

# CHATSWORTH HOUSE TRUST

ANNUAL REVIEW 2015





A full-page background image showing Chatsworth House, a large classical building with many windows and columns, situated behind a large body of water. A tall, narrow fountain of water is spraying upwards from the water in front of the house. The sky is blue with a few clouds, and there are green hills and trees in the background.

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# CHATSWORTH HOUSE TRUST

The Chatsworth House Trust was set up in 1981 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 Lancelot ‘Capability’ Brown-landscaped park and one of Europe’s most significant art collections – the Devonshire Collection. It is also home to the present Duke and Duchess of Devonshire and their family 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, many of its contents and 1,822 acres of the surrounding park are leased to the Chatsworth House Trust. Its income is raised from visitor admissions, Friends of Chatsworth memberships, events, sponsorship, grants and donations, revenue from the retail and catering operations, and from the Trust’s 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.

Each year the charity generates a surplus from its activities. This is spent on conservation and restoration of the House, Garden and Park to ensure their preservation for future generations. In 2015 this spending included £900,000 on maintenance work on the lakes above the House, as required by the Reservoir Act, as well as expenditure on the Masterplan – a ten year programme of essential conservation on the House which began in 2007. The projected cost of the Masterplan is £32.7m, of which £24.1m had been spent by the end December 2015.

**Below** Motto of the Dukes of Devonshire – *Cavendo Tutus* (Safety through Caution)

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 2015* looks at the activities and achievements of the last 12 months and how these have helped enhance Chatsworth for the benefit of the public in line with its charitable objectives.

**Council of Management**

The Duke of Devonshire – Chairman

The Duchess of Devonshire

Mr J D S Booth

The Hon. Mrs C Chetwode

Mr M Fane

Mr J G E Monson

Mr E R H Perks

Mr H M Wyndham





622,191 visitors to the House, Garden and Farmyard  
19,545 educational visitors  
38 tours, talks and workshops – 1,623 participants  
13,238 Friends of Chatsworth

The Collection

67 loans to 12 exhibitions in the UK and Europe  
Over 200 individual objects conserved  
301 archive research visits  
Over 300 external queries relating to the archives answered  
1,059 images supplied for academic publications, exhibitions, guidebooks and research purposes

Digital Reach

2,500,000 visits to the website  
69,761 Facebook likes  
28,473 Twitter followers  
10,700 Instagram followers

Media Activity

3,083 articles in 2015  
Advertising Value Equivalent £14,600,875  
Estimated media reach across the year 359,357,800

Awards

Left Best-in-Show and Gold medal at the RHS Chelsea Flower show for the *Laurent-Perrier Chatsworth Garden* designed by Dan Pearson. Middle Visit England Silver Award for Large Visitor Attraction of the Year. Right Sandford Award for Education – a quality benchmark for education within the heritage sector.



REFLECTING ON 2015



I am delighted to introduce the first Annual Review of the Chatsworth House Trust.

My father and I set up this charitable trust in 1981 to ensure the long-term preservation of Chatsworth, its art collection, garden and park for the benefit of the public. The principal element behind this arrangement is that all admission income goes directly to the Trust and that this, and other income earned by the Trust, can only be used for the upkeep and improvement of the buildings, land and works of art in its care.

The Chatsworth House Trust is administered by a Council, of which I am proud to be Chairman. There are 8 directors (trustees) and my family must be in a minority, thus making the Council truly independent. It meets at least twice a year and is closely involved in overseeing the long-term strategy for the well-being of Chatsworth in the public interest.

Since 2007 the Trust has overseen the Masterplan; a wide-ranging and in-depth programme of work to ensure that the fabric of the House and its essential services are up-to-date and fit for purpose. This Masterplan should be completed at the end of 2017, by which time I am confident that Chatsworth will be in a better state of repair than at any time since it was built.

Chatsworth is served by a magnificent team of professionals, all well qualified in their various specialties, who ensure the highest possible standards are applied to every aspect of its management and maintenance. This team is now assisted by a very significant cohort of volunteers who support almost every department.

In future Annual Reviews I look forward to explaining our progress and outlining our plans for the forthcoming year.

2015 was successful for the Chatsworth House Trust for several reasons: the total visitor numbers were slightly ahead of 2014 and there were especially pleasing figures for the Farmyard and Garden. This bodes well for the future as investment will continue, which should enable audiences to increase in both attractions.

The gold-medal winning and Best-in-Show *Laurent-Perrier Chatsworth Garden* at the RHS Chelsea Flower Show, designed by Dan Pearson, kick-started a new chapter of innovation for the garden at Chatsworth. Dan has re-designed and re-planted an extensive part of the Trout Stream, behind the Cascade House, and this will be a wonderful new feature for 2016. We hope that Dan will re-design another area of the Trout Stream next autumn, and then take on a new part of the Garden each year.

2015 was also the inaugural year of the *Chatsworth Festival – Art Out Loud*: a weekend of talks by artists, makers, collectors, curators and critics. It was so popular that the festival will be reprised in September (23rd – 25th) 2016.

The House Trust’s main exhibition was *Make Yourself Comfortable*; a display of contemporary seat furniture throughout the visitor route. We were delighted with the comments it received and I am sure that we will continue to put on exhibitions in which our visitors are encouraged to participate.

In 2016 we will continue to support the Derbyshire/ Nottinghamshire tourism initiative *The Grand Tour*, this year displaying many precious works of art and archival material not normally on show.

I believe that our standards continue to improve and I know that the people responsible for delivering our aspirations are as good if not better than any similar team in the country. Without them Chatsworth would not be a favourite destination for hundreds of thousands of people every year. Amanda and I are deeply grateful to them and to all who support the work of Chatsworth House Trust.

Spoken Devonshire  
Amanda Devonshire

The Duke and Duchess of Devonshire



# CONSERVATION & RESTORATION

## The Masterplan

The Masterplan, which started in 2007, is a ten-year programme of essential repairs, conservation and restoration which will safeguard Chatsworth's heritage and continue its history of innovation and progress.

As a home, a significantly important historical asset and a hugely popular visitor attraction, the guiding principle of the project has been to respect Chatsworth's heritage; the layers of change throughout the building, and the needs of the visitors in the 21st century.

**Below** The South Front before (2007) and after (2010) stone repair, cleaning and re-gilding

Some of the Chatsworth masonry is over 300 years old and, in places, the effects of weather and pollution has caused severe deterioration. One of the ambitions of the Masterplan is to repair and clean this masonry and thus return it to its former glory. Planning consent has allowed Burntwood Quarry, the source of the original gritstone for the House, to be re-opened to enable damaged pieces to be replaced with matching stone.

Through a process of cleaning, conserving and restoring all stone surfaces, the replacement of irreparable sections and the repointing of lime mortar, the House should be not only improved visually but remain in good condition for at least another 100 years.



*Some of the Chatsworth masonry is over 300 years old and, in places, the effects of weather and pollution has caused severe deterioration*



Work has continued on this project throughout 2015. So far, the North, South and West fronts of the building have been conserved, as well as the four faces of the inner courtyard with their monumental carved stone trophies. Visitors are able to appreciate the impact of such conservation by comparing the completed work with the East façade, which is undergoing conservation now.

Improvements have been made to fire compartmentation, as well as the renewal of mechanical and electrical services to more energy-efficient technology, the relining of chimney flues, and the installation of modern data conduits.

