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.
- 2.8 million visitors to the Palaces and Galleries *
- 57,850 schoolchildren visited the Palaces and Galleries
- 252 loans made to 48 exhibitions in the UK and ten other countries
- Over 300,000 visitors to four travelling exhibitions around the UK
- 1,918 conservation treatments
- More than 257,000 records of works of art online

*The total is 4.8 million when those who saw parts of the Royal Collection at the Historic Royal Palaces (excluding the Tower of London) and Osborne House (English Heritage) are added.
In January 2018, it will be twenty-five years since the incorporation of The Royal Collection Trust as a charity. Having chaired the Trustees from the outset, I have been well placed to observe the numerous ways in which this new regime for the care of the Royal Collection has become steadily more effective over this time. The establishment of charitable aims gave everyone concerned a clear sense of direction, amounting in effect to a mission: on behalf of the Sovereign, to apply the highest standards of care for this great national treasure, to interpret it as imaginatively and exhibit it as widely as possible and to do all this without placing any burden on the public purse.

All of The Trust’s surplus revenues in its first few years were directed towards the cost of the restoration of Windsor Castle, following the disastrous fire of 1992. Once that great work was complete, twenty years ago this year, in November 1997, it became possible for The Trust to devote more resources and attention to the whole range of its charitable aims. What is so very satisfying to the Trustees is that, as we pass these significant historical milestones, The Trust is now in a position to invest substantial funds in the revival and modernisation of facilities for visitors and for education at Windsor Castle and Holyroodhouse, in addition to the extraordinary range of other activities documented in this Report. In commending it to you, I should also like to express my thanks to my fellow Trustees for their dedicated support and, on their behalf, to all the exceptional staff of The Royal Collection Trust.
After nearly 25 years of The Royal Collection Trust’s existence, I am surprised how often I am still asked ‘Can anyone see the Royal Collection?’ The fact is that over the past quarter of a century, at a conservative estimate, there have been around 100 million visits to the official residences of Her Majesty The Queen and the Historic Royal Palaces, where most of the finest works in the Royal Collection can be enjoyed. Visitor numbers have grown year on year, culminating in record attendance in 2016–17.

The role of The Queen’s Galleries in London and Edinburgh is to bring together works from the Collection normally displayed at locations around the UK and to show them in new contexts. One of the revelations of the exhibition Portrait of the Artist at The Queen’s Gallery, Buckingham Palace, was that the story of the status of artists from the Renaissance to the present day could be told entirely through works of great quality from one collection.

‘Is there a catalogue of the Royal Collection?’ is an equally familiar question. The answer is ‘There are many’. These catalogues are the foundation of all we do in presenting and interpreting the Collection as widely and in as many ways as possible. The great task of publishing scholarly catalogues began almost 100 years ago, and to date 63 titles have been produced. As the result of a determined focus on this activity, 2016–17 stands out as a year of exceptional achievements. Excluding exhibition catalogues, over the past 12 months we published 4,100 printed pages of primary data on the Collection, with an equivalent output online.

As in previous years, the Trustees agreed six Strategic Priorities for 2016–17, focusing on areas of activity that offered the greatest opportunities to support The Trust’s charitable aims. The first of these remains the task of making the Collection far better known by the people of the UK. The Royal Collection is a national asset, without parallel in its holdings of works of art that reflect the history of these islands. It is encouraging that an
increase in UK visitors contributed to record attendances this year, undoubtedly assisted by the magnificent exhibitions Fashioning a Reign: 90 Years of Style from The Queen’s Wardrobe at the three Palaces. The continued expansion of our events programme has brought about a significant rise in repeat visits using the popular 1-Year Pass, which enables visitors to return throughout the year free of charge.

Over the past 12 months our regional exhibition programme has brought highlights of the Collection to locations in England, Scotland, Wales, Northern Ireland and the Irish Republic. Splendours of the Subcontinent: A Prince’s Tour of India 1875–6, part of a wider project to shed more light on non-European works of art in the Collection, began its own tour as part of the 2017 UK-India Year of Culture, and the first of five annual Masterpieces in Focus loans to the Ferens Art Gallery marked Hull’s year as UK City of Culture 2017. Since 2002, the travelling exhibitions of drawings by Leonardo da Vinci have been seen by nearly a million people in 20 towns and cities.

Inaugurating the exhibition at the National Gallery of Ireland, Dublin, President Michael D Higgins said, ‘Leonardo was a firm believer in the power of the image as an instrument of knowledge. Humanity needs such visionary artists; it needs such immensely powerful creativity, to give wings to the imagination.’ The impact and reception of each of these exhibitions in every locality, measured through visitor feedback and surveys, helps us shape future initiatives.

Digital technology can be a powerful tool in promoting greater understanding and enjoyment of the Royal Collection. Many of our early printed Collection catalogues can now be consulted on our website, where the original catalogue entries can be compared with their contemporary equivalents in ‘The Royal Collection Online’ (now numbering over 257,000 records). Themed online Collection Trails, from ‘Tapestries’ to ‘Timekeeping’, enable visitors to explore objects in the Collection in new ways.

The Georgian Papers Programme went live in January 2017, making available in digital form the primary source material in the Royal Archives and the Royal Library for the study of British history in the Age of Enlightenment. This major international collaboration between Royal Collection Trust, lead academic partner King’s College London and international participants, including primary US partners the Omohundro Institute of Early American History & Culture and William & Mary, Williamsburg, has generated enormous interest in the scholarly world on both sides of the Atlantic.

The digitisation of the Georgian Papers is one of several projects made possible by the steady expansion of our fundraising activities, the purpose of which is to provide significant additional revenues that are independent of fluctuations in visitor income. Over the past year our small Development team has generated support for the publishing programme, The Queen’s Bindery Apprenticeship Scheme and the Learning Centres that are being developed at Windsor Castle and the Palace of Holyroodhouse as part of Future Programme.

The ambitious series of projects collectively known as Future Programme has now progressed through the key design and consultation stages. The first construction project in the Windsor programme, a conservation workshop for furniture and armour in the Home Park, is due to be fully operational by February 2018. This new building will free space within the Castle for other elements of Future Programme. During the year we have also reviewed the display and presentation of the Royal Collection at Windsor, with the intention of offering visitors a choice of three themed routes through the State Apartments by the completion of Future Programme in 2019.

In March 2017 we announced our plans for a new physic garden at the Palace of Holyroodhouse to mark the origins of scientific gardening in Scotland.

REPORT OF THE DIRECTOR
The Palace was the first home of the Royal Botanic Garden Edinburgh, and we will be working closely with colleagues there on the creation and future management of the garden. Meanwhile, work began on the Abbey Strand buildings just outside the Palace gates ahead of the conversion of the ground and first floors into the Palace’s new Learning Centre.

The assessment of the condition of the Collection, so large, diverse anddispersed so widely in a range of settings and environments, continues to be a priority. The inclusion of objects in forthcoming exhibitions and publications is a valid reason to prioritise conservation treatment, but the long-term aim is to ensure that the condition of all significant works is equally considered. The focus over the past few years on the promotion of our work in catering for and conserving the Collection has resulted in the creation of more than 30 online films of conservation projects, and the public response to the first Meet the Experts event was overwhelmingly positive.

In early November 2016 we learnt of the sudden death of Giles Waterfield. Giles had directed our annual summer school, Royal Collection Studies, and the public response to the first Meet the Experts event was overwhelmingly positive. Peter Troughton has continued to attend Trustee meetings in a reporting capacity as Chairman of the Future Programme Board.

The Trustee Board has remained relatively small since the formation of The Trust in 1993. Recognising the growth in the scale and range of The Trust’s activities, Her Majesty The Queen has appointed an additional Trustee, Marc Bolland, to serve from 1 April 2017. Mr Bolland’s exceptional business experience, especially in the retail sector, will be enormously valuable when he assumes the role of Chairman of Royal Collection Enterprises Ltd on the retirement of Sir Alan Reid in January 2018.

The commitment and active participation of our Trustees are greatly appreciated, along with the continuing involvement of external and Non-Executive members of sub-committees: Rupert Barclay (Audit Committee), June Lawlor and Tony Johnstone-Burt (Strategic Development Committee), and Jonathan Drori and Mary Butler (New Titles Committee).

The work of Royal Collection Trust has been greatly assisted during the year by the generosity of members of our Publishing Supporters Scheme and by other donors and supporters, including the following:

- The Antiquarian Booksellers’ Association;
- The Michael Bishop Foundation;
- Colin Bowles Ltd;
- Christie’s;
- The City & Guilds of London Institute;
- The Clothworkers’ Company;
- Luigi and Laura Dallapiccola Foundation;
- Sir Harry Djanogly CBE;
- KPMG; The Leathersellers’ Company Charitable Fund;
- Suzy and John Lewis; Bernard C Middleton MBE;
- Momart Ltd; Genevieve Munzer and Nicholas Segal;
- Annie Norman; Christopher and Sophie North;
- The Djanogly Foundation; The Queen Elizabeth Scholarship Trust; The Sackler Trust; Allen and Lorena Sangines-Krause; Mr Adrian Sassoon and Mr Edmund Burke; Richard Schlagman; Johnny and Sarah Van Haeften; The Worshipful Company of Stationers and Newspaper Makers; Sir Hugh and Lady Stevenson; Ian Stoutzker CBE and Mrs Stoutzker; James Swartz; and the Garfield Weston Foundation.
CUSTODIAL CONTROL

The Royal Collection is one of the largest and most widely distributed art collections in the world. Royal Collection Trust staff are responsible for maintaining accurate records of the Collection at 15 current and former royal residences and more than 100 loan locations worldwide. The data collected forms the basis of object records on 'The Royal Collection Online'.

During the year staff checked the condition of all glass and chinaware in the State Pantries at Buckingham Palace. They also completed the survey and photography of the contents of Queen Mary’s Dolls’ House and checked the arms and armour displayed in Windsor Castle’s Grand Vestibule.

In 2016 research was undertaken to enhance the records of Dorothy Wilding’s photographs of the Royal Family from the 1930s to the late 1960s. Wilding’s images of King George VI and Her Majesty The Queen taken on their accession to the throne in 1936 and 1952 respectively were used on postage stamps and for the official portraits that were sent to government offices, High Commissions and British Embassies worldwide. As a result of this work, a number of previously unattributed photographs were confirmed as by Wilding for the first time.

Surveys of long-term loans were carried out at The Commonwealth Secretariat, Marlborough House; Handel House Museum; Imperial War Museum (IWM); The Rifles Territorial and Volunteer Trust; and Spencer House (all in London); Ascot Racecourse; City Hall, Dublin; M Shed, Bristol; Parliament Buildings, Stormont, Northern Ireland; Rideau Hall, Ottawa; and The Royal School, Windsor Great Park. The rolling programme of inventory and condition checks this year focused on locations managed by Historic Royal Palaces.

