



WADDES DON
Rothschild Collections

WADDES DON
MANOR

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REVIEW



The Lod floor mosaic, late third C.E., Israel Antiquities Authority. Photo: © Israel Antiquities Authority / Nicky Davden



We want Waddesdon to set an international example of excellence, reflecting and preserving the best of its past while embracing the future and inspiring audiences of all ages. Every pound spent through commercial activity supports this fundamental work.

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2014/15 was a year of cultural and operational highlights. From the critical success of our exhibition programme, to new acquisitions by the Rothschild Foundation, the introduction of new architectural lighting by Woodroffe Bassett, an excellent breeding year for the Aviary, and a successful first full year of the new car park, our aim is to honour our uniquely Rothschild spirit of place in every aspect of our activity.

We had an exemplary range of exhibitions and displays, in terms of quality, scholarship, imagination and reach. We were the only UK venue to present an exceptionally well-preserved second century Roman mosaic *Predators and Prey, A Roman Mosaic from Lod* in partnership with the Israel Antiquities Authority and the British Museum. Our other major exhibition, *Fame and Friendship: Pope, Roubiliac and the Portrait Bust*, in partnership with the Yale Center for British Art, was described by Richard Dorment as 'the best exhibition this year'. We showcased Julius Popp's digital artwork *Bit:fall* in the Aviary, which fascinated young and old alike, and added to our contemporary collections through Joana Vasconcelos's *Lafite*, a commission which celebrated the Rothschild's illustrious connections with the world of wine.

The Christmas season continues to go from strength to strength, both in the house and outside, where Bruce Munro's residency continued for a second year. Numbers were boosted by an extended Christmas Fair and new architectural lighting by Woodroffe Bassett added to the Winter Light spectrum. Thanks to this, and also thanks to our programme of events and activities throughout the year (including open air cinema and an expanded Chilli Festival), we had another excellent season for visitors,

welcoming 364,319 to Waddesdon. Whilst this was down 7% on the previous year (which saw the highest visitor numbers in Waddesdon's history at 392,000), house visitors were 7% up on the previous year at 157,000 and our family audience has grown by over 10% due to our expanded programme for families and schools. All this activity was supported by marketing campaigns, and a strengthening of the social media presence, widening our reach and making it much easier for visitors and potential visitors to find out what is going on at Waddesdon in a number of different ways.

Alongside our outreach and events programming, the fundamental work of conservation and preservation that underpins everything we do continues. This ranged from work outside in the Garden, such as the conservation of Red Lion Steps, to projects in the Collections including work at the Archive at Windmill Hill.

Jacob Rothschild

Lord Rothschild
Chair of Trustees

PREDATORS AND PREY:
A ROMAN MOSAIC
FROM LOD

“Both visual treasure and historical detective story.”

Bettany Hughes *The Mail on Sunday*

“...a worthy example of what rescue archaeology - carried out under the auspices of the Israel Antiquities Authority (IAA) - can do.”

Minerva

In 2014 we offered a wide ranging exhibition programme in terms of quality, scholarship, imagination and reach, and also worked alongside significant partners. We were the only UK venue to present the extraordinary Lod Mosaic, a 3rd-century Roman villa floor from Lod, in Israel. The exhibition *Predators and Prey* was a collaboration with the British Museum, which lent objects to contextualise the mosaic. Another outstanding collaboration was with the Yale Center for British Art, New Haven, on *Fame and Friendship: Pope, Roubiliac and the Portrait Bust*, described by Richard Dorment in the *Telegraph* as ‘the best exhibition this year’.

Visitors were able to admire and enjoy exhibitions drawing on Waddesdon’s own collections, in particular the Archive and the books collections, and the contemporary programme continued with artist responses from Jan Dunning, Philippa Lawrence and Lace 21. Outside, we re-created part of the Lod mosaic in carpet bedding on the Parterre and showed Julius Popp’s art and technology installation *Bit:fall* in the Aviary.



