



CHATSWORTH
HOUSE TRUST
ANNUAL REVIEW 2017



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Pictured Duchess Deborah's evening dresses by Christian Dior, Balmain and Jean Patou on the Theatre stage. Painted scenery by William Hemsley, 1896

CHATSWORTH HOUSE TRUST

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

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

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

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



Any surplus the charity generates from its activities is spent on conservation and restoration of the house, garden and park to ensure their preservation for future generations. The Devonshire family is represented on the charity's Council of Management, but there is a majority of independent members.

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

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

- To make appropriate acquisitions to enhance the Devonshire Collection, when resources become available
- To ensure as many people as possible can appreciate and enjoy the house, garden, park and the Devonshire Collection
- To offer a wide variety of educational opportunities for both children and adults

This Chatsworth House Trust Annual Review looks at the activities and achievements in 2017 and how these have helped to enhance Chatsworth for the benefit of the public in line with its charitable objectives.



2017 OVERVIEW



642,817

visitors to the house, garden and farmyard.

21,219 educational visitors.

63 tours, talks and workshops with 1,450 participants.

13,933 Friends of Chatsworth.

Digital Reach

2,595,004

 visits to the website

114,835

 Facebook likes

40,523

 Twitter followers

73,897

 Instagram followers

The Collection

22 loans were made to 9 major exhibitions in the UK, Europe and the USA.

62 individual objects conserved, plus remedial and preventative conservation of historic clothing.

138 archive research visits.

339 external queries relating to the archives answered.

2,007

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

Media Activity

5,559 articles in 2017

Advertising Value Equivalent of

£24,630,136

Estimated media reach across the year 521,575,769

REFLECTING ON 2017



2017 was my last full year as Chief Executive at Chatsworth, as I have decided to retire, and it is a great honour to have been asked to review it.

It is not an exaggeration to describe 2017 as a landmark year. The most tangible external evidence of this was the progressive disappearance of the scaffolding that had covered the house for almost all of the last decade; an essential external skeleton required for the extensive programme to repair, conserve and restore Chatsworth. It has cost the Chatsworth House Trust over £32 million, but the transformation, referred to internally as the Masterplan, has been dramatic. There is little doubt that Chatsworth has never been in better condition; to support the external works, there has been a comprehensive internal programme of essential interventions affecting the plumbing, heating, lighting, security and fire prevention measures.

With the Masterplan completed, attention will turn to other structures in the so-called “built environment”; most immediately to the garden, park and wider landscape. More details will be announced in due course.

An important ingredient in the mixture of experiences that draw visitors to Chatsworth is our exhibitions programme, spotlighting different aspects of the Devonshire Collection. 2017 revealed our most glittering exhibition to date; *House Style*, a tour de force of fashion over the centuries, was the brainchild of the Duke’s daughter-in law, Lady Burlington, and was curated by Hamish Bowles and Patrick Kinmonth. In scale and ambition, it was deemed world-class and its staging was only possible because of the generous financial support we received from sponsors – Gucci, Sotheby’s, Investec and C W Sellors to the fore. The media coverage achieved by *House Style* was unprecedented and helped to draw new audiences, from affluent international consumers to fashion students at local colleges and universities.

House Style was followed by our Christmas celebration, inspired by Charles Dickens’ stories, devised by the Duchess and brilliantly installed by our own team. The run-up to Christmas has become a very significant addition to the year’s financial result and 2017 was a record season.

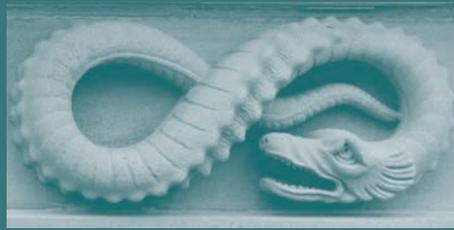
To complement activity in the house, there was our customary programme of park and garden events; all vital contributors to the Chatsworth enterprise. However, the highlight of 2017’s outdoor events was the Royal Horticultural Society’s show in June, which attracted nearly 95,000 visitors to Chatsworth and the Peak District. This was the RHS’ first major new show for over a decade, and Chatsworth was proud to be chosen to stage it. Despite ‘challenging’ weather – palm trees were blown over in near-arctic conditions – visitor numbers exceeded all forecasts. We deeply regretted the traffic problems, which affected show visitors and local communities, but Chatsworth and the RHS are much better prepared for the show’s return in 2018.

What all this activity underscored was the extraordinary care, enthusiasm and professionalism shown daily by everyone who works and volunteers here. It is that, above all, that our visitors compliment and is the feature I will remember most fondly when I hand the reins over to my successor.

Central to Chatsworth’s success in financial terms, but just as important in terms of our impact on the wider community and environment, is the dedication, energy and vision of the Devonshire family. It has been my privilege to work for them and the Chatsworth House Trust.

A handwritten signature in dark ink that reads "Richard Reynolds". The signature is written in a cursive, slightly slanted style.

Richard Reynolds



THE MASTERPLAN

At the beginning of the 2018 season and with great excitement, Chatsworth was finally released from its shroud of scaffolding to reveal the results of the most ambitious restoration programme in nearly 200 years.

The cleaned and restored honey-coloured stonework, intricate carvings and gilded window frames are testament to the hundreds of skilled craftsmen and women – both in-house and from the UK's leading conservation workshops and studios – who have worked on this 10-year project. A legion of local scaffolders was required to create giant structures outside and inside the house, which were almost sculptural in their own right. The last phase of work alone required 84,505 metres of scaffolding poles and 28,580 metres of board.

Encompassing both external conservation and essential internal improvements, the project has not only restored the historic architecture to its former glory but has replaced most of its existing internal services (pipework, cabling, lighting etc.), improved fire safety precautions and altered public and disability access to meet current health and safety legislation – actions which reflect Chatsworth's role as one of the most important and most visited heritage attractions in the country.

'The level of forensic research, expertise and craftsmanship applied by so many people has been absolutely inspiring... With the years of blackened grime now removed from the stone, Chatsworth looks truly magnificent.'

The Duke of Devonshire

Above Stone carvings of the Cavendish family crest – a knotted serpent



Above Chatsworth West and South Fronts



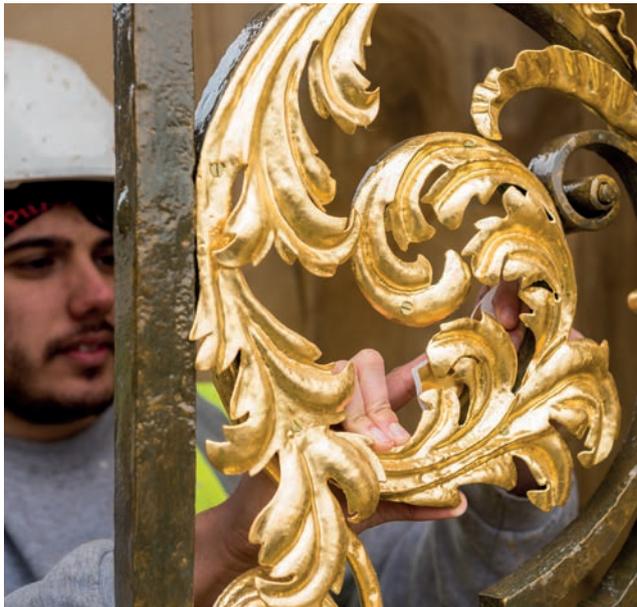
10 year programme of work; projected total cost **£32.7m**
2,165 tonnes of stone quarried for restoration work on the house
54 of the **70** carved stone urns on the roof underwent extensive conservation and restoration; **38** of which weighed an average of **3 tonnes**
192 tonnes of lead used for roof repairs and **397** external windows repaired to working order

Externally all the elevations of the house have been restored and repointed and many decorative elements have been entirely rebuilt – including all the turrets on the Belvedere tower. Craftsmen used dental tools to carve the most intricate details. Indeed, the Duke has likened the work to modern dentistry – *‘the end result is so skilled and seamless that the amount of work that has been done is masked and the modern substitutions are very difficult to detect’.*

The replacement sandstone was extracted from a quarry on the estate, which had been closed over 100 years ago. This same quarry was used by the 6th Duke in the 19th century to remodel the 1st Duke’s house and to build his North Wing. The Peak District National Park Mineral Planning Authority created an historical and national precedent by permitting the limited re-opening of the quarry for this restoration work.



Pictured Masterplan works 2007–2017



Over 60% of the 1.3 acres of lead roof has been replaced and water overflows have been introduced. Using the Chatsworth daily rainfall records, which date from 1850, it became apparent that Chatsworth suffers an increasing number of very heavy showers or cloudbursts – the overflows will prevent large volumes of water overwhelming the historic roof.

Internally, our in-house tradesmen have used their skills and knowledge of Chatsworth to undertake a wide variety of the necessary works, including;

- New fire compartmentations have been built and, wherever possible and practical (within the considerations of a Grade I listed house), emergency lighting has been installed and new public emergency escape routes have been created.

- Prior to the Masterplan, a maze of historic pipes and cables ran all over the house and one of the major puzzles for modern tradesmen was the difficulty of confirming their purpose and whether or not they still worked. The Chatsworth electrical system dates from the 1950s with some cabling as early as 1893. Furthermore, with the change from imperial to metric measurements, in most cases, plumbing and electrical repairs can no longer be made. One of the key tasks undertaken has been to trace, test and, when proven redundant, remove 28km of cabling and nearly 10km of pipework from floor and roof voids.

- The original black iron and copper heating and hot water pipes, which utilised the natural springs and ponds above the house, had rotted due to the acidity of the water and have been replaced with high-quality stainless-steel pipes. When originally installed in the first half of the 20th century, much of the pipework was in view but, wherever possible, new pipes and radiators have been hidden in trenches and below floors.

‘One of the most exciting finds I have ever made. It proves that Bess of Hardwick was here.’

Oliver Jessop, archaeologist and historic building analyst, The Jessop Consultancy

Left The newly-discovered coat of arms
Below Evidence of a Tudor building below the West Front
Opposite The Inner Court, 2017



With the sheer level of excavation work required, interesting discoveries were made:

- The foundation layers of the 1st Duke’s Chatsworth were found to include carved decorative stone from an earlier Tudor construction. We know there were buildings on the Chatsworth site when Sir William Cavendish and his wife ‘Bess of Hardwick’ purchased the estate in 1549. Whether one of these became the house in which they lived or whether they demolished the buildings and built new is unknown, but this discovery confirms stone from the period was re-used in the foundations of the house we see today.
- The earliest known example of the Cavendish family coat of arms was found during drain excavations outside the West Front. Broken into three pieces, it was discovered and identified by Oliver Jessop, the project archaeologist. Dating from the 1550s, it provides substantial proof that William and Bess were at Chatsworth; until now, written documents were our only evidence of their presence here.
- Oliver Jessop also found evidence in the cellar of pre-1700 stonework – 18th century arched brickwork cutting through an earlier stone wall – and a flagstone floor was uncovered one metre below the floor of a room on the West Front; further evidence for an earlier building on the site of the present house.
- The removal of an early 20th century glass dome above the Oak Stairs revealed the original lantern – a circle of arched windows some twenty feet above the level of the lowered ceiling. (pictured top right on page 9)

In celebration of the work undertaken, the 2018 exhibition, *Chatsworth Renewed*, will showcase the people and work involved in completing this extraordinary project.