Internally, the Masterplan has allowed the visitor route to be significantly improved and extended. The installation of a lift, to all floors, was central to improving access for all visitors, and the creation of new galleries has allowed a greater range of exhibitions to be shown in the House.

Many works of art have also been conserved, and interiors faithfully redecorated, as part of this project. For the first time in over a century, Old Master drawings from the Collection can be exhibited on rotation in a specially-designed room on the visitor route. The Sculpture Gallery, containing Europe's most important surviving private collection of neo-classical sculpture, has been reordered to its original 1850s arrangement.





## Caring for the Collection



5,928 object records  
34,946 archive records and  
3,529 images added to the Collections Management System in 2015

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.

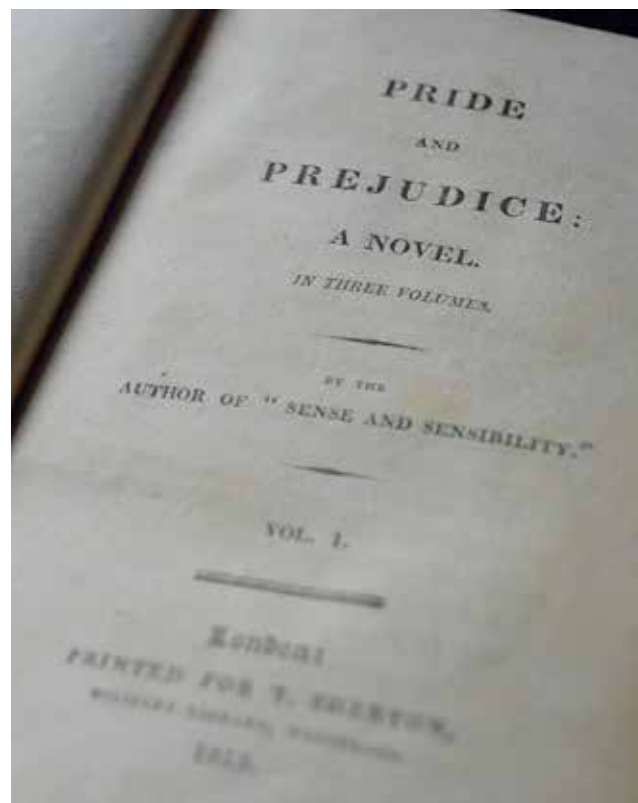
Cared for by the Chatsworth House Trust and the Trustees of the Chatsworth Settlement, the Collection continues to grow, maintaining the tradition of collecting by the Cavendish family.

All objects and archives are documented on the Collections Management System. This records all information relating to a physical object, and is also used for the management of loans, exhibitions and conservation. It is an invaluable resource, as it provides a central, easily accessible point to capture all data relating to the Collection.

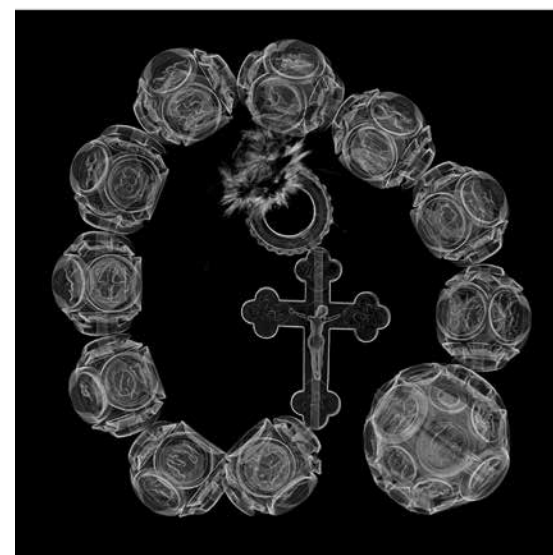
A significant achievement in 2015 has been the establishment of a numbering system – assigning each object in the Collection a unique number to identify and distinguish it from all others. Research was conducted with comparable organisations to establish the correct methods of number application for the various object and material types represented.

Work to add object numbers to the estimated 30,000 books at Chatsworth began this year. This is a long-term project which will be completed with volunteer assistance.

Environmental and pest controls continue to be essential considerations in caring for the Collection. A monitoring system is used to capture the environmental conditions in the House and storerooms to ensure that temperature and humidity levels remain within recommended parameters.



Above right Jane Austen, *Pride and Prejudice*, 1st edition 1813



Above CGI x-ray scan of the rosary Below artificially coloured CGI x-ray scan of the Paternoster bead with the focus fixed on the detail within its carved interior



Above The large Paternoster bead Below the Paternoster bead opened to reveal the Mass of St. Gregory and the Adoration of the Virgin and Child by Angels

## Photography has long been a part of collections management for documentation purposes and also for research

In 2015, using a computer scanner, 360° images were created of Henry VIII's boxwood rosary (made in Flanders in the early 16th century and later purchased by the 6th Duke of Devonshire). This precision photography allows for minute details of the intricately-carved beads to be observed.

Two Canadian photographers took over 1,700 additional pictures of the rosary (including X-rays) which, when 'stacked', generate images in sharp focus, with no depth of field, allowing magnification for detailed study.





## CONSERVATION & RESTORATION

The fabrics in the House are manually checked daily as light and humidity can fluctuate dramatically depending on weather conditions and the number of people in the House. The threat of moth and carpet beetle is kept in check by vigilance and high standards of housekeeping, and fabrics and furnishings are rotated and 'rested' in order to preserve them for future generations to appreciate and enjoy.

During the winter of 2015/16 the Housekeeping team undertook the annual deep clean of the visitor route. Using pony and hogs' hair brushes, lint-free dusters, special vacuum cleaners and scaffolding, they cleaned from floor to ceiling, condition-checked and undertook preventative conservation on stone, marble, alabaster, metal work, glass and wood to ensure all furniture, fireplaces, decorative objects, silver, ceramics and textiles are maintained in top condition.

Particular attention was paid to building up the protective wax on the floors of the State Apartment, which suffers wear during the course of the visitor season. The floor (28ft x 48ft) of the Great Chamber, for example, required 7 coats of wax which will need to be topped up throughout the year.

Each year, the silver-cleaning programme includes a thorough assessment of the condition of each piece, and the cleaning process is recorded to inform future conservation techniques and treatments.

The regular schedule of sculpture cleaning commenced in August with work on the classically inspired, early 18th century Herms and associated Portland Stone stools near the Ring Pond, and nine full-length marble figures on the Broad Walk by Francesco Bienaimé (copied after Antique classical sculptures). Using soft denture brushes and clean water, the sculptures were cleaned of the mosses and lichens that accrue over time and could lead to cracks, losses and discolouration.

Guided by an external panel of specialist advisors who meet annually, the collection of art and archive materials is subject to a rolling conservation programme.

