



Pictured Image from the 2017 Gucci Cruise advertising campaign (detail)  
Photo by Glen Luchford, courtesy of Gucci

# CHATSWORTH HOUSE TRUST

ANNUAL REVIEW 2016



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CHATSWORTH

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**Pictured** The newly cleaned east façade of the house

# CHATSWORTH HOUSE TRUST

The Chatsworth House Trust was set up 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 and the 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, events, sponsorship, grants and donations, a franchise fee on the retail and catering operations, and from an investment portfolio.

All income goes directly to the charity to pay its 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 future generations.

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, when resources become available
- 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

This *Chatsworth House Trust Annual Review* looks at the activities and achievements in 2016 and how these have helped enhance Chatsworth for the benefit of the public in line with its charitable objectives.

Left Carved stone decoration on the restored west façade

# REFLECTING ON 2016

It is no surprise that 2016 was another very eventful year at Chatsworth: twelve months packed with events, exhibitions, improvements and progress seems to be the norm here and 2016 was certainly no exception. This non-stop pace, so much achieved on top of the 'day job' of running the house, garden and park, and looking after hundreds of thousands of people, is only possible thanks to our incomparable team. You will see some interesting facts and figures about the team on page 40 but, for us, the stand-out quality of every single member is their charm and kindness, to each other and to our visitors. They are the essence of Chatsworth in the 21st century and we are very proud of them.

What else stands out from 2016? For us, the work done by our son, William Burlington, in establishing and embedding our family's Vision and Core Values is hugely exciting. These are not new: what is new is that they have been captured and written down so that they are clear for all to see - staff, visitors to the website, potential new recruits and volunteers... in fact anyone who is interested in Chatsworth and what makes it tick. There is more on this crucial subject on page 40.

The refurbishment and opening of the Game Larder as a space for the interpretation of Chatsworth's landscape is another project which gives us enormous satisfaction. It is easy to take for granted the landscape in which we live and work as it is there all the time; whichever way you look, it is almost like the air we breathe. Yet it is a fascinating subject, it has changed constantly, and will continue to do so - nature will make sure of that. So to learn about why our surroundings are as they are, how they evolved, who made the major changes, and why, is of great interest. And...apart from anything else, visitors tell us that 'the landscape' is the number one reason why they come to Chatsworth.

The Masterplan, our ten-year programme to repair, conserve and restore Chatsworth, is nearing completion: we expect the scaffolding to be gone by December and that will be cause for celebration. If, in 2006, we had known what we were starting we would have shied away from the massive project, but luckily we didn't know and, now that the end is well and truly in sight, we are very proud of what has been achieved. By the end of 2017, the house will be in better condition, safer, warmer, better lit, more convenient, easier to manage, and more beautiful than ever before in its history.



What next? Well, the Chatsworth House Trust has plenty of so-called 'built environment' under its management and we are discussing what challenges to take on next: we will keep you posted.

One aspect of life at Chatsworth that has progressed well in 2016 is our education programme. Thanks to the support of The Ernest Cook Trust, we have a third member of the Devonshire Educational Trust team, who will be concentrating on outdoor work with young people, especially in Stand Wood.

So...2016 was a very busy year and 2017 will be, already is, even busier. If all these projects and new ideas make you feel a bit tired why not go to the new bird hide in the farmyard and sit quietly watching our thriving wild bird population?

Finally, a huge thank you to everyone who has contributed to Chatsworth's continuing success – the staff, our volunteers, our sponsors, our neighbours, the funders who enable our new projects and, of course, our Friends and our many, many visitors.

*Stoken Devonshire*  
*Amada Devonshire*

The Duke and Duchess of Devonshire

# 2016 OVERVIEW



Opposite *Portrait of Jeanne de Blois*: Sir Anthony van Dyck (1599–1641)

## 626,075

visitors to the house, garden and farmyard.

19,543 educational visitors.

70 tours, talks and workshops with 2,473 participants.

12,221 Friends of Chatsworth.

### Digital Reach

## 2,587,491

 visits to the website

## 95,346

 Facebook likes

## 35,369

 Twitter followers

## 39,042

 Instagram followers

### The Collection

30 loans were made to 8 major exhibitions in the UK, Italy, Germany and the USA.

91 individual objects conserved.

158 archive research visits.

328 external queries relating to the archives answered.

## 3,006

images supplied for academic publications, exhibitions, guidebooks and research purposes.

### Media Activity

2,965 articles in 2016

Advertising Value Equivalent of

## £16,149,000

Estimated media reach across the year 373,576,224



# CONSERVATION & RESTORATION

## The Masterplan

The Masterplan is a ten-year programme of essential repairs, conservation and restoration to safeguard Chatsworth's heritage and continue its history of innovation and progress.

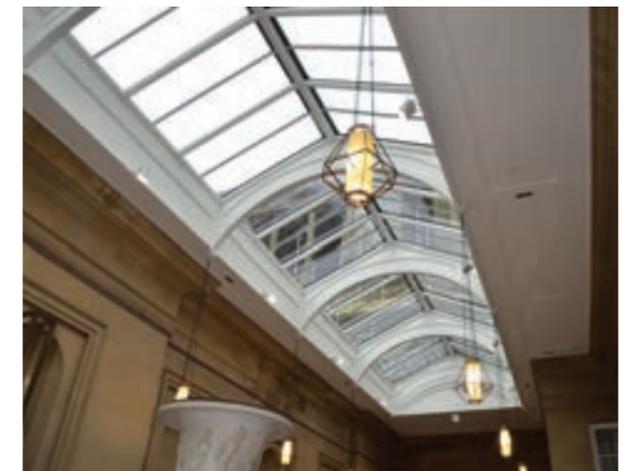
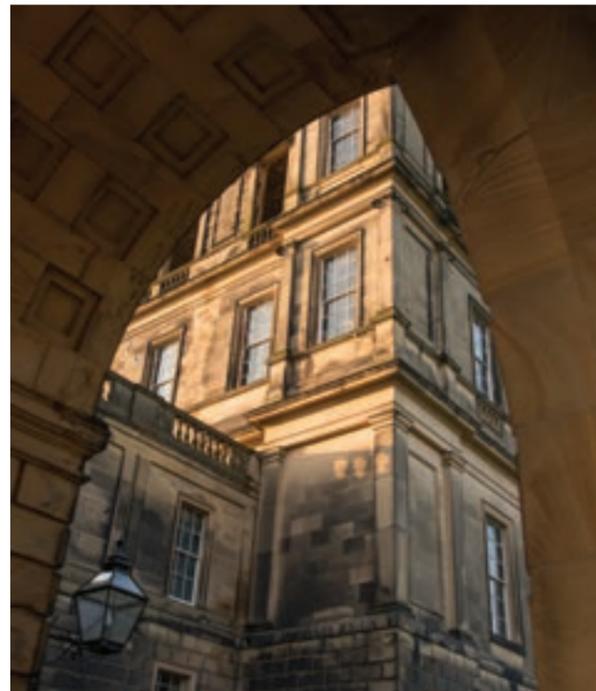
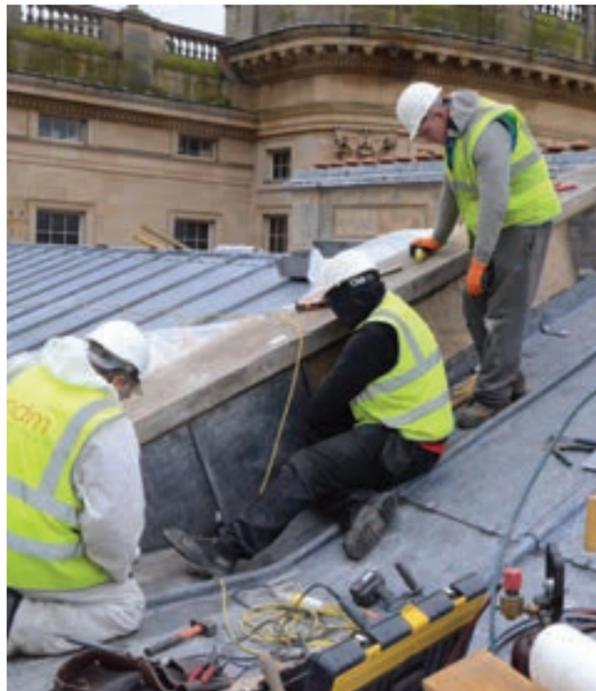
By the end of 2016 the Masterplan was halfway through the final phase of this great project; great in magnitude and achievement. Several sections of scaffolding were removed from the east elevation of the north wing to reveal a clean, conserved and restored façade. The Salisbury Lawn incline shelters this façade from climatic erosion so, compared to other house elevations, it has required less conservation and restoration: it must look now very much as it did in 1830.

The masonry, joinery, roofing works and structural repairs on the 1st Duke's house proceeded without major complications, but the Belvedere was more problematic. Following stone cleaning, it became apparent that the extent of masonry and other repairs required were far more extensive than the original surveys had identified.

Additional repairs included dismantling and reconstructing the four turrets and several chimney stacks within the parapets on the north and south elevations. Timber-trussed lintels spanning the columns on the north and south sides of the Belvedere were found to have significant decay and have been replaced.

The north wing presented its own problems. Several timber purlins within the roof void directly above the Dome Room, plus the entire east gutter above the Vestibule, were rotten and have been replaced and reinforced with steel brackets.

*Contractors remain on schedule to complete this work by the end of 2017.*



Opposite page (left) Lead roof repairs to the north wing and (right) the view up to the Belvedere before Masterplan work began

Top Cleaned stone and gilded finials on the roof of the east façade

Above left Carved capital on the north façade during restoration

Above right The new glazing in the Orangery allows views to the Belvedere for the first time

Right A section of the cleaned east façade

## Caring for the Collection



39,271 object records and  
61,515 archive catalogue entries and  
15,647 images on the Collections Management System at the end of 2016

Chatsworth houses one of the most important private art collections in Britain. From Elizabethan needlework and 18th-century scientific instruments to Old Master drawings and 21st-century art and sculpture, the Devonshire Collection is a record of one family's eclectic tastes and interests over four hundred years.

The Housekeeping department undertakes a rolling programme of conservation and preventative maintenance in order to care for the house and its collection. Daily cleaning and monitoring keeps 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 that are not possible during the open season.

The Masterplan has included improvements to electrical supplies in the house. In some areas old cables have been removed or re-directed to avoid historic decoration. An example is the Sabine Room (below), one of the greatest English Baroque interiors, painted by Sir James Thornhill in 1707, which returned to the visitor route in 2016. Expert repairs have restored the painted walls and ceilings to the way they must have looked when first completed.



*Eyemats* have been installed in the Guest Bedrooms on the second floor. The 22 mats are exact photographic representations of the historic Aubusson carpets and wooden floors that furnish these rooms. Flat weave carpets, such as these, are similar to tapestries and are structurally more vulnerable than a pile carpet. The mats have the advantages of being colour-fast and easily cleaned as well as robust. Increasingly, *Eyemats* are being used in historic houses to protect original floors and carpets against visitors' footsteps without compromising the interiors with often plain, unattractive coverings.