CHATSWORTH RENEWED

THE	HOUSE				PAST		PRESENT		FUTURE

*'Since we cleaned the
Inner Court and gilded the
windows on the east side in
2010, this is a much brighter
and more cheerful place.'*

The Duchess of Devonshire





The idea for House Style: Five Centuries of Fashion at Chatsworth began when my mother-in-law and I were rummaging in the textile stores at Chatsworth in 2010; on the hunt for a christening gown for my son James. To our surprise, we discovered not only a beautiful christening gown but centuries worth of trunks of exquisite gowns, rails of livery and boxes of fancy dress costumes, militaria and accessories.

To my mind, there was only one person who could unravel both the historical treasures and the contemporary clothing; we were thrilled when Hamish Bowles, International Editor-at-Large for American Vogue, agreed to curate the exhibition. Displaying the clothing within the house was a huge challenge and Patrick Kinmonth, the acclaimed set and costume designer for opera, photography and dance, alongside his long-time collaborator Antonio Monfreda, worked tirelessly with Hamish to give the exhibition its identity.

Exhibitions of this kind are always a team effort and I shall be ever grateful to the talented and knowledgeable team at Chatsworth. Under Hamish's and Patrick's guidance, we were able to delve deep into a previously under-explored area of the collection to tell the stories of the Cavendish family, their staff and the wider community through the prism of changing fashions.

I was delighted with House Style and how our visitors received it, but I was most excited by the educational opportunities it presented, particularly for higher-education students, and the way in which it has raised Chatsworth's reputation as a venue for high profile, quality exhibitions.'

Laura Burlington

Countess of Burlington



Left Hamish Bowles, Lady Burlington and Patrick Kinmonth at the opening of *House Style*, March 2017

*Pictured The Painted Hall: the first tableau was entitled **Crowning Glories: Traditions and Transgressions***



'Whatever their approach, the family's idiosyncratic members have always used clothing as a vivid expression of their very different personalities and tastes.' Hamish Bowles



House Style: Five Centuries of Fashion at Chatsworth
was the most ambitious exhibition ever undertaken here.
Over 500 items were displayed in 23 rooms along
the visitor route, including over 30 loans from institutions
and designers such as Vivienne Westwood, Museum of London,
the V&A and the Fashion Museum in Bath.

For the first time, *House Style* used clothing to bring to life the Chatsworth stories, as well as reflect the sheer wealth and depth of our textile collection. Highlights included exceptional couture designed by Jean-Phillipe Worth and Christian Dior, together with influential contemporary garments from designers such as Gucci, Helmut Lang, Margiela, Vivienne Westwood, Erdem, Alexander McQueen, Christopher Kane and Vetements.

Treasures on display included Duchess Louise's fancy dress costume for the 1897 Devonshire House Ball; the Mistress of the Robes gown worn at the Coronations in 1911, 1937 and 1953; and racks of servants' livery from the turn of the 19th century.

The clothing was accompanied by a vast selection of jewels, accessories, historic photographs and archival papers, such as letters, invitations and invoices, giving richness and strength to the displays and greatly enhancing the exhibition narrative for our visitors.

We were fortunate and delighted to work with our principal sponsor, Gucci; major sponsors, C W Sellors, Investec Wealth & Investment, Sotheby's and Wedgwood; and supporting sponsor, Lucite International. Their financial support enabled us to mount an exhibition of quality, and their creative contributions greatly enhanced its presentation.

295,250 people came to this exhibition, which helped to draw visitors from across the country and expand our traditional geographical reach and visitor profile.

'My eyes ached because there was so much beauty. I couldn't believe it' *House Style* visitor

Opposite A selection of images from *House Style*, 2017

Below Duchess Louise as Zenobia, Queen of Palmyra, photographed by Lafayette, 1897, and her costume by Jean-Philippe Worth, after a design by Attilio Comelli





Above The Duke's black suede suit with embroidered lapel, Miura, 1970s; and visitors viewing the timeline display in the Chapel corridor

10,658 children and young people from across the UK engaged with our education programmes based on the exhibition; among them were students from 13 universities, including Sheffield, Derby, East Anglia, Portsmouth and Lincoln.

60 visitors joined exhibition tours led by Lady Burlington; such was the popularity of these that two dates had to be added to meet demand.

We were thrilled with the media response – over 300 articles were published with an estimated PR reach of over 70 million. Key publications included *Vogue* (UK & USA), *Harper's Bazaar*, *The New York Times International* and *The Sunday Times*.

With the support of Gucci, our digital engagement also reached 70m and over 1,000 photos were published on our Instagram account by visitors taking part in #hatsworth; visitors were invited to choose from a selection of hats and pose with their friends for photographs to be posted on social media.

This unprecedented coverage was testament to our ambition to present a show to rival those of the major London institutions. We hope it has served to change public perception of what constitutes a country house exhibition.



Putting Style Centre Stage

Mounting an exhibition of this scale and ambition involved almost every Chatsworth department. Housekeeping had to employ an additional team member just to clean the extra expanses of glass and Perspex®; our in-house joiners and electricians worked alongside a lighting designer to show off to best effect the myriad displays; and a team of technicians and specialists moved, installed and positioned each and every object, from a mannequin to a tiara.

The Collections team, working closely with the exhibition curators, identified potential exhibition pieces from the Devonshire Collection as well as from private lenders and museum collections.

Below Adjustments being made to a paper and silk grosgrain hat by Madame Vernier, 1965; remedial work on servants' livery; Duchess Louise's silk and lace bag with goldwork embroidery, c.1890

The Textiles team surveyed each piece of clothing, prior to display, to ensure its condition was sufficiently stable for a lengthy exhibition. As required, remedial work was carried out on items from the Devonshire Collection as well as on those loaned by members of the Cavendish family. This included cleaning, strengthening seams and securing loose threads. As many pieces were historic, fragile and, often, unique, they required a high level of skill and expertise to treat them without aesthetically altering the garments.

For such a bold exhibition, the set design was crucial. Requiring over 100 mannequins, we were fortunate to secure around 60 from the V&A and Somerset House and, with our partner Lucite International, we were able to realise Patrick Kinmonth's vision for the exhibition with bespoke display cabinets that offered visibility, security, and museum-quality display standards.





HOUSE STYLE

Textiles

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The clothes were the stars of the show. A christening gown was the genesis for *House Style*; but textiles, in all their guises, were the thread running through the exhibition. The visitor route comprised a series of tableaux, with Chatsworth's architectural features as the backdrop and objects of style centre-stage.

Visitors entered the Painted Hall, titled *Crowning Glories: Traditions & Transgressions*, to find a representation of Stella Tennant (the Duke's niece and renowned model), in her 1993 black, Alexander McQueen, wool-lace dress and platform boots by Vivienne Westwood, standing on a shattered-mirror plinth, confronting the rich, red velvet robes worn by Duchesses Evelyn and Mary at the 20th century Coronation ceremonies.



From Cradle to Grave: The Circle of Life, in the Chapel, ran the gamut from birth to marriage and, finally, to death. Christening gowns, layers of lace, historic wedding invitations and photographs, stacks of funeral bills, alongside wedding gowns and mourning ensembles worn by members of the family, created a spectacle both celebratory and melancholic. An exciting discovery was Stella Tennant's wedding dress; Helmut Lang's first wedding commission in the 1990s. Consisting of a skirt and vest in the lightest of fabrics, it had been mislaid for years, only to be discovered in a box during the exhibition planning process.

Recreating a sense of the Devonshire House Ball was the starting point for the State Drawing Room tableau; an opportunity to reunite seven costumes from the fancy dress ball hosted by the 8th Duke and Duchess Louise in London in 1897. Two original ensembles remain in the Devonshire Collection; and Hamish Bowles scoured collections far and wide, identifying beautiful examples at the V&A and Museum of London, which were generously loaned.

Pictured *House Style* displays in the South Sketch Gallery and the State Drawing Room

Opposite *From Cradle to Grave: The Circle of Life* tableau in the Chapel



DRESSING TO IMPRESS
Power and glory

Against the backdrop of the State Music Room numerous inspirations of contemporary fashion derive from the dress Bess of Hardwick gave to Queen Elizabeth I itself influenced by natural wonders The richness of precious jewels and precious metals a prevailing theme in the Queen's wardrobe which equally extolled vegetable and mineral



And so it continued, room after room, a treat for the senses ... a mass of gold and silver in the State Music Room, including generous loans such as the Christopher Kane, gold lamé suit worn by Stella Tennant at the Olympics 2012 closing ceremony (pictured far left).

The South Sketch Gallery centred on Georgiana (wife of the 5th Duke). Inspired by her inimitable flair and panache, a series of outfits stood sentinel in front of the windows and culminated in an important loan from the Christian Dior archives; a sea-green, strapless gown by John Galliano, with a skirt so broad it almost filled the width of the gallery.

The exhibition finale, in the Great Dining Room, was entitled *Dressing for Dinner*; staged as a dinner party nearing its end, with chairs pushed back and guests chatting in small groups. This gave the curators the freedom to include myriad outfits; all ages and styles, for men and women, a riot of colour.

Loans from Vivienne Westwood, Chanel and Burberry stood cheek by jowl with the Duchess's Ralph Lauren, silver evening gown; Duchess Deborah's Christian Dior, pale-pink, strapless gown (previously unidentified and discovered on a rail by Hamish Bowles); and the present Duke's tuxedos. This exhibit proved a fitting end to a series of tableaux celebrating a family's sense of style through the centuries.