OPPOSITE

This portrait of The Queen by Dorothy Wilding was taken during Her Majesty’s first official photographic sitting just 20 days after her accession.

RIGHT

Details of etched and gilded pieces of armour that were condition checked as part of the continuing survey of the Royal Collection.

CUSTODIAL CONTROL

— 61,156 object records and 41,378 images added to the Collections Management System
— 139,935 objects checked
CONSERVATION

- 505 decorative arts items conserved
- 546 prints and drawings conserved or mounted
- 623 books conserved
- 244 paintings conserved

Work on the long-term care of the Collection has been promoted in a variety of ways this year, including online films and special events.

The conservation section of the Royal Collection Trust website has been relaunched, with new content showing the processes that underpin all aspects of preserving the Collection. New videos of conservation in action, including the cleaning of silver and the care of Chinese and Japanese works of art, were added to the popular series of conservation films.

In February 2017, conservation staff from across the Royal Household took part in an open day at Windsor Castle. Through film footage, live demonstrations and conversations with conservators, visitors could learn about the range of techniques employed in maintaining the Collection, from the newest digital technologies to practices that have remained unchanged for centuries.

CONSERVATION


Below: Rachael Smith shows visitors the techniques used in the conservation of drawings at the first Meet the Experts conservation day at Windsor Castle.
DECORATIVE ARTS

Significant progress has been made on the treatment of oriental lacquer and giltwood frames and furniture. The latter is a particular strength of the Royal Collection, and a project is underway to survey the condition of hundreds of pieces across the Palaces, with small-scale preventive treatments undertaken in situ where practicable.

In January 2017, the famous roll-top desk by the great French cabinetmaker Jean-Henri Riesener in the White Drawing Room at Buckingham Palace was examined and scanned by the Riesener Research Project team. This collaborative venture seeks to document Riesener’s furniture in the Royal Collection, the Wallace Collection, London, and the Rothschild Collections at Waddesdon Manor, Aylesbury, and to understand the changes made to the pieces over time. The scanning revealed that a sunken secret compartment, previously thought to have been an original part of the desk, was probably added in the 19th century.

A pair of 18th-century Chinese vases was among hundreds of works conserved for inclusion in the three-volume catalogue raisonné Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen, published in November 2016. Three of the four ornamental gilt-metal mounts that were added when the vases were in a French collection were missing. Conservators scanned the surviving example to create a pattern using 3D printing, which was then used to cast the three mounts in gilt metal in the traditional way.

Other projects undertaken this year include the preparation of works of European silver for the forthcoming catalogue raisonné and of the gifts presented to Albert Edward, Prince of Wales during his tour of India in 1875–6 for the exhibition Splendours of the Subcontinent.

Conservation Intern Alicia Beardsall re-gilds one of a set of chairs designed for the Saloon at the Royal Pavilion, Brighton, in preparation for its long-term loan to the Pavilion.

Shaun Turner takes apart the roll-top desk by Jean-Henri Riesener in preparation for scanning in the White Drawing Room at Buckingham Palace.
In preparation for the exhibition Canaletto & the Art of Venice at The Queen’s Gallery, Buckingham Palace, infrared reflectance imaging was used on Canaletto’s drawings in the Royal Collection for the first time, revealing details largely invisible to the naked eye. Infrared rays pass through the ink on the drawings’ surface, detecting only the carbon contained in the chalk or pencil used for underdrawing.

The preliminary pencil marks give a remarkable insight into Canaletto’s working methods. In Venice: The central stretch of the Grand Canal, the artist planned the details of the buildings that line the canal with meticulous accuracy, marking out chimneys, façades and windows. He employed a ruler to extend the lines into the water so that they could be used to draw the buildings’ reflections. These pencil lines formed a guide for the artist before he drew freehand over the top in ink, adding elements such as clouds, birds and rippling water to give a sense of spontaneity to his work.

Conservation work began on the treatment of a large group of South Asian paintings and manuscripts in preparation for a forthcoming exhibition at The Queen’s Gallery, Buckingham Palace. Conservators from the Chester Beatty Library, Dublin, The Morgan Library & Museum, New York, and The J. Paul Getty Museum, Los Angeles, visited in December 2016 to discuss treatment options and share information about South Asian manuscript material. Works conserved to date include a series of exquisite Indian paintings of the Bhagavata Purana, one of Hinduism’s great histories.

In June 2016 Her Majesty The Queen launched The Queen’s Bindery Apprenticeship Scheme, an initiative aimed at perpetuating the rare skills involved in hand bookbinding. Six apprentices will learn a broad range of techniques, including fine leather binding, edge-gilding and gold finishing, and gain work experience in the Royal Bindery at Windsor Castle and external workshops. City & Guilds qualifications will be awarded at the end of the five-year training programme.

In a new project launched this year, conservators and curators will examine and document the condition of all the books printed between 1450 and 1501 in the Royal Library. Known as incunabula, these are among the Library’s most notable holdings and include the Ruralia Commoda, Henry VIII’s copy of the first gardening manual, and the Mainz Psalter, one of only ten known copies of the second book printed by the system of movable metal type.

Over the past two years, approximately 30,000 papers dating from the Georgian period have been surveyed and repaired in preparation for their publication on the Royal Collection Trust website in January 2017. This involved stabilising areas of weakness or loss and humidifying distorted areas, before reintegrating the papers back into their relevant volumes. Similar work has been undertaken for the digitisation of the papers of William Augustus, Duke of Cumberland and the exiled Stuarts.

Over 400,000 pages have already been scanned and digitised, ready for online publication at the end of 2017.
The main focus for the paintings conservators this year was the examination and preparation of works for display in forthcoming Royal Collection Trust exhibitions, including a large group of Venetian paintings for Canaletto & the Art of Venice, and around 50 paintings for Charles II: Art & Power. Another 58 paintings, including works by Holbein, Rubens, Van Dyck and Mantegna, were prepared for the forthcoming exhibition in 2018 on Charles I’s art collection at the Royal Academy of Arts, London, in partnership with Royal Collection Trust.

The conservation of paintings for Portrait of the Artist at The Queen’s Gallery, Buckingham Palace, resulted in some notable discoveries. X-ray images of a self-portrait by an unknown North Italian artist revealed an earlier portrait of a woman beneath the paint layers, probably painted some 50 years before the self-portrait. Cleaning also uncovered a small crucifix lying on the artist’s painting table.

While conserving *A Vanitas* by Pieter Gerritz van Roestraten in preparation for the same exhibition, conservators uncovered a new element to the picture – the artist’s self-portrait. *Vanitas* paintings, which were popular in the Netherlands during the 17th century, conveyed messages about the misguided pursuit of transient earthly pleasures. This example by Roestraten shows a number of objects displayed on a chest – coins and a silver pocket-watch on a silk ribbon suggesting the coveting of worldly possessions, a suspended glass sphere signifying the fragility of life and a human skull that reminds the viewer of the inevitability of death. With the removal of layers of discoloured varnish, conservators found a tiny image of the artist at his easel painted as a reflection on the glass sphere. Roestraten clearly enjoyed challenging the viewer to discover a concealed element in his work, as reflected self-portraits have been identified in at least nine of his still-life paintings.

**OPPOSITE**


**BELOW**

*Portrait of an Artist*, c.1590–1620, by an unknown North Italian artist (left). X-rays of the painting revealed an earlier portrait of a woman beneath the paint layers (right).
PRESENTATION AND PARTICIPATION

EXHIBITIONS

Nine Royal Collection Trust exhibitions were staged at The Queen’s Galleries in London and Edinburgh, and at Windsor Castle, the Palace of Holyroodhouse and Buckingham Palace, including three to mark Her Majesty The Queen’s 90th birthday.

The Queen’s curators are, in my estimation, some of the most skilled and creative around.

WALDEMAR JANUSZCZAK, THE SUNDAY TIMES

Scottish Artists 1750–1900: From Caledonia to the Continent
18 March – 2 October 2016

Maria Merian’s Butterflies
15 April – 9 October 2016

The Queen’s Gallery, Buckingham Palace
(118,311 visitors to both exhibitions)

Curated by Deborah Clarke and Vanessa Remington, Scottish Artists 1750–1900: From Caledonia to the Continent told the story of the emergence of a distinctive Scottish school of art and the long-standing association of Scottish artists with the Monarchy.

PRESENTATION AND PARTICIPATION
Following its display in Edinburgh, the exhibition was adapted for the London showing with the addition of two important works by Sir David Wilkie, including the large First Council of Queen Victoria, the first painting commissioned by the Queen in 1838.

The events programme included an ‘in conversation’ event with Scottish artist and broadcaster Lachlan Goudie, who explored the ways in which artists from Scotland have been influenced by their native landscapes and continental travels.

Maria Merian’s Butterflies recounted the extraordinary life of the intrepid German artist and entomologist whose pioneering scientific investigations and artistic talents brought the wonders of South America to Europe at the beginning of the 18th century. Curated by Kate Heard, the exhibition included 50 illustrations by Merian and her workshop, some of the finest images of the natural world ever produced.

The entomologist and broadcaster Dr George McGavin contributed his expertise and enthusiasm to the exhibition publication, multimedia tour and events programme, which also included a reading by Jen Hadfield of her poem inspired by Merian’s painting of the lanternfly and a creative course with artist Cath Hodsman, in partnership with the Angela Marmont Centre for UK Biodiversity, Natural History Museum, London. Students from Ravensbourne College, London, created a digital animation of Merian’s drawings for the Millar Learning Room at The Queen’s Gallery.

The butterfly is a crucial presence in art, and in unveiling for us the astonishing career of Maria Sibylla Merian… The Queen’s Gallery has added something valuable to a pictorial tradition that was already full of wonders.

**WALDEMAR JANUSZCZAK, THE SUNDAY TIMES**

**Portrait of the Artist**

**The Queen’s Gallery, Buckingham Palace**

4 November 2016 – 17 April 2017 (44,902 visitors)

This exhibition explored the emerging image of the creative genius, from the 15th century to the present day, through more than 150 works. Curated by Anna Reynolds, Lucy Peter and Martin Clayton, it included both artists’ self-portraits and portraits of artists by their friends and admirers, among them the only reliable surviving likeness of Leonardo da Vinci by his pupil Francesco Melzi. Portrait of the Artist also examined the changing status of the artist in society, the artist’s working environment and the cult of the artist.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

Twenty-two community groups visited the exhibition, including women’s empowerment groups, arts-engagement charities and homelessness support groups. At a poetry event, in collaboration with the national poetry organisation Apples and Snakes, Kieron Rennie and Amina Jama performed four specially commissioned works inspired by Portrait of the Artist. Turner Prize winner Grayson Perry explored themes of identity, the role of the artist and self-portraiture at an ‘in conversation’ event with Anna Reynolds, and the artist Edward Ofosu led an iPad portrait workshop inspired by the self-portrait by David Hockney in the exhibition.