FAME AND FRIENDSHIP:
POPE, ROUBILIAC AND
THE PORTRAIT BUST

“Not only the most original exhibition of the year, but one of the most enjoyable .”

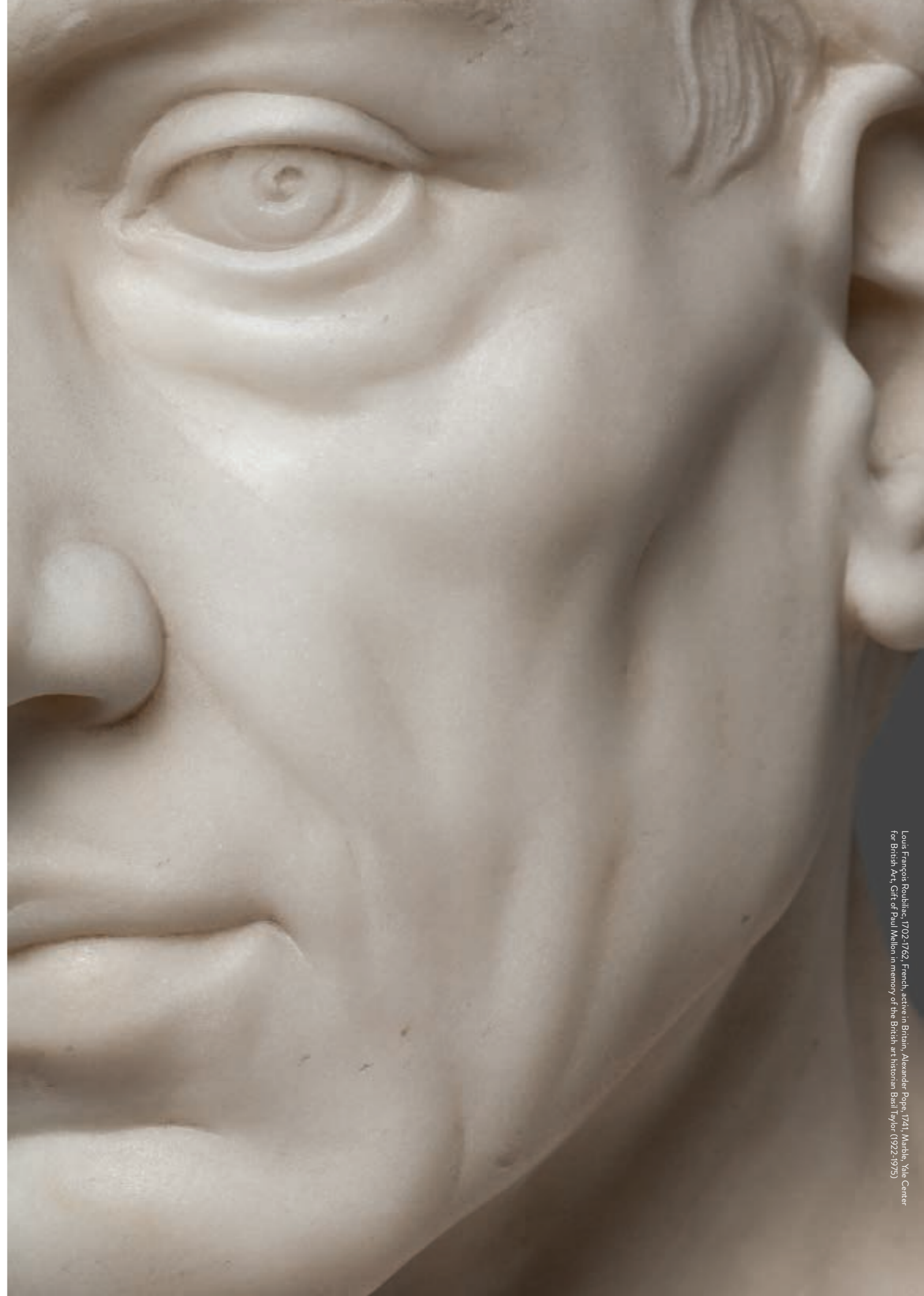
Richard Dorment *The Daily Telegraph*

Our aim is to provide the highest quality experience for all our visitors from the moment they arrive until they leave. Our new car park operation, substantially completed during this period, has helped greatly. It has now settled into a successful and smooth routine, alongside the first full season of our new multi-functional Visitor Services team and its value is reflected in consistently better feedback from visitors than previously achieved. At the end of the period, work began on Carmody Groake’s Waddesdon Welcome ticketing pavilion, due to be finished in 2015.

