



THE ROYAL COLLECTION TRUST *Annual Report 2006–2007*



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THE ROYAL COLLECTION TRUST
Annual Report 2006–2007

AIMS OF THE ROYAL COLLECTION TRUST

The Royal Collection is subject to proper custodial control.

The Royal Collection is maintained and conserved to the highest possible standards.

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 the public's appreciation and understanding.

Access to the Royal Collection is broadened and increased.

Appropriate acquisitions are made when resources become available.

FRONT COVER: Agnolo Bronzino, *Portrait of a Lady in Green*, c.1528–32,
one of the highlights of *The Art of Italy* exhibition at The Queen's Gallery, Buckingham Palace
(30 March 2007 – 20 January 2008).

BACK COVER: Alexander Marshal, *Common Sunflower and Greyhound*, c.1650–82,
from the exhibition *Amazing Rare Things*, at The Queen's Gallery, Palace of Holyroodhouse
(2 March – 16 September 2007).

THE ROYAL
COLLECTION TRUST

Annual Report
for the year ended 31 March 2007

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ROYAL COLLECTION TRUST

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CONTENTS

Chairman's Foreword	5
Report of the Director of the Royal Collection	6
Custodial Control	9
Conservation	10
Environmental Controls	10
Pictures	10
Works of Art	11
Royal Library	13
Print Room	14
Royal Photograph Collection	15
Royal Archives	16
Access and Presentation	17
Buckingham Palace	17
The State Rooms	17
The Queen's Gallery	18
The Royal Mews	19
Windsor Castle	20
The Drawings Gallery	20
Special Visits and Research Enquiries	21
Palace of Holyroodhouse	22
The State Apartments	22
The Queen's Gallery	22
Historic Royal Palaces	24
Loans from the Royal Collection	24
Interpretation	27
Education	27
Publishing	30
Electronic Access	33
Accessions and Acquisitions	34
Trading Activities	36
Financial Overview	38
Summarised Financial Statements	40
Appendices	
Exhibitions and Loans	43
Royal Collection Exhibitions	43
Combined Loans to External Exhibitions	43
Section Loans to External Exhibitions	44
Staff of the Royal Collection	48
External Appointments	48
Staff Training	49
Staff Numbers	49
Staff List	50



Pietro Annigoni, *Portrait of Her Majesty The Queen*, 1969.

Following the outstanding success of his portrait of The Queen painted for the Fishmongers' Company in 1954–5, Annigoni was commissioned by the Trustees of the National Portrait Gallery to paint a new portrait, for which this is the highly finished preparatory study. Describing his approach, the artist said: 'I did not want to paint her as a film star; I saw her as a monarch, alone in the problems of her responsibility.'

This pastel portrait was purchased by The Queen in 2006 and was displayed at The Queen's Gallery, Buckingham Palace, from November 2006 to February 2007.



CLARENCE HOUSE

After several years of uncertainty for tourism in the United Kingdom, it is indeed cheering that this year's Report reflects the steady recovery experienced by the industry over the past twelve months. In common with many arts and heritage bodies in this country, the Royal Collection is heavily dependent on admissions income. It is particularly gratifying, therefore, that this year's exhibition of dresses and jewellery at Buckingham Palace, marking The Queen's 80th Birthday, drew numbers of visitors to the Palace not seen since the State Rooms first opened to the public in the mid-1990s. The dazzling display, which attracted such exceptionally positive media coverage, demonstrated the imaginative way in which the presentation of Royal Collection exhibitions has developed over the years. The same can also be said for the exhibitions now on display at The Queen's Galleries at Holyroodhouse and Buckingham Palace, *Amazing Rare Things* and *The Art of Italy*, both of which have recently opened to excellent reviews.

The year's financial results have also been most encouraging, enabling a further substantial reduction in borrowings, as well as significant future investment in many of the areas of central importance to the Trust, notably conservation, curatorial research and the new Collections Management System. As ever, I and my fellow Trustees congratulate and thank the many dedicated staff who have contributed to the year's activities and who, in doing so, have helped maintain excellent progress in furthering the Royal Collection Trust's primary aims.

Among changes in the Trustee body, I must record my thanks to Lord Luce who has served as Trustee and Deputy Chairman over the last six years, and to Sir John Guinness, who also retired after six years' service as a Trustee and four years as Chairman of the Audit Committee. I welcome the new Lord Chamberlain, Earl Peel, as Deputy Chairman, and Mr Peter Troughton, Chairman of the Council of the University of Bath, as their successors.

REPORT OF THE DIRECTOR OF THE ROYAL COLLECTION

Sir Hugh Roberts

This year has seen a significant and positive rebuilding of confidence and for the first time since the late 1990s, visitor numbers across all Royal Collection sites have reached the two million mark. Much of this recovery was undoubtedly due to a desire to share in the celebrations marking the 80th Birthday of Her Majesty The Queen. The most significant increase in visitors was seen at Buckingham Palace during this year's Summer Opening, where a sparkling exhibition of Her Majesty's evening dresses from the 1940s to the present day was mounted, accompanied by a selection from The Queen's famous and historic collection of personal jewellery. The enormous appeal of this display, which was also shown with Her Majesty's own insignia and collection of foreign orders (see illustration), contributed in a very marked way to the outstandingly successful financial results detailed later in

this Report. As a direct and most positive consequence, it has been possible to make a substantially higher reduction in bank borrowings than anticipated, and at the same time to plan for significant new investment in the principal areas of the Trust's concerns.

On the curatorial front, the long-planned new Collections Management System, scheduled for completion in this financial year, will now not be in place until later in 2007. Working closely with the National Trust, our partners in this important project, it became clear that more time was needed at this crucial stage of development in order to deliver the full range of functionality that both parties require. The delay has been usefully employed in improving the quality of existing data in preparation for transfer to the new system.

Conservation, as always, takes a prominent place in this Report. The achievements of the in-house Conservation Studios are detailed in



The 'Marlborough Great George', usually worn by The Queen with Garter Robes, is a copy by Rundell, Bridge and Rundell, made in 1828, of the Great George once worn by John Churchill, 1st Duke of Marlborough. It was displayed in the Ballroom at Buckingham Palace during the Summer Opening in 2006.

the pages that follow, but I would highlight the exceptional conservation work for the new exhibition *The Art of Italy in the Royal Collection: Renaissance & Baroque*. For this, more than 30 paintings have been transformed by patient and highly skilled treatment over the last four years and, as a result, it has been possible to make a number of significant new attributions. Chief among these, and inevitably of greatest interest to the media, has been the elevation of the Caravaggio *The Calling of Saints Peter and Andrew* from the status of having 'some basis in the work of Caravaggio' to being generally recognised as a work by the master himself.

Access, presentation and interpretation of the Royal Collection occupy the majority of the time of our staff, and I am pleased to report a number of notable achievements in these areas. A special display of photographs of The Queen, drawn from the Royal Photograph Collection, was shown at Windsor in celebration of Her Majesty's 80th Birthday. A touring exhibition of *Ten Drawings by Leonardo da Vinci*, also in celebration of the 80th Birthday, has now completed its fourth and final showing, at Cardiff. It has been seen by a total of 205,000

visitors, making it one of the most popular exhibitions outside London in the past year. A visually arresting exhibition of natural history drawings and watercolours, *Amazing Rare Things: The Art of Natural History in the Age of Discovery*, opened in March at The Queen's Gallery, Holyroodhouse. In the selection of the works and in the preparation of the accompanying book, curators from the Print Room at Windsor had the great benefit and privilege of working with Sir David Attenborough. Sir David's active personal involvement undoubtedly contributed to the wide critical acclaim and extensive media coverage that the exhibition has enjoyed. And as already mentioned, *The Art of Italy*, the finest survey of sixteenth- and seventeenth-century Italian paintings and drawings from the Royal Collection ever mounted, has now opened at The Queen's Gallery, Buckingham Palace, to universal plaudits.

High-quality publications have continued to play an essential part in the interpretation of the Collection, ranging this year from a souvenir album to mark The Queen's 80th Birthday (of which 27,000 copies have been sold) to the scholarly and handsomely illustrated catalogue for *The Art of Italy*, the publication of which has been generously supported by Sir Harry Djanogly.

The Education section has received a substantial boost this year with the appointment of new members of staff, allowing an expansion of activities for families and children at all three sites, and further development of the adult education programme.



Maria Sibylla Merian, *Branch of banana tree (Musa paradisiaca) with caterpillar and moth (Automeris liberia)*, c.1701–5.

This is one of nineteen watercolours by Merian included in the Royal Collection exhibition *Amazing Rare Things: The Art of Natural History in the Age of Discovery* at The Queen's Gallery, Holyroodhouse.



Titian and workshop,
*Virgin and Child in a
Landscape with Tobias and
the Angel*, c.1535–40.

This is one of four closely related compositions by Titian and his workshop. Conservation has revealed the quality of the freely painted, lively Christ Child on the crisp white cloth. The Virgin sits on a sandy bank by a stream set within the artist's own mountain landscape of the Dolomites.

Looking to the coming year, a special display to mark the Diamond Wedding Anniversary of Her Majesty The Queen and His Royal Highness The Duke of Edinburgh will be shown at the Summer Opening of Buckingham Palace. The centrepiece will be Her Majesty's magnificent wedding dress, designed by Norman Hartnell. Also included in the exhibition are the dresses and outfits worn by other members of the wedding party, and a selection of wedding presents, including the magnificent jewellery that Princess Elizabeth received from the King and Queen, from Queen Mary and from Prince Philip. *The Art of Italy* will be on display for the remainder of the year at The Queen's Gallery, Buckingham Palace; and at the Palace of Holyroodhouse a new exhibition of Flemish painting, *Bruegel to Rubens*, will open in the autumn.

As in past years, the work of the Collection has been significantly assisted by Mrs Frances Mossman and Mrs Joanna Oswin (as non-executive members of the Board of Royal Collection Enterprises), by Mr Nigel Turnbull (as a member of the Audit Committee) and by many colleagues throughout the Royal Households. Among the staff changes this year, I should record the appointment of Michael Stevens as Deputy Treasurer to The Queen, with Household-wide responsibility for finance (including the finances of the Royal Collection, of which he becomes Finance Director), and his replacement as Managing Director of Royal Collection Enterprises by George Ruiz, formerly Finance Director of the Collection.

I must also record with great sadness the death of Sir Oliver Millar in May 2007. Sir Oliver was the first Director of the newly established Royal Collection Department from 1987 until his retirement a year later, having been Surveyor of The Queen's Pictures since 1972. His numerous publications have provided the foundations on which much of the interpretation of the paintings in the Royal Collection today is based, and will stand as a lasting monument to his profound scholarship.

This year's Report follows the pattern of recent years in grouping the activities of the Collection in five sections to reflect the principal aims of the Royal Collection Trust, and by confining the financial information to a summary. The full financial statements are available online (www.royalcollection.org.uk) or from the Registered Office, Stable Yard House, St James's Palace, London SW1A 1JR.

CUSTODIAL CONTROL

The development of the new Collections Management System, in partnership with the National Trust, remained the key project for the year. Completion had been anticipated in 2006, but due to the complexity of the requirements and the need to ensure the delivery of maximum functionality, the new system is now not expected to be fully operational before the end of 2007. The delay has had the beneficial effect for both the National Trust and the Royal Collection of allowing more time to be dedicated to the preparation of existing data (including images).

Inventory checks have been carried out during the year at Buckingham Palace, Windsor Castle, Hampton Court Palace and Sandringham House. The detailed inventory of the contents of Queen Mary's Dolls' House at Windsor continued. Inventorying at Queen Elizabeth The Queen Mother's former residences was also completed. Inventory support continued to be given to the specialist authors of the catalogues raisonnés of Sèvres Porcelain, Gems and Jewels, Arms and Armour, and Oriental Porcelain, and assistance was given in the preparation of the display of The Queen's British and foreign insignia, shown for the first time in the Ballroom at Buckingham Palace during the Summer Opening of the State Rooms.

In all sections, as part of the continuing preparation for the new database, further updating, consolidation and cleansing of existing data was completed. A total of 16,964 items were added, bringing the number recorded on the current database to 628,830.

As was reported last year, a revised approach to recording photographs in the Royal Photograph Collection – at a 'collections' rather than at an 'image' level – has been adopted. In line with this new method, over the last year 47,636 new inventory numbers have been allocated to individual images, but only master records (each containing many parts) have been entered on to the system. A total of 56,363 items in the Royal Photograph Collection have now been input to the database. The areas covered include a wide range of photographs and albums, containing portraits of King Edward VII, Queen Alexandra, King George V, Queen Mary and their families, in addition to material covering the Danish, Russian, Greek, Italian, Belgian and Prussian royal families. Albums associated with royal tours in the United Kingdom, India and Ghana were also included. At the same time, an extensive project to identify existing modern transparencies and copy negatives, and to transfer them to the Picture Library, was completed.

In the Royal Archives, consolidation and refinement of existing data continued in preparation for the acquisition of a replacement computer software system. An operational requirement for the new system has now been completed. Progress continued to be made on the computer listing of the official papers of King George VI, the papers of the Department of the Master of the Household for the reign of King George V, and loyal addresses. The computerised inventory of the papers of the Royal Mews was completed and, following a major reorganisation of the records of the Sovereign's Household and the other Royal Households in order to maximise the use of space, the relevant inventory entries were updated. The appraisal of records of the Lord Chamberlain's Department and of the Household of Edward, Prince of Wales, continued.

CONSERVATION

ENVIRONMENTAL CONTROLS

The Royal Collection's environmental monitoring system, in the form of stand-alone data-logging monitors, was originally installed in The Queen's Galleries in London and Edinburgh in 2002. The monitors recorded temperature and humidity only and the resulting data had to be transferred manually to make them generally available. The system was later extended to the Royal Library, Print Room, Drawings Gallery, Royal Archives, and parts of the State Apartments and Conservation Studios at Windsor Castle. In May 2006, The Queen's Gallery systems were upgraded and light-level data added. In March 2007, the system as a whole was upgraded further, allowing all data from all locations to be integrated and made available across the department. Spot checks of other locations continue to be made as necessary, using stand-alone monitors.

PICTURES

The preparation and conservation treatment of the 93 paintings in *The Art of Italy* exhibition was the principal conservation achievement of this year. Twenty-three full conservation treatments were completed during the period (of which 13 were carried out in-house), while 14 paintings were given partial treatments. The pictures that have been fully cleaned include the two newly attributed works, *The Calling of Saints Peter and Andrew* (see illustration) and *Boy Peeling Fruit*, both now considered to be by rather than after Caravaggio. Support for the revised attributions comes from a broad spectrum of opinion and from compelling technical evidence uncovered during the course of conservation.

Caravaggio, *The Calling of Saints Peter and Andrew*,
c.1602–4.

Acquired by Charles I in 1637, this painting had long been considered a copy of a lost original. Its status as an authentic work was revealed during cleaning and conservation in preparation for the exhibition *The Art of Italy in the Royal Collection: Renaissance & Baroque* at The Queen's Gallery, Buckingham Palace.



