

CAVENDO. TUTUS.

CHATSWORTH
HOUSE TRUST
ANNUAL REVIEW 2018



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CHATSWORTH HOUSE TRUST

The Chatsworth House Trust was established in 1981 and endowed by the Devonshire family. A registered charity, its principal purpose is the long-term preservation of the house, its art collection, garden, woodlands and park for the benefit of the public.

Chatsworth comprises a Grade I listed house and stables, a 105-acre garden, a 1,822-acre park and one of Europe's most significant art collections – the Devonshire Collection. It is also home to the Duke and Duchess of Devonshire, who pay a market rent for the rooms they occupy. Chatsworth is a thriving visitor attraction, a nationally significant historic landscape, and a working estate.

The house, much of its contents, the garden and surrounding park are leased to the Chatsworth House Trust. The lease includes many of the chattels on display to visitors, but a significant quantity is loaned temporarily from the family and the Devonshire Collection. The Trust's income is raised from visitor admissions, Friends of Chatsworth memberships, Patrons of Chatsworth, events, sponsorship, grants, donations, a franchise fee on the retail and catering operations, and from an investment portfolio.

All income goes directly to pay the operating and running costs – including the staff involved in opening the visitor attractions, the events and exhibitions, caring for the art collection, house maintenance, security, sales and marketing – and for administration and support.



Any surplus the charity generates from its activities is spent on conservation and restoration of the house, garden and park to ensure their preservation for the enjoyment of the public.

The Devonshire family is represented on the charity's Council of Management, but there is a majority of independent members.

The charitable objectives are set out in its governing document, but can be summarised thus:

- To conserve and maintain the house, garden and park
- To ensure the Devonshire Collection is conserved and maintained to the highest standards

- To make appropriate acquisitions to enhance the Devonshire Collection
- To ensure as many people as possible can appreciate and enjoy the house, garden, park and the Devonshire Collection
- To offer a wide variety of educational opportunities for both children and adults (see page 24)

This Chatsworth House Trust Annual Review looks at the activities and achievements in 2018 and how these have helped to enhance Chatsworth for the benefit of the public in line with its charitable objectives.



2018 OVERVIEW



605,399

Visits to the house,
garden and farmyard

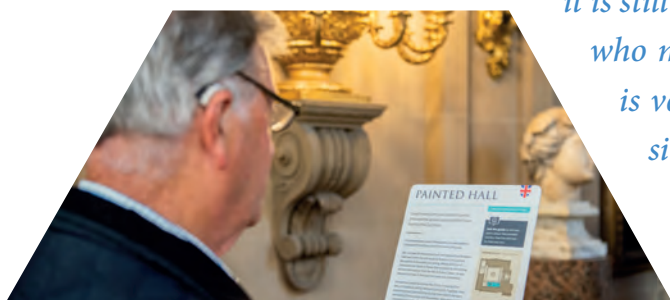


15,739

Friends of
Chatsworth

'Chatsworth is perhaps the finest example of the English stately home. There is a lot of history in its beautiful stone walls, some of which have been standing for nearly five hundred years. But it is still a living home with an energetic owner, who makes sure that this historic building is very much alive in the 21st century, sitting wonderfully – as it does – in the rolling hills of Derbyshire.'

WILL GOMPERTZ*



1,615

Tours, Talks
and Workshops



19,212

Educational
visitors

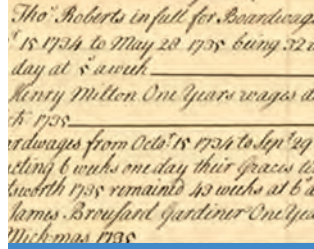
*Extract from his nomination of Chatsworth for Historic England's illustrated book and podcast, *Irreplaceable: A History of England in 100 Places*

THE COLLECTION



48

Loans to 9 exhibitions in the UK and Europe



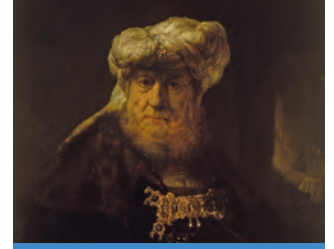
183

Archive research visits



390

External queries relating to the archive answered



1,714

Images supplied for external publications, research and exhibitions

DIGITAL REACH



3,050,000

Visits to the website



129,000

Facebook followers



109,000

Instagram followers



42,900

Twitter followers

MEDIA REACH



£23,100,000

Advertising Value Equivalent



4,719

Press articles published



484,000,000

Estimated media reach

The public relations industry measure of the benefit to a client from media coverage

The approximate number of people who may see, at least once, some of Chatsworth's promotional materials over the year



WELCOME FROM THE DUKE AND DUCHESS OF DEVONSHIRE

2018 was a year of exciting endeavours both inside Chatsworth and out-of-doors.

Our 2018 exhibition, *Chatsworth Renewed*, was a celebration of the decade-long major restoration and refurbishment of the house. It focused on the people involved in this mammoth work and showed many comparative 'before and after' images. Amanda and I are well aware of the remarkable human effort that made Chatsworth's transformation possible and we feel the exhibition was a fitting way to record the Masterplan.

Additional exhibitions included *Chatsworth Outdoors*, organised and interpreted by Dr Alex Hodby, our Exhibitions and Engagement Curator; she gathered sculpture from the collection and introduced innovative ideas to encourage visitors to experience the art and the garden in new ways.

We welcomed Chatsworth's first Artist-in-Residence, Linder Sterling, who gave us *Her Grace Land*; an exhibition using collage, scents, sounds and performance.

Education is increasingly important at Chatsworth – highlighted by the opening, by HRH The Princess Royal, of our new education centre, The Old Potting Shed. This has proved to be a roaring success, with local schools making full use of its facilities. As a result, our garden team was relocated to the purpose-built Gardeners' Hub, which is large enough for all garden employees and volunteers to be together.

There is much to talk about for 2019 - starting with *The Dog: A celebration at Chatsworth*; a major exhibition throughout the house. This was Amanda's idea and I am sure that it will be a huge success. We have never before borrowed so many major works of art from internationally respected collections, including from HM The Queen, the Kennel Club, the British Museum and many more; and there will be lots of dog-associated events outside the house to complement the exhibition.



There has already been a huge change in the area of the garden we call *Arcadia*, the former 16-acre wilderness between the Cascade and the Grotto Pond. In 2019, Tom Stuart-Smith, the designer, and Steve Porter, our Head of Gardens and Landscape, will be overseeing a major planting scheme in this area.

Chatsworth is a stimulating place for our visitors and for those of us who work (and, in our case, live) here. We continue to strive for excellence in everything at Chatsworth and to maintain our reputation for the warmth of our welcome. Since 2017, all staff have taken part in a workshop programme called *Vision and Values*. This forum, instigated and championed by our son, William Burlington, is very important to us; not only to share what is happening in the business and to receive feedback from our staff, but to talk more widely about **why** we do what we do (our values) and how this might look in the future (our vision). Our *Vision and Values* are now central to every decision we make.

We are pleased to welcome Stephen Vickers, the new CEO of the Devonshire Group, who will work alongside Andrew Lavery, Chief Financial Officer to the Group and newly appointed CEO of the Chatsworth House Trust.

There are exciting times ahead.

Steven Devonshire

Amanda Devonshire

Opposite *Picnickers Screen*, 2001, Allen Jones (b. 1937), painted stainless steel; displayed on the Salisbury Lawn during *Chatsworth Outdoors* (see page 23)

CONSERVATION & ARCHIVES



108,038 object, archive and image records on the Collections Management System

183 archive research visits

390 external queries relating to the archives answered

1,714 images supplied for external publications, research and exhibitions

Chatsworth houses one of the most important private art collections in Europe. Spanning 4,000 years, from ancient Egyptian sculpture, through Elizabethan needlework, Old Master drawings and works by Rembrandt, Reynolds and Gainsborough, to 21st century art and sculpture, the Devonshire Collection records one family's eclectic tastes and interests over five centuries.

Conservation

An external panel of specialist advisors – the Devonshire Collection Conservation Committee – oversees the rolling programme of conservation for art and archive materials.

Housekeeping

The Housekeeping department undertakes conservation and preventative maintenance in order to care for the house and its collection. Daily cleaning and monitoring of objects keep the rooms and their contents in good condition, but the winter closure allows a thorough cleaning programme

to take place; the opportunity to move very large pieces of furniture, dismantle chandeliers, and similar tasks not possible during the open season.

Whilst we are very proud of the cleanliness of Chatsworth, we are aware of the damage that can be caused by over-cleaning. During a visit to Buckingham Palace in 2017, our Head Housekeeper was inspired by their 'cleaning frequencies programme'. Subsequently, she has introduced her own programme to ensure the regulation of cleaning frequencies for objects here.

She has established links with other estates, including collaboration with and mutual visits to Harewood House, Eaton Hall and Castle Howard. Each property has their own take on similar themes and problems, but often with completely different solutions.

Below left A Collections team workshop for the new winter cleaning programme

Below right A *Clump of Trees by a Country Road* (detail), c. 1630, by Sir Anthony van Dyck (1599-1641), pen and brown ink with watercolour



Right *A Bathing Venus*, c. 1840, by Francesco Bienaimé, on the Broad Walk, undergoing assessment by City & Guilds students, Katie Smith and Jessica Mantoan



Old Master Drawings

One of our priorities is the long-term care of our globally-significant collection of Old Master drawings. Each year, those considered in greatest need of conservation are sent to a specialist external conservator. In 2018, 8 drawings were conserved, of which two will be loaned to The Snyders&Rockox House Museum in Antwerp for their Jan Breughel exhibition in 2019.

In 2018 work began on a further 14 drawings which are destined to join a touring exhibition (details to be announced). These included *A Clump of Trees by a Country Road* by Sir Anthony van Dyck (shown opposite right) where conservation work has reduced discolouration and revealed the original tones of the watercolours.

City & Guilds Summer Internship Programme

An exciting partnership began in 2018 between Chatsworth and the City & Guilds Art School in London. The school is renowned for its support of traditional skills, whilst encouraging exploration and innovation within its students. Between July and September, three students cleaned and assessed over 30 of the historical sculptural works in the garden, as part of their training to become the next generation of conservators. The students' engagement with visitors and the two-way sharing of knowledge and skills with Chatsworth has led to a desire within both organisations to develop the partnership over the coming years.

Library Curtains

We undertake longer-term projects on specific items in the collection under the guidance of the Conservation Committee. In 2018, work began to conserve the curtains in the Library.

The floral cut-velvet was originally a wall covering before being made into curtains for the 6th Duke's library in the 1830s. Whilst the cloth is generally strong, it has suffered extensive damage around the tie-backs, and the green silk-velvet borders and trimmings are very fragile and were in steady decline. A silk-velvet, made to match the original, will replace the borders; and extensive conservation to the first curtain has been completed by our in-house textile team. The decorative trimmings have also been cleaned, repaired and re-threaded.