We were awarded one of just 10 gold accolades for attractions across the country from Visit England, as well as a Trip Advisor gold award (for the top 10% of all properties across the country). In addition, both Visitor Experience and Volunteer Satisfaction scores from the National Trust were improved.

The MAD festival was rested but a new range of initiatives was trialled such as Colourscape, family Easter/ half-term and school holidays activities, Summer Fun, summer outdoor cinema, a Roman Weekend and the Chilli Festival at the Manor.

The Christmas season was also successful with a new theme *Lights and Legends* in the House and the second year of *Winter Light*, Bruce Munro’s residency outside. We also invited Bruce to create a lightwork inside, in the White Drawing Room, for the first time. Woodroffe Bassett’s new architectural lighting scheme for the Manor was also finalised.



Louis-François Roubiliac, 1702-1762, French, seated in Britain, Alexander Pope, 1741, Marble, Yale Center for British Art, Gift of Paul Mellon in memory of the British art historian Basil Taylor (1922-1975)



The Lion Floor mosaic (detail), the third CE floor, Antiquities Authority. Photo © Israel Antiquities Authority / Nick Jandros



Exhibitions and Displays

We had two major exhibitions in 2014/15

Predators and Prey: A Roman Mosaic from Lod, Israel, 5 June-2 November was opened by Lord Rothschild, with Boris Johnson MP as guest of honour. With a Waddesdon record of 59,000 visitors, this proved a highly popular exhibition, appealing to families and children, as well as more specialist visitors. It was given an extra dimension in the summer with the launch of the carpet bedding on the Parterre, which featured the 'fish and ships' panel from the mosaic, so linking the inside and outside worlds. Our exhibition evaluation showed that 22% of those surveyed said it was the main reason for their visit, 41% of them knew about the exhibition before they came, 42% were first time visitors to Waddesdon and 82% were National Trust members. 23% had heard about the exhibition through word of mouth, 20% from our website and 18% from newspaper coverage.

Fame and Friendship: Pope, Roubiliac and the Portrait Bust, 18 June-26 October was shown in the White Drawing Room. The exhibition was a collaboration with the Yale Center for British Art, New Haven, where it was on show from 20 February to 19 May 2014. Malcolm Baker, Distinguished Professor of the History of Art, University of California, Riverside, and Honorary Senior Research Fellow at the Victoria and Albert Museum curated the exhibition with Juliet Carey and led a conference and study day in July, supported financially by the Paul Mellon Centre, London.

Press interest in this exhibition was strong and largely extremely positive, with several pieces in the scholarly press and broadsheets. It featured on the cover of *Apollo*, which also carried an article by Malcolm Baker, in the *TLS*, *The Spectator*, *The Financial Times*, *World of Interiors*, *Burlington Magazine* and various online newsletters and sites including *Enfilade*. A catalogue to accompany the exhibition was produced and the V&A commissioned and filmed a short film of Malcolm (as one of their Associate Research Fellows) introducing the exhibition. This was shown on their website, as well as ours and Yale's. The exhibition was also popular with specialist visitors and groups including the Trustees of the Barber Institute, Yale alumni and the Friends of the National Gallery. In the evaluation, 7% of those surveyed said it was the main reason for their visit, 18% of them knew about the exhibition before they came, 51% were first time visitors to Waddesdon and 75% were National Trust members. 34% had heard about the exhibition through word of mouth, 28% from our website and 21% from newspaper coverage.