Pictured The State Music Room and Great Dining Room. Lucite International provided sheets of Perspex® acrylic, that were transformed into cases which curved around the exhibits to allow the best views while protecting the contents

HOUSE STYLE

Archives

House Style was an opportunity to share items from the Chatsworth archives that are usually inaccessible to the public. A timeline display in the Chapel Corridor proved one of the most popular elements of the exhibition, due to the wealth and diversity of archive material on show. This included:

- A contract dated 1602 between Sir William Cavendish, later 1st Earl, and his son agreeing to give the latter a rapier, dagger, girdle and spurs if he learned Latin.
- A letter to Duchess Georgiana from Lady Claremont in Paris, 1774, in which she rails against the magnitude of French hairstyles. (detail illustrated below)



Fine Arts

To enhance the exhibition, paintings on the visitor route were re-displayed and many were brought out of storage or borrowed from the Duke and Duchess's personal collection, such as three portraits by Michael Leonard of the Duchess, Lord Burlington and his sister, Lady Celina Carter. The South and West Sketch Galleries lived up to their moniker of Gallery of Beauties, showing off to best effect the strength of female portraiture in the Devonshire Collection, including *Portrait of a Lady in a Mantilla* by Diego Velázquez (1599–1660) (see inside back cover) and *Evelyn, Duchess of Devonshire*, 1902, by John Singer Sargent (1856–1925).

The Old Master Drawings Cabinet displayed rarely seen, 17th century drawings of theatrical costumes by Inigo Jones. Two bespoke scale-model theatres, complete with sets and lighting, illustrated how Jones' designs were used.



Decorative Arts

Over the last five centuries, the Cavendish family has collected an abundance of decorative arts that exhibit the changing fashions through the generations. Examples of pieces on display during *House Style* included:

- A Minton plate incorporating the initials for the 6th Duke of Devonshire; this was the inspiration for the *House Style* exhibition logo. (top)
- An Elizabeth I parcel-gilt silver badge in the form of the monogram ES for Elizabeth, Countess of Shrewsbury. Late 16th century. (above)
- One of more than 400 designs at Chatsworth by Inigo Jones (1573–1652) for Court masques, the theatrical entertainments conceived for James I and Charles I. (below)



Learning

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House Style offered an excellent opportunity for the Devonshire Educational Trust (DET) to engage children and young people through a medium not usually associated with Chatsworth.

University Students

We worked with a group of third-year fashion students from the University of Derby and challenged them to produce their own designs in response to the themes they observed in the exhibition. Each student prepared a set of drawings and a toile (a test version of a garment, produced in semi-transparent cotton) to be judged by Lady Burlington, and with the winning toile to be displayed at Chatsworth. Lady Burlington was so impressed by the quality and standard of the varied designs that she invited all eight students to display their work in the Orangery Shop for the duration of the exhibition.

As part of *The Chatsworth Festival – Art Out Loud*, 200 rapt fashion undergraduates from across the country came to Chatsworth to hear renowned British designers Christopher Kane and Erdem Moralioglu in conversation with their mentor, Sarah Mower (*American Vogue*), the British Fashion Council's advocate for emerging talent.

Family Trail

The Visitor Welcome and Education teams developed a booklet for *House Style* to ensure the exhibition was engaging for visitors of all ages. Designed in the manner of a fashion magazine, it encouraged younger visitors to seek out certain items, to discuss their favourite costumes, and to speak to our ever-friendly guides. These free booklets proved extremely popular and we handed out 35,000 between March – November 2017.

Virtual Schools

For the last five years, the DET has been working with Derbyshire County Council's Virtual School project to support children in care. This year Chatsworth hosted two programmes inspired by *House Style*.

The first, *In Vogue*, worked with secondary school students in care and their teachers. The second programme invited a group of young adults in care to view *House Style* and to design and create a garment inspired by it and the natural materials they found in the Chatsworth Garden. The resulting, magnificent works were displayed locally – a beautiful dress appeared to 'grow' in the garden – to mark the end of the *Virtual School* fashion project.



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'It is a great privilege for our students to be involved in such an important event, showing their creations alongside world famous designers. It is also a huge opportunity for them to show their designs to the discerning and international audience visiting the exhibition

Professor Kathryn Mitchell,
Vice-Chancellor of the
University of Derby

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With the enthusiastic and generous support of our sponsors, we were able to present an exhibition that exceeded our expectations. We are extremely grateful to them all.

Gucci, C W Sellors and Sotheby's used their particular skills to further enhance the exhibition with exciting and exclusive projects.

Principal Sponsor:

GUCCI

Major Sponsors:

C.W. SELLORS
Fine Jewellery

Investec
Wealth & Investment

Sotheby's

WEDGWOOD
ENGLAND 1759

Supporting Sponsor:

Perspex® is a registered trademark of Lucite International

Gucci

We were thrilled that Gucci's Creative Director, Alessandro Michele, designed two bespoke dresses for *House Style*. One gown was inspired by the 18th-century botanical illustrations of the artist Maria Sybilla Merian. Michele saw these volumes when he visited Chatsworth and used her motifs as inspiration for the embroidery on this silk-satin dress, which features flowers and insects in stumpwork; also known as raised embroidery.

In the State Music Room, the second, a velvet and silk-chiffon dress, was influenced by Elizabethan costume and a portrait of Bess of Hardwick; the black velvet outer garment features stumpwork insects, again inspired by Merian's drawings, along with gold thread and beaded edging (detail pictured opposite top left). Silk-chiffon was set into the cuffs and edging, and the gown has a pale-pink silk-chiffon underdress.



Above The Gucci dress (right) in the State Closet; detail from Maria Sybilla Merian's botanical illustration



C W Sellors

Local jewellery designer and long-term Partner of Chatsworth, C W Sellors loaned their jewellery expertise to the exhibition by recreating two tiaras from the Devonshire Collection; the tiara made for Duchess Louise in c1897, containing 1881 diamonds, and another from c1870 that has been worn on special occasions by Duchesses Evelyn, Mary, Deborah and the present Duchess.

However, the most anticipated piece was the re-imagining by C W Sellors of the long-lost headdress worn by Duchess Louise at the Devonshire House Ball in 1897. Working only from an original sepia photograph, C W Sellors worked tirelessly to design and construct the headdress; adding a piece of Blue John to represent their local heritage. The result was a spectacular showcase of colour and light that brought Duchess Louise's outfit to life and formed the highlight of the fancy dress costume tableau in the State Drawing Room.



Above Interviewing Stella Tennant for Sotheby's *Treasures of Chatsworth* video series

Sotheby's

Following the huge success of their 2016 13-part online video series, *Treasures of Chatsworth*, Sotheby's returned in 2017, with Partner of Chatsworth, C W Sellors, to film three further episodes based around the *House Style* exhibition. These films focused on key themes of the exhibition; *Traditions & Transgressions*, *Dressing to Impress* and *The Quest for Excellence*; and included interviews with those behind the exhibition and with experts in the relevant fields. See www.chatsworth.org/art-archives/sothebys-series/

CONSERVATION & ARCHIVES



22,717 object records and
64,720 archive catalogue entries and
16,314 images on the Collections Management System at the end of 2017

Chatsworth contains works of art that span 4,000 years, from ancient Roman and Egyptian sculpture, through masterpieces by Rembrandt, Reynolds and Veronese, to work by outstanding modern artists, including Lucian Freud, Edmund de Waal and Michael Craig Martin. An external panel of specialist advisors – the Devonshire Collection Conservation Committee – oversees the rolling programme of conservation for art and archive materials.

The Colossal Foot

One of the most memorable and largest works of art in the house is the colossal Hellenistic-era Greek foot in the Chapel Corridor. It belonged to an acrolith, a vast composite statue, whose clothed parts were made of wood, while the exposed flesh areas, such as head, hands, and feet, were made of marble. The wooden parts, naturally, did not survive. The seated statue would have been about 11 metres high.

The 6th Duke of Devonshire acquired this giant marble foot in Italy in 1839. He recorded its provenance in his *Handbook to Chatsworth*, 1844: 'The great ancient Greek foot was sold to me by Carlo Finelli, the sculptor in Rome: it belonged to the Quinigi family at Lucca and was long in their palace'. In more recent times it was discovered that the corresponding right foot is in the Pergamon Museum in Berlin.

In 1992 a chiropodist undertook research and wrote to Chatsworth with an interesting insight. Presuming the statue's feet to have been carved from life, he considered the original owner of the foot to have been a wearer of slip-on shoes, as all the toes show signs of fixed clawing and being held together in a cramped space. The fourth and fifth toes also show signs of substantial corns making it a very realistic representation of the sitter.

In 2017 it became a priority to have the marble foot treated, because it had an overall coating of dirt and, more importantly, several disfiguring orange stains left by iron impurities in the stone. Sculpture conservators Cliveden Conservation were chosen for the necessary work and the foot was transported to their workshop. The brown surface grime, with a deteriorated wax coating, was skilfully removed by using both wet and gel treatments, without removing the Antique patina. The iron oxide staining was much reduced and any residue retouched to match the cleaned surface of the marble.

The outsized foot will return to the Chapel Corridor in 2018 where it will be presented on a low plinth for its protection.

Below *Marble Foot wearing a Sandal*, circa B.C.150–50, from a monumental statue, 99cm long



Right Chatsworth housemaids, c. 1930; including Sally Jones (front row centre) who worked at Chatsworth from 1929 until she married the Duke's driver in 1936

Below Portrait miniature of Thomas Hobbes (1588–1679) by John Hoskins (c. 1590–1665). Watercolour on vellum, oval, 7cm x 5.7cm, oval gilt frame



138 archive research visits

339 external queries relating to the archives answered

2,007 images supplied for publications, exhibitions, guidebooks and research

Thomas Hobbes

The 17th century philosopher Thomas Hobbes (1588–1679) is known for his political standpoint and published literature, especially his masterwork *Leviathan* (1651), considered one of the greatest works of political thought in the English language. Perhaps less well-known is Hobbes' connection to the Cavendish family and their estates at Chatsworth and Hardwick in Derbyshire, where he served as tutor to the 2nd and 3rd Earls of Devonshire.

Chatsworth houses one of only two major collections of Thomas Hobbes' papers. Recorded in Cavendish possession shortly after Hobbes' death, this extraordinary and internationally-studied archive has remained in the custodianship of the Cavendish family for three centuries.

The Hobbes collection comprises his major treatises of political philosophy; works by the Cavendish family relating to Hobbes' role as tutor; correspondence by Hobbes with European scholars; and catalogues of the Cavendish library at Chatsworth and Hardwick.

Thanks to a recent grant from the National Manuscripts Conservation Trust, and additional funds from the Chatsworth House Trust, 14 volumes and manuscripts from the Hobbes archive will be conserved: bindings will be repaired, documents cleaned, and torn pages reinforced. The work will be carried out by the Conservation Unit at Sheffield Archives and it will allow the Chatsworth House Trust to share more widely and more readily this important resource. The Hobbes collection will be made available to researchers and the conserved papers will be a prime candidate for future digitisation work.

From Servants to Staff

As reported in last year's Annual Review, in 2015 three University of Sheffield PhD candidates began a three-year project entitled *From Servants to Staff: the Household Community at Chatsworth, 1700–1950*.