Each year, the silver-cleaning programme includes a thorough assessment of the condition of each piece: the cleaning process is recorded to inform future conservation. This year the project was led by the conservation technicians who trained and worked alongside members of the Housekeeping team to clean pieces for display.

During the winter of 2016/17 particular attention was paid to the frames of the massive portraits hanging above the Oak Stairs. Their elevated positions presented a cleaning challenge so scaffolding was used to gain access. Now, William Aikman's huge portrait of *William, Duke of Cumberland and his siblings* and the other portraits can be viewed from the Leicester Landing without a layer of dust masking their gilded frames.

Chatsworth is fortunate to have an external panel of specialist advisors – The Devonshire Collection Conservation Committee – to oversee the rolling conservation programme for art and archive materials (see page 48).

Top The Wellington Bedroom (left) and an *Eyemat* placed on top of the original early 19th-century Aubusson carpet Middle Cleaning one of the pair of Robert Garrard II (1793–1881) centrepieces for display on the Great Dining Room table Right Dusting the giant frame of the *Portrait of Richard Boyle, 3rd Earl of Burlington (1695–1753) with his three sisters*: Sir Godfrey Kneller (1646–1723)



## Archives

Spanning more than 450 years, from Bess of Hardwick to the 21st-century, the archives encompass Chatsworth and the bulk of surviving records from houses owned by the Cavendish family: these include 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 tell the story of their careers, influence, relationships, and family lives; they include diaries, personal and political letters, household accounts, and many other papers.

Good progress has been made during 2016 in cataloguing further tranches of the archives and this work will continue.

An example of this is the cataloguing of the Savile family papers. George Savile, 1st Marquess of Halifax, was an eminent statesman and political writer who served as Lord Privy Seal for both Charles II and William & Mary.

The catalogued material includes documents from the 1660s–1690s on the East India Company, which at that time was testing its political and financial powers by creating a powerful lobby in Parliament.

The papers came into the archive via a complicated route: The 2nd Marquess of Halifax had no sons, and his elder brother had predeceased their father, hence George Savile's papers passed down the female line. George Savile's granddaughter married the Earl of Burlington; their only surviving child was Lady Charlotte Boyle, through whom the Savile family papers passed into the Devonshire Collection. This example highlights the extraordinary breadth and depth of the archives.

Currently there are 61,515 individual archive catalogue entries on the Collections Management System.

Collections Volunteers completed c.2,600 new or improved descriptions of family correspondence in 2016. Also with their help, 6,492 volumes from the Library have been given a collection reference number and added to the catalogue. As the total number of books in the collection is around 35,000, this project will continue for some years. The assistance of our volunteers is invaluable and much appreciated.

Below The Archivist & Librarian in the former Servants' Hall, which is now an archive storeroom



Items from the archives conserved this year included:

- a second copy of Bess of Hardwick's will, 1601. This shows that Chatsworth and its estate were left to Henry Cavendish, Bess's eldest son, who then sold them to his brother William Cavendish, later the 1st Earl of Devonshire. (above right, after conservation)
- a detailed roll of building accounts from the 1st Duke's Chatsworth, 1700–1706
- a volume of correspondence concerning plant hunter John Gibson's expedition to India. Sent by Joseph Paxton and the 6th Duke, the 20-year-old gardener left Chatsworth for Calcutta in 1836 and returned just over a year later with 300 hitherto unknown plant species. Gibson later became superintendent of Hyde Park, St James' Park and Kensington Gardens.

Below (left) *Dendrobium devonianum* and (right) *Cymbidium devonianum*, named to acknowledge the botanical enthusiasms and contributions of the 6th Duke and Joseph Paxton, as illustrated in Paxton's *Magazine of Botany* (1834–49)



## Research



158 archive research visits

328 external queries relating to the archives answered

3,006 images supplied for publications, exhibitions, guidebooks and research

Chatsworth has one of the largest and most significant country house archives still in its original location which is publically accessible and regularly consulted. Its resources are of huge value to academics, historians, students, and professional and amateur genealogists.

Chatsworth's own research in the archives supports exhibitions, talks and tours, information for Visitor Guides and the work of the Education team. It allows us to learn more about the Cavendish family, the house, the estate, and the Devonshire Collection.

In 2015, three PhD students from The University of Sheffield embarked on a project entitled *From Servants to Staff: the Household Community at Chatsworth 1700–1950*. This year they presented research relating to life below stairs at a free event at the Derbyshire Record Office; delivered one of a programme of public 'Winter Talks' at Chatsworth; planned an academic conference to be hosted at The University of Sheffield and Chatsworth; and conducted in-depth research to support the interpretation of the stories of those who lived and worked here.

This project has allowed Chatsworth to improve many catalogue entries and to transcribe or scan numerous documents to improve their accessibility, especially those relating to family history enquiries.

One of the questions most frequently asked about the Chatsworth servants is: how many were there? It is a surprisingly difficult question to answer, but one that is important to understanding how the household functioned. The number depended on how much of the year the family spent at Chatsworth; events such as the world wars; and who is, or was, considered a 'servant'.

In the 18th century Chatsworth was only one of the houses owned by the family. Politics and fashionable society meant that many aristocrats preferred London to the country, and the dukes of Devonshire were not unusual in their love of that city. During the 18th century, they spent the majority of their year there at Devonshire House. With the family mostly absent, there was no need for a house full of servants at Chatsworth.



Above The Servants' Hall at Chatsworth (now an archive storeroom), late 19th century. The senior servants ate here every day, but the laundry maids had separate quarters and only ate in the Servants' Hall at Christmas



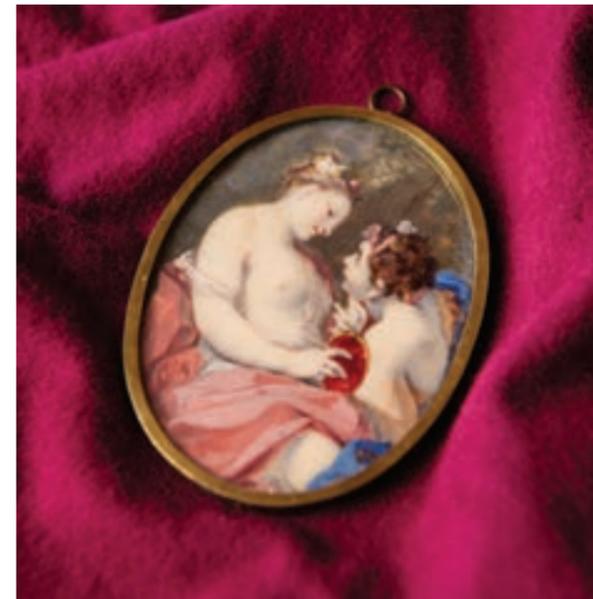
Above Chatsworth's butler and footmen c.1911. Until 1938, state livery was worn if there were more than six for dinner and, until 1924, the footmen powdered their hair when there was a party. Footmen and coachmen were hired often as much for their physical appearance as for any other qualities; the tallest footmen commanded the highest wages

In 1734, there were 12 servants at Chatsworth. Of these, the only female was a dairy maid and the only indoor servant listed was the housekeeper, John Phillips. With no one in residence, the focus for the Chatsworth servants was maintaining the grounds and working in the stables. Because of this outdoor physical labour, the majority of servants were male and took on roles such as gardener, gamekeeper and groom. When the family was at Chatsworth, the wives of the tenant farmers at Edensor and Beeley acted as housemaids.

The 9th Duke inherited the estate in a healthy condition; in 1909 there were 262 estate workers. Under the watchful eye of housekeeper, Annie Young, 7 laundry maids, 7 housemaids and 2 stillroom maids kept Chatsworth clean and tidy. There was a librarian (with his own servants), a house steward, 2 porters, a lamp man and an 'odd man', who took care of any odd jobs about the house.

Chatsworth is one of few private houses with a dedicated service to license images for use in publications and for scholarly research. There are currently 15,647 images in the Photo Library and this number will continue to grow as professional photography is carried out; not only for licensing but to add to the Collections Management System.

Below *Rinaldo and Armida*, Rosalba Carriera (1675-1757), watercolour painted on ivory, approx. 3" high



Above *A thatched cottage by a large tree*: Rembrandt van Rijn (1606–1669)

In March 2016, The Center for the History of Collecting at The Frick Collection, New York, together with The Drawing Institute at The Morgan Library & Museum, hosted a symposium, *A Demand for Drawings: Five Centuries of Collecting*. The Devonshire Collection contains a significant group of Old Master drawings and Charles Noble (Curator of Fine Art) was invited to speak. His talk *The early dukes of Devonshire: Collectors of Drawings, 1680–1755* can be viewed at [www.vimeo.com/158965168](http://www.vimeo.com/158965168)

In May, 22 University of East Anglia students visited the archives and, in December, 8 history students from Bishop Grosseteste University, Lincoln, received an introduction to the history of Chatsworth and to using archives and rare books for historical research.

In July, 28 people visited the archives and library on one of a series of *Chatsworth Discovery Days*, which also included presentations by the Head Housekeeper, Head Guide, and Head of Gardens and Landscape.

A miniature by Rosalba Carriera, circa 1720, had been catalogued historically as *Venus and Cupid*. Our Collections team corresponded with Valentine Toutain-Quittelier (a French art historian whose recent doctoral thesis has been accepted by the leading European art historians of this period), who suggested that the age of the male subject and the presence of a mirror indicated a different subject: *Rinaldo and Armida*. After comparison with other works of the same subject, we are confident that this new title is correct and can be adopted.

## Decorative Arts

Chatsworth houses a large collection of objects from the decorative arts, including metalwork, ceramics, furniture and textiles. The wide variety of object types and materials requires close monitoring and careful handling and display.

An unexpected challenge this year was repairs to the clock over James Paine's Stables, completed in 1766. The clock was made by Joseph Kirk of Nottingham. His dates and the style of the screw terminals date this clock to around 1730. However, some elements are much earlier and can be dated to the mid-16th century, making it an extraordinary survival from Elizabethan Chatsworth.

The clock is a simple wood and metal construction. The metre-long pendulum hangs 3 metres below the clock and the weights a further 4 metres lower. The large scale of all the pieces coupled with their awkward and exposed position mean that maintenance is difficult. The architecture of the turret acts like a chimney. High winds made the pendulum swing irregularly and stopped the clock.

Access to the clock is not easy; the workmen had to be lowered by ropes into the pendulum chamber. The clock repair was carried out by the Cumbria Clock Company and it is back in full working order.

The textile collection at Chatsworth is hugely varied and includes 16th-century needlework; fine Venetian lace c.1650; a vast number of 18th-century soft furnishings; 17th-century tapestries; and a large collection of elaborate 19th-century passementerie.

