

# CHATSWORTH HOUSE TRUST

ANNUAL REVIEW 2019

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**Pictured** De-installation of Raffaello Monti, *A veiled Vestal Virgin*, 1846-1847, marble





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**Pictured** View of the Chatsworth Park to the West, from the top of the Cascade  
**Cover** Raffaele Monti, *A veiled Vestal Virgin*, 1846-1847, marble

# CHATSWORTH HOUSE TRUST

Below The Devonshire family motto – *Cavendo Tutus* (Safety through Caution)

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

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

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

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

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

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

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

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

- To make appropriate acquisitions to enhance the Devonshire Collections
- To ensure as many people as possible can appreciate and enjoy the house, garden, park and the Devonshire Collections
- 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 2019 and how these have helped to enhance Chatsworth for the benefit of the public in line with its charitable objectives.



# 2019 OVERVIEW



606,534

Visitors to the House,  
Garden and Farmyard



124,490

Visitors to Events at  
Chatsworth



1,468

Participants in our Tours,  
Talks and Workshops



24,819

Education visitors and  
participants



14,952

Friends of  
Chatsworth

*“Fabulous! The feel of  
the house is wonderful;  
the attention to detail is  
beyond anything we  
have previously seen”*

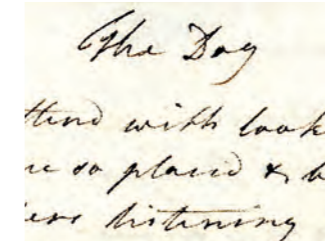
Visitor feedback

## THE COLLECTION



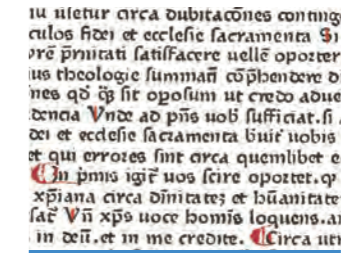
622,620

Visitors have viewed 77 items  
on loan to 14 exhibitions in  
the UK, Europe and USA



231

Archive  
research  
visits



433

External queries  
relating to the  
archive and library



17

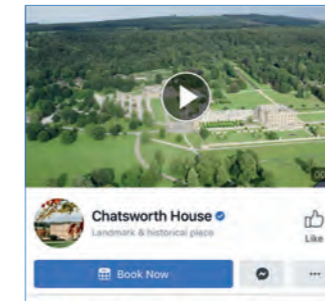
Items  
conserved  
for loans

## DIGITAL REACH



3.37M

Visits to the website



141,510

Facebook followers



129,879

Instagram followers



44,240

Twitter followers

## MEDIA REACH



£24,700,000

Advertising Value Equivalent



4,781

Press articles published



489,000,000

Estimated media reach

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

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



# WELCOME FROM THE DUKE AND DUCHESS OF DEVONSHIRE

2019 was a year full of activity, not only at Chatsworth but across the county and further afield.

Amanda's exhibition *The Dog: A celebration at Chatsworth* was great fun and a huge success. We were very grateful to have received over 90 loans from lenders including Her Majesty The Queen, The Kennel Club, The British Museum and David Hockney. The exhibition brought to life the role dogs have had, and continue to have, at Chatsworth and the estate over the last 500 years and it was an exhibition which tapped into the deep love of dogs of many of our visitors as evidenced by the high levels of social media engagement – (with thanks to Henry the Goldendoodle we now have over 15,000 followers of our @Chatswoof Instagram account).

In New York we were delighted to showcase some of the Treasures from the collection as part of Sotheby's 275th anniversary over the summer. More than 23,000 visitors saw a variety of objects which told the story of my family's history of collecting – from Old Master drawings collected predominantly by the 2nd Duke of Devonshire to examples of our own interest in contemporary ceramics.

Work has continued in the garden with Tom Stuart-Smith's *Arcadia* developing very well. Over 50,000 plants have been planted in this phase and with new paths having been created, it is opening up new areas of the garden. This is the biggest investment in the garden for very many years and it will be exciting to share these newly cleared and planted parts of the garden with our visitors.

Last year our son, William Burlington, had the honour of being sworn in as High Sheriff of Derbyshire. We are very proud of the work he has undertaken throughout his shrieval year, supporting the work of the judiciary and police service and highlighting some of the numerous voluntary organisations doing vital work across the county. He writes about the work he has undertaken on page 44. Chatsworth, throughout its history, has played a role in many aspects of life in Derbyshire and we have always been very aware of what the estate means to people, the impact it has on local communities, and the responsibilities we have, as its current custodians, to care for it.

Opposite *Rocket 6-1*, 1988, bronze © Nicola Hicks, shown as part of *The Dog: A celebration at Chatsworth* exhibition



The Chatsworth House Trust is part of the Devonshire Group – which includes the Chatsworth Estate, the Bolton Abbey Estate in Yorkshire, the Compton Estate in Eastbourne and Lismore Castle in Ireland. In recognition of our responsibilities we are proud to have launched *Our Commitment to our Shared Future: 10 Goals for 10 Years*. On pages 46 to 49 you will be able to see details of these 10 goals and how we have already started to make progress towards meeting them.

We have much to talk about for 2020 ... in February 65 Old Master drawings from the collection will embark on a major touring exhibition which opens at the Millennium Gallery, Sheffield. This is the first time such a large group of drawings has been on display en-masse in more than 50 years. Our in-house exhibition *Life Stories – Real People revealed in Portraits and Objects* opens in March and will give a fascinating insight into people – from servants to dignitaries – who had or have a connection to Chatsworth. In the garden, we will unveil new interpretation on Sarah and Joseph Paxton and the 6th Duke which will help our visitors understand the impact they had on Chatsworth.

We hope to see you at Chatsworth very soon.

Stoken Devonshire

Amanda Devonshire

# CONSERVATION & ARCHIVES



109,320 object, archive and book records on the collections management system  
 231 archive research visits  
 433 external queries related to the archives and library answered

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

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

### Conservation Assistants

This year, the Housekeeping team became part of the Collections and Exhibitions department and five new Conservation assistant posts were created. These new roles allow a much closer focus on historic collection care (including the extensive contemporary sculpture collection in the garden) and the ability for conservation in action on the visitor route. In addition, it has enabled us to undertake

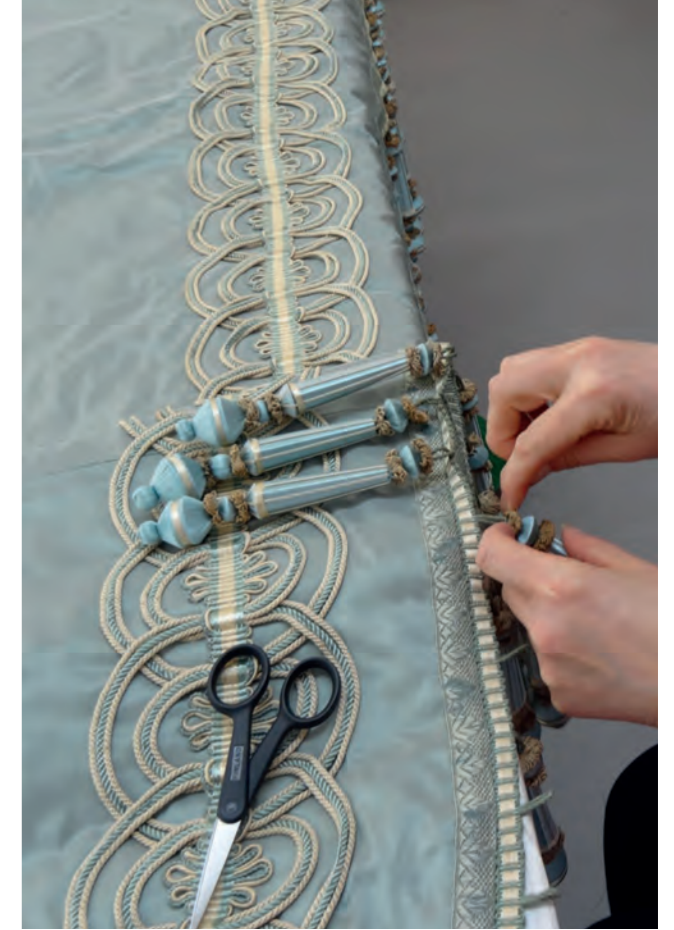
Below Conservation assistant at work



structured cleaning of the stored collection and storage areas – as each storage space is cleaned, the opportunity arises to re-pack, create inventories, condition reports and increased oversight of the pest control programme.

### Scots Bed

As part of a programme of conservation of the soft furnishings in the Scots bedroom, our in-house textiles team completed the conservation of the bed drapes and trimmings on the William IV mahogany and giltwood tester bed. The Regency decorative scheme in the Guest bedrooms is original to the 6th Duke in the 1830s.



Conservation on the bed alone took 456 hours to complete. The decorative drop braids on the windows and the bed had become badly degraded over time (they are covered in silk which is extremely susceptible to light and very tempting to touch!) and the original chintz holed and split. The trimmings have now been recovered and restrung and are as new, while the cloth has been given remedial conservation to strengthen and support it into the future. Light levels in these rooms are now controlled to prevent this kind of damage recurring.

### Great Dining Room Carpet

The original 1800s Wilton (short pile) dining room carpet was this year deemed too fragile to go back into use, so a replica has been made.

While shorter than the original (which reached almost to the doors at either end) the new carpet will allow visitors to walk freely around the table. Additional sections have also been made which can be attached to lengthen the carpet if required for larger numbers for special events.

Making the carpet has been a hugely complex process, from colour matching and specialist dyeing, to working out the enormous pattern repeat. The carpet is also made up from several sections with separate borders and corner pieces, all of which have to be sewn into position. The carpet will be installed ready for house opening in March 2020.



Top Working on the drop braids

Above The new Great Dining Room carpet being woven



**Left** Ludovico Carracci (1555-1619), *Man pulling on a rope, his left leg rehearsed a second time*, black chalk on paper, 350 x 260mm (OMD 410)

**Old Master Drawings**

This year we celebrated the launch of a new three-way partnership between Chatsworth, Museums Sheffield and The Lightbox in Woking to present a major touring exhibition of Chatsworth’s Old Master drawings *Lines of Beauty: Master Drawings from Chatsworth in 2020 and 2021* respectively.

Chatsworth houses an important collection of Old Master drawings, some of which are over 500 years old. They are fragile to handle and extremely sensitive to light. Chatsworth, as a home as opposed to a museum, has very limited space to show these drawings to the required display standards. By working with other organisations we can achieve our ambition to make these drawings, and our collections generally, accessible to a much wider and more diverse audience.

Before any of our objects from the Devonshire Collections are loaned to exhibitions, they undergo extensive condition checking by our experts. 65 drawings will go on display and eight of these were flagged as requiring precautionary conservation.

Items conserved included Ludovico Carracci’s *Man pulling on a rope, his left leg rehearsed a second time* where a large quantity of orange age-related spots could be seen on the sheet of paper. The conservation diminished the distracting visual effect of the spots, allowing the strong drawing to be seen more clearly. In lifting the drawing from its historic mount during conservation, red chalk and black ink drawings were revealed on its reverse, unknown to us and most likely last seen in the mid-eighteenth century. (see page 58).

**Archives & Library**

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

The archives also contain personal and political correspondence, diaries, scrapbooks and many other papers, documenting family members’ careers, influence, relationships and family lives. Of great local, national and international significance, this substantial collection of archives fills over 6,000 boxes.