The project will continue throughout 2019; one window being conserved at a time so as not to diminish the overall look of the Library for our visitors.

Below One of the Library curtains before and during conservation





Archives

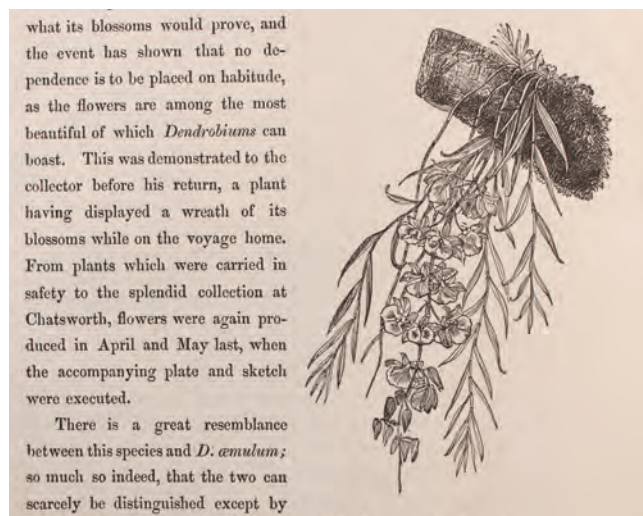
The archives span more than 450 years, from the Elizabethan era to the present day. They document the history of Chatsworth and many of the other properties owned by the Cavendish family past and present, including Hardwick Hall, Bolton Abbey, Devonshire House, Burlington House, Chiswick House, Compton Place, Londesborough and Lismore Castle, and their associated estates.

The archives also contain the correspondence of the dukes of Devonshire and describe their careers, influence, relationships, and family lives; they include diaries, personal and political letters, household accounts and many other papers. Of great local, national and international significance, this substantial archive fills over 6,000 boxes.

Digitisation

A key ambition is to digitise the archive collection to improve accessibility. Between September 2017 and August 2018, our Archives and Collections Assistant created 8,969 digital images of 2,137 letters in the Paxton Collection, which relates to the 19th century gardener and pioneering architect, Joseph Paxton. Each image has been uploaded into our collections management system.

The preservation and protection of these letters is particularly significant as, unfortunately, many of Paxton's garden accounts have not survived to the present day. The digital copies will enable us to share the Paxton material more widely, for individual researchers or to support exhibitions and outreach, without risking damage to the 150-year-old letters.



Pictured Illustrations from Paxton's *Magazine of Botany* (1834-49): orchids *Laelia anceps* (above), and *Dendrobium paxtonii* (below) named after Sir Joseph Paxton in 1839; and detail of a page describing the 'proper way' to cultivate orchid specimens

Below Photograph of Sir Joseph Paxton (1803–65) and his flamboyant signature



Historic Staff Database

For the first time, access to the growing database of historic staff and servants has been made available via the Chatsworth website (sample entries below). Unlike many country house archives, Chatsworth does not have organised ledgers or wage books that record staff details such as names, roles and wages. Over the last fifteen years, we have been working with a large number of volunteers to produce a database suitable for publication.

Our PhD students (see page 12) also contributed to this project; during their residency they doubled the number of names in the database and improved the quality of information on individuals. To date, this database contains nearly 4,500 names. It allows researchers to access the information directly; ultimately reducing the calls on our archivists to answer the many family history enquiries typically received each year.

We will continue to expand this database; we anticipate there are still many more names to add, but the project marks a significant step towards our aim to share more broadly the wealth of information contained in the archives.

Surname	First Name	Gender	Date of first known recording	Date of last known recording	Location	Role Location	Role	First known job title	Sources
Pashley	John	Male	1821	c.1840	Chatsworth	Building Yard	Skilled Labourer	Mason	6th Duke's Building Accounts
Pashley	John Jr	Male	1821	—	Chatsworth	Building Yard	Skilled Labourer	Mason	6th Duke's Building Accounts
Passmore	William	Male	1868	1883	Devonshire House	Dining Room	Footman	Footman	Devonshire House Wage Book 1861–1888
Paton	G.	Male	1914	1919	Chatsworth	Park	Other	Woods dep	First World War Ledger 1914–1919
Paxton	Joseph	Male	1826	1865	Chatsworth	Garden	Gardener	Head Gardener	6th Duke's diaries, 6th Duke's handbook
Paxton	Peter	Male	1821	—	Chatsworth	Building Yard	Skilled labourer	Mason	6th Duke's Building Accounts
Payne	Jane	Female	1782	1798	Devonshire House	Laundry	Maid	Laundry maid	Devonshire House accounts 1776–1804
Peach	Ann	Female	1786	1787	Devonshire House	House-keeping	Maid	Housemaid	—
Peacock	Elizabeth	Female	1752	1765	Devonshire House	Laundry	Maid	Laundry maid	Devonshire House accounts 1776–1804
Pearce	Ann	Female	1794	1798	Chatsworth	House-keeping	Maid	Housemaid	Chatsworth Accounts 1794
Pearce	Hannah	Female	1790	1794	Chatsworth	House-keeping	Maid	Housemaid	Chatsworth Accounts 1794

FROM SERVANTS TO STAFF



Three years after first delving into the Chatsworth archive, the three Collaborative Doctoral Award students from the University of Sheffield have finished their research and will submit their PhD theses in 2019. They have contributed enormously to our understanding of staff and community at Chatsworth in the 18th, 19th and 20th centuries.

The next three pages contain short essays from the PhD students, detailing their experiences at Chatsworth and sharing some of their most memorable findings. Whilst their residency is complete, we are very grateful for their research, which is a legacy for Chatsworth to inform external academics as well as support our exhibitions, interpretation and publications.

Pictured clockwise from top left *Portrait of the Chatsworth brewer and cellarman, Edmund Marsden* by W. Baker, 1835; A staff party in the Great Dining Room, 1920s; Lodge Porter, Charles Greenhalgh, c.1880, photographer Alfred Seaman, Chesterfield; The 9th Duke's coach in Chesterfield, c.1911, when he was Mayor of the town. Head Coachman, Charlie Hemmings, is identified by his tricorn hat and five-layered cape. Above Chatsworth housemaids, c. 1930



Eighteenth Century Hannah Wallace



The richness of the 18th century archives reveals not only who worked and lived at Chatsworth, but also intimate details of daily life on the estate. We discovered that servants were paid to teach the children of Edensor to sing; the upholsterer was also a musician who played at many of the family's balls; and the husbandman (a tenant farmer) loaned his cow to the dairymaid for six weeks so she could produce cheese for the Duke and his guests.

These records portray servants not just as workers but as individuals with hobbies, talents and additional sources of income. They also show how closely servant experiences were tied to life on the wider estate. Servants were part of village life in numerous ways, especially as the majority lived in the village of Edensor and not at Chatsworth itself; primarily because male servants were allowed to marry, start a family, and live away from the main house.

With their political obligations and as leaders of fashionable society, the Duke and his family spent much of their year at Devonshire House in London. With no resident family to serve for the majority of the time, Chatsworth did not need a house full of servants. In fact, the house only started employing a full-time housemaid in 1737. Instead, the majority of servants worked outdoors in the stables and grounds, although their numbers still remained small. At the beginning of the 18th century Chatsworth only employed twelve servants; towards the end of the century, under the 5th Duke, this rose to twenty-four; but this was still a small household compared to Devonshire House, which employed over fifty servants.

My research focused on what life was like at Chatsworth when the Duke was away. With only the housekeeper and maids living in the house for much of the year, the house was adapted to their needs. For example, the maids, who had previously slept in the garret rooms, were relocated by the 5th Duke to a larger and grander ground floor room next to the housekeeper. They were allowed to store their brushes, buckets, and even a fire engine near the Chapel.

The close relationship forged between Chatsworth and the wider community was crucial, even more so when the Duke was away. The latter provided physical support by helping to maintain the estate and emotional support to the servants, as suggested by the length of time servants remained at Chatsworth: Robert Hackett worked as huntsman until the age of 83, William Pleasance worked as a stallion groom for fifty-five years until he died aged 80 in 1815, and Ralph Travis worked as a gardener for fifty years until his death aged 79.

Whether servants were employed at Chatsworth for a couple of months or for the rest of their lives, their experiences were influenced by the estate community just as much as by the house itself. These individual stories, friendships and family ties brought the whole estate to life for me and I hope to capture some of their richness in my thesis.

Pictured Details from the cover of the 1795 household ledger and a list of servants' wages from 1735

1735		Servants Wages & Boardwages paid at Chatsworth (1735)	
Apr 25	To Mr. John Phillips in full for One Years Wages ending at Ladyday 1735	15.	
	D ^o 33 weeks 6 days Boardwages in the Said Year at 7 ^a a week	11.	
June 22	M ^r . Phillips two months wages bedying May 29 1735	2.	
	D ^o Nine weeks Boardwages at 7 ^a a week	3.	
Sept 8	To Tho ^s . Roberts in full for Boardwages from Oct ^r . 15 1734 to May 28 1735 being 32 weeks one day at 5 ^a a week	8.	
Octo 27	To Henry Mutton One Years wages due at Mich ^l . 1735	7.	
	Boardwages from Oct ^r . 15 1734 to Sep ^r . 29 1735 deducting 6 weeks one day their Graces time at Chatsworth 1735 remaind 43 weeks at 6 ^a a week	13.	
Nov 20	To James Broupard Gardiner One Years wages at Mich ^l . mas 1735	10.	
	To James Loton Under Gardiner One Years wages due at Mich ^l . 1735	16.	
7	To Rob ^t . Hackett in full for One Years wages ending at Mich ^l . 1735	7.	
	M ^r . for John Hacketts wages Eleven months 15 one week ending Sep ^r . 7 1735 at 12 ^a p ^{er} Ann ^o	11.	
Nov 10	To Jane Hackett Dairy maid One Years wages ending at Mich ^l . 1735	2.	
	D ^o Boardwages from Oct ^r . 15 1734 to Sep ^r . 29 1735 43 weeks three days at 2. 6. a week	5.	

Nineteenth Century Lauren Butler

Researching Chatsworth's 19th century servants and estate workers has been a privilege. For a long time, the archive has been a rich resource for researchers interested in art, architecture and the history of the Cavendish family. I little expected, when I began, that it would be such a treasure trove for social historians as well. There are gaps in the archive including, unfortunately, Joseph Paxton's garden accounts. However, what the archive lacks in some areas, it more than makes up for in others. From the notebooks and diaries of gardeners, to witness statements taken as evidence for a housekeeper's dismissal, to the 6th Duke's notes about his tenants in Pilsley, I built up a vivid picture of life on the Chatsworth Estate in this period.