The exhibition will open at the Vancouver Art Gallery in October 2017 as part of the celebrations for the 150th anniversary of the Canadian Confederation.

**Royal Collection exhibitions, and their catalogues, invariably set the standard for other institutions to follow. Fittingly, this is one of the best.**

**BENDOR GROSVENOR, FINANCIAL TIMES**

**Maria Merian’s Butterflies** recounts the extraordinary life of the intrepid German artist and entomologist whose pioneering scientific investigations and artistic talents brought the wonders of South America to Europe at the beginning of the 18th century.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.

The exhibition attracted widespread media coverage, including a discussion on BBC Radio 4’s Woman’s Hour between Anna Reynolds and The Guardian’s art critic Jonathan Jones about the artist Artemisia Gentileschi, whose Self-Portrait as the Allegory of Painting (La Pittura) was among the highlights of the exhibition.
Masters of the Everyday: Dutch Artists in the Age of Vermeer
The Queen’s Gallery, Palace of Holyroodhouse
4 March – 24 July 2016 (37,693 visitors)

Curated by Desmond Shawe-Taylor and Quentin Bavelot, Chief Curator at the Mauritshuis in The Hague, the exhibition brought together 29 outstanding Dutch genre paintings by some of the finest artists of the 17th and 18th centuries. Highlights included Johannes Vermeer’s enigmatic portrait Lady at the Virginals with a Gentleman and Gerrit Dou’s The Young Mother, which had belonged to Charles II but was taken to the Netherlands by William III, and was generously loaned by the Mauritshuis.

A full programme of events at The Queen’s Gallery, Palace of Holyroodhouse, encompassed short talks, creative-writing classes and artist-led school workshops exploring the characters and objects in the paintings. A drawing session run by artist Damian Callan gave visitors an opportunity to use a camera obscura, a tool that Vermeer and his contemporaries reputedly employed, to create a series of drawings inspired by the exhibition.

Three local community groups took part in guided tours, discussions and still-life watercolour workshops inspired by the works of art on display, as part of a new community inclusion programme.

This latest exhibition of ‘genre paintings’ is a ravishing and humorous snapshot of the ‘everyday’ in the Dutch Golden Age, a masterclass in unabashed technical painterly proficiency.

SARAH URWIN JONES, THE HERALD

Painting Paradise: The Art of the Garden
The Queen’s Gallery, Palace of Holyroodhouse
5 August 2016 – 26 February 2017 (38,073 visitors)

Curated by Vanessa Remington and Sally Goodsir, and first shown in London, the exhibition celebrated over 600 years of garden art in the Royal Collection, from jewel-like manuscript illustrations of Islamic gardens to epic royal landscapes. The exhibition highlights included examples of the first true botanical drawings produced by Leonardo da Vinci, and Franciabigio’s Portrait of Jacopo Cennini, the first named gardener to appear in art.

Accompanying events included a study day in collaboration with the Royal Botanic Garden Edinburgh and the Royal College of Physicians of Edinburgh, and a ‘Late’ event as part of a partnership with Edinburgh Art Festival. British Sign Language events were held at The Queen’s Gallery, Palace of Holyroodhouse, for the first time.

Part of the nationwide Shakespeare400 programme, the exhibition was accompanied by a programme of events, including a lecture by the distinguished Shakespeare scholar Professor Richard Dutton and a performance of Elizabethan music by students from the Royal College of Music. In a year of anniversary celebrations, Shakespeare in the Royal Library was among The Art Newspaper’s international must-see Shakespeare exhibitions.

Shakespeare in the Royal Library
Drawings Gallery, Windsor Castle
13 February – 11 December 2016

Curated by Elizabeth Clark Ashby and commemorating the 400th anniversary of the playwright’s death, Shakespeare in the Royal Library looked at the influence of Elizabeth I and James I on Shakespeare’s works and the links Shakespeare made with Windsor through his comedy The Merry Wives of Windsor. Among the many treasures from the Royal Library in the display was a Second Folio belonging to Charles I and annotated by the King while he was imprisoned at Windsor Castle.

Part of the nationwide Shakespeare400 programme, the exhibition was accompanied by a programme of events, including a lecture by the distinguished Shakespeare scholar Professor Richard Dutton and a performance of Elizabethan music by students from the Royal College of Music. In a year of anniversary celebrations, Shakespeare in the Royal Library was among The Art Newspaper’s international must-see Shakespeare exhibitions.
Leonardo da Vinci: Ten Drawings from the Royal Collection
Laing Art Gallery, Newcastle
13 February – 24 April 2016
National Gallery of Ireland, Dublin
4 May – 17 July 2016
Nottingham Castle Museum & Art Gallery
30 July – 9 October 2016
Glynn Vivian Art Gallery, Swansea
15 October 2016 – 8 January 2017

Throughout 2016, ten of the finest drawings by Leonardo da Vinci in the Royal Collection were shown at venues in Newcastle, Dublin, Nottingham and Swansea, reaching an audience of 189,200 people. Curated by Martin Clayton, the exhibition explored the extraordinary scope of the artist’s interests, from painting and sculpture to anatomy, botany, engineering, zoology and mapmaking. This was the fifth travelling exhibition of Leonardo drawings from the Royal Collection since 2002, and a total of 972,000 people have now seen one or more of these exhibitions at 20 venues across the UK and Ireland.

The Dublin showing was inaugurated by the President of Ireland, Michael D Higgins, while the Swansea stage coincided with the re-opening of the refurbished Glynn Vivian Art Gallery. In Nottingham, students from the University of Nottingham’s Art History department devised a contextual introductory space and provided talks and blogs about the exhibition.

These works belong to the history of humanity and they are rightly being preserved and shared for all our benefit.

VISITOR TO THE EXHIBITION, NOTTINGHAM

The Last of the Tide: Portraits of D-Day Veterans
The Black Watch Castle and Museum, Perth
4 June – 6 November 2016

Following its showings at The Queen's Gallery, Buckingham Palace, and at the Palace of Holyroodhouse, this exhibition travelled to the Black Watch Castle and Museum in Perth. Commissioned by The Duke and Duchess of Rothesay, the portraits pay tribute to the extraordinary men who took part in the D-Day landings on 6 June 1944. The exhibition was staged in collaboration with the Royal Drawing School and included works by artists associated with the School, among them James Lloyd, Ishbel Myerscough, Stuart Pearson Wright and Jonathan Yeo.

As the final stage of the exhibition curated by Desmond Shawe-Taylor and Quentin Buvelot, 22 paintings by Johannes Vermeer and his contemporaries went on show in The Hague, following their display at The Queen’s Galleries in London and Edinburgh. The works complemented the Mauritshuis’s own outstanding collection of Dutch masterpieces, including Vermeer’s Girl with a Pearl Earring and The Goldfinch by Carel Fabritius.

Royal Collection Trust’s partnership with the Mauritshuis and the loan of five paintings by Jan Steen from the Royal Collection provided the opportunity to collaborate on a scholarly research project. The work undertaken will provide valuable clues to the dating of Steen’s paintings, the source of his materials and the changes in his technique over time.

At Home in Holland: Vermeer and his Contemporaries from the British Royal Collection
Mauritshuis, The Hague
29 September 2016 – 5 February 2017

TRAVELLING EXHIBITIONS
Curated by Rosie Razzall, this exhibition presented 44 watercolours of Queen Victoria’s historic State Visit to Paris in August 1855, the first time a reigning British monarch had visited the French capital in over four centuries. The visit celebrated the alliance between France and Britain against Russia in the Crimean War, as well as a remarkable personal friendship that had developed between the Queen and the Emperor Napoleon III. The exhibition will travel to The Wilson: Cheltenham Art Gallery & Museum in June 2017 and The Bowes Museum, Barnard Castle, in March 2018.

In October 1875, the Prince of Wales set off on a four-month tour of the Indian Subcontinent, visiting over 21 localities, which today encompass India, Sri Lanka, Pakistan and Nepal. Developed in collaboration with Cartwright Hall Art Gallery, Bradford, and New Walk Museum and Art Gallery, Leicester, the exhibition tells the story of this grand tour through some of the finest Indian treasures from the Royal Collection that were presented to the Prince during his visit. Curated by Caroline de Guitaut and Kajal Meghani, the exhibition will travel to Leicester in July 2017 before opening at The Queen’s Gallery, Palace of Holyroodhouse, in December 2017.
Visitors to the Palaces in 2016 enjoyed three very special exhibitions celebrating Her Majesty’s 90th birthday. **Fashioning a Reign: 90 Years of Style from The Queen’s Wardrobe**, the largest display of The Queen’s dresses ever mounted, opened at the Palace of Holyroodhouse for Her Majesty’s birthday on 21 April, at the Summer Opening of Buckingham Palace in July and at Windsor Castle in September.

The three exhibitions, curated by Caroline de Guitaut, charted significant events in The Queen’s life and the nation’s history through outfits designed for these occasions from childhood to the present day. More than 130 outfits were on display across the three Palaces, with a different selection of evening gowns and elegant day ensembles at each. Her Majesty’s wedding and Coronation dresses were exhibited together for the first time at Buckingham Palace, while at the Palace of Holyroodhouse the use of tartan in royal dress was explored. At Windsor the exhibition included costumes worn by the young Princess Elizabeth for wartime family pantomimes at the Castle.

Her Majesty’s support of British couture and millinery was highlighted through important pieces created for a world stage by renowned designers, including Sir Norman Hartnell, Sir Hardy Amies and Ian Thomas. A number of leading British fashion designers visited the exhibition at Buckingham Palace at an event organised with the British Fashion Council.

The exhibitions were awarded Best British Cultural Experience at the 2016 Walpole British Luxury Awards.

---

A record 2.8 million people visited the official residences of Her Majesty The Queen

- Buckingham Palace welcomed 576,995 visitors, the second best-attended Summer Opening
- Windsor Castle welcomed 1,432,260 visitors, the second highest recorded figure
- The Palace of Holyroodhouse welcomed 392,260 visitors, the best annual attendance on record

**PRESENTATION AND PARTICIPATION**

**OPPOSITE**

*Fashioning a Reign: 90 Years of Style from The Queen’s Wardrobe* was shown in the magnificent Semi-State Rooms at Windsor Castle.