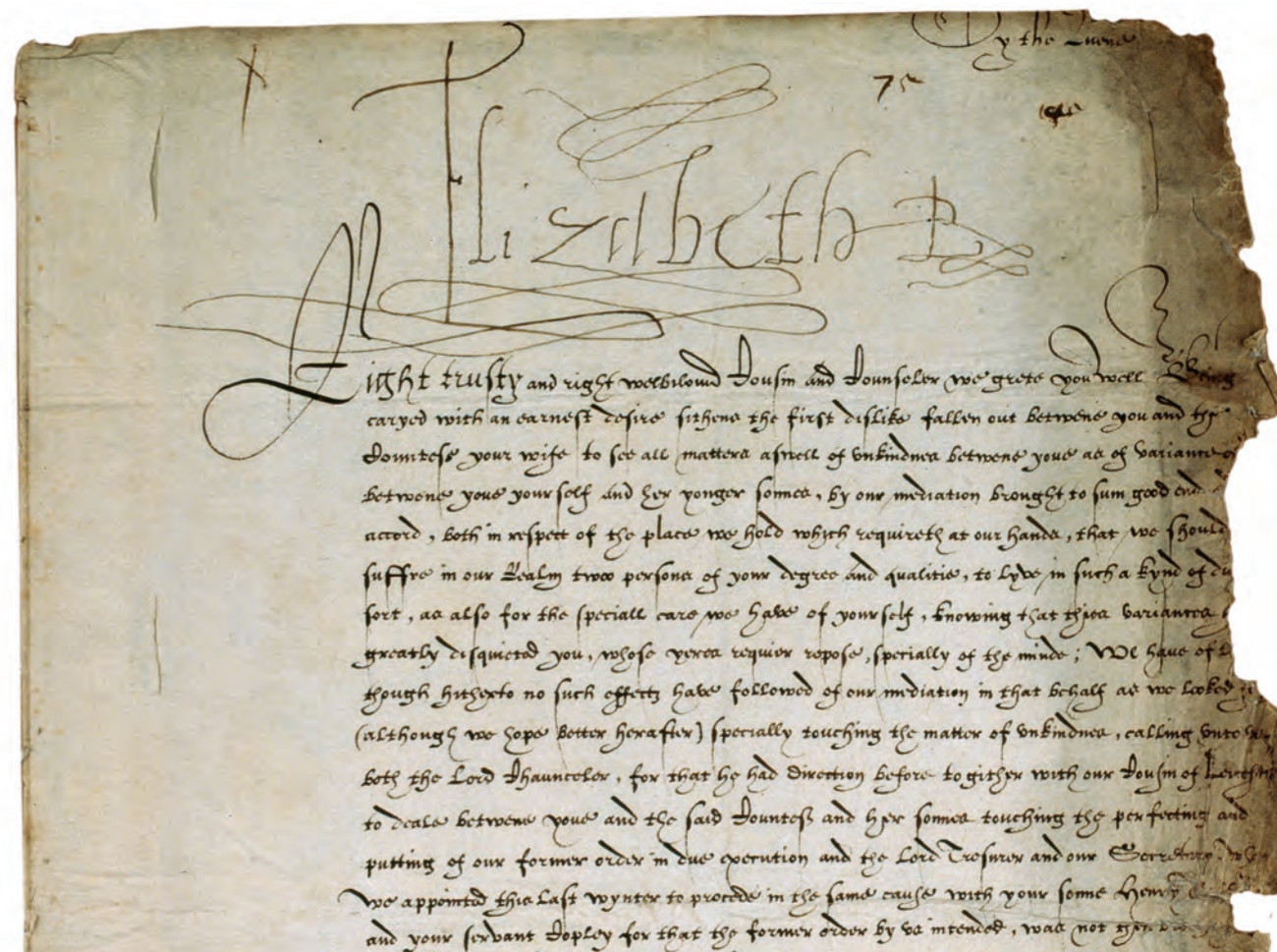
**Online Catalogues**

This year, for the first time, we were delighted to publish online some of our archive catalogues via the Chatsworth website and the Archives Hub – a website which hosts descriptions of archives held across the UK, and shares this information with Archives Portal Europe.

On the Chatsworth website we have published item-level catalogues – many of which are so detailed that they summarise the topics discussed in individual pieces of archival correspondence, making them an invaluable resource for those researching in many different fields. Our initial focus has been on 19 of the Devonshire Family Collections – archives of Cavendish family members including politicians, art connoisseurs and collectors, industrialists and leading society figures. These predominantly date from the late 18th century to the early 20th century, although they do contain some much earlier material – notably in the form of papers relating to the marital dispute between Bess of Hardwick and her fourth husband George Talbot, 6th Earl of Shrewsbury.

So far we have seen over 1,000 visits to our catalogue web page and our Archives Hub entries combined. There have also been 474 downloads of item-level catalogues from the Chatsworth website. We are committed to making the archives more accessible, and will continue to publish further catalogues online in the coming years.

**Below** Letter from Queen Elizabeth I to George Talbot, 6th Earl of Shrewsbury, 12 May 1586, mediating in the marital dispute between the Earl and his wife, Bess of Hardwick



# LOANS, ACQUISITIONS & COMMISSIONS

Below Filippo Albacini (1777-1859),  
*The Wounded Achilles*, full-length  
marble sculpture

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

Chatsworth has a far-reaching loans programme, which enables the Devonshire Collections to be shared with a wider audience in this country and across the world. Our objects were seen by over 622,620 visitors in the UK, Europe and the United States in 2019 (see Appendix page 56).

**Troy: myth and reality, The British Museum, London, 21st November 2019 - 8th March 2020**  
This year we loaned the full-length marble statue of *The Wounded Achilles*, Filippo Albacini (1777-1859) to the British Museum. The sculpture is one of the highlights and the lead image for the museum's long-awaited major *Troy* exhibition.

For the exhibition a new wooden arrow was carved and gilded and placed back on the sculpture (replacing the original which has been long missing), piercing Achilles' vulnerable heel, and making sense once more of his agonised facial expression.

*The term 'Achilles' heel' comes from the Greek myth of Achilles, who was said to have been dipped into the river Styx by his mother Thetis in order to make him invulnerable. His heel wasn't covered by the water and he was later killed by an arrow wound to his heel during the final battle of the Trojan War, as Troy was being sacked and burned by marauding Greek soldiers.*



Above The Bull's Head watermark, visible in *De Articulis Fidei*

**Gutenberg & After: Europe's First Printers 1450-1470, Princeton University, Princeton, New Jersey, USA 12th September - 15th December 2019**

Johannes Gutenberg was credited with the introduction of the printing press with moveable type to Europe in the 15th century. His invention facilitated the spread of information in Europe, which played a key role in the Reformation, Renaissance, Age of Enlightenment and Scientific Revolution.

One of the books loaned by Chatsworth was a brief tract of 12 leaves (so called as it lacks page numbers) against heresies by St Thomas Aquinas '*De Articulis Fidei*' that the Pope's representative in Germany obliged all clergy to read in the early 1450s.

One of only seven surviving copies, it had been previously unattributed to any named printer – the very earliest books were printed without title pages, dates or the name of the printer, so attributing books to a publisher, date or location requires considerable expertise.

By examining the typeface, paper stock and watermark (in this case, a bull's head), experts at Princeton University, Paul Needham and Eric White, were able to conclusively attribute the printing to Johannes Gutenberg and identify the date of printing to c. 1457-1459.

This attribution elevates the book to one of the most important books in the Chatsworth library, and its new date of c.1459 makes it the oldest printed book in the collection.

Princeton University also undertook a delicate digitisation of the works which is now available on their website for further study and enjoyment for students and scholars around the world.

*'The greatest exhibition of earliest European printing... that's ever been mounted anywhere in the world.'*  
Paul Needham, Princeton librarian

## Acquisitions & Commissions

For the garden, the Chatsworth House Trust acquired a sculpture by Nigel Ross, *Castana*, 2016, of folded Spanish chestnut which will be placed in the south east corner of the Salisbury lawn in time for house opening 2020.

Work is currently underway on a newly commissioned, sculptural stone feature, sited within the previously undeveloped 15-acre area called *Arcadia*. Designed and overseen by Laura Ellen-Bacon, and constructed by Carl Hardman and an expert team of stone wallers, the piece will be completed in March 2020. Laura and Carl are local craftspeople, who have worked with us previously on various projects at Chatsworth.

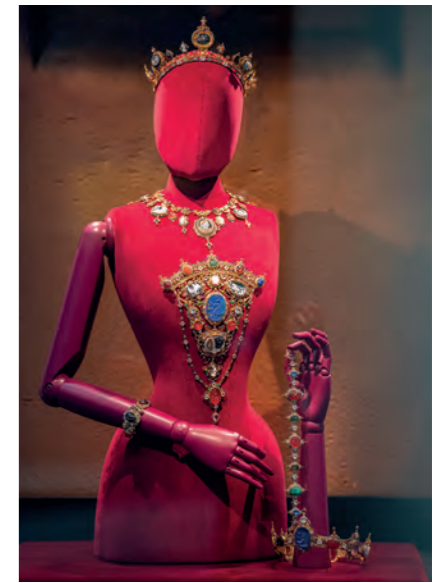


# TREASURES FROM CHATSWORTH

## THE EXHIBITION

Presented in partnership with Sotheby's to celebrate their 275th anniversary and the opening of their expanded and reimagined New York galleries, *Treasures from Chatsworth* was an extraordinary immersive exhibition displaying 43 objects representing the remarkable breadth and depth of the Devonshire Collections.

Designed by the award-winning creative director and designer David Korins, who designed the sets for the Broadway musical phenomena *Hamilton*, the exhibition succeeded in bringing Chatsworth and its landscape to life in New York City.



*'Our tour guide was so delightful and informative – she was inspiring and we've fallen in love with Chatsworth. Thank you for sharing its treasures.'* Visitor feedback



**Pictured** Highlights from the exhibition with examples of the set design and objects from the Devonshire Collections. The Devonshire Tiara (opposite page), and clockwise from top left, *A veiled Vestal Virgin* by Raffaele Monti, *The Devonshire Parure*, *Portrait of an Old Man* by Rembrandt van Rijn, *Evensong (Devil's Marbles)* by Pippin Drysdale, and Michael Leonard's *Portrait of the 12th Duke of Devonshire (Stoker and George)* alongside his *Portrait of Amanda Cavendish, Duchess of Devonshire, when Marchioness of Hartington, with a budgerigar 'George'*

**Free of charge and open from 28th June to 13th September,  
Treasures from Chatsworth was seen by 23,529 visitors  
over the 11 week run**

The items chosen for the exhibition told the story of the Cavendish family's history of collecting, highlighting the differences between each generation of collectors, and the evolution of Chatsworth to what we see today.

The eclectic mix of objects included fine art, ceramics, jewellery, sculpture, correspondence, decorative objects and textiles. A number of the objects on display underwent essential conservation to enable them to travel to America, including the Devonshire Parure, the Old Master drawings and the frames of the Canaletto paintings (please see appendix on pages 58-9).

Many of the items had never been previously seen by an American audience including *The veiled Vestal Virgin* by Raffaele Monti. Incredibly delicate and made up of four separate sections which neatly interlock, the item is rarely loaned. A highly skilled team of technicians were required to support the work at every stage of her journey.

One of the largest artworks displayed, *Evensong* by artist Pippin Drysdale, only entered the collection in 2017. Partially a gift from the artist to the Duke and Duchess on their golden wedding anniversary, the remaining 19 pieces of the ceramic display were purchased by the family to display in the State apartment at Chatsworth.

Other works loaned included Rembrandt's *Portrait of an old man*, two works by Lucian Freud, *Woman in a White Shirt* and *Portrait of a Man*, letters from John F Kennedy, *Portrait of Georgiana, Duchess of Devonshire* by Gainsborough and two 18th century depictions of Venice on copper panels by Canaletto.