2017 marked the culmination of the students' research using the Chatsworth archive: in 2018 their focus will shift to writing their theses. The research they have produced continues to deepen our understanding of the archive and

its contents by shining a light on the narratives of the many hundreds of families that have lived and worked on the Chatsworth Estate since the beginning of the 18th century.

One notable output of the students' work has been the creation of a family history database. Once consisting of little more than a list of census entries and key records from the archive, the students have expanded this resource so that it includes over 4,000 names of former estate workers and household staff along with the roles they performed. A quick scan of the entries shows many jobs that you might expect, such as footman, valet, butler, maid etc., but also many that have faded from public consciousness, such as Usher of the Hall and Groom of the Chambers.

There are one or two more surprising roles, such as hairdresser (to Duchess Georgiana) or elephant keeper (for the 6th Duke's menagerie at Chiswick). This database will be invaluable in helping to answer the many dozens of family history enquiries the archivists receive each year.

The PhD students have also contributed to the wider work of Chatsworth, including giving Winter Talks and briefing our room guides and costumed actors.





ACQUISITIONS & LOANS

A portion of the original endowment of the Chatsworth House Trust is designated as the Art Purchase Fund and income from this source enables acquisitions to be made for the Devonshire Collection and added to the house visitor route or the garden.

Acquisitions

View of Chatsworth from the East, Jan Siberechts

In January 2017 the Chatsworth House Trust acquired the impressively monumental topographical painting *View of Chatsworth from the East* by the pre-eminent, Flemish-born, view painter in England, Jan Siberechts (1627 – ?1703).

This huge ‘prospect’ of Chatsworth, set in its surrounding Derbyshire landscape, affords the viewer a detailed glimpse into the world of the Baroque Chatsworth created by William Cavendish, 1st Duke of Devonshire. In addition to his completed house, it shows, in astonishing detail and colour, the 1st Duke’s brick stables and greenhouse, his extensive terraced hillside garden with formal parterres, sculptures, fountains and other water features. Much of this garden was removed in the mid-18th century, to be superseded by a more naturalistic one.

The painting is a perfect introduction to the 1st Duke’s world at Chatsworth and, as such, has been hung in the Green Satin Room with other, later, view paintings of Chatsworth.

The painting was presumably commissioned by the 1st Duke as a record of his Chatsworth, as payments to Siberechts have been found in the Duke’s accounts for 1699 and 1700. But it was neither recorded in his collection nor in that of subsequent dukes of Devonshire. Until recently, the painting was little-known other than in academic circles. Formerly in a private family collection, it was first brought to public attention by Francis Thompson, Librarian and Keeper of the Devonshire Collection, in his article in *Country Life* in 1952.

It is hoped that the addition of this important view painting may stimulate interest and further research into the architecture, garden, park and surrounding Chatsworth landscape.

Left Jan Siberechts (1627–?1703) *View of Chatsworth from the East*, circa 1703. Oil on canvas, 315 x 307 cm

ACQUISITIONS & LOANS

View of Chatsworth from the South-West, the Hon. Jonathan Warrender

In 2015 the Duke commissioned artist the Hon. Jonathan Warrender to paint a view of Chatsworth to include all the elements that constitute the place. The resulting summer evening view of Chatsworth, from the south-west, includes the park and looks towards the house and garden.

A point was reached in the Masterplan project in 2015 when no external scaffolding was visible on the house. The Baroque house had been cleaned and repaired externally, but work on Wyattville's North Wing was yet to start, and Warrender's painting marks this point.

The Duke's commission was influenced by the historic view paintings of Chatsworth already in the collection and particularly by a smaller version of the wide-view painting by Pieter Tillemans of the 1720s. This painting influenced the choice of a wide format, as well as the general direction of view, for the Warrender painting.

Although Jonathan Warrender put the final touches to his oil painting in 2017, he signed and dated it as 2015, the year during which he viewed the house without scaffolding.

Below *View of Chatsworth from the South-West*, the Hon. Jonathan Warrender, 2015 **Bottom** *A View of Chatsworth from the South-West*, Pieter Tillemans (c. 1684–1734). Oil on canvas, 42 x 91 cm



Loans

An extensive programme of loans to other institutions enables the Devonshire Collection to be shared with a wider audience in this country and across the world. On occasion, Chatsworth is able to display pieces from other collections on short-term loans.

The Devonshire Collection was proud to be a part of the major exhibition *Michelangelo: Divine Draftsman and Designer* at The Metropolitan Museum of Art in New York (13 November 2017 – 12 February 2018). It was hailed as the cultural event of the year, attracting more than 500,000 visitors. This once-in-a-lifetime exhibition presented a remarkable group of 133 drawings by Michelangelo — the largest number ever assembled — as well as three of his marble sculptures, his earliest painting, and his wooden architectural model for a chapel vault. The event included loans from 50 public and private collections.

Scholarly attributions have changed since the time of acquisition by the 2nd Duke of Devonshire (1672–1729) so there are no longer any drawings in the Devonshire Collection credited to Michelangelo, but it does contain important drawings related to this great Renaissance artist. At the age of 13, Michelangelo (1475–1564) was an apprentice in the workshop of the Florentine painter Domenico Ghirlandaio. As there are very few Ghirlandaio drawings in existence, Chatsworth's *Portrait of a female member of the Tornabuoni family* made an important contribution to this acclaimed exhibition and was the first work to greet visitors.

Below *A Reclining Apostle*, c.1515, Sebastiano del Piombo, black chalk with brown wash on faded carta azzurra, heightened with white body colour



Michelangelo's collaboration and friendship with the younger Venetian artist Sebastiano del Piombo (1485/86–1547) was represented by the Devonshire Collection's loan of *A Reclining Apostle*, circa 1515 by Sebastiano del Piombo, also acquired by the 2nd Duke of Devonshire.

For a full list of loans made in 2017, see Appendix on page 54.

Above *Portrait of a female member of the Tornabuoni family*, Domenico Ghirlandaio (1449–94), black chalk on paper



STEWARDSHIP

'The last time I counted, there were 1,700 light bulbs on the visitor route. In the rest of the house there are probably three times as many.'
Chris Robinson, Electrician

House

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

Maintenance has always been and continues to be very important; plans for 5, 10, 20, 50 and 100 years are being prepared to keep the whole building looking as it does at the end of the Masterplan project. The in-house team takes a crucial role in this, but there have been large increases in workloads to cope with the ever-expanding Chatsworth businesses – for example, the number of pieces of equipment that require servicing, regular checks and tests has increased vastly.

Chatsworth staff complete as many of these tasks as possible, for example;

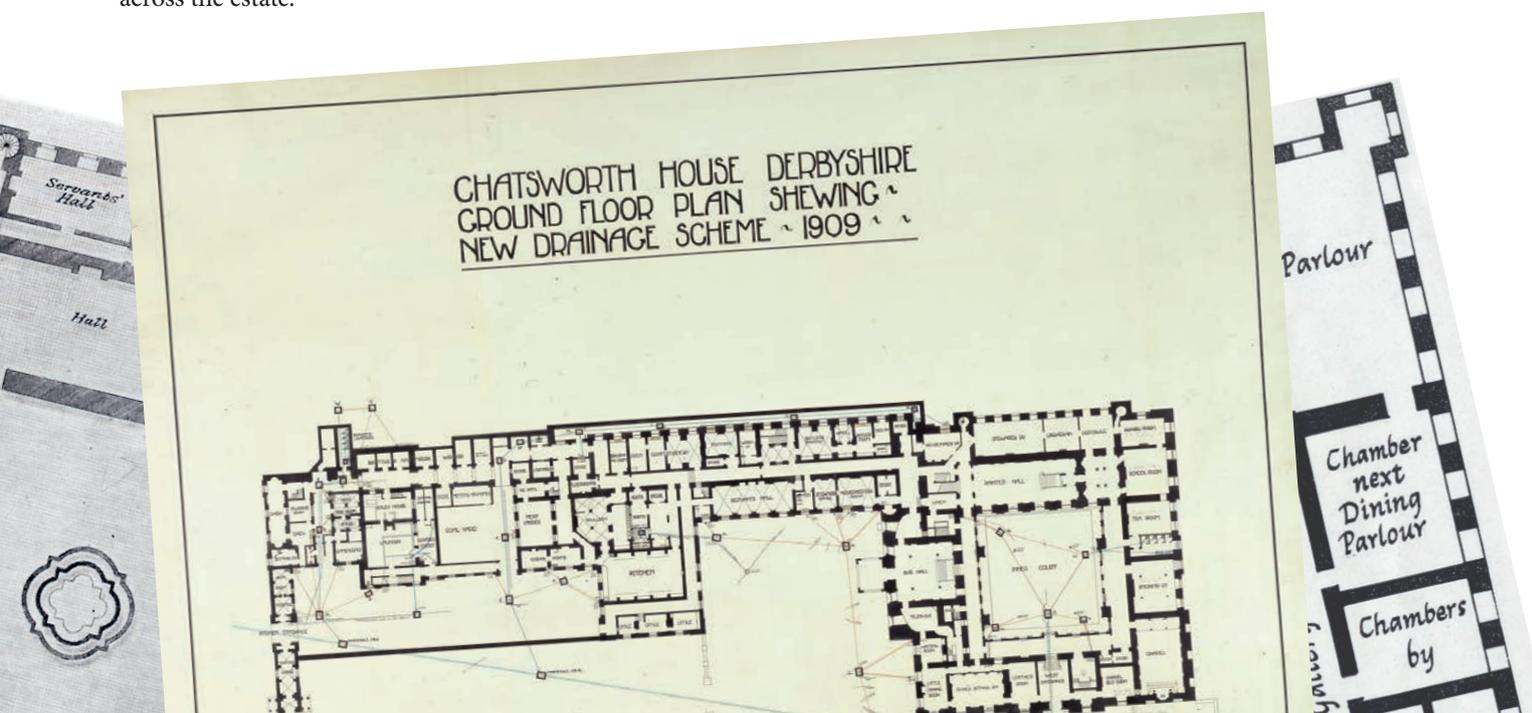
- our electrician undertakes a three-year rolling programme of inspection and testing. Last year, 20 distribution boards were replaced, and the main switch in the house sub-station had to be replaced as parts were no longer available; this work provided the opportunity to increase electrical capacity.
- our sign-writer made 70,000 diary stickers for the Friends of Chatsworth and 2,000 for children visiting the farmyard; he used over 1,500m of printable fabric and 7.5 litres of ink for signs, large and small, across the estate.



For larger projects external contractors are engaged and the in-house team oversees the work to ensure it meets the standards required for this Grade 1 listed historic house.