Further conservation has been undertaken on the set of four Mortlake tapestries, c.1630 (after Raphael's cartoons for the *Acts of the Apostles*). In 2016 *Christ's Charge to Peter* was washed with dramatic results. (right) This tapestry is currently in store with the conservators prior to its stitch conservation.

Top Architectural elevation by James Paine (1717–1789) for the west façade of his 'Great Stables', completed in 1766

Middle Repairs to the Stables' clock



## In 2017, Chatsworth presents its most ambitious exhibition to date – *House Style: Five Centuries of Fashion at Chatsworth* explores the history of fashion and adornment



Throughout 2016 a huge amount of preparatory work took place to bring together the exhibits for our exhibition, *House Style: Five Centuries of Fashion at Chatsworth*. This exhibition, which explores fashion and adornment and brings to life captivating individuals from the Cavendish family, is the largest ever undertaken here with over 100 mannequins and more than 400 objects, including photographs, letters, invitations, drawings, paintings and other personal ephemera displayed in 23 rooms.



Some significant discoveries were made. Whilst previously believed to have very little in the way of an historic textiles collection here, we have documented over 1,000 pieces; 216 of these relate to livery, from full state outfits to everyday livery (below left) and including hats, epaulettes, badges and other accessories. Although badly creased, they were in fantastic condition and we believe it to be one of the largest and best preserved collections of servant livery held in private ownership. The garments are now monitored and protected against insect infestation and environmental changes, such as humidity levels.

Detailed evaluations took place on all the historic garments and accessories to assess their condition for display, and in some cases full remedial repair was undertaken. All were fully documented for future reference.

One example is Duchess Evelyn's delicate shepherdess costume, worn in 1889 whilst in India when she was 19 years old (above). It needed 125 hours of painstaking conservation to ensure that the silk dress plus its internal structure were sufficiently strong to be mounted on a mannequin for the seven months of the exhibition. This wonderful costume hadn't been shown previously and our highly-skilled Textiles team has taken much pride in being able to share this piece with our visitors.

Alongside the existing historic textiles collection, we have been fortunate to be able to draw on family members' private collections (the Duchess of Devonshire, Deborah Devonshire and Stella Tennant, amongst others). It was during the extensive discovery process in 2015/16 that the Duke and Duchess's daughter-in-law, Lady Burlington, and the curator Hamish Bowles came to appreciate the quantity, quality, breadth and depth of the source material, and the consequent scale and ambition of the exhibition which could be presented.

More exciting discoveries were made, including a vintage couture evening dress (found in a box in a wardrobe). This previously unattributed dress (containing no label) of Deborah Devonshire's was identified by Hamish as an original Christian Dior 'Carmel' pink satin gown from his spring/summer 1953 show.

These family pieces, ranging from couture to the everyday, designer to homemade, required the same attention to detail as the more historic ensembles: our team's experience proved invaluable in making the same assessments, carrying out research, and ultimately making the practical alterations necessary to stabilise the pieces.

Prompted by *House Style*, the extent of discovery, research and conservation undertaken by the Chatsworth team has been extensive and exhaustive – efforts that will prove invaluable and make an important contribution towards the long-term care of the collection.



Top right House sketch of 'Carmel' evening dress, Christian Dior, Spring/Summer 1953 Right Countess of Burlington in a hat by Philip Treacy, 1992 Above Deborah Devonshire's much loved velour slippers with Elvis Presley portrait, by Stubbs & Wootton

## Fine Arts

**F**ine Arts comprises paintings, drawings, prints and sculpture, by the Old Masters and contemporary artists.

The seven full-length portraits in the Great Dining Room include four works by Anthony van Dyck; Godfrey Kneller: *William Cavendish, 1st Duke of Devonshire (1640–1707)* in robes of the Order of the Garter; and a family portrait by Daniel Mytens: *Christian Bruce, Countess of Devonshire (1595–1675) with her sons William and Charles and her daughter Anne*.

Built by the 6th Duke, this dining room was designed to show off historical portraiture, as the height of the ceilings and length of the room allow space to stand back and appreciate them in full.

Brought to Chatsworth from Devonshire House by the 6th Duke, the paintings were hung here in preparation for his first grand dinner in 1832 when he hosted Princess Victoria and her mother, the Duchess of Kent.

At least one of the van Dycks in the collection was an original commission by the Cavendish family. *The Portrait of William Cavendish, 3rd Earl of Devonshire (1617–84)* was both painted and paid for by the sitter in 1638: it is recorded in the Household Accounts 1636–8. The 3rd Earl paid £50 for the portrait, which was most likely commissioned to celebrate his 21st birthday.

All the paintings in the Great Dining Room were removed temporarily whilst Masterplan work took place on the roof above. Photographic reproductions were hung in their place to ensure visitors could continue to appreciate the room as it was originally intended.

Before storage, the paintings received a dusting, and some a surface clean, by Critchlow & Kukkonen (conservators). After close inspection, the major conservation of three paintings was prioritised: two van Dyck portraits; *Jeanne de Blois (1599–1641)* and *William Cavendish, 3rd Earl of Devonshire (1617–84)* together with the Kneller portrait *William Cavendish 1st Duke of Devonshire (1640–1707)*.



Above *William Cavendish, 3rd Earl of Devonshire (1617–84)*: Sir Anthony van Dyck (1599–1641)



The Kneller was subsequently fully cleaned and its canvas support re-lined by Critchlow & Kukkonen in their studio. The van Dycks require more complicated conservation, which is under consideration. The original paintings will be reinstated in March 2017.

Left Dusting the back of one of the van Dyck portraits

**Goat & Suckling Kid, Francis Cucchiari**

(Artist's dates unknown). A white marble group of a goat suckling a kid, early 19th century, Italian

This sculpture has occupied a number of positions in the garden and, due to its complex composition, had sustained significant, accumulated damage. (below right)

An earlier repair to the horn had failed and several radiating fractures were discovered on the base of the horn, which was secured with a steel dowel. The entire sculpture was suffering from lichen and algae growth. In October 2016, it was decided to make a comprehensive repair. Tracy Jeffreys, sculptor and decorative arts conservator, mended the decayed marble section by modelling it in hard wax and carving replacement marble to be reattached with a fibreglass dowel. The sculpture was cleaned and placed onto a rectangular block of Burntwood Quarry gritstone (below left).



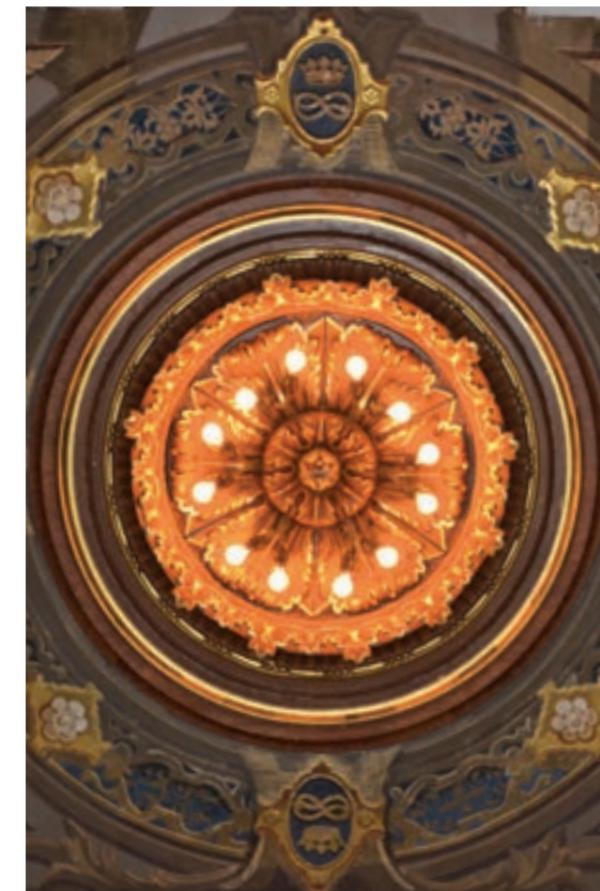
Above Proposed view of the west elevation of Chatsworth House (detail), attributed to Louis Chéron (1660–1725), on the Theatre ceiling

Right Theatre ceiling (detail) showing the painted decoration added in 1843 by John Gregory Crace (1809–89)

**Theatre ceiling**

In 1815, ten years prior to Wyattville's extensive re-modelling and the addition of the north wing, the 6th Duke converted the 1st Duke's Long Gallery into a library. This work required the removal of four late 17th-century panel paintings by Louis Chéron, along with landscapes on panel by James Thornhill. When the Ballroom (now the Theatre) was completed in 1832, the ceiling was decorated with these panels and others from the Little Dining Room (now the Ante Library) and elsewhere in the house. The spaces between the ceiling paintings were completed by the renowned Victorian decorator, John Gregory Crace, in time for the ball given for Queen Victoria in 1843.

As part of the ongoing Masterplan, these 17 panel paintings were removed in order to protect them from potential water ingress during the roof repairs immediately above. This was a physically demanding undertaking: a particular challenge was the removal of the historic screws and nails holding them to the ceiling. It took 45 minutes to saw through a hidden nail in one frame. The temporary removal of these paintings provided the opportunity to check their condition thoroughly and carry out any necessary conservation work before they are re-instated in 2017.





The Devonshire Collection is shared with a wider audience through an extensive programme of loans to other institutions. From time to time, Chatsworth is also fortunate to be able to display pieces from other collections on short-term loans.

Part of the original endowment of the Chatsworth House Trust has been ring-fenced and designated as the Art Purchase Fund. 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.

In 2016 The Chatsworth House Trust received an addition to the sculpture in the garden – Jergen Bey: *Treerunk bench*, bronze. This was a generous gift to the Duke from Peter Stern and Helen Drutt-English to mark Chatsworth's relationship with the Storm King Arts Center in the USA, home to a permanent outdoor collection of monumental sculpture and widely regarded as one of the world's leading sculpture parks. Peter Stern is co-founder and honorary chair of Storm King, on whose board the Duke is an honorary trustee. The Duke has gifted this work to the Chatsworth House Trust.

Left *Drummer*: Barry Flanagan (1941–2009). See page 23  
Below *Treerunk bench (detail)*: Jergen Bey



### Loans

In 2016, 30 loans were made to 8 major exhibitions in the UK, Italy, Germany and the USA.

A significant loan – Valentin de Boulogne: *Three Musicians* – was made to the National Gallery, London for their *Beyond Caravaggio* exhibition (Oct 2016 to Jan 2017). This painting, usually displayed in the State Music Room, was requested to represent an early 18th-century acquisition by an English collector of a work then thought to be by Caravaggio. It had been recorded at Devonshire House in London in the mid-century, and the frame still bears the original attribution. The painting, by a close follower of Caravaggio, required extensive conservation work prior to loan which, unusually, was carried out by The National Gallery's own conservation studio. In 2017 the exhibition will transfer to the National Gallery of Ireland and then to the National Galleries of Scotland.