**BELOW**

Caroline de Guitaut prepares the ensemble worn by The Queen at Trooping the Colour in 2016 for display in *Fashioning a Reign: 90 Years of Style from The Queen’s Wardrobe* in the State Rooms at Buckingham Palace.
Buckingham Palace
More than 55,000 visitors enjoyed activities in the Family Pavilion in 2016, including the opportunity to stand on a re-creation of the famous Buckingham Palace balcony. The celebrated illustrator Sir Quentin Blake created a new drawing of the Big Friendly Giant (the BFG) for Royal Collection Trust, to mark the release of the eponymous feature film, in which the BFG appears at The Queen’s window at Buckingham Palace. The work was reproduced outside the Pavilion, where children could sit on the BFG’s outstretched hand. Sir Quentin said, ‘Since I first illustrated Roald Dahl’s classic book in 1982, I have seen the BFG in various shapes and sizes … however, this is the very first time I have actually seen him life size.’

To celebrate The Queen’s 90th birthday, a Family Festival was held in August 2016 at The Queen’s Gallery, the Royal Mews and the State Rooms, Buckingham Palace, offering art, drama and dance workshops, family tours and storytelling sessions.

A range of new initiatives helped around 300 visitors from community and access groups enjoy the State Rooms and the Fashioning a Reign exhibition.

The Royal Mews
Families have been visiting the Royal Mews in increasing numbers to enjoy Family Saturdays and special events, such as The Big Draw and Children’s Art Week, during the school holidays. School visits have also grown significantly with the increased capacity of the Learning Rooms.

Clarence House
Clarence House, the official residence of TRH The Prince of Wales and The Duchess of Cornwall, welcomed 11,980 visitors on guided tours during its month-long opening.
Windsor Castle

A Very Royal Birthday Party in June 2016 was the most ambitious Family Festival held at Windsor Castle to date. Over 1,900 family visitors enjoyed live music, roving entertainers, storytelling and opportunities to meet Military Knights and serving soldiers.

As part of the programme marking the 400th anniversary of Shakespeare’s death, performances of the playwright’s works were staged at the Castle during the summer. The Lord Chamberlain’s Men presented a lively re-telling of Much Ado About Nothing in the magnificent surroundings of the Waterloo Chamber, and a series of six open-air performances of A Midsummer Night’s Dream in the Castle’s Moat Garden by the Watch Your Head theatre company combined action, music and audience participation to create a fully immersive experience.

The Fashioning a Reign: 90 Years of Style from The Queen’s Wardrobe exhibition and Christmas decorations at the Castle were accompanied by an extensive events programme throughout December. Performances from local school choirs, the Windsor and Eton Living Advent Calendar, evening tours of the State Apartments, a Festive Weekend of carol singing, drop-in workshops and a pop-up pantomime in the Waterloo Chamber helped attract record visitor numbers.

As part of the nationwide Disabled Access Day event in March 2017, held over three days for the first time, visitors with disabilities enjoyed free admission and could join British Sign Language and verbal descriptive tours of the Castle Precincts and St George’s Chapel. In June 2016, Windsor Castle was awarded the Autism Friendly Award by The National Autistic Society, becoming one of the first cultural-heritage sites in the UK to be recognised for its provision for autistic visitors.

Palace of Holyroodhouse

On 21 April 2016, Her Majesty’s 90th birthday, the exhibition Fashioning a Reign: 90 Years of Style from The Queen’s Wardrobe opened at the Palace alongside a re-presentation of the insignia of the Order of the Thistle, the highest order of chivalry in Scotland.

The Scottish State Coach, normally housed in the Royal Mews at Buckingham Palace, was part of the Royal Edinburgh Military Tattoo at Edinburgh Castle throughout the month of August. During the day the coach could be seen by visitors on the Palace’s Forecourt, along with the Windsor Grey horses that pulled it up the Royal Mile every night.

The family programme was further expanded, including the introduction of a Family Garden Party. For older children, events linked to Scottish archaeology and The Big Draw were held throughout the year, in addition to the Family Festival of storytelling, arts and crafts, and, for the first time, a ceilidh. A concert for under-fives, Recitals for Wrigglers, combined classical music with stories and sensory play.

Throughout the Christmas season, which generated the best visitor numbers to date, the Palace was floodlit and the State Apartments decorated with designs inspired by the Palace’s magnificent plasterwork ceilings. The table in the Royal Dining Room was laid for a festive feast with pieces from a silver service presented by Sir Alexander Grant to King George V and Queen Mary in 1935 to mark their Silver Jubilee.

During the Christmas period, a British Sign Language tour of the Palace of Holyroodhouse was offered in collaboration with the British Deaf Association. In March 2017, visitors with disabilities enjoyed free admission, amplified tours and object-handling sessions as part of Disabled Access Day weekend.
Items from the Royal Collection form the majority of the works of art on display at Hampton Court Palace, Kensington Palace, the Banqueting House, Hillsborough Castle and Kew Palace, which are managed by Historic Royal Palaces. In 2016–17 these Palaces also enjoyed a record year, receiving more than 1.6 million visitors.

The display of paintings from the Royal Collection in the Cumberland Art Gallery at Hampton Court Palace was refreshed in March 2017 with the introduction of 12 scenes from the life of Cupid and Psyche painted on copper by the Italian artist Luca Giordano. A large canvas by Jan Steen, A Village Revel, joined the works in the Withdrawing Room.

In the autumn of 2016, Historic Royal Palaces undertook the second stage of a three-stage refurbishment project in the King’s State Apartments at Kensington Palace. As part of this initiative, four paintings from the Royal Collection were newly hung in the King’s Drawing Room, including the recently conserved painting The Penitent Magdalen by Carlo Dolci. The project also encompassed a re-presentation of Queen Caroline’s closet, including the display of 13 miniatures and two drawings by Hans Holbein the Younger from the Royal Collection.

Work to support the re-presentation of Her Majesty The Queen’s official residence in Northern Ireland, Hillsborough Castle, continued this year, with 21 royal portraits and paintings, and some 150 decorative objects from the Collection joining the displays. Refurbishment of the Entrance Hall is now complete, and a further 62 paintings have been conserved for display in the State Apartments next year.

The fourth annual seminar for curators and conservators from Historic Royal Palaces and Royal Collection Trust was held at Windsor Castle. Around 120 staff from both organisations discussed topics such as forthcoming exhibitions and publications, and recent conservation projects. The event continues to be an excellent opportunity to share expertise and ensure that activities and projects are well co-ordinated.
LOANS

— 252 loans were made to 48 exhibitions in the UK and ten other countries

Loans to institutions across the UK and further afield this year have served to support the commitment to broadening public access to the Royal Collection.

In October 2016, a five-year loans partnership between Royal Collection Trust and the Ferens Art Gallery in Hull was announced. Masterpieces in Focus from the Royal Collection will see a single work of art from the Collection travel to Hull each year. The inaugural loan of Rembrandt van Rijn’s The Shipbuilder and his Wife in April 2017 marked Hull’s year as UK City of Culture.

A major loan of over 90 works from the Royal Collection, encompassing paintings, works on paper and decorative arts, supported Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World, an exhibition organised by the Yale Center for British Art in collaboration with Historic Royal Palaces. The exhibition, which opened in New Haven in February 2017, explored the roles played by Caroline of Ansbach, Augusta of Saxe-Gotha and Charlotte of Mecklenburg-Strelitz in the promotion of the arts and sciences in Britain over the course of the 18th century. It will open at Kensington Palace in June 2017.

Thanks to the enthusiastic patronage of Queen Victoria and Prince Albert, the Royal Collection holds the world’s most extensive group of portraits by Franz Xaver Winterhalter, six of which were loaned to the Museum of Fine Arts, Houston, in April 2016. High Society: The Portraits of Franz X. Winterhalter was the first exhibition devoted to the artist’s work for 25 years and the first time that these portraits from the Collection had been displayed in the United States.

In September 2016, 14 prints and drawings were lent to the Whitworth in Manchester for an exhibition exploring the relationship between the Renaissance master Raphael and his collaborator, the printmaker Marcantonio Raimondi. The loan included three important drawings by Raphael that were used as the basis for Marcantonio’s prints and two folios of prints from the Prince Consort’s Raphael Collection. Begun by Prince Albert in 1853, the collection comprises over 4,000 prints and photographs of every work regarded in the mid-19th century as being by or after Raphael and his circle.

An equestrian statuette of Louis XV travelled to the Musée du Louvre, Paris, in September 2016 for the first exhibition dedicated to the sculptor Edme Bouchardon. The bronze, by Louis-Claude Vassé, is a reduction of Bouchardon’s colossal statue that was destroyed in Paris during the French Revolution.

Royal Museums Greenwich completed the comprehensive refurbishment of the Queen’s House in October 2016. Six paintings from the Royal Collection were lent to the new display, including Orazio Gentileschi’s Joseph and Potiphar’s wife, which was displayed in this former royal residence in 1635. A full list of loans made from the Royal Collection over the past year can be found on pages 71–73.
INTERPRETATION

LEARNING

Across the Palaces and The Queen’s Galleries:
— 57,850 school pupils made visits
— 5,505 adults attended learning events
— 45,725 visitors took part in family activities
— 1,545 visitors attended access events

This year, nationwide events such as National Poetry Day and celebrations surrounding Her Majesty’s 90th birthday helped to introduce more schoolchildren across the UK and further afield to the Royal Collection and Palaces. In June 2016, Discovery Education television channel, which provides schools with digital content and virtual experiences, broadcast live from Windsor Castle to a worldwide audience of schoolchildren. The programme celebrated The Queen’s birthday with a tea party in the Castle’s Quadrangle for 100 schoolchildren, dressed in outfits representing different decades of Her Majesty’s life, and explored the themes of British values, the Monarch’s constitutional duties and The Queen’s role as Head of the Commonwealth.

As part of Roche Court Education Trust’s ARTiculation programme, which gives young people a forum in which to express their ideas about art, pupils from three local secondary schools visited...
Windsor Castle in October 2016. The children researched objects from the Royal Collection, helped by Royal Collection Trust curators and conservators, and presented their responses to the works of art.

The Palace of Holyroodhouse enjoyed an increase of 35 per cent in school visits this year. During Gaelic Schools Week in April 2016, the Palace welcomed its first group of Gaelic-speaking schoolchildren. On National Poetry Day in October 2016, school creative-writing sessions on the theme of ‘messages’ were run with poet Ken Cockburn in partnership with the Scottish Poetry Library.

In June 2016 Royal Collection Trust hosted the annual Burnet News Club Awards at The Queen’s Gallery, Buckingham Palace, for the third year in a row. Conceived by The Economist Educational Foundation, the Club works with schools to give young people the skills and opportunities to have their say on current affairs. Later in the year, the Gallery held an event in collaboration with London Grid for Learning to develop teachers’ skills and confidence in incorporating art across the curriculum.