Alongside these two major exhibitions, we also presented several exhibitions and displays highlighting different aspects of the collections.





C.-N. Cochin père, after C.-N. Cochin fils, *Décoration du Bal Masqué plate 7, in Recueil des fêtes...*, 1756. Waddesdon, The Rothschild Collection (The National Trust). Bequest of James de Rothschild, 1957; acc. no. 3176. Photo: Mike Fear © The National Trust, Waddesdon Manor



Jatted rose based on Sevres porcelain design; photography Mike Fear © Design: Jennifer Williams



Dining Room (2014) and Morning Room (2014) C-Type Pinhole Photographs © Jan Dunning

Royal Spectacle: Ceremonial and Festivities at the Court of France, 26 March-26 October in the Drawings Rooms celebrated the publication of the Books and Bindings catalogue in 2013, highlighting the lavishly illustrated books published on the occasion of court festivities, celebrations, fanciful theatrical settings, tournaments and firework displays staged for the French court during the 17th and 18th centuries to mark the lifecycle of births, marriages and deaths. The exhibition proved popular with visitors and specialist groups alike, with a number of exhibition tours led by curator Rachel Jacobs. Special groups included a tour for UK-based Yale University Alumni and the Attingham/Wallace Collection Arts of 18th-century France course. The exhibition was also the focus for the National Trust/Waddesdon Manor annual conference, *Bound for Greatness: Books, Libraries and Book Collecting in the 18th and 19th Centuries on 1 July*.

The Family Room exhibition Waddesdon at War, 26 March-26 October marked the centenary of the outbreak of the First World War in 1914. Drawn from the Archive and Rothschild memorabilia collections, and including loans from the Bucks Military Museum Trust and the Buckinghamshire County Museum, it looked at the Manor and Estate during the war from the perspective of the family and staff. As Europe was fractured by the conflict, the exhibition also explored the impact of the war on the wider Rothschild family, including those in Austria, Germany and France. Tours of the exhibition took place throughout the season, and we tapped into the network of publicity surrounding the wider national commemorations of the War, for example the BBC's *World War I at Home*. It also featured in *Country Life*, *World of Interiors*, local press and on Countryfile.

Imagine...Lace at Waddesdon, 26 March-26 October was a collaboration with Lace 21, a group of contemporary lace-makers, who made work in response to the House and collections. This proved popular with different audiences, attracting both many lace-makers and those interested in textiles who might not otherwise have visited Waddesdon. It was helped by extremely positive and wide-ranging press coverage and publicity in a range of costume and textile organisations publications as well as specialist lace ones.

Drop-in and bookable lace-making workshops run by members of the three societies involved were also very popular, and the exhibition was accompanied by curator-led tours by Rachel Boak and a symposium on 13 September on the challenges of displaying historic lace and the inspirations that can be drawn from it by contemporary artists.

Russian Connections, 26 March-26 October highlighted objects in the collections with Russian origins or connections. Some had associations with Rothschild family members, including a monumental urn veneered in precious malachite given to Lionel de Rothschild by Tsar Alexander II and of course the *Sleeping Beauty* paintings by Leon Bakst. Timed to coincide with the 2014 UK-Russia Year of Culture, the trail put a new perspective on the collections and was included in the publicity for the initiative. The *Art Newspaper Russia* also publicised the trail and brought a group.

Jan Dunning's very different take on Waddesdon through *Rascal Shadows, 26 March-26 October* imagined the House through a series of photographs and objects in particular areas, as if seen through the eyes of some of the children who were evacuated from Croydon to

Waddesdon during the Second World War. It culminated in a *camera obscura* in the Drawings Rooms and had very positive press coverage and intrigued many visitors, many of whom were seeing Waddesdon for the first time.