When the project began, the focus was predominantly on the servants. However, it soon became clear that the indoor staff could not be studied in isolation. They formed part of a larger estate community that was connected through work, family and friendship. One of my favourite sources was the letters of the Wilson family, who lived in Edensor when William Wilson was a Chatsworth gardener. Fifty-one letters, written 1841-68 and stored in two specially-made pouches, were obviously a treasured possession of, I think, his daughter Elizabeth. The majority are to Elizabeth by her mother, Ann, when the former was a maid for the Vawdrey family in Cheshire. Ann tells her daughter of the news at Edensor, including the building progress for the 7th Duke's new church in the village.

The earliest letters were written to William Wilson, who worked under Joseph Paxton. They are from one of his former colleagues in the kitchen gardens, John Milner, who wrote from Portsmouth while waiting to sail to Calcutta to begin a new life as a gardener for the East India Company. This demonstrated that Chatsworth was not an isolated rural community; even people who rarely left Derbyshire (William was born at Beeley and Ann at Bakewell) had social networks which extended across the country and beyond.

Pictured 46 gardeners in front of the Great Conservatory, c.1890; and St Peter's Church, Edensor, designed by George Gilbert Scott for the 7th Duke; it took five years to complete and was consecrated in 1870



Another writer in the family was Edmund Wilson. A cheeky letter to his sister in April 1868 mentioned a 'very ugly Ladies maid' at Chatsworth and a bottle of whisky that Edmund and the other Edensor bell-ringers had been given to celebrate the wedding of Susan Henrietta Cavendish to Henry Brand, Lord Hampden. Both Edmund and Elizabeth had long, successful careers. Elizabeth progressed from housemaid to lady's maid, living in five different counties along the way; and Edmund trained in the garden at Chatsworth before being promoted to Head Gardener at Hardwick Hall.

I felt a strong affinity to the Wilsons. Elizabeth Wilson retired to Chesterfield in the 1920s and lived on the same street where, two decades later, my grandfather was born. In March 2019, I will be closing this chapter of my career at Chatsworth and starting a new one at Hardwick Hall.



Twentieth Century

Fiona Clapperton

The first half of the 20th century was a turbulent period for Chatsworth and other English country estates. New technologies were changing the ways in which both life and work were carried out, and two World Wars forever left their marks on estate communities. Sifting through the archival material at Chatsworth, in order to better understand how the estate community responded to these changes, was an exciting and challenging task.

I came across many rich and interesting documents, ranging from account books and estate terriers, to letters and memoirs. Yet, whilst the account books contain many interesting snippets of information, it is in the correspondence exchanged between members of the estate community during the first half of the century that the richest illustrations of life and work can be found.

In particular, the papers relating to Under Butler, George Esmond, were extremely illuminating. The documents revealed that George, who was employed 1908-16, was quite a character, with a fondness for the music hall and amateur dramatics. He performed songs and humorous sketches in the surrounding towns and villages, as well as in Chatsworth's Theatre to an audience including his colleagues, neighbours, and the 9th Duke and Duchess. In 1916, he fought in the trenches of the First World War, where he won the Military Cross for valour and was promoted to Captain. Throughout the war, he remained in contact with both his former colleagues and the Cavendish family. He wrote to the 9th Duke in May 1916:

'There are rumours of great events in the near future, & as naturally one cannot foresee the end, I would beg your Grace to accept my most grateful thanks for your great kindness during my army career. It has meant so much. The being able to do the little things one did before the war. I can assure Your Grace that I have never regretted trying to do my share & whatever the outcome of the next few events or days, I shall always be very proud that I was able to rise & share it with so many very gallant men'.

After the war, George did not return to Chatsworth. Instead, he opened a pub in Birmingham. However, the friendships made at Chatsworth were not broken. He remained in contact with the Cavendish family, and in particular, with Edward Cavendish, the 10th Duke, until the end of the Duke's life. Their letters show that they bonded through their mutual experiences in the First World War. Their friendship indicates that membership of the Chatsworth Estate community at this time was far larger than might initially have been imagined. It included not only current but also former employees, who had left the estate boundaries. Moreover, due to their ability to transcend both time and distance, the bonds connecting the individual members of the community were strong and complex.

The networks and friendships which made up this community captured my interest and will form the focus of my PhD thesis in 2019.



Right George Esmond, Under Butler 1908-16

LOANS, ACQUISITIONS & COMMISSIONS



The late and present dukes and Lord Burlington each donated a significant capital sum as the endowment for an art purchase fund. Under the overall control of the Chatsworth House Trust, the income from this fund enables acquisitions for the Devonshire Collection which are added to the house visitor route and garden periodically. These acquisitions are the property of the Chatsworth House Trust.

Loans

Chatsworth has a far-reaching loans programme, which enables the Devonshire Collection to be shared with a wider audience in this country and across the world. Our objects were seen by over over 1.3 million visitors in the UK and Europe in 2018 (see Appendix page 46).

Bruegel, Kunsthistorisches Museum, Vienna, 2nd October 2018 – 13th January 2019

A drawing by Pieter Bruegel the Elder (c. 1525/30 – 1569) was included in the world's first major monograph exhibition featuring this artist. Three-quarters of Bruegel's extant paintings and half of his preserved drawings and prints from across Europe came together at the Kunsthistorisches for its record-breaking exhibition to mark the 450th anniversary of the death of Pieter Bruegel the Elder. Many of the works are very fragile, because Bruegel painted on panel, so they rarely travel. Displaying together forty paintings, sixty drawings and eighty prints by this artist enabled a dramatic scholarly overview of his oeuvre.

Pieter Bruegel drawings are rare in UK collections and Chatsworth is thought to have the only surviving drawing from his stay in Rome, 1553-4. The drawing (shown right) was generally considered to have been completed on location. However, exhibitions give their curators the opportunity to re-assess the work of an artist and publish their findings in the catalogue. Thus, the exhibition's curator proposed that this precise view of the port of Rome would have been made in Antwerp in about 1555-6 from sketches made in Rome. He reinforces his argument by indicating Bruegel's unusual use of two types of ink along with a form of his signature associated with later works.

Acquisitions

Silver portrait medal of Duchess Elizabeth by Luigi Manfredi (1771–1840)

This year we were fortunate to acquire a very rare portrait medal depicting Elizabeth, second wife of the 5th Duke of Devonshire (shown above). The widowed Elizabeth (1759–1824) lived in Rome where this piece, commissioned posthumously, was carved by Luigi Manfredi (1771–1840).

Miniature portraiture during this period was particularly fashionable, often displayed in large collections in bespoke cabinets; the size and accuracy of the portrait were key indicators of the artist's skill. The commission of such a small object, in this case less than 1cm in diameter, suggests whoever commissioned it, the identity of whom remains unknown, held the subject in great respect.

It is particularly unusual in two ways: its form is a medal rather than the more usual coin, and its material is silver whilst Manfredi typically worked in bronze or lead. These factors suggest this piece was a special commission.



Above *View of the Ripa Grande, Rome* (detail), Pieter Bruegel the Elder, pen and two shades of brown ink on paper

Commissions

Sowing Colour, Natasha Daintry, (b. 1966), slip-cast and hand-modelled porcelain

In March, the third, site-specific installation commissioned by the Duke and Duchess was installed in the Dome Room. By contemporary ceramicist, Natasha Daintry, *Sowing Colour* comprises 235 porcelain pots in six sizes with 111 different coloured glazes.

Natasha Daintry explains: *Nature is potent and apparent at Chatsworth. This piece celebrates the budding, wriggling, blossoming, expanding, proliferating life of the garden. I wanted to bring this uncontrolled, unruly and subtle energy of unfurling plants, as observed in the kitchen garden, into the house via colour and porcelain.*

Tiny coloured pots grow monumentally and embody the dramatic and dynamic progression of Fibonacci's mathematical sequence – 1,1,2,3,5,8,13, 21... The piece is about order and increase, as well as fugitive colour and the pyroplasticity of porcelain. Pots at the base are massive – about 88cms high.

Using pure porcelain was critical to Natasha's idea. Working with industrial makers in Stoke-on-Trent, she developed new processes and specially-made equipment to achieve the scale of the vessels the sequence demanded, and through perseverance she overcame the difficulties of this sensitive medium.

'Sow' references Fibonacci and the various observations of his sequence in plants and nature, while implying starting something small and seeing how it grows, without total control. This has been my experience of making the piece, since it's grown organically and surprisingly and feels a little alive. I've been tending these pots but they have a life of their own, especially in their colour relationship with each other and how the heat in the kiln has made them move in different ways.

Below Natasha Daintry in her studio; test pieces for *Sowing Colour* pictured behind her



EXHIBITIONS

Below Visitors viewing the Mortlake tapestries in the State Drawing Room, coloured sheepskins and loom-weaving in the foreground; In the Inner Court, children were challenged to assemble an urn (similar to those on the roof) from large, colourful, foam sections

Chatsworth presents a varied annual programme of exhibitions spanning Old Master drawings to 21st century design. Displayed throughout the house, the aim is to provide new experiences for visitors and as many opportunities as possible to view items from the collection.

CHATSWORTH RENEWED

THE	HOUSE			PAST		PRESENT			FUTURE

2018's major exhibition, *Chatsworth Renewed*, was a celebration of the artistry and craftsmanship of those whose hands and minds have shaped Chatsworth over the last 500 years, and who continue to do so today.

Dr Anna Farthing, the Creative Producer, drew together an exhibition where the building and the people who created and maintained it took centre stage. Starting with raw materials, such as stone, glass, wool, wood, gold and lead, the exhibition followed the story of their transformation, through physical graft, artistry and ingenuity, into one of England's finest country houses. Visitors were able to hear the workmen's voices, read their words and learn their names; to pick up their tools, feel the materials they used, and gain a sense of the high standards of craftsmanship employed at Chatsworth.

