



ROYAL
COLLECTION
TRUST

ANNUAL
REPORT
2013–2014

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TRUST
ANNUAL REPORT
FOR THE YEAR ENDED 31 MARCH 2014

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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Mr Peter Troughton

Director of the Royal Collection
Jonathan Marsden, CVO, FSA



- ~ 2.7 million visitors to the Palaces and Galleries
- ~ 38,000 schoolchildren visited Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse
- ~ 18,800 visitors to two loan exhibitions in the UK
- ~ 256 works lent to 46 exhibitions in the UK and seven other countries
- ~ More than 235,000 records of works of art online
- ~ 1,126 conservation treatments

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CLARENCE HOUSE

In 2013, Her Majesty The Queen celebrated with the Nation and Commonwealth the sixtieth anniversary of the Coronation at Westminster Abbey on 3 June 1953. At the heart of the Buckingham Palace Summer Opening, the evocation of that memorable day by means of film, sound and an assembly of costume and other materials associated with the staging of the event was both moving and inspiring, presenting an unforgettable experience for those who remember the day itself and for many others too young to remember. The standard of presentation of this, the most elaborate exhibition yet mounted as part of the Summer Opening, attracted unanimous praise for those involved in every aspect of its preparation.

For the Trustees of The Royal Collection Trust, a significant milestone was passed in the repayment last July of the final instalment of the bank loan which enabled the construction in 2002 of The Queen's Galleries in London and Edinburgh. Both Galleries are now well-established cultural venues, enjoyed by both local residents and visitors to those cities.

Enshrined in The Trust's activities is the concept of the 'virtuous circle': the more people visit and enjoy the Palaces and Galleries, the greater The Trust's resources for conservation, research, publication, education and exhibitions. The last three seasons at Buckingham Palace have been the best attended in the 21 years since the State Rooms were first opened to the public. The Trust is therefore in a strong position to embark on major investments in improving still further the experience of visiting both Windsor Castle and the Palace of Holyroodhouse over the next few years.

Undoubtedly, the heightened levels of interest in the Monarchy during these celebratory years have greatly helped The Trust in its continuing work to preserve the Royal Collection and to bring enjoyment of its incomparable treasures to as many people as possible. While mindful of the possibility that the absence of this 'spotlight' will demand an even greater effort in the coming year, the Trustees are confident that the range and quality of planned activities, and the skills and dedication of staff throughout the organisation, will result in yet further progress.

Charles





REPORT OF THE DIRECTOR OF THE ROYAL COLLECTION

JONATHAN MARSDEN

As each generation re-considers the art of the past, long-established truths can be challenged by the work of fresh eyes. Today, the barriers to discovery are being worn away by ever-expanding digital access, and the authoritative curator now works in dialogue with the curious viewer. Last year two superb works from the Royal Collection were exhibited from a position of ignorance. As part of the exhibition *In Fine Style: The Art of Tudor and Stuart Fashion*, the imposing but anonymous full-length *Portrait of a Man in Red* occupied a room of its own at The Queen's Gallery, Buckingham Palace, in a sort of one-man identity parade. At Kensington Palace, Graham Mortimer Evelyn's installation *Call and Responses: The Odyssey of the Moor* posed a number of questions about the extraordinary *Bust of a Moor* of c.1700. Although the bust is signed, by John van Nost the Younger, the identity of the 'moor' – a slave portrayed as a potentate – remains an enigma. Several other portraits in *In Fine Style* were anonymous, and the innovative hanging scheme encouraged visitors to adjust their view, to dwell less on the features of the person portrayed so as to become more receptive to the rhetoric of costume.

These are just a few examples of the ways in which Royal Collection Trust has presented the Collection during the past year, creating thought-provoking as well as magnificent displays, and demonstrating an openness to debate and dialogue.

Success in these ambitions has depended not only on the talent and teamwork of all who devise, promote and communicate our programmes, but also on the collaboration of partners, including Historic Royal Palaces, the Edinburgh International Festival, the Royal Academy of Arts, Wimbledon College of Arts, the BBC, and, in the cases of *In Fine Style* and *The Queen's Coronation 1953*, the organisations and individuals who, exceptionally, contributed essential loans.

The overall strategic direction followed by Royal Collection Trust during the year under review was governed by six major priorities. The first of these is to encourage greater understanding and enjoyment of the Royal Collection throughout the UK. It is pleasing to report that at Buckingham Palace,

PAGE 6 Coronation outfits worn by principal members of the Royal Family in the exhibition *The Queen's Coronation 1953*, including, in the foreground, those of HRH Prince Charles, Duke of Cornwall and HRH Princess Anne.

OPPOSITE *Infanta Isabella Clara Eugenia, Archduchess of Austria*, c.1598–1600, by Frans Pourbus the Younger, from the exhibition *In Fine Style: The Art of Tudor and Stuart Fashion*. The elaborate decoration on the sitter's garments is laden with marital symbolism and references to her heritage.

RIGHT A new work by Graeme Mortimer Evelyn, a response to the *Bust of a Moor* by John van Nost the Younger, at Kensington Palace.



Windsor Castle and the Palace of Holyroodhouse visitor numbers increased on the previous year. Around 90,000 visitors used the 1-Year Pass to make return visits free of charge, many participating in our ever-expanding programme, now captured in a single *What's On* publication, as well as online. When visitors to the Historic Royal Palaces are taken into account, the number of people who came into direct contact with the Royal Collection 'at home' during 2013–14 surpassed 6.5 million. Hundreds of thousands more enjoyed works from the Collection lent to 46 exhibitions elsewhere.

As part of the continuing development of the website, 'The Royal Collection Online' is now ever more widely and routinely used, as intended, as a means of discovering the Collection. It is encouraging to note that page views have almost doubled over the past year, increasing from 1.45 million to 2.67 million. This year an additional 10,000 object records were created, bringing the total to more than 235,000, and images were added to 16,000 previously unillustrated records. E-Newsletter subscribers have increased from 97,500 to 134,500, in parallel with a fast-growing list of retail customers who wish to receive regular news



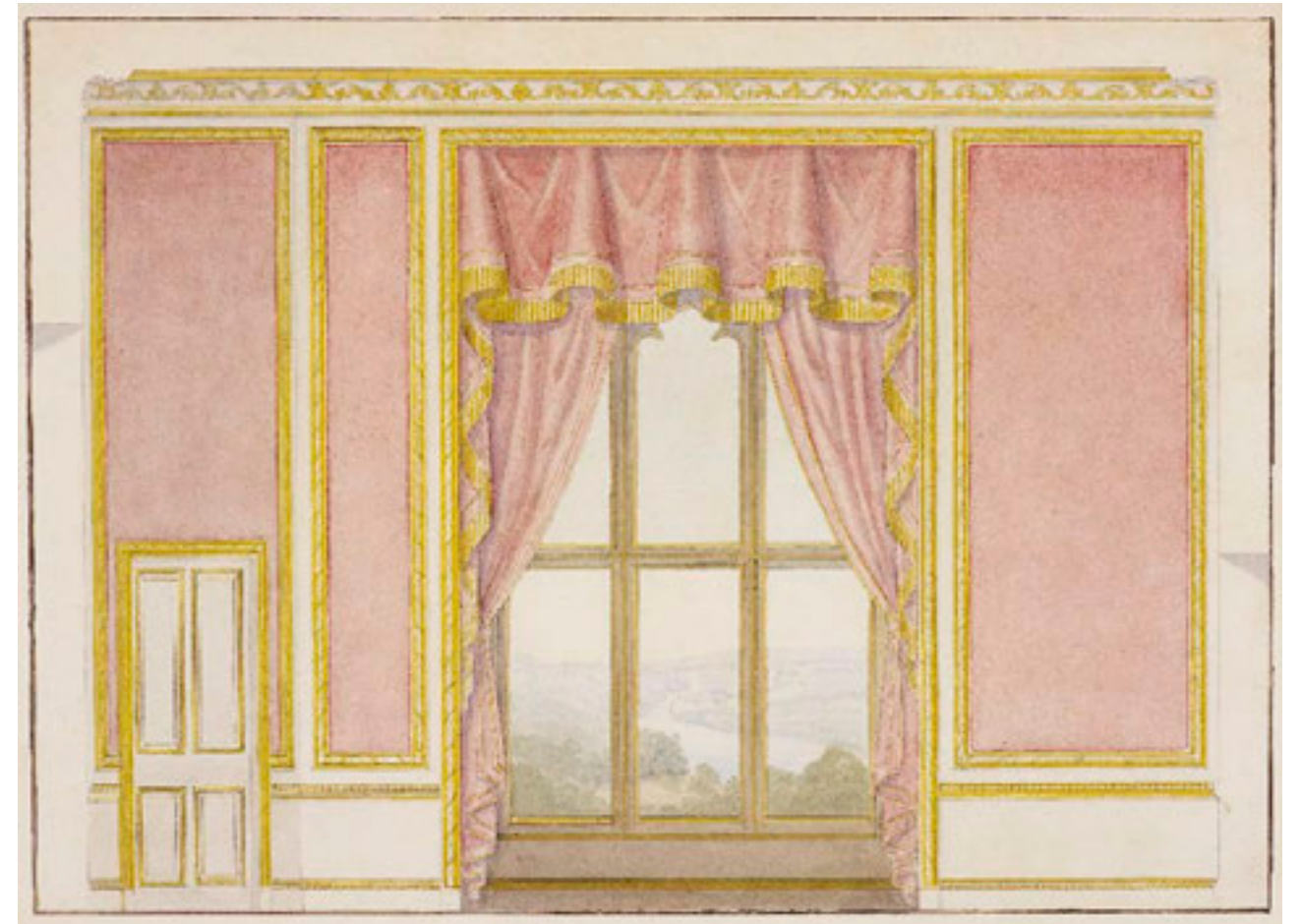
of new products. Opportunities for advancing The Trust's aims through digital technology were pursued in several further ways, including the development of two new apps, increased use of social media and a new multimedia exhibition guide.

Among the most significant projects of the past year has been the implementation of a new ticketing system, replacing a system dating from 1998. A phased introduction took place between November and February, and an additional investment has been made in a new online ticket office, launched in March, to make the booking process as easy as possible for customers. The next phase of implementation will begin in early summer 2014 and will include online registration for the 1-Year Pass and print-at-home ticketing. The first phase of this highly complex project was accomplished on time and within budget.

In December, Trustees considered the business case for the Windsor Castle Past and Future programme. Further detailed work has since been undertaken to evaluate the demand for adult and schools learning provision, including the study of facilities recently completed elsewhere. A further phase of market research sought responses from families, 'cultural consumers' and group organisers to a number of propositions about the Castle and its collections. A systematic study of the appearance of the State Apartments over the past 200 years was completed in spring, and work on a new definitive history of Windsor is on target for publication in 2016. All of this work will underpin an interpretation strategy for the programme as a whole.

The Master Plan for the Visitor Experience at Holyroodhouse was delivered to Trustees in July. Undertaken by Burd Haward Architects, it presented a range of options with the overall aims of connecting the Palace more firmly with the City and people of Edinburgh, and enabling a greater appreciation of the site's extraordinary qualities. The potential for fuller enjoyment of the State Apartments, the Abbey and the gardens emerged forcefully during a second Thinking

LEFT A miniature of Paul Sandby by Philip Jean, 1787. Sandby is portrayed in the act of making a drawing of Windsor Castle. The portrait was included in the exhibition *Capturing the Castle: Watercolours of Windsor by Paul and Thomas Sandby*.



Day held in November, chaired by the Duke of Buccleuch, who has led the Steering Group for the Master Plan. The ideas require testing, and a number of options are being considered for admission arrangements, schools and adult learning programmes, the development of the gardens, and use of the Abbey Strand buildings, to build on the success of The Queen's Gallery and the Café at the Palace.

From autumn 2014, the major development programmes for Windsor Castle and the Palace of Holyroodhouse will be supported by a Programme Sponsor. Meanwhile, the design and specification of new conservation facilities for works of art heralded the start of the first of six discrete projects that will make up the Windsor Castle Past and Future programme. As well as providing accommodation within the Home Park for the conservation of furniture, arms and armour and picture frames, this building project will enable spaces within the Castle and Precincts to become available for new uses.

In order to sustain The Trust's work without over-reliance on admissions income, alternative revenues continue to be sought. A growing proportion of retail sales is now achieved online and through a small number of wholesale accounts and licensing agreements. A focus on publishing the Collection in recent years has brought several major and long-term cataloguing projects closer to completion, and during 2014 the small group of people who have helped meet the cost of this essential work will be expanded by the introduction of a dedicated supporters scheme.

For the second year running our Chairman, HRH The Prince of Wales, generously entertained a large gathering of Royal Collection Trust staff

ABOVE A design by Morel & Seddon for George IV's Sitting Room at Windsor Castle, 1826. This work and the miniature of Paul Sandby were presented to HM The Queen for the Royal Collection by Mr John Morton Morris. The drawing joins 46 others for this decorative scheme in the Royal Collection.



from London and Windsor at Highgrove in July. The number working for Royal Collection Trust is now more than 500 and the need to provide excellent induction and continuing development has never been greater. It has also been vital to recruit from the widest possible range of good applicants. It is encouraging that the group of several hundred additional staff who join each summer includes a much more representative number of those who describe themselves as of ethnic background. Many permanent employees, including long-serving and senior staff, have begun their careers in this important group.

Reviewing progress, and with a view to the likely operating environment for Royal Collection Trust, Trustees have decided that these strategic priorities should remain paramount over the coming year.

In July we bid farewell to Lady Roberts, Librarian and Curator of the Print Room. Jane was appointed Curator in the Print Room in January 1975, and during the ensuing 38 years the works in her care

became ever more widely known through exhibitions at The Queen's Galleries, in the Drawings Gallery at Windsor, and – from the late 1970s – through touring exhibitions both within the UK and much further afield. While welcoming increasing numbers of international scholars to the Print Room, Jane produced scholarly publications on Hans Holbein, royal artists and the art of the Sandby brothers, and the definitive history of the gardens and parks surrounding the Castle, *Royal Landscape*, published in 1998. In 2002 Jane took on the role of Librarian, succeeding Oliver Everett, in addition to her leadership of the Print Room team. It was during this time that the facilities for the conservation of works on paper at Windsor were transformed. As a member of the Management Board, and in the leadership at different stages of the Publishing and Exhibitions sections, her contributions have been immeasurable.

As reported last year, the roles of Librarian and Curator of the Print Room are once again separately held, and in February we welcomed Oliver Urquhart Irvine, formerly of the British Library, as Librarian. In the new arrangement, the Surveyor of The Queen's Pictures, Desmond Shawe-Taylor, has additional responsibility for works on paper, including photographs and books, supported by senior curators in each discipline. Curatorial responsibility for the Collection is thus now distributed on the simpler and more widely conventional basis of the fine and decorative arts.

It was with great pleasure and gratitude that the Trustees were able to accept the generous gift from Mr John Morton Morris of a miniature of Paul Sandby by Philip Jean and a drawing for the King's Sitting Room at Windsor Castle from the office of Morel & Seddon, in honour of the service given by Sir Hugh and Lady Roberts over so many years. While representing very neatly their respective scholarly interests, the two works are significant additions to the Royal Collection.

In July the Trustees agreed to the acquisition of a new ceremonial carriage, the Diamond Jubilee State Coach, with the assistance of a generous private donation. Designed by Mr Jim Frecklington and constructed under his direction in Australia, the Coach was used by Her Majesty The Queen for the

first time for the State Opening of Parliament on 4 June 2014. It is now on display as a major new addition to the public route at the Royal Mews. The overall presentation of the Mews will be reviewed in the coming year with the aim of transforming the visitor experience from the 2015 season.

Our work has continued to benefit greatly from the advice of the Trustees, the Non-Executive Directors of Royal Collection Enterprises Ltd, and external members of several sub-committees and steering groups. The Trustees met three times during the year. The Duke of Buccleuch, Dame Rosalind Savill and Peter Troughton also served on the Strategic Development Committee, which met three times under the chairmanship of Sir Alan Reid. Tom Jenkins, a member of that Committee since February 2008, retired as a Non-Executive Director in December 2013. Nigel Turnbull, who has served since March 2005 as a member of the Audit Committee, retired following the November 2013

meeting. Our sense of gratitude to Tom and Nigel is extended also to the external members of the Steering Group appointed to oversee the Master Plan for the Visitor Experience at Holyroodhouse. We hope to continue to benefit from the advice of Sheila Brock, William Gray Muir, Ian Rankin and David Storrar even though the formal work of the Group is now complete. Meanwhile Mary Butler and Jonathan Drori have once again contributed most valuably to the process of planning future publications, as members of our New Titles Committee.