Displays Celebrating New Acquisitions

We continued to highlight new acquisitions with 'object in focus' displays. In 2014/15 the most significant acquisition was a silver salver marking the wedding of **Lionel and Charlotte de Rothschild**, marked for Robert Garrard II in 1836 and engraved with Lionel and Charlotte de Rothschild's coats of arms. This was displayed in the Bakst Room

Smaller Displays

The annual display of gloves from the Worshipful Company of Glovers General Collection in the State Dressing Room Lobby complemented the lace trail, showing 20th-century lace gloves.

Christmas 2014 - Lights and Legends

The Christmas displays in the House embraced a new theme, moving on from Rothschild cities, which came to an end in 2013. In 2014 we began our theme of *Lights and Legends*, inspired by light celebrations and festivities from around the world, giving scope to introduce contemporary elements and broaden the appeal of the presentations. Components for 2014 included the Hindu festival of Divali in the Billiard Room, with the table laden with spices, garlands and Indian decoration to magnificently exotic effect. Myths and legends focussing on light ranged from the legend of St Lucy, to St Martin of Tours and the Yule Log and its pagan antecedents, and Chinese New Year festivities with dragons and lanterns. In the Blue Dining Room, Rachel Boak worked with lace-makers

who had created *Imagine...Lace at Waddesdon* to decorate the room and tree with hundreds of lace snowflakes, which looked delightful and proved, alongside Divali, to be the most popular display of the season. The hand-made snowflakes were then sold for charity.

The Breakfast Room was added to the visitors' route for the first time, and we improved and extended the interpretation, including a children's passport sticker trail, created by the Education team. Children (and adults) were lead through the displays by our new family audience mascot, Mimi the Mynah, a cartoon version of a Rothschild Mynah. The Education team also worked with four local schools on a collaborative art project for the Bachelors' Wing staircase on the Cornish legend of the Mousehole Cat (which celebrates the power of light over darkness).

The Christmas evaluation showed that 48% of those surveyed said *Lights and Legends* was the main reason for their visit, 28% were first time visitors to Waddesdon and 81% were National Trust members. 27% had heard about the exhibition from a previous visit, 25% from word of mouth and 19% from our website. 96% had rated it enjoyable / very enjoyable.

Public Events

We ran a varied programme of public events relating to the Collections, Archive and Exhibitions programme. These included special interest days and study sessions, curator-led tours of the exhibitions (of these, the Waddesdon at War tours were particularly popular), a manuscript study day and four archive study sessions at Windmill Hill, looking at telling the history of the development of the estate using materials from the archive collections.

Bruce Munro: *Snow Code*

For the first time, we commissioned Bruce to create a lightwork for inside the House. *Snow Code* used the dots and dashes of Morse code to transcribe the numerous Inuit words for snow into a digital artwork, as if seeing snow falling through a giant window. The use of code marked a new departure for Bruce, which he has gone on to exploit more widely. Installed in a darkened White Drawing Room, it was a dramatic change from previous years' displays there and attracted predictably mixed comments – a useful marker for the future.

© Bruce Munro, *Snow Code*, Waddesdon Manor 2014 photograph by Mark Pickthall

Bruce Munro: *Beacon*

© Bruce Munro, *Beacon*, Waddesdon Manor 2014 photograph by Derek Pelling



Knights' and Princesses' Week
A young knight enjoying craft activities in the Coach House at the Stables.

East Claydon School
Children making Roman mosaic tiles in the Education and Learning Room at the Stables.



Family, Education and Schools Programmes

Our schools and families programme was one of the great success stories of 2014, with over 2,000 school children and 8,695 children and their families welcomed to our range of activities.

Schools

Having re-launched the education programme in 2013 in partnership with the Ernest Cook Trust, 2014/15 saw a huge expansion in the numbers attending and the scope of the programme. The new Education and Learning Room in the Stables was in regular use and is a valuable resource for schools as a base for classroom work. Our small team of two have significantly increased the scope of the education programme with 2,340 compared to 1,000 children in 2013.