Korins faced the difficult challenge of recreating the sense of visiting Chatsworth, for those who have never, and may never visit the site in Derbyshire. Ultimately, it was Chatsworth's small details, which many of our visitors do

not immediately notice, which inspired the design. These minute details were recreated on monumental scale by the David Korins Studio to deliver the final exhibition design, to spectacular effect.

Floor to double-height ceiling LED screens were used to play sweeping panorama videos of the Chatsworth Estate to mimic the grand sense of arrival on site and a recreation of the Chatsworth Theatre was built for visitors to watch the original Sotheby's produced *Treasures from Chatsworth* film series.

Interactive exhibits brought excitement to the experience with the ability to scan QR codes in each room for further information and the production of a to-scale digital wall copy of the Chinese wallpaper in the Wellington Bedroom which revealed hidden family portraits of the Cavendish family with the use of iPads.

Chatsworth also deployed a number of our guides (or docents as they are known in America) who gave twice daily complimentary tours of the exhibition. Having the opportunity to meet an expert guide from Chatsworth was very popular with visitors.

**Chatsworth in America**

Presenting *Treasures from Chatsworth in America* was a step towards realising one of our main charitable objectives – to share the Devonshire Collections with the world. It was also the first time we were able to talk to an American audience about the Chatsworth House Trust and our vital conservation work.

To harness the significant interest in Chatsworth, a US non-profit corporation, Chatsworth in America, Inc. was established by and for Americans, giving us the ability to seek donations from US citizens. This newly registered organisation is a wonderful opportunity for us to continue engaging new audiences with the work of the Trust.

*'I woke up one morning and let the environment wash over me, and I had a light bulb moment. My eyes wandered across legs of tables, feet of chairs, corners of mouldings, and where ceilings met walls, and I was really struck by the incredible level of detail.'*

**David Korins**

*'Thank you SO very much for bringing these wonderful things to America. I will remember it for the rest of my life!'*

**Visitor feedback**



*'This incredibly exciting exhibition gave us the chance to share Chatsworth with a new audience, tell people about the invaluable work of the Chatsworth House Trust charity, and to demonstrate the way in which the Devonshire Collections continue to evolve with each generation of our family. It was wonderful!'*

**The Duke of Devonshire**



**Pictured** Ede & Ravenscroft (established 1689), *Knight of the Order of the Garter Robes* (19th century); Thomas Gainsborough (1727-1788), *Portrait of Georgiana, Duchess of Devonshire* (1757-1806), 1785-1787, oil on canvas and John Singer Sargent (1856-1925), *Portrait of Evelyn, Duchess of Devonshire* (1870-1960) when Lady Evelyn Cavendish, 1902, oil on canvas; visitors enjoying the interactive display via a reproduction of hand-painted Chinese wallpaper, circa 1800

# EXHIBITIONS & THE ARTS

Chatsworth's cultural programme embraces fine and decorative arts, outdoor sculpture, exhibitions, artistic commissions and residencies. Chatsworth has always been a centre for artistic endeavour and we continue to work with artists who research, draw inspiration from and make new work here. Presented year-round in both the house and garden, we aim to provide new engaging and stimulating experiences for our visitors.

## The Dog: A Celebration at Chatsworth

2019's major exhibition throughout the house, *The Dog: A Celebration at Chatsworth*, was a recognition of the influence the canine companions of the Cavendish family have had upon the life of a working estate, and ultimately the collections at Chatsworth, over the last five centuries.

Co-curated by the Duchess of Devonshire, and art historian and dog-lover Tessa Wild, the exhibition explored stories of bravery and mischief, working dogs and treasured companions, through a myriad of paintings and objects, both from the Devonshire Collections and loans from other prestigious collections.

*'Every day I see the importance of dogs reflected on the walls of Chatsworth, in generations of family pictures and in the particularly rich collection of portraits of dogs who were much treasured. Wherever one looks dogs appear...'*

Duchess of Devonshire

**Below** The Duchess of Devonshire with guests during a private group tour of the exhibition



**Below** The Dog exhibition identity



The curation of the exhibition saw historical classics from Constable, Stubbs, Gainsborough and Landseer sit alongside contemporary pieces by Freud, Koons, Gormley and Frink, proving the animal's enduring appeal.

Visitors were encouraged to look again with new focus at objects and paintings previously seen on the visitor route; such as Edwin Landseer's *Laying Down the Law* (or *Trial by Jury*). The painting was acquired by the 6th Duke after he saw it displayed at the Royal Academy in 1840; he then

**Below** A dog taking part in our 101 dogs campaign

**Bottom** *Dog Scaffolding Sculpture*, Ben Long, 2019, aluminum and steel



requested the famed artist to alter the work to include his beloved Blenheim Spaniel, Boney.

As a contrast to the classical works from the collection, this year the Painted Hall was watched over by one of the most significant contemporary loans to the exhibition; *Poodle* by Jeff Koons. Dogs are a regular form explored by the artist, notably with his *Balloon Dog* and *Puppy*; this larger than life poodle emphasised the key characteristics of the breed with its stately pose and luxuriant coat.



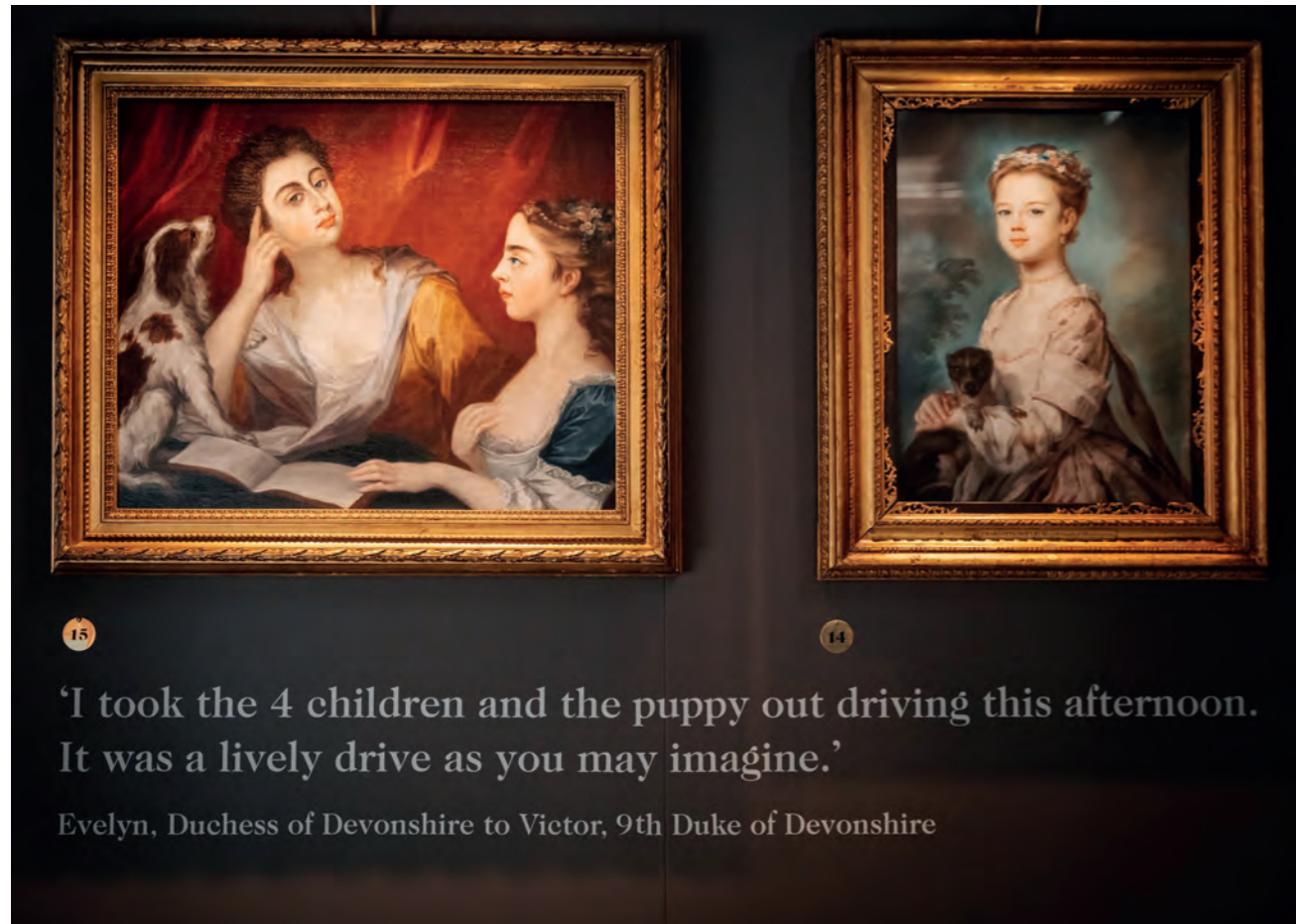
**Below** *Portrait of Ladies Dorothy and Charlotte Boyle*, Dorothy Savile, Countess of Burlington, 1740; *Portrait of Lady Charlotte Boyle*, George Knapp, 1736

The Kennel Club were great supporters with loans from their collection, as well as lending their expertise to the exhibition content. The British Museum, Buccleuch Collection, Burghley House Collection, Kunsthistorisches Museum in Vienna, Royal Collection Trust, Tate, V&A, National Science and Media Museum, the Woburn Abbey Collection, and artists Antony Gormley and David Hockney were generous lenders, alongside other private collectors.

As with all of our exhibitions, our archives were a rich source of inspiration and display material. Visitors had the opportunity to read an 18th century cure for a bite from a mad dog, which involved consumption of the liver of the very same animal, a poem written by Duchess Georgiana, and many letters regarding the escapades of the 6th Duke's treasured Boney.

The exhibition was not restricted to the house; this year dog owners were invited to bring their pets into the garden to explore bespoke dog walking routes and take part in exciting dog agility routes around the Maze, made possible thanks to our partner Skinner's. The garden was also the location of our site-specific artistic commission specifically for the exhibition. The work by artist Ben Long, entitled *Dog Scaffolding Sculpture*, was a playful yet monumental piece standing eight meters tall and constructed purely out of scaffolding.

The exhibition captured the hearts and imaginations of our visitors. With the aid of our own dog mascot, Henry the Goldendoodle, our social media engagement was strong. One highlight was our 101 dogs campaign which invited our visitors with dogs to a photoshoot which magically green-screened them into the most recognised locations throughout the house.



**Clockwise from top left** The Duchess with Gabby and her volunteer handler from Hearing Dogs. We partnered with Hearing Dogs and Medical Detection Dogs during the exhibition; Leather collar with silver plates made for the 6th Duke of Devonshire's mastiff Hector, 1832; *Betty Martin and Idol*, dogs belonging to the 6th Duke of Devonshire, Henry Bernard Chalon. 1811. Oil on canvas; *Spot, a greyhound, pet dog of the 6th Duke of Devonshire*, Henry Bernard Chalon, 1832; Duchess Deborah with children Emma and Peregrine (later 12th Duke of Devonshire), Norman Parkinson, 1952



## Rachel Feinstein Gucci Artist-in-Residence

In 2019 Chatsworth worked in partnership with Gucci's Creative Director Alessandro Michele to bring American artist Rachel Feinstein to Chatsworth as our artist-in-residence.

Feinstein, an artist primarily known for her sculpture and multi-part installations which synthesise a myriad of cultural fascinations, began visiting the estate in 2018; responding to the garden and its buildings, researching the collection and developing her deep understanding of Chatsworth itself.