The Annual Report for 2013–14 is presented, in line with previous Reports, according to the Charitable Aims of The Royal Collection Trust.

OPPOSITE The new *What's On* guide presents Royal Collection Trust's lectures, workshops, courses and special events as a single seasonal programme for the first time.

BELOW The Diamond Jubilee State Coach, acquired by The Trust in 2013 and used by HM The Queen at the State Opening of Parliament in June 2014.





CUSTODIAL CONTROL

~ 13,600 new object records and 74,500 images added to the Collections Management System

The Royal Collection is one of the largest art collections in the world and among the most widely distributed. In addition to the well-known paintings, drawings and other works of art, it includes almost the entire contents of all the royal palaces.

Royal Collection Trust staff are responsible for the Collection at 13 royal residences and more than 150 other locations, with some 15,500 items on long-term loan. Maintaining accurate documentation of every object is fundamental to all the work described in this Report.

As part of a rolling programme of inventory checks over a five-year cycle, staff carried out condition surveys and photography at a number of locations around the UK where the Royal Collection is displayed. These included the former Royal Yacht Britannia, Bristol Museum and Art Gallery, and Stafford Civic Centre.

The ongoing project to identify and record the condition of every object in the Collection (see page 17) is proceeding in parallel with the cycle of checks, this year including Clarence House, Buckingham Palace, Highgrove, Sandringham, Windsor Castle, Frogmore House, the Royal Dairy and Cumberland Lodge.

With each check, the wealth of data stored on the Collections Management System grows. The system has evolved from a purely custodial inventory to incorporate more detailed information about the Royal Collection and is used by staff in many ways, for instance in planning an exhibition or answering an enquiry. Since 2012 it has also been the source of data for 'The Royal Collection Online' on Royal Collection Trust's website.



OPPOSITE Stephen Patterson and Margaret Maran carrying out a condition and inventory check of a mid-seventeenth-century Brussels tapestry. New information entered into the Collections Management System is made available to the public via 'The Royal Collection Online'.

ABOVE Collection stamps and brands of Charles I, William IV, Queen Victoria and Prince Albert from the backs of paintings in the Royal Collection. These historic inventory marks are recorded in the Collections Management System alongside the modern inventory numbers.



CONSERVATION

~ 596 works of art conserved
 ~ 114 paintings conserved
 ~ 416 works on paper conserved

The work of over 30 full-time conservators is largely dictated by the programme of exhibitions, publications and loans. This ensures that the results of every treatment can be widely appreciated, but leaves little space for a more strategic approach to conservation. Each specialist team is now developing its own methodology for assessing the current condition of the Collection as a means of deciding on priorities. Three condition-survey specialists, a part-time armour conservator and a gilding intern have been recruited to support the work of the studios while this assessment is underway.

Environmental conditions in the occupied palaces, and the training of those whose daily work brings them into contact with works of art, is the concern of the Collection Care Steward, a member of the Master of the Household's Department, who works closely with Royal Collection Trust staff. Notable innovations in the past year have included the successful trialling of light and dust screens on windows during the Summer Opening of Buckingham Palace. The perforated fabric of the screens reduces light levels without blocking the view through the windows, while allowing air to flow into the room for the comfort of visitors.



OPPOSITE Conservation Intern Tim Ritson works on an eighteenth-century carved and gilded chair for the exhibition *The First Georgians: Art & Monarchy 1714–1760*.

RIGHT A pair of large wooden perfume burners, c.1780–1810, before (above) and after (below) conservation. Treatment of shrinkage cracks and fading has transformed these unusual objects.



DECORATIVE ARTS

The main focus for the Marlborough House workshop this year was the preparation of furniture and picture frames for the exhibition *The First Georgians: Art & Monarchy 1714–1760*. A particular highlight was the conservation of a table produced in 1724 by George I's cabinet-makers James Moore and John Gumley. Over the past 300 years much of the table's detail had been obscured under layers of paint and gesso, a mixture of glue and chalk. Conservators were able to expose a great deal of the original surface, replace losses and restore the original eighteenth-century gilding scheme: a mixture of matt and burnished gold, intended to respond to the constantly changing character of candlelight.

Among other projects was the conservation of a pair of large wooden perfume burners in the form of classical vases, which were used to counteract the smell of candle grease. It is suspected that the burners might be German, possibly dating from between 1790 and 1810, but further research into the origin of the pieces will be undertaken in the coming year.

Ninety objects, from complete suits of armour to sets of spurs, were conserved and photographed for the forthcoming catalogue raisonné of European arms and armour. Many of the pieces are displayed high on the walls of the Grand Staircase at Windsor Castle, in an arrangement of armour trophies created for William IV in the 1830s.

In 1911 the City of Tokyo presented King George V with a 1:12 scale model of the Mausoleum built in 1632 for the second shogun, Tokugawa Hidetada. This remarkable work of art was initially displayed at Kew, but subsequently put into store. In recent years the idea of placing it on long-term loan to Tokyo has been explored, and in April the model was shipped to Japan for restoration and display at Zojo-ji Temple in Shiba Park. Progress with this major project will be described in next year's Report.

ABOVE An eighteenth-century Chinese vase, documented as broken and repaired in the late nineteenth century, undergoes conservation by David Wheeler in preparation for the catalogue raisonné of Chinese and Japanese porcelain.

WORKS ON PAPER

Over the past 12 months the Paper Conservation team prepared a large number of works for loan to special exhibitions, including a sizeable group of daguerreotypes, other early photographs and an album of *cartes de visite* for *A Royal Passion: Queen Victoria and Photography* at the J. Paul Getty Museum, Los Angeles.

Conservation work continued on George IV's inventories of furniture and works of art from Carlton House, his official residence from 1783 to 1825, and on the collection of Islamic manuscripts in preparation for their publication.



ABOVE This folding 'scrap' screen, dating from around 1806–7, is decorated with cut-out figures and motifs from satirical prints. It was completely dismantled, re-lined and re-varnished for the exhibition *High Spirits: The Comic Art of Thomas Rowlandson*.

PAINTINGS

The Paintings Conservation team spent much of the year preparing works for *The First Georgians: Art & Monarchy 1714–1760*. Among the pictures that received full conservation treatment was Sir Peter Paul Rubens's *Don Rodrigo Calderón on Horseback*, which will return in due course as the centrepiece of the King's Drawing Room, the 'Rubens Room', at Windsor Castle. The portrait, acquired by George I, was fully cleaned and conserved at the Hamilton Kerr Institute, University of Cambridge. Layers of discoloured brown varnish and early overpaint were removed to reveal the much brighter tonality of Rubens's work and the artist's virtuoso handling of paint. During the eighteenth century canvas strips had been added to the four sides of the portrait, distracting from Rubens's original composition. The additions at the top and on the left side of the canvas were toned to match the original painting. During the cleaning, various *pentimenti* – traces of alterations where the painter changed

his mind – were discovered, including a plumed hat and a military baton that was held in the subject's right hand. These could indicate that the painting was begun as a portrait of a different individual.

Sir Anthony van Dyck's *Portrait of a Man*, a painting of the composer Handel by Thomas Hudson and *The Annunciation* by Carlo Maratta also received full in-house conservation treatment for the exhibition, with varnish and layers of overpaint removed, and areas of loss retouched. The work by Maratta is painted on a copper panel, which flexes easily. To enable conservation work to be carried out safely, a 3D laser-modelled support was created for the painting.

Following the removal of varnish and overpaint from Paul van Somer's *Anne of Denmark* in 2012, conservators finished the structural stage of the treatment in March 2014. The canvas was re-lined, an intricate process in which the original canvas is attached to a new support, and then re-stretched.

Once the final stage of treatment is completed in summer 2014, the painting will be re-hung in the Queen's Drawing Room at Windsor Castle.

As well as working on paintings for special exhibitions and display in the royal palaces, the conservators also prepare pictures for loan to museums and galleries around the world. At the beginning of the year, 25 works underwent minor treatment for the exhibition *Rembrandt and his Contemporaries: Paintings from the Royal Collection* at the Holburne Museum, Bath.

The project to examine, photograph and write technical entries for the forthcoming new edition of Sir Christopher White's 1982 catalogue of the Dutch pictures in the Royal Collection continued this year, and work on 306 paintings has now been completed. Almost all of the works were unframed to enable closer examination of technique and condition. A number were then given minor treatment, after which they were reframed to current conservation standards.

Royal Collection Trust has continued to participate in the Getty Conservation Institute's Panel Paintings Initiative. The project is designed to help train a new generation of conservators and was conceived in response to concern about diminishing expertise in this specialist area. As part of the scheme, two interns have worked on panel paintings in the Royal Collection, under the supervision of the structural conservator Simon Bobak. This year they completed treatment of two works from the workshop of Giulio Romano, *Jupiter and Juno Take Possession of the Throne of Heaven* and *The Birth of Diana and Apollo*.



OPPOSITE Nicola Christie working on Gaspar Dughet's *Landscape with figures by a pool*, c.1670–75, acquired by Frederick, Prince of Wales. Dughet used a technique of applying a thick layer of dry paint over the coarse weave of canvas to produce a soft effect on the eye.

OVERLEAF Sir Peter Paul Rubens's *Don Rodrigo Calderón on Horseback*, c.1612–15, before (left) and after (right) treatment at the Hamilton Kerr Institute.



ABOVE TOP *The Annunciation* by Carlo Maratta, c.1660. The painting, in oil on copper, was acquired by Frederick, Prince of Wales in the eighteenth century.



ABOVE The painting is passed through a scanner, which records its exact dimensions. Using this information, a 3D laser-modelled support was created for the work, so that conservation treatment could be carried out safely.





PRESENTATION AND PARTICIPATION

EXHIBITIONS

The eight exhibitions staged at The Queen's Galleries and at Windsor Castle further demonstrated the range and variety of the Royal Collection. With increasingly innovative interpretation and successful programming, exhibitions remain a most effective means of bringing the Collection to ever-wider audiences.

In Fine Style: The Art of Tudor and Stuart Fashion

The Queen's Gallery, Buckingham Palace
10 May – 6 October 2013 (134,254 visitors)

The first exhibition ever to focus on costume in paintings of the Tudor and Stuart period, *In Fine Style: The Art of Tudor and Stuart Fashion* demonstrated how dress reveals information about the wearer and the values of society at the time. Curated by Anna Reynolds, it followed the changing fashions of the sixteenth and seventeenth centuries, the dissemination of styles internationally and the role of artists as stylists.

Paintings, miniatures, drawings, prints and works of art from the Royal Collection were complemented

OPPOSITE Students from Wimbledon College of Arts wearing their interpretations of Tudor and Stuart fashion, in a colourful costume parade at The Queen's Gallery.

BELOW Anna Reynolds with Gareth Pugh, whose work has been inspired by sixteenth- and seventeenth-century costume. The fashion designer contributed to the multimedia guide for the exhibition *In Fine Style: The Art of Tudor and Stuart Fashion*.





by items of clothing. As no examples of contemporary costume survive in the Collection, loans were generously made by The Bowes Museum, Barnard Castle; the Fashion Museum, Bath and North East Somerset Council; the Glove Collection Trust; Historic Royal Palaces; the family of Lord Acton; Grimsthorpe & Drummond Castle Trust; the Museum of London; and Meg Colbourn and family.

In Fine Style was the first Royal Collection Trust exhibition to offer multimedia guides as part of a range of interpretation. While enjoying the displays, visitors could choose to watch fashion designer Gareth Pugh speaking about his fascination with ‘the first power-dressers’ or listen to music tracks chosen by DJ and musician Eddy Temple-Morris to complement the paintings. In addition to the main scholarly publication, the exhibition was accompanied by *Robe*, a fictive fashion magazine set in 1667. Following a special preview for bloggers, the exhibition was particularly well promoted via Twitter and Facebook, and through online style magazines, such as *Dazed Digital*.

Royal Collection Trust and the Google Cultural Institute joined forces for an online panel discussion about the identity of the sitter in *Portrait of a Man in Red* (see page 45). The hour-long webcast, watched live by nearly 500 viewers, brought together curators, conservators, and dress and textile historians, including Lucy Whitaker of Royal Collection Trust,

Professor Maria Hayward of the University of Southampton, Charlotte Bolland of the National Portrait Gallery, and Jenny Tiramani, Principal of The School of Historical Dress. After examining clues, such as the age of the sitter, the fabrics and dyes used in his clothing, the jewels he wears and the dating evidence from the painting’s wood panels, the experts suggested three potential candidates: Henry Fitzroy, Duke of Richmond, Henry VIII’s illegitimate son; the Duke’s childhood friend, Henry Howard, Earl of Surrey; and Henry Carey, 1st Baron Hunsdon, the son of Henry VIII’s mistress, Mary Boleyn.

In a collaboration with Wimbledon College of Arts, over a hundred Costume Design and Interpretation students took part in a project to create historically accurate reconstructions of Tudor and Stuart fashion, alongside their own eclectic interpretations of the clothes of the period.

The exhibition opened at The Queen’s Gallery, Palace of Holyroodhouse, on 14 March 2014.

Sensational ... It dazzles the eye and feeds the mind – a triumph of style and substance, witty, surprising and gorgeous. LEANDA DE LISLE, *THE SPECTATOR*

ABOVE The exhibition *In Fine Style: The Art of Tudor and Stuart Fashion* received extensive coverage by bloggers and in style magazines, attracting a younger audience to The Queen’s Gallery.

Castiglione: Lost Genius and Gifted: From the Royal Academy to The Queen

The Queen’s Gallery, Buckingham Palace
1 November 2013 – 16 March 2014 (22,391 visitors)

Castiglione: Lost Genius presented 90 works on paper by the seventeenth-century Genoese artist, selected from the unparalleled holdings in the Royal Collection. The paintings and drawings of Giovanni Benedetto Castiglione were highly esteemed for a century after his death, but by the early twentieth century Castiglione was almost entirely unknown. The exhibition therefore set out to introduce him to a wholly new audience.

This was the first major exhibition about Castiglione ever to be held in the UK and only the third worldwide. The catalogue, written by exhibition curator Martin Clayton and Timothy J Standring, Gates Foundation Curator of Painting and Sculpture at the Denver Art Museum, was the first English-language publication on the artist for more than 40 years. A television programme, *Castiglione – Rogue Genius of the Baroque*, in the BBC Four *Secret Knowledge* series, was presented by art historian Helen Rosslyn.

Life-drawing ‘master classes’ were developed for sixth-form students from schools in the London

Borough of Camden, in conjunction with Camden Local Education Authority. The participants benefited from working with a professional artist and drawing from a life model for the first time.

The exhibition will travel to The Queen’s Gallery, Palace of Holyroodhouse, in November 2014, and then to the Denver Art Museum and the Kimbell Art Museum, Fort Worth, in 2015–16.

Gifted: From the Royal Academy to The Queen presented the Royal Academy’s Diamond Jubilee gift to Her Majesty. It comprised over 100 works on paper, from drawings, watercolours, etchings and screenprints to ink-jet prints and an iPad drawing, by Academicians including David Hockney, Tracey Emin, Anish Kapoor, Antony Gormley, Cornelia Parker and Grayson Perry.

The exhibition is a splendid opportunity for an artist who is no longer particularly well known to be presented to the public to singular effect. Inventive and innovative, much will linger in the mind. DAVID SCRASE, *THE BURLINGTON MAGAZINE*, ON CASTIGLIONE: LOST GENIUS

BELOW *Gifted: From the Royal Academy to The Queen* was the first exhibition of contemporary art to be held at The Queen’s Gallery, Buckingham Palace.



Cairo to Constantinople: Early Photographs of the Middle East

The Queen's Gallery, Palace of Holyroodhouse
8 March – 21 July 2013 (17,910 visitors)

In 1862, the Prince of Wales (later King Edward VII) was sent to the Middle East on a four-month educational visit, accompanied by the British photographer Francis Bedford. *Cairo to Constantinople: Early Photographs of the Middle East* documented the Prince's journey through the work of 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. Curated by Sophie Gordon, with Alessandro Nasini and the travel writer and former hostage John McCarthy, the exhibition was accompanied by McCarthy's ten-part BBC Radio 4 series *In a Prince's Footsteps*.

The exhibition will be shown at The Queen's Gallery, Buckingham Palace, from November 2014 to February 2015.

BELOW *Leonardo da Vinci: The Mechanics of Man* juxtaposed pages from the artist's anatomical notebooks with twenty-first-century medical imagery, demonstrating the astonishing accuracy of the 500-year-old sketches.