Other major Italian paintings which have been fully treated this year include the three works wholly or partially by Titian, *Portrait of Jacopo Sannazaro*, *Boy with a Pipe* and *Virgin and Child in a Landscape*, two works by Andrea del Sarto, works by Polidoro da Caravaggio, Pontormo, Mazzolino, Correggio, Lotto, Licinio, Giordano and Cagnacci, and the very large Tintoretto of *The Muses*. During the year, seven of these paintings were examined by X-radiography, and a further 15 with infra-red reflectography, leading to many interesting technical discoveries. All the panel paintings in the exhibition were re-framed using a sealed system to limit the potentially damaging effects of environmental change. Numerous substitute paintings were also conserved to hang in the State Apartments at Windsor Castle, Hampton Court Palace and Kensington Palace, including the Rembrandt School *Adoration of the Magi*, attributed to Van den Eeckhout.

A total of 21 paintings were prepared and given partial treatment for a new hang at the Palace of Holyroodhouse, including a full-length portrait of Mary, Queen of Scots, which was surface-cleaned and re-framed. Six further paintings were X-radiographed and a further four seventeenth-century Flemish paintings underwent technical examination, concluding the work for the technical entries in the catalogue raisonné of *Later Flemish Paintings* by Sir Christopher White, due to be published in September 2007.

Thirty-six paintings were prepared for external loan. Full treatment was given to the Rembrandt studio *Rabbi with a Cap*, which was found to be of higher quality than previously thought, and two works by Frith were surface-cleaned. Full treatment by external conservators was given to *The Darnley Memorial* (by Livinus de Vogelaare) from the Palace of Holyroodhouse, *Catherine the Great* (by Vigilius Eriksen) from Buckingham Palace, and *William Reskimer* (by Holbein) from Windsor Castle.

In total, 184 paintings were treated at the Windsor, Friary Court and Hampton Court Studios, or on site at the Palace of Holyroodhouse. At least 150 paintings were re-framed, and over 300 paintings were moved between locations. In addition, a programme has begun of condition-checking the paintings on display at Hampton Court Palace, of which 49 have been assessed so far.

Sue Pinel, Consultant Conservator for the miniatures collection, treated 51 miniatures during the year. Forty-four were examined and treated *in situ* in Windsor, while a further seven required more extensive work in the studio.

WORKS OF ART

A total of 173 items were conserved in the Marlborough House Workshops and horological workshops. These included a nineteenth-century Boulle display cabinet from Windsor Castle; the second of two painted, gilded and silvered pier cabinets designed for Brighton Pavilion by Robert Jones; a very large French gilt-bronze chinoiserie mantel clock (known as the Rock Clock; see illustration on page 46); a *pietra dura* cabinet and table, and 33 picture frames for *The Art of Italy* exhibition; 52 pieces of Sèvres porcelain in connection with the forthcoming catalogue raisonné; and the Swords of Mercy, of Temporal Justice and of Spiritual Justice from the Jewel House. The Master of the Household's 'C' Branch workshops at Windsor Castle undertook a further 200 conservation and upholstery tasks.

In partnership with Historic Royal Palaces, the Royal Collection Armourer devised and oversaw a pilot project to conserve 300 weapons (approximately 10% of the total) from the massed display in the King's Guard Chamber at Hampton Court Palace, last treated 25 years ago. It is intended that

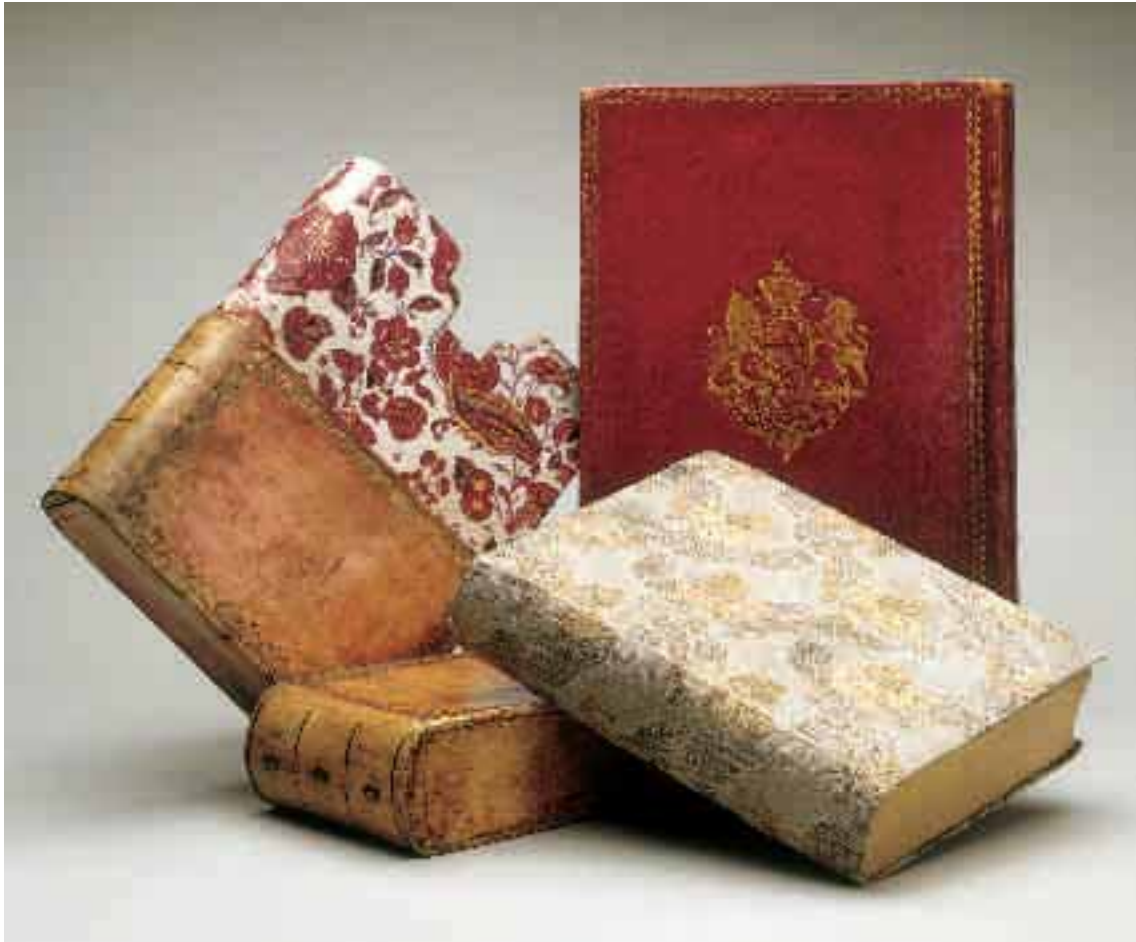
conservation of the entire collection should now follow. Work continued on the collection of Indian arms at Sandringham House, and pieces from an early Italian armour were also conserved. A research project on the Asian arms and armour has begun, with a catalogue raisonné as the eventual aim.

The statuette of *St George* by Alfred Gilbert (see page 25), presented by the Royal Household to Queen Victoria in memory of her grandson, the Duke of Clarence and Avondale, was cleaned and conserved in conjunction with a loan to the Henry Moore Institute, Leeds. The programme of tapestry conservation by outside conservators included further work in the Textile Conservation Studio at Hampton Court Palace on the last unrestored panel, *Abraham and Melchizedek*, from the great *Abraham* set of early sixteenth-century Brussels tapestries that had belonged to Henry VIII. One of the eighteenth-century Gobelins panels of the *Story of Jason* series in the Ballroom at Buckingham Palace was fully conserved and reinstated during the year; and a very fine Charles II stump-work casket, given to Queen Mary by Lord Plender in 1932, was cleaned and conserved for display in Windsor Castle. Conservation of the last of the group of Delft tulip vases to be treated in modern times was completed at Marlborough House prior to exhibition at The Hague; and a group of large English Delftware dishes was treated for display at the Palace of Holyroodhouse. Two pairs of imposing Venetian bronze firedogs, perhaps dating from the late sixteenth or early seventeenth century, were treated in preparation for *The Art of Italy* exhibition. They have probably been in the Royal Collection since the seventeenth century.

Two large and exceptionally fine carved and gilded marble-topped tables, originally supplied in 1700 for Hampton Court Palace by Jean Pelletier (see illustration), were cleaned and repaired at Marlborough House. The conservation of giltwood furniture and picture frames remains one of the most significant challenges for the Royal Collection. It will be further addressed in 2007 with the appointment of an additional gilding conservator.

Marble-topped giltwood table made in 1700 by Jean Pelletier for William III's new state apartments at Hampton Court Palace. The table and its companion were cleaned and restored in preparation for the exhibition *The Art of Italy*.





Queen Charlotte's *German Psalter* (1769) with its original slipcase, and George III's *Book of Common Prayer* (1790), both purchased in July 2006 with other items from the library of the King of Hanover. Following basic conservation work, new boxes have been made to protect both the original fabric cover of the *Psalter* and the original slipcase.

ROYAL LIBRARY

During the year, over 2,450 volumes have been refurbished. Approximately 2,000 books in the Royal Library at Windsor were treated with the help of long-term volunteers, and another 350 volumes at other sites were refurbished. The remaining 100 volumes, which required more intensive conservation, were worked on in the Royal Bindery. These volumes included some of the books from the library at Hanover acquired during the year (see illustration), and books intended for Royal Collection exhibitions, external loans and temporary displays. Forty-eight reference volumes from the *Army Lists* and *Navy Lists* sequences were rebound by subcontractors.

Among items refurbished prior to display were Charles I's copy of Shakespeare's Second Folio, exhibits for the Science Day Reception at Buckingham Palace in October, and books included in two Royal Collection exhibitions at The Queen's Galleries in Edinburgh and London: *Amazing Rare Things* and *The Art of Italy*.



This page, from the second (legendary) section of the *Shahnama* of Firdausi, shows the hero Rustam killing a dragon. The *Shahnama* tells the story of Iran from the earliest times to the seventh century AD and was completed in 1648. It was presented to Queen Victoria in 1839 and is currently undergoing full conservation treatment prior to rebinding.

The major project to repair and rebind the seventeenth-century manuscript of the *Shahnama* of Firdausi (see illustration) continued in the Bindery and the Drawings Conservation Studio. Rebound volumes included two parts of the Carlton House Inventory, *The Wedding Gifts of the Duke of York and Princess May* and *The Heralds' Museum in London*. Repairs were carried out to two volumes of the *National Manuscripts of Scotland* series, a 1603 *Psalterium Romanum* and Commelin's *Horti Medici Amstelodamensis* (1701).

A conservation survey of books at Buckingham Palace was undertaken, and a small team of volunteers was recruited to begin book refurbishment in the summer of 2007. Surveys were also undertaken at Balmoral Castle and Sandringham House, and at Osborne House following a successful pilot scheme of book refurbishment there in 2005. Training in the handling and care of books was given at Windsor Castle to housekeeping staff based at Windsor and Highgrove House.

Other work carried out during the year in the Bindery included presentation bindings of exhibition catalogues of *Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother* and *Amazing Rare Things*, and the manufacture of a large leather portfolio for 'The Golden Rule' (the poem by the Poet Laureate, Andrew Motion, set to music by the Master of The Queen's Music, Sir Peter Maxwell Davies, and written to celebrate The Queen's 80th Birthday).

The first of three planned phases of redevelopment of the Paper Conservation Studios was completed on schedule in March 2007, providing the Bindery with a new Finishing Room and Machine Room. The remaining two phases will be completed by spring 2008.

PRINT ROOM

A total of 147 items from the Print Room were treated: of these, 112 were conserved, including 14 prints, 70 drawings, 26 watercolours and two collages. The drawings treated included 36 Victorian architects' plans, conserved by four students on a two-week work placement from the BA Conservation course at Camberwell College of Arts. A total of 108 items were mounted and 32 were permanently framed. Work for current and forthcoming exhibitions included 31 drawings and watercolours for *Amazing Rare Things*, 16 drawings for *The Art of Italy*, and 16 watercolours and drawings for the *Royal Weddings* exhibition in

the Drawings Gallery, Windsor Castle. Overmounts were cut for all the works in *Amazing Rare Things* and *The Art of Italy*.

Twenty-three items were conserved or mounted and framed for external loan, including 18 Carracci drawings for Bologna and Rome, two watercolours for the Hull Maritime Museum, two Leonardo drawings for London and Rome, and one watercolour for Milwaukee.



Taddeo Zuccaro, *The Conversion of the Proconsul*, c.1557–9.

This large drawing was made in preparation for a fresco in San Marcello al Corso, Rome. The artist was evidently dissatisfied with his design and tore it into eight pieces, which were retrieved in his studio and pasted together. Prior to *The Art of Italy* exhibition, the drawing received extensive conservation, revealing further studies by Taddeo on the reverse.

ROYAL PHOTOGRAPH COLLECTION

A total of 92 photographs and four albums were conserved, seven photographs were mounted and 40 were rehoused. Items treated included negatives by Bassano, Marcus Adams and Cecil Beaton. A survey of glass plate negatives was completed.

Work for exhibitions and temporary displays included conservation of 17 photographs (and mounting of 14) for the *Royal Weddings* exhibition, and mounting and framing of a new portrait of The Queen by Lord Snowdon for *An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen*, both in the Drawings Gallery, Windsor Castle.



Binding and frontispiece of an Establishment Book for the stables of King James II. This volume gives details of the staff and the number of horses in the King's stables during the years 1685–8, and was purchased by The Queen. The magnificent contemporary binding has been refurbished in the Royal Bindery.

ROYAL ARCHIVES

The treatment of the series of essays by George III continued, with the completion of work on one box containing 563 documents. Four folders of bills from the Lord Chamberlain's Department at Windsor (approximately 330 documents) were also treated. The repair or replacement of the Victorian document folders in the Muniment Room continued, 13 being completed. Three nineteenth-century copy letter books and one Establishment Book from the Royal Mews were re-backed, two volumes of correspondence relating to Prince Albert's financial affairs in Coburg were rebound, the binding of King Edward VII's engagement diary for 1909 was re-sewn and re-cased, and the binding of a seventeenth-century Establishment Book was repaired (see illustration). The renovation of 772 bound volumes was carried out, including 25 of Queen Victoria's journals and 75 containing private papers of King George V and Queen Mary. A file of Victorian correspondence was interleaved; 15 individual documents were washed, repaired and rehoused; and a box of bills for Frederick, Prince of Wales, was scanned prior to conservation.

A total of 28 documents and seven volumes were prepared for displays, including *Royal Weddings* in the Drawings Gallery, Windsor Castle; the 2007 seasonal display at Kew Palace; the Ghanaian State Visit; the Science Day Reception; and the visit to the Royal Archives by members of the Prince Albert Society.

ACCESS AND PRESENTATION

Access to the Royal Collection is achieved principally by the regular opening to the public of the Official Residences of Her Majesty The Queen and of His Royal Highness The Prince of Wales (managed by the Royal Collection Trust), of the Private Residences containing works from the Royal Collection (managed by the Private Estates), of the Unoccupied Residences (managed by the Historic Royal Palaces Trust), and of Osborne House (managed by English Heritage). Access is further increased through Royal Collection exhibitions at The Queen's Galleries in London and Edinburgh, temporary displays in the residences, Royal Collection travelling exhibitions, loans by The Queen to exhibitions in the United Kingdom and around the world, the long-term loan of objects (totalling in excess of 3,000) from the Royal Collection to national and regional institutions throughout the United Kingdom, the production of catalogues raisonnés, exhibition catalogues and other publications, and the Royal Collection website, which includes the e-Gallery (see pages 32–3).