The atmosphere and materials of the Grotto in the garden were of particular interest to her; resulting in a new site-specific commission, *Britannia*. Named after the Roman mythological figure that represents the British Isles, Feinstein's *Britannia* is ceramic, and made with the expert assistance of the renowned Nymphenburg porcelain factory in Munich, Germany.

*'During my residency at Chatsworth ... I realised that perhaps the trunk of the tree creeping near a stream had been coaxed over hundreds of years to be that particular shape snaking around the water. I started to question whether everything I was seeing was "cultivated" to look wild. All of these manipulations began to reveal themselves to me like secrets the more time I was able to look carefully'* Rachel Feinstein

We were also able to loan another of Feinstein's sculptures, *Rococo Hut*, an aluminium and graphic representation of a playhouse, which has the appearance of a stage set or pop-up book. The sculpture is part of a series called *Folly*, which connects strongly to the Grotto, a garden folly itself.

Both sculptures reference the 18th century baroque and rococo styles of architecture, rich in ornamentation and fantasy, with a similar date and style of Chatsworth House as it is seen today.



**Pictured** *Britannia*, Rachel Feinstein. 2019. Glazed majolica with steel supports.

## Chatsworth Arts Festival

This year, with a new Festival Director, Beki Bateson, and under the new name the *Chatsworth Arts Festival*, the festival programme took on a new concept, embracing multiple art forms, introducing performance and pop-up experiences across the site.

Over three days we hosted 20 speaker-led talks from artists including Ben Long, Michael Landy and Rachel Feinstein, seven hands-on workshops including Aardman Animations and textile artist Margo Selby, tours from our in-house experts of *The Dog* exhibition and the Cutting Garden, and 12 live performances, including an exclusive sunset DJ set from Jarvis Cocker in the Rose Garden.

The Friday of the festival was primarily dedicated to learning. Design Director for Liberty Fabrics, Mary-Ann Dunkley, sculptor Ben Long and illustrator Hattie Stewart shared their career journeys and creative practice with 90 students from Rotherham and North Notts Group College and Bilborough College Nottingham who then made either a floral design, geometric structure or doodle-bombed a newspaper to take away.

Supported by funding from Arts Council England, the performance art pushed the boundaries of visitors' expectations of what to expect from Chatsworth.



**Pictured, from top** Some Greater Class dance performance; Duke of Devonshire with Sarah Flynn; Visitors enjoying a talk by Jarvis Cocker



# LEARNING



- 8,340 took part in facilitated workshops or tours
- 12,694 self-guided visits to the house, garden and/or farmyard
- 2,196 participants dropped into our family learning events
- 222 adults participated in our adult learning programme
- 1,318 participants in Chatsworth outreach sessions

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

## Outdoor Learning

At Chatsworth, outdoor learning sessions take place in the farmyard, garden, and in Stand Wood and are generously supported by the Ernest Cook Trust. In 2019 we have engaged over 2,100 pupils and teachers in multi-sensory and hands-on activities. Our most popular sessions have been *Growing Food* and *Dens and Shelters*. A new session in 2019, *Tree Detectives*, enabled pupils to be hands-on with nature; learning to compare characteristics and identify different tree types. In addition, sessions tailored for trainee teachers introduced the cross-curricular benefits of outdoor learning and how they could further implement this in the school environment.

**Special Educational Needs and Disability (SEND) Provision**  
Evidence shows that learning outdoors has a positive effect on students, helping to improve self-esteem, confidence, resilience and skills such as teamwork and communication. For students with special educational needs, the space and sensory experience can also help them feel more relaxed and engaged. In January 2019, our Outdoor Learning Officer delivered a pilot project combining opportunities to explore and learn at Chatsworth while also receiving the above benefits.

Over six weeks a cohort of students from the Kenwood Centre, part of Becton School in Sheffield, took part in a tailor-made programme of activities that included den building, cooking over a campfire, learning about the Emperor Fountain with members of the garden team, turning it on and off and measuring its height. Students helped the garden team with a range of practical tasks in the kitchen and cutting garden; pruning, mulch spreading and digging up carrots. Students took the harvested carrots back to school and prepared, cooked and shared them the following day. The success of this project led to two further cohorts of SEND students participating in tailor-made programmes in January 2020.



Opposite Students from the Kenwood Centre stand back to admire the Emperor Fountain during their six week SEND project

Pictured from top left Pupils explore the woods during our outdoor learning sessions and students take part in arts engagement sessions in the learning centre and garden

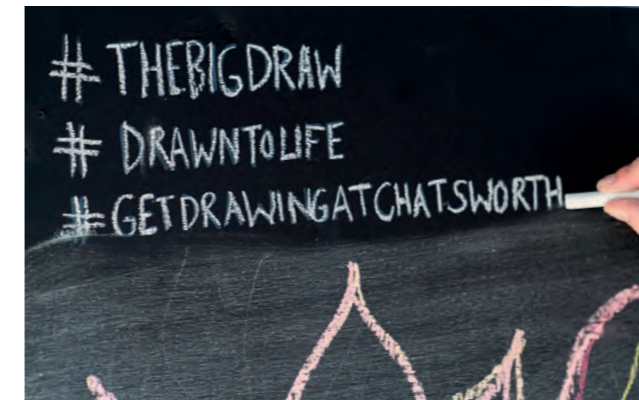




**Arts Engagement**

Almost 1000 pupils and students took part in our first year of arts engagement sessions (over 50% of whom were secondary and post-16 students). Our programme focuses on enhancing visual literacy and developing technical and creative skills.

Workshops include interactive talks and practical art-making activities such as printmaking, drawing from nature and sculpting. We also included a workshop linked to this year's exhibition, *The Dog*, engaging schools in the technical and creative skills behind Ben Long's *Dog Scaffolding Sculpture*.



**Families – Get Drawing at Chatsworth**

Creating an informal learning offer for family visitors is a new priority for DET. To gain momentum for a new programme, we launched our first-ever learning campaign, *Get Drawing at Chatsworth*. This ran from May to October when we took part in the world's largest drawing festival, *The Big Draw*.

During *Get Drawing at Chatsworth*, visitors could select from a range of engaging and interactive activities in the garden, designed to encourage everyone to have a go, share ideas and benefit from drawing in new and exciting ways. Activities included 'Create your own Cornish Slate Line', inspired by Richard Long's artwork situated by the Canal Pond and 'Draw your own photo opportunity' on a large-scale cut out chalkboard. Participants could also pick up a sketchbook and head out to explore and draw autumnal themed natural objects in the garden or from still life.

Right A community group enjoying their self-guided visit

Over a total of seven weeks, we engaged 1,400 participants in *Get Drawing at Chatsworth*. The activities were aimed at family groups and children visiting with accompanying adults. However, drop-in sessions were also accessible to visitors under three years of age as well as adults with dementia and young people with special educational needs and disabilities.

**Adult outreach and community work**

In 2019 there was a stronger emphasis on delivering outreach sessions in the community as well as in schools.

Through our community links with the Furnival, an organisation in Sheffield, we engaged with a group of women from across the globe, living in Sheffield and learning English as an additional language. Having access to a handling collection of objects was vital for this group who engaged in a cross-cultural dialogue through examining objects and identifying connections with objects they are familiar with.

We established links with the Roshni Asian Women's Resource Centre and introduced them to Chatsworth. The group provides support and up to date information about health and well-being and encourages the participants to get into the countryside.

This is an area of our work that we are going to develop in the coming years.



# STEWARDSHIP

## House & Stables

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

### House roof repairs

As part of the ongoing house maintenance programme, work this year has taken place on the roof of the 1st Duke's (1640-1707) house. Focusing on the north and west ranges of the roof, and with listed building consent granted, work has included structural repairs to the timber roof structure, removal of the roof covering and replacing of the plywood substrate with timber boards.

The decayed timber lanterns (roof lights) have been replaced with new metal framed glazed structures; lead weatherings have been introduced and replaced; cladding and cover flashing have been added to parapets and ventilation has been installed to enable the lead and roof void to 'breathe'.

In order to improve energy efficiency, we have also removed redundant services and installed insulation in the roof void across the ceiling.

**Below, from left** The west range roof, details of decorated terracotta fragments



### Elizabethan Terrace

In the garden, one of the earliest remnants of the 16th century garden design is an Elizabethan balustrade which runs along the western edge of the South Lawn.

The earliest surviving map of the Chatsworth Garden is a survey by William Senior undertaken in 1617, which depicts the house and its garden which comprised a series of walled enclosures. It shows an elaborate water garden along the banks of the River Derwent, with linear canal ponds separated by walkways and orchards. Running south from the south-west corner of the house a wall is depicted. It is likely that the current wall (or parts of it) are original to this earliest phase of the garden. (Please see the inside back cover)

The wall is unfortunately in a bad state of repair and is in urgent need of conservation.

In order to assess the extent of the damage, trial pits have been dug out the east of the wall to inspect the inner face of the wall. Further investigations are required to agree how the wall is stabilised and restored. This is likely to include stone replacement, repointing, drainage and the introduction of foundations. A drain beneath the South Lawn also required reconstruction where it passes under the wall.

During the excavation the archaeologist unearthed terracotta fragments with decorative motifs that are similar to those previously found on the west terrace dating to the 1540s and possibly decorative details from the demolition of the 16th century house.



## Farmyard

The Chatsworth Farmyard has been a popular family destination since Duchess Deborah established it in 1973. Her aim was for it to be an educational showcase of our farming and forestry activities through which our visitors can learn about how the estate's land is used.

In 2019 a new zip-wire was installed for season opening which has been much loved and enjoyed by many thousands of children.

This year visitor experience improvements included new signage to interpret the farmyard in a fun and interactive way – one of the most popular being the guinea pig gallery. Children can identify their own guinea pig from the named photographs during the handling sessions, and activities such as collecting your own free range eggs for purchase have also been introduced.

As part of the estate-wide celebration of autumn, Farmyard activities included making bug hotels and hay crowns and the Stand Wood tractor trailer ride. This hour long ride, with full commentary, takes in the historical, economic and agricultural aspects of this beautiful woodland and its surrounding area.

Halloween was enjoyed by many with pumpkin carving, face-painting, reptile handling, autumn river creatures under the microscope and the ever popular 'Fright Flights' through the woods. Over 1600 visitors of all ages showed the werewolf to be no more than a coward, overcame the spooky spell weaver with magic baubles and water-blasted the ghosts!