Leonardo da Vinci: The Mechanics of Man

The Queen's Gallery, Palace of Holyroodhouse
2 August – 10 November 2013 (49,455 visitors)

The first official partnership between The Queen's Gallery and the Edinburgh International Festival, *Leonardo da Vinci: The Mechanics of Man* gave visitors a new insight into the extraordinary accuracy of the artist's renderings of the human body. It juxtaposed pages from Leonardo's anatomical notebooks with twenty-first-century medical imagery, including CT and MRI scanning, in a collaboration between exhibition curator Martin Clayton, Peter Abrahams, Professor of Clinical Anatomy at Warwick Medical School, and Primal Pictures, world leaders in three-dimensional anatomical software. The catalogue was written by Martin Clayton and Ron Philo, Adjunct Associate Professor of Cellular and Structural Biology at the University of Texas Health Science Center.

The exhibition was very well received by the media. Moira Jeffrey wrote in *The Scotsman*: 'I expected to be fascinated by this show and I was ... But I didn't expect to be so moved.' Mike Wade in *The Times* described it as 'one of the most spectacular exhibitions



of the Edinburgh Festival', while Duncan MacMillan in *The Scotsman* called the drawings 'simply astonishing' and the 3D imaging 'quite breathtaking'. A programme entitled *Leonardo da Vinci – The Anatomist*, presented by Alastair Sooke, was made for the BBC's *The Culture Show* series and filmed in the Print Room at Windsor Castle and The Queen's Gallery. New formats used to promote the exhibition included advertising bikes and branded taxis.

The exhibition's unique combination of science, art and history supported an extensive events programme, which benefited from generous funding from the Wellcome Trust and collaborations with Clod Ensemble and the Anatomy Department of the University of Edinburgh. Activities included life-drawing classes, evening and lunchtime lectures and movement workshops that encouraged participants to engage with their own anatomy through a series of gentle exercises inspired by Leonardo's drawings.

The programme included a four-month project with three local primary schools. The children created animations, anatomy sketches and light-paintings showing the movement of the heart, hand and arm, which were displayed in the Palace. For many students this project provided their first experience of an art gallery.

The Gallery's popular Family Activity Bags were developed into a new 'Art Spy' format, encouraging children to explore the works on display by completing a series of 'mini missions' (see page 79). Using the 1-Year Pass, families can return to each new exhibition to complete a different spy challenge.

On the last Saturday of the exhibition, The Queen's Gallery welcomed the highest number of visitors in a day since it first opened in 2002. The Webby Award-winning iPad app *Leonardo da Vinci: Anatomy* was downloaded a further 2,000 times during the exhibition.

The Palace of Holyroodhouse has scored a huge coup with the first ever exhibition comparing the pages from [Leonardo's] anatomical notebooks with modern-day MRI and CT scans, as well as 3D computer modelling, to startling effect. **BRIAN FERGUSON, THE SCOTSMAN**

ABOVE The art critic and broadcaster Alistair Sooke examines one of Leonardo da Vinci's drawings in The Queen's Gallery for the BBC's *The Culture Show* at Edinburgh: *Leonardo da Vinci – The Anatomist*.

OVERLEAF Pupils from an Edinburgh primary school with their light-painting of the movement of the human body, inspired by Leonardo da Vinci's anatomical sketches.





High Spirits: The Comic Art of Thomas Rowlandson

The Queen's Gallery, Palace of Holyroodhouse
22 November 2013 – 2 March 2014 (12,082 visitors)

A short animated film, narrated by the actor Brian Blessed, introduced visitors to the work of one of Georgian Britain's finest caricaturists. Curated by Kate Heard, *High Spirits: The Comic Art of Thomas Rowlandson* presented over 90 of Rowlandson's satires of life at the turn of the nineteenth century – the absurdities of fashion, the perils of love, political scandal and royal intrigue – drawn from the Royal Collection's superb holdings. The exhibition also examined the relationship between the royal family and the caricaturists of the day. Despite often finding himself the butt of Rowlandson's jokes, George, Prince of Wales was the founder of the collection, which now contains around 1,000 of the artist's prints.

Caricatures were passed around at social gatherings, pasted into albums and used to decorate walls in homes and coffee houses. They were even applied to folding screens, which could easily be closed to avoid offending female guests with the often-bawdy imagery. A screen dating

from 1806–7, covered with hundreds of figures and scenes painstakingly cut from satirical prints, was conserved for the exhibition and went on public display for the first time (see page 19).

The satirical prints of Georgian Britain were the precursors of today's newspaper cartoons. Frank Boyle, the award-winning cartoonist of the *Edinburgh Evening News*, joined curator Kate Heard for a discussion on *The Culture Studio* on BBC Radio Scotland and gave a lecture at The Queen's Gallery for the events programme.

The exhibition will travel to the Holburne Museum, Bath, in September 2014, before being shown at The Queen's Gallery, Buckingham Palace, in 2015–16.

Superbly presented, striking an admirable balance between supplying the prints with contextual information ... and allowing the compositions to speak for themselves.
TOM STAMMERS, APOLLO

ABOVE The photo call for *High Spirits: The Comic Art of Thomas Rowlandson* was well attended by press photographers. This is one of a number of images that appeared in the media, capturing the humour of the exhibition.



Royal Paintbox: Royal Artists Past and Present

Drawings Gallery, Windsor Castle
22 June 2013 – 26 January 2014

This exhibition was developed to complement the ITV documentary *Royal Paintbox*, in which HRH The Prince of Wales explored the history of royal artists and described how his love of painting was stimulated by his early years at Windsor Castle, surrounded by great works of art. Curated by Jane Roberts, it told the story of royal painters, sculptors and printmakers from the seventeenth century to the present day.

The exhibition included works by Queen Victoria and Prince Albert and their family, King Edward VII and Queen Alexandra. Among the highlights were Queen Victoria's atmospheric landscapes, made during holidays at Osborne House and Balmoral Castle. The story concluded with a number of works by current members of the Royal Family, including a linocut by HM The Queen when Princess Elizabeth of York, an oil painting by HRH The Duke of Edinburgh and 13 watercolours by The Prince of Wales.

Capturing the Castle: Watercolours of Windsor by Paul and Thomas Sandby

Drawings Gallery, Windsor Castle
7 February – 5 May 2014

Curated by Rosie Razzall, the exhibition presented 20 views of Windsor Castle by the great English watercolourists Paul and Thomas Sandby. The works were displayed alongside early guidebooks, showing today's visitors to the Castle what their eighteenth-century counterparts would have experienced.

Described as 'the father of English watercolour', Paul Sandby and his brother Thomas were among the founding members of the Royal Academy in 1768 under the patronage of George III. Together they produced views of Windsor Castle from numerous angles and viewpoints, creating an unrivalled visual record of the building and surrounding area.

The exhibition provided the opportunity to exhibit the newly acquired portrait miniature of Paul Sandby by Philip Jean for the first time (see page 10).

ABOVE The landscape painter William Leighton Leitch was tutor to Queen Victoria for 22 years. This watercolour view from Glen Gelder Shiel in Scotland was among a number of works by the monarch shown in *Royal Paintbox: Royal Artists Past and Present*.



VISITING THE PALACES

~ Buckingham Palace welcomed 567,613 visitors, reaching the highest daily average since the Palace first opened to the public in 1993

~ Windsor Castle welcomed 1,327,976 visitors, an increase of 13 per cent on 2012–13

~ The Palace of Holyroodhouse welcomed 295,337 visitors, an increase of 12 per cent on 2012–13

Buckingham Palace

The Queen's Coronation 1953, a spectacular exhibition curated by Caroline de Guitaut and arranged throughout the State Rooms for the Summer Opening, presented an unprecedented array of items associated with the historic event. The displays were designed to immerse visitors in the atmosphere and pageantry of Coronation Day. Film projected on to the walls of the Ball Supper Room and along other parts of the visitor route reflected the important role that television played in the event.

In the Ballroom, the garments worn by the principal members of the royal party were brought together for the first time since 2 June 1953. The display included The Queen's Coronation Dress and Robe of Estate, the uniform, robe and coronet of HRH The Duke of Edinburgh, the dress and robe of HM Queen Elizabeth The Queen Mother, the dress and robe of HRH The Princess Margaret, and the outfits worn by two-year-old Princess Anne and four-year-old Prince Charles. Visitors learned how individual State Rooms were used on Coronation Day. The tables in the State Dining Room were dressed to evoke settings of porcelain, silver-gilt and flowers used for the Coronation Banquets.

The Queen's six Maids of Honour were reunited for an episode of the BBC's *The One Show*, recreating the famous Coronation photograph taken by Cecil Beaton in the Green Drawing Room. Two members of Norman Hartnell's staff from 1953 were also brought together for a *Coronation Couture* study afternoon.

OPPOSITE A local family visiting the Palace of Holyroodhouse on St Andrew's Day, which was marked with free admission to the Palace and The Queen's Gallery. Around 4,500 visitors participated in the programme of events.

RIGHT Her Majesty's Coronation Dress (above) and Robe of Estate (below) formed the centrepiece of the exhibition *The Queen's Coronation 1953*. The embroidery on the Robe was executed by the Royal School of Needlework in 18 different types of gold thread and took over 3,500 hours to complete.





This summer visitors to the Palace also enjoyed a new arrangement of some of the most famous paintings in the Royal Collection, following a re-hang of the Picture Gallery. The display included works by Canaletto, self-portraits by Rembrandt van Rijn and Sir Peter Paul Rubens, as well as a selection of Italian Baroque masterpieces, all of which were described thematically as well as individually in new temporary information panels.

Outside the annual Summer Opening, over 4,500 visitors joined one of the guided tours of the State Rooms that are offered when the Palace is not fully in use for official business, including during the pre-Christmas period for the first time.

The 100th anniversary of Buckingham Palace's famous façade was celebrated in the autumn of 2013. Information panels on the Palace railings showing the transformation of the building over the centuries attracted a great deal of attention, and a Flickr set of remarkable contemporary photographs of stonemasons at work in 1913 received over 15,600 views.

OPPOSITE Caroline de Guitaut puts the finishing touches to the display in the State Dining Room for the Summer Opening of Buckingham Palace. Tables were dressed to evoke the settings of porcelain, silver-gilt and flowers used for the Coronation Banquets.

The Royal Mews

This year guided tours were themed around the 60th anniversary of the Coronation, focusing on the magnificent Gold State Coach that has carried every monarch to their Coronation since the reign of George IV.

Family art workshops and object-handling activities took place throughout the school holidays. Following a successful pilot, storytelling sessions will be added to the programme for the forthcoming year.

Clarence House

Clarence House reopened in 2013, following its closure during 2012 because of the Olympic Games. The house welcomed 12,927 visitors on guided tours during its month-long season.

BELOW Stonemasons refacing the front of Buckingham Palace in Portland stone to the design of Sir Aston Webb. The blocks of stone were prepared in advance and numbered before delivery to the Palace. New technologies, including electric hoists, tramways and arc lighting, enabled the work to be completed in just 13 weeks.

OVERLEAF The Ball Supper Room was transformed into a 'soundscape' that evoked the atmosphere of Coronation Day using archive film footage and recordings.







Windsor Castle

Research undertaken this year for the Windsor Castle Past and Future programme revealed that UK visitors were surprised to discover the extent and variety of things to see and do at the Castle. These findings were fed into the design of a new marketing campaign, in which the Round Tower was overlaid with images of works of art from the Castle and of the pageantry and ceremonial that can be enjoyed at Windsor.

Launched in November 2013, a new special tour for groups offers first-hand insight into the ancient and noble institution of the Military Knights of Windsor, established in 1348 as part of Edward III's great chivalric legacy, the Order of the Garter. Led by a serving Military Knight, *The Military Knights' Tale* introduces the Knights' illustrious history, how they are appointed, where they live in the Castle, and what ceremonial duties they perform.

Fabulous Fashions sessions in the State Apartments were among an expanded programme of family activities at Windsor this year. Summer events included demonstrations by an armoured

in the Castle's State Entrance, enthralling children and adults alike. Historic armour and weapons workshops were held during the February half-term, linking to the online game *Bring on the Battle*.

Over the Christmas period the Castle was transformed inside and out, with traditional wreaths and garlands adorning the Precincts and State Apartments. In the Waterloo Chamber, a table of silver-gilt from the Grand Service was laid for a spectacular seasonal feast, while the highlight of the display in the State Dining Room was a magnificent centrepiece designed by Prince Albert in 1842–3. The festive decorations attracted a large number of visitors, particularly families, who could join a storyteller in St George's Hall to hear tales of royal Christmas feasts and pastimes.

ABOVE Family activities at Windsor included demonstrations by an armoured in the Castle's State Entrance, giving children the opportunity to dress up as knights and learn how armour is made.

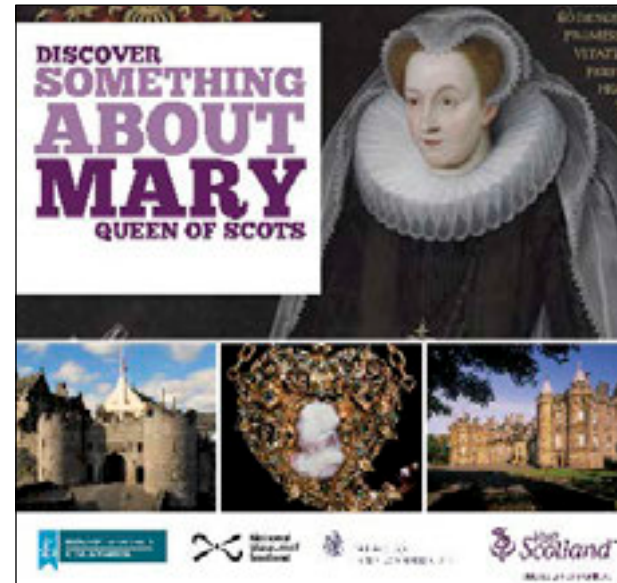
OPPOSITE The glittering Christmas displays at Windsor Castle recreated royal festive feasts of the past. Tables were dressed with spectacular silver-gilt from the Grand Service, commissioned by George IV and still used by HM The Queen at State Banquets today.



Palace of Holyroodhouse

In a particularly buoyant year, the Palace benefited from the popularity of exhibitions at The Queen's Gallery, interest in Mary, Queen of Scots, stimulated by the exhibition at the National Museum of Scotland, and an eye-catching advertising campaign during the summer months.

Increasingly Royal Collection Trust works with borrowing institutions on press, marketing and social media campaigns, to expand understanding of the Collection both across the UK and internationally. An outstanding example of this collaboration was seen with HM The Queen's loans to the *Mary, Queen of Scots* exhibition, including two portrait miniatures of Mary by François Clouet, *The Memorial of Lord Darnley* by Livinus de Vogelaere, and the Darnley Jewel, all normally on display at the Palace. To coincide with the exhibition, Royal Collection Trust instigated a four-way cultural partnership with the National Museums, Historic Scotland and VisitScotland, which included a special joint ticket giving admission to Holyroodhouse and the *Mary, Queen of Scots* exhibition, the creation of a 36-page booklet about Mary, Queen of Scots distributed



ABOVE A four-way cultural partnership with the National Museums, Historic Scotland and VisitScotland included a 36-page booklet about Mary, Queen of Scots, which was distributed through *The Scotsman* and *Scotland on Sunday*.

BELOW Taxis promoting *Leonardo da Vinci: The Mechanics of Man* and the Palace of Holyroodhouse could be seen on the streets of Edinburgh during the summer months.

OPPOSITE Costume-handling sessions, in which children explore replicas of clothing in paintings, are among the most popular family activities at the Palace of Holyroodhouse. Here, a young visitor tries on a dress inspired by a portrait of Mary, Queen of Scots.



through *The Scotsman* and *Scotland on Sunday*, and promotional activity with partners such as BBC History, Waterstones and British Airways. The campaign won the Travel, Tourism, Recreation and Leisure category at the Institute of Promotional Marketing Awards and by the end of the year had also brought in 6,000 new Royal Collection Trust e-Newsletter subscribers.

This year St Andrew's Day was again celebrated with free admission to the Palace and The Queen's Gallery. A range of family activities was offered to the 4,500 visitors who participated in the day, the most successful so far, including art workshops, face painting and costume-handling sessions. Edinburgh-based artist Christopher Rutterford brought to life in paint some of the Palace's most famous residents, including Mary, Queen of Scots, Bonnie Prince Charlie and Queen Victoria.

In 2014, the year that the XX Commonwealth Games come to Scotland, a special exhibition at

the Palace marks The Queen's role as Head of the Commonwealth and commemorates the overseas visits and tours undertaken by Her Majesty and other members of the Royal Family throughout the reign. Curated by Deborah Clarke, *The Commonwealth: Gifts to The Queen* brings together over 70 examples of the craftsmanship and culture from all regions of the Commonwealth. From a Botswanan tapestry and beadwork by the Yoruba people, to a shell collage from the Bahamas, a coconut calabasa bowl from Belize and an Inuit wall hanging, the display reflects the diverse traditions and creativity of Commonwealth nations, as well as the Royal Family's long-standing association with the Games.