BUCKINGHAM PALACE

The State Rooms

The State Rooms were open for 63 days from 26 July to 26 September (2005–6: 60 days) and attracted 400,000 visitors, an average of 6,350 per day. Attendance figures rose by 52% against the previous year, reflecting the desire of visitors, both domestic and overseas, to participate in the public celebration of the 80th Birthday of Her Majesty The Queen, and the absence of terrorist activities, which adversely affected the previous year.

To mark this anniversary, the largest-ever exhibition of Her Majesty's evening dresses and personal jewellery, entitled *Dress for the Occasion*, was mounted in the Ball Supper Room. The 80 spectacular gowns on display, from the 1940s to the present day, were worn by The Queen for official engagements and private family events. The exhibition featured the work of the leading British couturiers Norman Hartnell and Hardy Amies, and of those designers who have worked for Her Majesty in more recent years. The selection of jewellery included private gifts to The Queen from members of the Royal Family to mark special occasions, and some of the most famous and historic pieces in Her Majesty's collection, such as the Vladimir Tiara,



A lace, lamé and silk tulle evening dress by Norman Hartnell, 1953. One of eighty dresses included in the special exhibition at Buckingham Palace in 2006 marking Her Majesty The Queen's 80th Birthday.

the Cambridge Emeralds and two brooches set with stones from the famous Cullinan Diamond. A complementary new display of insignia in the Ballroom included foreign orders presented to The Queen, and Her Majesty's personal insignia (see page 6), together with six ceremonial robes. The special display generated very considerable interest and helped make the Summer Opening one of the most successful since the Palace first opened in 1993.

Items from the Royal Library, Print Room, Royal Photograph Collection and Royal Archives were displayed temporarily in the Picture Gallery for The Queen's guests during the Science Day Reception in October 2006 and for the Ghanaian State Visit in March 2007. Selections from these displays have been included in the Royal Insight 'galleries' at www.royal.gov.uk. Documents in the Royal Archives are also included in the website Focus article on Windsor Great Park, launched at the time of the Archive Awareness campaign in September 2006.

The Queen's Gallery

The Gallery was open for 317 days in the year to 31 March 2007 and attracted 163,000 visitors. The exhibition *Canaletto in Venice*, which opened in the Chambers Gallery on 11 November 2005 and continued until 30 April 2006, attracted 88,000 visitors, an average of 523 per day.

The exhibition *Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother*, first shown at the Palace of Holyroodhouse, opened in the Chambers Gallery on 19 May 2006 and closed on 29 October 2006. The exhibition of 73 works included portraits and records of events of both personal and national significance; views of Queen Elizabeth's residences; and landscapes, topographical watercolours, still lifes and figure studies by artists ranging from Thomas Gainsborough to John Bratby. In the 164 days of the opening, the exhibition attracted 114,000 visitors, an average of 695 per day.

Unfolding Pictures: Fans in the Royal Collection, also first shown at Holyroodhouse, opened in the Chambers Gallery on 17 November 2006 and remained on display until 11 February 2007. The exhibition included 82 fans from the Collection, ranging from a lace-cut leather fan said to have belonged to Charles I to three fans made in the workshops of Carl Fabergé. The exhibition

attracted 24,000 visitors during its London showing. Throughout the year, a changing display of Treasures from the Royal Collection was also on view in the Nash and Pennethorne Galleries. From mid-November, this included the newly acquired portrait of Her Majesty The Queen by Pietro Annigoni (see illustration on page 4).



Guido Cagnacci, *Jacob Peeling the Rods*, c.1650.

Paintings by Cagnacci are rare in this country and the subject is unusual. The influence of Venetian art can be seen in the rich tonal contrasts and atmospheric light. Conservation, prior to inclusion in *The Art of Italy* exhibition, has revealed the artist's signature on the collar of the dog.



Ebony and gilt-bronze mounted cabinet, c.1820, incorporating earlier Italian hardstone mosaic panels. The cabinet was acquired by George IV from the collection of the Venetian bibliophile and picture collector Luigi Celotti. It was conserved at Marlborough House prior to its inclusion in *The Art of Italy* at The Queen's Gallery.

The Gallery reopened on 30 March 2007 with the new and critically acclaimed exhibition *The Art of Italy in the Royal Collection: Renaissance & Baroque*. This exhibition brings together 93 of the most important Italian paintings and 85 of the finest drawings from the period 1500–1700 within the Collection. All available resources were concentrated on ensuring that more than 30 of the paintings selected were able to be specially cleaned and conserved. Most of the remaining pictures in the exhibition had been conserved during the last three decades, 15 of them in recent years. The majority of the paintings came from public display at Windsor Castle, Hampton Court Palace and Kensington Palace, and from the Picture Gallery at Buckingham Palace. The exhibition is accompanied by a scholarly catalogue written by Lucy Whitaker (paintings) and Martin Clayton (drawings). This publication, which has been generously supported by Sir Harry Djanogly, details the findings of technical examinations, including those for the two paintings previously thought to be copies of lost works by Caravaggio. Other new attributions proposed in the catalogue include the *Concert* as by Vittore Belliniano (previously catalogued as the workshop of Giovanni Bellini, or Giorgione); *The Lovers* as by Titian (previously Cariani); the *Pleasure Garden with a Maze* as by Lodewijk Toeput, known as Pozzoserrato (previously the workshop of Jacopo Tintoretto); and the *Madonna di Pistoia* as by Anastasio Fontebuoni (previously known as *The Virgin and Child* by an anonymous artist). The display of paintings and drawings is enhanced by the addition of a group of furniture decorated with *pietra dura* panels dating from the seventeenth and eighteenth centuries, a selection of sixteenth- and seventeenth-century Italian bronzes, and a group of Italian books of the same date.

The Royal Mews

The Royal Mews was open to visitors between 25 March and 29 October 2006 and reopened on 24 March 2007. During 2006–7, visitor numbers were 171,000, 53% above the previous year, reflecting the strong performance of the Summer Opening of the Palace and the continuing success of the Royal Day Out ticket.

WINDSOR CASTLE

In the first quarter of the year, visitor numbers increased marginally against the previous year's substantial increase, which was largely a result of the extensive coverage surrounding the wedding of The Prince of Wales and The Duchess of Cornwall on 9 April 2005, and the three-part BBC One documentary on the life of Windsor Castle. In the second quarter of the year, however, visitor numbers increased by approximately 6% compared with the previous year and continued to improve over the following six months, resulting in an increase of 64,000 (6%) for the full year.

During December, as in previous years, a temporary Christmas display of plate was set out in the Waterloo Chamber. This year the display consisted of 84 pieces from a service made for Albert Edward, Prince of Wales, in 1862, with massive sculptural centrepieces and groups including representations of King Arthur, St George and Britannia.

Items from the Royal Library, Print Room, Royal Photograph Collection and Royal Archives were displayed in the Library for The Queen's guests in April 2006.

The Drawings Gallery

In addition to a changing display of some 30 Old Master drawings and watercolours, the main attraction throughout the year was *An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen*. This featured portraits by Marcus Adams, Lisa Sheridan, Dorothy Wilding, Cecil Beaton and Patrick Lichfield, and photographs by the future King George VI and by HRH The Duke of York, as well as personal family snapshots. The official birthday portrait of Her Majesty by Lord Snowdon and the photograph taken by Jane Bown in February 2006 (reproduced in last year's *Annual Report*) were also displayed, together with two books, commemorative coins, banknotes and stamps.



A silver dinner service made by Garrard & Co. for Albert Edward, Prince of Wales, in 1862. The service, which incorporates figures of Queen Victoria, King Arthur and St George, a depiction of the battle of Agincourt and figures representing the Arts and Sciences, was displayed in the Waterloo Chamber at Windsor during the Christmas period 2006–7.

Lajos Lederer, *Princess Elizabeth attends a sitting at the studio of the sculptor Sigismund de Strobl, 1935/6.*

This photograph was included in *Queen Elizabeth II: A Birthday Souvenir Album* (Royal Collection Publications, 2006), along with many others from the Royal Photograph Collection. One of the busts that resulted from the sessions with de Strobl was included in the exhibition held in The Drawings Gallery at Windsor Castle to celebrate the 80th Birthday of Her Majesty The Queen.



Special Visits and Research Enquiries

The Royal Library received around 150 enquiries and was visited by 24 researchers for 46 research days. It also received visits from 14 groups, amounting to 433 visitors in all. The groups included members of the Worshipful Society of Apothecaries, the Patrons of the St Catherine Foundation, supporters of The Prince of Wales's Drawing School, the Association of Pall Mall Librarians, Oxford Scribes, Friends of the Holburne Museum, supporters of the Library of Virginia, prize-winners of the Windsor Festival competitions for local secondary schools, and those attending Royal Collection Studies.

The Print Room received visits from 103 individual researchers, and groups of students from the Courtauld Institute, The Prince of Wales's Drawing School, and the Universities of Reading, Copenhagen and Tennessee.

The Royal Photograph Collection received 66 individual research visitors. Group visits included the Prince Albert Society and MA students from Sotheby's Institute.

The Royal Archives dealt with 1,520 postal, telephone and e-mail enquiries requiring a written response (2005–6: 1,352), of which 475 were genealogical, 886 general and 159 for information required by the Royal Household. Eighty-seven researchers visited the Royal Archives, carrying out 487 research days (2005–6: 92 and 630, the decrease marking the gradual completion of the Prince Albert Society's research project on the common heritage shared by the archives at Windsor and Coburg). In addition, 36 participants in the London session of the *Common Heritage* conference, jointly organised by the Prince Albert Society and the German Historical Institute, paid a group visit to the Royal Archives.

Books published this year which made extensive use of material from the Royal Archives included *Rebel Queen: The Trial of Caroline* by Jane Robins; *The Order of Merit: One Hundred Years of Matchless Honour* by Stanley Martin; and *The Last Princess: The Devoted Life of Queen Victoria's Youngest Daughter* by Matthew Dennison.

PALACE OF HOLYROODHOUSE

The State Apartments

The apartments of Mary, Queen of Scots and the Darnley Rooms – the historic heart of the Palace of Holyroodhouse – closed to the public in September 2005 for fire compartmentation work and reopened in December 2006. This work concluded a six-year project, overseen by Historic Scotland, to upgrade fire protection throughout the Palace. The opportunity was taken during this final phase to redecorate, furnish and re-present two rooms on the first floor of James V's Tower, traditionally known as the Darnley

Rooms, adopting the same antiquarian approach as was followed in the re-presentation of the apartments of Mary, Queen of Scots in 1995. An additional 13 paintings have been hung, including an early full-length likeness of Queen Mary, formerly at Windsor; and furniture and ceramics with Stuart associations have also been added to the decoration of these rooms.

A new portrait of The Queen, commissioned by the BBC from Rolf Harris to mark Her Majesty's 80th Birthday, was displayed from 25 November 2006 until 7 January 2007.

The Queen's Gallery

The exhibition *Unfolding Pictures: Fans in the Royal Collection*, which was on display from December 2005 to May 2006, attracted 11,000 visitors. *Canaletto in Venice*, previously shown at The Queen's Gallery, Buckingham Palace, attracted 42,000 visitors in the seven months from June 2006 to January 2007. The exhibition *Amazing Rare Things: The Art of Natural History in the Age of Discovery* opened on 2 March 2007 and attracted 4,100 visitors in the period to 31 March. The five groups of botanical and zoological watercolours (by Leonardo da Vinci, Alexander Marshal, Maria Sibylla Merian and Mark Catesby, and from the collection of Cassiano dal Pozzo) make a spectacularly colourful display. The exhibition, which will transfer to London in 2008, has benefited greatly from the generous collaboration of Sir David Attenborough, and was co-curated by Susan Owens, Martin Clayton and Rea Alexandratos from the Print Room at Windsor Castle.



Leonardo da Vinci, *A sprig of blackberry*, c.1505–10.

This drawing (magnified here) is one of eighteen by Leonardo included in the exhibition *Amazing Rare Things*. The exhibition, selected with the help of Sir David Attenborough from the large groups of natural history drawings in the Royal Library, is on display at The Queen's Gallery, Holyroodhouse, from 2 March to 16 September 2007. It will open at The Queen's Gallery, London, in March 2008.



The flying-tester bed, purchased for the Duchess of Hamilton from John Ridge in London in 1682, but traditionally known as 'Lord Darnley's bed'. The bed was re-installed in a modified setting as part of the re-representation of the Darnley Rooms at Holyroodhouse.

The Queen's Ante-Chamber at the Palace of Holyroodhouse following repainting and rehangings in November 2006.



HISTORIC ROYAL PALACES

While the management and day-to-day running of the Unoccupied Residences (Hampton Court Palace, Kensington Palace (State Apartments), the Tower of London, the Banqueting House, Whitehall, Kew Palace and Queen Charlotte's Cottage) is the responsibility of the Historic Royal Palaces Trust (HRP), almost all the significant contents belong to HM The Queen and form part of the curatorial responsibility of the Royal Collection. Working with colleagues from HRP, the Royal Collection is closely involved in all matters of display. A significant product of this collaboration has been the project to upgrade the installation of the Mantegna *Triumphs of Caesar* in the Lower Orangery at Hampton Court Palace. This has included updated interpretation, improved access and lighting, and the re-siting of appropriate sculpture. For the changing displays at the newly refurbished Kew Palace, reopened to the public in 2006, a number of items were loaned. The light-sensitive material from the Royal Library, Print Room and Royal Archives (including drawings by George III) has now been replaced with equivalent items for the second year's display. Among the books lent to Kew were Angelo's treatise on fencing (1763) and a Book of Common Prayer (1770) presented to St Anne's Church in the name of the Duke of Kent.

LOANS FROM THE ROYAL COLLECTION

Pictures

During the year, 43 paintings and 31 miniatures were loaned to temporary exhibitions around the world. Several of the exhibitions may be singled out because of the importance of the projects themselves and the significance of the Royal Collection loans. Two paintings by Annibale Carracci – *Head of a Man* and *An Allegory of Truth and Time* – were loaned to the exhibition of his work in Bologna and Rome. An outstandingly important group of paintings and miniatures by Holbein – including portraits of Sir Henry Guildford; Thomas Howard, Duke of Norfolk; William Reskimer; and Derich Born; and the rare religious subject, *Noli me Tangere* – were loaned to the exhibition *Holbein in England* at Tate Britain, along with a major group of drawings from Windsor (mentioned below). The spectacular pair of Thames views by Canaletto dominated the opening room of *Canaletto in England* at Dulwich Picture Gallery, while Hogarth's portrait of *David Garrick and his Wife* made a striking impression in the Hogarth exhibition at the Louvre and Tate Britain. Two portraits of foreign residents in England, Kneller's *Michael Shen Fu-Tsung* and Winterhalter's *Maharaja Duleep Singh*, featured prominently in *Between Worlds – Voyagers to Britain 1700–1850* at the National Portrait Gallery; and the 400th anniversary of the birth of Rembrandt was celebrated with exhibitions in Amsterdam, Berlin and London, to which were loaned a *Self-Portrait*, *Agatha Bas* and *Rabbi with a Cap*. The exhibitions *Portraits Publics, Portraits Privés* at the Grand Palais, Paris, and *Citizens and Kings: Portraits in the Age of Revolution, 1760–1830*, at the Royal Academy, included five magnificent portraits from the Royal Collection, among which were Lawrence's *Pius VII*, Zoffany's group portrait of the Royal Academicians, Vigée Lebrun's *Calonne* and Vigilius Eriksen's *Catherine the Great*, the last of which was specially conserved for the exhibition.