Above *Three Musicians*: Valentin de Boulogne (1591-1632)

In March 2016, four van Dyck drawings were loaned to the Frick Collection in New York for their *Van Dyck: The Anatomy of Portraiture* exhibition. This was the most comprehensive exhibition ever organised on van Dyck's activity and process as a portraitist, and the first major exhibition on the artist to be held in the United States in over twenty years.

Eight drawings, including works by Correggio and Parmigianino, were lent to the Scuderie del Quirinale in Rome (March–June 2016) for an exhibition celebrating the finest paintings and drawings produced in Parma in the first half of the 16th century.

The boxwood rosary (c.1509–26), originally owned by Henry VIII, was loaned to The Art Gallery of Ontario, Toronto, for *Small Wonders: Gothic Boxwood Miniatures* (Nov 2016 – Jan 2017). The rosary will travel with this exhibition to the Metropolitan Museum in New York and to the Rijksmuseum Amsterdam in 2017.



## ACQUISITIONS & LOANS

Opposite page *Pieter Brueghel the Younger* (1564–1636):  
Sir Anthony van Dyck (1599–1641) as loaned to the Frick  
Collection, New York

Right Design for part of the vault decoration in S. Maria  
della Staccata, Parma: Parmigianino (1503–1540) (detail)  
as loaned to the Scuderie del Quirinale, Rome

### Loans to Chatsworth House Trust

In 2016, the Duke and Duchess made long-term loans to  
the Chatsworth House Trust of the following sculptures:

Barry Flanagan (1941–2009): *Drummer*, 2004 – adjacent  
to the Grotto Pond. Illustrated on page 20.

Barry Flanagan (1941–2009): *Leaping hare on  
curly bell*, 1989 – in the Inner Court.

Richard Long (b. 1945): *Cornwall Slate Line*, 1990 (right)  
– running parallel to the Canal.

Alexander Macdonald-Buchanan (b. 1970): *Energy*, glazed  
ceramic, made 2012–14. In 2017 these pieces will be  
displayed in pairs in the garden: at the north entrance  
door and outside the Orangery.

*Falling Warrior*, Henry Moore (1898–1986)  
Bronze; 1956–1957. On loan from a private collection.

This sculpture (below) was conceived a few years after the  
Henry Moore's first visit to Greece in 1951. One aspect of  
this sculpture is the dynamism of the figure, captured in the  
process of falling: "...I wanted a figure that was still alive ...  
to make the action that of a figure in the act of falling, and  
the shield became a support for the warrior, emphasising the  
dramatic moment that precedes death."



For many, the significance of *Falling Warrior* lies in the fact  
it was executed so soon after the end of the Second World  
War, and the emotional commentary it seems to convey  
regarding modern warfare.

The sculpture was cast in bronze in an edition of ten: eight are  
in public museums and galleries. This, the artist's proof (cast  
0/10) will be displayed in the Sculpture Gallery in 2017.



# EXHIBITIONS

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.

## **Never a Bore: Deborah Devonshire and her Set**

The New Gallery staged its first photography exhibition in 2016. It celebrated the life of Deborah Devonshire as seen through the lens of her friend and well-known portrait photographer, Cecil Beaton.

Beaton was an early house guest when the 11th Duke and Duchess moved into Chatsworth in 1959. He captured many candid and relaxed portraits of the late Duchess and the social circle they shared.

Taking its inspiration from one of Beaton's most famous remarks, 'Perhaps the world's second-worst crime is boredom; the first is being a bore', the exhibition featured original photographs from The Cecil Beaton Studio Archive, on loan from Sotheby's, complemented by rarely seen items from the Chatsworth archive.

## **The Grand Tour**

For a second year Chatsworth collaborated with Nottingham Contemporary's creation of a contemporary 'Grand Tour' of Nottinghamshire's and Derbyshire's cultural history and landscape.

Season two provided an opportunity to share new research with our visitors. A series of displays told the stories of several generations of the Cavendish family while on their Grand Tours of Europe. Previously unseen material recounted the dangers they faced and the hitherto untold stories of the servants who accompanied them.

It was not unusual for artists to join a Grand Tour. Raffaele Carelli accompanied the 6th Duke on two of his journeys. The Duke noted that his sketches made 'everything exactly like and recallsome'. Carelli painted portraits of several of the Duke's staff. (opposite top right)

**Below left** Deborah Devonshire and Sir Cecil Beaton, 1969

**Below right** *Daisy Fellowes, the Beistegui Ball, Venice, 1951*, by Sir Cecil Beaton. Dubbed the Party of the Century, it was an unforgettable theatrical performance with entrées of guests in exquisite costumes. Daisy Fellowes portrayed the Queen of Africa from the Tiepolo frescoes in Wurzburg



## **Other exhibitions at Chatsworth in 2016 included:**

Sotheby's *Beyond Limits*, 10 Sept – 30 Oct 2016: the 11th annual selling exhibition of monumental sculptures.

## **In the Old Master Drawings Cabinet:**

Two displays of drawings were mounted to complement *The Grand Tour* exhibition.

*At The King's Pleasure – a journey in watercolour*, principally showed early watercolours by the Czech artist, Wenceslaus Hollar, of the river journey from Cologne to Linz taken by the 2nd Earl of Arundel, courtier to King Charles I, in April 1636. These finished works are part of a group of watercolours by Hollar in the collection, the majority of which had not been exhibited anywhere since the 1960s.

*The Lure of Italy*, displayed view drawings of Italy by the pioneer Flemish topographical artist, Gaspar van Wittel. Collected by the architect 3rd Earl of Burlington, these drawings, in Burlington's original frames, had never been shown at Chatsworth before.

**Below** Sotheby's *Beyond Limits* - (left) *Fruit Cake*: Joana Vasconcelos (b. 1971), plastic sand moulds and stainless steel, 2011. (right) *Tear*: Richard Hudson (b. 1954), polished mirrored steel, 2016



**Above** Portraits of Meynell, the 6th Duke's valet, and Santi, his courier. Raffaele Carelli (1833–1834) in the 6th Duke's Grand Tour scrapbook



**Above** Season two of *The Grand Tour* contained works of art and archival material not usually on show, including two views of Venice by Canaletto, the 6th Duke's own passport and this Inigo Jones sketchbook (c.1613–14)



# LEARNING



- 19,543 educational visitors to the house, garden and farmyard
- 1,791 education visitors and 1,600 family learning visitors to the Stickyard
- 1,011 children participated in Nativity Plays in the farmyard
- 2,473 participants on the programme of talks, tours and workshops

The Devonshire Educational Trust (DET), a charity established by the present Duke in 2004, works in partnership with the Chatsworth House Trust to provide diverse and accessible educational opportunities and activities, which are relevant to a broad range of people.

Through guided, self-guided and specialist education packages, the DET provides education that reaches and inspires all backgrounds and abilities. In addition, the charity runs projects for a range of disadvantaged groups – including children in care, refugees, and young carers – to access educational activities designed to support their learning needs.

A huge variety of learning activities took place in 2016.

## Outdoor Education

The Stickyard is a valuable base for our growing outdoor education programme. The DET is pleased to have entered into a partnership with the Ernest Cook Trust for at least the next three years. They are providing generous funding and support for a new full-time member of staff.

Family learning activities, which take place over the bank holiday weekends and school holidays, are increasingly popular and have raised the profile of the Stickyard, with over 1,600 children participating in ‘wild art’ activities; using natural materials, such as leaves and petals, to make pieces of art.

Below Primary school children exploring the wild flower bank



The resounding success of the project was in involving vulnerable groups of people, who would not normally have access to a setting such as Chatsworth, in conversations about the rich and diverse environment that Capability Brown shaped here. The activities boosted the self-confidence of those taking part, enabling them to feel comfortable in a different setting and allowing them to pass on their new interests to others within their community.

## Virtual School

Since 2012 the DET has been working in partnership with Derbyshire County Council’s *Virtual School* to support children in care. The Council supports over 600 children in children’s homes and fostering settings, and each year Chatsworth puts on two events for these young people and their carers.

Left *Capability Brown Outreach Project* participants in the Display House

Below Junior school children investigating the lifecycles of plants in the Kitchen Garden



## Outreach

The DET aims to support a wide diversity of visitors to Chatsworth and has been developing activities to engage people from disadvantaged communities, including schools in deprived urban areas who may perceive Chatsworth as irrelevant or ‘not for them’.

The current outreach includes working with people from minority ethnic communities and also refugee and asylum seeker groups. To date much of this work has been in the garden and wider estate, but it is planned to develop these activities – to break down barriers of perception and give participants the opportunity for supported visits to the house.

One particularly successful venture in 2016 was our *Capability Brown Outreach Project*; a public engagement programme funded by the Capability Brown Festival and the Duke of Devonshire’s Charitable Trust. The DET staff worked with 218 children and adults from a range of disadvantaged communities.



During one session in 2016, a group of young people in care met the Duke and presented him with a framed photograph of an art project they had been working on (below far right). They chatted about their experience of working with creative mentors to produce the art pieces. One of the young people filmed an interview with the Duke to form part of his GCSE portfolio, while another read her own poem about her experiences in the care system.

**ARTiculation Discovery Days**

Each year the DET delivers three *ARTiculation Discovery Days* where students from local schools experience an in-depth look at the collection. Now in its fifth year, the day is a mix of art history research and public speaking. Although possibly a daunting prospect, the students enjoy themselves and grow in confidence throughout the day.

This year, students had the opportunity to interview the Duke about objects in the collection. After rehearsals watched by the Duchess, Lord Burlington and DET Trustee Emma Sayer, the students made their presentations in front of all attendees and received feedback from the Duke and Professor Abigail Harrison Moore (Head of the School of Fine Art, History of Art and Cultural Studies, University of Leeds).

**Arts Engagement**

To accompany *The Grand Tour* exhibition, the DET produced a learning resource aimed specifically at children and families, which encouraged them to engage more directly with the exhibition and to communicate with the Visitor Guides. The resource came in the form of a 'passport' and young visitors collected seven different stamps as they explored the house. (right)

*'The children's booklets are fun and informative – you have to find things around the house, but the opportunity is also taken to teach the children something or to learn more about what you are looking for'*

Visitor, August 2016



This was the first time we had produced such a document and the feedback was resoundingly positive. Between March and September 2016 over 40,000 passports were used, which far exceeded our expectations and provided evidence of a high level of appetite for learning and engagement.

Our exhibition and arts programme at Chatsworth is a rich learning resource and one which we aim to focus on in 2017 particularly for GCSE, A Level and degree students.

At the 2016 *Chatsworth Festival – Art Out Loud* 130 secondary school students of art and history of art were invited to hear artist Jenny Saville in conversation with Dr. Nicholas Cullinan (National Portrait Gallery). The DET received overwhelmingly positive feedback following the schools' participation in this festival of talks by over 25 leading artists, curators and writers. Teachers from Derby High School described it as *'an amazing event that our students are still talking about'*.

**Talks, Tours and Workshops**

69 talks, tours and workshops were offered as part of our adult learning programme, with talks on subjects ranging from Capability Brown to the history of servants. Tours included historic textiles and walks in the Old Park.