The Learning programme also aims to engage adult visitors, deepening their understanding of the Royal Collection and Palaces through a variety of events and courses, such as those on the themes of Chinoiserie in Buckingham Palace and the Royal Pavilion, Brighton. In November 2016, a study day at Windsor Castle marked the forthcoming anniversary of the restoration of the State Apartments following the fire of 1992.

In 2016 the annual Royal Collection Studies course, run by The Attingham Trust, celebrated its 21st year. Thirty international curators and art specialists attended the ten-day residential course, which gives a comprehensive introduction to the Royal Collection and Palaces, and includes visits to St James’s Palace, Frogmore House, Hampton Court Palace, the Banqueting House and a number of conservation studios.

The exhibition Portrait of the Artist at The Queen’s Gallery, Buckingham Palace, was accompanied by a catalogue by Anna Reynolds, Lucy Peter and Martin Clayton, published in November 2016.

Splendeurs of the Subcontinent: A Prince’s Tour of India 1875–6 by Kajal Meghani was published in March 2017 to accompany the travelling exhibition in Bradford, Leicester and Edinburgh.

A facsimile of the Sobieski Hours, a Gothic illuminated manuscript in the Royal Library, was published by Quaternio Verlag Luzern in February 2017. The facsimile is accompanied by a companion.

PUBLISHING

— Eight new titles published
— More than 30,000 papers digitised as part of the Georgian Papers Programme
— The Birthday Crown nominated for the Association for Cultural Enterprises’ Best Children’s Publication
— Foreign rights sold for seven titles covering five territories, including Japan and Azerbaijan

Publishing, whether in print or digital format, remains a primary means of extending understanding and enjoyment of the Royal Collection. The three-volume catalogue raisonné, Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen by John Ayers was published in November 2016. In addition, the long-term project to publish the Paper Museum of Cassiano dal Pozzo took a significant step towards completion, with the publication of three more titles in six volumes, bringing the total to 16 parts in 27 volumes.

The 90th birthday of Her Majesty The Queen was marked by the publication in April 2016 of The Birthday Crown, a children’s book written by Davide Cali, with illustrations by Kate Slater created using a three-dimensional collage technique.

The exhibition Portrait of the Artist at The Queen’s Gallery, Buckingham Palace, was accompanied by a catalogue by Anna Reynolds, Lucy Peter and Martin Clayton, published in November 2016.

Splendeurs of the Subcontinent: A Prince’s Tour of India 1875–6 by Kajal Meghani was published in March 2017 to accompany the travelling exhibition in Bradford, Leicester and Edinburgh.

A facsimile of the Sobieski Hours, a Gothic illuminated manuscript in the Royal Library, was published by Quaternio Verlag Luzern in February 2017. The facsimile is accompanied by a companion.

— Eight new titles published
— More than 30,000 papers digitised as part of the Georgian Papers Programme
— The Birthday Crown nominated for the Association for Cultural Enterprises’ Best Children’s Publication
— Foreign rights sold for seven titles covering five territories, including Japan and Azerbaijan
volume written by Dr Jenny Stratford of the University of London, with an introduction by Lady Roberts, Librarian Emerita, and a foreword by HRH The Prince of Wales.

The Georgian Papers Programme will digitise the holdings of papers relating to George III, George IV and William IV, among others, in the Royal Archives and the Royal Library and make them available to the public through a portal on Royal Collection Trust’s website, alongside a wealth of contextual materials. The first selection of material was published in January 2017, and the documentary, George III – The Genius of the Mad King, was broadcast on BBC Two to mark this significant milestone.

By 2020, the portal will provide access to 350,000 documents from the Georgian period, 85 per cent of which have never previously been published.

Developments to ‘The Royal Collection Online’ this year have included new Collection Trails on themes such as Fabergé, European arms and armour, and the furnishings of Windsor Castle. A number of previously out-of-print Royal Collection Trust catalogues are also now available online.

It is no exaggeration to say that the volumes produced by the project are consistently among the most beautiful books that it is my privilege to see as a result of work that the Academy has helped to fund.

DR KEN EMOND, HEAD OF RESEARCH AWARDS, BRITISH ACADEMY, ON THE PAPER MUSEUM OF CASSIANO DAL POZZO PROJECT
Additions to the Royal Collection come as official gifts to Her Majesty The Queen, as acquisitions made to enhance the Collection and its display to the public, and as bequests and donations.

A major gift to The Royal Collection Trust was the generous bequest by the late Jane, Lady Abdy of Franz Xaver Winterhalter’s portrait of Princess Alexandra of Saxe-Altenburg, later Grand Duchess Alexandra Iosifovna of Russia, a great-grandmother of The Duke of Edinburgh. The bequest also included a Sèvres porcelain guéridon, or circular table, from the Anichkov Palace, St Petersburg, and the original gilt-metal frame for a miniature of a previous Lady Abdy that was painted for George IV when Prince Regent and is in the Royal Collection.

A Dutch mahogany cabinet that once belonged to Queen Charlotte, consort of George III, was re-acquired in December 2016. Thought to date from the late 18th century, the cabinet originally stood in the Green Pavilion at Frogmore House and was sold in 1843. It is likely that it once contained a pendulum clock with a musical component, as the hinged backboards would have given easy access to the internal workings, and the pierced frieze on the front would allow sound to escape.

A framed mezzotint of George Heriot, jeweller to James VI of Scotland, was purchased in May 2016. The print had been presented by George IV to the jeweller John Bridge in July 1821 in gratitude for his assistance in fitting the Imperial Crown in advance of the monarch’s coronation. A manuscript had been found behind the backing paper of the mezzotint in which Bridge recounts the process of fitting the King’s crown, recalls the King’s desire that the jeweller should attend the coronation ceremony and describes the ceremony itself.

A portrait study by Queen Victoria of a female servant was purchased for the Collection in January 2017. The painting, signed and dated 18 July 1851, passed from the Queen’s daughter, Princess Alice, through her descendants to her great-grandson Ludwig, Prince of Hesse and Rhine, before being sold in 1961.

In September 2016 a painting by Edward Seago of King George VI in the uniform of a Marshal of the Royal Air Force was purchased. The work, which dates from 1948, complements the portraits of the King in naval and army uniforms already in the Collection.

Notable additions to the photograph collection over the past year include three works by Hugo Rittson Thomas, who was commissioned to photograph The Queen and members of the Royal Household on the occasion of the 60th anniversary of Her Majesty’s Colonelscy of The Royal Scots Dragoon Guards in 2013. Portraits of HRH The Duke of Cambridge and HRH The Duchess of Cornwall by the same photographer were also added to the Collection. In each image the subject stands against a black backdrop, and a series of mirrors is used to make the sitter appear four times.
This year royal events and anniversaries drove the most successful retail performance to date, with record sales on site and through the online shop. The occasion of Her Majesty The Queen’s 90th birthday provided the opportunity to create a new range of commemorative china. The design of the range, which is hand-crafted in Stoke-on-Trent, incorporates the Royal Arms, and several items are edged with an oeil-de-perdrix or partridge-eye pattern, inspired by the decoration of Sèvres porcelain in the Royal Collection.

In June 2016, a new range of pet accessories went on sale, including leather collars and leads, and bandanas and coats made in the Hunting Stewart tartan, the livery worn at the Palace of Holyroodhouse.

This year a number of new sales points were created at the Palaces. Of particular note was the one introduced in the China Museum at Windsor Castle, selling chinaware inspired by the historic china services on display nearby. New ice-cream sales points at Buckingham Palace and Windsor Castle proved hugely popular with visitors during the summer months, leading to a 300 per cent increase in sales.

Royal Collection Trust’s online retail presence has shown encouraging growth, with subscribers to the Shop e-Newsletter increasing by over 115 per cent. The launch of an Instagram account and introduction of Wi-Fi in several of the London shops have given greater insight into the interests of customers and the opportunity to interact with them in new ways.
In September 2016 Royal Collection Trust, as part of the wider Royal Household, was re-accredited by Investors in People following a review lasting several months. The assessor was particularly pleased to see the strong focus placed on employee wellbeing, for which the Royal Household was given a Health and Wellbeing Good Practice Award. Over the coming months, managers will discuss the recommended areas of future focus with their teams to identify how the experience of working for the organisation can further improve, and an Internal Communications Working Group has been formed to ensure communication at all levels within Royal Collection Trust is as effective as possible.

Professional development has continued to be a priority over the past 12 months. Nine members of staff are working towards a level-three certificate in First Line Management with the Chartered Management Institute or a level-five qualification with the Institute of Leadership and Management. A group of four staff participated in the Royal Household’s Emerging Leaders Programme, which recognises employees who have leadership potential, aspiration and a commitment to contributing at a more strategic level, and helps them to develop their leadership skills.

New academic and technical research sabbaticals will allow senior curators and conservators to step back from their day-to-day role and research an area of the Royal Collection, expand their knowledge or develop their technical skills within partner organisations. Two curators have been awarded sabbaticals for 2017. Martin Clayton, Head of Prints and Drawings, will use the time to prepare a major travelling exhibition of works from the Royal Collection, while Caroline de Guitaut, Senior Curator of Decorative Arts, will continue her work on a definitive catalogue of the Fabergé works in the Collection.

As part of an ongoing commitment to attract as broad a range of candidates as possible, Royal Collection Trust is working with Newham Workplace on the recruitment of front-of-house staff for the 2017 Summer Opening of Buckingham Palace.

For the second year running, two trainees are undertaking a year-long placement with Royal Collection Trust as part of the Strengthening Our Common Life (SOCL) scheme, which aims to increase diversity in the UK’s heritage-sector workforce. This year the trainees are based with the Collections Information Management section and at the end of their placement they will achieve a Diploma in Cultural Heritage.