Alfred Gilbert, *St George*, 1895.

The figure, composed of aluminium, bronze and ivory elements, was installed in Sandringham Church as a private memorial to Queen Victoria's grandson Prince Albert Victor, Duke of Clarence. It is closely related to a figure on the Duke's tomb in the Albert Memorial Chapel at Windsor. The statuette was lent to the exhibition *The New Man: Alfred Gilbert's Heroic Nudes 1882–1895* at the Henry Moore Institute, Leeds.



Works of Art

A total of 12 works of art were loaned to seven exhibitions in five countries, including an Art Deco casket containing a champagne glass given to King George V and Queen Mary for their Silver Jubilee, and Alfred Gilbert's exquisite statuette of St George from Sandringham Church (see illustration).

Royal Library, Print Room and Royal Photograph Collection

Loans from the Royal Library included Charles I's copy of Shakespeare's Second Folio (1632), lent to the Shakespeare Centre, Stratford-upon-Avon, for the exhibition to accompany the programme of performances of all the Bard's plays within a two-year cycle. In early March 2007, the Collection's finest



Leonardo da Vinci, *Deluge*, c.1517–18.

Leonardo's extraordinary series of deluge drawings date from his final years. This is one of ten drawings included in the Royal Collection's travelling exhibition, shown at four locations in the United Kingdom in 2006–7.

illuminated manuscript, *The Sobieski Book of Hours* (see illustration on page 47), was loaned to the British Library for the exhibition *The Bedford Hours: Owners and Illuminators*.

In total, 134 drawings, 17 watercolours and a pastel were loaned to 24 exhibitions, of which 14 were within the UK, nine in Europe and one in the USA. The major external loans of Print Room material were the 31 drawings (with six paintings and four miniatures, mentioned above) to the Holbein exhibition at Tate Britain, and 38 drawings to the Leonardo exhibition at the Victoria and Albert Museum. In addition, two drawings by Holbein were lent to the earlier monographic exhibition in Basel, and 13 drawings by Leonardo were lent to the Uffizi, Florence. Five drawings by Canaletto were lent to the exhibitions in New Haven and Dulwich.

The travelling exhibition *Ten Drawings by Leonardo da Vinci: An Exhibition to Celebrate the Eightieth Birthday of Her Majesty The Queen* has recently closed at its fourth and final venue, the National Museum in Cardiff.

For a complete list of Royal Collection loans during the year, see pages 43–7.

INTERPRETATION

Investment in interpretation for visitors this year has included the development of audio tours for the following exhibitions: *Amazing Rare Things: The Art of Natural History in the Age of Discovery*; *The Art of Italy in the Royal Collection: Renaissance & Baroque*; and *Bruegel to Rubens: Masters of Flemish Painting* (opening at Holyroodhouse in autumn 2007). The Buckingham Palace Summer Opening audio tour was updated to include the special display of evening dresses and personal jewellery to commemorate Her Majesty's 80th Birthday.

Russian and Chinese (Mandarin) versions of the audio tour, already available at Windsor Castle, were introduced at Buckingham Palace and at the Palace of Holyroodhouse.

The Royal Collection again took part in the annual market research benchmarking scheme run by the Association of Leading Visitor Attractions (ALVA). The ALVA survey is conducted in three waves, and the individual site results are measured against the average score of all participating organisations (currently more than 30). The key indicators of visitor satisfaction were within the following ranges: Value for money +0.8 to +1.5, Overall enjoyment +1.4 to +1.7 (Excellent (+2) Good (+1) Just OK (0) Poor (-1) Very Poor (-2)).

EDUCATION

Schools and families

A regular programme of teachers' evenings at the Official Residences helped to raise awareness of the resources available for school groups, and freelance Education Assistants were recruited to support the expanded education programmes at Windsor Castle, Buckingham Palace and the Palace of Holyroodhouse.

The opening of the Moat Road Education Room at Windsor Castle provided additional space for both formal and informal education activities. Over 2,000 children and adults attended the 'Discovering Castles' summer family activity, and the arts-based activity weeks were well attended by local schools. New programmes for school groups visiting the Castle included spotlight tours of the State Apartments and guided tours of the Castle Precincts. Introductory guided tours of the State Apartments at Windsor Castle, led by Royal Collection curators and the Education team, were offered to local secondary schools as part of the annual Windsor Festival education programme.

Over 8,000 children and adults used the resources in the family activity room at Buckingham Palace during the Summer Opening of the State Rooms. In response to the exhibition *Dress for the Occasion*, children were asked to design a dress for The Queen. A selection of the resulting designs was shown on the Royal Collection's website.



The new Moat Road Education Room at Windsor Castle in use for the 'Discovering Castles' summer family activity.



Rolf Harris beside his portrait of HM The Queen, with a group of Edinburgh schoolchildren.

As part of a pilot outreach project at the Palace of Holyroodhouse, a local Edinburgh school explored royal portraiture in the State Apartments (including the new Rolf Harris portrait of The Queen) with a member of the Education team. Back at school, they discussed images of The Queen, created their own portraits of Her Majesty, and then met Rolf at the Palace to show him their work.

Adults

The eleventh annual Royal Collection Studies Summer School took place in September 2006, organised (as in previous years) by the Attingham Trust and directed by Giles Waterfield. The 29 participants came from 14 countries. The majority of the lectures and visits over the 10-day course were given or led by Royal Collection curatorial staff.

The Education programme for *Unfolding Pictures: Fans in the Royal Collection* included a study afternoon of lectures by curatorial and conservation staff, and a private viewing for 80 participants. Royal Collection staff also gave introductory evening lectures for visitors to all exhibitions at The Queen's Galleries.

Lectures and talks given by staff

Robert Ball (Senior Horological Conservator) lectured on 'Buckingham Palace and Royal Clocks' to the St Albans and District Model Engineering Society at Redbourn, Hertfordshire.

Pamela Clark (Registrar, Royal Archives) lectured on 'The Royal Archives' at the Coburg session of the Prince Albert Society Conference on *Common Heritage – The Collections at Windsor and Coburg*. She also gave a presentation entitled 'In Royal Service', on tracing ancestors who worked in the Royal Household, to the Windsor, Slough and Maidenhead branch of the Berkshire Family History Society.

Deborah Clarke (Assistant Curator, Palace of Holyroodhouse) was interviewed and filmed for the Channel 4 programme *The Big Royal Dig*.

Martin Clayton (Deputy Curator of the Print Room) lectured on Leonardo's drawings at the Royal Albert Memorial Museum and Art Gallery, Exeter, at the Aberdeen Art Gallery, at the Leeds City Art Gallery, and to the Oxford University Renaissance Seminar Group. He also spoke on 'Canaletto's Views of Venice' at The Queen's Gallery, Edinburgh, and was filmed for the BBC Two *Culture Show*, talking about Leonardo da Vinci.

Paul Cradock (Horological Conservator) lectured on 'Clocks in the Royal Collection' to the South London Branch of the British Horological Institute at Caterham, Surrey.

Alan Donnithorne (Head of Paper Conservation) lectured on the conservation of fans at the Fans Study Day, The Queen's Gallery, London.

Sophie Gordon (Curator of the Royal Photograph Collection) gave talks on *An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen* at Windsor to visiting groups, including 11 special tour groups.

Lisa Heighway (Assistant Curator of the Royal Photograph Collection) gave three talks to special tour groups on *An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen*.

Kathryn Jones (Assistant Curator, Works of Art) lectured on 'The History of Queen Mary's Dolls' House' to the Kensington Dolls' House Festival.

Jonathan Marsden (Deputy Surveyor of Works of Art) lectured on 'George IV and Canova' to the eighth *Settimana di studi Canoviani* at Bassano del Grappa, and on 'The Royal Collection on Show' to members of the National Art Collections Fund in Cornwall. An interview with him was filmed for the Channel 4 programme *The Big Royal Dig*.

Susan Owens (Assistant Curator of the Print Room) lectured on 'Queen Victoria and her Artists in the Highlands' to the Inverness Field Club, and on the Collections of Queen Elizabeth The Queen Mother at the Wallace Collection.

Stephen Patterson (Computer Systems Manager) spoke on the Royal Collection e-Gallery at the American Association of Museums' annual conference in Boston, USA.

Hugh Roberts (Director of the Royal Collection) lectured on 'Aspects of George IV as a Collector' to the History of Art faculty at Cambridge University and at the Wallace Collection Regency Study Day, and spoke to the Society of Jewellery Historians on The Queen's jewels in connection with the Buckingham Palace Summer Opening display.

Jane Roberts (Librarian and Curator of the Print Room) gave gallery talks on *An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen* at Windsor. She was interviewed and filmed for the BBC's Holbein film and for the Channel 4 programme *The Big Royal Dig*.

Jennifer Scott (Assistant to the Surveyor and Loans Officer, Pictures) gave lectures on 'Johann Zoffany's Tribuna of the Uffizi: George III and Queen Charlotte's Personal Grand Tour' at the British Institute in Florence, and on 'Young Henry in Art' to a study day on Henry VIII at Hampton Court Palace.

Desmond Shawe-Taylor (Surveyor of Pictures) lectured at Dulwich Picture Gallery on Stuart Portraiture and appeared in the Channel 5 documentary *Canaletto in England*.

Richard Thompson (Furniture Conservator) spoke on the restoration of a pair of secretaires by Bellangé to the eighth International Symposium on Wood and Furniture Conservation in Amsterdam.

David Wheeler (Senior Furniture Conservator) spoke on George IV and the Empire taste at Windsor Castle to the eighth International Symposium on Wood and Furniture Conservation in Amsterdam, and on the Riesener jewel cabinet made for the Comtesse de Provence, and the Webb copy of it, to the Annual General Meeting of the Furniture History Society.

Rhian Wong (Print Room Assistant) lectured on 'The Fabric of the Fan' at the Fans Study Day, The Queen's Gallery, London.

Bridget Wright (Bibliographer) contributed to the special CBBC *Level Up* programme before the Children's Literature Party at Buckingham Palace in June 2006.

PUBLISHING

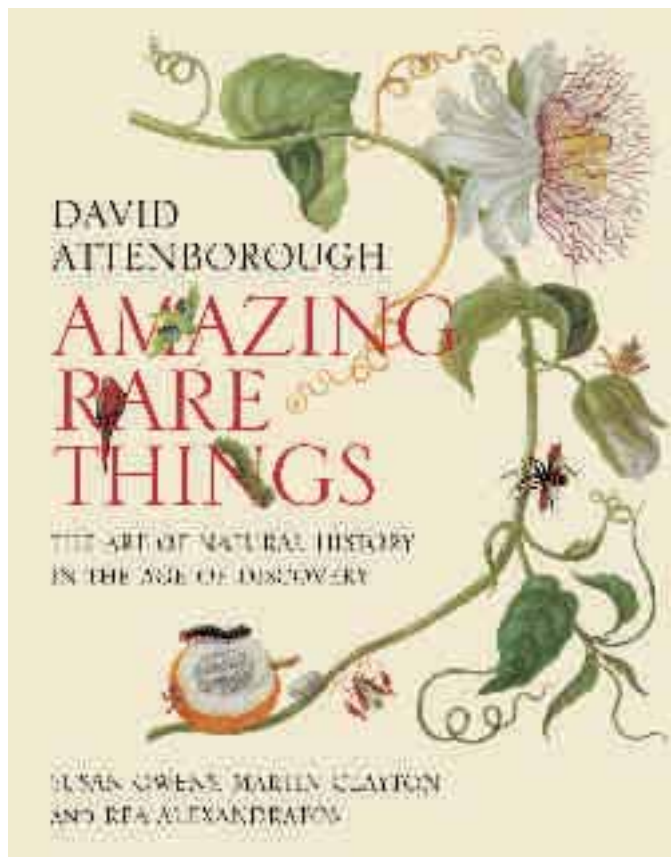
The highlight of the commercial publishing programme in 2006–7 was *Queen Elizabeth II: A Birthday Souvenir Album*, compiled by Jane Roberts. This hardback gift book proved to be as popular on site as in the book trade and has sold 27,000 copies to date, going through three reprints in less than a year. It is followed this year by two further titles in a similar format: *Five Gold Rings: A Royal Wedding Souvenir Album* (published in April 2007), to mark the Diamond Wedding Anniversary of The Queen and The Duke of Edinburgh, and *Noble Hounds and Dear Companions* (to be published in autumn 2007), a survey of royal pets, compiled by Jane Roberts and Sophie Gordon respectively.

In March 2007, *Amazing Rare Things: The Art of Natural History in the Age of Discovery*, written by Sir David Attenborough in collaboration with Susan Owens, Martin Clayton and Rea Alexandratos, was published to accompany the new exhibition at the Palace of Holyroodhouse. Initial sales for this title, on

This satin sachet, trimmed with ostrich feathers, was presented to Princess Victoria Mary of Teck on her marriage in 1893 to the future King George V. It is one of over 250 illustrations in *Five Gold Rings*, published by the Royal Collection in April 2007.



Amazing Rare Things: The Art of Natural History in the Age of Discovery was published in March 2007 to accompany the exhibition of natural history drawings at the Palace of Holyroodhouse.



and off site, have been extremely promising. An American edition of 7,500 copies was published by Yale University Press for distribution in the United States. *Unfolding Pictures*, the catalogue accompanying the exhibition at The Queen's Gallery, Buckingham Palace, was runner-up in The Art Newspaper and AXA Art Services catalogue award 2006 – the second time a Royal Collection publication has been a prize-winner in this important competition.

The hardback catalogue of *The Art of Italy in the Royal Collection: Renaissance & Baroque* – 432 pages and over 350 illustrations – was published in March 2007, and a paperback book, featuring 100 paintings and drawings from the exhibition, was produced for the Royal Collection by Scala Publishers. The text for the hardback catalogue was written by Lucy Whitaker and Martin Clayton, with contributions by Aislinn Loconte.

The catalogue raisonné programme has continued to make substantial progress, and three catalogues are now in proof. The first of these, *The Later Flemish Paintings in the Collection of Her Majesty The Queen* by Sir Christopher White, will be published in September 2007. *Gems and Jewels* will follow early in 2008. The preparation and checking of scholarly texts and illustrations has been helpfully assisted by close collaboration with the IT and Database sections. Scanning of the 2,200 illustrations for the three-volume catalogue of Sèvres porcelain, due for publication in 2008–9, is now well advanced.

Research and editorial work has continued on the project to publish *The Paper Museum of Cassiano dal Pozzo (1588–1657)*, a collection of more than 7,000 drawings dispersed between the Royal Library at Windsor, the British Library, the Institut de France and various other public and private collections. The next title – *Erbario Miniato* – is now in proof and is due for publication in June 2007.

THE ART OF ITALY

in the Royal Collection
RENAISSANCE & BAROQUE

Show all



Put your cursor over the small images below to see the objects.