They participated in a wide range of sessions including the *Traditional Tales* literacy session, *Who Lives in a House Like This?* and *Garden Explorers*, as well as sessions based on the exhibitions programme, for example mosaic workshops inspired by the Lod mosaic, suitable for KS2. These demonstrated clear curriculum links to subjects including art, history, literacy, science and geography. The team also created bespoke sessions on request.

Families

The family programme was extended in 2014, with year-round opportunities to engage. In February half-term, traditionally a quiet time, we offered a Knights' and Princesses' Week in the Coach House, with craft activities, and a trail around the grounds. Over eight days we welcomed 9,238 visitors, a significant increase on 2013.

The Halloween half-term week attracted over 13,000 visitors, many of whom took part in our *Build a Monster* trail. Nearly 800 pumpkins were carved!

Taking inspiration from the Lod Mosaic, we hosted a Roman Weekend in August, devised by our Education and Learning Manager, Sarah Dewberry. Featuring re-enactment displays by the Ermine Street Guard, and an encampment of artisans including metal workers, potters, chefs and a hair stylist, visitors could immerse themselves in fun and educational activities to understand life in Roman times. The weekend was a great success, with 5,500 visitors and over 3,100 people seeing the mosaic, our highest weekend total for the entire exhibition run.

We introduced a Summer Fun programme of activities in August, with a different daily craft activity. This was designed to help Waddesdon compete in a crowded summer market, ensuring a 'low tech' but high quality offer. Family feedback was very positive, and a new donations arrangement (£2 per child) created great goodwill and many repeat visits. The programme continued during the Christmas season, with a family lantern-making activity to complement the Bruce Munro *Winter Light* exhibition.

All the schools and families outreach was supported with a new Waddesdon character - Mimi the Rothschild Mynah who was commissioned from local artist Stu McLellan and appears on all family and schools print and on the website. She has a number of different personalities and we see great potential for commercial and creative use.



Gardens

The Gardens Department had a busy year, with the customary bedding changeover between the spring and summer schemes. The Parterre was re-soiled and profiled whilst the band of *Euonymus fortunei* 'Emerald and Gold' was replaced as the original planting had reverted to green in large areas. A late pansy display was planted for the 2015 spring season. The summer bedding was tremendous with excellent marigolds and heliotrope attracting a host of pollinating insects and the Parterre carpet bed inspired by the Lod mosaic. This, and the pair of 3D carpet bedding birds, were extremely popular, creating very strong feedback from visitors and publicity in specialist gardening publications.

Two mature trees had to be felled, notably a 150-year-old lime tree which dominated Daffodil Valley. This was recorded on time-lapse camera, the timber was retained for use once seasoned, and the stump was left in place as a marker, with interpretation to explain the history of the lost tree.

The Gardens Team were very occupied with planting around the new car park which was used throughout the year for the first time. Trees were added, all the swales were successfully sown with a wild flower mix and rushes, and marginal water plants were added to both swales and ponds to improve the plant diversity and add further horticultural interest.

The new walking path from the car park was trialled with mowing for the first half of the season, then consolidated with plastic mesh to create an all-weather unobtrusive pedestrian route.

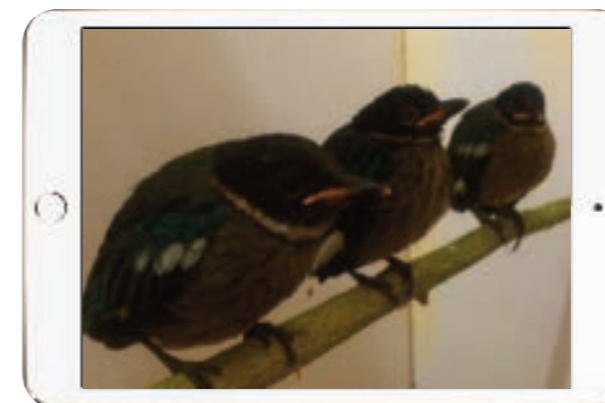
The wider footprint of the Rothschild Foundation land was digitally surveyed and trees added to the Eye Tree database. This makes the management of the tree population easier. An external inspection was commissioned at the same time for all Manor and Rothschild Foundation land to assess the condition of all trees.