BELOW A special exhibition celebrates HM The Queen's role as Head of the Commonwealth in the year that the XX Commonwealth Games come to Scotland. It brings together over 70 examples of craftsmanship and culture from across the world.



HISTORIC ROYAL PALACES

With few exceptions, the works of art on display at Hampton Court, Kensington Palace, the Tower of London and Kew Palace form part of the Royal Collection. In 2013–14 these palaces received a record-breaking four million visitors. Temporary exhibitions are playing an increasingly important part in the success of Historic Royal Palaces.

Supported by Arts Council England, Historic Royal Palaces curators installed a new work by the contemporary artist Graeme Mortimer Evelyn in the Queen's Gallery at Kensington Palace between September 2013 and January 2014. Entitled *Call and Responses: The Odyssey of the Moor*, the piece was a response to the marble bust of a slave by John van Nost the Younger commissioned by William III around 1700 (see page 9).

The artist placed the bust in a gilded cage surrounded by carved and painted narrative tiles. Some of these depicted William III's processional entry to Exeter in November 1688, which marked the beginning of the Glorious Revolution. According to the diary of a chaplain in William's army, the procession included '200 Blacks brought from the plantations of the Netherlands in America, with Imbroyder'd Caps lined with white Fur and plumes of white feathers'.

Two evening dresses designed for HM The Queen by Hardy Amies were included in the exhibition *Fashion Rules*, which opened at Kensington Palace in June.

Four paintings were loaned to the *Secrets of the Royal Bedchamber* exhibition at Hampton Court Palace. Among other significant additions to the Palace were two large-scale naval scenes by Willem van de Velde the Younger and *Portrait of a Man in Red* by an anonymous artist, following its conservation and display in *In Fine Style: The Art of Tudor and Stuart Fashion* at The Queen's Gallery, Buckingham Palace.



ABOVE *Portrait of a Man in Red*, c.1530–50, was placed on display at Hampton Court Palace following conservation and inclusion in the exhibition *In Fine Style: The Art of Tudor and Stuart Fashion*.

LOANS

~ 256 works were lent to 46 exhibitions in the UK and seven other countries

The preparation and administration of loans to exhibitions throughout the world continues to be a substantial and important activity in pursuit of The Trust's charitable aims. Loans are part of a commitment to broaden public access and to show works of art in new contexts, adding to the wealth of information about the Collection.

Twenty-three of the finest Dutch seventeenth-century paintings were lent to the Holburne Museum in Bath for *Rembrandt and his Contemporaries: Paintings from the Royal Collection*. The exhibition's imaginative presentation included audio reflections on the works by contributors such as Hugh Fearnley-Whittingstall, the Bishop of Bath and Wells, and Maggi Hambling. Attended by almost 15,000 visitors, the exhibition was described by Adrian Hamilton of *The Independent* as 'simply superb'.

Two paintings by Sir Peter Paul Rubens were loaned to *L'Europe de Rubens* at the newly opened Louvre outpost in Lens, and Johannes Vermeer's *A Lady at the Virginal with a Gentleman*, 'The Music Lesson' was included in an exhibition exploring the links between Dutch art and music at the National Gallery, London. Two paintings by William Kent were loaned to *William Kent: Designing Georgian Britain* at the Bard Graduate

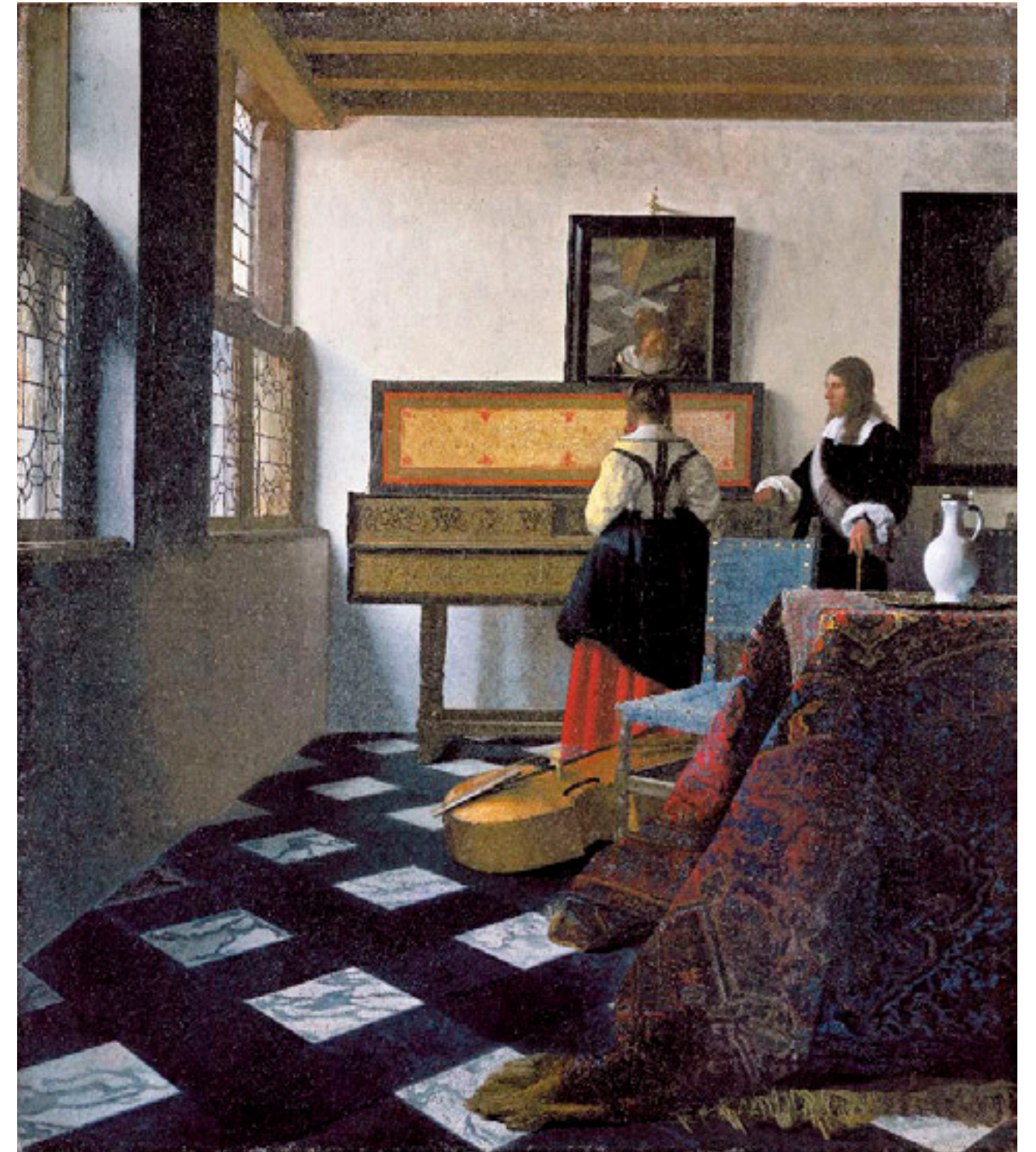
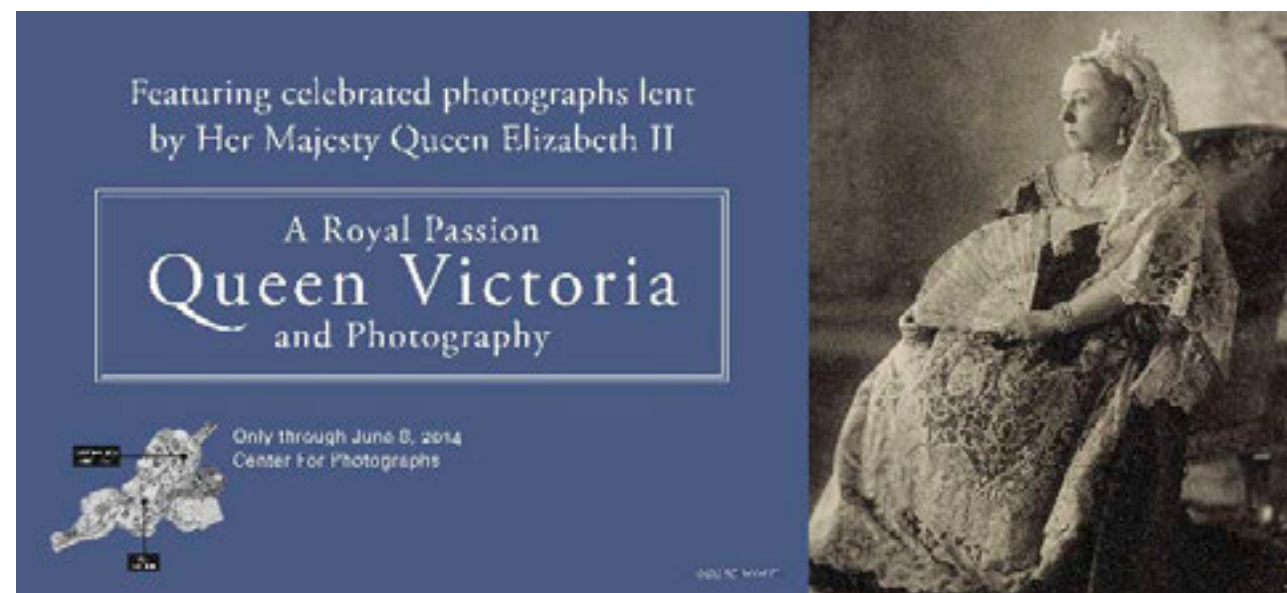
Center, New York, and the Victoria and Albert Museum, London, where the architect's model for a new palace at Richmond was also displayed. 'No Tidings from the Sea' by Frank Holl was part of the first retrospective of this artist at the Watts Gallery, Compton, and the Mercer Art Gallery, Harrogate.

Gainsborough's House in Sudbury celebrated another of the town's notable artistic sons with *Catesby: Watercolours from the Royal Collection*, an exhibition of 26 of Catesby's finest watercolours of American flora and fauna.

More than 20 items were lent to the Royal West of England Academy, Bristol, for an exhibition celebrating 100 years of royal patronage of the Academy. Along with works by RWA academicians from the nineteenth and twentieth centuries, nine miniature watercolours, bodycolours and etchings created for the library in Queen Mary's Dolls' House were lent to the exhibition.

Further afield, 50 items were lent to *A Royal Passion: Queen Victoria and Photography* at the J. Paul Getty Museum in Los Angeles, among them works by Julia Margaret Cameron, Gustave Le Gray and Roger Fenton.

A full list of loans appears on pages 70–3.



OPPOSITE The Diamond Jubilee photograph of Queen Victoria by W & D Downey, one of 50 items lent to *A Royal Passion: Queen Victoria and Photography* at The J. Paul Getty Museum, Los Angeles, was used for the exhibition's marketing campaign.

ABOVE Johannes Vermeer's *A Lady at the Virginal with a Gentleman*, 'The Music Lesson' was loaned to an exhibition exploring the links between Dutch art and music at the National Gallery, London.



INTERPRETATION

LEARNING

~ 38,000 school pupils visited Buckingham Palace and the Royal Mews, Windsor Castle and the Palace of Holyroodhouse

~ 13,000 children took part in family learning events in London, Windsor and Edinburgh

Literacy has been a particularly strong focus for schools this year. Creative-writing workshops have been enhanced by the presence of published authors. Bridget Crowley, whose practical art series introduces young readers to the world of art, contributed to sessions in London and Edinburgh, and Lynda Waterhouse, author of the children's *Sand Dancers* series, participated in workshops in London.

During the special exhibition *The Queen's Coronation 1953* pupils explored the lives of royal children at Buckingham Palace through creative-writing sessions in the State Rooms. Similarly, in Edinburgh and Windsor, more teaching has taken place inside the Palace and Castle this year, rather than in the Education Centres. The Royal Mews remained popular with primary schools, and a new workshop, *60 Years: The Coronation at the Royal Mews*, introduced pupils to the role played by the Mews during that historic occasion.

Barrow Hill Junior School in St John's Wood, London, is one of several schools working in partnership with Royal Collection Trust to increase children's understanding and enjoyment of the Royal Collection. Pupils visited *In Fine Style: The Art of Tudor and Stuart Fashion* at The Queen's Gallery in June 2013 and chose a number of objects to research further. Back at school, with the help of Bridget Crowley, they wrote and recorded five audio clips describing the works and what inspired their choices. The clips were added to the exhibition's audio tour and to the London Grid for Learning iTunes page.

The Windsor Castle Ambassadors Scheme increases interaction between local senior and primary schools, and supports their learning. In November 2013 pupils from The Langley Academy in Slough became curators at Windsor Castle on Kids in Museums' *Takeover Day*. This nationwide event encourages young people to get involved in the life of cultural and heritage venues. Working with curators, the pupils presented a display of replica armour and historic costume for primary-school children, with interpretation and activity sessions.

Through our involvement over the past three years with The Queen's Gallery, children at Barrow Hill have danced, designed, drawn, imagined, created, written and published. They have been inspired, motivated and enthused by the exhibitions, and the learning opportunities have been real and exciting. MICHAEL MATTHEWS, HEADMASTER, BARROW HILL JUNIOR SCHOOL

OPPOSITE Pupils from a local primary school take part in a dubbing ceremony, part of a new Knights of the Garter workshop at Windsor Castle.

RIGHT Schoolchildren on the Grand Staircase at Buckingham Palace, participating in one of the Coronation-themed workshops.





Two new workshops at Windsor proved popular with schoolchildren this year. The first enabled pupils to learn about the Knights of the Garter by making their own Garter Star and taking part in a dubbing ceremony, complete with replica Garter cloaks and hats. In the second, a craftsman described the evolution of armour and worked with the children to create their own examples of chainmail for display back at school. Building on this, Royal Collection Trust will be particularly well placed to support teachers in meeting the September 2014 curriculum objective of studying significant historical events, people and places in pupils' own localities.

Two Learning Curators were appointed in the autumn to develop opportunities for adult visitors to engage with and learn about the Collection and palaces in an expanded programme of lectures, courses and events.

The 18th session of Royal Collection Studies took place in September 2013, with 31 participants (chiefly

curators, conservators and academics) from 11 countries. Organised by The Attingham Trust, the ten-day residential course, which is mainly led by Royal Collection Trust curatorial staff, is intended to give delegates a deep understanding of the Royal Collection through lectures and guided visits to the royal palaces.

This course is a model for collegial and intensive research-oriented gatherings, which bring together a community of curators, academics and art dealers from around the world. PROFESSOR THOMAS W GAEHTGENS, DIRECTOR, GETTY RESEARCH INSTITUTE, LOS ANGELES

ABOVE Whenever possible, teaching sessions are held in Windsor Castle's State Apartments, to immerse the children in the history of their surroundings.

PUBLISHING AND NEW MEDIA

~ Eleven new titles published

~ *Capturing Windsor Castle* featured as a 'Best New App' on the App Store

The past two years have seen great success with both traditional printed catalogues and ground-breaking apps, each playing an important role in the interpretation of the palaces and special exhibitions, and in the detailed study of aspects of the Collection.

In 2013–14, exhibition-related publications included *The Queen's Coronation 1953: The Official Souvenir Album* by Caroline de Guitaut; *In Fine Style: The Art of Tudor and Stuart Fashion* by Anna Reynolds, and its accompanying souvenir publication, *Robe; Gifted: From the Royal Academy to The Queen* by Martin Clayton; *Castiglione: Lost Genius* by Martin Clayton and Timothy J Standring; and *High Spirits: The Comic Art of Thomas Rowlandson* by Kate Heard.

The Royal Baby Book: A Souvenir Album was published to celebrate the birth of HRH Prince George to TRH The Duke and Duchess of Cambridge. The award-winning titles *Leonardo da Vinci: The Mechanics of Man* and *Leonardo da Vinci: Anatomist* were both released in paperback, and Russian rights of the latter were licensed. Plans to increase sales in the Far East have borne fruit with the licensing of a Chinese edition of the 2007 exhibition catalogue, *Amazing Rare Things: The Art of Natural History in the Age of Discovery*.

BELOW A seventeenth-century miniature of Henrietta Maria comes with a set of overlays, which can be placed over the portrait to transform the Queen's appearance. It inspired the *In Fine Style* app, which allows users, including Curatorial Intern Natalie Voorheis (below right), to 'dress up' in Tudor and Stuart costume.