Click on the large images to find out more.



Ludovico Mazzolino: Warriors



Science Day

Explore a selection of science-related objects from the Royal Collection.


Put your cursor over the small images below to see the objects.

Click on the large images to find out more.


Science Day
Buckingham Palace 24 October 2006

For Science Day, we have the great pleasure of bringing you a selection from the Royal Collection. Some of the objects featured here have been conserved by our conservation department, and you can find out more about the work we do to protect our collections.

Science



Thomas Mudge: Queen Charlotte's watch



Two pages from the e-Gallery showing interactive explanatory material for (above) the newly conserved painting *Warriors*, c.1522–6, by Ludovico Mazzolino, included in *The Art of Italy* exhibition at The Queen's Gallery, Buckingham Palace; and (left) the watch by Thomas Mudge, 1769–70, originally owned by Queen Charlotte, which was the first to incorporate the lever escapement. This presentation was included in the Science Day displays at Buckingham Palace in October.

A new guidebook has been published and a multi-language pictorial souvenir for the Palace of Holyroodhouse is in preparation. Work continues on *100 Treasures of Windsor Castle* and on the exhibition catalogue *Bruegel to Rubens: Masters of Flemish Painting*, to be published in autumn 2007.

The following publications by staff of the Royal Collection (in addition to the Royal Collection titles listed above) appeared during the year:

Martin Clayton: review of the exhibition *Leonardo da Vinci: Experience, Experiment and Design* at the Victoria and Albert Museum, in *Apollo* (December 2006).

Sophie Gordon: review of *In the Shadow of the Himalayas. A Photographic Record by John Claude White 1883–1908* (Ahmedabad, 2005) in *History of Photography*, 30: 4 (Winter 2006).

Kathryn Jones: 'Crespin or Sprimont? A question revisited' (with Christopher Garibaldi) in *Silver Studies* (The Journal of the Silver Society), 21 (2006).

Jonathan Marsden: review of *François Du Quesnoy* by Marion Boudon-Machuel, in *Apollo* (September 2006); 'A newly discovered bust of Catherine de Medici by Germain Pilon', *Burlington Magazine*, CXLVIII (December 2006).

Jonathan Marsden and Richard Thompson: 'A New Zealand Masterpiece: A marquetry secretaire by Anton Seuffert', *Furniture History*, XLII (2006).

Jane Roberts: review of the exhibition *Holbein in England* at Tate Britain, in *Apollo* (December 2006).

Desmond Shawe-Taylor: preview of the exhibition *The Art of Italy in the Royal Collection: Renaissance & Baroque* at The Queen's Gallery, London, in 'The Souvenir Hunters', for *NADFAS Review* (Spring 2007), and in 'Lost and Found', for *Art Quarterly* (Spring 2007); 'From Rousseau to Romantic', a comparison of two works featured in the Royal Academy's exhibition *Citizens and Kings* appeared in the *RA Magazine* (Spring 2007).

ELECTRONIC ACCESS

During the year, good progress continued to be made in increasing electronic access to the Royal Collection through the website (www.royalcollection.org.uk). The following exhibitions were added to the e-Gallery: *Amazing Rare Things: The Art of Natural History in the Age of Discovery*; *The Art of Italy in the Royal Collection: Renaissance & Baroque* and *Dress for the Occasion*. All these exhibitions were presented on the kiosks in The Queen's Galleries in London and Edinburgh, and on the Royal Collection website. In addition, a special web exhibition was launched to coincide with the Science Day Reception held at Buckingham Palace on 24 October. To increase digital access to the Royal Collection, further sections of the Collection not specifically related to exhibitions are being added to the e-Gallery. The policy of developing interactive features also continued. Recently, these have included videos of the conservation of the Mazzolino panel *Warriors* for *The Art of Italy* exhibition; the addition of audio content to the website, with the commentaries of Sir David Attenborough to complement the *Amazing Rare Things* exhibition; and an animation of the Mudge pocket watch – the world's first lever-escapement watch (see illustration on facing page).

ACCESSIONS AND ACQUISITIONS

The major acquisition during the year was the purchase by Her Majesty The Queen of nine lots in the sale of books from the collection of George III's son, Ernest, Duke of Cumberland (later King of Hanover). The purchase included 49 printed books, 32 manuscripts and 4 sets of drawings.



Marcus Adams, *The Duchess of York with Princess Elizabeth*, July 1928.

This portrait by Marcus Adams (1875–1959) was included in the exhibition of photographs held in the Drawings Gallery at Windsor Castle to celebrate the 80th Birthday of Her Majesty The Queen. The exhibition coincides with a major acquisition of more than 1,300 original glass negatives of royal sitters, taken by Marcus Adams between 1926 and 1955.

the full-length portrait of Her Majesty, painted for the National Portrait Gallery in 1969 (see illustration on page 4). Other gifts received over the past year included a folder of etchings by Richard Hodges, presented by his son, Robert Hodges.

During the year, 1,373 glass negatives from the Marcus Adams studio were purchased, together with an album of reference prints and a ledger of sittings in the Adams studio. The photographic title page to a series of photographs documenting the Prince of Wales's tour in the Middle East, 1862, by Francis Bedford, was also acquired.

Around 100 printed books and two music scores were received as gifts. They included the 60-volume set of the *Oxford Dictionary of National Biography*, presented to The Queen by the Oxford University Press on her visit to Oxford in May 2006. The President of the Republic of Singapore presented a history of his official residence, the Istana and its gardens, during the Commonwealth Tour of early 2006; the President of Italy presented a volume on the Quirinal Palace; and the Ambassador of the Sultan of Oman presented a volume, *Frankincense, Oman's Gift to the World*, during the autumn.

Gifts marking The Queen's 80th Birthday included the score for the anthem 'The Golden Rule' (the poem by the Poet Laureate, Andrew Motion, set to music by the Master of The Queen's Music, Sir Peter Maxwell Davies). The anthem, co-commissioned by the Society of the Friends of St George's and the Windsor Festival, was first performed on 23 April 2006 in St George's Chapel. Coins commemorating The Queen's Birthday, including sets from Australia and New Zealand, were also added to the Collection.

In 2006, The Queen acquired Pietro Annigoni's finished preparatory drawing for

Among the presentation photographs received were the official 80th Birthday portrait of The Queen by Lord Snowdon, and two photographs by David Dawson of Her Majesty while being painted by Lucian Freud in 2000–2001. Birthday gifts to The Queen included an album from the Friends of the Elderly and a portfolio of photographs of China by Wei Deng. Other gifts from members of the public included a collection of photographs connected with Colonel Charles Grantley Norton, a Military Knight of Windsor in the early twentieth century; two portraits of The Queen by photographer Reginald Davis; and a group of 33 prints covering the preparations for The Queen’s Coronation, 1953.

Records transferred to the Royal Archives from Household Departments and Household Offices of members of the Royal Family included Private Secretary’s Office files (1953–2005), Press Office files (1946–2000), Visitors’ Books for Buckingham Palace (1986–98) and The Queen’s Travelling Visitors’ Book (1957–70), files of the Deputy Master of the Household (1969–2002), files of the Royal Mews, Hampton Court (1990–96), and files from the Offices of The Earl and Countess of Wessex (2003–4), of The Duke and Duchess of Gloucester (1998–2005), and of Princess Alexandra (1998–2005).

Other records received included an Establishment Book for the Stables of King James II, 1685–8, purchased by The Queen (see illustration on page 16); papers of Mrs Jane Stevens as Lady-in-Waiting to Princess Margaret, 1967–2002 (gift of Mrs Stevens); a programme for the unveiling of the National Memorial to King George VI, 1955 (gift of Prince Michael of Kent); scrapbooks relating to Princess Marina, Duchess of Kent, 1934–68 (gift of Miss Priscilla Lethbridge); a volume containing fragments of material associated with the funeral of King George III and the Coronation of King George IV, 1820–21 (gift of Mr Peter Russell-Jones); printed programmes for celebrations in Shanghai to mark the Silver Jubilee of King George V and the Coronation of King George VI, 1935–7 (gift of Mrs Judith Haines); and a commonplace book, possibly belonging to Princess Elizabeth (third daughter of George III), c.1829–48, purchased by The Queen. Items purchased by Her Majesty from the collection of Ernest, Duke of Cumberland, and transferred to the Royal Archives, include notes by Queen Charlotte on German history and on religious matters, 1805–14; Queen Charlotte’s account book, 1811–12; and a manuscript prayer book belonging to Princess Augusta, 1783.

The title-page and Plate IV, showing the parts and equipment for a three-pounder cannon, in *Traité d’Artillerie*, a manuscript instruction manual prepared by F.L. de Wesfell, c.1770, for the young midshipman Prince William Henry, later Duke of Clarence, and subsequently King William IV. This was among the books purchased in July 2006.



TRADING ACTIVITIES

Retail

Overall the Royal Collection's retail activities have performed well above expectations in 2006–7, achieving an increase in retail sales of £1,402,000 (19%) and an increase in spend per visitor of £0.41 (11.3%), from £3.61 to £4.02.

Most sites exceeded their sales targets for the year, with year-on-year growth. The Buckingham Palace Summer Opening achieved the highest growth in sales, with an increase of £927,000 (66%), due mainly to the large increase in visitor numbers. All shops benefited from public interest in Her Majesty The Queen's 80th Birthday, and commemorative merchandise proved particularly popular. The shop at the Palace of Holyroodhouse benefited from the successful *Canaletto in Venice* exhibition and from an increase in visitors to the Palace following the re-presentation of the historic apartments in December. At The Queen's Gallery, Buckingham Palace, the Christmas gift ranges helped sustain retail sales in line with the previous year.

Off-site sales have remained at the high levels achieved in the previous year, at £864,000 (2005–6: £835,000). Commemorative merchandise developed to celebrate The Queen's 80th Birthday continued to appeal to the wholesale market, although older, more established lines also performed well.

Catering

In its third year of operation, the café at the Palace of Holyroodhouse has achieved a further increase in sales of £65,000 (17%) and made a net cash contribution of £69,000 (15%), compared with a net cash deficit of £44,000 (11%) in the previous year.

The number of customers returning to the café, particularly local residents and visitors to The Queen's Gallery exhibitions, is expected to grow with the introduction in 2007 of annual unlimited admission tickets to the Gallery.

Photographic Services

A large proportion of Picture Library income continues to be derived from the supply of photographic material for inclusion in television programmes and printed matter. The Royal Collection exhibited again at the Picture Buyers' Fair and the Frankfurt Book Fair, and attended the London Book Fair.

The e-Gallery now offers a Picture Library facility. The number of images on offer is set to increase steadily with the appointment of an external company to digitise stock images.

The relocation of the Photographic Services section from Windsor Castle to St James's Palace, London, during the previous year has resulted in an increase in the number of picture researchers visiting the Picture Library to undertake research. The Picture Library has now taken over responsibility for licensing the use of images in the Royal Photograph Collection. Approximately 12,000 modern photographic records (copy negatives and transparencies) have been transferred to London, following identification and checking at Windsor.



A selection of seasonal food on offer in all Royal Collection shops during the Christmas period.

Over 5,000 new transparencies have been added to the Picture Library stock in the last year. The images were provided by in-house photographers for Royal Collection publications. These include the *Sèvres Porcelain* and *Gems and Jewels* catalogues raisonnés; *Amazing Rare Things: The Art of Natural History in the Age of Discovery*; *The Art of Italy in the Royal Collection: Renaissance & Baroque*; *Five Gold Rings: A Royal Wedding Souvenir Album*; *Noble Hounds and Dear Companions*; and the *Palace of Holyroodhouse* guidebook. In addition, they record items included in the displays for the Buckingham Palace Summer Opening and for State Visits. Photography was also undertaken for external clients, some in connection with filming projects (e.g. Channel 4's *The Big Royal Dig* and *Monarchy* with David Starkey, and BBC programmes on *Holbein* and *Queen Alexandra*).

FINANCIAL OVERVIEW

Incoming Resources

The summarised financial statements set out on pages 41–2 indicate that the Royal Collection increased incoming resources by £5,476,000 (22%), from £24,167,000 in 2005–6 to £29,643,000 in 2006–7. After the difficulties faced in the previous year, when visitor numbers were adversely affected as a result of the London bombings, the current year has seen a strong recovery in the tourism sector. Buckingham Palace and Windsor Castle, in particular, also benefited from the considerable interest generated by special displays to commemorate HM The Queen's 80th Birthday.

Overall visitor numbers increased by 262,000, from 1,792,000 to 2,054,000, the highest level of visitor numbers achieved since 1998–9. Consequently, income generated from access to Royal Collection sites increased by £3,868,000 (24%), from £15,838,000 in 2005–6 to £19,706,000 in 2006–7. Increases in Gift Aid relief on admissions and the sale of a large number of multi-site tickets for Buckingham Palace, The Queen's Gallery and the Royal Mews continued to make a significant contribution to the successful outcome.

Buoyed by the increase in visitor numbers, activities from retail, catering and photographic services generated an increase in income of £1,468,000 (19%), from £7,920,000 in 2005–6 to £9,388,000 in 2006–7.

Charitable Expenditure

The main components of charitable expenditure are staff costs (£7,924,000), which increased on average by 4.5% in 2006–7, and depreciation on The Queen's Galleries (£986,000).

Net Incoming Resources and Cashflow

The Trust's net incoming resources, after recognising the pension scheme actuarial gain of £1,400,000 (2005–6: loss £300,000), increased by £4,385,000, from a loss of £751,000 in 2005–6 to a surplus of £3,634,000 in 2006–7. Accordingly, bank borrowings reduced by £4.5 million, from £11.2 million at 31 March 2006 to £6.7 million at 31 March 2007, exceeding the Trust's target of an annual reduction of at least £0.5 million.

INCOME AND ADMISSION NUMBERS FOR THE YEAR				
	2006-7	2005-6	Admission numbers	
	£000	£000	2006-7	2005-6
			000	000
Windsor Castle and Frogmore House				
– admissions	9,631	8,345	1,025	961
– shop sales	2,409	2,274		
Buckingham Palace Summer Opening				
– admissions	5,118	3,174	400	264
– shop sales	2,343	1,416		
The Queen's Gallery				
– admissions	1,068	1,191	163	179
– shop sales	1,578	1,489		
The Royal Mews				
– admissions	785	504	171	112
– shop sales	700	573		
Clarence House				
– admissions	203	211	29	35
– shop sales	113	143		
Palace of Holyroodhouse				
– admissions	1,888	1,716	266	241
– shop and café sales	1,144	953		
Off-site retail income	864	835		
Publishing	206	45		
Photographic services	237	237		
Gift Aid	1,121	794		
Other income	235	267		
	29,643	24,167	2,054	1,792

FIVE-YEAR COMPARISON					
	2002-3	2003-4	2004-5	2005-6	2006-7
	£000	£000	£000	£000	£000
Admissions income (including Gift Aid)	13,050	12,213	14,651	15,935	19,814
Retail and café sales	9,756	7,692	7,341	7,683	9,150
Charitable expenditure	12,935 ¹	14,137 ¹	15,164	16,209	18,606
Net incoming/(outgoing) resources (after actuarial gain/(loss) recognised in pension scheme)	2,524 ²	(1,230) ²	(1,055)	(751)	3,634
Capital expenditure	3,187	1,194	390	477	621
Visitor Performance Indicators					
Visitor numbers (000)	1,918	1,836	1,797	1,792	2,054
Admissions income per visitor	£6.80	£6.65	£8.15	£8.89	£9.65
Retail spend per visitor (on-site only)	£4.48	£3.84	£3.55	£3.61	£4.02

Notes:

- Charitable expenditure is restated in accordance with the definitions adopted in the financial statements for 2005-6, but excludes any potential adjustments for FRS17: Retirement Benefits, which is adopted in full in the financial statements for 2005-6.
- Net incoming/(outgoing) resources exclude any potential adjustments for FRS17: Retirement Benefits.