Above Masterplan works 2017

Below Historic plans of Chatsworth, including the 1909 drainage system



Below Farmyard & Adventure Playground Manager, Margaret Doyle (top right), with the Suffolk Punch mare and foal; and small animal handling (guinea pigs and goat kids)

Farmyard



1,500 bales of straw, 1,000 bales of hay and 100 large bales of haylage used per annum
3 cows are milked daily; producing 15,000 pints of milk, an average of
36 pints per cow per day, which is fed to the calves in the Farmyard
45,000 mini foiled eggs were distributed for Easter weekend activities

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

The farmyard proved a huge success and has since expanded to include; an adventure playground with rope walks, climbing forest, sand and water play, slides and zip wire; an educational and demonstration space known as the Animal Handling Barn; and the offer of tractor-trailer rides to take visitors into the wider estate. Around 260 display animals live in the farmyard, including 40 guinea pigs and a variety of poultry, and we aim to have something newly-born each month from March to September; lambs, calves, kids, foals and piglets as well as chickens.

The Duchess is particularly supportive of our specialised breeding programme for heavy horses. In May 2017 *Princess Eugenie*, a mare of the critically endangered Suffolk Punch breed, gave birth to a filly foal *Beatrice*. This is not only an important addition to the Farmyard but to the breed generally, as only 24 foals were registered in the UK in 2017. The breed society believes there are as few as 70 breeding females in this country, and it is an exciting prospect to have a filly that may help with the survival of these wonderful horses.

45 years on, education remains at the heart of the Farmyard, and our programme is updated regularly to keep in line with the National Curriculum. Sustainability, as championed across the estate, is an important part of this programme and in the coming years we aim to expand this area; for example, with assistance from the Forestry department, to offer rural skills demonstrations.

A week of heritage crafts during the spring bank holiday has been successfully introduced and will be a regular date in the calendar. Crafts included stone walling, wool spinning, fly tying and falconry.



Park and Garden

RHS Chatsworth

A significant addition to the Chatsworth calendar took place in June 2017. *RHS Chatsworth* was the first new show staged by The Royal Horticultural Society (RHS) for over a decade. Its central theme was ‘Design Revolutionaries’ and it took inspiration from the great garden and landscape designers who have shaped Chatsworth – William Kent, Lancelot ‘Capability’ Brown and Joseph Paxton. Presented in front of the house, it included three bridges across the river and three gigantic floral pavilions.

The Garden department was invited to take a prominent role in the show and the aim was to share some of Chatsworth’s horticultural history and remarkable achievements, as well to demonstrate what we do now and how the garden is enjoyed today.

It was decided to showcase the 6th Duke’s Head Gardener, Joseph Paxton, and his successes at Chatsworth and elsewhere, which culminated in the 1851 Crystal Palace; the RHS created an inflatable version of his Great Conservatory with a central exhibit by *Citiscapes*, a horticultural



design company, which displayed contemporary growing techniques (hydroponics) on a giant suspended globe as a modern interpretation of Paxton’s innovation and horticultural impact.

The Garden team, with significant support from our volunteers, provided inspiration and information for the displays in this special tent. Using 25 very large plants, including *Howea forsteriana* (Kentia palm), *Washingtonia robusta* (Mexican fan palm) and *Ficus nitida* (Indian laurel), along with around 6,000 smaller ones, including *Musa basjoo* (Japanese banana), *Anthurium*, *Canna*, *Aphelandra squarrosa* (zebra plant), *Spathiphyllum* (peace lily), and *Tradescantia zebrina* (silver inch plant), they spent many hot, busy days landscaping, planting and tending the tropical displays; and some were on hand during the show to answer visitors’ questions.

Pictured The Garden team and volunteers created a tropical display containing some 6,000 plants in the Great Conservatory tent on the RHS site; Joseph Paxton’s Great Conservatory, completed 1841 and demolished 1920



Gardeners' Hub

As the Old Potting Shed is being refurbished as an Education Centre to be used by the Devonshire Educational Trust from 2018 (see page 40), the Garden team has relocated to temporary buildings near the Kitchen Garden.

An extension adjoining the existing machinery shed near the Kitchen Garden will create improved facilities for the Garden staff and our growing team of volunteers; where they can share knowledge and experience, as well as benefit from a horticultural reference library and a research area for trainees. It will also house an office, the floristry team and a new potting area.

This building, and the Old Potting Shed, will utilise heat and hot water from the biomass system; will recycle heat from the glasshouse plant room; and will include the use of natural insulation and recycled materials.

The plans include the supply of hot water from the biomass system; recycling heat from the glasshouse plant room; the use of natural insulation and recycled materials; and, potentially, roof-mounted photovoltaic panels.

This exciting project has been made possible through funding from the Chatsworth House Trust and the Duke of Devonshire's Charitable Trust.

Wayfinding

New directional signs have been installed in the garden, which are sympathetically designed so as not to distract from the landscape. Situated at all main junctions, each fingerpost highlights a limited number of key features. In 2018, the fingerposts will be complemented by a new map and information panels at the garden entrances; these will help to better orientate visitors and assist them to plan their route, but also provide key information, via inter-changeable panels, about what is happening on a particular day.



Below Every year the Garden team enters the RHS Harvest Festival Show. The 2017 competition was particularly successful: 1st prize for a single bunch of white Muscat of Alexandria grapes, 2nd for a single bunch of black grapes, and 2nd for a pair of white grape bunches: it is particularly difficult to get two that are judged to match



Below During 2017, the Domain team made repairs and improvements to historic drainage systems across the park. In areas that were failing to drain efficiently, larger pipes and additional stone were inserted to help remove surface water and improve ground conditions for events. Further upgrades will be made over the coming years



Forestry



3,700 acres of woodland, including **160** acres planted since 2009 to help reverse the decline in woodland birds

1,000-acre park, enclosed by a **15km** dry stone wall and deer fence.

The Old Park is a Site of Special Scientific Interest (SSSI); **200** acres kept private to protect the wildlife

There is a rich history of woodlands in this part of Derbyshire; the Domesday Book registered the area as forested, and there are substantial ancient semi-natural woodlands on the estate. Many of the plantations visible today were laid out in the mid-18th century, while the 6th Duke and Joseph Paxton carried out intensive planting in the early 19th century.

The woods contain extensive and well-used formal footpaths, bridleways and permissive paths; the Education team uses Stand Wood as a forest classroom. Therefore, continued and enhanced public access to these areas is one of our key objectives.

A detailed Forestry Management plan has been drawn up, in conjunction with the statutory bodies, to provide for the longer-term objectives of the estate woodlands, as well as a detailed plan of operation with an approved felling licence valid until 2028.

There are strong markets for conifer timber, firewood, and softwood-chip for sale as biomass boiler fuel. The last is an attractive outlet for lower-value wood and this business is expected to grow to consume all our small roundwood production. We plan to build relationships with local mills to reduce the cost of haulage; as well as investigating how to process timber on-site for sale to local furniture producers.

Consequently, we plan to bring the woods back into timber production whilst conserving the important heritage, biodiversity and public access, and to address the threats posed by recently discovered tree diseases.

Large areas of the most visible woods and plantations are designated as 'continuous cover'. This ensures that woodlands will remain an important part of the Chatsworth landscape. There will continue to be a diverse mix of broadleaf and conifer stands, but there will be a targeted reduction of larch, due to the threat posed by *Phytophthora ramorum*. These trees will be replaced by a mixture of site-suited broadleaves and conifers.

Thousands of trees will be replanted when areas of mature plantation are clear-felled; a mixture of species suited to the individual sites. Forest tracks will be improved to allow long-term sustainable management of the estate woods.

All operations are carried out to internationally-recognised forestry standards, as required under the UK Woodland Assurance Standard and the Forest Stewardship Council (FSC). The woodlands are certified by the FSC and the Programme for Endorsement of Forest Certification; and are subject to regular audits against the independent certification standard for verifying sustainable woodland management in the UK.



Environment

The preservation of buildings and conservation of woodlands, streams and rivers, moorland, hedgerows and pasture, requires a cycle of management that continues to sustain this special place for future generations. With a spirit of stewardship inherent to life on the estate, the Chatsworth House Trust recognises its responsibility to address the new sustainability challenges, such as climate change, natural resource scarcity, and enhanced threats to wildlife diversity and habitat.

Green Energy

In 1843, the 6th Duke of Devonshire asked Joseph Paxton to build a fountain at Chatsworth to rival that of his friend, Czar Nicholas, at the Imperial Palace in Peterhof.

Paxton designed three hand-dug lakes and a 4km system of manmade streams to capture the rainfall from 8½ km² of moorland to the east of and approximately 150m above the house.

The Emperor Main (a 381mm diameter, 805m long cast iron pipe) feeds the moorland water to the Emperor Fountain in the garden below; capable of producing a 116m jet of water, it is the highest gravity-fed Victorian fountain in the world.

In 1890, a partially subterranean Turbine House was constructed to house three water-driven turbines. These supplied the house with electricity until 1936; when the National Power Network became available.

Since then estate power consumption (and costs) have increased exponentially so, in 1988, the 11th Duke considered recommissioning the 1890 turbines. Unfortunately, this proved impossible, so a new water-driven turgo and generator were installed and these successfully powered the house until 2015. At that point, the 1988 generator became unrepairable and a new system was installed in 2017.

Above The lakes above Chatsworth
Right Inside the Turbine House, 2017



A major benefit of the new system is computer-controlled automation. The total water storage capacity of the moorland lakes is 75,010m³. With such a vast quantity of water situated above Chatsworth, a continual threat has been the possibility of flooding. Now, in extreme circumstances, there is a series of overflows, controlled by shuttles, to divert water to different parts of the moor and safely into the river.

Local Sourcing

Felled by our forestry team, most of the oak, lime and cedar used in the Masterplan came from the woodlands surrounding Chatsworth. Once sawn, the timber was used to make lintels and architraves. Ornate carving was carried out by skilled craftspeople from Sheffield.

Reduce, reuse, recycle

Chatsworth follows a simple philosophy: reduce, reuse, recycle. Throughout the Masterplan, efforts were made to reduce the volumes of waste produced on site.

Key to this was the reuse of materials, fixtures and fittings from previous projects. From escutcheons and light switches to doors and tiles, countless items were given a new lease of life; a number of bath tubs were reused, having been re-enamelled and restored to their former glory.

Recycling also played a major role in the Masterplan: lead sheeting was removed, melted down and recast using traditional methods, so that recycled sheets could be returned to the house roof to offer protection from the elements for many more years.