Royal Collection Trust’s programme of student placements and paid internships once again provided opportunities for those in the early stages of their career to build skills and develop professional contacts. Over the past year, five interns worked with conservators and curators in the Decorative Arts, Books and Manuscripts, Prints and Drawings, and Paintings sections.
PUBLICATIONS AND LECTURES

External Appointments, Publications and Lectures

**Desmond Shawe-Taylor**
- Vice-President, National Association of Decorative & Fine Arts Societies (NADeFAS)
- Trustee of The Holburne Museum, Bath
- Trustee of Compton Verney Collection Settlement Trustee of Old Royal Naval College, Greenwich
- Trustee of the Charity Book
- Member of the Board of Directors of The Burlington Magazine Publications Ltd
- Member of the Advisory Council, Hamilton Kerr Institute
- Tutor/lecturer in Picture frame-making: Decorative Surfaces, Cabinetmaking/ Woodwork and Furniture Restoration: Conservation for Hammensmith and Fulham Adult Learning and Skills Service, Maccaboth Centre
- Member of the Editorial Advisory Board, The Journal of History of Collections
- Member of the Church of England Church Clocks Care Committee

**Martin Clayton**
- Council Member of the Furniture History Society
- Trustee of Nominet Trust
- Editor of the Antiquaries Journal
- British Art History, 2016
- 'The Royal Archives at Windsor Castle: Into the 21st Century', in The Stuart and Cumberland Digitisation Project at Windsor Castle' (co-author with Puneeta Sharma)

**Roberta Giubilini**
- The Stuart and Cumberland Digtisation Project at Windsor Castle' (co-author with Puneeta Sharma), in the Archives and Records Association's ARC Magazine, pp. 30–1 (June 2016)

**Kate Heard**
- Minister for the Arts (Royal Collection Trust, London, 2016)
- "Still veils, vases, eau bouteille." English ecclesiastical embroidery from the Worses to the Early Reformation", in PA Michael (ed.), The Age of Opus Anglicanum, pp. 132–45 (Brepols, Turnhout, 2016)


**Robert Shelby**

**Desmond Shawe-Taylor**
- The Stuart and Cumberland Digtisation Project at Windsor Castle' (co-author with Puneeta Sharma), in the Archives and Records Association's ARC Magazine, pp. 30–1 (June 2016)

**Katy Blessley**
- Observations on Rudolf Swoboda’s Painting Technique' (with Katy Bird) for the British Association of Paintings Conservators Restorers (BAPCR) at A Changing Art: Nineteenth-Century Painting Practice and Conservation at the Wallace Collection, London
- Observations on Rudolf Swoboda’s Painting Technique' (with Katy Bird) for the British Association of Paintings Conservators Restorers (BAPCR) at A Changing Art: Nineteenth-Century Painting Practice and Conservation at the Wallace Collection, London
- Conservation/Restoration of two volumes for “Shakespeare in the Royal Library” exhibition’ at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Evelyn Morgan**
- "Shakespeare in the Royal Library" exhibition' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre

**Deborah Clarke**
- Royal Collectors of Scottish Art at An Evening of Scottish Art, Mal Galeries, London
- The Palace of Holyroodhouse: The Material Culture of the Royal Residence and The Palace of Holyroodhouse: Survival, Interpretation and Engagement for Treasurers’ Houses of Scotland
- The Palace of Holyroodhouse: 500 years as a Royal Residence for the International Surgical Group Annual Symposium
- The Last of the Tide: Portraits of D-Day Veterans' at the Annual Conference of British Association of Paper Historians, Hargate
- Shakespeare in the Royal Library: an exhibition at Windsor Castle' at Basingstoke Discovery Centre
Communications and Business Development

Director of Communications and Business Development Frances Daniels

Marketing

Head of Marketing Susanna Marr
Digital Marketing Manager Kathryn Hurt
Digital Marketing Officer Laura Holborrow

Trade Sales and Marketing Manager Vanessa Armond

Sales and Marketing Co-ordinator Dawn Hammond-Quaye

Marketing Manager Anna Duffield

Marketing Assistant Philip Woods

Business Development and Communications (Palace of Holyroodhouse) Rebecca Hill

Press

Head of Media Relations Sarah Davis
Senior Communications Manager Rachel Woollen

Media Manager Stephanie Cliffe

Press Officer Sophie Lawrenson
Assistant Press Officer Kate Buchanan

Online Infrastructure

Head of Online Infrastructure Andrew Westwood

Ticketing Infrastructure Officer Christopher Halworth

Web and Digital Projects Assistant Azam Parkar

Ticketing and Sales

Head of Ticketing and Sales Mark Fisher-Wight

Quality Standards Manager Carol Merritt

Ticketing and Sales Assistant Manager (Contact Centre) Helen Gabriel

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

Ticketing and Sales Assistant Manager (Travel Trade) Anna Robinson

Administration and Staffing Co-ordinator Cherie Nightingill

Learning Bookings Co-ordinator Kimberley Mackenzie

Ticket Sales and Information Assistant Audrey Lawrence

Learning Bookings Co-ordinator Kimberley Mackenzie

Senior Ticket Sales and Information Assistant Scott Bowman

Kevin wndosu

Alia Fatimi

Paul Hodge

Ellen McCann

Heather Marh

Beatrice Meechan

Daryn Nurgut

Judit Spencer

Joel Sport

Mackenzie Warner

Jennifer Wright

Visitor Experience

Visitor Experience Director Kerry François

Assistant to the Visitor Experience Director Cheryl Barnes

Exhibitions

Head of Exhibitions Theresa-Mary Morton

Senior Exhibitions Project Co-ordinators Hannah Belcher Rosanna Ghioasley

Exhibitions Project Co-ordinators Cameron Crawley Samantha Johnson

Graphic Designer Sam Harris

Visitor Services

Buckingham Palace Visitor Services Manager Natasha Nardell

Senior Visitor Services Project Co-ordinator Stephane Howard

Special Events and Operations Administrator Amanda Jacobs

Staff Operations Co-ordinator Callum Banks

Visitor Operations Assistant Amina Elhadri

Assistant Visitor Services Managers Millie Atterbury

LucyAnn Gray

Alexandra Little

Dyva Patel

Susie Pigott

Wardens

Kate Andrews

Janis Aunon

Laura Aznar

Marie Baresnik

Adam Basch

Elapth Baley

Clare Board

Cassandra Bending

Rose Blackburn

Emily Bradley-Gloe

Lucy Burns

Michael Burns

Janet Burnett

Ursula Clayton

Anna Da Silva

Lyne Denham

Joanne Evans

Lutjen Frantza

Susanna Geary

Chris Grisley

Caroline Gudge

Jessica Herbert

Sarah Howgill

Louise Hunter

Jolanta Jagiello

Rachel Kelly

Alexander Kayes

Mandy Komlosy

Fiona Kuznetsova

Stephen Kyte

Rose Lampard

Magdalena Lewandowska

Beatrice Limbert

Alan Lox

Bridge Little

Katherine Low

Megan Massay

Philip Mansfield

Daniela Pits

Tara Preston

Dr Shalini Paranjai

Charlotte Regan

Debbie Richards

Rebecca Rimmer

Charles Romer-Ormiston

Valerie Ross

Helen St Clair Martin

Meredith Seabrook

Jessica Sorre

Rosald Spencer

My Tait-Scott

Pamela Tettos

Steve Trotter

Lealie Van Ruykenveld

Keith Wavey

Jacqueline Williamson

Windor Castle

Head of Visitor Services Abigail Kirkwood

Visitor Services Manager Janet Cole

Special Events and Administration Manager Alison O'Neill

Admissions Manager Alison Warren

Assistant Admissions Manager Fraser Gilmour

Financial Administrator Roger Freeman

Staff Co-ordinator Christopher Thomas

Visitor Operations Administrators Manika Bone

Sarah Entwistle

Samantha Walker

Evelina Zawisza

Ticket Sales Assistants

Fathiya Ali

Maria Rosa Angelino

Christian Beaman

Marnie Chalks

Hamet Franki

Linda Gould

Carla Griffiths

Sadie Irwin

Alexander Larby

Mark Lines

Melissa Moran

Andrea Palmer

Sophia Paravuyoue

Kimberley Peck

Paul Prentis

Jessica Taring

Shannon Thomcroft

Juliette Wardlaw

Enya de Wolf

Assistant Visitor Services Managers

Mark Ayling

Claudie-Sabine Bilkou

Tess Kemp

Steven Lovegrove

Philip Ryan

Charlotte Smith

Visitor Services Supervisors

Marcelle Dovel

Carla Fulford

Philip Howarth-Jarratt

Peter Wilkinson

Wardens

Colin Adams

Janet Adams

Nada Ahmed

Colin Aires

Claire Alderson

Susan Ashley

Carole Avis

Laura Baggili

Mackenzie Bartun

Charlotte Berry

Karyn Bird

David Bredel

Patricia Bizzo

Geoffrey Bonnithill

Gillian Bonetti-Wade

Jane Bowdish

Doritza Bowers

Donald Bradley

Dee Burt

Jennifer Butt

Rosemary Christie

Agata Cieselska

Novlette Clarke

Jacqueline Clemson

Ellen Compton-Williams

Michael Cook

Sheila Cook

Alexander Davidson

Anne Devlin

Leonardo Di Pinta

John Driscoll

Charlotte Dunn

Brett Edwards

Zoe Flick

Douglas Frame

Richard Fry

Celeste Furlan

Barry Gould

Thierry Guillion

Sarah Gray

Nancy Gunton

Philip Hall

Colette Halliday

John Hampton

Amanda Harrod

Steve Heywood

Susan Hitchcock

Loma Holdailey

Rita Horner

Jill Howdell

Sylvia James

Melanie Jenigan

Diana Joffy

Fiona Jones

Hannah King

Loma Lacey

Gary Longford

Margot Law

Rachel Lawtom

Jessica Leham

Christopher Levena

Helen Lincoln

Joshua Lovell

Lucie Lucas

Adrian McBrien

Angelika Maksyjewskia

Anne Meyer

Michelle Oke

Sophia O'Mayor

Gusia Ondi

Glynis Page

Jennifer Paramar

Lauren Parkin

Katie Patterson

Elina Pergoziotini

Edward Pink

Nicholas Preston

Hannah Pyce

Mikhail Radyzhnevet

Arturo Ramirez

Ian Reid

Josephine Redfern

Bernadette Reid

Yanet Rivera Parde

Jenny Robinson

Edwin Redband-Brown

Gary Russell

Martin Ryan

Heddie Shergill

Antonia Sherlock

Ben Stennett

John Smith

Neil Smith

Lauren Spears

Sarah Spencer

Syuzi Sumnah

Aiken Sutherland

Karen Swale

Monica Tandy

Christopher Tilly

David Uppington

Colin Valie

Luis Vital Matardita

Anna Wallace

KIN YIP WAN

Robert Webster

Susan Wells

Paul Westcott-Brady

Joseph Wood

David Woodall

Peter Woodall

Mark Wright

Lucea Xoxana

STAFF

Palace of Holyroodhouse

Superintendent and Head of Visitor Services Gwenn Hamilton

Visitor Services Manager Joanne Butcher

Visitor Operations Assistant Brian Coutts

Financial Administrator Shona Cowie

Assistant Visitor Services Managers Bartosz Brzuda

Magdalena Kasprzak

Pilar Ave Molina

Kirby Reger

Wardens

Fareed Badr

Licia Baker

Cathrina Bells

Andrew Blackburn

Almudena Cachaza

Rose Craker

Alex Fremea

Lauren Forge

Doreene Gilan

Lara Gonzalez Garcia

Martin Hughes

Helen Jackson

Chris Lenthen

Carol Leslie Turpie

Edward Lipscomb

Lesley McGinley

Adriana Matos

Keith Pullin-McLure

James Oswald

Mara Perez Lopez

Ian Reilly

Harriette Riddell

Kirsty Ross

Carolyn Rose

Aileen Sutherland

Sarah Spencer

Laurel Speirs

Darrin Spencer

Lauren Spencer

Mikhail Radyshevtsev

Edward Pink

Lee Smith

Ben Sherratt

Martin Ryan

Heddie Shergill

Antonia Sherlock

Ben Stennett

John Smith

Neil Smith

Lauren Spears

Sarah Spencer

Syuzi Sumnah

Aiken Sutherland

Karen Swale

Monica Tandy

Christopher Tilly

David Uppington

Colin Valie

Luis Vital Matardita

Anna Wallace

KIN YIP WAN

Robert Webster

Susan Wells

Paul Westcott-Brady

Joseph Wood

David Woodall

Peter Woodall

Mark Wright

Lucea Xoxana

STAFF
APPENDICES

LOANS TO EXHIBITIONS (listed by date of opening)