Generous support for the long-term project to publish *The Paper Museum of Cassiano dal Pozzo* has again been provided by the Michael Bishop Foundation. The 17th volume in the series, Part A.X, *Renaissance and Later Architecture and Ornament* by Paul Davies and David Hemsoll, was published in October 2013.

A free interactive iOS app accompanying *In Fine Style: The Art of Tudor and Stuart Fashion* allowed users to 'try on' period outfits and accessories. A free iOS app, *Capturing Windsor Castle*, was created for the exhibition of the Sandby brothers' work, comparing the eighteenth-century watercolours with photographs of the same views as they appear today. Both apps have generated extensive social media activity, as users have shared their photographs.

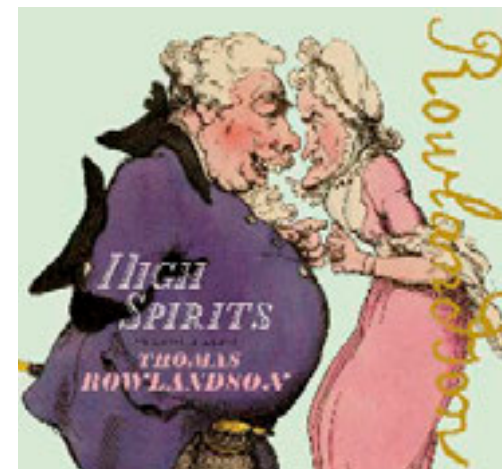
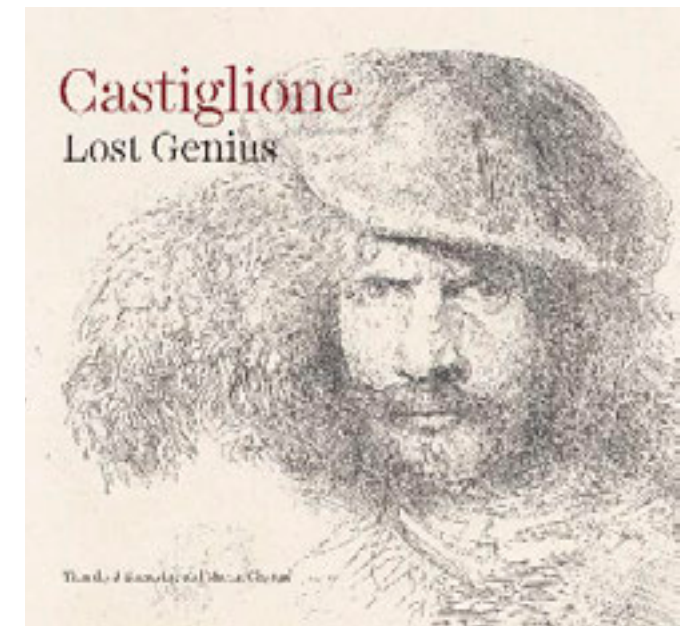
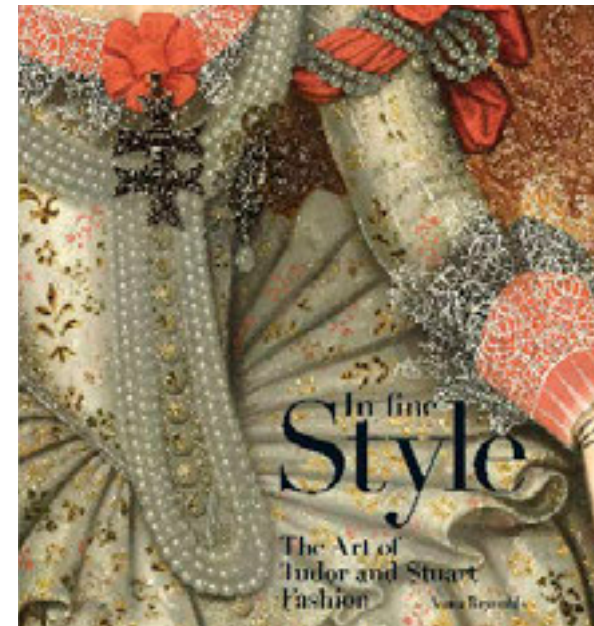
Work to enrich the content of 'The Royal Collection Online' has continued this year, with over 235,000 object records now available on the website, nearly 74,000 of which have an accompanying photograph. Over 1,500 prints and drawings were newly photographed and published on the website, including works by Paul and Thomas Sandby and all of Thomas

Rowlandson's prints. A major achievement of the past 12 months has been the deployment of a tool to make new information added to the Collections Management System available to the public on the Royal Collection Trust website within moments.

Several new interactive games were launched on the website this year. Using *King of the Castle: Henry's Windsor*, children can discover what life was like for Henry VIII and his court, joust in the Quadrangle, hunt in Windsor Great Forest and enjoy a feast fit for a king. *Have a Heart*, created to accompany *Leonardo da Vinci: The Mechanics of Man*, allows players to investigate the artist's studies of the heart and test their knowledge of science, art and history in the sixteenth century.

Perfect for armchair culture vultures ... Stunning.
THE MAIL ON SUNDAY ON THE CAPTURING WINDSOR CASTLE APP

A first-rate catalogue. RICHARD DORMENT, THE DAILY TELEGRAPH, ON *IN FINE STYLE: THE ART OF TUDOR AND STUART FASHION*



OPPOSITE The *Capturing Windsor Castle* app allows users to compare eighteenth-century watercolours with the corresponding views of the Castle today. It was downloaded over 25,000 times between February and April 2014.

ABOVE Exhibition catalogues, guidebooks and the popular souvenir albums are among the eleven new titles published this year.

SUPPRESS'D POEM.

This Day is Published, Price 1s.

A PEEP INTO W—r Castle AFTER THE LOST MUTTON! A POEM.

“ He was recently seen on V——a water,
“ With the great Mrs. Q. and her beautiful daughter;
“ But being espied, left the Lake in a fright,
“ And has since never dar'd to encounter the light.”

Published by S. W, FORES, 41, PICCADILLY.

In a few Days will be published,
THE MAGIC LANTERN,
Or Green Bag Plot laid open;

Exhibiting an exposition of the Queen's Persecutors; Witnesses produced against her; Hints to the pensioned Peers; also to those living in adultery; and not forgetting those who wink at and profit by their Wives prostitution, &c. &c. &c. *A SATIRICAL POEM, Price 2s. By a Wild Irish Woman,* Author of “The House Queen Caroline built,” and many Fugitive Pieces.

FORES has also published several humorous Caricatures on the above subjects, at 2s. each, and has thousands of Political and Humorous ones for ornamenting Screens, Scrap Books, Rooms, &c. &c. at One Shilling each.

ACQUISITIONS

Two works sold from the collection of the late Valerie Eliot – a portrait miniature of the artist Paul Sandby by the Jersey-born painter Philip Jean and a drawing for Windsor Castle by the office of Morel & Seddon – were presented to HM The Queen for the Royal Collection by Mr John Morton Morris (see pages 10 and 11). Paul Sandby is best known for the watercolour views of Windsor Castle he produced with his brother Thomas in the late eighteenth century. The portrait is one of only a few known images of the artist, who is shown holding a sketch-book with the Castle in the distance behind him.

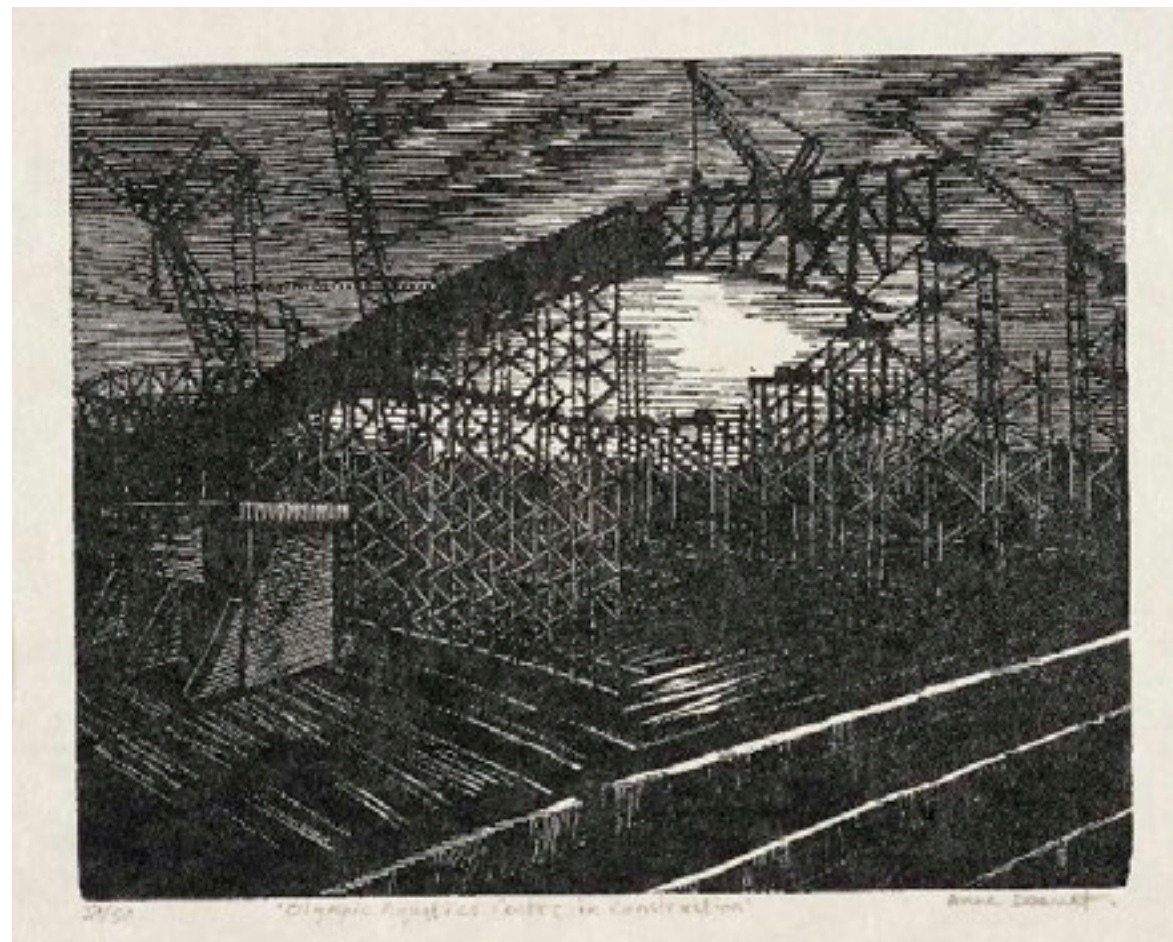
The watercolour by the office of Morel & Seddon is of the proposed new furnishings for ‘His Majesty’s Sitting Room’ at Windsor Castle. It joins the group of 46 other presentation designs in the Royal Collection made by the firm to obtain George IV’s approval for the new decorative schemes at Windsor in the late 1820s.

Peter Kuhfeld was invited by HRH The Prince of Wales to record the Thames Diamond Jubilee Pageant on 3 June 2012. One resulting work, ‘Gloriana’ and small boats passing Billingsgate Market and Custom House; heavy squalls, wind picking up c. 5pm, was purchased by The Royal Collection Trust as an



OPPOSITE A letterpress advertisement for the suppressed poem *A Peep into W[indsor] Castle after the lost mutton*, satirising George IV’s extra-marital activities, was purchased by The Trust in November 2013.

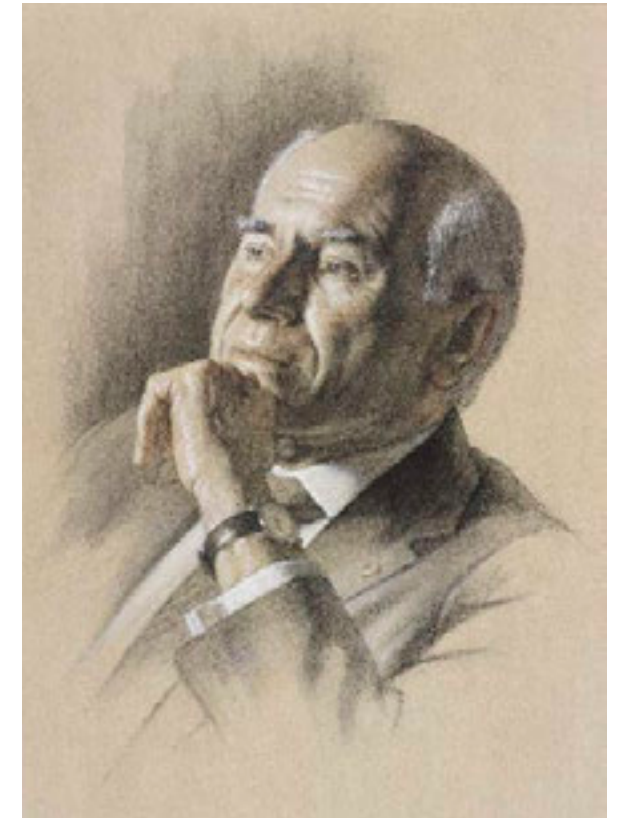
ABOVE *Corgi* by Derek Balmer was one of 31 works presented to HM The Queen by the Royal West of England Academy.



addition to the many works in the Collection that record waterborne ceremonial occasions.

In November 2013, 31 members of the Royal West of England Academy in Bristol each presented a work on paper to The Queen to mark the centenary of royal patronage of the Academy. The Director of the Royal Collection accepted the gift on behalf of Her Majesty at the Academy in Bristol. The group includes Anne Desmet's wood engraving *Olympic Aquatic Centre in Construction*, Derek Balmer's *Corgi*, and a playfully decorated envelope entitled *Royal Mail* by Leonard Manasseh. Mr Manasseh also contributed to the Royal Academy's gifts in 1977 and 2012 (see page 27).

The Poet Laureate Carol Ann Duffy presented two copies – one completed manuscript and one draft typescript – of her poem 'The Crown', written to mark the 60th anniversary of The Queen's Coronation. Former Laureate Sir Andrew Motion presented copies of his poem 'Spring Wedding', composed on the occasion of the marriage of The Prince of Wales to Camilla Parker Bowles in 2005. Both poems will be included in the forthcoming exhibition *Poetry for the Palace: Poets Laureate from Dryden to Duffy*, opening at The Queen's Gallery, Palace of Holyroodhouse, in August 2014.



OPPOSITE Two of the works presented to HM The Queen by the Royal West of England Academy: *Royal Mail* by Leonard Manasseh (above) and *Olympic Aquatic Centre in Construction* by Anne Desmet (below).

RIGHT A portrait of former Australian Prime Minister John Howard by Ralph Heimans (above) and David Hockney's striking iPad self-portrait (below) were commissioned for the Order of Merit series.



TRADING ACTIVITIES

RETAIL

~ Retail sales totalling £17,567,000

This year saw another strong performance across all sites and trading channels, with 95 per cent of products remaining exclusive to Royal Collection Trust and price bands suitable for all pockets. Commemorative china, produced for Royal Collection Trust in Stoke-on-Trent, continues to be at the heart of the retail business. The production process is technically complex and highly skilled, using techniques that have remained unchanged for more than two centuries.

Among this year's new china ranges was the official commemorative ware to celebrate the birth of HRH Prince George, which included the popular loving cup and pillbox shapes and several limited-edition pieces. All Royal Collection Trust's designers draw on the rich heritage of the Royal Collection and palaces. The new Victoria and Albert range, launched in January 2014, is inspired by a plate produced by the Worcester Porcelain Company in 1840–45 on display at Windsor Castle.

The sale of Royal Collection Trust merchandise off-site through third-party partners, including

Harrods and John Lewis, produced the highest level of income in any year to date. At the same time, visits to the Royal Collection Trust online shop grew steadily and went hand in hand with a significant increase in subscribers to the shop's dedicated e-Newsletter.

Windsor Castle's shops experienced a buoyant 12 months, thanks to the growth in visitor numbers, resulting in a record sales figure. All four Buckingham Palace shops – the Royal Mews, The Queen's Gallery, the Garden Shop at the Summer Opening and Buckingham Palace Road – delivered an outstanding performance. In the Channel 4 series *Mary Queen of the High Street*, the Garden Shop was visited by retail expert Mary Portas to inspire a Margate shop-owner.

The presentation and configuration of the retail spaces are crucial to the success of the business. The Queen's Gallery shop in London was refitted in March 2014, creating new areas for jewellery and children's merchandise, and introducing a fresh new look, ready for another busy summer.

CATERING

The Buckingham Palace Garden Café benefited from the high number of visitors to the State Rooms this summer, serving an average of over 2,900 customers a day, an increase of more than 9 per cent on the previous season. Ways to extend capacity for the forthcoming season are currently being explored.