SUMMARISED FINANCIAL STATEMENTS

STATEMENT BY KPMG LLP TO THE ROYAL COLLECTION TRUST ('THE CHARITY')

We have examined the summarised financial statements set out on pages 41 to 42, which are contained within the charity's non-statutory Annual Report ('Annual Report'). The summarised financial statements are non-statutory accounts prepared for the purpose of inclusion in the Annual Report.

This statement is made, on terms that have been agreed with the charity, solely to the charity in order to meet the requirements of Accounting and Reporting by Charities: Statement of Recommended Practice revised 2005. Our work has been undertaken so that we might state to the charity those matters we have agreed to state to it in such a statement and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity for our work, for this statement or for the opinions we have formed.

Respective responsibilities of trustees and auditors

The board of trustees has accepted responsibility for the preparation of the summarised financial statements. Our responsibility is to report to the charity our opinion on the consistency of the summarised financial statements on pages 41 to 42 within the Annual Report with the statutory Annual Report and Accounts.

We also read the other information contained within the Annual Report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

Basis of opinion

We conducted our work having regard to Bulletin 1999/6 *The auditor's statement on the summary financial statement* issued by the Auditing Practices Board for use in the United Kingdom. Our separate report on the charity's statutory Annual Report and Accounts for the year ended 31 March 2007 describes the basis of our statutory audit opinion on those Accounts.

Opinion

In our opinion, the summarised financial statements set out on pages 41 to 42 are consistent with the statutory Annual Report and Accounts for the year ended 31 March 2007. We have not considered the effects of any events between the date on which we signed our report on the full statutory Annual Report and Accounts 13 June 2007 and the date of this statement.

KPMG LLP

Registered Auditor

Chartered Accountants

8 Salisbury Square, London EC4Y 8BB

SUMMARY CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

for the year ended 31 March 2007

	2007 £000	2006 £000
INCOMING RESOURCES		
Incoming resources from generated funds:		
Retail, catering and photographic services	9,388	7,920
Investment income	2	2
	<u>9,390</u>	<u>7,922</u>
Incoming resources from charitable activities:		
Access	19,706	15,838
Presentation and interpretation	312	143
Conservation	6	–
	<u>20,024</u>	<u>15,981</u>
Other incoming resources:		
Other income	229	264
	<u>29,643</u>	<u>24,167</u>
RESOURCES EXPENDED		
Cost of generating funds:		
Retail, catering and photographic services	7,889	7,238
Charitable activities:		
Access	12,073	10,509
Presentation and interpretation	2,958	2,398
Exhibitions	1,921	1,746
Conservation	1,221	1,123
Custodial control	433	433
	<u>18,606</u>	<u>16,209</u>
Governance costs	123	127
Other resources expended:		
Donation	338	304
Interest payable	353	540
Pensions finance charge	100	200
	<u>791</u>	<u>1,044</u>
Total resources expended	<u>27,409</u>	<u>24,618</u>
Net incoming/(outgoing) resources	2,234	(451)
Actuarial gain/(loss) recognised in pension scheme	1,400	(300)
Net movement in funds	<u>3,634</u>	<u>(751)</u>
Fund balances at 1 April 2006	5,357	6,108
Fund balances at 31 March 2007	<u>8,991</u>	<u>5,357</u>

SUMMARY CONSOLIDATED BALANCE SHEET

as at 31 March 2007

	2007 £000	2006 £000
Fixed assets		
Tangible assets	21,493	22,473
Current assets		
Stock and work in progress	1,576	1,480
Debtors	695	684
Cash at bank and in hand	149	125
	<u>2,420</u>	<u>2,289</u>
Creditors: amounts falling due within one year	(8,722)	(11,905)
Net current liabilities	<u>(6,302)</u>	<u>(9,616)</u>
Total assets less current liabilities	15,191	12,857
Creditors: amounts falling due after more than one year	(3,000)	(3,000)
Net assets excluding pension liability	<u>12,191</u>	<u>9,857</u>
Pension liability	(3,200)	(4,500)
Net assets including pension liability	<u>8,991</u>	<u>5,357</u>
Income funds		
Restricted	558	567
Unrestricted	11,633	9,290
	<u>12,191</u>	<u>9,857</u>
Pension reserve	(3,200)	(4,500)
Total funds	<u>8,991</u>	<u>5,357</u>

These summarised financial statements are a summary of information extracted from the annual statutory accounts. They may not contain sufficient information to allow for a full understanding of the financial affairs of the charity. For further information, the full annual statutory accounts, the Auditor's report on those accounts and the Trustees' Annual Report should be consulted. Copies of these can be obtained from the Secretary of the Royal Collection Trust, Stable Yard House, St James's Palace, London, SW1A 1JR.

The annual statutory accounts were approved on 13 June 2007 and have been delivered to the Charity Commission and the Registrar of Companies. The accounts have been audited by a qualified auditor, KPMG LLP, who gave an audit opinion which was unqualified and did not include a statement required under section 237 (2) and (3) of the Companies Act 1985.

The summary financial statements of the Royal Collection Trust were approved by the Trustees on 13 June 2007 and were signed on their behalf by:

Sir John Guinness Trustee

Sir Alan Reid Trustee

EXHIBITIONS AND LOANS

ROYAL COLLECTION EXHIBITIONS

The Queen's Gallery, Buckingham Palace

Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother

19 May – 29 October 2006

73 drawings, watercolours and prints

Unfolding Pictures: Fans in the Royal Collection

17 November 2006 – 11 February 2007

82 fans and 8 fan boxes

Treasures from the Royal Collection

Until 11 February 2007

A frequently changing selection of paintings and works of art

The Art of Italy in the Royal Collection:

Renaissance & Baroque

30 March 2007 – 20 January 2008

93 paintings, 85 drawings, 21 books and

24 pieces of furniture and sculpture

The Ball Supper Room, Buckingham Palace

Dress for the Occasion: A Special Exhibition of The Queen's Evening Dresses and Jewellery

26 July – 26 September 2006

80 dresses and 26 pieces of jewellery

The Ballroom, Buckingham Palace

Display of Insignia

26 July – 26 September 2006

68 pieces of insignia and foreign orders,

6 ceremonial robes

The Queen's Gallery, Palace of Holyroodhouse

Canaletto in Venice

16 June 2006 – 17 January 2007

14 paintings and 71 drawings by Giovanni Antonio Canal, called Canaletto

Amazing Rare Things: The Art of Natural History in the Age of Discovery

2 March – 16 September 2007

88 drawings and watercolours, 2 books

The Drawings Gallery, Windsor Castle

An Exhibition of Photographs to Celebrate the 80th Birthday of Her Majesty The Queen and Treasures from the Royal Library

3 April 2006 – 22 April 2007

80th Birthday: 75 exhibits (photographs, silver, coins, banknotes, stamps, books and busts)

Treasures: 32 exhibits (drawings and watercolours)

Touring Exhibitions

Royal Albert Memorial Museum and Art Gallery, Exeter, Aberdeen Art Gallery, City Art Gallery, Leeds, and National Museum Cardiff

Ten Drawings by Leonardo da Vinci: An Exhibition to Celebrate the Eightieth Birthday of Her Majesty The Queen

18 March – 3 June 2006

14 June – 28 August 2006

14 September – 26 November 2006

23 March – 3 June 2007

10 drawings by Leonardo da Vinci

COMBINED LOANS TO EXTERNAL EXHIBITIONS

City Museum and Art Gallery, Bristol

Brunel and the Art of Invention

15 April – 18 June 2006

1 painting by Franz Xaver Winterhalter

1 watercolour by Edwin Aaron Penley

The Kennel Club, London

Royal Dogs: Pictures Loaned by Her Majesty The Queen

15 May – 14 July 2006

2 paintings by C. Schmidt

1 painting by Carl Rudolph Sohn

1 painting by Bernard Clavière d'Hust

1 pastel by Davina Owen

2 drawings by Marjorie Porter

2 drawings by Sir Hugh Casson

Museo Civico Archaeologico, Bologna

Annibale Carracci

22 September 2006 – 7 January 2007

2 paintings and 12 drawings by Annibale Carracci

Tate Britain, London

Holbein in England

28 September 2006 – 7 January 2007

6 paintings, 4 miniatures and 31 drawings
by Hans Holbein

Chiostro del Bramante, Rome

Annibale Carracci

23 January – 15 May 2007

2 paintings and 10 drawings by Annibale Carracci

Dulwich Picture Gallery, London

*Canaletto in England: A Venetian Artist Abroad,
1746–1755*

24 January – 15 April 2007

2 paintings and 5 drawings by Giovanni Antonio
Canal, called Canaletto

Tate Britain, London

Hogarth

7 February – 29 April 2007

1 painting and 2 drawings by William Hogarth

National Portrait Gallery, London

Between Worlds – Voyagers to Britain 1700–1850

7 March – 3 June 2007

1 painting by Sir Godfrey Kneller
1 painting by Franz Xaver Winterhalter
1 watercolour by Egron Sellif Lundgren
1 photograph by Dr Ernst Becker

Scuderie del Quirinale, Rome

Albrecht Dürer e l'Italia: Segni dei riflessi reciproci

9 March – 10 June 2007

1 painting and 1 drawing by Albrecht Dürer
1 drawing by Leonardo da Vinci
1 drawing attributed to Francesco Melzi after
Leonardo da Vinci

**SECTION LOANS TO
EXTERNAL EXHIBITIONS**

Paintings

**Museum Het Rembrandthuis, Amsterdam,
and Gemäldegalerie, Berlin**

Rembrandt – The Quest of a Genius

1 April – 2 July 2006

4 August – 5 November 2006

1 painting by Rembrandt

**Walker Art Gallery, Liverpool,
and Tate Britain, London**

Stubbs: A Celebration

7 April – 30 July 2006

21 August 2006 – 14 January 2007

1 painting by George Stubbs

Pitti Palace, Florence

Arte e Manifattura di Corte a Firenze

16 May – 5 October 2006

20 miniatures by Giuseppe MacPherson

**Dulwich Picture Gallery, London, and
Museum Het Rembrandthuis, Amsterdam**

*Uylenburgh and Son: Art and Business
in the Age of Rembrandt*

7 June – 3 September 2006

14 September – 10 December 2006

1 painting by Rembrandt

**National Gallery of Scotland, Edinburgh,
and Dulwich Picture Gallery, London**

Adam Elsheimer, 1578–1610

23 June – 3 September 2006

20 September – 3 December 2006

2 paintings by Adam Elsheimer

Museum Het Prinsenhof, Delft

Jan van Huysum in Stedelijke

29 September 2006 – 7 January 2007

1 painting by Maria van Oosterwyck

Rubenshuis, Antwerp

*Royalist Refugees: William and Margaret Cavendish
in the Rubenshuis 1648–1660*

30 September – 31 December 2006

1 painting by Hieronymus Janssens

Grand Palais, Paris

Portraits Publics, Portraits Privés

2 October 2006 – 9 January 2007

1 painting by Sir Thomas Lawrence

1 painting by Elisabeth Vigée Lebrun

1 painting by Johann Zoffany

Musée du Louvre, Paris

Hogarth

18 October 2006 – 7 January 2007

1 painting by William Hogarth

Courtauld Institute of Art, London

David Teniers and the Theatre of Painting

19 October 2006 – 21 January 2007

2 paintings by David Teniers

The Guildhall Art Gallery, London, and**The Mercer Art Gallery, Harrogate**

William Powell Frith

6 November 2006 – 4 March 2007

24 March – 15 July 2007

3 paintings by William Powell Frith

The Jewish Historical Museum, Amsterdam

The 'Jewish Rembrandt': Myths and Facts

9 November 2006 – 4 February 2007

1 painting by a follower of Rembrandt

GATE Termini Art Gallery, Rome

Come lavorava Caravaggio

21 November 2006 – 26 February 2007

1 painting by Michelangelo Merisi da Caravaggio

Frans Hals Museum, Haarlem

Nicolaes Berchem – In Light of Italy

16 December 2006 – 16 April 2007

1 painting by Nicolaes Berchem

Barber Institute of Fine Arts, Birmingham

Parrots in Art

26 January – 29 April 2007

1 painting by Sir Edwin Landseer

Museo del Prado, Madrid

Jacopo Tintoretto

29 January – 5 March 2007

1 painting by Jacopo Tintoretto

Tate Britain, London

Portrait Miniatures from the Collection

of Her Majesty The Queen

2 February – 20 September 2007

1 miniature by Lucas Horenbout

1 miniature by unknown sixteenth-century

British artist

1 miniature by Isaac Oliver

1 miniature by John Hoskins

1 miniature by David des Granges

1 miniature by Samuel Cooper

1 miniature by Thomas Flatman

Royal Academy of Arts, London

Citizens and Kings: Portraits in the Age of Revolution, 1760–1830

3 February – 20 April 2007

2 paintings by Sir Thomas Lawrence

1 painting by Elisabeth Vigée Lebrun

2 paintings by Johann Zoffany

1 painting by Vigilius Eriksen

Works of Art**Wereldmuseum, Rotterdam**

Tibet and the 14 Dalai Lamas

2 June 2006 – 6 May 2007

Tangka of the 7th Dalai Lama

The Henry Moore Institute, Leeds

The New Man: Alfred Gilbert's Heroic Nudes

1882–1895

12 June – 6 August 2006

St George by Alfred Gilbert

Deutsches Historisches Museum, Berlin

Holy Roman Empire of the German Nation

962–1806. *Old Empire and New Nations 1495–1806*

28 August – 10 December 2006

Bust of Emperor Charles V by Leone Leoni

Musée des Beaux-Arts, Reims

Années folles, années d'ordre: l'Art Déco de Reims

à New York

13 October 2006 – 25 February 2007

Champagne casket by Jean Goulden, and a goblet



The Rock Clock, a French gilt-bronze clock modelled with Chinamen and dragons, c.1735, purchased by George IV. It was lent to the exhibition *Pagodes et Dragons*, marking the reopening of the Musée Cernuschi in Paris.