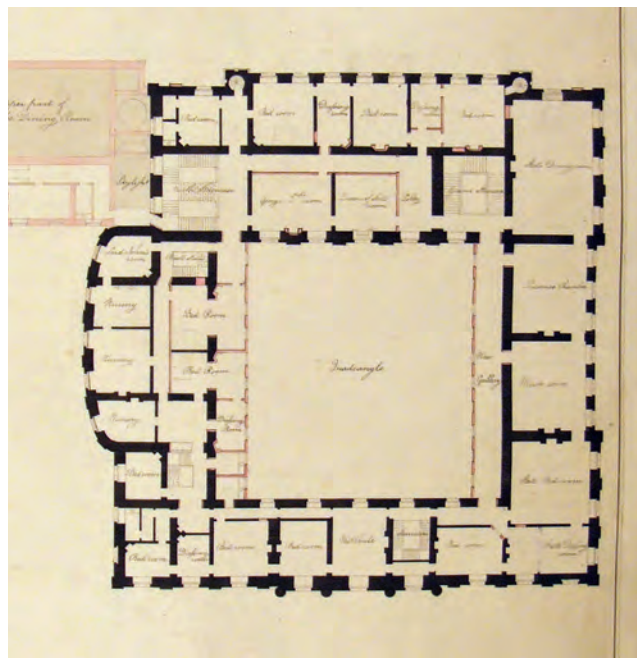
Using archival documents, imagery and sound, the exhibition highlighted hidden corners of the house; invited all to get close to its fabric and to see it from new angles. For example, visitors to the State Drawing Room were invited to sit on sheep fleeces alongside the recently-restored 1630s Mortlake tapestries and to try loom-weaving for themselves; to look under the floor in the Chapel Corridor; and to climb to the Belvedere to see the vast tracts of new lead on the roof.

As a first step towards offering more interactive interpretation, new room cards were implemented to encourage visitors to ask questions and share knowledge; and Roaming Guides toured the house to offer supplementary imagery, the opportunity for visitors to handle certain objects, and to provide further information.



Building plans and drawings (including example right) were reproduced so they could be inspected; additional seating (wooden cubes made by students from Chesterfield College, see page 26) provided unusual viewpoints and prompted a more social experience; and our Room Guides used torches to illuminate details on painted ceilings and works of art, encouraging all to experience the visitor route in different ways.

In preparation for the exhibition, Dr Farthing conducted oral history interviews with thirty people connected to Chatsworth, including the Duke, Duchess, craftsmen, and former members of staff. She captured their memories to inform the stories we shared in the exhibition’s audio guide and written interpretation. These recordings will also be a valuable addition to the archives for future generations.

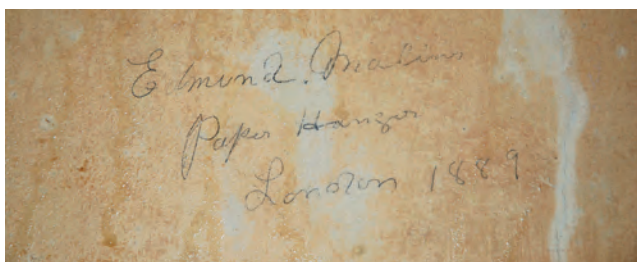


Above Designs for the additions and alterations of Chatsworth by Jeffry Wyatt FSA Architect, 1818



‘Now that we’ve cleaned it all up, it looks totally different to when we started. It was completely black, and now it’s watertight and fully pointed.’

‘The tools we use are a couple of millimetres wide – literally what a dentist uses on your teeth. You can’t use a normal pointing iron – it’s just too big [for this intricate work] to blend the pointing so you can’t see the joints.’ Kevin McHale, Stonemason, 2018



Throughout the house, signatures of people who have gone before were found under floorboards and hidden up high or behind surfaces. As part of the recent Masterplan works, those involved were encouraged to leave traces for future generations to discover.

‘When you take up floors you find a few signatures every now and again. It is interesting to see who’s been there and there’s some that date back to the 1890s. I’ve left a few signatures of me own for the next generation to think “Wow, Mr Totty’s been here!”’ Edward James Totty, Plumbing and Heating Engineer, 2018



'I feel like we are part of it. I came here for 3 months, but that was nearly ten years ago. Also, it's going to keep going and it's going to outlive us. It feels good.'
Liam Doyle, Decorator and Gilder, 2018



'You have to be passionate about this kind of work. It's not just a means to getting paid. It's knowing that you've done something and knowing that you've been there and your work is in there...it's something to be proud of.'
Terry Fields, Carpenter, 2018

'You try to match the level of craftsmanship that's already there. It needs to blend in and disappear...'
George Wood, Joiner, 2018

'Well lad, thou'll always be remembered. I sha'n't tell thee where thou art, but I've put thy [Arthur Hicks] initials and Victor [Fewkes]'s and mine. So we be always there on the ceiling.' Jack Bedford, Painter, 1936

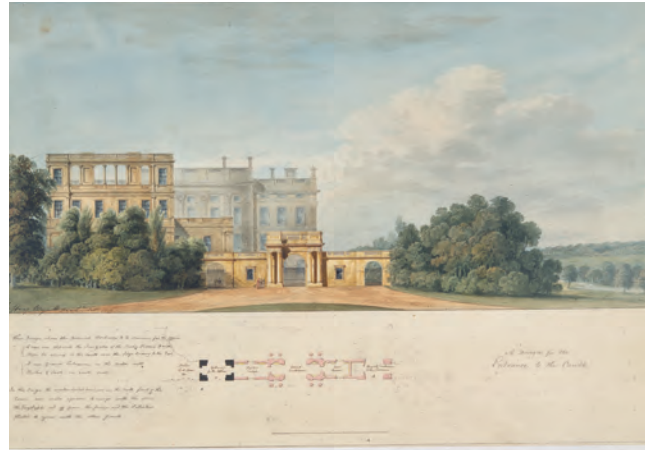
Prior to restoration in 1936, the Painted Hall ceiling nearly collapsed; the wooden timbers were replaced with steel girders, but this left cracks in the painted plaster. *'There were more than we thought and some big holes too. We mixed fancy spirits, which we were warned not to drink, to prevent discolouration of the painting, before refilling with plaster.'* Arthur Hicks, Master Plasterer, 1936

'It's really awe-inspiring to find out that this house has stood here for 500 years. There's been so many stonemasons working on it and now you're part of that list.' Gordon Wright, Stonemason, 2018



'Sir Jeffry Wyattville had not intended to build anything above the Ball-room, but readily adopted my plan. The views of the neighbouring country through the Corinthian columns have a beautiful effect.'
The 'Bachelor' (6th) Duke from his *Handbook to Chatsworth*, 1844

'The "Bachelor Duke" certainly would not have been allowed to build such a huge and unwieldy wing to the beautiful Palladian house if he had had a sensible wife to restrain him....' Duchess Evelyn writing to her daughters-in-law in 1924



'When I started in 1960, the roof was like a colander – with old tin baths under all the leaks in the roof spaces.' John Oliver, retired Comptroller

'When people come, I want them to see our leadwork on the roofs, because that's what makes Chatsworth for me. If they didn't have a lead roof, this place wouldn't exist.' Wayne Hall, Lead Specialist, 2018

Much of the old pipework and wiring wasn't recorded on any plans. The knowledge of where lead pipes or cables ran had been passed down verbally between the generations of plumbers or electricians.

'As we've done certain areas, we have made a lot more drawings, so someone following after us will find it easier – it's like a minefield' Chris Robinson, Electrician, 2018.

Below Linder Sterling and two of her photomontages; a cape in the Painted Hall and (below) a wall-hanging in the Sculpture Gallery



Her Grace Land, Linder Sterling

In 2018 Chatsworth appointed its first Artist-In-Residence, Linder Sterling; the award-winning British artist and musician known for her photomontages and performance art. She focuses on questions of gender, commodity and display, combining everyday images from magazines, newspapers, old photographs and other ephemera cut and collaged by hand. She spent six months immersing herself in the estate and created four installations which, during the centenary of the Act of Representation, explored the female voice at Chatsworth and engaged the senses of scent, sound and sight.

In *Her Grace Land*, Linder played on ideas of representation and symbolism at Chatsworth and the stories held within the house, and featured women *'from temple to tabloid'*; encompassing the ways they are often categorised in the mainstream media. She made a series of photomontages that were displayed in the house and, with her musician son, Maxwell, she composed a soundscape for the Painted Hall, which included recordings of the church bells around the estate.

During her time here, Linder also curated an exhibition for Nottingham Contemporary; *The House of Fame: Convened by Linder*, included a retrospective of her own work, as well as artists and objects that have informed her practice. It included objects from the Devonshire Collection to show how its stories had influenced her work. Both Linder's projects were part of *The Grand Tour*, supported by Arts Council England.

There have been many thrilling moments of discovery... The breadth and variety of research is rewarding and yields surprising, incredible things ... My head spins at times with the sheer scale of it all. Linder Sterling





Chatsworth Outdoors: Grounds for Sculpture

In the autumn, Chatsworth's garden, landscape and sculpture were celebrated in an exhibition, *Chatsworth Outdoors*. Visitors were encouraged to navigate the garden through a series of 'viewpoints' which promoted new views in relation to sculpture; to see the sculpture and garden as part of a constantly changing design.

We introduced pieces which had been previously displayed elsewhere on the Devonshire Estates, including *Learning to Be I* by Antony Gormley and *Into the Wind* by Nic Fiddian-Green (see page 45). Visitors were encouraged to venture to the far reaches of the garden to view Barry Flanagan's *Drummer* and Allen Jones's *Déjeuner sur l'herbe*. Some works were repositioned to give them new context and juxtaposition in the garden, including William Turnbull's *Figure of a Man* which was relocated in to the Rose Garden.

Linder Sterling was invited to make a new work, *Bower of Bliss*. This referenced Queen Mary's Bower in the park. At the launch of *Chatsworth Outdoors*, and again at *Art Out Loud*, Linder devised a performance with music and dance to celebrate and commemorate the story of Bess of Hardwick and Mary, Queen of Scots.



Above *Bower of Bliss*, 2018, Linder Sterling (b. 1954), mixed media; with dancers, Lauren Fitzpatrick and Kirstin Halliday, at the launch of *Chatsworth Outdoors*

Left *Drummer*, 1995, Barry Flanagan (1941-2009), bronze

Below *Déjeuner sur l'herbe*, 2008, Allen Jones (b. 1937), painted steel



LEARNING



The Devonshire Educational Trust (DET) works in partnership with the Chatsworth House Trust to provide diverse, accessible educational opportunities and activities across the Devonshire Estates which are relevant to a broad range of people.

An independent charity, the DET was established in 2004 by the present Duke to enhance the educational experiences of children, young people and adult learners who visit the Chatsworth Estate. Through guided, self-guided and specialist education packages, the DET provides learning experiences in the fields of art education and outdoor learning inspired by the resources of the Devonshire Estates.

The Old Potting Shed

We have converted an under-used, historic building in the heart of the garden, The Old Potting Shed, into a welcoming, accessible and adaptable learning centre, which can be used as a formal learning space or as a base for those exploring the house and garden. In October, it was officially opened by HRH The Princess Royal, who spent the day meeting local school children and hearing how the DET facilitates learning experiences at Chatsworth.

This project was funded by generous support from the Chatsworth House Trust, the Derbyshire Charity Clay Shoot, the Duke of Devonshire's Charitable Trust, the Garfield Weston Foundation and others who wish to remain anonymous.