In Edinburgh, the Café at the Palace had another successful year, thanks in part to the introduction of a new Afternoon Tea menu. This has proved particularly popular with those using the 1-Year Pass to revisit exhibitions at The Queen's Gallery.

The Café at the Palace achieved the second highest score among visitors to the 75 sites that participate in the Association of Leading Visitor Attractions Visitor Experience Benchmarking Survey.

OPPOSITE Each piece of china sold by Royal Collection Trust, including this one-off Prestige piece, is manufactured in Stoke-on-Trent, using highly skilled methods that have remained unchanged for 250 years.



STAFF

TRAINING AND DEVELOPMENT

In June 2013, the Royal Household was re-accredited by Investors in People, following a review lasting several months. The assessor was pleased to note the growing involvement and consultation of staff at all levels. For example, in the development of Royal Collection Trust's Three-Year Plan over 50 staff from across the organisation participated in a number of discussion groups to generate ideas towards the achievement of the Plan.

In support of the Three-Year Plan, the focus for staff development continues to be on management and leadership. In February, members of the Management Board took part in the second day-long session in a programme aimed at providing more effective shared leadership.

There are now two Senior Managers' Days a year, giving the group of around 40 who report directly to members of the Management Board the opportunity to review progress with the current Plan, exchange ideas and explore new opportunities for collaborative working.

Six managers within Royal Collection Trust are working towards qualifications through the Institute of Leadership and Management and the Chartered Management Institute, and two completed a short course on the Clore Leadership Programme.

Over 400 training days, from half-day sessions to seven-day courses, were procured through the Royal Household Learning and Development team or external providers. These covered a wide range of subjects, from the enhancement of technical skills to language tuition.

In October, three new Curatorial Interns started nine-month paid placements, working with the Pictures, Decorative Arts and Library teams. They are the fourth intake in this successful scheme, which is designed to give those starting out in the field an authentic taste of curatorial work. At the same time, an intern joined the Paper Conservation team for the first time, and those in Decorative Arts Conservation and Marketing completed their placements.

Conservators and Visitor Services staff were among those who participated in a Royal Household Careers Fair at Buckingham Palace in December, presenting aspects of their work to around sixty 18–24-year-olds. The Fair, which was opened by HRH The Duke of York, was part of a wider initiative to raise the profile of the Royal Household as an employer and to show the extraordinary range of career opportunities that are available.



OPPOSITE HRH The Prince of Wales in conversation with Royal Collection Trust staff from London and Windsor at a reception at Highgrove in July 2013.

PUBLICATIONS, LECTURES AND EXTERNAL APPOINTMENTS

PUBLICATIONS BY STAFF

Martin Clayton
Castiglione: Lost Genius (co-author with Timothy J Stranding)
(Royal Collection Trust, London, 2013)
Gifted: From the Royal Academy to The Queen (Royal Collection Trust, London, 2013)
Leonardo da Vinci: The Mechanics of Man (co-author with Ron Philo) (Royal Collection Trust, London, 2013)

Alan Donnithorne
'An investigation of "faded" metalpoint drawings by Leonardo da Vinci in the Royal Collection' (co-author with Joanna Russell, British Museum), in M Menu (ed.), *Leonardo da Vinci's Technical Practice: Paintings, Drawings and Influence*, pp. 267–82 (Editions Hermann, Paris, 2014)

Sophie Gordon
Entry for 'Francis Bedford', *Grove Art Online* (Oxford University Press USA, 2013)
'Queen Victoria's Private Photographs', in AM Lyden, *A Royal Passion: Queen Victoria and Photography*, pp. 107–28 (The J. Paul Getty Museum, Los Angeles, 2014)

Caroline de Guitaut
The Queen's Coronation 1953: The Official Souvenir Guide (Royal Collection Trust, London, 2013)

Kate Heard
High Spirits: The Comic Art of Thomas Rowlandson (Royal Collection Trust, London, 2013)
""His Royal Highness the Prints of Wales"": George IV as a collector of prints', in H Wiegel and M Vickers (eds), *Excalibur: Essays on Antiquity and the History of Collecting in Honour of Arthur MacGregor*, pp. 113–20 (Archaeopress, Oxford, 2013)
'The Print Room at Queen Charlotte's Cottage', *British Art Journal*, XIII, 3, pp. 53–60 (Winter 2012/13)

Kathryn Jones
'Gold Boxes in the British Royal Collection', in T Murdoch and H Zech (eds), *Going for Gold: Craftsmanship and Collecting of Gold Boxes*, pp. 208–22 (Sussex Academic Press, Brighton-Chicago-Toronto, 2014)

Anna Reynolds
In Fine Style: The Art of Tudor and Stuart Fashion (Royal Collection Trust, London, 2013)
Robe souvenir publication for *In Fine Style: The Art of Tudor and Stuart Fashion* (Royal Collection Trust, London, 2013)

Jennifer Scott
Review of L Houliston (ed.), *The Suffolk Collection: A Catalogue of Paintings* (English Heritage, London, 2012), in *Journal of the History of Collections*, 25, 3, pp. 427–8 (October 2013)

Oliver Walton
'New Kinds of Discipline: The Royal Navy in the Second Half of the Nineteenth Century', in H Doe and R Harding (eds), *Naval Leadership and Management, 1650–1950*, pp. 143–56 (Boydell and Brewer, Woodbridge, 2012)

LECTURES BY STAFF

Wolf Burchard
'Charles Le Brun et les décors tissés: les Gobelins et la Savonnerie' at the Mobilier national, Paris
'Architects of cabinets: Charles Le Brun and Domenico Cucci at the Gobelins' for the Furniture History Society at the Metropolitan Museum of Art, New York
Lectures associated with the 300th anniversary of the Hanoverian Succession, including: 'The German dimension of the Royal Collection' at the Embassy of the Federal Republic of Germany, London; 'Georgian architecture without the Georgians?' at the Georgian Group, London; 'The architectural legacy of the first two Georges' at the British-German Association, London; 'Die Welfen in England: 300 Jahre Personalunion' at the Ritterschaft des vormaligen Fürstentums Lüneburg, Celle; 'The first Georgians: art in Britain in the reigns of George I and George II' at a conference organised by the Leibniz Universität, Hanover

Irene Campden
'The Rebinding of Audubon's "Birds of America" in the Royal Collection: Audubon's Papers' at the Annual Conference of the British Association of Paper Historians, Stratford-upon-Avon

Elizabeth Clark
Lecture at the Historic Royal Palaces/Royal Collection Trust seminar at Hampton Court about a copy of the *Eikon Basilike* from the Royal Library

Martin Clayton
'The role of anatomy in Leonardo's artistic work' at the Palace of Holyroodhouse as part of the Edinburgh International Festival

Sophie Gordon
Lecture on the life and career of Francis Bedford at the Chapel in Highgate Cemetery, London, for an event marking the discovery of Bedford's grave at the cemetery in 2013

Kate Heard
""Fun Concentrated"": a caricature screen in the Royal Collection' at the Historic Royal Palaces/Royal Collection Trust seminar at Hampton Court
'The South Prospect of St Pauls: K.Top. XXIII.35m' at the *Transforming Topography* conference at the British Library, London
'Dürer: drawing the Virgin and Child' at the Courtauld Institute of Art study day

Kathryn Jones
""To present or returne as there shall be occasion"", silver gifts intended for Richard Bradshaw's embassy to Moscow' at the *Emerging Empires* symposium at the Victoria and Albert Museum, London
""The most curious set of Chelsea China"", the Mecklenburg-Strelitz service' at the English Ceramic Circle's symposium on the Rococo at the Victoria and Albert Museum, London

""Quite a creditable collection"", Queen Mary as a collector and curator' at the Gilbert Collection's study day on twentieth-century collectors at the Victoria and Albert Museum, London

Jonathan Marsden
'The Royal Collection on Show' at the Dr Coleman Mopper Memorial Lecture, Detroit Institute of Arts
'The Royal Collection' at Magdalen College School, Oxford
'Canova and George IV' for the Venice in Peril Fund at the Royal Geographical Society, London

Simon Metcalf
'Charles I armour – a new research and conservation project for 2013' at the Historic Royal Palaces/Royal Collection Trust seminar at Hampton Court

Philippa Räder
'The Rebinding of Audubon's "Birds of America" in the Royal Collection' at the Biannual Conference of the Society of Bookbinders, Leeds Metropolitan University, and to staff and researchers at the Huntington Library, San Marino, California

Rosie Razzall
Talk on extra-illustration for the Graphic Arts Group run by the British Museum and the Courtauld Institute of Art at the British Museum, London
Talk about the *Gifted: From the Royal Academy to The Queen* exhibition for the Group 19 amateur art history society at the Salvation Army Hall, Crystal Palace, London

Vanessa Remington
'European portrait masterpieces from the National Gallery, London, the Royal Collection and the Courtauld Gallery' at the Barber Institute of the Fine Arts, Birmingham, in connection with the Royal Collection loan to the exhibition *About Face*

Anna Reynolds
Lectures associated with the exhibition, *In Fine Style: The Art of Tudor and Stuart Fashion*, at locations including the Summerleaze Gallery, Wiltshire, the *Understanding British Portraits* symposium at the National Portrait Gallery, London, 92Y (New York), New York University, Christie's (London), Christie's Education (London), Sotheby's (New York) and Sotheby's Institute of Art (London)

Jennifer Scott
'Royal portraiture' for the Group 19 adult learners' society at Crystal Palace, London
'The art of looking at paintings' at Dulwich Picture Gallery, London
'Women in art' at The Royal High School, Bath
'Jacob van Ruisdael and the expressive landscape' at the Holburne Museum of Art, Bath
'The artist's image' for The Art Fund at Willington Hall, Cheshire
Three lectures on Italian Renaissance, Baroque and Dutch seventeenth-century art at Sotheby's Institute of Art, London
'The role of the registrar: past, present and future' presentation at the UKRG seminar
'The grand manner portrait' at *The Best of British: Exploring 18th-Century Painting* study day at the National Gallery, London
'Thomas Lawrence, George IV and the defeat of Napoleon' for the Regency Society of Brighton and Hove

Desmond Shawe-Taylor
Lecture on the inventories made of the Royal Collection during the Regency period as part of a study series on *Royal Things* organised by the Centre for Research in the Arts, Social Sciences and Humanities, the University of Cambridge
'The display of paintings at Carlton House', to coincide with the exhibition, *The Age of Elegance: Treasures from the Eighteenth-Century Town House*, organised by Colnaghi at Mallett

Emma Stuart
Lecture on the Royal Library to the Friends of Emmanuel College

Oliver Walton
'Expertise and the establishment: engineer officers in the Royal Navy in the age of sail and steam' at a conference on *Naval Expertise and the Making of the Modern World*, Wolfson College, University of Oxford
'Seamen's welfare and the growth of corporate identity: the Royal Navy in the Pax Britannica' at a conference on *The Health and Welfare of Seafarers: Past, Present and Prospects*, University of Hull
Lecture with Virginia Preston (KCL): ""To go to sea was everything for a poor boy"": joining the 19th-century Royal Navy', at a conference on *Press Gangs, Conscripts and Professionals: Recruiting the Royal Navy from the Age of Sail to the Present Day*, National Museum of the Royal Navy
'Industrial revolution and social transformation, c.1750–1900', guest lecture at the Oklahoma School of Science and Mathematics

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

Robert Ball
Director of the British Watch and Clock Makers' Guild
Trustee of the British Horological Institute Museum Trust
Trustee of the National Benevolent Society of Watch and Clock Makers

Rufus Bird
Trustee of the Thirlestane Castle Trust

Wolf Burchard
Member of the Committee, Society for Court Studies

Martin Clayton
Member of the Ente Raccolta Vinciana

Jacky Colliss Harvey
Trustee of the Association for Cultural Enterprises

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

Alan Donnithorne
Visiting Professor at 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 Committee of the Silver Society and of 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 City and Guilds of London Art School
Trustee of Historic Royal Palaces
Trustee of Royal Yacht Britannia Trust

Simon Metcalf
Member of the Conservation Committee, Church
of England Church Buildings Council

Philippa Räder
Committee Member of the London and South branch
of the Society of Bookbinders

David Rankin-Hunt
Deputy Inspector of RAF Badges
Deputy Inspector of Regimental Colours
Genealogist of the Antigua and Barbuda Orders of Chivalry
Norfolk Herald of Arms Extraordinary
Special Adviser (Honours), Government of Grenada

Anna Reynolds
Secretary of the Association of Dress Historians

Jennifer Scott
Trustee of The Living Paintings Trust

Desmond Shawe-Taylor
Member of the Advisory Council, Hamilton Kerr Institute
Trustee of *The Burlington Magazine*
Trustee of Compton Verney Collections Settlement
Trustee of The Holburne Museum, Bath
Vice-President, NADFAS

Shaun Turner
Tutor/Lecturer in Picture Frame-making, Decorative Surfaces,
Cabinet-making/Woodwork and Furniture Restoration/
Conservation for Hammersmith and Fulham Adult Learning
and Skills Service, Macbeth Centre

Oliver Walton
Council Member of the Navy Records Society
Council Member of the Prince Albert Society
Wissenschaftlicher Mitarbeiter (Research Fellow)
at the University of Duisburg-Essen

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 2014

*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 of the Royal
Collection**
Jonathan Marsden, CVO, FSA*

Assistant to the Director
Caroline de Guitaut, MVO

**Executive Assistant to the
Director**
Dee Vianna

Administrator
David Rankin-Hunt, LVO,
MBE, TD

Secretary/Receptionist
Sophie Hetreed

Records Officer
Amelie von Pistohlkors

FINANCE

Finance Director
Michael Stevens, CVO, FCA*

**FINE ART AND
LIBRARY**

**Surveyor of The Queen's
Pictures**
Desmond Shawe-Taylor,
LVO*

**Administrative Assistant to
the Surveyor of The Queen's
Pictures**
Lucy Peter

Paintings

Senior Curator of Paintings
Lucy Whitaker, MVO

Curators of Paintings
Vanessa Remington
Anna Reynolds
Jennifer Scott

**Exhibitions Curatorial
Assistant**
Wolf Burchard

Curatorial Intern (Pictures)
Louise Cooling

Archives Researcher
Dr Oliver Walton

Senior Paintings Conservator
Nicola Christie

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

Research Assistant
Thomas Smith

**Paintings Conservation
Administrator**
Katelyn Reeves

**Head of Display and Framing
of Pictures**
Michael Field, MVO

**Framing and Exhibitions
Technician**
Stephanie Carlton

**Conservation Documentation
Assistant (Paintings)**
Nichola Blackmore

Library

The Librarian
Oliver Urquhart Irvine,
FSA, FRAS

**Secretary to the Librarian
and Office Administrator**
Margaret Westwood

Administrative Assistant
Charlotte Wilcockson

Curator, Royal Library
Lauren Porter

Bibliographer
Bridget Wright, LVO

**Curator of Books and
Manuscripts**
Emma Stuart, MVO

**Collection Online Cataloguer
(Books)**
Andrew Brown

**Curatorial Intern (Royal
Library)**
Rebecca Whiteley

Print Room

**Head of Prints and
Drawings**
Martin Clayton, MVO, 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

Print Room Assistant
Dr Carly Collier

**Project Assistant
(Military Maps)**
Kirsten Sierag

**Collection Online Project
Assistants (Prints and
Drawings)**
Charlotte Slark
Sileas Wood

**Dal Pozzo Project
Co-ordinator**
Rea Alexandratos

**Dal Pozzo Project
Research Assistant**
Dr Eloisa Doderó

Photographs

**Senior Curator
of Photographs**
Dr Sophie Gordon
(maternity leave)
Lisa Heighway, MVO
(maternity cover)

Curator of Photographs
Alessandro Nasini

**Collections Online Project
Assistant (Photographs)**
Louise Pearson

**Paper Conservation and
Book Conservation**

**Head of Paper
Conservation**
Alan Donnithorne, MVO, FIIC

Head of Book Conservation
Roderick Lane, MVO, RVM

**Deputy Head of Book
Conservation**
Irene Campden, MVO

**Exhibitions and Maintenance
Conservator**
David Westwood, MVO, RVM

**Paper Conservator
(Archives)**
Megan Gent, MVO, RVM

**Book Conservator
Bookbinder**
Philippa Räder

Drawings Conservator
Rachael Smith

**Assistant Drawings
Conservator**
Kathryn Stone

**Conservation Documentation
Assistant (Paper)**
Jennifer Roberts

**General and Workshop
Assistant**
Martin Gray

**Conservation Intern
(Prints and Drawings)**
Emma Turner

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

Curators of Decorative Arts
Caroline de Guitaut, MVO
Kathryn Jones

**Assistant Curator of
Decorative Arts**
Sally Goodsir

**Curatorial Interns
(Works of Art)**
Thomas Smith
Natalie Voorheis

Senior Furniture Conservator
David Wheeler, LVO

Furniture Conservators
Will Miller
Shaun Turner, MVO
Jane Wallis

Senior Gilding Conservator
Stephen Sheasby, MVO

Gilding Conservators
Perry Bruce-Mitford
Gary Gronnestad

Conservation Intern (Gilding)
Tim Ritson

Armourer
Simon Metcalf

Senior Metalwork Conservator
Sophy Wills

Conservation Administrator
Fiona Norbury

Senior Horological Conservator (Buckingham Palace)
Paul Cradock, MVO

Horological Conservator (Windsor Castle)
Steven Davidson, MVO

Horological Conservators
Tjeerd Bakker
Robert Ball, LVO

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

Custodian of the California Gardens Store (Windsor Castle)
Kevin Lane

Tapestries Co-ordinator (Collection Online)
Penny Boxall

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

Long-term Loans and Acquisitions Assistant
Beth Clackett

Senior Collections Information Assistant
Alexandra Buck

Collections Information Assistants
Allan Chin
Elizabeth Clark
Siân Cooksey
Kajal Meghani
Alexander Partridge
Paul Stonell
Hannah Walton