### The Devonshire Collection Conservation Committee

Sir Hugh Roberts – Chairman

The Duke of Devonshire

The Duchess of Devonshire

The Earl of Burlington

The Hon. Mrs C Chetwode

Mr A Laing

Mr E R H Perks

The Hon. Lady Roberts

Mr H M Wyndham





# Archives

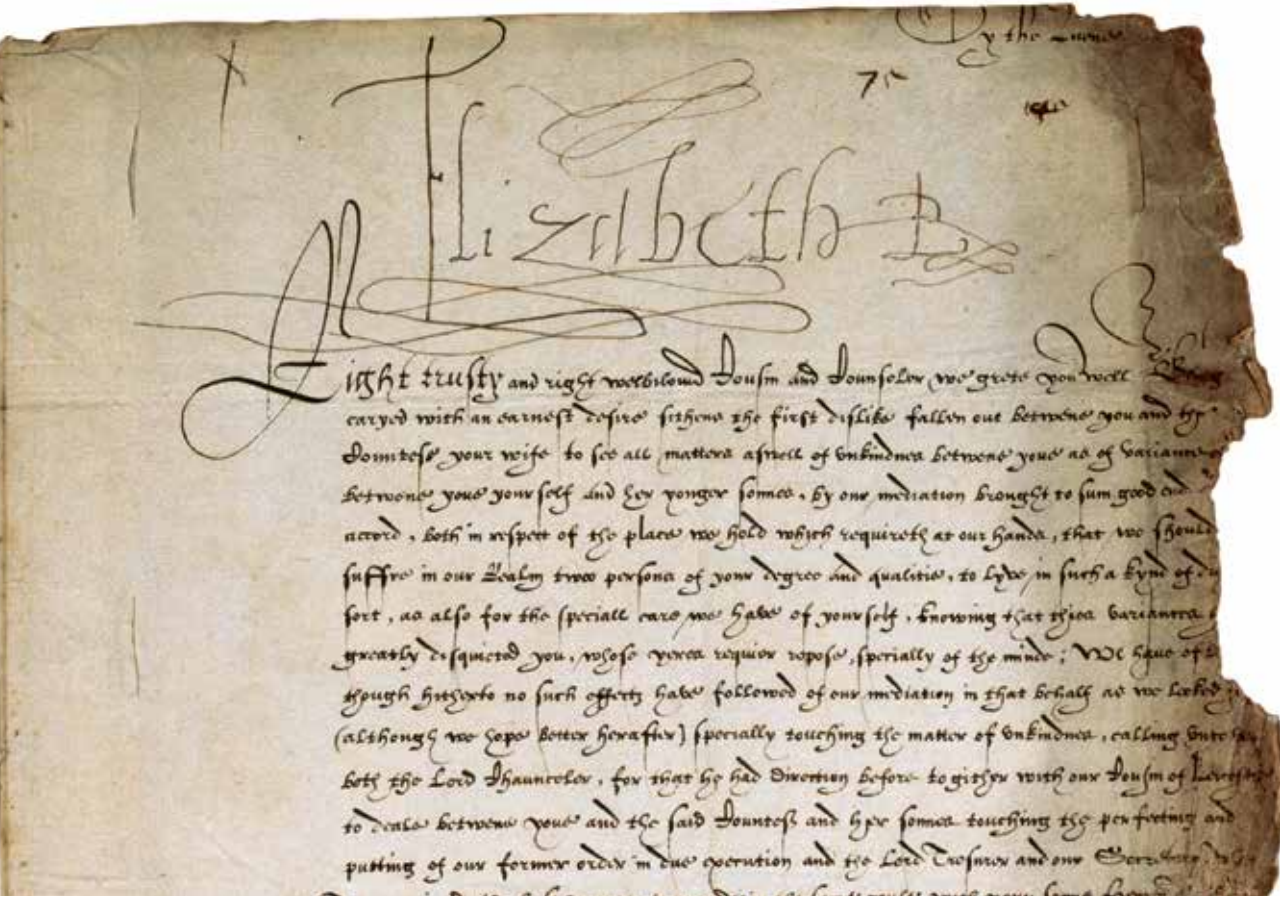
Spanning more than 450 years, from Bess of Hardwick to the 21st century, the archives encompass Chatsworth and the bulk of surviving records from the other houses previously occupied by the Cavendish family: these include Hardwick Hall, Bolton Abbey, Devonshire House, Burlington House, Chiswick House, 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.

Of great local, national and international significance, the archives amount to 6,000 boxes of records, the equivalent of a linear kilometre of material.

Cataloguing the archives is essential in order to improve accessibility and to allow this important resource to be shared with a wider audience. A survey in 2011 showed that 54% of the archive was uncatalogued. By the end of 2015 the cataloguing backlog had been reduced to 36%. Running concurrently has been the copying of existing manuscript and typescript catalogues into an electronic format compliant with international standards for archive cataloguing.

**Below** Letter from Queen Elizabeth I to Bess of Hardwick and her fourth husband George Talbot, 6th Earl of Shrewsbury, 12 May 1586. This letter settled the disputed marriage settlement between Bess and the Earl. The matter was settled in favour of Bess. Although politely phrased, Queen Elizabeth spells out in no uncertain terms the need to obey her instructions



Archive conservation is crucial to ensure the long-term stability of fragile materials and facilitate research. To preserve archive materials, they are stored in acid-free packaging and boxes. Since 2014 a team of volunteers has been assisting the Collection staff with this mammoth task. About 38% of the archive is now packaged in conservation-grade material, compared to just 5% in 2011.

2015 conservation highlights included Bess of Hardwick’s Will and Inventory of 1601, a 1793 map of Ashford-in-the-Water, and the original manuscript and proofs for the 6th Duke’s 1844 Handbook of Chatsworth and Hardwick.

The archives continue to grow and a quantity of 19th and 20th century land and property deeds with related papers from the other family estates was brought to Chatsworth in 2015. It is important to capture and preserve the 21st century history of Chatsworth and this will be an on-going challenge, particularly with respect to those records generated in a digital format.

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 14,000 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.



**Top** John James Audubon, *The Birds of America*, 1838  
**Above** William Senior’s plan of Chatsworth, 1617



## Research



301 archive research visits

Over 300 external queries relating to the archives answered

1,059 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 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. The archives include property deeds and over 2,000 historic maps and plans, which are an important resource for the Chatsworth Estate Office.

Last year, one of our archivists and a team of volunteers catalogued the Cavendish family's historic personal papers. Including over 200 boxes of previously uncatalogued documents and spanning more than four centuries, these papers reflect the lives of successive Dukes of Devonshire and relate stories of family life.

This research revealed some surprising anecdotes. For example, the 6th Duke had an unusual visitors' book. This meticulous record illustrates the range of his guests at Chatsworth, including Charles Dickens and the Grand Duke Nicolas (later Emperor Nicolas I of Russia), but what makes it unusual is that the Duke weighed his guests on arrival; Grand Duke Nicolas weighed in at 13st 7lb on 7 December 1816.

Chatsworth has established a strong partnership with the University of Sheffield School of Arts and Humanities. In 2015 four Masters' students completed placements with the Collections department; each student undertaking approximately 100 hours of research, cataloguing and transcription work.

In 2015, three PhD students embarked on a project entitled *From Servants to Staff: the Household Community at Chatsworth 1700–1950*, following a successful application for a Collaborative Doctoral Award. Their progress can be followed on the Chatsworth Blog.



Right The Duke's coach at Chesterfield. The coachmen's coats and hats are part of the costume archive. To denote his rank, the Head Coachman, Charlie Hemmings, had a tricorn hat and five-layered cape



Above *The Hours of Henry VII*, Book of Hours, c.1485–1509



## Decorative Arts

Chatsworth houses a large and significant 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.