Pictured HRH The Princess Royal meeting pupils from Pilsley C of E Primary School, 5th October 2018; and The Old Potting Shed (exterior and interior)



Outdoor Learning

Our reputation for outdoor learning has been enhanced by support from the Ernest Cook Trust. In 2018 our Outdoor Education Officer (funded through this partnership) delivered free outdoor learning sessions, including curriculum-linked content, for schools, children's centres, and other educational groups. This work advocates the benefits of learning outside the classroom.

RHS Chatsworth Flower Show

The DET was the main contributor to the learning programme in the large outdoor classroom at the 2018 flower show. Working with education team members from the Ernest Cook Trust, we presented *Chatsworth Explorers*; pupils practised their compass and plant identification skills, and made mini 'Wardian Cases' (an early form of sealed container for transporting plants) from recycled plastic bottles.

The outdoor classroom was a focal point of the *Discover & Grow* area, in which young people from the Derbyshire Virtual School (Derbyshire County Council's service for young people in care) and students from St Clare's School in Derby created display walls from plants and recycled materials to decorate the tent and to entice visitors inside.

Pictured Students learning about an incense burner in the Painted Hall; and making wattle and daub during a *Bronze Age Experience* in the Stickyard



Pictured Learning at Chatsworth, including *Chatsworth Renewed*; ARTiculation alumni at *Art Out Loud*; and Chesterfield College students making box-stools for the visitor route (top left)



Right Beatrix Potter's *Jemima Puddle-Duck* painted by Head Housekeeper, Janet Bitton, for *Christmas at Chatsworth* 2018



Arts Engagement

Chatsworth Renewed

This year we focused on reaching architecture, design and trade students to link with our 2018 exhibition, *Chatsworth Renewed*. Oliver Jessop, the archaeological consultant for our ten-year restoration project known as the Masterplan, led a seminar on architecture, surveying and conservation for students from Sheffield Hallam University. He shared insights into the Masterplan works, key archaeological discoveries, and some of the challenges that had to be overcome, as well as raising awareness of the diverse range of employment activities available to architecture students.

The opportunity for the students to talk to leading members of your team was fantastic and totally invaluable. Tutor, Sheffield Hallam University

Local students on trade courses supported *Chatsworth Renewed*; trainee joiners at Chesterfield College created visitor seating for use on the house route. Challenged to design and build seats that fitted the aesthetic of the exhibition, that could be moved easily, and would be sturdy enough to cope with a high volume of visitors, the students produced box-stools that were installed for the duration of the exhibition with great success – and we will continue to use them.

ARTiculation and Art Out Loud

ARTiculation is an annual, national competition designed to provide young people with a platform to express their ideas about art; the three strands of the event are Discovery Days, outreach work and regional public-speaking heats which culminate in a national final.

In September, our *Art Out Loud* festival opened with *Inspired by Buildings*; the Duke introduced talks by three ARTiculation alumni, who gave presentations on buildings that had inspired them, including The Crystal, an exhibition space in London; the Eden Project; and London's Brutalist Balfour Tower. The inclusion of ARTiculation in the *Art Out Loud* programme demonstrates the commitment across the Devonshire Group to support the roles of art and culture in learning.

In October, we hosted an ARTiculation Discovery Day targeting a younger group of students than those who presented at *Art Out Loud*. This was a collaboration with Professor Abigail Harrison-Moore, Head of the School of Fine Art, History of Art and Cultural Studies at the University of Leeds. The art selected for study comprised contemporary and conceptual works, including Michael Craig Martin's digital portrait of the Countess of Burlington. The students participated in talks, a house tour, and conducted research from primary sources to support the development of visual literacy and critical thinking.

It was enjoyable to work with other schools instead of just working in a group with people we know; it allowed a sense of new beginnings and I even made a new friend! An ARTiculation student

Christmas at Chatsworth

The Christmas 2018 theme, *Once Upon A Time*, was the inspiration for a series of art workshops for schools. Making the most of our new learning space, the Old Potting Shed, a series of sessions for primary schools investigated the creative processes involved in children's books, films and animations. Pupils used a range of media to explore character development and how we relate to the attributes of our favourite storybook and film characters.

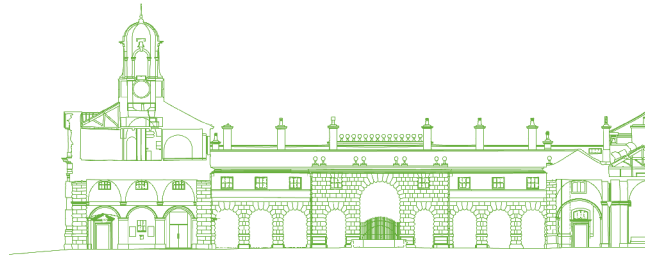
The students were introduced to characters, such as Beatrix Potter's *Peter Rabbit* and *Jemima Puddle-Duck*, and Quentin Blake's illustrations for Roald Dahl's *James and the Giant Peach*, all of which featured in *Once Upon A Time*. Concentrating on use of imagination, lateral thinking and expressing ideas through visual means, the pupils went on to create their own characters.



Right ARTiculation Discovery Day, October 2018

STEWARDSHIP

House & Stables



Since it was established in 1981, the principal responsibility of the Chatsworth House Trust has been to act as custodian of the Grade 1 listed house, along with its garden, park and a number of other buildings, including the Stables, Queen Mary's Bower and the Hunting Tower.

Electrical Installations

In January, the obsolete and unreliable 1950s switch panel situated in the house sub-station was removed and replaced with a custom-made panel, which has increased electrical capacity, improved how we monitor consumption and efficiency, and, most importantly, improved safety.

Once completed, the electricians were able to install a new power supply to the house cellar, rewire the turbine house, the joiners' and painters' workshops and the greenhouses, as well as provide a new supply to the South Lawn for garden events.

Throughout the year the team has been preparing for the next, and largest, phase of the electrical infrastructure update; to install new control panels and building management systems in the house cellar. This will provide similar benefits to those described above, as well as allowing the electricians

to monitor performance remotely by computer. All of these works are essential to provide a safe place to live, visit and work; enabling business continuity, management of energy consumption and reducing the risk of fire.

The Stables

Following the completion of the Masterplan, which focused on the restoration of the house, our attention has turned to the surrounding structures that need conservation to ensure their future preservation. In 2018 we concentrated on assessing the condition of the Stables.

We appointed architects and structural engineers, all experts in historic buildings, to complete a survey of the 18th century stables. Built 1758-66 by James Paine for the 4th Duke of Devonshire, it has been converted gradually over the last thirty years from its original purpose into a series of shops, cafés and restaurants.

The surveys have resulted in the production of a full report on the current condition of the building, including electronic drawings. This report will be invaluable to further understand the building and to plan maintenance, prioritise repairs, determine budgets and aid strategic developments.

Critical repairs have already been completed to protect the elaborate stone carvings above the west entrance archway, which were becoming detached from the main façade. Our next step will be to ensure essential maintenance work is completed; including stone management, repointing, and ensuring the roof is watertight.

Left Chris Robinson, electrician, in the stores

Below James Paine's Stables, which now house a shop, restaurants, offices and accommodation



Farmyard

The Chatsworth Farmyard has been a popular family destination since Duchess Deborah established it in 1973. Her aim was for it to be an educational showcase of our farming and forestry activities, including a purpose-built demonstration milking parlour, to explain how the estate's land is used.

This year we became a member of the National Farm Attraction Network, which encourages best practice-sharing between organisations, and advertises on its website our facilities and programme of activities.

We are working to up-date the farmyard; this year we have implemented new safety surfacing, specifically to target the wooden steps and café bridge, which became slippery when wet. We are also planning two large-scale projects which will come into effect in March 2019; major repairs to the adventure playground, and updating the interpretation and information boards with the aim of making the whole experience more engaging for young and old alike.

It was another successful year for our breeding programme, which not only supports the future of the rare breeds we have at Chatsworth, but also ensures our visitors can see young animals throughout the year. In 2018 we welcomed two donkey foals, three calves, seven goat kids, and numerous lambs, piglets and chicks.

During the Spring Bank Holiday, we trialled a new experience, *Heritage Crafts Week*; introducing families to hands-on activities which have been used across the Chatsworth Estate for centuries. These included drystone walling, spinning and weaving, farriery, fly-tying and falconry, with the majority offering opportunities for visitors to have-a-go themselves. The week was a huge success, and plans are being developed to enhance the experience further in May 2019.

In October, our bird hide won the People's Award at the Sheffield Design Awards. These awards, organised by the Sheffield Society of Architects and the Sheffield Civic Trust, celebrate the city region's best buildings, open spaces and public art.

Right, from top The Farmyard: guinea-pig handling and meeting goats, a trailer-ride into Stand Wood, and the 'secret tunnel'



Garden and Park



- 25,326 ft² of the garden is under glass
- 20 acres of mown grass and 35 acres of meadow
- 7,000 perennials planted in Spring 2018 in the Rockery
- 40,000 bulbs planted in Autumn 2018

The garden at Chatsworth consists of over 100 acres of diverse cultivation, the product of nearly 500 years of continuous gardening on the site. Although many features and styles of gardening have been successively replaced to make way for new fashions, the garden retains vestiges of earlier features and planting schemes.

The garden and parkland never stand still; our garden and park teams, along with designers and engineers from across the UK, work hard to push the boundaries of horticulture to deliver an engaging experience for our visitors.

Below For the first time in decades, the summer heatwave exposed traces of ornate flowerbeds and paths on the South Lawn, including details from the 1st Duke’s garden of 1699. The parched grass is shown in black and white to enhance the outlines

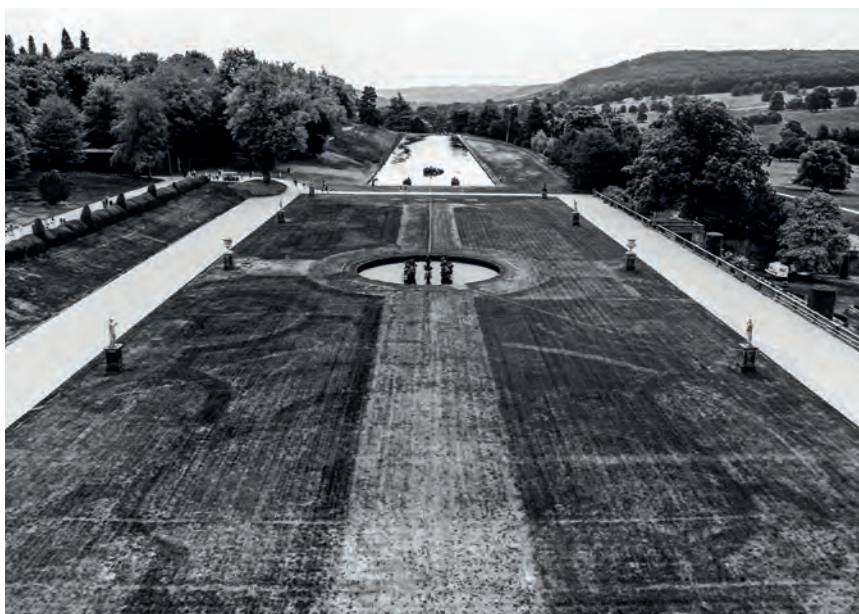
Below right Detail from *Birds Eye View of Chatsworth*, 1699, Johannes Kip after Leonard Knyff

Gardeners’ Hub

Due to limited and outdated workspaces in the garden, the 24 full- and part-time staff, supported by over 90 volunteers and trainees, were unable to operate in an efficient and productive manner. To combat this fragmentation, we have created a Gardeners’ Hub in the north-west of the garden.