Aviary

The Aviary had an extremely successful season, breeding five new species for the first time in 2014, including the Royal starling *Lamprotornis regius*, Blue-grey Tanager *Thraupis episcopus*, White-crowned Robin-chat *Cossypha albicapilla* and the Yellow-throated Leaflove *Atimastillas flavicollis*. It is the first time the yellow-throated Leaflove has been bred in the UK, a real testament to the skills of our Aviary team.

Another first breeding, the Hooded pitta *sordida*, was a result of co-operation with the Zoological Society of London, which provided eggs which were hand reared by the specialist staff at the Aviary. The three Waddesdon-bred birds have increased the captive UK population by 25%.

To-date 51 individuals from 21 species have been reared at the Aviary, a deliberate reduction from previous years to prevent genetic over-representation. In view of this, new genetically more robust pairs have been created.



Conservation

Members of the Threatened Songbirds of Asia Working Group (TSAWG) held part of their three-day meeting at Waddesdon this year. Members included representatives from Birdlife International, International Union for Conservation of Nature (IUCN) as well as curators from specialist songbird collections like ourselves. We are now responsible for the European Studbook (ESB) for the Rothschild's Peacock Pheasant *Polyplectron inopinatum* and will monitor all transfers and pairings of this species.

Education and Research

The Aviary worked with H20 on a three-year citizen science project, *Citizen Bird: thinking inside the box*. Wild nest boxes and those within the Aviary were made interactive during the 2014 breeding season, enabling visitors to see what is happening in 'real time' on smart phones and tablets, a great hit with both adults and children alike. The boxes also collect data for the scientific community.

Behind the Scenes tours at the Aviary were re-introduced this year, focussing on mid-July to end August when there are many chicks to view and during school holidays.

Blue-crowned laughingthrush
Royal starling
Hooded pitta



Art in the Garden

Philippa Lawrence, *Darning the Land: Sewn*, June–October Philippa Lawrence’s planting was renewed for the season. Despite the dry summer, the oranges, blues and whites of the wild flowers in the seed mix were spectacular.

Julius Popp, *Bit.Fall*, 28 June–26 October: visitors enjoyed *Bit.Fall*, created by German artist Julius Popp (born 1973). This installation used similar technology to digital printers, spelling words through fine water jets, illuminated from behind, each only visible for a second.

Public Events

With the closure of the Plant Centre in 2013/14, we reviewed our programme of food and craft events and in 2014 split our public events programme between more commercially led activity such as food events, dinners, wine tastings, markets and fairs, and culture-led events such as children’s theatre, charity sporting events, summer cinema and music concerts. The first is now managed by our trading company, Rothschild Waddesdon Limited with all income and expenditure also attributed to them, and the other by the wider institution.

Four commercial fairs were held throughout the year - a French market in April, Country Fair in August (both partnerships with third party organisers), a Chilli Weekend and a Christmas Fair, the latter located on the South Terrace.

MAD Festival

In 2014 the MAD Festival was rested, after a run of nine years, to give an opportunity to re-think and re-focus the event. Whilst lovely to welcome 2,000 local performers of all ages (and their supporters) for the weekend, it is expensive to run, with significant infrastructure costs to provide the stages, staffing, lighting and sound. A range of alternative events were trialled in 2014 to test different strategies for 2015 onwards.

Colourscape

The light installation *Colourscape* came to Waddesdon in June 2014 for the first time, combining light, contemporary music and an inflatable structure to create a highly successful immersive experience. Over 4,500 visitors came, many for the first time and with the majority attending specifically to experience the installation.

Outdoor Cinema and Theatre

Outdoor cinema screenings were another new initiative in early September, featuring *Some Like It Hot* and *Skyfall*, attracting over 800 paying visitors, and with potential to grow as an annual event. It also attracted a younger local audience, so expanding our reach through our new programming.