London, Kew Palace
Educating the Georgians: the passions of the princesses of Kew
24 March – 30 September 2016
Two paintings by Peter Edward Stroehling
Painting by British School
Queen Charlotte’s notebook
Etching by Charlotte, Princess Royal
Snuff-box set with a miniature by Henry Bone
Enamel miniature by Joseph Lee
Pencil-case by Alexander Strachan
Paper-knife by Alexander Strachan

Paris, Musée de l’Armée
Napoléon à Sainte-Hélène. La conquête de la mémoire
6 April – 24 July 2016
Painting by Hippolyte Paul Delaroche

Houston, The Museum of Fine Arts
High Society: The Portraits of Franz X. Winterhalter
16 April – 14 August 2016
Six paintings by Franz Xaver Winterhalter

Texas, Kimbell Art Museum, Fort Worth
The Brothers Le Nain: Painters of Seventeenth-Century France
22 May – 11 September 2016
Painting by the Brothers Le Nain

London, Dulwich Picture Gallery
Winifred Knights (1899–1947)
8 June – 18 September 2016
Drawing by Arnold Henry Mason

Ottawa, Musée des beaux-arts du Canada
Elisabeth Louise Vigée Le Brun
10 June – 11 September 2016
Painting by Elisabeth Vigée Le Brun

London, The National Gallery
Painters’ Paintings: From Freud to Van Dyck
23 June – 4 September 2016
Painting by Sir Anthony van Dyck

Amsterdam, Rijksmuseum
Adriaen van de Velde, Meester van het Hollandse landschap
24 June – 25 September 2016
Three paintings by Adriaen van de Velde

Bath, The Holburne Museum
St Huberts and the Wild
25 June – 2 October 2016
Painting by George Stubbs

Zurich, Landesmuseum Zürich
Europa in der Renaissance. Metamorphosen 1400–1600
1 August – 27 November 2016
Three drawings by Leonardo da Vinci

London, British Museum
Shadow puppet theatre from Indonesia, Malaysia, and Thailand
8 September 2016 – 29 January 2017
Three Javanese shadow puppets

Haarlem, Teylers Museum
Jan Weissenbruch
10 September 2016 – 8 January 2017
Two paintings by Jan Weissenbruch

Paris, Musée du Louvre
Bouchardon (1698–1762) Une idée du beau
14 September – 5 December 2016
Bronze of Louis XV by Louis-Claude Vassé

Ferrara, Palazzo dei Diamanti
Orlando furioso 500 anni
24 September 2016 – 26 January 2017
Drawing by Leonardo da Vinci

France, Palais de Compiègne
Winterhalter, Portraits de corte, entre faste et élégance
30 September 2016 – 15 January 2017
Five paintings by Franz Xaver Winterhalter

Manchester, the Whitworth
Marcantonio Raimondi and Raphael
30 September 2016 – 29 May 2017
Nine engravings by or after Marcantonio Raimondi
Three drawings by Raphael
Photograph after a drawing attributed to Raphael
Washington D.C., National Gallery of Art
Drawings for Paintings in the Age of Rembrandt
4 October 2016 – 2 January 2017
Three drawings by Hendrick Avercamp
San Francisco, Legion of Honor Museum
The Brothers Le Nain: Painters of 17th-Century France
8 October 2016 – 29 January 2017
Painting by the Brothers Le Nain
Amsterdam, Tassenmuseum Hendrikkje
Royal Bags
8 October 2016 – 26 February 2017
Queen Victoria's lace bag
Purse in the shape of a frog
Gold-mounted leather purse
London, The Queen’s House, Greenwich
The Queen’s House 400th Anniversary Exhibition
11 October 2016 – 11 October 2017
Two paintings by Orazio Gentileschi
Painting by Daniel Mytens
Painting by Sir Peter Paul Rubens
Painting by Paul van Somer
Painting by Adriaan van Stalbemt
London, Brunei Gallery, SOAS,
12 October 2016 – 17 December 2016
Photograph album
London, Dulwich Picture Gallery
Adrien van der Velde: Dutch Master of Landscape
12 October 2016 – 15 January 2017
Three paintings by Adriaen van der Velde
London, The National Gallery
Beyond Caravaggio
12 October 2016 – 15 January 2017
Painting by Trophime Bigot
Painting by Giovanni Battista Caracciolo
Painting by Caravaggio
Paris, Musée de L’Armée
Guerres Secrètes
12 October 2016 – 15 January 2017
Three drawings by Hendrick Avercamp
Norwich, Sainsbury Centre for Visual Arts
Fiji Art & Life in the Pacific
15 October 2016 – 2 February 2017
Tabua
Williamsburg, American Revolution Museum
Lockwood Kipling: Arts and Crafts in the Punjab and London
14 January – 2 April 2017
Four paintings by Rudolf Swoboda
Drawing attributed to Henry Wilken Brewer and TSC Crowther
Two watercolours by Joseph Nash
Watercolour by James Roberts
Pair of fire dogs
Two brass standing lamps
Basel, Antikenmuseum Basel und Sammlung Ludwig
Happy Arabia? Myth and Reality in the Land of the Queen of Sheba
18 January – 2 July 2017
Bronze head from the Yemen
New Haven, Yale Center for British Art
Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World
2 February – 30 April 2017
Painting by Joseph Highmore
Painting by Thomas Hudson
Painting by Charles Jenius
Painting by William Kent
Painting by Philip Mercier
Painting by John Opie
Painting by Johan Jacob Schach
Painting by Johann Zoffany
Twenty-one portrait miniatures
Etching by George Bickham after Sir James Thornhill
Two etchings by Charlotte, Princess Royal
Etching with aquatint by J. Mengin after Matthew Cowles Wyatt
Engraving with etching by William Wynne after Alan Ramsay
Drawing by Prince Edward Augustus, Duke of York
Drawing by George III
Two drawings by Hans Holbein the Younger
Three watercolours by Mark Catesby
Watercolour by Georg Dionysius Ehret
Four watercolours by Charles Wild
Mezzotint by Bernardo Bellotto
Three mezzotints by John Faber Junior
Mezzotint by Jean Simon after William Kent
Nine volumes of botanical and ornithological prints by the Earl of Pembroke
Catalogue of the Royal Library of Queen Charlotte
Manuscript transcribed by Queen Charlotte
Printed book by John Hill
Princess Augusta’s baby slippers
Pair of Chinese porcelain beakers
Wooden relief by Prince William Augustus, Duke of Cumberland
Pair of candle vases by Matthew Boulton
Oval platter and tureen with cover by Chelsea Porcelain Factory
Silver medal by John Croker
Needlework pocket-book by Queen Charlotte
Porcelain figure group by Derby Porcelain Works
Bust by Giovanni Battista Guelfi
Silver-gilt cup and cover attributed to Paul de Lamerie
Two busts by John Michael Rysbrack
Silver-gilt chalice by Thomas Heming
Pair of candlesticks by Thomas Heming
Centre dish and urn with cover by Josiah Wedgwood
Tea cup and saucer by Worcester Porcelain Company
Milk jug and sugar bowl with cover by Worcester Porcelain Company
Saucer by Richard, Barr & Barr
Miniature agate bust
Satinwood cabinet
French pendant with cameo
Two English cameos
French cameo
Two Italian cameos
Paris, Fondation Custodia, Collection Frits Lugt
Du dessin au tableau au siècle de Rembrandt
4 February – 5 May 2017
Three drawings by Hendrick Avercamp
Bath, Fashion Museum
Lace in Fashion
4 February 2017 – 1 January 2018
Evening dress by Sir Norman Hartnell
Dublin, The National Gallery of Ireland
Beyond Caravaggio
11 February – 14 May 2017
Painting by Trophime Bigot
Painting by Caravaggio
Paris, Musée du Louvre
Vermeer et les maîtres de la peinture de genre
22 February – 22 May 2017
Painting by Jan Steen
Painting by Gerard ter Borch
London, Alexandra Palace
RYA Suzuki Dinghy Show 2017
4-5 March 2017
Flying fifteen keelboat
Cambridge, The Fitzwilliam Museum
Madonnas and Miracles: The Holy Home in Renaissance Italy
7 March – 4 June 2017
Painting by Marco d’Oggiono
London, The National Gallery
Michelangelo & Sebastiano
15 March – 25 June 2017
Painting by Daniel Mytens
Drawing by Michelangelo Buonarroti
Drawing by Giulio Clovio
Four drawings by Sebastiano del Piombo
Drawing by Michelangelo Buonarroti
Drawing by Giulio Clovio
7 March – 4 June 2017
Painting by Anne Gilchrist
Two drawings by Sebastiano Del Piombo
Lent, Musée du Louvre-Lens
Le Mystère Le Nain
22 March – 26 June 2017
Painting by the Brothers Le Nain
**FINANCIAL OVERVIEW**

### Incoming Resources

The summarised financial statements set out on pages 77–8 indicate that Royal Collection Trust’s total income increased by 19% on prior year to £61,995,000. This reflects a very successful trading year, both in terms of visitor numbers and retail sales, plus a growth in donations received.

Paying visitor numbers increased by 6.5%, resulting in the highest annual figure achieved to date. The Fashioning a Reign: 90 Years of Style from The Queen’s Wardrobe exhibition held across the three Palaces had a very positive impact. Together with a general increase in the level of overseas visitors to the UK, this helped to drive income performance. Retail sales of £19,034,000 were bolstered by the level of visitor numbers, the popularity of The Queen’s 90th Birthday merchandise range and the drop in the value of sterling during 2016, which increased the spending power of overseas visitors.

Income from donations in the year totalled £1,753,000. This included funds received in support of Future Programme, The Queen’s Bindery Apprenticeship Scheme and our publishing programme.