A project to remove lacquer from the silver *surtout de table*, which can be seen in the Great Dining Room, was completed in 2015. Each component was submerged in an electrolysis bath, with a very mild caustic solution, to loosen the bond between the lacquer and the silver. Following the removal of layers of lacquer using pressurised steam, each section was cleaned, dried and reassembled.

The lacquer has not been re-applied, as it can break down and discolour over time, particularly if regularly handled. Instead, the *surtout* is checked weekly by the Collection technicians; each piece is lightly dusted and the appearance of the silver is visually monitored for signs of tarnish.

Conservation work was completed recently on a pair of William III inlaid walnut cabinets on stands. Thought to date from the 1690s, and attributed to the fashionable cabinet maker Gerrit Jensen, in 2016 these cabinets will be on display in the State Bedroom.



Above Ongoing conservation work to historic textiles



The textile collection at Chatsworth is hugely varied and, until recently, its full extent was unknown as it was dispersed in storerooms all over the House.

The collection includes 16th century needlework, a large quantity of lace including fine Venetian panels c.1650, and a collection of 18th century, 19th century, and hand-knotted carpets such as the Axminster in the Library. There is also a vast number of 18th century soft furnishings from Devonshire House and other family properties; 17th century tapestries (English and Flemish); and a large collection of elaborate 19th century passementerie.

Now, the textile collection has been gathered into specific stores where it can be protected against insect infestation and its environment monitored. A major project in 2015 has been to record the many diverse pieces – for example 358 boxes of passementerie have been photographed and added to the Collections database.

Left Example of passementerie in the Collection

Opposite One of a pair of inlaid walnut cabinets on stands, attributed to Gerrit Jensen, c.1690–95





One exciting discovery has been the extent of the clothing collection. Originally stored in a large number of trunks, over 1,100 pieces spanning several centuries, from staff livery and military uniforms to Coronation robes and fancy dress, have been found.

In 2015 the clothing became the first part of the wider textile collection to undergo full documentation. Archival research has enabled us to find the provenance of many pieces, such as invoices from the makers, letters and official documents recording when it was worn and, occasionally, photographs of the owner wearing it. Each item has a unique accession number sewn into it and is entered into the database along with detailed condition reports and related documentation.

The livery, in particular, can tell us much; most of the items have a maker's label, often with the wearer's name and a date which corresponds to staff records and original purchase receipts. We believe that Chatsworth has one of the largest collections of stately home livery in England.

Above John Lucas, Blanche Howard, *Countess of Burlington*, 1841–42  
Right, middle Gloves worn by the Countess of Burlington in her portrait by John Lucas Right detail of silver lace on the State livery

An extensive project has been to conserve two important Mortlake Tapestries, c.1630, *Sacrifice at Lystra* and *Healing of the Lame Man* – from a set of four at Chatsworth (after Raphael's cartoons for the *Acts of the Apostles*).

The 17th century is considered the beginning of the English tapestry industry and these examples are rare survivors from that period. Probably acquired new from the Mortlake workshops by the 3rd Earl of Devonshire (1617–1684) and hung in the State Drawing Room by the 5th Duke (1748–1811) in the 18th century, they were placed into frames in the 1830s.

The condition of the fabric was in steady decline due to prolonged exposure to 19th and 20th century atmospheric pollution. The resulting high acidity was destroying the fibres, and previous light damage had degraded the silk, which caused horizontal splits and large areas of exposed warps. Conservation took place at a specialist studio and included washing, to return the tapestries to a neutral pH value, and stitch treatments to add strength and support.

The tapestries, including a previously hidden section of *Sacrifice at Lystra* and the second section of *Healing of the Lame Man*, previously in storage, have been returned to the State Drawing Room. In 2016, visitors will be able to stand close to the tapestries to fully appreciate these beautiful works of art.

Below *Healing of the Lame Man*, after washing



Top Washing one of the Mortlake tapestries

Above Detail from *Healing of the Lame Man*, before and after washing





## Fine Arts

Fine arts comprises paintings, drawings, prints and sculpture, by the Old Masters and contemporary artists. Three major fine art conservation projects were undertaken in 2015.

*Laying down the Law* (or *Trial by Jury*) by Sir Edwin Landseer (1802–1873) is a celebrated oil-on-canvas painting satirising the legal profession with the use of dogs as its subjects. Over time the painting had become yellowed, and the true colours were distorted and dulled. Previous, cruder, restoration attempts had become more evident and, through canvas shrinkage, some areas of paintwork had started to flake. The Victorian frame was also showing signs of age and disrepair.

Whilst this painting was chosen for conservation due to its deteriorating state, it also provided an opportunity to uncover a few secrets of the artwork itself. When the painting was acquired by the 6th Duke, he requested that Landseer add his favourite dog, *Boney*, which the artist did

by re-balancing the work with additional layers of oil paint. Unfortunately this later layer had developed large cracks in its surface, caused by underlying resinous paint. Clever retouching and treatment of the affected areas will prevent this occurring further. The painting will be on display in the North Entrance Hall in 2016.

As part of the Masterplan, the bronze statue of *Endymion* by Sir Francis Chantrey (after Canova), 1831–2, was re-sited from the South Lawn to outside the Orangery. The opportunity was taken to address its conservation, as the patina (a form of ridging) had suffered from corrosion due to its exposed position in the garden.

The decision was taken to clean the surface of the sculpture and remove deposits. The worst-affected areas were carefully rubbed down by hand to achieve a visually uniform surface. The statue regained its chocolate-brown colour and has been coated in protective micro-crystalline wax.



Right *Laying down the Law* (or *Trial by Jury*), by Sir Edwin Landseer, before 1840. *Boney* is the brown and white spaniel to the left of the judge's chair

*Having been exposed to the elements for over three hundred years, the local gritstone statues were in poor condition*

Four sea horse statues and a triton holding a conch shell, early 1690s, by Caius Gabriel Cibber, is a beautiful collection of statues that decorated the central basin of a parterre on the 1st Duke's South Lawn. The parterre is long gone, but the water feature survives. Having been exposed to the elements for over three hundred years, the local gritstone statues were in poor condition, missing some legs and wings, and displaying the effects of black algae.

The archives revealed near-contemporary drawings of the statues that provided the conservators with excellent plans from which to fashion replacement limbs. The historic wrought iron stands were no longer stable and had to be replaced with new, stainless steel stands, which should secure the works of art in position for many years.

Below Sea horse statues in conservation, with drawings from the archive





# LOANS & ACQUISITIONS



The Devonshire Collection is shared with a wider audience through an extensive programme of loans to other institutions.

In 2015, 67 loans were made to 12 major exhibitions in the UK, France, Italy and Germany. The largest loan was to Nottingham Contemporary for *The Grand Tour*; a partnership between Chatsworth, Nottingham Contemporary, Derby Museums and the Harley Foundation with Experience Nottinghamshire and Visit Peak District & Derbyshire. Over 40 items were lent to Nottingham, including the Coronation chairs of William IV and Queen Adelaide, as well as drawings, paintings, sculpture and silverware.

Several pieces from the Devonshire Parure (left) were lent to *Sculpture Victorious* at the Yale Center for British Art in New Haven. When this joint exhibition travelled to Tate Britain in London, the *Veiled Vestal* by Raffaele Monti was added. The last time this sculpture was loaned was for *The Great Exhibition* in 1851.