Catalogue Raisonné Assistant
Melanie Wilson

Photograph Collection Cataloguer
Natalie Milor

PUBLISHING AND NEW MEDIA

Director of Publishing and New Media
Jemima Rellie*

Publishing

Publisher
Jacky Colliss Harvey, MVO

Project Editor
Nina Chang

Publishing and New Media Project Co-ordinator
Elizabeth Simpson

Collection Online

Content Manager
Andrew Davis

Learning

Head of Learning
Lucie Amos

Learning Co-ordinator
Nadia Holland

Access and Inclusion Manager
Amy Stocker

Learning Curator (Buckingham Palace)
Hannah Lake

Learning Manager (Buckingham Palace)
Will Graham

Learning Curator (Windsor Castle)
Richard Williams

Learning Manager (Windsor Castle)
Penny Russell

Learning Co-ordinator (Windsor Castle)
Catherine Martin

Learning Officers (Windsor Castle)
Lesley Hockin
Joanne Lonsdale

Learning Manager (Palace of Holyroodhouse)
Alison Campbell

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

Collection Online Photographer
James Ryan

RETAIL

Retail Director
Nuala McGourty, LVO*

Head of Design
Katrina Munro, MVO

Production Controller
Ian Grant, MVO

Senior Buyer
Charlotte Burton

Buyer
Victoria Emmerson (maternity leave)
Charlotte Estell (maternity cover)

E-commerce Manager
Jessica McGarry

Merchandiser
Lei Song

Assistant Merchandiser
Sophie Bate

Head of Retail Operations
Jacqueline Clarke, MVO

Retail Operations Administrator
Jacqueline Bowden

Retail Customer Service and Administration Assistant
Keshava Menon

Warehouse

Warehouse Manager
James Hoyle, RVM

Administration Manager
Emma Wood

Delivery Fulfilment and Administration Assistant
Linda Wroth

Delivery Fulfilment Operator
Rossana Earles

Delivery Fulfilment Assistant
Matthew Whitehouse

Warehouse Operatives/ Drivers
Bernard Barfield
Yvonne Deluca
In memoriam James Hall (1947–2013)

Warehouse Operative
Derek Foster

Warehouse Chargehand
Robert Kedge

Front of House

Buckingham Palace

Retail Manager
Morayo Idowu

Deputy Retail Manager
Mark Randall

Assistant Retail Managers
Stuart Cullen
Beatriz Ramirez
Alison Roberts

Senior Retail and Administrative Assistant
Lianne Royall

Senior Retail Assistants
Gillian Burke
Diana Rakhimova

Retail and Display Assistant
Kevin Dimmock

Retail Assistants
Douglas Bell
Africa Calzon
Lynda Craker
Kayleigh Cray
Joshua Ederý
Andrew Fay
Katharine Fitch
Khushpreet Gulshan
Jane Hackwood
Gavin Henderson
Yvonne Howard
Daniel Kennedy
Naomi Kwasa
Vivian Lau
Claire McDougall
Fiona Moore
Lyudmyla Ostapenko
Anne Rice
Joanna Stickler
Patricia Sweetland
Michie Wake
Richard Winstone
Stephen Wong

Windsor Castle

Retail Manager
Hanna Cross

Assistant Retail Managers
Susan Asbery
Rachel Eaton

Retail Supervisor
Gemma Buckner

Senior Retail Assistant
Anne McGowan, RVM

Retail Assistants
David Birrell
Charlotte Cole
Yvonne Edwards
Sophie Ellis
Sarah Entwistle
Emilia Garvey
Julia Godsell
Carla Griffiths
Jessica Hardwick
Olga Horlock
Gemma Lee
Aileen Lewis
Leigh Macnab
Jane McKenzie
Amber Poulson
Julie Purvis
Maria Nuria Romero-Jose
Diane Smith
Kathleen Temple
Faye Wichelow
Huai Fiona Yan

Palace of Holyroodhouse

Retail and Admissions Manager
Shirley Duke

Assistant Retail and Admissions Managers
Claire Anderson (maternity leave)
Andrew Grant (maternity cover)
Frances Jackson

Retail and Admissions Supervisor
Janet Stirling

Retail and Admissions Assistants
Justeen Baxter
Amy Carroll
Jennie Crossley
Alison Gove
Zoë Hayes
Paul Lambert
Amanda Mills
Ewa Przemyska
Ellis Urquhart
Rebeka Venters

Retail Stock Assistant
Jane Bristow

COMMUNICATIONS AND BUSINESS DEVELOPMENT

Director of Communications and Business Development
Frances Dunkels, LVO*

Assistant to the Director of Communications and Business Development
Katie Buckhalter

Marketing

Head of Marketing
Susanna Mann

Sales and Marketing Officer
Vanessa Almond

Web and Digital Marketing Officer
Harriet Burke

Marketing Assistant
Alison Beer

Sales and Marketing Co-ordinator
Catherine Murphy

Press

Head of Media Relations
Alice Ross (maternity leave)

Communications Manager and Deputy Head of Media Relations
Rachel Woollen

Senior Press Officer
Hannah Dolby

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

Contact Centre Manager
Loretta Kennedy

Customer Service Manager
Carol Merrett

Systems Administrator
Gareth Thomas

Operations Supervisor
Lucy Allen

Contact Centre Supervisor
Ivy Milazzi

Specialist Sales and Travel Trade Supervisor
Janice Galvin, MVO (maternity leave)
Iain Terry (maternity cover)

Technical Support Assistant
Christopher Hallworth

Ticket Sales and Information Assistant
Fraser Hamilton (technical support cover)

Correspondence and Administrative Assistant
Faye Habgood

Senior Ticket Sales and Information Assistant
Audrey Lawrence

Learning Bookings Co-ordinator
Sellisha Oliver

Ticket Sales and Information Assistants
Scott Bowman
Paul Hodge
Jane Hogan
Laurel Hounslea
Rosemary Hunter
Suzanne Ibrahim
Heather Marsh
Matthew Nicholls
Anna-Maria Steuerwald
Jenna Whitnall
Rebecca Young

VISITOR EXPERIENCE

Visitor Experience Director
Kerry François, MVO*

Assistant to the Visitor Experience Director
Cheryl Barnes

Exhibitions

Head of Exhibitions
Theresa-Mary Morton, LVO

Senior Exhibitions Project Co-ordinator
Stephen Weber

Exhibitions Project Co-ordinator
Sandra Adler

Exhibitions Assistant
Hannah Belcher

Exhibitions Section Administrator
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

Visitor Operations Assistant
Simon Piercy

Assistant Visitor Services Managers
Claire Blanter
Susan Bolster
Natasha Nardell

Visitor Sevices Supervisor
Charles Nicholls
Stephen Stanley

Wardens
Samuel Allsop
Tony Aslett
Janis Aunon
Marie Barenskie
Elspeth Bayley
Monica Bennett
Jamila Bharath
Charlotte Brainwood
Janet Burrell
Jessica Chase
Ursula Claxton

Jessica Clipp
Michael Cox
Helen Davis
Lynne Denham
Stephen Denham
Michael Dunn
Leonard Franklin
Emma Garrett
Susanna Geary
Carolyn Glover
LucyAnn Gray
Christopher Grigsby
Louise Halfpenny
Louise Hunter
Rachel Kelly
Fiona Kuznetsova
Stephen Kyte
Louise Lavell (maternity leave)
Beatrice Limbert
Alan Lion
Alexandra Little
Bridget Little
Rebecca Lowson
Kate MacDonald
Sophie Mackenzie
Ilenia Martini
Henry Mountain
Charlotte Newton
Dr Shalini Punjani
Charlotte Regan
Valerie Ross
Alice Russell
Meredith Seabrook
Virginia Spanaki
Rosalind Spencer
Helen St Clair Martin
Pamela Tebbs
Steve Trotter
Keith Waye
Jacqueline Williamson

Windsor Castle

Visitor Manager
Abigail Kirkwood
(from 1 April 2014)

Visitor Services Manager
Janet Cole

Special Events and Administration Manager
Alison O'Neill

Admissions Manager
Alison Farrell

Financial Administrator
Roger Freeman

Staff Operations Administrator
Emma Featherstone

Visitor Operations Administrators
Monika Bone
Helena Holden

Staff Co-ordinator
Christopher Thomas

Ticket Sales Supervisors
Lauren Beldom
Fraser Gillham

Senior Ticket Office Assistants
Shirlee Pouncett

Ticket Sales Assistants
Charlotte Austin
Heather Baker
Marian Challis
Sarah Cowdrey
Brian Deenihan
Stephanie Foster
Linda Gould
Joshua Humby
Mark Lines
Kirstie Meredith
Elizabeth Minguez Romero
Edward Robinson

Assistant Visitor Services Managers
Susan Ashby
Claude-Sabine Bikoro
Caroline Sara
Jeffrey Wilson

Visitor Services Supervisor
Mark Ayling
Peter Critchley
Carla Fulford
Philip Howarth-Jarratt

Wardens
Colin Adams
Janet Adams
Colin Ailes
Clare Alderson
Sandra Argiolas
Maria Axelson
Sandra Baker
Marcus Barton
Sera Berksoy
Patrizia Bizzo
Ellen Bolick
Geoffrey Bonehill
Gillian Bonette-Wade
Alice Bourme
Jane Bowditch
Danitza Bowers
Lynne Boyd
Donald Bradley
Cathy Brailsford

Delia Bull
Rosemary Christie
William Christie
Jacqueline Clemson
Ellen Compton-Williams
Sheila Cook
Astrid Crawley
Patricia Curtis
Danielle Czerkaszyn
Marcelle Dovell
John Driscoll
Adele Fellows
Douglas Frame
Richard Fry
Anthony Golding
Barry Gould
Thomas Gray
Carol Greenhow
Sarah Gunton
Philip Hall
Colette Halliday
John Hampton
Amanda Harrod
Charles Hartley
Stevie Heywood
Sue Hiscock
Francesca Holley
Lorna Holliday
Rita Homer
Jack Howarth-Jarrett
Peter Humphrey
Sylvia James
Melanie Jernigan
Gary Langford
Margot Law
Jessica Lehane
Helen Lincoln
Steven Lovegrove
Joshua Lovell
Lesley Macaskill
Michael Macaskill
Anne Meyer
Kate Palmer
Giulia Ovidi
Kate Palmer
Elizabeth Pantia
Christopher Phillips
Josie Phillips
Kirsty Phillips
Edward Pink
Nicholas Preston
Fiona Proudfoot
Arturo Ramirez
Ian Read
Josephine Redfern
Berni Reid
Edwin Rodbard-Brown
Charles Rosen
Carly Rowlinson

Martin Ryan
Philip Ryan
Judy Salmon
Lauren Samet
Samuel Saunders
Karen Shirtcliffe
Victor Sidebotham
Allan Smith
John Smith
Jean Spratley
Graham Staggs
Sue Suchodolska
Aileen Sutherland
Monica Tandy
Carl Taylor
Christopher Tilly
David Uppington
Anna Wallas
Kin-Yip Wan
Barry Ward, RVM
Rober Webster
Susan Wells
Peter Wilkinson
Michael Wilson
Joseph Wood
David Woodall
Peter Woodall
Geoffrey Woodruff
Robert Workman
Mark Wright
Helen Zacks
Evelina Zavataro

Palace of Holyroodhouse

Superintendent and Head of Visitor Services
Gwen Hamilton

Curator
Deborah Clarke

Visitor Services Manager
Joanne Butcher

Visitor Operations Assistant
Brian Coutts

Financial Administrator
Shona Cowe
(maternity cover)
Elaine MacLean
(maternity leave)

Assistant Visitor Services Managers
Bartosz Bruzda
Magdalena Kasprzyk
Pilar Aran Molina
Kirsty Roger

Wardens
Douglas Alexander
Lucia Baker
Juan Aguero Benitez
Peter Brown
Almudena Cachaza
James Church
Niamh Crimmins

Rosie Croker
Colin Dempster
Catherine Dickson
John Farquhar
Doreen Gillon
Ross Hannay
James Hinks
Andrew Hume-Voegeli
Chantal Hume-Voegeli
Mavis Lasne
Edward Lipscomb
Lesley McGlinchey
Brian Morley
Keith Mullins-MacIntyre
James Oswald
Ian Reilly
Hayette Riddell
Emily Roads
Carol Schreuder
Rachel Skilling
David Thomson
Sharon Thomson
Carol Leslie Turpie
Janet Whellans
Peter Whyte
Shelagh Wilson

APPENDICES

LOANS TO EXHIBITIONS (listed by date of opening)

Twickenham, Orleans House and Gallery
Arcadian Vistas: Richmond’s Landscape Gardens
4 May – 21 July 2013
Painting by Leonard Kniff

Nancy, Musée des Beaux-Arts
L’Automne de la Renaissance: D’Arcimboldo à Caravage
4 May – 4 August 2013
Bronze relief by Adriaen de Vries

Oslo, Museum of Decorative Arts and Design
Dysthe Design: Swinging 60
5 May – 25 August 2013
Presentation box by Sven Ivar Dysthe containing
a silver-gilt pincushion

Coldstream, Coldstream Museum
Fit for a Queen
11 May – 7 July 2013
Printed book by Sir Walter Scott

Woking, The Lightbox
Gertrude Jekyll: Landscape Gardener and Craftswoman
15 May – 8 September 2013
Seven miniature metal and enamel flowers by Beatrice Hindley

Birmingham, Barber Institute of Fine Arts
About Face
17 May – 1 September 2013
Two miniatures by Samuel Cooper
Miniature by David des Granges
Miniature by Nicholas Hilliard
Three miniatures by Isaac Oliver
Miniature by Jean Petitot
Drawing by Sir Anthony van Dyck
Watercolour by Richard Gibson
Drawing by Charles Le Brun
Drawing by Peter Oliver
Two engravings and engraved silver plaque by
Simon van de Passe

Bath, Holburne Museum
Rembrandt and his Contemporaries: Paintings
from the Royal Collection
22 May – 29 September 2013
Painting by Nicolaes Berchem
Painting by Aelbert Cuyp
Painting by Gerrit Dou
Painting by Willem Claesz. Heda
Painting by Jan van der Heyden

Painting by Meyndert Hobbema
Painting by Pieter de Hooch
Painting by Karel du Jardin
Painting by Nicolaes Maes
Two paintings by Gabriel Metsu
Painting by Adriaen van Ostade
Painting by Paulus Potter
Two paintings by Rembrandt van Rijn
Painting by Sir Peter Paul Rubens
Painting by Jacob van Ruisdael
Painting by Jan Steen
Two paintings by David Teniers the Younger
Painting by Adriaen van de Velde
Two paintings by Willem van de Velde the Younger

Lens, Musée du Louvre-Lens
L’Europe de Rubens
22 May – 23 September 2013
Two paintings by Sir Peter Paul Rubens

Salisbury, Salisbury and South Wiltshire Museum
Rex Whistler: A Talent Cut Short
24 May – 29 September 2013
Three designs and illustrated letter by Rex Whistler
Printed book by Edith Olivier

Margate, Turner Contemporary, and Norwich,
Norwich Castle Museum and Art Gallery
Curiosity: Art and the Pleasures of Knowing
24 May – 15 September 2013
28 September 2013 – 5 January 2014
Woodcut by Albrecht Dürer
Three drawings by Leonardo da Vinci

London, Royal Academy of Arts
Sir Hugh Casson PRA: Making Friends
31 May – 22 September 2013
Two drawings by Sir Hugh Casson