Our varied workshop programme included floristry and Christmas wreath-making, as well as *Keeping Chickens* in the farmyard and willow workshops in the Stickyard.

In July, student scholars from the Attingham Summer School – an intensive 18-day course for museum and heritage professionals, dedicated to the study of the English country house – visited Chatsworth for a day of tours and specialist seminars.

Opposite page – Bottom left Secondary school student admiring the mineral collection Bottom, centre Dr Nicholas Cullinan and Jenny Saville on stage at *Art Out Loud* 2016

Below Floristry workshop in the Stickyard

Bottom The Duke with students and staff from the Derbyshire County Council's *Virtual School*



# TELLING THE STORIES OF CHATSWORTH

Our 2015 visitor research clearly showed that an important reason visitors come to Chatsworth is to learn and to be intellectually stimulated.

In response, we have opened two dedicated exhibition spaces; one tells of the evolution of the Chatsworth landscape; the other tells the story of the State Apartment. This is the first time Chatsworth has presented permanent visitor interpretation anywhere on the estate and the response has been overwhelmingly positive.

## The Game Larder

With support from The Heritage Lottery Fund and a generous donation from Mr Wafic Saïd, we were delighted to open our landscape exhibition in the restored 1909 Game Larder, which is free to enter and is open 365 days a year.

Inside is the story of the landscape – from Bess of Hardwick's 16th-century fish ponds to Capability Brown's 18th-century-designed landscape to the 21st-century events and farm land that we see today. Using information panels, interactive displays and an audio box with the option to listen to local oral histories, the Game Larder shows how Chatsworth holds an important position in the history of English landscape design.

Designed to appeal to a broad range of visitors, the displays reflect visitor feedback on what they would like to know about the landscape and how they would like to see this information presented.

**Below** The new landscape exhibition in the Game Larder



## Green Satin Room

Chatsworth's Baroque State Apartment is one of very few surviving examples from this period: created by the 1st Duke (1640–1707), its original intention was to accommodate a royal visit from King William III and Queen Mary II (which unfortunately never took place). Today the State Apartment is displayed to reflect its original appearance.

The Green Satin Room was originally a 'withdrawing room' off the State Apartment, and when it was converted to a Regency bedroom by the 6th Duke (1790–1858) the entrance from the Great Chamber was sealed. In 2009 English Heritage granted planning permission to re-open the doorway enabling this perfectly positioned room to tell the story of the State Apartment, where visitors proceed through the Great Chamber, Drawing Room and Music Room to the Bed Chamber and Closet.

The Green Satin Room now houses a new exhibition which explains this fascinating suite of rooms and attempts to answer our visitors' most common questions: why was it built, how was it paid for, and what did it look like when it was created?

Funding was secured from The Wolfson Foundation for five exhibition cases to display letters, accounts books and objects from the Devonshire Collection that explore these questions and provide valuable context. The room has also

been designed to provide much-needed space for use by school groups.

## Actors on the visitor route

Three professional actors, in costume, entertained our summer visitors by recreating famous characters from the estate's past. This was the first time Chatsworth had used first person interpretation to bring to life its long and varied history.

The actor portraying Joseph Paxton walked around areas of the garden his namesake had created in the 19th century including the Rock Garden and Aboretum. Visitors to the Oak Room encountered Britain's greatest political philosopher, *Thomas Hobbes* (of *Leviathan* fame). Hobbes lived at Chatsworth for many years in the 17th century as tutor to both the 2nd and 3rd Earls of Devonshire. Meanwhile, *Mrs Hackett*, Housekeeper when the State rooms were constructed in the 18th century, kept visitors to those rooms entertained with tales of intrigue from above and below stairs. The character information and stories were provided by the *Servants to Staff* project (see page 12).

**Top** The Green Satin Room

**Below** One of the display cases in the Green Satin Room



# PARTNERS OF CHATSWORTH

In 2016 we were delighted to launch our 'Partners of Chatsworth' scheme. These select partnerships have been established with organisations who share our values and who want to build mutually beneficial long-term relationships.

We are incredibly proud of and grateful to our Partners, as all partnership income supports the valuable work of the Chatsworth House Trust.

Some exciting projects took place at Chatsworth as a result of these new partnerships.

## *Treasures from Chatsworth*

Over a week in July, Sotheby's brought a film crew to Chatsworth to make a 13-part video series on collecting at Chatsworth.

*Treasures from Chatsworth* explored the diverse works of art in the Devonshire Collection with insights into their history and significance from the Duke and Duchess, Lord and Lady Burlington, curators, keepers, and contemporary artists such as Michael Craig-Martin and Jacob van der Beugel.

**Below** The Duke and Duchess being recorded by Sotheby's for their series of on-line films



*'The Sotheby's films provide new insights not just into Chatsworth but also collecting art and the extraordinary process of working with contemporary artists – something that not only gives me great pleasure but is of great significance to the present and future of Chatsworth.'*

The Duke of Devonshire

Each of the 13 episodes focused on a particular theme and work of art, reflecting the diversity of the collection – from Old Master drawings to The Lewinski Photo Archive to looking at the landscape as a work of art.

Over two million people have viewed the video series, which was shown on the Chatsworth and Sotheby's websites and across social media. See [www.sothebys.com/Chatsworth](http://www.sothebys.com/Chatsworth).

## **Gucci Cruise campaign**

As part of its collaboration with Chatsworth, Gucci photographed its Cruise 2017 advertising campaign here. Featuring a cast of eclectic characters, a menagerie of geese,

chickens, horses and hounds, and some extraordinarily beautiful clothes, the campaign was shot at various locations in the house and garden.

Juxtaposing young, punk-ish models alongside renowned actress Vanessa Redgrave, the beautiful images, shot by Glen Luchford, captured the talent of creative director Alessandro Michele against the backdrop of Chatsworth.

Launched worldwide across print and digital channels, the campaign has had 129,324,000 unique print views and 140,686,899 digital impressions.



**Left and below** Scenes from the 2017 Gucci Cruise advertising campaign, including Vanessa Redgrave (left). Photo by Glen Luchford, courtesy of Gucci

## House

Chatsworth is visited by over 600,000 people a year, so the potential for wear and tear is substantial and looking after the house is a year-round task. A principal responsibility of the Chatsworth House Trust is stewardship, as custodian of the Grade I listed house, along with its garden, park and other buildings.

Chatsworth's carpenters and engineers install the often unwieldy, but fragile, sculptures in the house and garden.

For example, the annual Sotheby's *Beyond Limits* exhibition involved the installation of 20 massive sculptures, which took over 10 weeks to install and another 12 weeks to remove. It took 2 weeks just to transport the components for Zaha Hadid's *Lilas* onto the South Lawn. Following underground checks to ensure no drains or services were crushed, fabricated steel foundations, each weighing up to



half a ton, were welded on site and a large crane was used to erect the structure.

The House team implement and service annual events such as the International Horse Trials and the Country Fair. For these events they have to install 600m of fencing, water supplies, signs, and pay kiosks. They also undertake the money collection at event entry gates, rubbish collections, and car parking.

Over 234,000 cars are parked annually - sometimes in very inclement weather. Usually there are 4 car parkers on duty and at busy weekends there are 10, but major events like the Country Fair require 112 people.

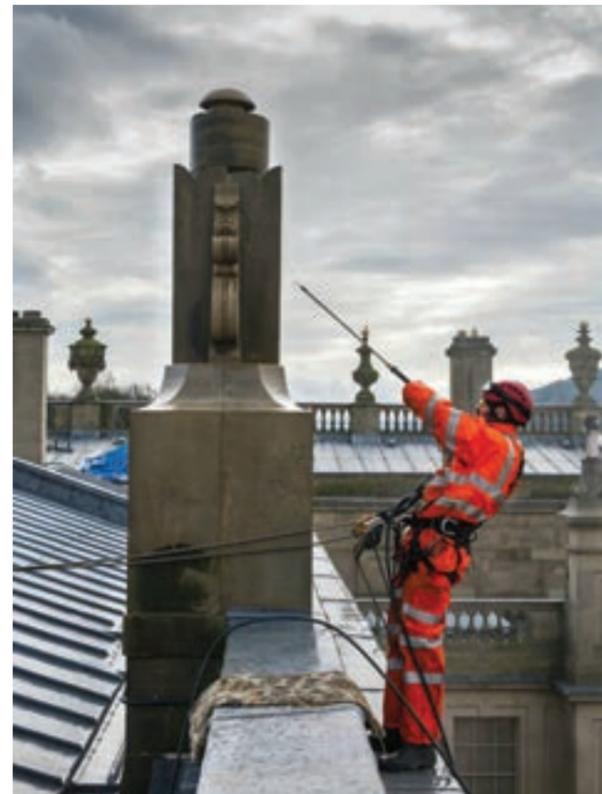
In order to keep the house exterior in peak condition following the comprehensive Masterplan work, the stone will be cleaned regularly to remove dirt and keep algae at bay. The stone flags in the Inner Court are washed four times a year to make them safe to walk on and to maintain their aesthetic appearance. An abseiling team cleaned the stone balustrade to the Inner Court and this will be a regular solution to cleaning this challenging part of the building in future.

On 13th September over 18mm of rain fell in a few hours: an in-house salvage team were able to assess and mitigate quickly the water damage in the house. The worst ingress was below the Belvedere, where a hopper had become blocked by unsecured plastic sheeting. Water seeped into the floors below, including the Theatre and a textile store. Thanks to quick thinking and hard work, many items were removed and the damage was kept to a minimum. Remedial work has since taken place.

Similarly, more than 50mm of rain fell on a November afternoon. The Park team pumped away tens of thousands of litres so that visitors were able to park during the busy Christmas markets.

Above The fabrication workshop in the house

Left 'Washing' a chimney stack on the north façade of the roof



## Park and Garden



Over 1,000,000 visitors enjoy the park each year  
150 red and 300 fallow deer roam freely in the park  
40-50 cows and 600 ewes and lambs graze in the park each summer

If a visit to the house is about intellectual stimulation, the function of the park and garden is mainly exercise and relaxation; activities enjoyed in equal measure by our estimated one million annual visitors.

Work continues within the Park Management Plan, commissioned in 2012. This is a record of the evolution of the park, its most important features and their condition, and provides a long-term future strategy which has enabled a better understanding of how to balance aesthetics and landscape design with ecological and water management issues.

The removal and replanting of trees is an essential part of park management. The 18th-century designs for views through the landscape are being reinstated and new plantings introduced to frame views more effectively. Across the park we continue to replace and upgrade fencing with metal parkland fencing or, where possible, remove it to simplify the landscape. In many areas, regular aeration and general soil improvement works are being carried out to reduce compaction and encourage a better grass sward.

New features are being developed in the 105-acre garden at the same time as preserving the layers of its history, including the famous waterworks, rockery, maze and over five miles of walks.