### Charitable Expenditure

Expenditure on charitable activities increased by over 10%. This reflected the increased spend on supporting visitor access, on mounting exhibitions and on conservation work on the Collection. Eleven other exhibitions, in addition to Fashioning a Reign, were mounted during the year. Non-pay expenditure was less than budgeted, and this helped to contribute towards the overall surplus position.

### Net Incoming Resources and Cash Flow

The net result for the year, before taking into account an actuarial adjustment relating to the pension scheme, was a surplus of £6,063,000 (2015–16: £2,723,000). The net cash inflow of £1,134,000 has resulted in a cash balance of £39,066,000 at 31 March 2017 (2015–16: £37,932,000). The surplus will be devoted primarily to funding for the completion of the Future Programme improvements at Windsor Castle and the Palace of Holyroodhouse.

### Funds and Reserves

Royal Collection Trust has total funds and reserves of £55,533,000 at 31 March 2017 (2015–16: £49,670,000). After allocating funds that are restricted, or represented by fixed assets, the Trustees have designated a fund for Future Programme. As at 31 March 2017, funds of £400,000 are designated for Future Programme, leaving £9,630,000 of free reserves net of the pension scheme deficit of £400,000. The Future Programme fund is expected to be spent in full in 2019.

These Summary Financial Statements are extracted from Royal Collection Trust’s full Financial Statements for 2016–17.

### INCOME AND ADMISSION NUMBERS FOR THE YEAR

<table>
<thead>
<tr>
<th></th>
<th>Income</th>
<th>Admissions numbers*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2016–17 £000</td>
<td>2015–16 £000</td>
</tr>
<tr>
<td>Windsor Castle and Frogmore House</td>
<td>19,082,190</td>
<td>16,676,180</td>
</tr>
<tr>
<td>Buckingham Palace</td>
<td>4,559,240</td>
<td>3,109,220</td>
</tr>
<tr>
<td>The Queen’s Gallery, London</td>
<td>11,032,131</td>
<td>9,447,103</td>
</tr>
<tr>
<td>The Royal Mews</td>
<td>1,505,141</td>
<td>1,277,128</td>
</tr>
<tr>
<td>Clarence House</td>
<td>1,147,106</td>
<td>1,277,128</td>
</tr>
<tr>
<td>Palace of Holyroodhouse</td>
<td>4,261,132</td>
<td>3,312,121</td>
</tr>
<tr>
<td>The Queen’s Gallery, Edinburgh</td>
<td>1,131,131</td>
<td>1,074,107</td>
</tr>
<tr>
<td>Other retail income (including off-site and cafés)</td>
<td>4,552,3,657</td>
<td>3,52,44</td>
</tr>
<tr>
<td>Publishing</td>
<td>272,272</td>
<td>327,327</td>
</tr>
<tr>
<td>Photographic services</td>
<td>214,214</td>
<td>218,218</td>
</tr>
<tr>
<td>Gift Aid</td>
<td>2,046,1,514</td>
<td>2,046,1,514</td>
</tr>
<tr>
<td>Other income</td>
<td>2,469,917</td>
<td>2,469,917</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>61,995,000</strong></td>
<td><strong>52,085,000</strong></td>
</tr>
<tr>
<td><strong>Admissions income</strong> (including Gift Aid)</td>
<td><strong>30,397,000</strong></td>
<td><strong>33,655,000</strong></td>
</tr>
<tr>
<td><strong>Retail sales</strong> (including off-site, excluding cafés)</td>
<td><strong>18,048,000</strong></td>
<td><strong>17,567,000</strong></td>
</tr>
<tr>
<td>Capital expenditure</td>
<td>610,1,680</td>
<td>1,137,1,137</td>
</tr>
<tr>
<td>Visitor Performance Indicators</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visitor numbers (000)*</td>
<td>2,427,2,386</td>
<td>2,427,2,386</td>
</tr>
<tr>
<td>Admissions income per visitor</td>
<td>£12.52, £13.01</td>
<td>£12.92, £13.45</td>
</tr>
<tr>
<td>Retail spend per visitor (including off-site and cafe)</td>
<td>£6.24, £5.62</td>
<td>£6.24, £5.62</td>
</tr>
</tbody>
</table>

*Paying visitors only (includes Learning)
SUMMARISED FINANCIAL STATEMENTS

INDEPENDENT STATEMENT OF KPMG LLP
TO THE ROYAL COLLECTION TRUST

We have examined the Summarised Financial Statements of The Royal Collection Trust (“the charitable company”) for the year ended 31 March 2017 set out on pages 77–8 of the Annual Report for 2016/17.

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

Respective responsibilities of Trustees and KPMG LLP

As explained more fully in the Trustees’ Responsibilities on page 79, the Trustees have accepted responsibility for extracting the Summarised Financial Statements within the Annual Report for 2016/17 from the full annual financial statements of the charitable company.

Our responsibility is to report to the charitable company our opinion on the accurate extraction of the Summarised Financial Statements within the Annual Report for 2016/17 from the full annual financial statements of the charitable company.

Basis of Opinion

Our examination of the Summarised Financial Statements consists primarily of agreeing the amounts and captions included in the Summarised Financial Statements to the corresponding items within the full annual financial statements of the charitable company for the year ended 31 March 2017.

We also read the other information contained in the Annual Report for 2016/17 and consider the implications for our statement if we become aware of any apparent misstatements or material inconsistencies with the Summarised Financial Statements.

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

As set out in our audit report on those financial statements, that audit report is made solely to the charitable company’s members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006.

The audit work has been undertaken so that we might state to the charitable company’s members those matters we are required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company’s members, as a body, for that audit work, for the audit report, or for the opinions we have formed in respect of that audit.

Opinion on Summarised Financial Statements

On the basis of the work performed, in our opinion the Summarised Financial Statements included in the Annual Report for 2016/17 have been accurately extracted from the full annual financial statements of the charitable company for the year ended 31 March 2017.

Lynton Richmond (Senior Statutory Auditors)
For and on behalf of KPMG LLP Statutory Auditor Chartered Accountants
15 Canada Square, London, E14 5GL
### SUMMARY CONSOLIDATED BALANCE SHEET

as at 31 March 2017

<table>
<thead>
<tr>
<th></th>
<th>2017 (£000)</th>
<th>2016 (£000)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intangible assets</td>
<td>202</td>
<td>314</td>
</tr>
<tr>
<td>Tangible assets</td>
<td>18,172</td>
<td>15,890</td>
</tr>
<tr>
<td><strong>Total fixed assets</strong></td>
<td>18,374</td>
<td>16,204</td>
</tr>
<tr>
<td><strong>Current assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goods for donation</td>
<td>225</td>
<td></td>
</tr>
<tr>
<td>Stock and work in progress</td>
<td>3,820</td>
<td>3,936</td>
</tr>
<tr>
<td>Debtors</td>
<td>4,525</td>
<td>2,131</td>
</tr>
<tr>
<td>Bank deposits</td>
<td>38,539</td>
<td>37,102</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>527</td>
<td>610</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>47,636</td>
<td>44,219</td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors: amounts falling due within one year</td>
<td>(10,077)</td>
<td>(10,653)</td>
</tr>
<tr>
<td><strong>Net current assets</strong></td>
<td>37,559</td>
<td>33,566</td>
</tr>
<tr>
<td><strong>Net assets excluding pension asset/(liability)</strong></td>
<td>55,933</td>
<td>49,770</td>
</tr>
<tr>
<td>Defined benefit pension scheme asset/(liability)</td>
<td>(400)</td>
<td>(100)</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>55,533</td>
<td>49,670</td>
</tr>
</tbody>
</table>

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


The Summarised Financial Statements presented within the Annual Report 2016/17 do not constitute the full financial statements of The Royal Collection Trust for the financial years ended 31 March 2017 and 31 March 2016, but represent extracts from them. These extracts do not provide as full an understanding of the financial performance and position of The Royal Collection Trust as the full annual financial statements of The Royal Collection Trust. A copy of those full statements can be obtained by writing to the Development Office, Royal Collection Trust, York House, St James’s Palace, London SW1A 1BQ or e-mailing webmaster@royalcollection.org.uk.

The financial statements for those years have been reported on by The Royal Collection Trust’s independent auditor. The reports of the auditor were:

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

The Trustees have accepted responsibility for preparing the Annual Report 2016/17 and for preparing the Summarised Financial Statements included therein by extracting the Consolidated Statement of Financial Activities and Consolidated Balance Sheet included in the Summarised Financial Statements directly from The Royal Collection Trust’s full annual financial statements.

The Summarised Financial Statements were approved by the Trustees and signed on their behalf on 27 June 2017.

James Leigh-Pemberton Trustee | Sir Alan Reid Trustee
A Woman at her Toilet, 1663, by Jan Steen, from the exhibition Masters of the Everyday: Dutch Artists in the Age of Vermeer at The Queen’s Gallery, Palace of Holyroodhouse.

A gold crown set with pearls, diamonds and emeralds in the exhibition Splendours of the Subcontinent: A Prince’s Tour of India 1875–6 at Cartwright Hall Art Gallery in Bradford. The crown is embroidered with the Prince of Wales’s motto ‘Ich Dien’ (I serve).

A Peep at the Train, 1892, by Rudolf Swoboda, was loaned to the Victoria and Albert Museum, London, for the exhibition Lockwood Kipling: Arts and Crafts in the Punjab and London.

A young visitor is greeted by topiary figures at A Very Royal Birthday Party, the Family Festival held at Windsor Castle to celebrate Her Majesty The Queen’s 90th birthday.

Unless otherwise stated, all images are
Royal Collection Trust / © Her Majesty Queen Elizabeth II 2017.

Royal Collection Trust is grateful for permission to reproduce the items listed below:

Page 6 Simon Broadhead; page 11 Royal Archives / © Her Majesty Queen Elizabeth II 2017; page 12 ©R. Galton; page 16 © House & Garden, photographer Jake Curtis; page 17 © Hayley Madden; page 21 Russell Sach; pages 27, 28 and 29 James Robinson; pages 30 and 31 David Cheskin; page 33 © Nottingham City Museum & Galleries; page 33 © Patrick van Kavage©PA Images; page 34 © Tim Smith Photography; page 36 Sam Melish; page 37 © Lauren Hurley/PA Archive/PA Images; page 38 BFG Illustration © 2016 Quentin Blake; pages 40 and 41 Rupert Freer; page 42 Simon Clarke; page 43 David Cheskin; pages 44, 45 and 51 Hayley Madden; page 57 © Estate of Edward Seago, represented by Portland Gallery, London; page 80 Hayley Madden.

Royal Collection Trust / © Her Majesty Queen Elizabeth II 2017.