LEARNING

Opposite Visitors viewing the paintings and newly restored lantern above the Oak Stairs **Below** Charles Noble, Curator of Fine Arts, offered students a close-up view of works by Raphael, Leonardo da Vinci and Titian



21,325 educational visitors to the house, garden and farmyard

1,757 education visitors and 2,252 family learning visitors to the Stickyard

1,450 participants in the programme of talks, tours and workshops

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

The DET, an independent charity, aims to fulfil the educational potential of the rich resources of the estate by inspiring and engaging children and young people through the provision of high quality educational opportunities. Through guided, self-guided, and specialist educational packages, the DET provides education programmes which reach and inspire all backgrounds, ages, and abilities.

Alongside House Style activities (see page 23), a variety of learning activities took place during 2017, including:

ARTiculation Discovery Days

On each of two Discovery Days in 2017, 30 students from five local secondary schools enjoyed a talk by the Collections team and a guided house tour, including areas not usually on the visitor route. The pupils researched documents connected to specific pieces of art in the collection, had the chance to interview the Duke and to present their work in front of the Duke and Duchess. One teacher said *'The students thought it was the best day of their school lives so far. It has a massive effect on the students that attend and it opens their eyes to a much wider understanding of art'*.

Sotheby's Success Academy

With support from Sotheby's, in November, 12 students from *Success Academy High School of the Liberal Arts – Manhattan and Bronx* travelled to London and Chatsworth for once-in-a-lifetime experience. The DET and our Collections department delivered a packed three-day itinerary, which included a house tour, an opportunity to inspect priceless works of art including Old Master drawings and treasures from the collection; and excursions around the wider estate.

The students were invited to create a special performance in response to their experiences here, which they presented to the group, their teachers, and the Duke and Duchess. The visit aimed to build cultural awareness, an understanding of art and history, and strong friendships within the group: feedback from the students suggested the trip was a huge success.



'Chatsworth taught me more about English culture through various sculptures, art pieces, books, and documents than any history class ever could'.

Imani Johnson, 10th Grade Sotheby's Success Academy student





Education Centre

Over the winter of 2017 the Old Potting Shed, an under-used garden building, was transformed into our new education centre; to enable us to offer education visitors the opportunity to further enhance their time here.

It has two teaching/meeting spaces; the larger room can seat 70 people and the smaller room contains a kitchen. It has been designed to provide a dedicated learning space for DET, who will be targeting older students and community groups to use this facility. It will also be available for hire and monies raised will be used to maintain the centre, with any excess supporting DET's charitable projects.

Made possible by funding from the Chatsworth House Trust, the Derbyshire Charity Clay Shoot, the Duke of Devonshire's Charitable Trust, Garfield Weston Foundation and another generous donor, we hope to use it for an increasing range of educational opportunities for local schools and universities.

Since its creation, the DET's educational visitors have been predominantly from primary schools but, with the appeal of the 2017 *House Style* exhibition, we have seen a dramatic increase in the numbers of educational visitors who are higher-level learners (i.e. secondary school, college and university level). As a result, in 2017 higher-level learners constituted 35% of educational visitors, whereas primary school level made up 38%; we believe the new learning centre will help this balance further.

Dementia toolkit

The Armchair Gallery project in 2015/16 produced a series of film clips and virtual tours of Chatsworth, featuring pieces chosen by the Duke and Duchess, which were shown in dementia care homes across Nottinghamshire.

Following this work, the DET was invited to take part in the *Rethinking Heritage Dementia Toolkit* project, coordinated by Historic Royal Palaces. *The Armchair Gallery* is being used as one of the case studies to inspire other heritage settings to become more dementia-friendly.

Members of the Education team have had initial dementia awareness training and will continue to strive to make Chatsworth a more dementia-friendly environment for the benefit of all our visitors.



Above Architect's impression of the new Education Centre
Right *The Armchair Gallery*; Chatsworth film-clips on a tablet computer



Right Art Out Loud 2017 – Grayson Perry

Art Out Loud 2017

Building on last year's success, a variety of sessions were offered for school and university students at the 2017 Art Out Loud festival. Alongside speakers from the fashion industry (see page 23), American sculptor Jedd Novatt discussed his work with Jo Melvin (Reader at Chelsea School of Art and Director of the Barry Flanagan Estate) and he held a blind-drawing masterclass. Musician Lizzie Ball premièred *Viva La Vida con Frida*, exploring the life and work of Frida Kahlo through images and live music. Both Novatt and Ball's sessions ended with questions from the young people, a photo opportunity and an informal chat. 230 students and staff from eight secondary schools attended these sessions.

In addition, secondary school students were invited to take part in a competition to create an artwork influenced by one of the artists featured at the festival. Jedd Novatt selected the winner, who received a book signed by the Duke and complimentary tickets to the house and garden.



Tours, Talks & Workshops

63 tours, talks and workshops were offered as part of our adult learning programme; ranging from *Treasures from the Archive & Library* to *The Great Gardeners of Chatsworth*, and VIP tours of the *House Style* exhibition led by Lady Burlington. The workshops included traditional woodcrafts and *Making a Herb Basket*, while the farmyard offered *Young Farmers' days* for children aged 6–11 years. 2017 saw the introduction of seasonal guided walks in the park and villages surrounding Chatsworth.

The Attingham Summer School visited in July for a day of specialist tours and seminars, as part of this annual course for museum and heritage professionals studying the English country house.

Below left Art Out Loud 2017 – Jedd Novatt speaking to students after his talk Below The Duke and Duchess taking questions during their talk in the Theatre, March 2017



PEOPLE

Our Friends of Chatsworth and Visitors



642,817 visitors

13,933 Friends of Chatsworth – our highest-ever total

70,532 people attended events at Chatsworth



It is a source of great pride and gratitude that Chatsworth is supported by a very large number of Friends of Chatsworth. In the last five years, member numbers have increased by more than 35%, and many existing Friends continue to renew their membership annually. Every penny from the two levels of membership supports the work of the Chatsworth House Trust; and in many instances the Trust, as a charity, is able to benefit from Gift Aid too.

In June we ran a successful campaign to promote membership; information was delivered to 145,000 homes and distributed at the *RHS Chatsworth* show. An objective was to encourage payment by direct debit, as this system is easy for our visitors and helps to reduce our administration costs.

Friends of Chatsworth Garden Party

The Duke and Duchess welcomed almost 3,000 guests to the annual Friends of Chatsworth garden party in July, our biggest ever. It was a beautiful, warm evening with just a brief shower.

The garden party has become a family affair with almost 700 children attending this year. Two face painters worked all evening, and two balloon modellers distributed a multitude of balloon swords, animals, hats and fairy wings.

Patrons of Chatsworth Scheme

In 2018 the Chatsworth House Trust will be launching the Patrons of Chatsworth. As the charity responsible for the management, conservation and upkeep of the house and its beautiful grounds, this new scheme will offer our visitors an opportunity to build a closer relationship with Chatsworth. In return for a donation to the charity, patrons will be invited to learn more about the estate through talks by curators and behind-the-scenes tours.

Above Visitors in the North Sketch Gallery and approaching the Wellington Rock in the garden



During the Easter holidays we brought two 11-year-old boys to Chatsworth ... After much activity, one of the boys said to me “you could never get bored here”
 Visitor, 2017



Pictured 2017 Events:
 Chatsworth Country Fair, Dodson & Horrell Chatsworth International Horse Trials, Bonfire Night, Farmyard Nativity Play, Christmas at Chatsworth

Our Staff



- 139 full-time jobs, 248 part-time posts and 168 volunteer roles
- 17 trainee and work placements
- 42 internal promotions in a variety of roles
- 20% of employees had completed 5+ years' service

Vision and Core Values

In 2016, Lord Burlington began an initiative to share the family's *Vision and Core Values* for Chatsworth and ran workshops across the estate to elect 'Champions' from each department to help keep the *Core Values* alive in our everyday working lives.

In 2017, the *Triple A Card* scheme was launched, providing the Champions with the opportunity to celebrate and acknowledge examples of our values in action. The cards are used to record examples of where employees and volunteers have embodied the *Core Values* in an action, an aspiration or an achievement.

Since the launch of this scheme, 132 staff and volunteers from across the Devonshire Group have been nominated by their peers; each nominee was awarded a £10 donation to a charity of their choice and was entered into a grand prize draw at the end of the year.

Our 2017 Staff Survey results showed that over 40% of staff had seen improvements in their department as a direct result of the *Core Values* initiative.



Right, top In October, we welcomed our current cohort of apprentices (pictured with the Duke). Currently nine apprentices are working in a range of jobs, including painting and decorating, electrician, IT and gardening

Right The Duke and Duchess hosted a long service award ceremony in the Library; this included Sean Doxey (Head of Special Projects) who celebrated 40 years at Chatsworth



Pictured Members of the Bookings, Collections, Garden, House, Housekeeping and Textiles teams



Our Community

The Cavendish family has maintained a commitment to charity and community for generations. The Duke and Duchess act as Patron, President or Governor of over 120 charities, sporting clubs and community groups; and this year they hosted a lunch for Derby Museums to launch the Museum's Endowment Fundraising Programme, as well as three charitable events in the park and two in the house.

In support of the work of the Chatsworth House Trust, the Duke undertook a variety of speaking engagements in the UK, USA and the Netherlands, to reach further audiences with news of the latest exhibitions, education programmes and, of course, the historic and contemporary developments at Chatsworth. These have often led to reciprocal visits; this year we have welcomed guests from the Rijksmuseum Amsterdam and the Charleston Heritage Preservation Society.

The Hartington Fund

A fund to support the costs of entry and transportation, the Hartington Fund enabled visits to Chatsworth for 1,393 educational visitors from areas of socio-economic deprivation. It supported a range of visits from primary and secondary schools, as well as young carers and Black and Minority Ethnic (BME) support groups. The Stickyard outdoor education centre provided a base for many of these visiting groups.

The Duke of Devonshire's Charitable Trust

In the last 12 months the Duke and his family have continued their support of 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 Duke of Devonshire's Charitable Trust (DDCT) made grants to registered charities totalling £303,000 in 2017/18. This included supporting charities nominated by Devonshire Group staff through the newly created DDCT Staff Community Fund.

Derbyshire Charity Clay Shoot

A record amount was raised for local charities as the 2017 Derbyshire Charity Clay Shoot (DCCS) blasted its way to more than £375,000.

Held on the estate, over 200 people took part in clay shooting and a charity auction to raise funds for the NSPCC (Sheffield); the Chesterfield Child Contact Centre; St Luke's Hospice; the Devonshire Educational Trust; plus Work Limited, the Hidden Gem Café.