More hard-landscaping has been added to the Trout Stream. Additional rocks have been placed strategically to create steps and crossing points to improve worn areas where visitors have walked up to the David Nash sculpture, *Oculus*. The Dan Pearson Studio continues to work with us to add more interest in this area.

Over several years the Duke and Duchess have come to realise the huge potential for improving the large area of woodland in the centre of the garden (between the Cascade, Rockery, Arboretum and Grotto Pond) to create new walks, features and plantings. Tom Stuart-Smith has been engaged to develop a plan for the area and to work with us over a number of years. It is on a typically Chatsworth scale, so we are already experimenting with mass sowings of perennials to produce a cheerful display every year.

Below A view of the west park, the river Derwent and James Paine's Three-Arch Bridge Bottom Dessert grapes, *Vitis 'Muscat of Alexandria'*, in the Vinery (designed by Joseph Paxton c.1834)

During 2016 the vinery glasshouse was repaired and painted. This five-year cycle of work involves thorough cleaning, replacing any broken glass and deteriorating woodwork prior to painting the exterior and, if funds allow, interior surfaces also.

The large borders alongside the Broad Walk near the Orangery have been cleared and re-established as lawn. Following the removal of the historic herbaceous borders and pollarded oaks, it was assumed that mixed borders would enliven the entrance to the garden. However, following much discussion, it became apparent that - in relation to the large sweeping Salisbury Lawns and the views toward the Rockery - further borders were not right. By simplifying this area, but improving the planting palette in surrounding borders and adding more colour and interest in other areas of the garden, we aim to improve and unify the horticultural experience.



## Farmyard & Forestry



The farmyard offers a range of tours and activities relevant to the school curriculum. In 2016, in partnership with Derbyshire County Council, the farmyard hosted events including sensory activities to promote language skills in pre-school aged children, and an activity day for pre-school children in care and their carers. The Nativity Plays featuring live animals are ever-popular. The Farmyard team, both two- and four-legged, presented 57 performances: 32 schools took part and the weekend Nativities for families were nearly all sold-out.

This year a bird hide was constructed with the help of local architect Paul Holden and carpenter Branden Davison. Positioned in a quiet corner of the picnic area adjacent to Stand Wood, it features seating, viewing hatches, binoculars and identification charts, as well as a ramp for wheelchair, buggy or pram access. It will be opened in 2017.

The Park department constructed rustic bird tables, so families can enjoy watching at close quarters a great variety of birds, including woodpeckers, nuthatches, dunnocks and tree creepers.

Since 2005, the Oak Barn has been a versatile indoor space. It has been *Broomstick Barn* at Hallowe'en, *Bethlehem* at Christmas, a children's craft area, and an activity area during term-time. Thanks to the generosity of the Derbyshire Charity Clay Shoot, in conjunction with the DET, in 2016 this barn was transformed into an area for handling and learning about many of our animals.

School groups and visitors can watch chicks hatch, feed lambs, meet goat kids and sheep, groom ponies, and much more. All the while, the farmyard team are on hand to answer questions and talk about the animals and their care.

In August, the farmyard became the proud owner of a Suffolk Punch mare and foal at foot. The Suffolk Punch heavy horse is a critically endangered breed: there were only 20 foals registered in 2016, of which ours, *Spirit*, was one. Though *Spirit* has now been sold, *Genie*, his mother, is expecting another foal in June. It is important to use the farmyard as a platform to raise awareness of the need to preserve such animals from the very real danger of extinction.

### Forestry

The large-scale thinning and felling programme in Stand Wood has felled approximately 2,000 tonnes of timber, which has a range of uses from woodchip to sawn logs. The woodchip element of the timber, felled during annual forestry management operations, will be used to provide fuel for the Chatsworth Renewable Energy Centre: where a combination of a natural gas combined heat and power engine and two biomass boilers provide the majority of the electricity and heating requirements of the house, garden, shops and restaurants.

Above Max Hibbert and his horse, *Freddie*, have thinned 300 tonnes of firewood and chip wood from the steep-sided woods and plantations surrounding Chatsworth

Above left Animal handling session in the Oak Barn

## Environment

The Devonshire Group Environmental Committee, established in 2010, has identified three performance goals for the 21st century entitled *Chatsworth's Triple Bottom Line: People, Planet and Profit*. These goals aim to develop and promote an evolving policy of environmental awareness and social responsibility for Chatsworth.

This year Chatsworth was awarded the Peak District Environmental Quality Mark (EQM) – the Peak District National Park Authority's award for sustainability. The award is given only to an organisation that can demonstrate it operates sustainably, supports communities, promotes the Peak District and works to reduce its impact on the environment.

The citation noted the 'strong evidence of leadership from *Lord Burlington*' regarding the installation of biomass boilers around the estate and the combined heat and power unit for the house, which will help move the estate towards energy self-sufficiency. Chatsworth's work to broaden educational access and involve hard-to-reach groups in the estate was also praised.

The EQM applies to the 12,000 acres around the house and includes the farmyard, adventure playground, holiday accommodation, farm shop, ancient woodlands and grasslands. Chatsworth will hold the certificate for two years, after which it will undergo another audit.

Below A view of Chatsworth and Stand Wood, looking north-east



In 2016, the Devonshire Group achieved a 10% reduction in its property carbon emissions compared with 2015, as a result of an increase in energy generated from renewables from 4% to 13% of the total. In addition, we achieved an increase in waste recycling rates across the group from 31% to 37%. These figures are for a constantly expanding group of activities. Our visitors play an important part in helping us recycle more by taking the trouble to use the recycling bins where possible. We look forward to further reductions being achieved in 2017.

*Pollinating the Peaks* is a Heritage Lottery Fund project currently in development. Chatsworth is a project partner and is represented on its steering group. We have also hosted various events and workshops. The project aims to promote all pollinating insects, but particularly bees, through a number of projects which will begin in 2017: Buzzing Communities; Buzzing Schools; Buzzing Gardens; Buzzing Tourism.



# PEOPLE

## Our Friends of Chatsworth and Visitors



626,075 visitors

12,219 Friends of Chatsworth

104,700 people attended events at Chatsworth

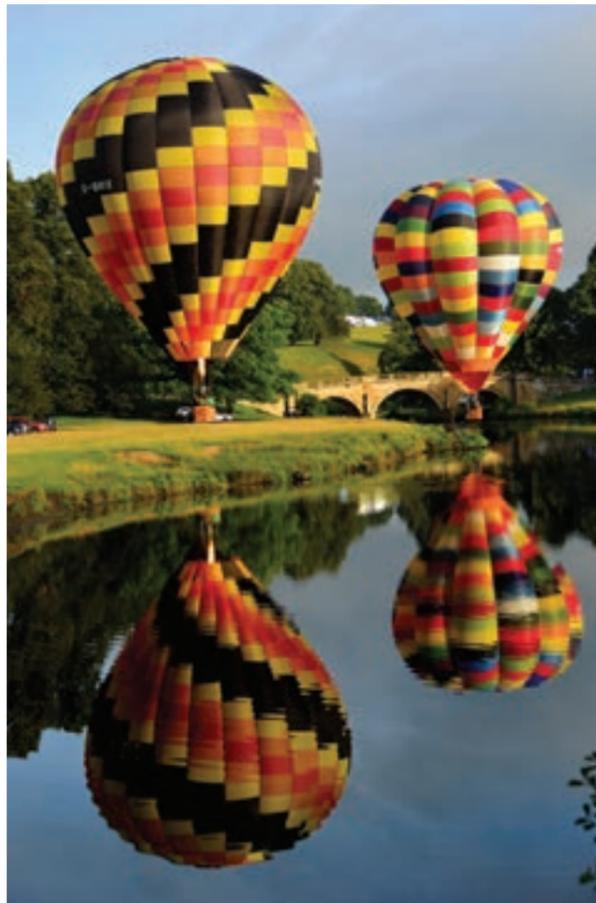
We are very proud of The Friends of Chatsworth scheme and immensely grateful for the generous patronage and loyal support of our Friends.

Friends of Chatsworth memberships have grown by over 20% in the last two years. Annual Direct Debit is proving to be beneficial to our Friends, as a quick and safe way to renew membership, and to Chatsworth, by reducing paperwork and postage costs.

Below Hot-air balloons and the Household Cavalry Musical Ride at the Country Fair

A new referral scheme offers an estate farm shop voucher to existing Friends when they refer a new member: nearly 200 people became Friends this way in 2016.

Chatsworth has a varied and exciting events calendar. In addition to the annual Country Fair and International Horse Trials, 2016 highlights included *The Chatsworth Festival – Art Out Loud*; *Florabundance* – a flower festival in the house; two concerts in the garden; two November bonfire and fireworks displays; Christmas markets; and the Friends of Chatsworth Garden Party.



Pictured, clockwise from left Proms Spectacular concert in the garden; *Florabundance* displays in the Painted Hall; Chatsworth International Horse Trials; Craig Charles Funk & Soul Live in the garden; Christmas markets; Christmas at Chatsworth: *The Nutcracker*; Edmund de Waal speaking at Art Out Loud



## Our Staff



137 full-time jobs, 228 part-time posts and 151 volunteer posts  
 22 trainee and work experience posts  
 40 internal promotions in a variety of roles

One of Chatsworth's greatest assets is the people who work here; it is a major employer in Derbyshire and there is a proud tradition of long service. In 2016 15.5% of staff had completed 5+ years, 11% 10–20 years, and 6% 20+ years.

Chatsworth strives to provide a warm welcome and to share knowledge and enthusiasm with our visitors. The Visitor Guides, Visitor Welcome team and our volunteers play a prominent part in this. There are over 150 volunteer roles at Chatsworth. They have many reasons for offering their time and talents but share a common interest in and love of Chatsworth and, in return, it offers numerous opportunities to broaden knowledge and skills.

The Visitor Welcome team is supported by 60 volunteers. They are required to work one day a week but many do a great deal more, including helping at events such as Bonfire Night, *Art Out Loud* and the winter workshops and talks.

65 garden volunteers undertake a wide range of horticultural tasks throughout the year. During the winter, volunteers help with the upkeep and improvement of the garden's infrastructure; repairing paths; hard pruning overgrown shrubs; and greenhouse maintenance.

Throughout the open season volunteers assist in maintaining the high horticultural standards expected here, allowing maintenance tasks to be carried out more frequently, but they are also integral in charting the condition of the garden to ensure it is safe to explore and always looks at its very best.

In 2016 the Collections department benefited from 26 volunteers giving 3,368 hours of assistance with cataloguing, archive re-packaging, book cleaning, documentation, textile condition reporting and remedial repairs.

All staff and volunteers receive an induction to the estate as well as training relevant to their area of work. For example, the Visitor Welcome volunteers attend customer service training and information about the Gift Aid scheme. Many of these training courses are conducted in-house, and Chatsworth offers training courses to like-minded organisations.