Henry VII's *Book of Hours* (c.1485–1509) and Henry VIII's boxwood rosary were lent to the Musée de Luxembourg for the first exhibition devoted to Tudor portraiture to be shown in Paris.

Four pastels were lent to the *Jean-Etienne Liotard* joint exhibition between the National Galleries of Scotland and The Royal Academy, July 2015 – February 2016. This was the first retrospective exhibition in the UK to be devoted to Liotard.



Pictured Pieces from  
*The Devonshire Parure*,  
C.F. Hancock, 1856



Above *The Coronation chairs of William IV and Queen Adelaide*, c.1820, on display at Nottingham Contemporary in 2015

## Recent acquisitions

Under the overall control of the Chatsworth House Trust, the late and present dukes and Lord Burlington each donated a significant capital sum as the endowment for an 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.

Recent acquisitions include the installation by Jacob van der Beugel in the North Sketch Gallery and the digital portrait of Lady Burlington by Michael Craig Martin in the Grotto. The fund purchased *Counterpart* by Tom Price, which was part of the 2015 exhibition, *Make Yourself Comfortable* and will be on the visitor route in 2016.

The Chatsworth House Trust was delighted to receive the gift of *Chaos Meteoro* by Jedd Novatt from Mrs Mary Spencer. This monumental modern sculpture can be seen near the Maze.

Below *Counterpart* by Tom Price





# EXHIBITIONS

Chatsworth presents a varied annual programme of exhibitions spanning Old Master Drawings to 21st century design. Displayed throughout the House, including the purpose-designed New Gallery, the aim is to provide new experiences for visitors and as many opportunities as possible to view items from the Collection.

## *Make Yourself Comfortable at Chatsworth* (28th March – 23rd October)

This showcase of the best in contemporary seat design and craftsmanship included furniture by internationally-acclaimed designers, as well as pieces commissioned for the exhibition and items from the Devonshire Collection. Highlights included loans from Marc Jacobs and Tokujin Yoshioka and the exhibits *Endgrain* by Raw Edges and *Counterpart* by Tom Price.

The exhibition used contemporary design as a means of re-interpreting the House and its collection whilst simultaneously enabling visitors to experience some of the best in cutting-edge design.

As part of this exhibition, the Chatsworth House Trust invited a group of students and alumni from Sheffield Hallam University to design and make a chair in response to Chatsworth; these were displayed in the Great Dining Room.

It was the first time an exhibition of this scale and duration had been curated and presented and it broke new ground for Chatsworth in terms of its ambition and concept. This was recognised by *Endgrain* being nominated for the Design Museum's 'Design of the Year' Award.

**Below** *Endgrain*, by Raw Edges Design Studio, 2014/2015



## *The Grand Tour: Pablo Bronstein at Chatsworth* (4th July – 20th September)

In 2015 Chatsworth collaborated with Nottingham Contemporary's creation of a contemporary 'Grand Tour' of Nottinghamshire's and Derbyshire's cultural history and landscape.

Curated by artist Pablo Bronstein, it comprised two elements running simultaneously: an exhibition at Nottingham Contemporary featuring a large number of loans from the Devonshire Collection as well as works by Bronstein; and at Chatsworth, a selection of Bronstein's works in the New Gallery and, in the Old Master Drawings Cabinet, Bronstein curated rare drawings from the Collection, inspired by Chatsworth's Baroque architecture, alongside his large new work – a personal response to Chatsworth.

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

#### *Conflict in Art*

(28th March – 3rd July)

Display of drawings, including Mantegna's engraving *Battle of the Sea Gods* c.1475–1488

#### *Rome in Ruins*

(22nd September – 6th November)

Views of Roman ruins by Sebastian Vrancx c.1600

### **Other exhibitions at Chatsworth in 2015 included:**

#### *Did They Sit Comfortably?*

(28th March – 14th June)

An exhibition of historic seat furniture from the Devonshire Collection

#### *Historic Ceramics from the Devonshire Collection*

(16th March – 6th November)

A rotating display, which changes annually

#### *Beyond Limits*

(14th September – 24th October)

Annual selling exhibition of modern and contemporary sculpture from Sotheby's

#### *Quest*

(26th September – 25th October)

Loan exhibition of contemporary ceramic sculptures by Alexander Macdonald-Buchanan



**Top** *Horatius Cocles defending the Tiber Bridge*, Sir Anthony van Dyck, early 17th century **Right** *A tortoise box and cover*, Meissen, 1725–27



# LEARNING

*'Learning is at the heart of everything at Chatsworth'*

Lord Burlington



19,545 educational visitors to the House, Garden and Farmyard  
1,623 participants on the programme of talks, tours and workshops

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

In 2015 the Devonshire Educational Trust was proud to receive the acclaimed Sandford Award– a quality benchmark for education within the heritage sector.

A number of projects took place in Chatsworth in 2015, including the opening of the Stickyard – a dedicated outdoor education centre funded by the Derbyshire Charity Clay Shoot. Occupying an area once used to repair carts, it is now an inspiring space for young people to connect with the natural environment and spark their imaginations and ambitions.

Activities at the Stickyard include a Woodland Discovery Trail; exploration of the kitchen garden and Chatsworth glasshouses; den building; and family learning. In its first year, the Stickyard hosted 1,405 education visitors and 1,492 family learning visitors.

In 2015, a new outreach project, *Legacies of War*, commemorated the anniversaries of the 1st and 2nd World Wars and explored the impact that World War I had on the Chatsworth estate. 50 primary schools and 150 secondary school pupils participated in this project to research the wider context of the war and deliver a presentation on the topic.

Last year the Devonshire Educational Trust enabled many young people from areas of socio-economic deprivation, including young carers and those from black and minority ethnic support groups, to visit Chatsworth.

In a new partnership with Nottingham City Arts, a series of films illustrating the Duke and Duchess's favourite pieces from the Devonshire Collection were created for a project entitled *Armchair Gallery*. These films will be made available in two of Nottinghamshire's care homes for the elderly, to provide access to some of the Devonshire Collection for those unable to travel to Chatsworth.



**Right, from top** The newly restored Stickyard; children enjoying an outdoor education session; the Duke and Duchess with Lord Burlington viewing Stickyard activities



**Clockwise from top left** Primary school children learning about the Collection; outdoor education activities; a secondary school group with Chatsworth guide; and a willow weaving workshop; exploring the kitchen garden



Chatsworth hosts *Discovery Days* for GCSE students, who are given the opportunity to meet experts from the Collection department and to study a range of pieces in the Devonshire Collection. The students are granted special access to archive materials to research the selected artworks. Each event is devised to develop their observation, research, thinking and language skills, and it culminates in group presentations of information gathered and personal responses to the study items. The enthusiasm and engagement of the pupils during the day makes this a rewarding project for the schools involved and for Chatsworth.

#### Farmyard

The Farmyard offers a range of tours and activities relevant to the school curriculum. In 2015, in partnership with Derbyshire County Council, the Farmyard hosted events including sensory activities to promote language skills in pre-school aged children, and activity days for pre-school children in care and their carers. The Nativity plays featuring live animals are ever-popular; 1,634 children took part in performances last Christmas.