**Right, from top** Guinea pig handling; new calf arrival; enjoying the shire horses



**Opposite** Plan showing *Arcadia* and Rockery development currently underway with Tom Stuart-Smith; Phase one of the Rockery replanting already producing a great summer display

**Below** The Duchess helping with planting in *Arcadia*

## Garden and Park



**80,500 bulbs planted across the garden including:**

- 26,500 bulbs planted in the Rockery
- 21,000 bulbs planted in the Maze borders
- 12,000 bulbs planted in the Orangery borders

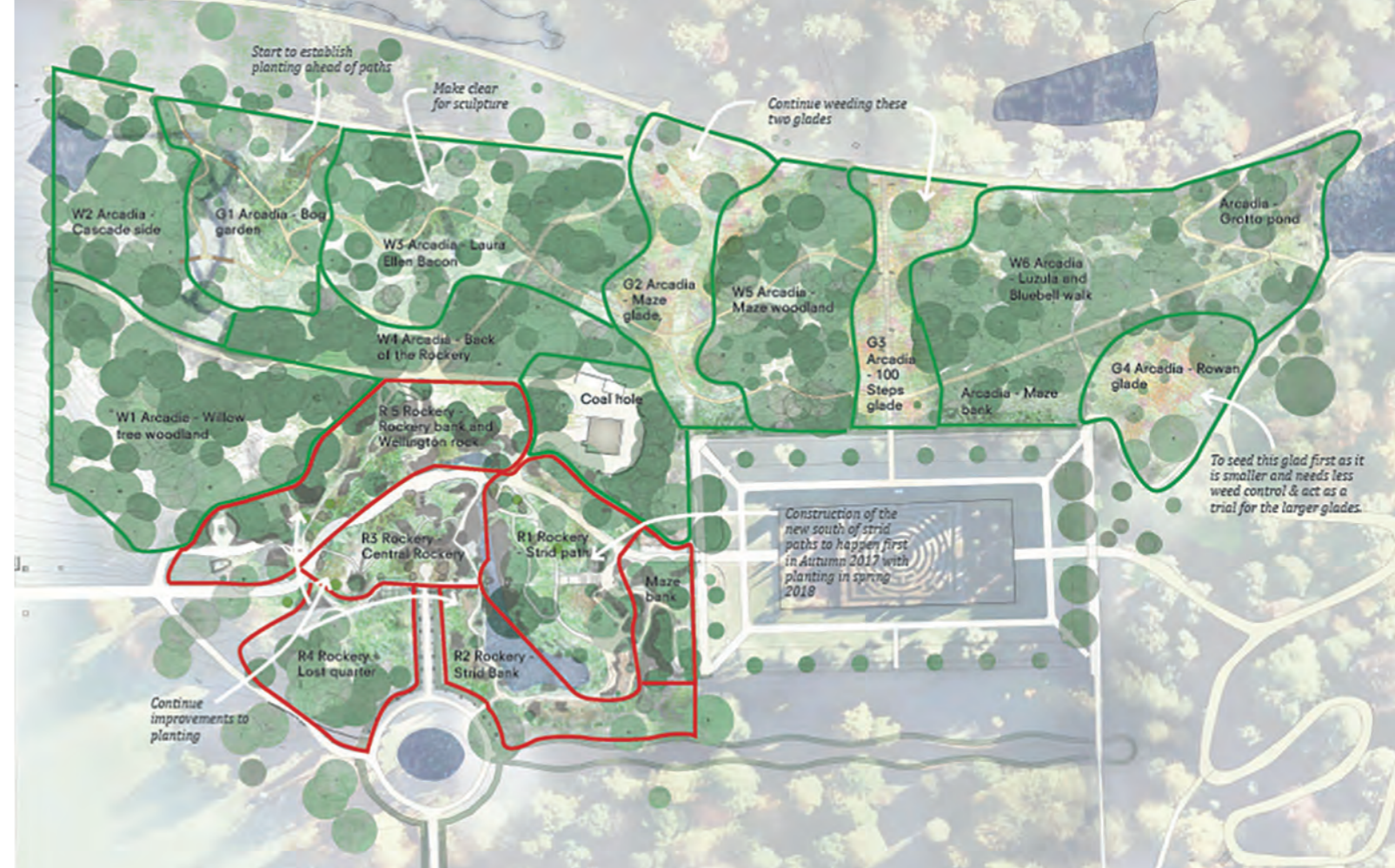
For nearly 500 years the Cavendish family have cultivated the garden at Chatsworth, enlarging, adding and developing the grounds, and being influenced by their own taste, fashion of the day or the best gardeners and designers.

Since Dan Pearson's 2015 exhibit at RHS Chelsea, he and Tom Stuart-Smith have worked with the Duke, Duchess and garden team to improve and replant many areas of the garden. New features and significant numbers of new plant species have been added to extend the interest for visitors, as well as to increase diversity.

In 2019 we continued to work on our exciting project, *Arcadia*. This 15-acre wooded area has until now been

inaccessible to visitors, dominated by a thick evergreen understory, such as *Rhododendron ponticum* and laurel. Working with Tom much of the understory has now been cleared to open up glades and pathways that dissect *Arcadia* and link it to the surrounding areas. The ground has now been cleared of weeds and prepared, adding thousands of tonnes of recycled green waste, which will help to establish new plantings across the site.

The first phase of planting began early in 2019, with various trees and shrubs being added around the edges of the new glades. In September 2019, nearly 40,000 grasses and perennials were planted across the glade above the Coal hole and Maze. Planting will continue in spring with nearly another 30,000 plants going into the wet glade nearest the Cascade, with another significant planting planned for later in the year.



Plans also include sowing a significant area of perennial meadow close to the Grotto Pond, working with James Hitchmough from the the Landscape Department at the University of Sheffield. The area will thicken and develop over a number years to provide a long season of interest and colour. We are very grateful to Gucci who are supporting our work to develop and plant *Arcadia* over the next two or three years.

Work has also progressed within the Rockery, along the Trout Stream, at the Jack Pond and at the borders near the Maze, with many other areas currently being considered for improvement.

In September 2019 we received 2nd place in the Development of a Historic Park or Garden category at the European Garden Heritage Network Awards which was hosted in Germany.







## Forestry

2019 has been another busy year for the Forestry Department with the wet weather, as with other parts of the estate, delaying operations. Despite this, the department has been working on a wide range of projects.

Felling operations have been carried out in Lindop Plantation, Langwith and Roseland Woods, Lime Tree Wood, Hell Bank Plantation and Clay Pits Woods. These operations have been carried out in order to convert to a continuous cover management type ensuring that woodland cover is maintained in perpetuity.

The estate was granted permission to plant a new woodland near the village of Scarcliffe. A productive crop of 29,000 native broadleaves as well as Eucalyptus and Douglas Firs on a 12-hectare site. The site has been fenced and the ground prepared for planting in March 2020.

Sites felled in previous years were replanted with 67,000 trees, a mixture of commercial conifers and native broadleaves. 8,300 tonnes of timber from our thinning and felling operations were sold for milling into construction timber as well as for biomass fuel and fencing.

Woodland boundaries were rebuilt in New Piece Plantation and Lindop. A forestry track has been upgraded in Clay Pit Plantation to allow timber wagon access into the woodlands.

The department has diversified, and as well as carrying out tree surgery work for the estate and its tenants, we now offer the service to external customers. To allow for this growth, we have taken on two additional Arboricultural apprentices who are training for a level 2 in Arboriculture, awarded by Askham Bryan College near York. The apprentices have been working alongside the existing team as well as learning practical and theoretical skills at the college.

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

The estate is part of the Royal Forestry Society's Teaching Trees initiative, which encourages schools to engage with local woodland owners. There is a Forest School classroom in the old nursery woodland at Pilsley, which is used by Pilsley Church of England Primary School for outdoor education. This area was improved during the autumn by clearing a small space for the children to work.

During November the department removed around 900 ash trees infected with ash dieback adjacent to the A6 in Taddington Dale. We worked alongside the National Trust (who owned the ground on the opposite side of the road) and Natural England on this project. The felled area will be replanted in the spring with native broadleaved trees and shrubs.



Above Chatsworth Estate

## Environment

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

### War on Plastic

At the beginning of 2018, we made a commitment to reduce our reliance on single-use plastic. Since then, in our war on plastic, we have made some positive changes to the packaging we bring on site. Examples include switching to paper carrier bags and offering a discount on hot drinks for visitors who bring their own reusable cup. Visitors are also encouraged to bring water bottles, which they can have filled at any of our catering outlets.

There are however occasions where plastic is the most appropriate packaging material. In these cases, we aim to ensure the plastic can be recycled through most household waste collections. For example, at the Chatsworth Estate Farm Shop, the bottles for freshly-squeezed orange juice are now made of easily recyclable PET plastic. These new bottles are lightweight, saving 431kg of plastic a year.



### Renewable energy

The Chatsworth Estate has an increasingly diverse collection of renewable energy sources, including biomass boilers, ground-source heat pumps and a hydro-electric turbine. In 2019 we added solar power to the mix, with the installation of photovoltaic panels at the Chatsworth Estate Farm Shop.

Mounted on the ground, out of sight of local roads and houses, the three rows of solar panels have a maximum potential output of 50KW. As well as securing a clean source of energy, the solar panels will help reduce the estate's greenhouse emissions. They are expected to save around 10 tonnes of CO<sub>2</sub>e per year – the same emissions from driving an average car one and a half times round the equator.

### Our visitors

Visitors to Chatsworth respect our efforts to operate sustainably and expect us to be tackling environmental issues head on. This year we launched our first Responsible Visitor Charter. The charter is a list of simple actions our visitors can take to reduce their environmental impact such as supporting local businesses.

The charter builds on themes in the Devonshire Group Environmental Policy Statement which outlines our commitment to environmental protection and enhancement. Our Triple Bottom Line (People, Planet, Profit) Steering Committee review the documents regularly to ensure it stays relevant – for example, it now includes our commitment to sustainable travel – and will help give focus to our actions for years to come.

Both the Responsible Visitor Charter and Environmental Policy Statement can be found on the Chatsworth website.

Left A reusable water bottle sold at Chatsworth

# OUR VISITORS & FRIENDS OF CHATSWORTH



606,534 visitors

14,952 Friends of Chatsworth

124,490 attended events at Chatsworth

1,468 participants in our talks, tours and workshops

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

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

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



## Access for all at Chatsworth

In 2019 14,642 discount tickets were provided through a range of incentives.

We offered discounts on entry to the house and garden to a select group of regional and national partners, with the aim of reducing car use and making Chatsworth more accessible to a broader audience.

Having worked with local bus service providers for a number of years, to give discounts for anyone visiting the estate by bus, we have now partnered with Good Journey (a website that promotes car-free travel), to offer a discount for visitors who have used any form of public transport, or bicycle, to visit Chatsworth.

In 2019 10,106 discount tickets were taken up through local transport schemes, which has both made Chatsworth more accessible to thousands of visitors, and significantly reduced the carbon footprint of the organisation.

Following the success of our trial run last year, our student offer for six local universities was extended for another year. In 2019, 348 students were able to access Chatsworth with a 50% discount, almost three times as many who took part in 2018, and we hope to continue to share even wider in 2020.

Left Families enjoying our family trails across the house and garden, Easter and Halloween

This page 2019 events including; Jarvis Cocker and Rodadoras dance company at the Chatsworth Arts Festival, the Chatsworth International Horse Trials, the RHS Flower Show, Julia Bradbury and James Martin at the Chatsworth Country Fair, Christmas at Chatsworth *In a Land Far Far Away*



# Interpretation: Telling Our Stories

We are always looking at new ways to engage our visitors and in 2019 we launched an ambitious interpretation strategy to connect people with the stories of Chatsworth. Based around our core stories our ambition is to provoke, relate and reveal the stories of Chatsworth, creating lifelong memories and experiences which positively enrich people's lives.

Chatsworth's core stories are the overarching themes that we want to share with our visitors. The wealth of different stories within these themes will appeal to our diverse audiences. By using these themes across the house, garden, park and farmyard, our interpretation will be cohesive for visitors no matter which part of the experience they engage with.



## Our Family

Everyone who lives, visits and works on the Chatsworth Estate, past, present and future are part of what makes it special. We look to treat everyone with decency and ensure their wellbeing.



## The Devonshire Collections

The family's love of collecting, from generation to generation has created one of the most significant art collections in Europe. The collection has been built over 500 years and continues to develop and reflect our ever-changing world.



## Curiosity and Innovation

The development of the estate has been driven by a powerful curiosity about the world in which we live and from which we generate new understanding. From engineering, agriculture, horticulture, domestic and business sciences, research, politics, philosophy and human thought.



## Chatsworth as a Work of Art

Chatsworth is a living testament to human skill, creativity and endeavour. Everything in the house and landscape has been designed and shaped by people and the passage of time.