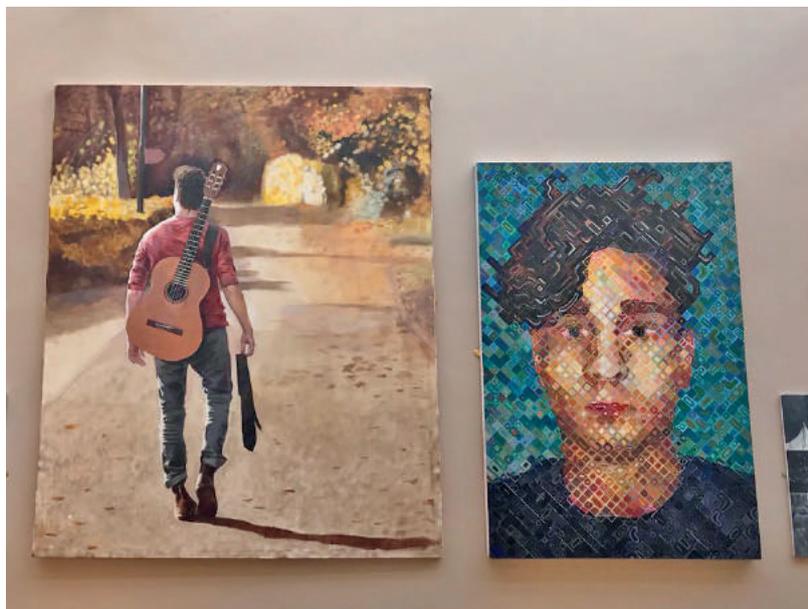
Teams were drawn from across the country as well as from overseas for the shoot, which was organised by sporting agency E.J. Churchill, who describe it as the country's premier event of its type. Sotheby's UK Chairman Harry Dalmeny acted as auctioneer, supported by the event's Master of Ceremonies, Ellie Harrison of BBC's *Countryfile*.

The Derbyshire Charity Clay Shoot has raised more than £2 million for local good causes since its inception in 2003 and is organised by a committee of volunteers, comprising representatives from Chatsworth's management and prominent figures from the wider community.

University of Derby

In November, at the final degree presentation ceremony that he presided over as its Chancellor, the Duke of Devonshire was awarded an honorary doctorate by the University of Derby; marking his contribution to the world of art as a collector and conservator of important national and international works, as well as his decade of involvement with the University. Lord Burlington accepted the invitation to succeed his father as Chancellor and was installed in March 2018, thus maintaining the strong link between Chatsworth and the University.





Opposite, top The 2017 Derbyshire Charity Clay Shoot, including Ellie Harrison and Richard Reynolds

Bottom Lord Burlington and the Duke of Devonshire at the University of Derby

Pictured Art work by A-level students from Birkdale School in Sheffield and by GCSE and A-level students from Buxton Community School was displayed in the Carriage House restaurant. Works included still-life studies, portraits and self-portraits in a variety of styles. Students from Netherthorpe School visited Chatsworth to see the Christmas decorations they had produced, as part of a design and business project, on sale in the Orangery shop

OUR SUPPORTERS

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

Below To celebrate the launch of the first *RHS Chatsworth*, Wedgwood invited Lady Burlington to design a new version of their iconic Jasperware; entitled the Wedgwood Burlington Pot



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The Museum of Modern Art (MOMA)

And those Supporters who wish to remain anonymous

Partners of Chatsworth

Chatsworth House Trust is proud to associate with a select number of partners. These affinity partnerships have been established with organisations who share our values and want to build mutually beneficial relationships for the longer term.

C·W·SELLORS

Fine Jewellery

C W Sellors Fine Jewellery is one of the UK's leading independent jewellers; offering luxury jewellery and watches from leading designers and brands, and the finest fashion and contemporary jewellery, in 15 boutiques across the Midlands and Northern England.

Alongside the bespoke headdresses designed for *House Style*, C W Sellors created a range of retail pieces in response to the exhibition, including 'insect' jewellery inspired by Duchess Deborah's famous collection, and a brooch of the *House Style* logo.



GUCCI

Gucci is one of the world's leading luxury fashion brands with a reputation for creativity, innovation and Italian craftsmanship. Gucci Places, launched in 2017, invites people to explore worldwide locations that have inspired Gucci. Unveiled as the first Gucci Place,

Chatsworth was delighted to be chosen to launch this exciting initiative. *Gucci Places* will create a network of sites, connected to Gucci, all of which possess the qualities of being able to surprise, arouse interest and inspire a creative response.

As part of our collaboration, an exclusive selection of products is on sale in the Chatsworth shops and at Gucci's store in Sloane Street, London.



With more than 150 years' experience of serving clients by investing their money wisely, Investec Wealth & Investment has the knowledge and expertise to help make its clients' financial goals a reality. Its services are the result of that expertise, which allows it to

deliver a comprehensive range of investment options to its clients – be they individuals, companies, trusts or pension funds.

Supporting the Derbyshire Charity Clay Shoot, *Christmas at Chatsworth* and *House Style*, Investec Wealth & Investment is a long term and loyal Partner of Chatsworth. We were delighted to welcome over 400 Investec guests to Chatsworth in 2017. (Right: the Investec zebra pictured at Chatsworth)



Sotheby's

Sotheby's is an innovative global art business. Auctioneers since 1744, today Sotheby's also offers private sales galleries, worldwide selling exhibitions, retail wine and diamonds, financing, art education and digital engagement anytime, anywhere, on any device.

2017 saw the 12th year of *Beyond Limits*, the monumental sculpture exhibition in the garden. This year's selling exhibition featured American Sculpture and included works by Richard Serra, Wendell Castle (pictured), Robert Indiana, Julian Schnabel and Joel Shapiro.



MONEY MATTERS

Income and Expenditure Summary (unaudited)

	To end of March 2018	To end of March 2017
<hr/>		
<i>Income (£'000)</i>		
Visitors	11,002	9,911
Learning	148	133
Sponsorship, Grants and Donations	1,232	1,031
Friends membership	720	649
Investment income	805	868
Franchise income	757	693
Other income	22	42
Total Income	14,686	13,327
<hr/>		
<i>Expenditure (£'000)</i>		
Visitors	(4,804)	(4,695)
Masterplan	(3,595)	(3,617)
Conservation and Restoration	(538)	(528)
Exhibitions	(996)	(167)
Learning	(70)	(60)
Stewardship	(4,905)	(3,774)
Fundraising	(188)	(194)
Governance costs	(203)	(199)
Investment management fees	(88)	(93)
Total Expenditure	(15,388)	(13,325)
<hr/>		
Net income	(702)	2

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

The full financial statements for the Chatsworth House Trust are audited annually and are filed at Companies House and lodged with the Charities Commission. The figures are for the financial year to 31 March 2018 together with comparative figures for the year to 31 March 2017.

Incoming Resources

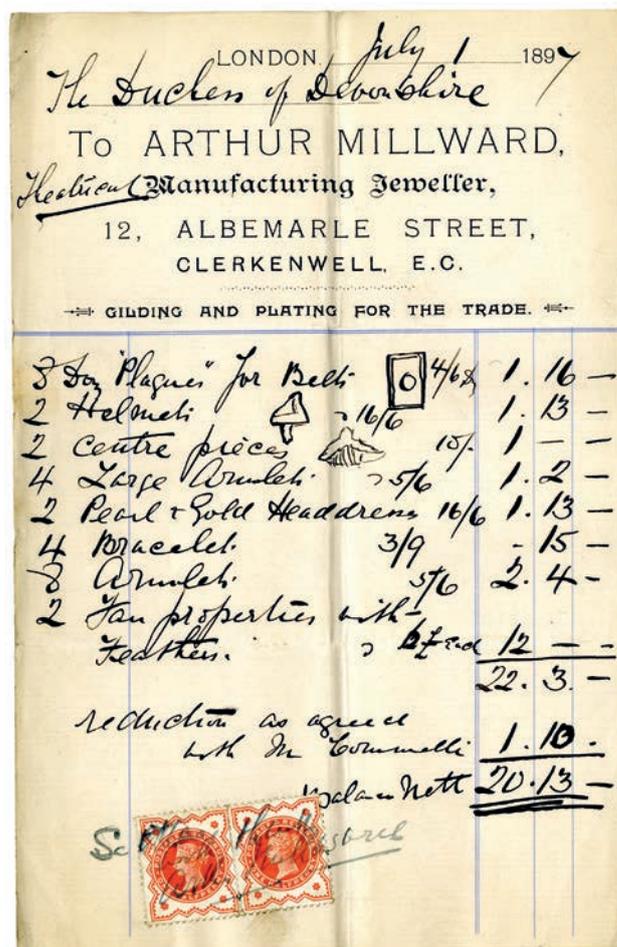
In the year to March 2018 visitor income increased by 11% from £9.9m to £11m. Visitor income represents the income generated from entry to the house, garden and farmyard and from Chatsworth events. There were 642,817 visitors to the house, garden and farmyard in the 2017–18 financial year compared to 626,075 in 2016–17. Income from events held in the park improved due to an increase in revenue from the *Chatsworth International Horse Trials* and the inclusion of two new events – *RHS Chatsworth* in June and *MOVE with Jessica Ennis-Hill* in July.

Chatsworth offers a subsidised rate for educational visits. Income from these visits increased from £133,000 to £148,000 due to a higher number of educational visitors (21,219 as opposed to 19,761 in 2016), in particular the number of students attending talks and workshops linked to the *House Style* exhibition.

The Development department generates income from sponsorship, grants and donations for the Chatsworth House Trust and for the Devonshire Educational Trust. There was a 19.5% increase in revenue generated for the Chatsworth House Trust, a large proportion of which was for sponsorship of the *House Style* exhibition. In addition, the Chatsworth House Trust receives support from the Trustees of the Chatsworth Settlement by the provision of housing for some Chatsworth House Trust staff for which no rent is charged.

The Friends of Chatsworth provide an important contribution to the total income. Membership has increased by 13.9% to 13,933 Friends as a result of the recruitment campaign in June 2017.

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



Above Receipt detailing items supplied to Duchess Louise, probably for costumes for the Devonshire House Ball, 1897

Charitable Expenditure

This year Masterplan expenditure was just under £3.6m, with total projected costs of £32.7m. The Masterplan has been funded by the operating surpluses of the charity and donations from the Duke of Devonshire's Charitable Trust.

The significant increase in expenditure on Exhibitions, from £167,000 to £996,000, reflects the costs of presenting the high-calibre exhibition, *House Style*. As last year, the figure also includes costs for presenting the Christmas exhibition.

Stewardship costs include operating overheads, maintenance and repair costs, and larger one-off projects. This year, as well as the ongoing repairs to the house, glasshouses and farmyard, we have invested in redeveloping areas of the garden (e.g. the Trout Stream and the Rockery); re-laying damaged pathways and roads in the garden and park; and starting longer-term plans, such as restoration work in the Stables.