#### Talks, Tours and Workshops

38 talks, tours and workshops were offered as part of our adult learning programme, with talks on subjects ranging from garden design to country house dining and the history of servants. Tours included historic textiles and curator-led tours of *Make Yourself Comfortable*.

**Below** *Discovery Day* students interviewing the Duke in the Great Dining Room during the *Make Yourself Comfortable* exhibition



Our varied workshop programme included floristry and wreath-making, as well as pig-keeping and *Chatsworth Young Farmer* activities in the Farmyard.

In July, 48 student scholars visited Chatsworth for a series of tours and specialist seminars over two days as part of the Attingham Summer School, for museum and heritage professionals, dedicated to the study of the English country house.

**Below** Hen-keeping in the Farmyard



# STEWARDSHIP

## House



**283 rooms and 1,044 metres of passages, 3 lifts, 18 staircases and 413 doors**  
**2,084 light bulbs, 397 external window frames and 7,873 panes of glass**  
**20 baths, 10 showers, 55 hand basins, 29 sinks and 64 lavatories**

A principal responsibility of the Chatsworth House Trust is stewardship, as custodian of the historic and nationally important House, along with its garden, park and other buildings.

Looking after the House – ensuring it is protected from fire, flood or theft and that it is a safe place to work and visit – is a year-round task. Chatsworth is visited by over 600,000 people a year, so the potential for wear and tear is substantial.



Two full-time plumbers and an electrician maintain a mixture of 1960s and modern services – the infrastructure (water, gas, electricity, lifts, fire sprinklers, etc.) essential to the safe running of Chatsworth. In-house carpenters and engineers fabricate bespoke wood and metal fittings, and undertake the installation of often unwieldy, but fragile and valuable, sculptures in the House and Garden: during 2015 this involved over 40 temporary exhibits, including the monumental pieces for *Beyond Limits* last autumn.

Chatsworth has approximately 60 vast stone chimney stacks containing over 160 flues. These are carefully cleaned several times a year to ensure no soot falls onto valuable decorations and treasures. Many fire prevention and security measures are hidden behind the historical fabric of the building.

As Chatsworth is some distance from the nearest fire station, there is a dedicated fire team, trained to rescue people and fight fires, who undertake weekly training, drills, and exercises with professional fire-fighters. In 2015 all Chatsworth staff undertook a basic fire training course, and the fire team (30 people) participated in a full simulated drill with Derbyshire Fire and Rescue Service.

**Left** 1.3 acres of roof, 5 roof lanterns and 57 roof lights



## Park and Garden



Over 1 million visitors enjoy the Park each year

250 fungi species, 44 nationally scarce invertebrates and 6 species of bat

Several nationally important rare species of lichen

An important river habitat for kingfishers, water voles and sand martins

In 2012, with the Peak District National Park Authority, Natural England and English Heritage, the Chatsworth House Trust commissioned a Park Management Plan. This produced a clear evolution of the park, a record of its most important features and their condition, and a long-term future strategy: it enabled a better understanding of how to balance aesthetics and landscape design with ecological and water management issues.

To prevent erosion and failure of the riverbanks, reinforcing work began in 2015 to re-establish Lancelot 'Capability' Brown's original outline and re-create his intention for a broad stretch of water in front of Chatsworth.

The removal and replanting of trees is an essential part of park management. Brown's designs for views through the landscape are being reinstated; some inappropriate species are being replaced and new plantings introduced to better frame views and establish healthy stock.

The Plan identified park landmarks in need of conservation and restoration. Last year, the Golden Gates (made by Tijou c.1690) were conserved, with many original elements reinstated. The Game Larder (1909) was restored to its former glory, including ironwork, windows and doors to the original design. In 2016 it will be open to display information about the landscape.

Inspection and legislation changes required major work on the Emperor and Swiss lakes to ensure these reservoirs, which supply the Garden, turbines and fire-hydrant system, would not fail in the event of severe rainfall. Last autumn, the Environment Agency confirmed that four years of work to raise embankments and create new overflows to direct water safely away from Chatsworth was complete and fully compliant.

The 105-acre garden is looked after by 20 gardeners, 3 trainees and 47 volunteers. New features are being developed at the same time as preserving the layers of its history, including the famous waterworks, rockery, maze and over 5 miles of walks.

In 2015, Paxton's Case (Conservative Wall) was repaired and re-painted as part of the five-year cycle of upkeep for the glasshouses – the Vinery will be the focus in 2016.

In October, over 3000 trees, shrubs and perennials that had been used in our prize-winning RHS Chelsea display were transplanted to Chatsworth. Under the guidance of Dan Pearson (the designer of our Chelsea show garden), they have been planted along the length of the Trout Stream to capture the feel and spirit of the Best-in-Show garden. It is hoped they will flourish beside this twisting watercourse, originally engineered by Paxton, to create a new area of interest for visitors.



Right Paxton's Case (Conservative Wall)

## 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'. This aims to develop and promote an evolving policy of environmental awareness and social responsibility for Chatsworth.

Since the 1890s, the Chatsworth hydro system has supplied electricity to the House. Today, a combination of biomass boilers and a natural gas combined heat and power plant provide the majority of the electric and heat requirements of the House, Garden and Stables, saving approximately 645 tonnes of CO<sub>2</sub> per annum.

Steps are being taken to record, control and reduce the critical air pollutants that affect human and environmental health. For example, concern over traffic emissions has led to a partnership with TM Travel that runs a bus service every 30 minutes between Sheffield, Bakewell and Chatsworth.

Innovative ways are being sought to deal with waste by treating it as a valuable resource rather than rubbish. Chatsworth endeavours to send nothing to landfill. Food waste is turned into compost, materials are re-used, and those that cannot be used on-site are segregated for recycling at 'energy from waste' facilities. Visitors and staff are encouraged to take part, with appropriately-labelled bins widely available around the estate.



Above The Park viewed from the Belvedere on the North wing of the House

Right Working drawing for the restoration of the Game Larder



# PEOPLE

## Our Friends and Visitors

 **13,238** Friends of Chatsworth  
**622,191** visitors to the House, Garden and Farmyard  
 Over **120,000** people attended events at Chatsworth

**W**e are extremely grateful for the generous support of The Friends of Chatsworth. Following a campaign early in the year, we were delighted to welcome 3,195 new members in 2015. Chatsworth is immensely proud of this scheme and the loyal support of our Friends.

Chatsworth has a varied and exciting events calendar. In addition to the annual Country Fair and International Horse Trials, 2015 highlights included the first *Chatsworth Festival – Art Out Loud*; an outdoor concert by Jools Holland & his Rhythm & Blues Orchestra; and the Friends of Chatsworth Garden Party, which was enjoyed by 3,373 people on a warm July evening.



Top The Friends of Chatsworth garden party, 2015  
 Above Jools Holland and his orchestra performing in the Garden



From top left  
 Chatsworth Country Fair  
 Grayson Perry at *The Chatsworth Festival – Art Out Loud*  
 Fireworks in the Garden  
*Beyond Limits 2015* – Conrad Shawcross, *The Dappled Light of the Sun*, on the South Lawn  
 Christmas in the Painted Hall  
 Chatsworth International Horse Trials





## Our Staff



Chatsworth House Trust provides **144** full-time and **238** part-time posts  
Ages range from **16–70+** years

One of Chatsworth's greatest assets is the people who work here; it is a major employer in Derbyshire (c.1,000 jobs on the whole estate) and there is a proud tradition of long service. In 2015 16% of staff had completed 5+ years, 14% 10–20 years, and 10% 20+ years.