Print Room

Offentliche Kunstsammlung, Basel

Hans Holbein the Younger: The Basel Years

1 April – 2 July 2006

2 drawings by Hans Holbein

The National Gallery, London

Bellini and the East

12 April – 25 June 2006

1 drawing attributed to Giovanni di Niccolò

Mansueti

Martin-Gropius-Bau, Berlin

Baroque in the Vatican

12 April – 10 July 2006

4 drawings, by Andrea Sacchi, Guercino,

Francesco Borromini and Pietro da Cortona

2 watercolours attributed to Vincenzo Leonardi,

and 1 other (anonymous) Italian watercolour

from the collection of Cassiano dal Pozzo

Brighton Museum and Art Gallery

Rex Whistler: The Triumph of Fancy

14 April – 3 September 2006

1 drawing by Rex Whistler

Wellington College, Crowthorne

150th Anniversary of HM Queen Victoria laying

the foundation stone of Wellington College

5 May – 11 June 2006

1 watercolour by William Simpson

Castle Museum and Art Gallery, Norwich, and Millennium Galleries, Sheffield

Art at the Rockface: The Fascination of Stone

22 May – 3 September 2006

23 September 2006 – 7 January 2007

1 drawing by Leonardo da Vinci

2 anonymous Italian watercolours from the

collection of Cassiano dal Pozzo

Bard Graduate Centre, New York, and Victoria and Albert Museum, London

James 'Athenian' Stuart, 1713–1788:

The Rediscovery of Antiquity

16 November 2006 – 18 February 2007

15 March – 24 June 2007

Tea-urn with candelabra by Matthew Boulton

Musée Cernuschi, Paris

Pagodes et Dragons. Exotisme et fantasie dans

l'Europe Rococo, 1720–1770

22 February – 24 June 2007

Rock Clock and pair of chimerical vases

Gemeentemuseum, The Hague

Vases with Spouts: Three Centuries of Splendour

31 March – 29 July 2007

2 pairs of Delft tulip vases

Guards Museum, Wellington Barracks, London

The Victoria Cross

26 June 2006

1 watercolour by George Housman Thomas

Victoria and Albert Museum, London

Leonardo da Vinci: Experience, Experiment and Design

14 September 2006 – 7 January 2007

38 drawings by Leonardo da Vinci

L'Institut du Monde Arabe, Paris

Moments of Vision: Venice and the Islamic World

2 October 2006 – 18 February 2007

1 drawing attributed to Giovanni di Niccolò Mansueti

Galleria degli Uffizi, Florence

The Mind of Leonardo: The Universal Genius at Work

3 October 2006 – 7 January 2007

13 drawings by Leonardo da Vinci

Hull Maritime Museum

Watercolour Drawings and the Art of Illustration: Henry Barlow Carter and Sons (1835–71)

7 October – 10 December 2006

2 watercolours by Henry Barlow Carter

2 watercolours by Joseph Newington Carter

Yale Center for British Art, New Haven

Canaletto in England: A Venetian Artist Abroad, 1746–1755

19 October – 31 December 2006

5 drawings by Giovanni Antonio Canal, called Canaletto

The Vatican Museum, Rome

Laocoonte. Alle origini dei Musei Vaticani

16 November 2006 – 28 February 2007

1 drawing by Raphael

Albertina Museum, Vienna

Biedermeier: The Invention of Simplicity

2 February – 13 May 2007

3 watercolours by J. Ferdinand Rothbart

1 watercolour by Georg Konrad Rothbart

Royal Library

The Shakespeare Centre, Stratford-upon-Avon

Shakespeare's Complete Works

25 September – 19 December 2006

1 book (Shakespeare's Second Folio)

British Library, London

The Bedford Hours: Owners and Illuminators

22 March – 2 July 2007

1 illuminated manuscript (*The Sobieski Book of Hours*)

The miniature of *The Adoration of the Magi* in *The Sobieski Book of Hours*. This magnificent Book of Hours (c.1420) is the work of three miniaturists, including the Master of the Bedford Hours. It is included in the British Library's exhibition on the Bedford Hours (March to July 2007).



STAFF OF THE ROYAL COLLECTION

EXTERNAL APPOINTMENTS

Robert Ball: Member of the Executive Committee of the National Benevolent Society of Watch and Clock Makers; Member of the Council, British Watch and Clock Makers Guild; Trustee of the British Horological Institute Museum Trust.

Martin Clayton: Member of the UK Print Curators' Forum, and the Ente Raccolta Vinciana.

Paul Cradock: Chairman of the National Benevolent Society of Watch and Clock Makers; (until June 2006) Secretary of the British Watch and Clock Makers' Guild; Trustee of the British Horological Institute Museum Trust.

Allison Derrett: representative of the Historic Houses Archivists' Group on the British Records Association.

Alan Donnithorne: Visiting Professor at Camberwell College of Arts (The University of the Arts London).

Joanna Gwilt: Member of Committee and Newsletter Editor, French Porcelain Society.

Jonathan Marsden: Trustee of the National Art Collections Fund, the Household Cavalry Museum Trust, and the Royal Yacht Britannia Trust; Member of the Collections Committee, Royal College of Music; Hon. Editorial Secretary, Furniture History Society.

Simon Metcalf: Member of the Conservation Committee, Council for the Care of Churches.

David Rankin-Hunt: Norfolk Herald of Arms Extraordinary; Deputy Inspector of Regimental Colours; Deputy Inspector of RAF Badges; Archivist and Librarian of the Venerable Order of St John, Priory for Wales; Genealogist of the Antigua and Barbuda Orders of Chivalry.

Hugh Roberts: Chairman of the Arts Panel, the National Trust; Member of Council, the Attingham Trust; Trustee of the Historic Royal Palaces Trust, the Harewood House Trust and the Cobbe Collection Trust; Member of the St George's Chapel Windsor Fabric Advisory Committee.

Jane Roberts: Member of the Ente Raccolta Vinciana, the Editorial Advisory Board of the Master Drawings Association, the Roxburghe Club and the Council of Management of the Windsor Festival; Governor of the British Institute of Florence.

Desmond Shawe-Taylor: Member of the Advisory Council for the Hamilton Kerr Institute (University of Cambridge); Trustee of the Samuel Courtauld Trust; Vice President of NADFAS.

Richard Thompson: Furniture & Wood Group Secretary, the Institute of Conservation (IOC).

Shaun Turner: Lecturer in Woodwork and Framing at the Mary Ward Centre; Lecturer in Woodworking at Hammersmith Community College.

David Wheeler: External examiner, BA and MA Furniture Restoration and Conservation, Buckingham Chilterns University College.

Bridget Wright: Honorary Editor of the Annual Report of the Society of the Friends of St George's and Descendants of the Knights of the Garter.

STAFF TRAINING

Staff from all sections of the Royal Collection undertake on average two to three days' training each year. The training needs of individuals are generally identified as part of the annual review process, but training is also linked to specific curatorial, conservation or visitor-service initiatives. The popularity of recently introduced guided tours by wardens has required a further increase in the number of training days organised and undertaken by staff from the Curatorial and Education sections. Members of staff have also taken part in a range of specialist curatorial or conservation courses and conferences, and have undertaken IT training, health and safety courses (e.g. on lifting, use of scaffolds and ladders, use of specialist equipment and materials, and salvage), management skills and personal development training (e.g. on creative problem solving, interviewing skills, recruiting and public speaking). Royal Collection curatorial and conservation staff have also helped train staff from other departments of the Royal Household in the handling and care of the Collection.

STAFF NUMBERS

The Pictures section had 9 full-time and 3 part-time members of staff throughout the year, supported by 2 volunteers.

The Works of Art section had 15 full-time and 1 part-time members of staff. One furniture conservation student from the Instituut Collectie Nederland undertook a three-month internship in the Marlborough House Workshops.

The Royal Library and Print Room

(which includes the Paper Conservation section, the Exhibitions section, the Assistant Curator at the Palace of Holyroodhouse and the Cassiano Project Coordinator) had 19 full-time and 3 part-time members of staff. In addition to the established staff, considerable assistance was provided by 2 long-term volunteers working in the Royal Library and Bindery, and by 3 volunteers working for shorter periods in the Print Room, 1 volunteer and 1 internal secondment in the Exhibitions section, and 1 volunteer at Holyroodhouse.

The Royal Photograph Collection had 2 full-time members of staff throughout the year, supported by 1 long-term volunteer and 1 intern from the Museum Studies course at Leicester University.

The Royal Archives had 5 full-time and 2 part-time staff throughout the year, plus the full-time services of 2 members of the Paper Conservation team. In January, an additional Archivist was appointed for 10 months. In addition, 2 part-time volunteer Records Assistants and 4 part-time volunteers assisted the Archivists.

The Database section had 8 full-time and 1 part-time members of staff, and the IT section had 4 staff. The section supported 1 placement from Leicester University's Museums course, from July to August.

The Royal Collection's central office

administrative staff and warden numbers were as follows (2005–6 in brackets):

Windsor Castle 125 (122)
Buckingham Palace and Clarence House 139 (126)
Palace of Holyroodhouse 50 (55)
Central Retail and Warehousing 15 (17)
Public Relations and Marketing 6 (6)
Publishing 3 (3)
Education 6 (5)
Photographic Services 9 (8)
Finance 11 (12)

STAFF LIST

as at 31 March 2007

DIRECTORATE

Director of the Royal Collection
Sir Hugh Roberts, KCVO, FSA

Assistant to the Director
Mrs Caroline de Guitaut, MVO

Administrator and Assistant to the Surveyors
David Rankin-Hunt, LVO, MBE, TD

Secretary/Receptionist
Miss Rachel Carr

Superintendent of the Royal Collection, Hampton Court Palace
Christopher Stevens

Custodian of California Gardens Store, Windsor
Anthony Barrett, RVM

Assistant Custodian
Arthur Pottinger

FINANCE

Finance Director
Michael Stevens, LVO, FCA

Financial Controller
Mrs Indra Jutla, FCCA

Senior Management Accountant
Christopher Newton, ACCA

Finance Systems Accountant
Peter Gates

Financial Accountant
Miss Jenna Buttress

Management Accountant
Tiemei Xing

Credit Controller
Miss Juliette Wall, MAAT

Cashier
Miss Jane Hayman

Finance Assistant
Matthew Thompson

Accounts Clerk
Mrs Ann Oates, RVM

PICTURES

Surveyor of The Queen's Pictures
Desmond Shawe-Taylor

Assistant Surveyor of The Queen's Pictures
Miss Lucy Whitaker

Assistant to the Surveyor and Loans Officer (Pictures)
Miss Jennifer Scott

Senior Paintings Conservator
Rupert Featherstone, MVO

Conservators
Mrs Karen Ashworth
Al Brewer
Mrs Claire Chorley
Mrs Adelaide Izat
Mrs Rosanna de Sancha

Framing and Exhibitions Conservator
Michael Field

Framing and Exhibitions Technician
Miss Stephanie Carlton

Paintings Conservation Administrator
Miss Esther Schulte (maternity cover)

WORKS OF ART

Surveyor of The Queen's Works of Art
Sir Hugh Roberts, KCVO, FSA

Deputy Surveyor of The Queen's Works of Art
Jonathan Marsden, LVO, FSA

Assistant Curator and Loans Officer (Works of Art)
Mrs Caroline de Guitaut, MVO

Assistant Curator
Mrs Kathryn Jones

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

Assistant to Surveyor Emeritus of Works of Art
Miss Joanna Gwilt

Senior Furniture Conservator
David Wheeler, MVO

Furniture Conservators
Richard Thompson, MVO, JP
Shaun Turner
Mrs Jane Wallis

Senior Gilding Conservator
Stephen Sheasby

Gilding Conservator
Peregrine Bruce-Mitford

Armourer and Senior Metalwork Conservator
Simon Metcalf

Senior Horological Conservator (Buckingham Palace)
Robert Ball, MVO

Horological Conservator (Buckingham Palace)
Paul Cradock, MVO

Horological Conservator (Windsor Castle)
Steven Davidson

*THE ROYAL LIBRARY AND
PRINT ROOM*

**Librarian and Curator of
the Print Room**
The Hon. Lady Roberts, CVO, FSA

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

Bibliographer
Miss Bridget Wright, LVO

Assistant Bibliographer
Mrs Emma Stuart

Deputy Curator of the Print Room
Martin Clayton, MVO

Assistant Curator
Miss Susan Owens

Print Room Assistant
Mrs Rhian Wong

**Print Room Secretary and
Administrator**
Mrs Jean Cozens

Exhibitions Coordinator
Miss Theresa-Mary Morton, LVO

Exhibitions and Loans Assistant
Mrs Alice Bender

Exhibitions Assistant
Stephen Weber

Exhibitions Secretary
Miss Helen Smith

Dal Pozzo Project Coordinator
Miss Panorea Alexandratos

Head of Paper Conservation
Alan Donnithorne, MVO

Head of Book Conservation
Roderick Lane, RVM

Deputy Head of Book Conservation
Miss Irene Campden

Drawings Conservator
Julian Clare, RVM

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

Paper Conservator
Mrs Megan Gent, MVO, RVM

Archives Bookbinder
Ms Philippa Jones

Conservation Mounter/Framer
Mrs Kathryn Stone

General and Workshop Assistant
Martin Gray

*ROYAL PHOTOGRAPH
COLLECTION*

**Curator of the Royal Photograph
Collection**
Miss Sophie Gordon

**Assistant Curator of the Royal
Photograph Collection**
Mrs Lisa Heighway

ROYAL ARCHIVES

Registrar
Miss Pamela Clark, MVO

Deputy Registrar
Mrs Jill Kelsey, MVO

Assistant Registrars
Miss Allison Derrett, MVO
Miss Laura Hobbs (from January 2007)
Miss Julie Snelling

Office Administrator
Mrs Angeline Barker

Archives Attendant
Mrs Joan Taylor

*ROYAL COLLECTION DATABASE
AND INFORMATION TECHNOLOGY*

Computer Systems Manager
Stephen Patterson, LVO

**Assistant to the Computer
Systems Manager**
Paul Miller

IT Support Officer
James Smith

IT Support Assistant
Tim Stocker

Inventory Clerk (Buckingham Palace)
Miss Melanie Edwards

Inventory Clerk (Windsor Castle)
Mrs Elaine Ward

Senior Database Cataloguer (Pictures)
Miss Alexandra Buck

Database Cataloguer (Pictures)
Mrs Leonora Martin

Database Cataloguers (Works of Art)
Miss Julia Bagguley
Miss Beth Clackett

**Database Cataloguer
(Books and Indexes)**
Paul Carter

**Database Cataloguer
(Prints and Drawings)**
Miss Sabrina Mackenzie

Database Cataloguer (Photographs)
Paul Stonell

*ROYAL COLLECTION
ENTERPRISES LIMITED*

Managing Director
George Ruiz, ACA

PA to Managing Director
Miss Tess Bayley

*PUBLIC RELATIONS AND
MARKETING*

**Director of Public Relations
and Marketing**
Miss Frances Dunkels, LVO

Business Development Manager
Miss Rosemary Lightbody

Press and Public Relations Officer
Miss Emma Shaw

Marketing and Sales Assistant
Miss Gemma Elliott

Web and Marketing Assistant
Miss Caroline Reid

Press and Public Relations Assistant
Miss Rachel Woollen

PUBLISHING

Publisher
Mrs Jacky Colliss Harvey

Editor
Miss Marie Leahy

Publishing Assistant
Miss Debbie Novell

Managing Editor, Dal Pozzo Project
Miss Kate Owen

EDUCATION

Education Development Manager
Miss Marion Carlisle

Senior Education Coordinator
Miss Amy Watsham

Education Coordinator, Windsor Castle
Mrs Penelope Russell

Education Assistant, Windsor Castle
Mrs Catherine Martin

**Education Coordinator,
Buckingham Palace**
Miss Isobel Aptaker

**Education Coordinator,
Palace of Holyroodhouse**
Miss Alison Campbell

RETAIL AND WAREHOUSING

Retail Director
Mrs Nuala McGourty, LVO

Head of Design
Miss Katrina Munro

Production Controller
Ian Grant

Senior Buyer
Miss Charlotte Burton

Buyer
Johan Verbruggen

Merchandisers
Miss Charlotte Carter
Miss Lei Song

Retail Coordinator
Miss Lucinda Gooch, MVO

Retail Operations Administrator
Miss Jacqueline Bowden

Warehouse Manager
James Hoyle

Warehouse Administrator
Roger Freeman

Warehouse Operatives
Bernard Barfield
Trevor Cline
Patrick Donegan
Mrs Rossana Earles
James Hall