Designed to be robust, practical and thermally efficient, as it is heated by our on-site biomass system, the Hub offers a place for the gardeners to come together to share knowledge, skills and enthusiasm. It includes an office, a locker room, accessible toilets, along with a meeting and study room and a library.

There is also a potting shed and a floristry room, where the burgeoning team can continue to develop the supply of fruit, vegetables, herbs and flowers for the house, farm shop, restaurants, weddings and events.





Arcadia

Over the last couple of years, we have been working with landscape architect and garden designer, Tom Stuart-Smith, on new developments in the garden. The aim is to make a large, under-used section in the centre of the garden, within a section of woodland and adjacent to Joseph Paxton's Rockery, more engaging for our visitors.

Work began in 2018 in the Rockery, with the formation of new, accessible paths; rocks have been added to define the paths and to provide points of interest. In addition,

a number of striking shrubs and over 7,000 perennials have been planted to create impressive displays during the summer and autumn.

Between the Cascade and the Grotto Pond, dying trees have been cleared to leave open woodland and glades. During the winter of 2018/19 we took delivery of over 1,000 tonnes of green-bin household waste, composted and processed in Leicestershire, to help prepare this area for extensive planting in 2019.

RHS Chatsworth

The second RHS Chatsworth Flower Show took place in June; a huge success, it welcomed over 57,000 visitors across the five days. Following the bad weather and organisational challenges in 2017, Chatsworth collaborated with the RHS to ensure the infrastructure met the needs of our visitors and the local community.

The 2018 theme of orchids was delivered in spectacular fashion within *The Great Conservatory* marquee; a cascading central display was created by celebrated local florist, Jonathan Moseley, and a virtual reality experience portrayed an orchid flower through the eyes of a pollinating bee. Within the floral pavilion, the Chatsworth garden team created a fascinating display on the history and importance of the Chatsworth horticultural collection, particularly its orchids.

The show gardens were again varied and diverse, attracting great interest and admiration; there were also a number of free-form installations, including a huge bowler hat that lifted hydraulically to reveal a garden planted underneath.

Right Part of the orchid display at RHS Chatsworth; the marquee design echoed that of Paxton's Great Conservatory, which stood in the garden 1841-1920

Whilst RHS Chatsworth may not yet compete with the spectacle and celebrity status of RHS Chelsea, our hard work, horticultural expertise and championing of smaller, local enterprises means the Chatsworth show is rapidly developing a reputation for small garden inspiration that is stimulating and relevant for everyday gardeners and aspiring landscape designers alike.



Forestry

The weather in 2018 was a challenge; with the freezing, wet, winter conditions followed by summer heat and drought putting the trees under considerable strain. However, it was a successful year for the forestry department.

We were awarded a 5-year Woodland Improvement Grant towards our on-going conservation of veteran trees, to improve habitats for willow tits and invertebrates, and to assist with our continuing efforts to remove invasive species, such as *Rhododendron ponticum*.

Our Estates Woodland Management Plan was granted a 10-year felling licence, and our woodland continues to be certified to Forestry Stewardship Council (FSC®) standards. The woodlands at the north end of the park were thinned using a horse-logging team. Part of this operation has restored an ancient woodland plantation by removing non-native, fast-growing conifers.

The estate was granted permission to plant a new woodland at Moor Farm, Beeley; a productive crop of 19,000 native broadleaves and Douglas Firs on a 6.5-hectare site. Closer to the house, as part of the Park Management Plan, an area of larch and pine was felled to open views to and from the house and garden; the area has been restored to parkland. A new planting of broadleaved trees will take place nearby in winter 2019.

Two clear-felled sites were replanted with 35,000 trees, a mixture of commercial conifers and native broadleaves. 7,500 tonnes of timber from our thinning and felling operations were sold for milling into saw-logs as well as for biomass fuel and fencing.

Woodland boundaries were rebuilt in Stand Wood, as well as along large parts of the north-east boundary of Lindop Plantation; forest roads have been upgraded to allow timber wagon access into the woodlands.

The Memorial Woodland is an area where the names of those in whose memory trees are planted are recorded in a book at Edensor Church. In 2018, the replacement of dead trees, weeding and the planting of new trees continued in this fenced area on The Warren at the south end of the park.



Tree safety surveys are completed regularly for all properties, busy footpaths and major roads on the estate. These surveys form the schedule of essential tree works, which are carried out in consultation with the Peak Park Tree Officer where necessary.

The estate is part of the Royal Forestry Society's *Teaching Trees* initiative, which encourages schools to engage with local woodland owners. There is a *Forest School* classroom in the old nursery woodland at Pilsley, which is used by Pilsley Church of England Primary School for outdoor education. In the spring, arboricultural students from Sheffield Hallam University visited the estate to study a selection of our forestry operations.

During the autumn, over 90kg of acorns were collected from the Old Park by staff and volunteers. These have been planted at a tree nursery in Shropshire and will be returned to Chatsworth as saplings; the seed-grown stock should give good genetic variation, to ensure the young oaks are resilient and will be enjoyed by generations to come.

Below An aerial view of the forestry firewood and chip yard, and a view towards Beeley from the south end of the Canal





Environment

With a spirit of stewardship inherent to life on the estate, the Chatsworth House Trust recognises its duty to address modern sustainability challenges such as natural resource shortages, enhanced threats to biodiversity and the impacts of climate change.

Employees and volunteers

In our 2018 staff and volunteer survey, 87% of respondents agreed that *'the Devonshire Group is taking its environmental responsibilities seriously'*, an increase of 9% on the previous year.

Staff and volunteers are increasingly involved with, and invested in, the estate's sustainability goals. For example, dozens of employees remove litter from the roadsides around Chatsworth each spring. 205 bags of litter were collected in 2018, thus helping to preserve the beauty and ecological integrity of the estate landscape.

Sustainability awards

Following an audit in summer 2018, the Chatsworth Estate retained its *Peak District Environmental Quality Mark*. The assessor offered valuable feedback to help us further improve our performance. Chatsworth is also the proud holder of a *Green Tourism Gold Award*. Participation in these certification schemes is evidence of the estate's commitment to sustainability.



War on Plastic

The global issue of plastic waste and its devastating environmental impact have never been more apparent. In 2018 we made a public commitment - our *War on Plastic* - to reduce our reliance on single-use plastics.

The global scale of plastic consumption is staggering: 2.5 billion disposable coffee cups each year in the UK alone. Conventional paper cups are lined with plastic to make them watertight, which means they can only be recycled at specialist facilities.

To reduce the number of disposable cups consumed at our food-to-go outlets, we introduced a discount on the price of a hot drink for customers who provide a reusable cup. Visitors can buy their own re-usable bamboo cups in the Chatsworth shops. But where disposable cups are offered on site, they are 100% recyclable; they have a mineral-based lining and can be recycled with other cardboard and paper waste.

Renewable energy

Chatsworth was one of England's earliest remote private residences to have electric lighting. Electricity was first generated on the estate in the 1890s, using a hydro-electric turbine powered by water from three moorland lakes above the house.

In recent years a new water-driven turbine has been installed at the house and a combined heat and power plant supplies low-carbon electricity and heat to the house and surrounding buildings. Biomass boilers are fuelled by woodchip from the estate's woodlands, of which there are almost 4,000 acres. FSC® certified and managed under the UK Woodland Assurance Scheme, these sequester around 8,000 tonnes of carbon dioxide each year.

In 2018, 23% of the energy consumed at Chatsworth came from renewable sources, avoiding 406 tCO₂e emissions.

Above The Elizabethan Hunting Tower on the escarpment in Stand Wood

Left The biomass boilers in the Energy Centre at the edge of the garden

PEOPLE

Our Friends of Chatsworth and Visitors



605,399 visitors

15,739 Friends of Chatsworth

72,930 people attended events at Chatsworth

1,615 participants in our tours, talks & workshops

It is a source of great pride that Chatsworth is championed by such a large number of Friends of Chatsworth, and the charity is immensely grateful for their generous and continued support.

Whilst membership subscriptions significantly contribute to the ongoing work of the Chatsworth House Trust, our Friends are also our most frequent visitors; they are our loyal supporters and ambassadors.

Every penny from a Friends of Chatsworth membership supports the work of the charity. To show our gratitude for their support, all Friends enjoy unlimited access to the house, garden and farmyard during the open season, as well as a host of preview events and special discounts.

Above right The '218' bus advertising its Chatsworth-Bakewell-Sheffield service

Below Access for all; a tour of the Display Greenhouse



Access for all at Chatsworth

Local Bus Services

Whilst Chatsworth's remote location enhances its beauty and offers our visitors an opportunity to experience the wonderful landscape, it can be a hindrance and a barrier for those who do not have their own transport. We have been working with local bus companies to improve the provision of services to Chatsworth from the nearby towns and cities. To promote the uptake of these services, we offer discounted entry to the house and garden for all passengers. In 2018, 8,091 visitors redeemed this offer, which will continue in 2019. Our staff can also benefit from free travel to and from work.

Accessibility Award

We want to make Chatsworth as accessible as possible for everyone and, while working within the constraints of an historic building, garden and park, we strive to accommodate people of all ages and abilities. Our efforts were recognised at the *Accessible Derbyshire* awards 2018, where Chatsworth won *Most Accessible Attraction*. (see Appendix page 46)

Student Offer

In September and October, we introduced a reduced-price ticket for the house and garden for students from the local universities and colleges with whom we work in partnership. 122 students from five universities visited during this trial period. It will be offered again in 2019 in line with university term times.

NHS 70th Anniversary

We joined the countrywide celebration of the National Health Service's 70th anniversary. Not only did we offer all NHS staff a 50% discount on a house and garden ticket on Thursdays and Fridays during July, which was taken up by 184 visitors, but the house was illuminated in 'NHS blue' to show our support.