Chatsworth strives to provide a warm welcome and to share knowledge and enthusiasm with our visitors. The 80 Visitor Guides, 35-strong Visitor Welcome team and our volunteers play a prominent part in this. Over 150 volunteers work alongside Garden, Textiles and Collection staff and with the Visitor Welcome team. 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 Garden volunteers help with all aspects of looking after the 105-acre garden; Textile volunteers assist with sewing in identification numbers, labelling and storing historic fabrics, and repairing trimmings on bed-hangings; and in 2015 the Collection department benefited from nearly 50 volunteers giving 6,778 hours of assistance with cataloguing, archive re-packaging, book cleaning, documentation, research into specific items, and exhibition preparations.

In addition, 3 trainee placements are offered via the Historic & Botanic Gardens' Bursary Scheme and the Professional Gardeners' Guild; and 5 school pupils gained work experience on the 2015 Christmas preparations in the Textile department. Chatsworth also offers 20-week traineeships for young unemployed people, and longer-term apprenticeships.

All staff and volunteers receive an induction to the estate as well as training relevant to their area of work, including customer service, IT skills, supervisory and management workshops, and nearly 50 compliance training courses ranging from manual handling and use of ladders to food hygiene and fire awareness. Many of these training courses are conducted in-house, and Chatsworth now offers training courses to like-minded organisations.

Right, from top One of the Kitchen Garden glasshouses; a volunteer assisting visitors; a Chatsworth guide in the Painted Hall



## LOOKING TO THE FUTURE

2016 will be another exciting year.

Chatsworth continues to invest for the long term; the final phase of restoration, the Masterplan, is underway. During 2016 the East façade of the Baroque house and the Victorian North wing will be covered with scaffolding as the stone is cleaned and repaired and essential roof repairs are undertaken.

In 2015 extensive market research was commissioned to help to understand why visitors come to Chatsworth. It confirmed how much overseas visitors value Britain's historic properties, but perhaps the most important finding was that visitors want to learn and be intellectually stimulated. To better respond to this, two dedicated interpretation spaces have been created.

The first is the newly restored Game Larder. To tie in with the nationwide celebration of Lancelot 'Capability' Brown's tercentenary, this will provide information about the Park, its heritage and the people who developed it. The second is the conversion of an unused room in the House to display information about the history of the State Apartment.

In 2016, we will trial the use of costumed actors, representing elements of Chatsworth's history over the centuries. We hope that visits will be informative as well as great fun. In the Stables' courtyard, visitors will find a re-designed shop and will be able to enjoy afternoon tea in the new Flying Childers Restaurant.



In the garden, the burgeoning of Dan Pearson's Trout Stream, a legacy of our '2015 Best in Show' garden at RHS Chelsea, is eagerly anticipated. The opening of two hydro-power plants on the river Derwent will add to Chatsworth's commitment to the use of renewable energy.

The Chatsworth House Trust's commitment is to engage visitors, encourage access, conserve the Devonshire Collection, and restore and maintain the buildings in its charge. These projects, and others to follow, ensure that the Chatsworth House Trust is meeting its charitable objectives for the long-term benefit of the public.

The costs of such projects continue to climb. There is a further £8.1m budgeted for the Masterplan, but there is a backlog in object conservation of over £1m; an estimated essential maintenance bill for the Stables' roof, drainage and flooring of circa £10m; a restoration bill of over £5m for important structures in the Park, including Paine's Mill, Queen Mary's Bower and the Three Arch Bridge; and a growing list of conservation requirements in the Garden totalling nearly £1m.

The Chatsworth House Trust relies on its ability to attract external financial support – from visitors, from the programme of Park and Garden events, and from external funders and sponsors. We do so as the current custodians of Chatsworth and in the knowledge that we are preserving and improving an asset of international significance.

*Richard Reynolds*

Richard Reynolds, Chief Executive

Left The 4th Duke's Stables, James Paine, 1758–66



Incoming Resources

In 2015 there was a small increase in visitor numbers (+1.5%) from 610,083 in 2014 to 619,288, which represented an increase of 1.2% in visitor admission income from £8,687,845 to £8,795,154.

Chatsworth offers a subsidised rate for educational visits and the Devonshire Educational Trust has a fund which can offer financial support to meet the cost of entry and transportation; 350 students benefited from this fund in 2015. Income from the Learning programme decreased slightly from £216,000 in 2014 to £189,000 in 2015. This was due in part to the Chatsworth season starting on a later date than in 2014 and the impact that the extension of the Christmas markets had on the educational visitor numbers, which dropped from 23,732 in 2014 to 19,545 in 2015.

The Friends of Chatsworth continue to provide a vital contribution to the total income. A recruitment campaign saw the number of memberships increase from 3,099 to 3,736. The additional 20% resulted in an increased revenue from the Friends of Chatsworth of £632,000 compared to £496,300 in 2014.

2015 saw the establishment of a Development department to raise funds for the Chatsworth House Trust and the Devonshire Educational Trust. We were fortunate to secure sponsorship for the exhibitions programme, *Christmas at Chatsworth* and the *Chatsworth Festival – Art Out Loud*. Contributions from The Wolfson Foundation and The Golden Bottle Trust were also gratefully received. It is hoped that income from this new fundraising department will increase in the next few years.

Income from grants and donations also takes account of the continuing support from the Trustees of the Chatsworth Settlement for donations represented by the housing occupied by Chatsworth House Trust staff for which rent is not charged.

Franchise income is the revenue derived from the operation of retail and catering outlets in the Park.

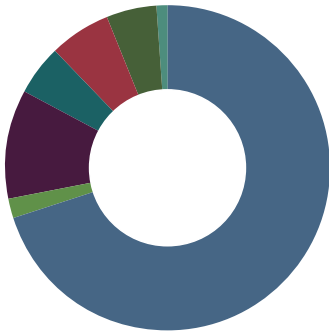
Charitable Expenditure

The Chatsworth House Trust generates a surplus from its activities which it uses for the conservation and restoration of the House and its contents, the Garden and Park. The surplus (before the costs of the Masterplan and other conservation and restoration costs) has risen from £1.7m in 2011 to £3.4m in 2015.

There was an increase in expenditure on the Masterplan from £1,087,936 in 2014 to £1,613,556 in 2015. This 10-year project, which began in 2007, has a total estimated cost of £32.7m, of which £24.1m had been spent by December 2015. The Masterplan has been funded by donations from the Duke of Devonshire’s Charitable Trust and from the existing and future resources of the charity.

The increase in costs of Stewardship from £4,643,668 in 2014 to £5,319,501 in 2015 was primarily due to work on the lakes above the House that were required by the Reservoir Act, work on the Park Management Plan, and the final stage of work to remove asbestos from the House which has taken several years.