Chatsworth welcomed seven young people onto the Traineeship Programme in 2016. Working in conjunction with Buxton & Leek College, the trainees spent 14 weeks working in retail, catering, visitor welcome, and the garden. They received *Employability Skills* training as well as important work experience alongside the Chatsworth teams. After completing the course, four of the trainees secured apprenticeships or seasonal positions at Chatsworth.

In addition, there are three garden trainees; one via the Professional Gardeners' Guild, another via the Historic and Botanic Garden Bursary Scheme and a third on an apprenticeship through Derbyshire Agricultural and Rural Training.

### Core Values and Vision

Led by Lord Burlington, the family has drawn up their vision for the Devonshire Group and the values by which they wish their businesses to be run. Lord Burlington has identified three phrases to sum up the family's Core Values and Vision, shown opposite.

Lord Burlington held 36 two-hour workshops with staff in Derbyshire, Yorkshire and Lismore to discuss how the Core Values will steer our businesses in the future. 33 members of staff have been elected as 'Champions' to work with Heads of Departments to keep these values alive; being the conduits for improvements and drawing attention to the achievements of individuals or departments.



Pictured Members of the House and Visitor Guide teams



### Our vision

*Devonshire Group*  
 Benefiting our heritage, our people and our shared future.

### Our core values

Each generation of the Devonshire Family is guardian of the fundamental values that enable our enterprises and charities to prosper.

### We believe in

**Always improving**  
 Whatever we do, we strive in our own ways, big and small, to improve how we do things.

**Decency**  
 Decency is at the heart of the way every one of us behaves and acts – we understand the importance of doing the right thing

**Being inclusive**  
 The best decisions are the ones that are inclusive; strengthening the relationships we have with both our colleagues and people outside our enterprises

## Our Community



Left Manufacturing Christmas decorations for the Orangery shop

Chatsworth is acutely aware of its unique position in Derbyshire and is very grateful for the support of the thousands of visitors who enjoy coming here every year. As already illustrated, it is conscious of its role as a significant employer and as a resource for education. Chatsworth also contributes to the local economy – for example, there are a large number of successful businesses including our suppliers and sub-contractors, bed & breakfast establishments, hotels, restaurants, cafés and shops in the vicinity that benefit from the visitors to Chatsworth throughout the year.

A survey undertaken by NEF Consulting indicated that the Gross Value Added (a measurement of the contribution of a business to the national economy) directly and indirectly from the Chatsworth estate and through its supply chain amounted to £46.9m.

A commitment to charity and community has been important to the Cavendish family for generations and continues today. Currently, the Duke and Duchess act as patron, president, vice president or governor for over 120 charities, sporting clubs or community groups. The Duke of Devonshire's Charitable Trust gave £231,485 to registered charities in 2016/17.

12 events, including concerts in the Painted Hall and sponsored walks or rides in the park, were held in 2016 to support a range of charities. Each year, the highly successful

Derbyshire Charity Clay Shoot takes place on the estate: in 2016 it raised £350,000 for the Countryside Alliance; the Devonshire Educational Trust; Duke's Barn; NSPCC; St Luke's Hospice; WORK Ltd and The Hidden Gem Café.

68 complimentary tickets to the house & garden and 133 family farmyard tickets were donated to local charities, and Chatsworth offers a subsidised rate for educational visits. Through a fund to support the costs of entry and transportation, the Devonshire Educational Trust enabled 1,132 children and young people to visit Chatsworth free of charge, including those from Barnardo's, the YMCA and children in care.

The annual Chatsworth litter pick (below) took place on 4th March and coincided with the *Clean for The Queen* initiative ahead of HM The Queen's 90th birthday, when nationally everyone was encouraged to clean up the areas around where they live and work. 101 people traversed 35 miles of parkland and roadside verges on the estate to collect 234 large bags of rubbish.

Buxton Community School and Netherthorpe School in Chesterfield took part in a business project to give pupils experience and skills in a real-life context. The students designed and produced Christmas decorations to be sold in the Orangery shop, with the profits being reinvested into their schools. Nine prototypes were selected for sale and proved very popular with our visitors.



## DONORS & SUPPORTERS

**Chatsworth House Trust is immensely grateful for the support of its Partners, Sponsors, Funders and Donors.**

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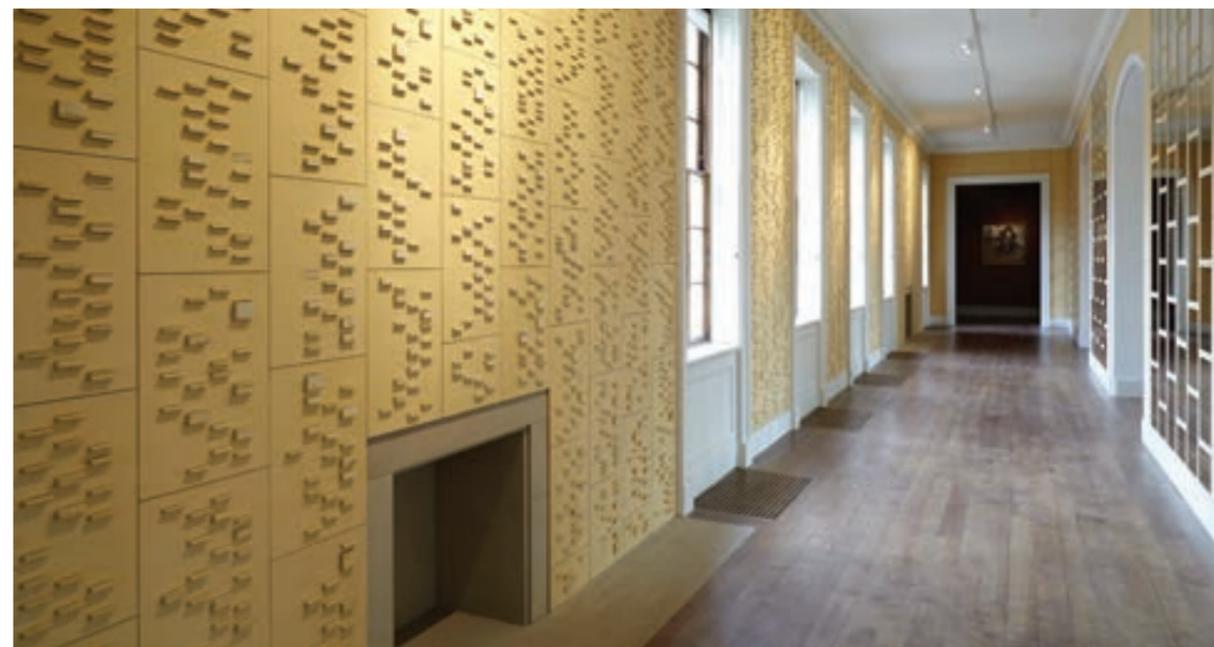
**Funders**

The Derbyshire Charity Clay Shoot  
The Duke of Devonshire's Charitable Trust  
The Ernest Cook Trust  
The Golden Bottle Trust  
The Heritage Lottery Fund  
The Landscape Institute – Capability Brown Festival 2016  
The Wolfson Foundation

**Donors**

Mr JGE Monson  
Mr W Said  
Ms Jenny Burt and the Family of Mr Neil Coates for their generous donations of mobility scooters.

Below Details of Jacob van der Beugel's *North Sketch Sequence*, 2014



## Income and Expenditure Summary (unaudited)

	Year ended 31 March	
	2017	2016
<b>Income (£'000)</b>		
Visitors	9,366	9,154
Learning	133	128
Sponsorship, Grants and Donations	1,178	955
Artwork donations at valuation	0	1,080
Friends of Chatsworth	649	367
Investment income	868	809
Franchise income	693	690
Other income	380	397
<b>Total Income</b>	<b>13,267</b>	<b>13,579</b>
<b>Expenditure (£'000)</b>		
Visitors	(4,694)	(4,409)
Masterplan	(3,617)	(2,672)
Conservation and Restoration	(516)	(528)
Exhibitions	(21)	(235)
Learning	(60)	(56)
Stewardship	(3,683)	(4,257)
Fundraising	(194)	(125)
Governance costs	(199)	(238)
Investment management fees	(93)	(57)
<b>Total Expenditure</b>	<b>(13,076)</b>	<b>(12,577)</b>
<b>Net Income / (deficit)</b>	<b>191</b>	<b>1,002</b>

The financial information shown is a summary of the income and expenditure of the Chatsworth House Trust and has been extracted from the financial records of the charity.

The financial statements for the Chatsworth House Trust are audited annually and are filed at Companies House and lodged with the Charities Commission.

The figures are for our financial year to 31 March 2017 together with comparative figures for the year to 31 March 2016. The accounting year end of the Chatsworth House Trust was changed from December to March during the 2015/16 year. The most recent audited and filed accounts filed at Companies House are for the fifteen month period to March 2016.

### Incoming resources

In the year to March 2017 there was a small decrease (-2.1%) in visitor numbers from 639,621 in the 2015/16 year to 626,075. This decline is attributed to the timing of Easter, which fell twice in the prior year. A higher proportion of visitors entering the house and the introduction of a revised ticket pricing structure meant that visitor income was up by 2.3% from £9.15m to £9.37m.

Chatsworth offers a subsidised rate for educational visits. Income from educational visitors increased from £128,000 to £133,000 due to the higher proportion of visits to the house: a more expensive ticket than the garden. The number of educational visitors was the same as the previous year at 19,543 (2015/6: 19,545).

The Development department generates income from sponsorship, grants and donations. This figure totalled £618,846 in the year 2016/17. The Chatsworth House Trust also receives support from the Trustees of the Chatsworth Settlement by the provision of housing for some Chatsworth House Trust staff for which no rent is charged.

Two substantial artworks were donated to the charity during the 2015/6 year and were accounted for at their valuation of £1.08m in aggregate: this included the gift of the monumental sculpture *Chaos Meteoro* by Jedd Novatt, as reported in last year's Annual Review.

The Friends of Chatsworth provide an important contribution to the total income. The membership has seen a strong growth over the period.

Franchise income is a percentage of the revenue derived from the operation of retail and catering outlets at Chatsworth.



Above September 30th 1743 account to the Earl of Burlington for interior furnishings

### Charitable Expenditure

All the net income the Chatsworth House Trust generates from its visitors and other activities is used for the conservation and restoration of the house, its contents, the garden and park.

There was an increase in expenditure on the Masterplan from £2.6m to £3.6m because the work on phase IV of the project has been ongoing for the entire year, as opposed to only part of the year in 2015/16. The total projected cost of the project is £32.9m of which £28.1m had been spent by the end of March 2017. The Masterplan has been funded by the operating surpluses of the charity and donations from the Duke of Devonshire's Charitable Trust.

The £21,000 expenditure on exhibitions in 2016/17 relates to the Cecil Beaton photographic exhibition, *Never a Bore: Deborah Devonshire and her Set*, held in the New Gallery. This compares to the 2015/16 expenditure of £235,000 on *Make Yourself Comfortable*, which was displayed throughout the house.