London, Kensington Palace
Fashion Rules
June 2013 – June 2015
Two evening dresses by Hardy Amies

Sydney, Australian National Maritime Museum
East of India: Forgotten Trade with Australia
1 June – 18 August 2013
Quiver and arrows, a trophy from the Battle
of Seringapatam
Sabre of Tipu Sultan

Paddock Wood, Mascalls Gallery
Barbara Hepworth: The Hospital Drawings
14 June – 24 August 2013
Drawing by Barbara Hepworth

Compton, Watts Gallery, and Harrogate,
Mercer Art Gallery
Frank Holl: Emerging from the Shadows
18 June – 3 November 2013
23 November 2013 – 30 March 2014
Painting by Frank Holl

Madrid, CaixaForum
Seduced by Art: Photography Past and Present
19 June – 15 September 2013
Photograph by Oscar Gustav Rejlander

London, National Gallery
Vermeer and Music: The Art of Love and Leisure
26 June – 8 September 2013
Painting by Johannes Vermeer

Edinburgh, National Museum of Scotland
Mary, Queen of Scots
28 June – 17 November 2013
Two miniatures by François Clouet
Painting by Livinus de Vogelaere
The Darnley Jewel
Mary, Queen of Scots’s Pomander

Sudbury, Gainsborough’s House
Catesby: Watercolours from the Royal Collection
6 July – 12 October 2013
26 watercolours by Mark Catesby
Watercolour by Georg Dionysius Ehret

Venice, Gallerie dell’Accademia
Leonardo da Vinci: L’Uomo universale
29 August – 1 December 2013
12 drawings by Leonardo da Vinci

Vic-sur-Seille, Musée Départemental
Georges de La Tour
St Jérôme et Georges de La Tour
1 September – 20 December 2013
Painting by Georges de La Tour

Bristol, Royal West of England Academy
One Hundred Years: The RWA and Royal Patronage
5 September – 5 November 2013
Watercolour by Paul Ayshford, Lord Methuen
Miniature bodycolour by Ernest Board
Drawing by Paul Brason
Miniature etching by Reginald Bush
Pastel by James Butler
Watercolour by John Cosmo Clark
Drawing by Raymond Teague Cowern
Miniature watercolour by Octavia S Cox

Drawing by Walter Crane
Drawing by Bernard Dunstan
Drawing by Dame Elisabeth Frink
Miniature watercolour by Thomas Cooper Gotch
Miniature watercolour by Marcus H Holmes
Mixed media piece by Bryan Kneale
Watercolour by Leonard Manasseh
Miniature watercolour by Julius Olsson
Watercolour by Lady Patricia Ramsay
Drawing by Leonard Rosoman
Miniature watercolour by Charles Sims
Drawing by Carel Weight
Miniature bodycolour by Arthur Wilde Parsons
Miniature etching by Dorothy EG Woollard

Norwich, Sainsbury Centre for Visual Arts,
University of East Anglia
Masterpieces: Art and East Anglia
14 September 2013 – 24 February 2014
Miniature by Hans Holbein the Younger
Caesar, Fabergé
Field Marshal, Fabergé
Norfolk black turkey, Fabergé
Pheasant, Fabergé
Queen Alexandra’s dormouse, Fabergé
Rat, Fabergé

New York, Bard Graduate Center,
and London, Victoria and Albert Museum
William Kent: Designing Georgian Britain
20 September 2013 – 9 February 2014
22 March – 13 July 2014
Two paintings by William Kent
Silver-gilt centrepiece by George Wickes
(New York only)
Model of a new palace at Richmond by William Kent
(London only)
Pair of oars for Prince Frederick’s barge (London only)

London, Victoria and Albert Museum
Pearls
21 September 2013 – 19 January 2014
Three pearl, gold and enamel buttons
Queen Charlotte’s finger ring
Queen Alexandra’s Dagmar Necklace, Julius Dideriksen

Welshpool, Powysland Museum
Royal Visits to Wales: Gift and Souvenirs from
Queen Victoria to the Present Day
30 September – 31 December 2013
Book by W LI Davies
Book by Mark Evans and Oliver Fairclough
Book by Gwyneth Lewis
Book by James Williams
Oak biro
Silver bowl
Ceremonial mallet
Commemorative mug

Plaque Commemorative plate Snuff box Ceremonial spade Vase	
London, Tate Britain Art under Attack: Histories of British Iconoclasm 2 October 2013 – 5 January 2014 Painting by Girolamo da Treviso	
London, National Portrait Gallery Elizabeth I and Her People 10 October 2013 – 5 January 2014 Painting by Hans Eworth	
Paris, Château de Versailles André Le Nôtre in Perspective: 1613–2013 21 October 2013 – 23 February 2014 Painting attributed to Adam-François van der Meulen	
Frankfurt, Städel Museum Albrecht Dürer: His Art in Context 23 October 2013 – 2 February 2014 Painting by Albrecht Dürer	
Hamburg, Hamburger Kunsthalle Von der Schönheit der Linie. Stefano della Bella als Zeichner 25 October 2013 – 26 January 2014 Seven drawings by Stefano della Bella	
Exeter, Royal Albert Memorial Museum and Art Gallery West Country to World’s End: The South West in the Tudor Age 26 October 2013 – 2 March 2014 Painting and drawing by Hans Holbein the Younger	
London, Philip Mould & Company Warts and All: The Portrait Miniatures of Samuel Cooper 13 November – 7 December 2013 Two miniatures by Samuel Cooper	
Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland Florenz! 22 November 2013 – 9 March 2014 Two drawings by Leonardo da Vinci	
Greenwich, National Maritime Museum Turner and the Sea 22 November 2013 – 21 April 2014 Painting by Willem van de Velde the Younger	
Paris, Grand Palais Cartier: Style and History 4 December 2013 – 16 February 2014 Williamson Diamond Brooch, Cartier Diamond Halo Tiara, Cartier	

Madrid, Museo Nacional del Prado Las Furias. De Tiziano a Ribera 21 January – 4 May 2014 Drawing by Michelangelo	
Los Angeles, J. Paul Getty Museum at the Getty Center A Royal Passion: Queen Victoria and Photography 4 February – 8 June 2014 Albumen print by William Bambridge Carbon print by Alexander Bassano Two albumen prints by Ernst Becker Two salted paper prints by Leonida Caldesi Two albumen prints by Julia Margaret Cameron Stereoscopic daguerreotype and hand-coloured daguerreotype by Antoine François Jean Claudet Album containing carbon print by Joseph Cundall & Robert W Howlett; reprinted by Jabez Hughes Carbon print and four albumen prints by W & D Downey Seven albumen prints and album containing albumen print by Roger Fenton Album containing hand-coloured albumen print by Roger Fenton and Edward Henry Corbould Two albums containing hand-coloured albumen prints by Roger Fenton and Carl Haag Carbon print after Roger Fenton Gelatin silver print by Gunn & Stuart Carbon print by Hughes & Mullins, after Leonida Caldesi Carbon print by Hughes & Mullins, after John Jabez Edwin Mayall Four daguerreotypes and a hand-coloured daguerreotype by William Edward Kilburn Two albumen silver prints by Gustave Le Gray Albumen print by J & K Mudd Carbon print by Gustav William Henry Mullins Two carbon prints by Gustav William Henry Mullins, after Bryan Edward Duppa Albumen print by Oscar Gustav Rejlander Leather portfolio containing 51 albumen <i>cartes de visite</i> by Camille Silvy, John Jabez Edwin Mayall, Frances Sally Day and William Bambridge Bracelet with transfer printed photographs by an unknown maker Hand-coloured daguerreotype by unknown photographer Three albumen prints by unknown photographer after Lieutenant Crump, Madras Artillery Salted paper print by unknown photographer after Lieutenant Crump, Madras Artillery Ambrotype by Thomas Richard Williams	
Munich, Alte Pinakothek Sébastien Bourdon: A Roman Lime Kiln 13 February –18 May 2014 Drawing by Nicolas Poussin	
Lincoln, The Collection Joseph Banks – A Great Endeavour: A Lincolnshire Gentleman and his Legacy 15 February – 11 May 2014 Maori hei-tiki	

London, National Gallery Strange Beauty: Masters of the German Renaissance 19 February – 11 May 2014 Painting by Hans Baldung Grien	
London, National Portrait Gallery The Great War in Portraits 27 February – 15 June 2014 Imperial presentation box, Fabergé	
Glasgow, Hunterian Museum Scottish Gold 13 March – 15 June 2014 Collar of the Order of the Thistle	
Edinburgh, Scottish National Portrait Gallery Special portrait display 14 March – 13 July 2014 Painting by Marcus Gheeraerts the Younger Painting by Daniel Mytens	

Manchester, Central Library 75th Anniversary display 21 March – 31 October 2014 Silver-gilt model of Manchester Central Library	
London, Kew Palace Frederick and George III 28 March – 28 September 2014 Painting and two miniatures by British School Miniature by Gaetano Manini Miniature attributed to William Prewett Painting by Joshua Reynolds Miniature by Christian Friedrich Zincke Biscuit porcelain figure of George III, Derby Flute and case, Meissen Ring with miniature of George III by Jeremiah Meyer Two snuff boxes	

FINANCIAL OVERVIEW

Incoming Resources

The summarised financial statements set out on pages 77–8 indicate that Royal Collection Trust increased its incoming resources by £4,173,000 (8.2 per cent), from £50,818,000 in 2012–13 to £54,991,000 in 2013–14. The increase in admissions income of £3,258,000 (10.7 per cent), from £30,397,000 to £33,655,000, is largely due to an increase in visitor numbers of 159,000 (6.6 per cent) from last year’s visitor numbers of 2,427,000 to 2,586,000 and higher admission charges.

Income from retail, catering, publishing and photographic services decreased by £546,000 (2.9 per cent), from £18,696,000 to £18,150,000. This decrease is largely due to the huge success of the Diamond Jubilee range of merchandise in 2012–13.

Grants and donations in 2013–14 include a donation of £2,000,000 towards the purchase of the Diamond Jubilee State Coach which was acquired for the Royal Collection in July 2013 and will form the centrepiece of a new display in the Royal Mews in 2014–15.

Charitable Expenditure

Expenditure on charitable activities increased by £4,309,000 (15.3 per cent), from £28,173,000 in 2012–13 to £32,482,000 in 2013–14. Expenditure on presentation and interpretation increased by £2,051,000 (43.9 per cent) due to the purchase of the Diamond Jubilee State Coach for £2,113,000. Expenditure on conservation increased by £250,000 (11.1 per cent) and expenditure on access to the Royal Collection increased by £1,501,000 (8.3 per cent).

Net Incoming Resources and Cash Flow

Net incoming resources, before recognising the pension scheme actuarial loss of £1,500,000 (2012–13 gain: £800,000), amounted to £8,327,000 (2012–13: £9,016,000). The net cash inflow of £9,202,000 has resulted in net cash balances of £32,858,000 at 31 March 2014 (2012–13: £23,656,000).

Funds and Reserves

Royal Collection Trust has total Funds and Reserves of £45,722,000 at 31 March 2014 (2012–13: £38,895,000). After allocating funds that are restricted or are represented by fixed assets, the Trustees have designated funds of £200,000 relating to the pension scheme, £21,500,000 towards the development of the Windsor Castle Past and Future programme and £2,000,000 towards the Master Plan for the Visitor Experience at Holyroodhouse, leaving £4,549,000 of free reserves (2012–13: £4,042,000).

INCOME AND ADMISSION NUMBERS FOR THE YEAR

	Income 2013–14 £000	2012–13 £000	Admission numbers* 2013–14 000	2012–13 000
Windsor Castle and Frogmore House				
~ admissions	16,295	13,878	1,279	1,134
~ shop sales	3,711	3,543		
Buckingham Palace Summer Opening				
~ admissions	9,754	8,891	540	522
~ shop sales	4,161	4,648		
The Queen’s Gallery, London				
~ admissions	1,197	1,708	151	209
~ shop sales	3,444	3,598		
The Royal Mews				
~ admissions	1,599	1,511	243	228
~ shop sales	1,133	1,250		
Clarence House				
~ admissions	137	–	13	–
~ shop sales	47	–		
Palace of Holyroodhouse				
~ admissions	2,941	2,568	286	257
~ shop sales	1,099	1,116		
The Queen’s Gallery, Edinburgh				
~ admissions	365	349	74	77
Other retail income (including off-site and cafés)	4,359	4,318		
Publishing	480	942		
Photographic services	197	223		
Gift Aid	1,367	1,492		
Other income	2,705	783		
	54,991	50,818	2,586	2,427

FIVE-YEAR COMPARISON

	2009–10 £000	2010–11 £000	2011–12 £000	2012–13 £000	2013–14 £000
Admissions income (including Gift Aid)	23,307	25,246	31,815	30,397	33,655
Retail sales (excluding cafés)	9,936	11,705	17,068	18,048	17,567
Charitable expenditure	22,634	24,021	26,657	28,173	32,482
Net incoming resources (before actuarial gain/(loss) recognised in pension scheme)	1,908	7,422	10,437	9,016	8,327
Capital expenditure	647	1,159	902	630	1,680
Visitor Performance Indicators					
Visitor numbers (000)*	2,074	2,160	2,596	2,427	2,586
Admissions income per visitor	£11.24	£11.69	£12.26	£12.52	£13.01
Retail spend per visitor (on-site only)	£4.30	£4.59	£5.40	£6.24	£5.62

* Paid visitors only

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 2014 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 2014. 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 (23 June 2014) 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 2014

INCOMING RESOURCES	2014 £000	2013 £000
Incoming resources from generated funds:		
Voluntary income:		
~ Grants and donations	2,155	120
Activities for generating funds:		
~ Retail, catering, publishing and photographic services	18,150	18,696
~ Licences and commissions	181	166
~ Sponsorship	140	140
Investment income	317	370
Incoming resources from charitable activities:		
~ Access	33,428	30,178
~ Presentation and interpretation	553	1,099
Other incoming resources:		
~ Other income	67	49
Total incoming resources	54,991	50,818
RESOURCES EXPENDED		
Cost of generating funds:		
~ Retail, catering, publishing and photographic services	13,810	13,223
Charitable activities:		
~ Access	19,694	18,193
~ Presentation and interpretation	6,727	4,676
~ Exhibitions	2,716	2,210
~ Conservation	2,507	2,257
~ Custodial control	838	837
Governance costs	146	138
Other resources expended:		
~ Donations	526	468
~ Pensions finance income	(300)	(200)
Total resources expended	46,664	41,802
Net incoming resources	8,327	9,016
Actuarial (loss)/gain recognised in pension scheme	(1,500)	800
Net movement in funds	6,827	9,816
Fund balances at 1 April 2013	38,895	29,379
Transfer of pension liabilities	–	(300)
Fund balances at 31 March 2014	45,722	38,895

SUMMARY CONSOLIDATED BALANCE SHEET
as at 31 March 2014

	2014 £000	2013 £000
Fixed assets		
Tangible assets	17,456	17,144
Current assets		
Stock and work in progress	3,338	2,978
Debtors	1,155	1,957
Bank deposits	23,616	21,000
Cash at bank and in hand	9,242	5,656
	37,351	31,591
Creditors: amounts falling due within one year	(9,285)	(11,040)
Net current assets	28,066	20,551
Net assets excluding pension asset	45,522	37,695
Pension asset	200	1,200
Net assets	45,722	38,895
Income funds		
Restricted	411	416
Unrestricted:		
Designated funds:		
~ Windsor Castle Past and Future programme	21,500	16,500
~ Master Plan for the Visitor Experience at Holyroodhouse	2,000	–
General funds:		
~ Fixed assets	17,062	16,737
~ Free reserves	4,549	4,042
Funds excluding pension reserve	45,522	37,695
Pension reserve	200	1,200
Total funds	45,722	38,895

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 of the Royal Collection, York House, St James’s Palace, London SW1A 1BQ.

The statutory Annual Financial Statements were approved on 23 June 2014 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 23 June 2014 and were signed on their behalf by:

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





FRONT COVER Attributed to William Scrots, *Elizabeth I when a Princess* (detail), c.1546, from the exhibition *In Fine Style: The Art of Tudor and Stuart Fashion*.

BACK COVER Giovanni Benedetto Castiglione, *A presumed self-portrait*, late 1640s, from the exhibition *Castiglione: Lost Genius*.

PAGE 79 A young visitor to The Queen's Gallery in Edinburgh uses one of the free 'Art Spy' bags to explore the exhibition *Leonardo da Vinci: The Mechanics of Man*.

ABOVE Hannah Belcher holding the recently acquired miniature of Paul Sandby by Philip Jean.

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