## A Continuing History of Hospitality and Excellence

Chatsworth has welcomed guests and visitors from all over the world for centuries. Chatsworth is for you. Whether a repeat or first time visitor or collaborator, you are welcome. We enjoy your company and value your influence and input.



## Legacy and Stewardship

The wider estate is a fundamental and vital part of Chatsworth and we take great pride caring for it. Drawing on the lessons of the past, we embrace new ideas and technology to nurture and develop this extraordinary legacy.

## Award Winning Multimedia Guide

One of our new initiatives has been our new multimedia guide, which, as a trial, was offered free to all visitors entering the house. Featuring new content with the voices of staff and the family, the new handsets enable visitors to create their own experiences by choosing which content they engage with, giving them a choice of different stories, media and pace.

For deaf and hard of hearing visitors, the multimedia guide was made available in British Sign Language with subtitles. We also translated the content into additional languages, increasing access for our overseas visitors. In the 2019 Discover Heritage Awards, The Association for Heritage Interpretation awarded Chatsworth's Multimedia Guide with a Special Recognition award.

*'A well-conceived and thoughtful way to add a new layer of interpretation to a much-loved site.'*  
Association for Heritage Interpretation



Above The new multimedia guide

# OUR STAFF



120 full-time posts and 240 part-time posts  
 173 volunteers in visitor experience, gardens, collections & housekeeping  
 3 garden trainees and 3 apprenticeships (gardener, painter, electrician)  
 23 internal promotions in a variety of roles

## Stepping Up

*Stepping Up* is part of a strategic approach to developing leadership at Chatsworth. Supported by the University of Derby and the Chartered Management Institute (CMI) the programme has three levels to provide the tools for career growth.

Stepping Up Level 1 was completed by 25 customer-facing staff in 2018, with 48% having been promoted. In August 2019 Level 2 for supervisory staff was completed and to-date two people have been promoted, and Level 3 for managers is being developed for delivery in 2020.

## Vision & Core Values

Staff and volunteer engagement with the vision and core values continues to grow – our latest results show that 89% of colleagues believe these to be important and make clear how we should all behave and be treated.

Chatsworth House Trust has 13 *Values Champions* – individuals from each department who help keep the Core Values alive in our everyday working lives. *The Triple A Scheme*, recognises and celebrates great Achievements, Aspirations and Actions of employees and volunteers. In 2019 we received 253 nominations and gave five prizes – the top prize being an all-expenses paid trip to London with overnight accommodation, evening meals and a show.

This year we launched the *Ideas Scheme* to increase the number of ideas put forward by employees and volunteers for improvements and *The Burlington Award* for actions or ideas of a truly outstanding nature. Our first recipients were Ben Hanbury and Chis Hubbuck, long serving members of the Domain department, for saving the life of the son of one of our pensioners living in Pilsley village.

## Wellbeing and Welfare

A programme of training has been delivered to support both people with mental health issues and provide the tools for managers to be able to support their staff in this sensitive area. Training has also been delivered to help understand

memory loss and other, often age related, conditions. To date 85 members of staff have undertaken the training.

## Volunteers, Apprenticeships and Work Experience

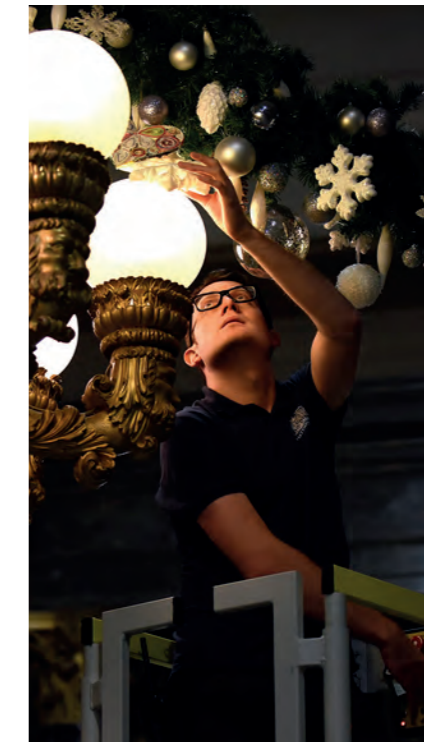
Chatsworth is incredibly grateful for the outstanding work of its volunteers. In the Visitor experience team 64 volunteers provide a warm welcome and exceptional customer service to our visitors. In the Collections team, 22 volunteers support the work of caring for Chatsworth, many of whom contribute enormously to the care of the archive. In 2019 this included cataloguing important correspondence collections dating from the 18th to the 20th centuries, transcribing historic library catalogues and repackaging collections in conservation grade material.

In the garden, we have three full time trainees and 73 volunteers guided by and working with a team of 24 professional gardeners. An ongoing programme of garden development has enabled four of the volunteers to achieve a nationally recognised tractor driving certificate and secure fixed-term seasonal contracts.

During the summer, we hosted eight work experience placements for year 10 and year 12 pupils from local schools. Two of the pupils are keen to apply for a horticultural apprenticeship at Chatsworth after their GCSEs in 2020. We were also able to offer short-term experiences to three students from Reaseheath College, two from Nottingham Trent University and two HND students from Lycée Nature of Coutances in Normandy. Our relationship with Sheffield University Landscape Department continues to evolve, they are basing one of their first-year modules on the garden and will be carrying out site visits with over 40 students in March 2020.

In 2019 we had a lot of interest from professional gardeners from organisation like the National Trust, English Heritage and The National Botanic Garden of Wales and offered nine placements to support their continuing professional development.

This page Chatsworth staff and volunteers from teams including house operations, garden, education, collections and housekeeping.  
 Bottom right Ben Hanbury and Chris Hubbuck with Lord Burlington being presented with The Burlington Award



# OUR COMMUNITY

**Below** Donating collected food to the Chesterfield Food Bank; The Children's Heart Surgery Fund received a donation from the Duke of Devonshire's Charitable Trust which helped to provide vital care and support for patients treated at the Leeds Congenital Heart Unit, and their families, including toy bears and medals given to every baby and child who underwent heart surgery

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

### The Duke of Devonshire's 1949 Charitable Trust

The Duke is the Chairman of The Duke of Devonshire's 1949 Charitable Trust (DDCT). The charity makes grants to the local community and charities in Derbyshire, around the North Yorkshire estate at Bolton Abbey, at Eastbourne and at Lismore in Ireland, as well as further afield in the UK. The DDCT typically awards grants totalling up to £300,000. Some examples of the grants awarded in 2019 are listed below.

- Freedom Community Project received a grant to support their Freedom to Read service, offering support to people who struggle to read and write in the Bolsover area. The grant enabled them to provide a free weekly reading café, breaking down social isolation and bringing the community together
- Police Community Clubs of Great Britain received a grant to supply public, social, health and economic (PSHE) educational resources to four primary schools in Chesterfield, materials included textbooks, wristbands and manuscripts

In addition, the Trust identified a number of farmer support charities, specifically in the area of suicide prevention and preventing loneliness and gave grants to; Farm Safety Foundation, Addington Fund, Royal Agricultural Benevolent Institution, Farming Community Network and Rural Action Derbyshire.

In 2019 the DDCT continued to support charities nominated by staff in the staff community fund. The successful charities this year were Pathways of Chesterfield, The Children's Heart Surgery Fund, The Amber Trust, Alzheimer's Society, Triathlon Trust, The Dan McAllister Foundation and St Carthage's Rest Home, Lismore.

### Hartington Access Fund

In 2019, 1,646 individuals visited Chatsworth thanks to support from the Hartington Fund, comprising of 1,328 school pupils (and teachers) and 318 adults taking part in outreach or community visits. This figure represents a 106% increase from 2018 figures.

This fund is made available to the Devonshire Educational Trust to assist with the subsidisation of travel and entry to the house, garden and farmyard for educational visitors who find the cost a significant barrier to entry. It is available to schools with above national average percentages of pupil premium, special educational needs, pupils with English as an additional language and/or black, Asian or minority ethnic pupils.



**Left** A girl taking part in one of the events supported by the Triathlon Trust in 2019 and supported by a donation from the Duke of Devonshire's Charitable Trust

**Below** Sheffield Children's Hospital charity walk at Chatsworth – over 400 people took part and raised £23,600 in total towards their appeal to build a new Emergency Department at Sheffield Children's Hospital



The fund also support visits to Bolton Abbey where 582 school pupils (and teachers) were able to visit thanks to the scheme.

### Chatsworth House Trust

Each year the Chatsworth House Trust supports local charities by the donation of complimentary tickets for the house, garden and farmyard. In 2019, 231 tickets were contributed for raffle prizes and similar fundraising efforts.

Chatsworth supported a number of fundraising events, sponsored walks, rides and rallies. These included events for the following organisations; Breast Cancer Ribbon Walk, Fox Terrier Walk, Sheffield Children's Hospital Walk, Helen's Trust, Eastwood Colliery Male Voice Choir, High Peak Hunt Sponsored Ride.

This year Chatsworth staff donated 61kg of food to the Chesterfield Food Bank. Inspired by the tradition of giving food at harvest, this initiative took place in October as part of our autumn campaign.

In order to encourage access to the park in the closed season, the Trust has agreed that the car parks at the house and at Carlton Lees will be free to the public from 6th January to 20th March 2020.

### Derbyshire Charity Clay Shoot

The Derbyshire Charity Clay Shoot raised £250,000 for local Derbyshire Charities (Cystic Fibrosis UK, Ashgate Hospice Care, Bluebell Wood Children's Hospice, Devonshire Educational Trust and Support Dogs).

## High Sheriff of Derbyshire

On 5 April, Lord Burlington was sworn in as High Sheriff of Derbyshire at a ceremony in the Chapel; the sixth member of Cavendish family to hold this historic post – the first, Henry Cavendish, in 1582 and the most recent, a distant cousin, in 1986.

The office of High Sheriff is the oldest, non-religious, continuous office under the Crown, dating back over 1,000 years to Anglo-Saxon times. Historically, the High Sheriff would have been a key administrator, responsible for maintaining law and order as well as collecting taxes. However, the responsibilities have changed significantly over the years; nowadays the role is one of support for all the good work being undertaken within the county.

In recognition of the origins of this ancient and venerable position, Lord Burlington supported the judiciary and the constabulary, as well as the prison and probation services. He also aimed to raise awareness for other good causes and to be a cheerleader, or perhaps an ambassador, for the county itself and in particular for the countless unsung heroes that volunteer their time for free.

During a year full of extraordinary experiences, he was honoured to take part in the county's Remembrance Day services and the annual Crich Pilgrimage; to present achievement awards to police cadets and officers and to members of the public for heroic and selfless acts of bravery and courage; to visit a food bank and a kitchen run by volunteers to combat food poverty by using surplus supermarket produce; to abseil down Derby Cathedral tower to raise funds for a local hospice; to attend a conference aiming to tackle the 'County Lines' drugs problems; and many more. In December, as returning officer, he announced the general election result for the Derbyshire Dales constituency; an opportunity which does not present itself in every High Sheriff's year.

The ceremonial highlight came in October when Lord Burlington hosted Her Majesty's Judges for lunch at Derby Museum, followed by a procession to Derby Cathedral for a service of thanksgiving for the work of all those who maintain 'our freedom under the law, the Queen's peace and our national heritage', which included a thought-provoking sermon by the High Sheriff's Chaplain, Canon Dave Perkins.

In June Lord Burlington presented awards to some of the outstanding volunteers and organisations for their contribution to their local communities in Derby. Then guests were entertained with poetry readings, songs and a dance which the High Sheriff was invited to join in.

