14,825 | 18,150 |
| ~ Licences, commissions and fees | 474 | 181 |
| ~ Sponsorship | 140 | 140 |
| Investment income | 212 | 317 |
| Incoming resources from charitable activities: | | |
| ~ Presentation and interpretation | 506 | 553 |
| ~ Access | 32,292 | 33,428 |
| Other incoming resources: | | |
| ~ Other income | 78 | 67 |
| Total incoming resources | 48,846 | 54,991 |
| RESOURCES EXPENDED | | |
| Cost of generating funds: | | |
| ~ Fundraising | 45 | – |
| ~ Retail, catering and photographic services | 12,610 | 13,810 |
| Charitable activities: | | |
| ~ Custodial control | 853 | 838 |
| ~ Conservation | 2,897 | 2,507 |
| ~ Exhibitions and displays | 2,961 | 2,716 |
| ~ Presentation and interpretation | 5,176 | 6,727 |
| ~ Access | 20,947 | 19,694 |
| | 32,834 | 32,482 |
| Governance costs | 140 | 146 |
| Other resources expended: | | |
| ~ Donations payable | 541 | 526 |
| ~ Pensions finance income | (400) | (300) |
| Total resources expended | 45,770 | 46,664 |
| Net incoming resources before other losses | 3,076 | 8,327 |
| Actuarial loss recognised in pension scheme | (1,400) | (1,500) |
| Net movement in funds | 1,676 | 6,827 |
| Fund balances at 1 April 2014 | 45,722 | 38,895 |
| Fund balances at 31 March 2015 | 47,398 | 45,722 |

SUMMARY CONSOLIDATED BALANCE SHEET

as at 31 March 2015

| | 2015 £000 | 2014 £000 |
|---|--------------|--------------|
| Fixed assets | | |
| Tangible assets | 16,905 | 17,456 |
| Current assets | | |
| Stock and work in progress | 3,225 | 3,338 |
| Debtors | 1,201 | 1,155 |
| Bank deposits | 32,790 | 23,616 |
| Cash at bank and in hand | 2,891 | 9,242 |
| | 40,107 | 37,351 |
| Creditors: amounts falling due within one year | (9,014) | (9,285) |
| Net current assets | 31,093 | 28,066 |
| Net assets excluding pension asset/(liability) | 47,998 | 45,522 |
| Pension asset/(liability) | (600) | 200 |
| Net assets | 47,398 | 45,722 |
| Income funds | | |
| Restricted | 642 | 411 |
| Unrestricted: | | |
| Designated funds: | | |
| ~ Future Programme | 25,000 | 23,500 |
| General funds: | | |
| ~ Fixed assets | 16,524 | 17,062 |
| ~ Net free reserve | | |
| General reserve | 5,832 | 4,549 |
| Pension reserve | (600) | 200 |
| Total funds | 47,398 | 45,722 |

These are not statutory accounts, but a summary of information relating to both the Statement of Financial Activities and the Balance Sheet. They may not contain sufficient information to allow for a full understanding of the financial affairs of the charity. For further information, the full annual statutory accounts, the Auditor's report on those accounts and the Trustees' Annual Report should be consulted. Copies of these can be obtained from the Director, Royal Collection Trust, York House, St James's Palace, London SW1A 1BQ.

The statutory Annual Financial Statements were approved on 25 June 2015 and have been delivered

to the Charity Commission and the Registrar of Companies. The accounts have been audited by a qualified auditor, KPMG LLP, who gave an audit opinion which was unqualified and did not include a statement required under section 498 (2) and (3) of the Companies Act 2006.

The summary financial statements of The Royal Collection Trust were approved by the Trustees on 25 June 2015 and were signed on their behalf by:

Mr Peter Troughton *Trustee*
Sir Alan Reid *Trustee*





FRONT COVER The eighteenth-century tiger's head from the throne of Tipu Sultan, ruler of Mysore in Southern India, was the centrepiece of the exhibition *Gold* at The Queen's Gallery, Buckingham Palace.

BACK COVER *The Sphinx, the Great Pyramid and two lesser Pyramids, Ghizeh, Egypt*, taken by Francis Bedford in March 1862, from the exhibition *Cairo to Constantinople: Early Photographs of the Middle East*.

PAGE 4 *Sutarn Shikari*, 1886–88, by Rudolf Swoboda, is examined at Osborne House by Nele Bordt as part of the ongoing condition survey of paintings in the Royal Collection. It is one of more than 40 portraits from South Asia commissioned by Queen Victoria.

PAGE 79 A young visitor to Windsor Castle taking part in a *Fabulous Fashions* session, exploring 300 years of royal attire.

ABOVE An eighteenth-century Chinese porcelain vase is photographed for inclusion in the forthcoming *catalogue raisonné* of Chinese and Japanese works of art.

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