Income 2015 (Total £12.4 million)	Visitors	70%
	Learning	2%
	Sponsorship, grants and donations	11%
	Friends membership	5%
	Investment income	6%
	Franchise income	5%
	Other income	1%



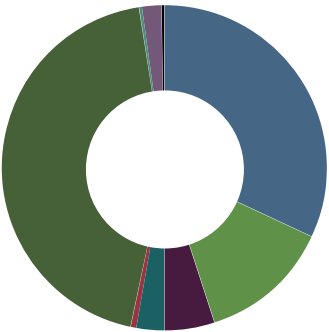
Income and Expenditure Summary

Income	2015	2014
Visitors	8,795,174	8,687,845
Learning	189,000	216,000
Sponsorship, Grants and Donations	1,319,000	823,131
Friends membership	632,000	496,300
Investment income	727,150	723,185
Franchise income	681,649	664,438
Other income	115,450	124,561
Total Income	12,459,423	11,735,460

Expenditure

Visitors	3,819,776	3,933,525
Masterplan	1,613,556	1,087,936
Conservation and Restoration	539,690	547,102
Exhibitions	358,000	133,000
Learning	56,000	53,000
Stewardship	5,319,501	4,643,668
Fundraising	23,000	0
Governance costs	195,000	189,790
Investment management fees	41,000	40,258
Total Expenditure	11,965,523	10,628,278
Net income/(deficit)	493,899	1,107,182

Expenditure 2015 (Total £11.9 million)	Visitors	32%
	Masterplan	13%
	Conservation and Restoration	5%
	Exhibitions	3%
	Learning	0.5%
	Stewardship	44%
	Fundraising	0.2%
	Governance costs	2%
	Investment management fees	0.3%





Funds and Reserves

It is the policy of its Council of Management that the Chatsworth House Trust maintains significant reserves to cover a sustained period of bad weather or emergency that may affect visitor numbers; the obligations of the charity under the lease; its commitment to maintain a living art collection; its ongoing liabilities for repairs and maintenance, including capital commitments under the Masterplan; and the pension obligations to current and former employees.

At 31st Decemcer 2015, the charity had total reserves of £24.9m. The Council of Management is satisfied that the charity’s reserves are adequate to fulfil its obligations.



Balance sheet

Year ended 31 December

	2011	2012	2013	2014	2015
	audited	audited	audited	audited	unaudited
	£’000	£’000	£’000	£’000	£’000
Fixed assets	1,337	1,465	1,725	1,785	1,418
Heritage assets	4,891	4,997	5,475	5,747	5,901
Investment properties	2,250	2,250	2,461	2,461	2,461
Investments	19,441	19,974	19,754	19,963	19,686
	27,919	28,686	29,415	29,956	29,466
Stocks	35	26	26	38	45
Debtors	839	831	741	994	1,039
Cash in hand	2,661	3,421	4,505	5,211	5,397
Creditors	(2,474)	(3,024)	(3,110)	(3,154)	(2,468)
	1,061	1,254	2,162	3,089	4,012
Pension scheme liability	(4,751)	(5,034)	(6,287)	(7,438)	(8,546)
Net assets	24,229	24,906	25,290	25,607	24,932
Total Reserves	24,229	24,906	25,290	25,607	24,932

These are not statutory accounts but a summary of information relating to both the Income and Expenditure Summary and the Balance Sheet. They may not contain sufficient information to allow for a full understanding of the financial affairs of the charity. The financial statements for Chatsworth House Trust are audited annually and are filed at Companies House and lodged with the Charities Commission. Copies of the full audited financial statements are available from the registered office on request.

Above Account to the Countess of Burlington for furniture, 1735

DONORS & SUPPORTERS

The Chatsworth House Trust is immensely grateful to the Friends of Chatsworth for their continued support and to its sponsors, supporters and funders in 2015.

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The Chatsworth House Trust would like to express its gratitude to Mrs S Streek for her legacy.



# FURTHER INFORMATION

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## Design

Level Partnership

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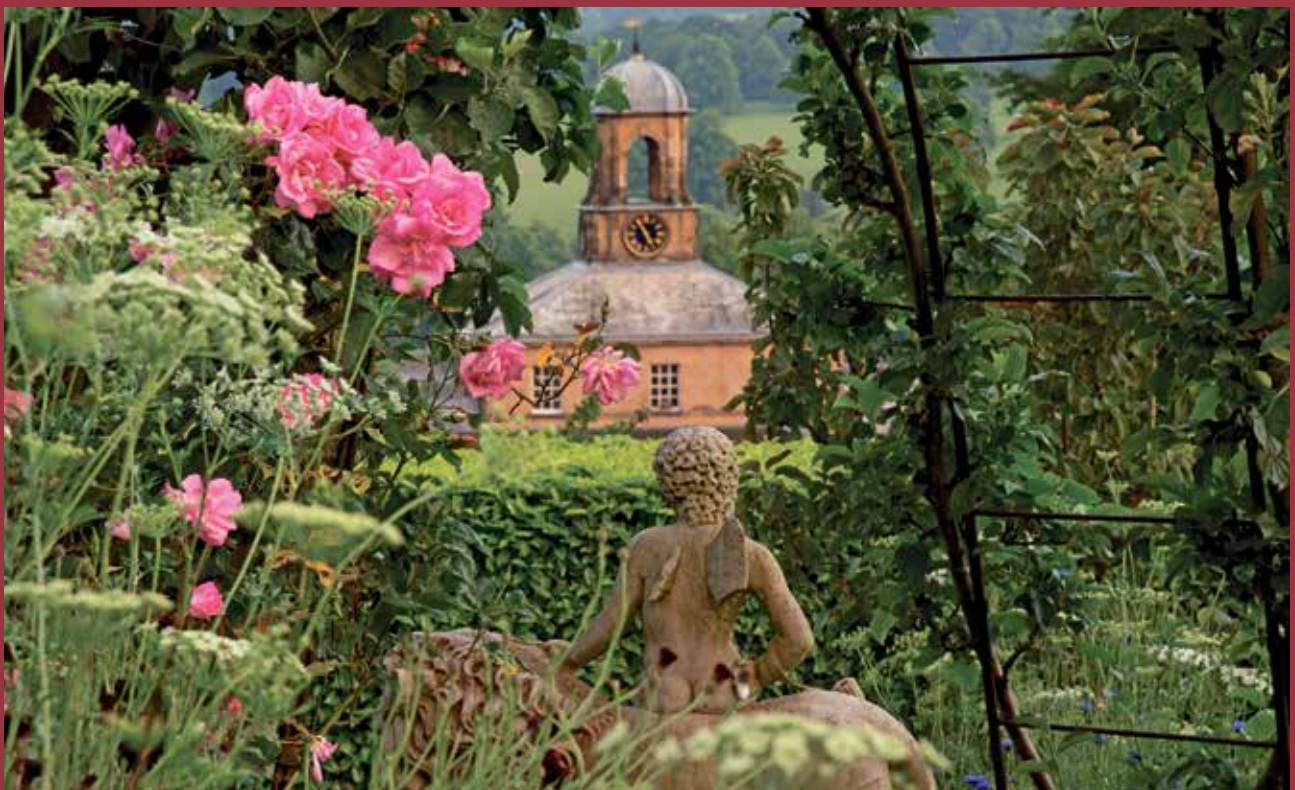
CHATSWORTH

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Opposite Detail from Russian malachite table  
given to the 6th Duke by Emperor Nicolas I







**Pictured** A view of the Stables from the Kitchen Garden  
**Front cover** *Endgrain* by Raw Edges in the Sculpture Gallery, 2015