Stewardship costs include operating overheads, maintenance and repair costs, and larger one-off projects. In 2015/16 these included part of the costs of the work required by the Reservoir Act on the lakes above the house, which had begun the previous year; the costs of implementing the Park Management Plan; and the final stage of a project to remove asbestos from the house. In 2016/17 the charity received the benefit of recovery from a former contractor towards the cost of remedial works on asbestos removal expended in prior years.

# LOOKING TO THE FUTURE



Education continues to be at the heart of everything at Chatsworth. The Devonshire Educational Trust has applied for permission to convert the potting shed in the garden into a dedicated learning centre, complementing the Stickyard that was converted for a similar purpose in 2015. The new facility should be ready for use in early 2018.

By the end of 2017 the ten-year project to clean and repair the outside of the house, part of what is known as the Masterplan, will be completed. All the scaffolding will come down to reveal the house fully restored, as pristine as when first built. The Masterplan has been the largest project undertaken at Chatsworth since the 6th Duke built the north wing in the 1820s. The energy and vision for the project emanated from the Duke and Duchess, and it is remarkable that not only has the house stayed open throughout the project but they have continued to live here. Everyone involved will be thrilled to see the house restored to its rightful glory.

As the door closes to the army of architects, engineers, builders and all manner of craftsmen, a long project list of other essential maintenance awaits. The programme for 2017, including fire safety, electrical works, security upgrades, and wear and tear requirements, totals just under £800,000. Then we have a daunting challenge to repair the Stables' roof, drainage and flooring, which adds up to £10m. After which we must address other important structures in the park, such as Paine's Mill, Queen Mary's Bower and the Three Arch Bridge: together, another estimated £5m.

The Duke and Duchess, their wider family and everyone who works for the Chatsworth House Trust are dedicated to Chatsworth. In order to meet the charity's commitments, we continue to depend on external financial support – from visitors, from the programme of park and garden events, and from external funders and sponsors. We believe it is widely understood that all support underpins one of Britain's most important heritage assets for the long term.

Richard Reynolds, Chief Executive

2017 will demonstrate a step up in our programme of art-related exhibitions and events and in all aspects of the educational programme, and we will reach a thrilling conclusion to the current phase of building conservation.

This year also heralds our most ambitious exhibition to date – *House Style: Five Centuries of Fashion at Chatsworth*. Inspired and led by Lady Burlington, curated by Hamish Bowles, International Editor-at-Large of American *Vogue* and with creative direction by Patrick Kinmonth and Antonio Monfreda, *House Style* breathes life into past members of the Cavendish family by exposing a colourful history through their clothes and adornment. The scale and ambition of *House Style* has only been possible thanks to the generous support of our sponsors.

Opened in March, *House Style* is already meeting our longer term aim to attract new audiences to Chatsworth – younger visitors, but also those from further afield, including overseas. Of course, there will be much more to say about this in next year's Review.

Chatsworth has developed its reputation for being 'contemporary in its time' over many centuries. We intend future exhibitions will ensure that its light shines ever more brightly as a cultural, educational and artistic beacon.

In June another significant first will take place at Chatsworth – the RHS Chatsworth Flower Show: the first new show the RHS has presented for over a decade. Taking inspiration from Chatsworth's great garden and landscape designers, William Kent, Lancelot 'Capability' Brown and Joseph Paxton, a central theme will be 'Design Revolutionaries'.

Staged in front of the house, the RHS will design and build bridges over the river Derwent and install a reconstruction of Joseph Paxton's Great Conservatory. We are confident that this RHS horticultural extravaganza will become one of the most eagerly anticipated park events in the Chatsworth calendar for many years to come.

# APPENDICES



Right The Council of Management – left to right – Hon Mrs C Chetwode, Mr JDS Booth, Lord Burlington, Duchess of Devonshire, Mr JGE Monson, Duke of Devonshire, Mr HM Wyndham, Mr ERH Perks, Mr M Fane

## Chatsworth House Trust Council of Management

**The Duke of Devonshire, KCVO, CBE, DL – Chairman** – The Duke of Devonshire was educated at Eton and Exeter College, Oxford. After one year studying agriculture, he worked in publishing until his early thirties. Since then he has largely been involved in the management of the family estates; Chatsworth, Eastbourne in Sussex, Lismore in Ireland, and Bolton Abbey in North Yorkshire. He is Deputy Chairman of Sotheby's, Patron of the Derby Museums Trust and President of the Arkwright Society.

**The Duchess of Devonshire, DL** – The Duchess's main interest is in the management of the Devonshire family estates. As a director of the Devonshire Hotel and Restaurant Group, she has overseen major refurbishments at the five hotels, the holiday cottages, and the extensive restorations at Lismore Castle, the Hall at Bolton Abbey, and the current renovations and major refurbishments at Chatsworth, both inside and out. She is a trustee of The London Clinic and supports many other charities.

**Mr J D S Booth** – John began a career in finance in 1982, later co-founding Link, a broking business which was sold to ICAP plc in 2008. He is non-executive chairman of a number of companies, including Maintel plc and London Theatre Company; non-executive director of two investment management businesses and has venture capital interests in technology, media and telecoms. He is a fellow of Merton College, Oxford; Co-Chair of the 40th Anniversary Campaign of The Prince's Trust; Chairman of the Trustees of Pallant House Gallery and of the Chichester Diocesan Board of Finance.

**The Hon. Mrs C Chetwode, DL** – Cindy trained as an art historian and worked as a freelance lecturer for 10 years. After moving to Scotland, she served on the Executive Committee of The National Trust for Scotland, becoming Vice-President 1993–2000. She has been a trustee of The Wallace Collection, The Royal Collection, Sir William Burrell's Trust (Burrell Collection), and NADFAS. Cindy was Chairman, and now Vice-President, of The Textile Conservation Centre in Glasgow, and she is a trustee of The Apollo Foundation.

**Mr M Fane** – Mark is managing director of Crocus.co.uk, the UK's leading gardening internet business. He has been in horticulture for over 20 years, during which time he has constructed 28 gardens at the RHS Chelsea Flower Show, of which 24 have won Gold Medals. He has a degree in Politics & Economics and an MBA from INSEAD Business School. He is a trustee of the Royal Horticultural Society and Chairman of the RHS Investment Committee. He is non-executive Chairman of the The Garden Museum.

**Mr J G E Monson** – managing partner and chief investment officer, Sarasin & Partners LLP. Guy joined Sarasin in London in 1984, after receiving a BA from Oxford University followed by an MA in Politics, Philosophy and Economics. In 2007, Guy was appointed CEO of Sarasin Chiswell and subsequently Managing Partner of Sarasin & Partners LLP. He is a trustee of The Royal Foundation of the Duke and Duchess of Cambridge and Prince Harry, a trustee of The Invictus Games Foundation, and a Foundation Fellow of Lady Margaret Hall Oxford.

**Mr E R H Perks** – Edward is a solicitor and, since 1988, has been a partner in Currey & Co LLP, a long-established London firm specialising in private client work. After reading Jurisprudence at New College Oxford, he practised at the Chancery Bar in Lincoln's Inn before becoming a solicitor; he has 35 years' experience of advising a wide range of clients including landowners and charities (and is a trustee of several).

**Mr H M Wyndham** – Henry has over 30 years' experience in the art market. He began in Christie's Old Master Paintings department, and was promoted to run the 19th Century Pictures department at Christie's in New York. Subsequently he ran the Victorian Pictures and Modern British Paintings departments and joined the main board. He joined Sotheby's in 1994 and was appointed European Chairman in September 1997. He was Sotheby's chief auctioneer until 2016. Now he runs an art advisory and broking business called Clore Wyndham.

## The Devonshire Collection Conservation Committee

**Sir Hugh Roberts, GCVO, CBE, FSA** – *Chairman* – Educated at Winchester and Cambridge. Hugh worked at Christie's 1970–86 (head of Decorative Arts 1982–86) and The Royal Collection (Deputy Surveyor of The Queen's Works of Art 1987–96, Director of the Royal Collection 1996–2010, Surveyor Emeritus 2010). He is a trustee of Wallace Collection, Harewood House, and Cobbe Collection of Musical Instruments; member of Wellington Collection Management Committee and St George's Windsor Fabric Advisory Committee.

**The Earl of Burlington**

**The Hon. Mrs C Chetwode**

**The Duke of Devonshire**

**The Duchess of Devonshire**

**Mr A Laing, FSA** – Alastair was Curator of Pictures and Sculpture at The National Trust for almost twenty-seven years. He is currently engaged on the mammoth task of producing a catalogue raisonné of the drawings of François Boucher.

**Mr E R H Perks**

**The Hon. Lady Roberts, DCVO** – Jane was Curator of the Print Room in the Royal Library, Windsor Castle, from 1975. In 2002 she took on the additional role of Librarian, with responsibility for The Royal Collection's books, manuscripts and photographs, in addition to drawings, watercolours and prints. During 38 years at Windsor, she organised a number of exhibitions and published and lectured extensively on various aspects of The Royal Collection. She is a board member of the Ashmolean Museum, The Royal Drawing School, and The British Institute of Florence.

**Mr H M Wyndham**

## Devonshire Educational Trust

**The Earl of Burlington** – *Chairman* – William studied photography under Jorge Lewinski and worked as a portrait photographer. Since 2004 he has devoted his time to the family's businesses, particularly at Lismore Castle in Ireland where he oversaw the creation of a contemporary gallery and arts centre. He is chairman of the Devonshire Educational Trust and of the family's sustainability and social responsibility steering group. He is a board member of the Chisenhale Gallery, The Duke of Devonshire's Charitable Trust, Peak District Artisans, *Towers and Tales* children's literary festival, and a fundraising advisory panel for The Royal Academy of Arts.

**Mr P A Bostock** – solicitor and senior partner of Currey & Co LLP. Peter read law at Trinity College, Cambridge, where he received a BA and LLB followed by an MA. He joined Currey & Co as a trainee in 1976, became a partner in 1979, and has been senior partner since 2007. Currey & Co specialises in private client work and Peter is a trustee of a number of private family trusts and charities.

**The Duke of Devonshire**

**Dr D M Jeffrey, CBE, DL** – Dianne is chairman of Age UK and Age International. She chairs the Advisory Group for the Peak District National Park Authority and, until recently, served on The Heritage Lottery Fund regional committee. Dianne was Pro-Chancellor and chairman of the board of the University of Derby 1999–2011; an NHS Trust chairman for 13 years; chairman of the NHS Confederation 2000–2003; on the board of Anchor Trust for 11 years. She was appointed High Sheriff for Derbyshire in 2002 and is a Deputy Lieutenant of the County.

**Mrs E Sayer** – Emma read Russian & Serbo-Croat at the University of Nottingham before spending 10 years as an Intelligence Corps officer in the British Army. In 2000 she joined English Nature as Regional Manager in Northumbria. She undertook a 12-month Foreign Office secondment in Macedonia before returning to English Nature in a fundraising role. Since 2013, Emma has concentrated on non-executive roles with the Peak District National Park, where she is a Secretary of State-appointed Member.