**Right, from top** The High Sheriff Installation ceremony in the Chapel; In training with Leigh Timmis for the 'Ride Around Derbyshire'



**Above** Police cadet awards; In December **Right** Lord and Lady Burlington visited Gurdwaras and a Hindu temple in Derby

*One of the most impactful visits was to the 999-call centre in Ripley; having the opportunity to talk to some of the call handlers – the dictionary definition of unsung heroes. Their role is, of course, 24/7 and they have to be ready for anything, knowing that however hard they work their work will never be 'done'. Speaking to one call handler about how she spent time with her horse to decompress after a heavy shift was one of the most inspiring moments of my year. That is not to belittle the efforts of the front-line staff in all the blue light services and all those involved in the harrowing scenarios that are part and parcel of life, but knowing that the human spirit is so strong, even under such duress, was completely uplifting.*

**Lord Burlington**

In November Lord Burlington took part in a sponsored sleep-out to raise awareness for the Padley Group, an organisation offering a broad range of services for the most vulnerable members of the Derby community. With overnight heavy rain, it was not an easy experience but the sleepers all made it through to morning with a smile and a better understanding of what it means to be homeless.

There are countless unsung heroes doing crucial work in the voluntary sector throughout Derbyshire and Lord Burlington created a retail display in the Stables shop to highlight some of the charities and good causes he came across during his year of office.

*The role of the modern High Sheriff has the potential to be a tremendous force for good. It is non-partisan and non-political, which means it can be used to bring people together. I've been lucky enough to open a window into numerous diverse communities across the county and to understand better where the pressure points are and where potential opportunities lie. Hopefully these experiences will enable me to help make a difference long into the future.* **Lord Burlington**

In March 2020, Lord Burlington undertook to complete in one day a 210-mile cycle ride around the Derbyshire county boundary, accompanied by a small team of experienced cyclists with strong Derbyshire connections, including world-record-breaking endurance cyclist and mental health campaigner, Leigh Timmis.

**Lord Burlington explained:** *One of the most significant findings of my year was the county community fund – Foundation Derbyshire. I knew of this charity and how it supports good causes across the county, but it was a revelation to me just how far its impact extends. So often I would visit a charitable initiative and find Foundation Derbyshire had got there first. This is why I decided to raise funds and awareness for this exceptional cause during my shrieval year.*

Summing up his year as High Sheriff of Derbyshire, Lord Burlington said it was an honour to represent The Queen for law and order in the county, and it was relentlessly inspiring to discover people from all walks of life, in all parts of the county, who want to make a positive difference.



# OUR COMMITMENT TO OUR SHARED FUTURE

## 10 Goals for 10 Years

The vision of the Devonshire Group, of which Chatsworth is a part, is to benefit our heritage, our people and our shared future. Every part of the Devonshire Group is intrinsically linked to our local communities, employees, visitors, suppliers and partners. If these groups thrive, then so will the Devonshire Group and vice-versa.

Our purpose can be broken down into three areas:

- To preserve, restore and enhance our heritage assets for future generations

- To be a significant contributor to the economic, environmental and social wellbeing of our community and the communities around us, enhancing the lives of those that live and work on or around the estates and delighting those that visit these inspiring places
- To be seen as a leader, nationally and internationally, in the way we go about what we do, look after our people and our visitors and contribute to our local communities.

Launched in early 2019, our 10 goals have been set to help us fulfil this purpose.



- 1. Enable the creation of 1000 homes for local families and 1000 jobs for local people.

### 2019 update

Deals agreed to develop land in Derbyshire and Yorkshire, expected to deliver around 250 new homes. We continue to progress our pipeline of planning applications which has potential to deliver a further 1700 homes.



- 2. Double the benefit to local economies from our organisations.

### 2019 update

Our initial work is focused on measuring our economic impact in a robust and logical manner. In March 2020, we started a two year project with the University of Derby, with funding from Innovate UK to achieve this.



- 3. Buy at least 50% of our supplies and services locally.

### 2019 update

We have analysed our current supply chain and found that 49% of our spend in 2018/19 was with suppliers within 30 miles. In 2020 we will work to achieve and exceed our 50% target.



- 4. Invest £50m in our heritage properties and landscapes.

### 2019 update

In 2018/19, a total of £6.2m was spent by the Devonshire Group on repair and restoration, including over £2.8m of restoration projects at Chatsworth itself. On the wider estate, projects include the conversion of three properties in to holiday cottages, and the repair of over 1000m of dry stone walls.



5. Enable every child in local schools to experience our estates as part of their primary education.

**2019 update**

*Links between the education programme at Chatsworth and the national curriculum have been increased to drive more participation in the facilitated programme. Additional education staff have been recruited at Bolton Abbey and Lismore. We continue to invest in our access fund to help schools in need of assistance with transport and other costs.*



6. Achieve excellence in our visitor feedback scores, by scoring 90%+ for value for money, overall enjoyment and likelihood to recommend.

**2019 update**

*In 2019, Chatsworth achieved 84%, 92%, and 93% respectively for the three measures. The hotels group achieved 89% for overall enjoyment, and Bolton Abbey 85% for value for money. We will continue to track our performance, seek feedback from visitors and staff, and implement improvement plans where possible.*



7. Achieve scores of 80%+ for all measures of satisfaction and engagement in our staff and volunteer survey.

**2019 update**

*The average scores for satisfaction and engagement were both 81% in 2019, however some scores for individual questions were below 80%. We have developed a series of measures to be implemented in 2020 to further improve engagement.*



8. Take on 250 trainees, apprentices and paid graduates, and enable 250 pre-GCSE work experience placements.

**2019 update**

*We hosted 16 work experience placements for school children aged 14 and 15, eight students from 6th forms and universities who assisted with lambing at Chatsworth, and ran five apprenticeships. In 2020, we will expand the number of work experience opportunities offered across the Devonshire Group and our continued partnership with the University of Derby will help deliver work placements within Collections and the Devonshire Educational Trust.*



9. Reduce our impact on the environment.

**2019 update**

*In 2019, 21% of electricity consumed at Chatsworth was generated on site by our hydro turbine, and biomass boilers generated 38% of our heat. We also installed solar panels at the Devonshire Arms in Pilsley, and the Chatsworth Estate Farm Shop.*



10. Minimise disruption to local communities.

**2019 update**

*We have existing arrangements with local bus companies and in 2018 and 2019 worked with them to add capacity during the Chatsworth Christmas market. The £4 discount off tickets for visitors arriving at Chatsworth by bus has now been increased to £5, and extended to those using trains and bikes. This will help further incentivise visitors to use more environmentally friendly forms of transport and also reduce traffic on and around the estate.*



# OUR SUPPORTERS

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

## Patrons of Chatsworth

With sincere thanks to our Patrons of Chatsworth:

Andy and Sarah Bruce  
 Andy and Ruth Griffiths  
 Sally Hall  
 Andrew and Jan Lavery  
 Kate and Roddie MacLean  
 Vanessa McCristall  
 Helen Wigglesworth  
 Kim Youd

And those who wish to remain anonymous.



Left Patrons enjoying a private view of some of the treasures of the Devonshire Collections

### Partners

C W Sellors Fine Jewellery  
 Gucci  
 Investec Wealth & Investment  
 Skinner's  
 Sotheby's

### Sponsors

Dodson & Horrell

### Funders

AIM Biffa Award  
 Arts Council England  
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 The Ernest Cook Trust  
 Garfield Weston Foundation  
 Golden Bottle Trust  
 The Instone Bloomfield Charitable Trust  
 National Manuscripts Conservation Trust  
 The Tavolozza Foundation  
 The Wolfson Foundation

### Corporate Donors

Ecclesiastical  
 Holdsworth Foods  
 Gagosian Gallery  
 Laurent Perrier

### Corporate Members

Henry Boot  
 JCB  
 Vaillant

# PARTNERS OF CHATSWORTH

Chatsworth House Trust is proud to have established multi-year, mutually beneficial partnerships with a select number of organisations.



## C·W·SELLORS

Fine Jewellery

C W Sellors designed the dog tag used in our marketing for The Dog: A celebration at Chatsworth together with an exclusive range of retail pieces inspired by the exhibition. They also built a bespoke dog kennel which was housed at the stables for fun dog photo opportunities.



## GUCCI

Gucci expanded their range of Chatsworth-inspired clothing, featuring a number of slogans based on the 11th Duke's personal jumpers. Our Gucci Artist-in-Residence programme was launched with Rachel Feinstein and we welcomed the Chinese actress Nini to Chatsworth to film an episode for a Gucci Places social media campaign.



Investec Wealth & Investment once again hosted a hospitality unit at the country fair welcoming hundreds of Chatsworth Friends for refreshments. Investec guests were invited to summer garden parties held at Chatsworth and Bolton Abbey and a private viewing of the Christmas exhibition.



Skinner's were a major sponsor of *The Dog: A celebration at Chatsworth*, providing dog agility equipment for games by the maze over the summer and producing a bespoke dog treat which was sold across the Chatsworth retail outlets.



## Sotheby's EST. 1744

Celebrating their 275th anniversary, Chatsworth worked in partnership with Sotheby's to present *Treasures from Chatsworth* in New York. As headline sponsor of our arts & exhibitions programme, Sotheby's also supported *The Dog: A celebration at Chatsworth* and the Chatsworth Arts Festival.

# MONEY MATTERS

The full financial statements for the Chatsworth House Trust are audited annually, filed at Companies House and lodged with the Charities Commission. The accounts are available on request by contacting the Company Secretary, Chatsworth House Trust, Derbyshire, DE45 1PP. The figures are for the year to 31 March 2019 with comparative figures for the year to 31 March 2018.

## Incoming resources

The charity's main source of income is from visitor admissions to the house, garden, farmyard and adventure playground during its open season from mid-March to early January each year, including income from our Friends memberships. In the year ended March 2019, £9.7m was generated through admissions, which represents 66% of the charity's total income. There were 614,679 visitors to the house, garden, farmyard and adventure playground during 2018-19, which decreased by 4% from the previous year.

The second main income stream is trading activities, which represents 26% of the charity's total income and includes major park events such as the Chatsworth Country Fair, Chatsworth International Horse Trials and RHS Chatsworth Flower Show; rental income from retail and catering outlets operating in premises located at Chatsworth, as well as other income from our partners of Chatsworth and other sponsors. Income from trading activities increased to £3.8m in 2018-19, increasing by 1% from 2017-18.

In addition to this, a donation from the Trustees of the Chatsworth Settlement represented by the provision of housing occupied by Chatsworth House Trust staff for which rent is not charged; and one off donations and income from investments generated £1.2m of income. Total total income for the year ended March 2019 was £14.8m, which decreased by £0.2m or 1% compared to the previous year.

## Charitable expenditure

The charity's income has been applied in pursuance of its charitable objectives. The largest proportion of expenditure is on the cost of operating the house, garden, farmyard and adventure playground to support public access; maintenance, repair and general upkeep of these assets and the art collection, as well as costs of operating subsidiary trading operations, such as the major events held in the park each year. This accounted for 92% of all expenditure in 2018-19 (77% in 2017-18).

The charity also spent £1.1m on the essential preservation and maintenance of the house and grounds including the ten year Masterplan project which was completed in 2019. The Masterplan which has total projected costs of £33.1m, has been funded by the operating surpluses of the charity and by donations from the Duke of Devonshire's Charitable Trust. Total expenditure for the year ended March 2019 to £13.6m, which decreased by £2.6m or 16% compared to the previous year.