Pictured 2018 events, including Paul Hollywood at *Chatsworth Country Fair*; *Dodson & Horrell Chatsworth International Horse Trials*; Dan Cruickshank at *Art Out Loud*; open air cinema (showing *The Greatest Showman*); Bonfire Night; and *Christmas at Chatsworth*

Our Staff



114 full-time jobs and 252 part-time posts

168 volunteers in Visitor Welcome, Garden, Farmyard, Collections & Housekeeping

20 garden trainees and 3 apprenticeships (painter, electrician, gardener)

35 internal promotions in a variety of roles

Stepping Up

An exciting addition in 2018 was our talent development programme, *Stepping Up*. Supported by the University of Derby and the Chartered Management Institute (CMI), 25 employees undertook a six-week programme to begin to develop the skills required to advance to supervisory positions.

Coursework and modules, including effective leadership, communication and assertiveness, customer focus, and financial awareness, led to a Level 2 qualification from the CMI. Then each participant wrote a personal development plan with help from the Devonshire Group Training & Development Manager. These employees are now applying valuable new skills and knowledge to their roles at Chatsworth.

Stepping Up is part of a strategic approach to developing leadership at Chatsworth. The next phase, in June and July 2019, will support existing supervisors with their ongoing development and will be aligned to the CMI at a Level 3 standard.

Garden Team Professional Development

In 2018, as part of our commitment to professional development and the need to develop the gardeners of the future, a range of work-based training placements were offered to more than 20 trainees. These included three, full-time, paid, 12-month internships: one from the Professional Gardeners' Guild, a three-year scheme undertaken at three prestige gardens; one on the Historic and Botanical Gardens Training Programme; and one undertaking a horticulture degree at Nottingham Trent University.

Our inaugural garden apprentice finished training in May and has started a degree course at Sheffield Hallam University. In June, our second Level 2 apprentice began two years' work on a fortnightly rotation of all areas of the garden.

During the summer, we hosted week-long work experience placements for four Year 10 pupils from three local schools. In partnership with Derbyshire Agricultural and Rural Training, there is a tutor-led Foundation Level study programme for four trainees aged 16 – 19 years; working two days a week for 40 weeks, they receive Employability Skills training alongside work experience with our garden team. This scheme can feed into a 24-week traineeship and, ultimately, to an apprenticeship.

To offer the broadest range of experience possible for students of all levels, in 2018 we offered short-term placements to 11 horticulture students from Askham Bryan College, York; Nottingham Trent University; and Capel Manor College, Enfield. These renowned organisations provide excellent theoretical training but recognise that, to obtain gainful employment, their students need good-quality practical experience, which Chatsworth is proud to offer.

Volunteers

Visitor Welcome volunteers are some of the first faces that our visitors meet; working alongside the Visitor Welcome and Guiding teams, they provide a warm welcome and exceptional customer service to enable our visitors to make the most of their day at Chatsworth. Duties include helping with way-finding, with wheelchairs and mobility scooters, driving the access buggy, and assisting visitors inside the house to use the lift.

In addition to 63 Visitor Welcome volunteers, there are 79 in the Garden, 21 in Collections, 4 in Housekeeping and 1 in the Farmyard; the Chatsworth House Trust is very grateful for the vital roles they play in supporting our staff and helping our visitors.

Opposite Our Triple A scheme celebrates staff, nominated by their peers, who embody the Devonshire Group *Vision* and *Core Values* through an action, aspiration or achievement. In 2018, 242 recommendations were received.

This page Members of the Catering, Collections, Fire & Salvage, Garden, House and Housekeeping teams





Our Community

The Cavendish family has maintained a commitment to charity and community for generations. The Duke and Duchess act as Patron, President or Governor of over 120 charities, sporting clubs and community groups.

The Duke of Devonshire's 1949 Charitable Trust

The Duke is the Chairman of The Duke of Devonshire's 1949 Charitable Trust (DDCT). This charity makes capital grants to the local community and charities in Derbyshire, around the North Yorkshire estate at Bolton Abbey, at Eastbourne and at Lismore in Ireland, as well as further afield in the UK. The DDCT typically awards grants totalling up to £300,000 in any one year.

Examples of DDCT funding in 2018:

- Blythe House Hospice, Chapel-en-le-Frith, received a grant to support their *Hospice at Home* service, which provides additional care and support to people in their last few weeks of life.

We are extremely grateful for the donation ... which has enabled us to keep up with the demand for our services while maintaining the highest quality care.

- Derbyshire Children's Holiday Centre received support to provide Derbyshire children, who are experiencing difficult times at home, with a week-long holiday in Skegness, Lincolnshire.

The grant went towards the cost of a second minibus, (shown below left), to increase the Centre's provision from 450 to 660 holidays for less fortunate Derbyshire children per season.

As in 2017, DDCT supported charities nominated by staff at Chatsworth and the other Devonshire Estates, through the DDCT Staff Community Fund. The successful charities supported this year were Derbyshire Blood Bikes, Derbyshire Carers Association, Harrogate District Hospice Care, Sheffield Hospitals Charity, and St Carthage's Rest Home, Lismore, County Waterford, Ireland.

Derbyshire Charity Clay Shoot

This year's Derbyshire Charity Clay Shoot (shown below) exceeded last year's record by raising £405,000. Held on the estate and organised by a committee of volunteers comprising representatives from Chatsworth's management and prominent figures from the wider community, the funds raised supported the 2018 nominated charities; Ashgate Hospice Care, Bluebell



Wood Children's Hospice, the Devonshire Educational Trust, the Game and Wildlife Conservation Trust, Support Dogs, and Weston Park Cancer Charity.

The DET and the Hartington Fund

In 2018, over 800 individuals visited Chatsworth with the support of the Hartington Fund; a fund which the DET uses to subsidise travel and entry to the house, garden and farmyard. Among the groups who benefitted from this support were schools with above national average levels of pupil premium, special educational needs, pupils with English as an additional language and/or black, Asian or minority ethnic pupils. The fund was also used to support visits from children's centres and clubs, and a community organisation specialising in supporting the education and well-being of local families. The fund enabled access not only to Chatsworth but also to schools from Bradford and Leeds to visit Bolton Abbey in Yorkshire (shown below right).

Chatsworth House Trust

Each year the Chatsworth House Trust supports local charities by the donation of complimentary tickets for the house, garden and farmyard. In 2018, 220 tickets were contributed for raffle prizes and similar fundraising efforts.

Chatsworth supported a number of fundraising events, sponsored walks, rides and rallies. Highlights included the Helen's Trust Fun Run; a charity bike-ride from Bolton Abbey to Chatsworth to raise money for Hospitality Action; Pilsley Fell Race in aid of Pilsley Church of England Primary School; and Connaught Opera, which was raising money for lonely and isolated people in the local community.

In support of the work of the Chatsworth House Trust, the Duke and Lord Burlington undertook a variety of speaking engagements in the UK and the USA to further spread news of the Trust's latest exhibitions, the Devonshire Collection, and the growing work of the Devonshire Educational Trust.

In 2018, the Duke and Duchess attended a number of charity events and press calls to promote the work of local organisations they support. These included the opening of a new ophthalmic assessment facility at the Whitworth Hospital in Matlock; the opening of new accommodation for students at the Royal School for the Deaf in Derby; and the unveiling of a new birthing pool at Jessops Maternity Hospital in Sheffield (shown below left).



OUR SUPPORTERS

'We are deeply grateful to all our visitors, Friends of Chatsworth, Patrons of Chatsworth, partners, sponsors, funders and donors, without whose generous support the many projects completed, and those in the pipeline, simply could not happen. Every penny ensures the continuation of the vital work of the Chatsworth House Trust. Thank you very much.' **The Duke of Devonshire**

Patrons of Chatsworth

Looking after Chatsworth and its collection requires constant attention, with conservation and maintenance needs to the fore. Many people care deeply about Chatsworth and its future, and in light of this, in 2018, we launched our Patrons of Chatsworth scheme, designed to help us meet this interest.

This support will make a tangible difference by contributing directly to a conservation project the charity is currently unable to undertake, such as painting conservation, archival digitisation or historic restoration.

For further details about this scheme, please see page 48.

We would like to welcome and thank our first Patrons of Chatsworth:

Andy and Sarah Bruce

Sally Hall

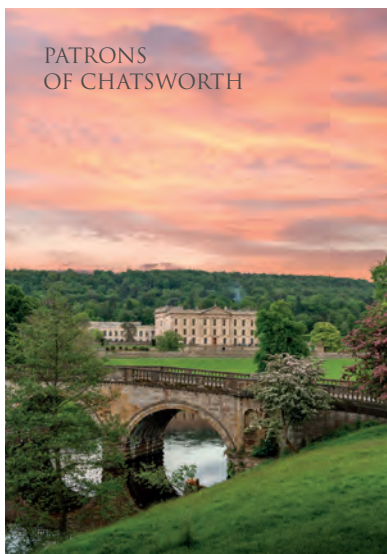
Vanessa McCristall

Kate and Roddie MacLean

Sheila Reynolds and Barbara Wilson

Kim Youd

And those who wish to remain anonymous.



Partners

C W Sellors Fine Jewellery

Gucci

Investec Wealth & Investment

Sotheby's

Sponsors

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Funders

Derbyshire Charity Clay Shoot

The Duke of Devonshire's Charitable Trust

The Ernest Cook Trust

Garfield Weston Foundation

Golden Bottle Trust

Heritage Lottery Fund

National Manuscripts Conservation Trust

The Tavolozza Foundation

The Wolfson Foundation

Corporate Donors

Holdsworth Foods

Laurent Perrier

Donors

The Women's Institute

Corporate Members

Henry Boot

JCB

And those who wish to remain anonymous

Partners of Chatsworth

Chatsworth House Trust is proud to have established multi-year, mutually beneficial partnerships with a select number of organisations who share our brand values



C·W·SELLORS

Fine Jewellery

C.W. Sellors Fine Jewellery is one of the UK's leading independent jewellers, bringing the finest selection of luxury jewellery and watches from leading designers and brands. The company has a wonderful selection of fashion and contemporary jewellery available in each of its 15 boutiques situated across the Midlands and northern England.

In 2018, C. W. Sellors designed an exclusive range of retail pieces influenced by *Chatsworth Renewed*, including necklaces inspired by Chatsworth's gilded urns and key motifs, and an exploration of materials associated with the estate, such as Blue John.



GUCCI

Founded in Florence in 1921, Gucci is one of the world's leading luxury fashion brands, with a renowned reputation for creativity, innovation and Italian craftsmanship. Part of the Kering Group, it is a world leader in apparel and accessories that owns a portfolio of powerful luxury, sport and lifestyle brands.