Over the long-term, all the net income the Chatsworth House Trust generates from its visitors and other activities is used for the conservation and restoration of the house, its contents, garden and park. During years when major works are undertaken, some of the funding may come from reserves, which are replenished in years when fewer major projects or restorations are underway.

LOOKING TO THE FUTURE



2018 will be another exciting year at Chatsworth, both inside and out... and roundabout.

Starting inside; we will unveil our third site-specific ceramic installation, entitled *Sowing Colour* by Natasha Daintry. This work has taken the artist three years to complete and it will be well worth the wait. We have been collecting smaller works by Natasha for a number of years but this installation is, to us, very special. It is to be installed in the Dome Room, near the Library, for the opening of the 2018 season.

By the time visitors reach these 238 coloured pots, we hope they will have enjoyed most of the 2018 exhibition, *Chatsworth Renewed*. The exhibition will celebrate the skills, trades and crafts which were required to maintain the house over the last 500 years and acknowledge the many contributions made by today's craftsmen – all those involved in the renewal process.

All of us at Chatsworth take our visitors' opinions very seriously. To make sure we know what these are, we have access to the latest research carried out by the Association of Leading Visitor Attractions (ALVA) to tell us how Chatsworth is rated in comparison to other similar organisations. In many areas, such as *what there is to see and do during a visit and the knowledge of staff on the site and subject matter*, Chatsworth fared exceptionally well, but other findings indicated we fell short in the areas of *visitor interpretation, visitor engagement and wayfinding*. In 2018 we will address these shortcomings by:

- The introduction of a new Interpretation Officer, who will be tasked with improving room cards around the visitor route, exploring new Virtual Reality opportunities, and updating our audio guides.
- Offering more 'hands-on' opportunities in the exhibitions; for example, a loom will be placed in the State Drawing Room alongside the newly-restored Mortlake tapestries, so that visitors can experience weaving for themselves.
- Improving wayfinding signs across the wider estate.

- Monitoring our visitors' reactions to these steps to find out if they make a difference to their enjoyment of Chatsworth.

2018 will also see the return of *RHS Chatsworth*. Our Garden team is preparing an 'orchid extravaganza' for the Great Conservatory marquee; 5,000 plants will be on display, including 100 varieties of *Phalaenopsis* (moth orchids). Chatsworth has a long history of cultivating orchids, and the 6th Duke had one of the most extensive orchid collections in the 19th century. His Head Gardener, Joseph Paxton, collected specimens from around the world and, today, our gardeners are working to re-identify 200 species whose names have been lost over the years.

The gardens are a personal passion – for us both – and we are delighted that we are being assisted in their transformation by luminaries such as Dan Pearson and Tom Stuart Smith, as well as by the expertise and hard work of our Head Gardener, Steve Porter, with his team of gardeners and volunteers.

Finally, a major change at Chatsworth; Richard Reynolds, who has been the Devonshire Group CEO for the last 12 years, has decided to retire. Richard has led a complete transformation of the Chatsworth management, as well as across the other family estates and businesses. We are extremely grateful for his commitment to the ideals of the Chatsworth House Trust, which has prospered mightily during his stewardship.

Richard's achievements are too many to list here, but I must mention how much Chatsworth has benefitted from his skilful control of the Masterplan; his enthusiasm for raising money for Chatsworth's charitable objectives, including his chairmanship of the Derbyshire Charity Clay Shoot which raises money for local charities; his benign but firm control of costs; and his inspired ability to manage upwards!

Everyone at Chatsworth will miss Richard and his wife, Sharon, who will be leaving her role as Director of *Art Out Loud* after the 2018 festival, and we wish them well for the future.

Stoken Devonshire
Amanda Devonshire E.

TRUSTEES

The Chatsworth House Trust Council of Management

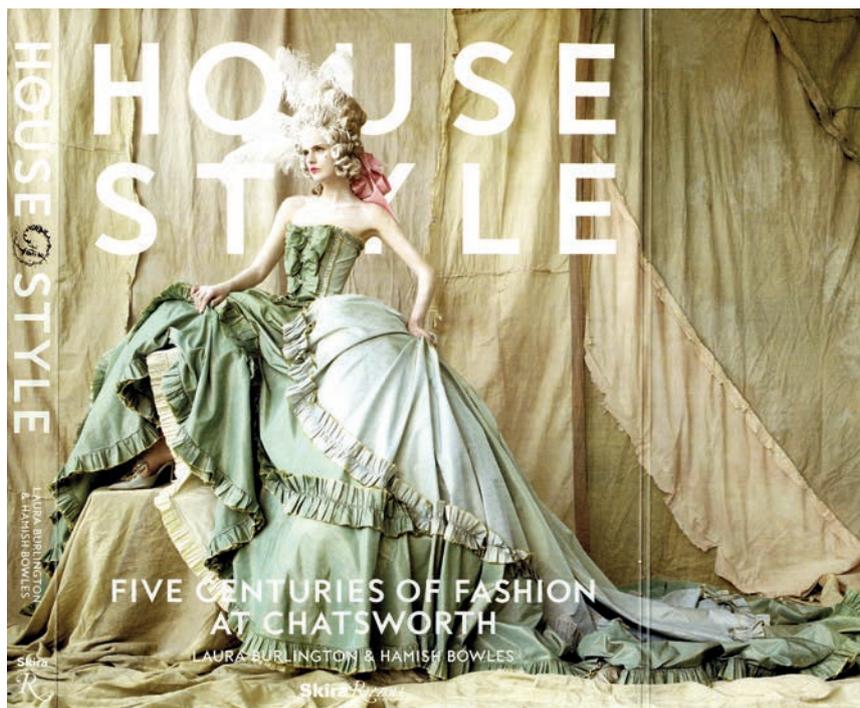
The Duke of Devonshire, KCVO, CBE, DL – *Chairman*
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Mr HM Wyndham

The Devonshire Educational Trust

The Earl of Burlington – *Chairman*
Mr PA Bostock (until retirement in April 2018)
The Duke of Devonshire
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The Hon. Mrs C Chetwode
The Duke of Devonshire
The Duchess of Devonshire
Mr A Laing, FSA
Mr ERH Perks
The Hon. Lady Roberts, DCVO
Mr HM Wyndham



Left A legacy for the Chatsworth House Trust was the production, by Rizzoli, of a beautiful book to complement the exhibition; *House Style* by Hamish Bowles and Laura Burlington contains newly-commissioned photography by Thomas Loof and essays from Charlotte Mosley, Sarah Mower and the Duke's sister, Sophia Topley

APPENDIX

Loans

Ferens Art Gallery, Hull, **SKIN**, 22 April – 13 August 2017.

Lucian Freud, *Large Interior, London W9*, 1973,
oil on canvas (illustrated below)

Scottish National Gallery, Edinburgh, **Beyond Caravaggio**,
17 June – 24 September 2017.

This exhibition was also shown at The National Gallery,
London and the National Gallery of Ireland, Dublin during
the end of 2016 and earlier this year.

Valentin de Boulogne, *Three Musicians*, circa
1615–16, oil on canvas

Rijksmuseum, Amsterdam, **Small Wonders**, 17 June – 17
September 2017.

This exhibition travelled to the Art Gallery of Ontario
during the end of 2016 and then to The Metropolitan
Museum of Art, New York earlier in 2017.

Flemish School, *The Henry VIII Boxwood Rosary*

Palazzo Pitti, Florence, **A Gift to the Grand Duke**,
23 June – 24 September 2017

Carlo Maratti, *Tuscany in her car: modello for the
“Piatto di San Giovanni” of 1681*, pen and brown ink
with brown wash, over preliminaries in red and black
chalks on paper.

Carlo Maratti, *Cardinal Giovanni de’ Medici at Ravenna*,
pen and brown ink with brown wash, over preliminaries
in red and black chalks on paper.

Carlo Maratti, *Cosimo I de’ Medici and Victory*, pen and
brown ink with brown wash, over preliminaries in red
and black chalks on paper (illustrated below)

Carlo Maratti, *Leo X and Francois I at Bologna 1515*,
pen and brown ink with brown wash, over preliminaries
in red and black chalks on paper.



The National Portrait Gallery, **London, The Encounter: from Leonardo to Rembrandt**, 13 July to 22 October 2017

Annibale Carracci, *A hunchback boy, half-length* (illustrated below)

Annibale Carracci, *Portrait of a youth, bust-length*

School of Annibale Carracci, *Portrait-head of a young man*

Annibale Carracci, *Portrait-head of a young boy*

Filippino Lippi, *Portrait of Mino da Fiesole*

Hans Burgkmair The Elder, *Wolfgang von Maen*

Carlo Dolci, *The Artist's shoemaker*

Parmigianino, *Bust of a boy in profile to the right*

Circle of Paolo Veronese, *Six male and five female heads*

Albertina, Vienna, **Raphael**, 28th September 2017 – 7th January 2018

Giulio Romano, *Study for warrior fallen in the 'Battle of Constantine', Sala di Costantino*, chalk and bodycolour on paper

Raphael, Recto: *Neoptolemus taking Andromache into captivity after the Fall of Troy*; Verso: *Seated male nude*, pen and brown ink on paper

Giulio Romano, *The Holy Family and St Anne with The Christ Child about to be taught to walk*, pen and brush with brown ink over preliminaries in black chalk on white paper

The Metropolitan Museum of Art, New York, NY, U.S.A., **Michelangelo: Divine Draftsman and Designer**, 13th November 2017 – 12th February 2018

Domenico Ghirlandaio, *Portrait of a female member of the Tornabuoni family*, black chalk on paper

Sebastiano del Piombo, *A Reclining Apostle*, c.1515, black chalk with brown wash on faded carta azzurra, heightened with white body colour

Royal Albert Memorial Museum, Exeter, **Dartmoor: A Wild and Wondrous Region**, 22nd December 2017 – 1st April 2018

Samuel Palmer, *Morning (or The Dripping Eaves)*, 1865, watercolour and bodycolour on board



FURTHER INFORMATION

If you would like further information, please contact us:

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Bakewell
Derbyshire DE45 1PJ

Tel: 01246 565300

Website: www.chatsworth.org

Email: info@chatsworth.org

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Design

Level Partnership

Printing

The Duncan Print Group



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Opposite Detail from *Portrait of a Lady in a Mantilla*, Diego Velázquez (1599–1660). Oil on canvas, 98cm x 48cm. This painting was displayed in *Portrait of a Lady: A Gallery of Beauties* during *House Style*

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CHATSWORTH





Pictured Detail from *Poppy* hat by Philip Treacy, 1992

Front cover Detail of one of the bespoke Gucci gowns designed by Alessandro Michele for *House of Gucci*