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

## Consolidated Statement of Financial Activities for the year ended 31 March 2019

	Total Year ended March 2019 £000	Total Year ended March 2018 £000
<b>Income</b>		
Charitable activities	9,729	9,907
Trading activities	2,215	1,933
	<i>Rental income</i>	757
	<i>Other income</i>	1,086
Donations and legacies	429	460
	<i>Staff/pensioner housing</i>	22
	<i>Other donations and legacies</i>	35
Investments	794	813
<b>Total Income</b>	<b>14,789</b>	<b>14,991</b>
<b>Expenditure</b>		
Charitable activities	3,047	3,835
	<i>Admission expenses</i>	3,047
	<i>Maintenance, repair and general upkeep of the house, garden and park</i>	3,828
	<i>Maintenance of the art collection</i>	449
	<i>Governance costs</i>	229
	<i>Other costs, including support costs</i>	3,015
Raising funds	1,785	1,152
	<i>Subsidiary trading operations</i>	88
	<i>Investment fees</i>	89
Preservation and maintenance	1,115	3,655
<b>Total Expenditure</b>	<b>13,556</b>	<b>16,121</b>
<b>Net Income / (Expenditure)</b>	<b>1,233</b>	<b>(1,130)</b>
	<i>Net (loss) / gain on investments</i>	422
	<i>Actuarial (loss) / gain on pension scheme</i>	(429)
	<i>(Loss) / gain on investment properties</i>	500
<b>Net movement in funds</b>	<b>1,726</b>	<b>(2,331)</b>
Total funds brought forward at 1 April	23,824	26,155
<b>Total funds carried forward at 31 March</b>	<b>25,550</b>	<b>23,824</b>

# TRUSTEES

Right Carolina Parrot from *Birds of America*, John James Audubon, 1879, as viewed by the Patrons during a *Treasures from the Collection* event

**The Chatsworth House Trust Council of Management**

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

**The Devonshire Educational Trust**

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

**The Duke of Devonshire’s Charitable Trust**

The Duke of Devonshire – *Chairman*  
 The Duchess of Devonshire  
 The Earl of Burlington  
 Oliver Stephenson, DL

**The Devonshire Collections Conservation Committee**

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

Below Section from the Chinese wallpaper in the Wellington Bedroom as used on the interactive wall at the *Treasures from Chatsworth* exhibition in New York



# APPENDICES



## Loans in 2019

Exhibition	Museum	Dates	Visitor numbers	Works loaned
<i>Murillo IV Centenary</i>	Museo de Bellas Artes, Seville, Spain	29 November 2018 - 17 March 2019	175,073	Bartolomé Esteban Murillo, <i>The Holy Family</i> , 1658-1670, oil on canvas
<i>Maestro van Wittel, Dutch master of the Italian cityscape</i>	Kunsthal KAdE, Amersfoort, The Netherlands	19 January - 20 April 2019	38,000	Gaspar van Wittel, <i>A view of Florence from the North-East</i> , 1694-99, oil on canvas
<i>Renaissance in Venice: Painting in the Age of Titian</i>	Städel Museum, Frankfurt am Main	13 February - 26 May 2019	182,561	Paolo Veronese, <i>Virgin and Child Enthroned with Saints John The Baptist and Louis of Toulouse, a donor and his wife</i> , pen and brown ink with brown wash, heightened with white body colour on carta azzurra
<i>Palimpsest</i>	Lismore Castle Arts, Lismore, County Waterford, Ireland	30 March - 13 October 2019	25,027	Bernard Scafe, <i>The Town and Gardens of Lismore from a Survey of the Manor of Lismore</i> , 1773, book  Samuel Cook, <i>Lismore, view of the North-West part of the Castle</i> , 1849, watercolour on paper
<i>Victoria Crowe, 50 Years of Painting</i>	City Art Centre, Edinburgh	18 May - 13 October 2019	42,384	Victoria Crowe, <i>Echo Trace</i> , 2012-2013, oil on linen  Victoria Crowe, <i>Considered Silence</i> , 2012-2013, oil on linen
<i>Brought to Life: Eliot Hodgkin Rediscovered</i>	Waddesdon Manor, Aylesbury, Buckinghamshire	25 May - 20 October 2019	28,903	Eliot Hodgkin, <i>Two White Peonies</i> , 1939, oil on board  Eliot Hodgkin, <i>Two Lemons</i> , 22 January 1957, tempera on board  Eliot Hodgkin, <i>Dolly's Chair</i> , 23 August 1975, tempera on board
<i>Paula Rego: Obedience and Defiance</i>	MK Gallery, Milton Keynes	13 June - 22 September 2019	13,342	Paula Rego, <i>The Coop</i> , 1998, pastel on paper mounted on aluminium (detail shown above)
<i>Life above Everything: Lucian Freud and Jack B. Yeats</i>	Irish Museum of Modern Art, Dublin	27 June 2019 - 19 January 2020	26,077	Lucian Freud, <i>Skewbald Mare</i> , 2004, oil on canvas

Exhibition	Museum	Dates	Visitor numbers	Works loaned
<i>Treasures from Chatsworth: The Exhibition</i>	Sotheby's, New York, NY, USA	28 June - 13 September 2019	23,529	43 works including: Canaletto, <i>Venice: a view of Santa Maria della Salute and the entrance to the Grand Canal from the Piazzetta</i> and <i>Venice: a view of the Doge's Palace and the Riva degli Schiavoni from the Piazzetta</i> , oil on copper panel  The Devonshire Parure, a set of jewellery comprising: bracelet, bandeau, coronet, stomache, necklace, diadem  Lucian Freud, <i>Woman in a White Shirt</i> , oil on canvas  Leonardo da Vinci, <i>Leda and the Swan</i> , pen and brown ink with brown wash over black chalk on paper  Raffaello Monti, <i>A veiled Vestal Virgin</i> , white marble  Rembrandt van Rijn, <i>Portrait of an Old Man</i> , oil on canvas  Sir Peter Paul Rubens, <i>A peasant Girl churning butter</i> , black and red chalk on paper
<i>Gutenberg &amp; After: Europe's First Printers 1450-1470</i>	Princeton University, Princeton, New Jersey, USA	12 September - 15 December 2019	7,024	Thomas Aquinas, <i>Summa de articulis fide et ecclesie sacramentis</i> (Mainz, c. 1460), book  Johannes Chrysostomus, <i>Sermo super psalmum L: Miserere mei Deus</i> (Cologne, Ulrich Zel, 1466), book
<i>Giulio Romano – Una Nuova e Stravagante Maniera</i>	Palazzo Ducale, Mantova, Italy	22 September 2019 - 12 January 2020	42,700	Giulio Romano, <i>Venus with the Erotes of Philostratus</i> , 1539, pen, ink and wash on paper
<i>Jan Brueghel I: A magnificent Draughtsman</i>	Snijders Rockoxhuis Museum, Antwerp, Belgium	5 October 2019 - 26 January 2020	18,000	Jan Brueghel The Elder, <i>Studies of peasants from life</i> , pen and brown wash on paper  Jan Brueghel The Elder, <i>The Arch of Septimius Severus, Rome</i> , after Matthijs Bril, pen and brown ink on paper
<i>Wenceslaus Hollar and the art of Drawing</i>	Kinsky Palace, National Gallery, Prague, Czech Republic	22 November 2019 - 23 February 2020	Exhibition closes on 23 February 2020	16 drawings by Wenceslaus Hollar
<i>Troy: myth and reality</i>	The British Museum, London	21 November 2019 - 8 March 2020	Exhibition closes on 8 March 2020	Filippo Albacini (1777-1859), <i>The Wounded Achilles</i> , 1823-1825, marble

### Total visitor figures:

**622,620 (not including all outstanding loans)**

Loans of 77 works of art to 14 exhibitions including loans to eight countries outside the UK during 2019.

## Conservation for loans

The following objects have been conserved for loans during 2019:

**Lines of Beauty: Old Master drawings from Chatsworth at Museums Sheffield, 15 February - 24 May 2020 and The Lightbox Woking 21 August - 5 December 2021**

### Eight Old Master drawings

Ludovico Carracci (1555-1619), *Man pulling on a rope, his left leg rehearsed a second time*, black chalk on paper, 350 x 260mm (right, top – red ink and black chalk drawings found on reverse top, previously unknown)



Ludovico Carracci (1555-1619), *Shepherd boy piping*, black chalk on paper, 393 x 266mm

Annibale Carracci (1560-1609), *Portrait of a youth*, bust length, red chalk on grey paper, heightened with white body colour 397 x 270mm (right, middle)



Domenico Campagnola (1484-1550 (?)), *Landscape with astrology*, pen and brown ink on paper, 250 x 376mm

Girolamo Francesco Maria Mazzola, called Parmigianino (1503-1540) *Bearded figure, sleeping*, red chalk on paper, 191 x 273mm

Federico Zuccaro (1540/42-1609), *Head and shoulders of a bearded man wearing a cap, possibly a self-portrait*, red and brownish yellow chalks on paper, 285 x 205mm (right, bottom)



Venetian School, last quarter of the 15th century, *Bust-length portrait of a man in profile to left, wearing a cap*, black chalk, with a little red chalk on the lips washed over, and heightened with white body colour, on buff toned paper, 353 x 242mm

Sir Anthony van Dyck (1599-1641), *A Clump of trees by a country road*, pen and brown ink, with watercolours, 274 x 340mm

### Painting and frame

John Riley (1646-1691), *Portrait of William Cavendish, Lord Cavendish, later 2nd Duke of Devonshire*, circa 1690, oil on canvas, 77 x 63mm

**Treasures from Chatsworth at Sotheby's, New York, 28 June - 18 September 2019**

The Devonshire Parure, a set of jewellery comprising: bracelet, bandeau, comb coronet, stomacher, necklace and diadem (right, top)



Thomas Smith, *View of Chatsworth from the Southwest*, oil on canvas, 81.9 x 109.2cm

### Picture frames

Thomas Gainsborough, *Portrait of Georgiana, Duchess of Devonshire*, oil on canvas, 110.5 x 83.3cm

Thomas Smith (1721-1767), *View of Chatsworth from the south-west*, early 1740s, oil on canvas, 81.9 x 109.2cm

Thomas Lawrence, *Portrait of William Spencer Cavendish, 6th Duke of Devonshire (1790-1858)*, oil on canvas, 129.54 x 119.38cm



Canaletto, *Venice: a view of the Doge's Palace and the Riva degli Schiavoni from the Piazzetta*, oil on copper, 45.72 x 60.96cm (right, bottom)

Canaletto, *Venice: a view of Santa Maria della Salute and the entrance to the Grand Canal from the Piazzetta*, oil on copper, 44.45 x 59.69cm

## Awards received



# FURTHER INFORMATION

If you would like further information, please contact us:

**Chatsworth House Trust**  
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Bakewell  
Derbyshire DE45 1PJ

**Tel: 01246 565300**  
**Website: [www.chatsworth.org](http://www.chatsworth.org)**  
**Email: [info@chatsworth.org](mailto:info@chatsworth.org)**

## Patrons of Chatsworth

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

## Photography credits

Archive and fine art photography from the Devonshire Collections.

Additional photography by:

Matthew Bullen; DPC Photography; India Hobson; Gucci images – courtesy of Gucci by Samuel Keyte and Yorgos Lanthimos, Diane Naylor; Simon Broadhead; Jonty Wilde; Phil Sproson Photography / Let's Go Peak District; Mick Brown; Sotheby's images – courtesy of Sotheby's; Oliver Jessop; Neil Marriott, C W Sellors images – courtesy of C W Sellors.

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

## Design

Level Partnership

## Printing

Empress Litho Ltd



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**Opposite** Close up from William Senior's Survey of Chatsworth, 1617 showing a wall running south from the south-west of the house