This year Gucci launched Chatsworth-inspired, slogan sweaters; based on the 11th Duke's bespoke jumpers featuring witty or personal phrases, as seen in our 2017 exhibition. Sold globally by Gucci, they have helped to spread the stories of Chatsworth across the world.



Investec

Wealth & Investment

With more than 150 years' experience of serving clients by investing their money wisely, Investec Wealth & Investment have the knowledge and expertise to help make their clients' financial goals a reality. As a result, they deliver a comprehensive range of investment options to their clients - individuals, companies, trusts and pension funds.

Investec Wealth & Investment took centre stage supporting our 2018 *Chatsworth Country Fair*. They opened their own hospitality venue, inviting the Friends of Chatsworth for refreshments; the eye-catching Investec Zebra could be seen on the Grand Ring.



Sotheby's

EST. 1744

Sotheby's is an innovative global art business serving the most discerning clients. Auctioneers since 1744, today Sotheby's is so much more: they offer private sales galleries, worldwide selling exhibitions, retail wine and diamonds, financing, art education and digital engagement anytime, anywhere, on any device. They bring a world of art to a new world.

In 2018 Sotheby's became headline sponsor of our Arts and Exhibitions programme; which has supported activities such as *Chatsworth Renewed*, *Art Out Loud*, and the employment of a new Arts Engagement Officer with the DET. Chatsworth also hosted a private dinner for Sotheby's in the Great Dining Room.

MONEY MATTERS

The full financial statements for the Chatsworth House Trust are audited annually, filed at Companies House and lodged with the Charities Commission. The accounts are available on request (see page 48). The figures are for the year to 31 March 2018, with comparative figures for the year to 31 March 2017.

Incoming Resources

The charity's main source of income is from visitor admissions to the house, garden, farmyard and adventure playground during its open season, from mid-March to early January each year, including income from our Friends of Chatsworth memberships.

In the year ended March 2018, £9.9m was generated from admissions; 10% more than the previous year. There were 642,817 visitors to the house, garden, farmyard and adventure playground; an increase of 3% on the year before.

The second main income stream is from trading activities, which represent 25% of the charity's total income and include major park events, such as the *Chatsworth Country Fair*, *Chatsworth International Horse Trials* and *RHS Chatsworth*; rental income from retail and catering outlets operating in premises located at Chatsworth; as well as income from our Partners of Chatsworth and other sponsors. Income from trading activities increased to £3.8m; an increase of 35% from 2016-17.

In addition, the charity received a donation from the Trustees of the Chatsworth Settlement, represented by the provision of housing occupied by Chatsworth House Trust staff for which rent is not charged; and one-off donations and income from investments, which generated £1.3m income. The total income for the year ended March 2018 was £15.0m; an increase of £1.8m or 14% compared to the previous year.

Charitable Expenditure

The charity's income has been applied in pursuance of its charitable objectives. The largest proportion of expenditure (77%) is the cost of operating the house, garden, farmyard and adventure playground to support public access; maintenance, repair and general upkeep of these assets and the art collection; as well as the costs of operating subsidiary trading operations, such as the major events held in the park each year.

The charity also spent £3.7m on preservation and maintenance projects in the house and grounds, including the ten-year 'Masterplan' project which was completed in 2018. The 'Masterplan', which has total projected costs of £32.7m, has been funded by the operating surpluses of the charity and by donations from the Duke of Devonshire's Charitable Trust. The total expenditure for the year to the end of March 2018 was £16.1m; an increase of £2.9m or 22% compared to the previous year.

Over the long term, all net income generated is reinvested in the conservation and restoration of the house, garden, park and art collection. During years when major works are undertaken some of the funding may come from reserves, which are replenished in years when there are fewer restoration or other major projects underway.

Consolidated Statement of Financial Activities for the year ended 31 March 2018

		Total Year ended March 2018 £000	Total Year ended March 2017 £000
Income			
Charitable Activities	<i>Admissions</i>	9,907	9,018
Trading Activities	<i>Park Events</i>	1,933	1,368
	<i>Rental Income</i>	757	693
	<i>Other income</i>	1,086	738
Donations & Legacies	<i>Staff/Pensioner Housing</i>	460	459
	<i>Other Donations & Legacies</i>	35	72
Investments		813	855
Total Income		14,991	13,203
Expenditure			
Charitable Activities	<i>Admission expenses</i>	3,835	2,419
	<i>Maintenance, repair and general upkeep of the house, garden and park</i>	3,574	2,499
	<i>Maintenance of the art collection</i>	330	324
	<i>Governance costs</i>	279	272
	<i>Other costs, including support costs</i>	3,207	2,841
Raising Funds	<i>Subsidiary trading operations</i>	1,152	1,119
	<i>Investment fees</i>	89	95
Preservation & Maintenance		3,655	3,649
Total Expenditure		16,121	13,218
Net Income / (Expenditure)		(1,130)	(15)
	<i>Net (loss) / gain on investments</i>	(951)	2,906
	<i>Actuarial (loss) / gain on pension scheme</i>	(270)	(1,338)
Net movement in funds		(2,331)	1,553
Total funds brought forward at 1st April		26,155	24,602
Total funds carried forward at 31st March		23,824	26,155

TRUSTEES

Below Currently in the State Music Room, a new ceramic installation:
Bronze Wing Mine, 2018, Pippin Drysdale (b. 1943)

Right The Duchess of Devonshire viewing *Into the Wind*, 2008,
Nic Fiddian-Green (b. 1963), lead

The Chatsworth House Trust Council of Management

The Duke of Devonshire, KCVO, CBE, DL – *Chairman*
The Duchess of Devonshire, DL
The Earl of Burlington
The Hon Mrs Christopher Chetwode, DL
Mark Fane Esq.
Guy Monson Esq.
Edward Perks Esq.
Henry Wyndham Esq.

The Devonshire Educational Trust

The Earl of Burlington – *Chairman*
The Duke of Devonshire
Dr Dianne Jeffrey CBE, DL
Mrs Emma Sayer
Dan Waller Esq.

The Duke of Devonshire's Charitable Trust

The Duke of Devonshire – *Chairman*
The Duchess of Devonshire
Oliver Stephenson Esq.

The Devonshire Collection Conservation Committee

Sir Hugh Roberts GCVO, CBE, FSA – *Chairman*
Jonathan Bourne Esq.
The Hon Mrs Christopher Chetwode
Alastair Laing Esq. FSA
The Hon Lady Roberts, DCVO
Henry Wyndham Esq.





APPENDICES



Loans: the following works of art were loaned in 2018

Exhibition	Museum	Dates	Visitor numbers	Works loaned
<i>Charles I: King and Collector</i>	Royal Academy of Arts, London	27 January 2018 – 15 April 2018	256,750	Sir Anthony van Dyck, <i>Inigo Jones</i> , circa 1627–35, black chalk on paper (above left)
<i>All Too Human: Bacon, Freud and a Century of Painting Life</i>	Tate Britain, London	28 February – 27 August 2018	over 169,000	Lucian Freud, <i>Baby on a green sofa</i> , 1961, oil on canvas
<i>Durer and the Renaissance</i>	Palazzo Reale, Milan	21 February – 24 June 2018	82,738	Albrecht Durer, <i>Women's Public Bath</i> , 1516, pen and light brown ink on paper (above right) Andrea Mantegna, <i>The Triumph of Caesar; The Corselet Bearers</i> , circa 1495, engraving, ink on paper Andrea Mantegna, <i>The Triumph of Caesar: The Elephants</i> , circa 1498, engraving, ink on paper
<i>The House of Fame, Convened by Linder</i>	Nottingham Contemporary	24 March – 24 June 2018	40,069	36 objects including a scrapbook assembled by the 6th Duke of Devonshire circa 1840; a one-handed flute by Cornelius War, c1815; and a pair of 19th-century eclipse sunglasses
<i>Which Way North</i>	Great North Museum: Hancock, Newcastle	22 June – 9 September 2018	153,119	David Hockney, <i>Le Parc des Sources, Vichy</i> , 1970, oil on canvas
<i>Rembrandt and Britain</i>	National Gallery of Scotland, Edinburgh	7 July – 14 October 2018	64,989 visitors	Rembrandt van Rijn, <i>A man in oriental costume (or King Uzziah stricken by leprosy)</i> , circa 1639, oil on wood panel. (opposite left) Rembrandt van Rijn, <i>A man sculling a boat on the Bullewijk, with a view toward Ouderkerk</i> , circa 1650, reed pen and brown ink with brown wash, touched with white bodycolour on paper Rembrandt van Rijn, <i>A thatched cottage by a large tree, a figure seated outside</i> , circa 1650, reed pen and two shades of brown ink on paper



Exhibition	Museum	Dates	Visitor numbers	Works loaned
<i>Victoria Crowe: Beyond Likeness</i>	Scottish National Portrait Gallery, Edinburgh	12 May – 18 November 2018	176,783	Victoria Crowe, <i>Portrait of Lady Emma Tennant</i> , 1995-96, oil on wood panel
<i>Bruegel</i>	Kunsthistorisches, Vienna	2 October 2018 – 13 January 2019	410,000	Pieter Bruegel the Elder, <i>View of the Ripa Grande, Rome</i> , in or after 1552, pen and two shades of brown ink on paper
<i>Murillo IV Centenario</i>	Museo de Bellas Artes, Seville	29 November 2018 – 17 March 2019	Exhibition still open at time of publication	Bartolomé Esteban Murillo, <i>The Holy Family</i> , oil on canvas (<i>above right</i>)
Total number of visitors			1,353,448	

Awards received in 2018



FURTHER INFORMATION

If you would like further information, please contact us:

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Edensor
Bakewell
Derbyshire DE45 1PJ

Tel: 01246 565300
Website: www.chatsworth.org
Email: info@chatsworth.org

Patrons of Chatsworth

For further details about this scheme and its associated benefits, please contact our Development team:
Email: development@chatsworth.org
Tel: 01246 565 416.

Photography credits

Archive and fine art photography from the Devonshire Collection.

Additional photography by:

Matthew Bullen; DPC Photography; Nic Fiddian-Green; Barry Flanagan – courtesy of Rowford Process and Waddington Galleries; Gucci images – courtesy of Gucci by Kevin Tachman; Allen Jones; Scott Merrylees; Diane Naylor; Simon Broadhead, Scene Photography; Shoot Photography; Linder Sterling/Stuart Shave Modern Art.

We offer our apologies to anyone omitted from the list above.

Design

Level Partnership

Printing

The Duncan Print Group



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Opposite A page from one of the 6th Duke of Devonshire's scrapbooks, c. 1840; selected by Linder Sterling for inclusion in *The House of Fame: Convened by Linder* at Nottingham Contemporary, 2018

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CHATSWORTH