PHOTOGRAPHIC SERVICES

Head of Photographic Services
Miss Shruti Patel

Senior Picture Library Assistant
Miss Karen Lawson

Picture Library Assistants
Miss Katy Martin
Miss Lucie Strnadova

Photographic Project Assistant
Mrs Siân Cooksey

Senior Photographers
Stephen Chapman, MVO
Mrs Eva Zielinska-Millar

Photographer
Dominic Brown

Digital Imager
Daniel Partridge

*BUCKINGHAM PALACE,
THE QUEEN'S GALLERY
AND THE ROYAL MEWS*

Head of Visitor Services
Miss Kerry Bishop, MVO

Operations Manager
Miss Helen Franklin

Visitor Office Administrator
Sam Ackroyd

**Visitor Office Administrator
(secondment)**
Miss Amanda Jacobs

Staff Coordinator
Miss Alexandra Salisbury Jolly

Visitor Office Assistant
Holger Hein

Senior Wardens
Clive Bayard
Miss Claire Johnson
Mrs Mary Money
Miss Alexandra Steele

Senior Wardens – Casual

Miss Dorothy Barlow
Robert Daley

Supervising Warden, The Royal Mews

Ernie Kingston

Wardens

Colin Adams
Mrs Anita Banks
Ms Marie Barenskie
Mrs Elspeth Bayley
Mrs Marilyn Carpenter
Peter Dyer
Miss Pamela Eden
Mrs Catherine Fyfield
Miss Carolyn Glover
Martin Harris
Mrs Fiona Kuznetsova
Alan Nurse
Ralph Pottinger
Dr Shalini Punjani
Ms Monika Rubens
Mrs Angela Rycroft
Liam Sims
Martin Sumner
Mrs Diane Wakeman
Glen Webb

Wardens – Seasonal

Ms Jill Davis
Mrs Lynne Denham
Stephen Denham
Mrs Sandra Dwelly
Mrs Susanna Geary
Ms Cara Haskell
Samuel Jackson
William Kennedy
Stephen Kyte
Ms Giselle de Liege
Alan Lion
Miss Louise Makarati
Derek Ottowell
Mrs Susan Swift
Mrs Rosemary Trimmer
Keith Waye

Wardens – Casual

Miss Janis Aunon
Miss Sarah Baldwin
George Banham
Matthew Caro
Robert Castledine
David Charleston
Mrs Barbara Donne

Mrs Peggy Duffin
Mrs Sheila Edgar
Ms Juan Edwards
Miss Christine Erne
Vernon Goodwin
Mrs Andrea Gostick
Ms Louise Halfpenny
John Leeds
Mrs Margaret Legg
Miss Maureen Maron
George Martin
Donald Masoperh
Brian McBride
Mrs Rose Medlock
Michael Nash
Miss Margaret Nolan
Miss Heather Pettit
Mrs Patricia Thomas
Mrs Beverley Valentine
Miss Nikki Williams

Retail Manager

Mrs Virginia Green

Assistant Retail Managers

Jason Murray
Mark Randall

Retail Supervisor

Miss Amy Knapp

Retail Assistants

Douglas Bell
Mrs Liselotte Burdorf-Cook
Kevin Dimmock
Miss Elena Donnarumma
Mrs Khushpreet Gulshan
Ms Teresa Head
Miss Moira Hewitt
Miss Amanda-Esther Idowu
Francois Kriel
Miss Charlene Lorigan
Chun Hoe Lum
Mrs Claire McDougall
Mrs Fiona Moore
Charles Nicholls
Craig Pryor
Miss Diana Rakhimova
Miss Beatriz Ramirez
Miss Anudee Siasakul
Mrs Patricia Sweetland
Mitchell Thompson
Miss Andrea Woolrych

Retail Assistants – Casual

Mrs Penelope Dalziel-Smith
Mrs Helen Hollis
Miss Karen Mason
Johan Hans Tegel

Ticket Sales and Information Manager

Mark Fisher

Assistant Ticket Sales and Information Manager

Kevin Foster

Specialist Sales Supervisor

Miss Janice Galvin

Operations Supervisor

Miss Lucy Allen

Technical Support Supervisor

Gareth Thomas

Staffing and Development Supervisor

Mrs Prakuti Deolia

Ticket Sales and Information Office Administrator

Miss Elizabeth Grogan

Ticket Sales and Information Education Assistant

Miss Joanne Lusher

Ticket Sales and Information Assistants

Miss Stephanie Bowry
Miss Audrey Lawrence
Richard Margerison
Mrs Rachael Marsh
Mrs Terry Oliver
Miss April Taylor

Ticket Sales and Information Assistants – Casual

Miss Lucia Adams
Mehraj Ahmed
Miss Rachel Brookes
Miss Hannah Couch
Miss Hushvir Gill
Miss Laura Grant
Miss Priya Gunpath
Miss Leila Haddou
Miss Rina Hirani
Badrul Islam

Hasnain Kakal	<i>LOWER WARD SHOP</i>	Visitor Services Assistants – Casual
Eric Lofty		Brian Atkinson
Miss Geeta Maharaj	Senior Retail Assistant	Miss Nathalie Bikoro
Miss Vemu Osah	Mrs Anne McGowan	Miss Katie Birch
Miss Fiona Otika		Mrs Valerie Bullett
Omar Pervez	Retail Assistant	Andrew Bullock
Miss Katherine Pursey	Mrs Kathleen Gomm	Miss Laura Cronk
Mrs Anna Roman		Mrs Marlene Hawkins
Miss Claire Sewell	<i>MIDDLE WARD SHOP</i>	Mrs Janet Maxwell
Robin Southwood		Miss Louise Skelly
Miss Emma Stevens	Assistant Retail Manager	Mrs Marit Stokes
Edward Tokely	Mrs Susan Asbery	Neil Vaughan
Miss Jennifer Tweddle		Mrs Majorie Wise
Miss Sandra Waehler	Senior Retail Assistant	Miss Emma Wood
Miss Mengnan Zhang	Miss Frances Hoare	
		Senior Wardens
<i>WINDSOR CASTLE</i>	<i>ADMISSIONS CENTRE</i>	Ms Susan Ashby
		Mrs Claude-Sabine Bikoro
Visitor Manager	Ticket Office Manageress	Mrs Caroline Sara
Mrs Christine Taylor	Mrs Glenda Mangan	Jeffrey Wilson
		Deputy Senior Wardens
Operations Manager	Ticket Sales and Service Coordinator	Peter Girtley
John Phillips	Mrs Karen Rhodes	Mrs Carla Weston
		Wardens
Retail and Display Manager	Senior Ticket Sales Assistant	Mrs Diana Ash
Miss Jacqueline Clarke	Mrs Shirlee Pouncett	Mrs Maria Axelson
		Gerald Bailey
Financial Administrator	Visitor Services Assistants	Mrs Prunella Beesley
Roger Freeman	Mrs Linda Bacon	Mrs Danitza Bowers
	Miss Sarah Banks	Miss Jacqueline Clemson
Weekend and Relief Cashiers	Miss Gemma Buckner	Mrs Janet Cole
Mrs Valerie Bullett	Miss Africa Calzón	Philip Cook
Mrs Diane Welch	Mrs Janet Cary	Mrs Sheila Cook
	Miss Nagina Chaudhry	David Coxhead
Visitor Operations Administrator	Cedric Chen	Neil Crowther
Miss Alison Hodgkiss	Miss Hanna Cross	Mrs Patricia Curtiss
	Brian Deenihan	John Driscoll
Staff Operations Administrator	Mrs Jane Denman	Stanley Edwards
Miss Clare Skelly	Mrs Ann Devitt	Miss Emma Featherstone
	Mrs Yvonne Edwards	Miss Adele Fellows
Staff Coordinator	Miss Kathryn Freeman	Miss Andrea Filipová
Miss Simone Torry	Mrs Brenda Gardner	Richard Garratt
	Mrs Sylvia Hamilton	Anthony Golding
Visitor Office Administrator	Mrs Olga Horlock	Mrs Sarah Gunton
Richard David Maxwell Thompson	Mrs Kay Leach	Charles Hartley
	Mrs Judith Major	Miss Sophie Haynes
<i>ENGINE COURT SHOP</i>	Mrs Jane McKenzie	Mrs Susan Hiscock
	Mrs Elizabeth Mustafa	Richard Hisee
Manageress	Miss Yvonne Owour	Michael Holland
Mrs Rosemary Osgood, RVM	Mrs Sandra Ridgley	Mrs Lorna Holliday
	Mrs Diane Smith	Mrs Rita Horner
	Ravi Sohanpal	Mrs Catherine Ingham
	Mrs Kathleen Temple	Barrie James
	Mrs Huai Fiona Yan	

Mrs June James
Mrs Sylvia James
Michael Kember
Miss Sara Kristensen
Roger Lambourne
Gary Langford
Ralph Leach
Paul Leighton
David Mason
Mrs Freda Mason
Miss Anne Meyer
Miss Bina Modi
Ms Giulia Ovidi
Mrs Elizabeth Pantia
Keith Parker
Christopher Phillips
Mrs Roberta José Phillips
Miss Victoria Pipe
Ian Purdy
Arturo Ramirez
Miss Josephine Redfern
Ms Berni Reid
Edwin Rodbard-Brown
Ms Heike Ross
Mrs Lauren Samet
Mrs Lourdes Santos
John Seymour
Mrs Karen Shirtcliffe
Victor Sidebotham
Miss Ellen Skelly
Allan Smith
Ms Jean Spratley
Graham Stagg
Miss Helena Sundberg
Ms Monica Tandy
Christopher Taylor
Christopher Thomas
Christopher Tilly
Mrs Jacqueline Turner
Mrs Anna Wallas
Barry Ward
Miss Linda Ward
Robert Webster
Joseph Wood
Peter Woodall
Derek Woodman
Geoffrey Woodruff
Jeffrey Yalden
Miss Joanna Yates
Mrs Helen Zacks

Wardens – Casual

Robert Atcheson
Dennis Benford
Ricardo Bessford
Maurice Bevis
Mrs Valerie Brooks
David Buttimer
Leonard Chandler
Mrs Sheila Clancy
John Clayton
Peter Cockbain
Geoffrey Cox
Mrs Angela Cripps
Kevin Cronin
Malcolm Davis
Mrs Caroline Dewell
John Dexter
Paul Dunham
Brian Dupe
David Emerson
Henry Everist
John Fennell
Mrs Rita Ford
Francis Franklin
Mrs Renay Lucy Franklin
James Ganley
Roy Gardner
Norman Garrett
Keith Gordon
Ronald Grant
Mrs Nancy Green
Gordon Haines
Mrs Jacqueline Haines
Brian Hall
Mrs Elizabeth Hayes
Alan Head
Mrs Brenda Herbert
John Hetherington
Peter Hicks
Kenneth Hole
Francis Holland
Mrs Margaret Holmes
John Janes
Mrs Diana Jolley
Paul Kar
Mrs Leueen Killingbeck
Mrs Margaret Lambeth
Mrs Catherine Martin
Miss Enda McArdle
Mrs Patricia McGill
Ian Mumford
Geoffrey Murray
Mrs Pearl Nodwell
Richard Payne

Bryan Percy
Mrs Patricia Pipe
Frank Poole
Malcolm Potter
Martin Potter
Robert Queen
Kenneth Read
Rodney Richardson
Mrs Margaret Robertson
Ms Molly Rudge
René Schurtenberger
Miss Grace Swanborough
Roger Taoka-Thompson
Mrs Mary Tapsall
Hugh Tomlinson
Bert Turner
Mrs Janet Waters
John Williams
Anthony Wise
Ronald Wise
Mrs Patricia Wright

Security Cloakroom Assistant

John Rabbitt

Cleaner

Jonathan Taylor

Cleaner – Casual

Brian Jacobs

PALACE OF HOLYROODHOUSE

Superintendent

Geoffrey Mackrell

Operations Manager

Mrs June Williamson

Operations Assistant

Mrs Alison Gove

Assistant Curator

Mrs Deborah Clarke

Commercial Manager

Miss Kirsty Whyte

Senior Warden

Miss Joanne Butcher

Audio Tour Facilities Supervisor

Mrs Pilar Aran

Wardens/Visitor Services Assistants

Brian Coutts
 Miss Rosemary Croker
 Colin Dempster
 Ross Hannay
 Peter Holmes
 Miss Harriette Jackson
 Henry Lennox (part-time)
 Miss Carol Leslie
 Mrs Grace McGrouther
 William McMinn (part-time)
 Brian Morley
 Miss Rachel Skilling
 Paul Steele
 David Thomson
 Paul Wade
 Peter Whyte

Visitor Services Assistants – Casual

Gary Dougal
 Mrs Lola Duncan
 Miss Katherine-Ann Dunleavy
 Mrs Lucia Fraszczak
 Mrs Deva Gallagher
 Miss Emma Hall
 Mrs Moira Hinton
 Miss Nga Ki (Mavis) Ho
 Miss Magdalena Kasprzyk
 Mrs Janet Mackay
 Mrs Lesley McGlinchey
 Miss Carolyn New
 Miss Anna Maria Orzol
 Miss Yvonne Rollert

Miss Mari Scobie
 Mrs Shirley Scott
 Miss Sharon Thomson
 Thomas Turpie
 Richard Watson
 Andrew Young

Retail Manager

Miss Shirley Duke

Assistant Retail Manager

Miss Claire Rowe

Ticket Sales Supervisor

Steven Blench

Senior Retail Assistant

Miss Shona Cowe

Retail and Admissions Assistants

Miss Jenny Crossley
 Harry Ferguson
 Mrs Zoë Hayes
 Mrs Jana Kautska

Retail Assistants – Casual

Miss Helen Fotheringham
 Miss Catherine Owen
 Miss Fiona Simpson
 Miss Kerry Wilson

Financial Administrator

Mrs Elaine Maclean

Café Manager

Miss Fiona Boyd

Café Supervisor

Scott Gibb

Head Chef

Ralph Anderson

Kitchen Assistant

Ignacio Javierre

Café Assistants

Mrs Linda Gray
 Mrs Marjorie Sheerin

Café Assistants – Casual

Chris Aitken
 Miss Gemma Cruickshank
 Miss Kirsty McVicar
 Charles Nelson

Leading Porter

Gary Robertson

Daily Ladies/Gallery Cleaners

Mrs Elinor Allan
 Mrs Doreen Fraser
 Mrs Jean Ramsay
 John Reid (Casual)

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