We put on a number of early evening theatre performances throughout the summer months, aimed at family audiences.



Winter Light at Waddesdon: Bruce Munro
13 November–2 January 2015

Bruce Munro’s three year residency had its second year with seven light installations in the Garden, and also (for the first time), a projection piece in the House. This included a new line of creative thought, based on digital renderings of Morse code, inspired by literature. The Aviary piece, *Ferryman’s Crossing*, was one of these, a projection of flowing dots and dashes simulating a river, translating a text by Herman Hesse into code. Other highlights included a *Field of Light* in the Rose Garden, in tones of red as a World War I commemoration, *Gathering of the Clans*, which evoked chattering birds through sound and fluorescent clothes pegs on clothes lines and *Moon Harvest*, which projected the face of the full moon onto plastic-wrapped hay bales to dramatic effect.

Evaluation of the exhibition showed that 58% of those surveyed said it was the main reason for their visit, 24% were first time visitors to Waddesdon and 71% were NT members. 23% had heard about the exhibition from our website or a previous visit and 19% through word of mouth. 88% had rated it enjoyable / very enjoyable.

Bruce Munro: *Eden Blooms*, 2014
© Bruce Munro. Photo Mark Pickthall



In my work I use every code of design, fashion, luxury and disguise them with everyday objects

I like to create a space for discovery

Joana Vasconcelos

Acquisitions for Waddesdon by The Rothschild Foundation

Acquisitions are an important part of the Foundation's work, focussing on works of art which complement the Collection or relate to the Manor and / or the Rothschild family.

Joana Vasconcelos: *Lafite* 2015

The purchase of two 7m sculptures by Portuguese artist Joana Vasconcelos (b. 1971), was approved by Trustees in the 2013/14 year. The work, in the form of two giant candlesticks made of empty Château Lafite magnums, is from her *Candlesticks* series, inspired by Marcel Duchamp's *Bottle Rack* (1914). Each bottle is lit from within by an LED, and the pieces were commissioned to celebrate the connection of the Rothschild family with the world of wine. Their installation on the North Front entailed the removal of the two 19th-century gasoliers which were part of Baron Ferdinand's scheme, and planning permission was granted for this, and the installation of *Lafite*, for five years.



Salver with the arms of Lionel and Charlotte de Rothschild

Silver and ivory, cast, chased and engraved
Marked for Robert Garrard II, London, 1836

This salver is a significant piece of Rothschild silver, engraved with an elaborate central coat of arms featuring the arms of Lionel Nathan de Rothschild (1808-1879) on the left and the identical arms of his cousin and bride Charlotte von Rothschild (1819-1884) on the right. The coat of arms includes a banner with the family motto - *Concordia, Integritas, Industria*, which translates as 'Unity, Integrity, Entrepreneurship'. Lionel and Charlotte were married on 15 June 1836 and it is likely that the salver was specially commissioned and presented to the couple as a wedding gift.

An Untoward Event - Or A Tory Triumph
Robert Seymour (known as Shortshanks)
Hand-coloured engraving, 1828

A caricature depicting four men carrying the Duke of Wellington on a throne, with Nathan Mayer Rothschild watching the scene from the right, a reference to the battle of Navarino of 20 October 1827 during the Greek War of Independence from Turkish rule. Nathan Mayer was the founder of the London branch of the family bank and is also the present Lord Rothschild's great-great-grandfather. The print marks a critical moment in the history of the bank, and one which helped to cement its reputation as a financial power broker in the European financial world.



Les Chardins de la Collection Henri de Rothschild (above)
Set of photographic prints after the paintings by Chardin in the Collection of Henri de Rothschild
Daniel Quintin, after Jean-Baptiste-Siméon Chardin (1699-1779)

A set of photographic prints recording the peak of Henri de Rothschild's Chardin collection, built on his grandmother Charlotte's foundation, at the point of their most prestigious display before the destruction of almost half of the works. It is both a testament to the history of Rothschild collecting of Chardin, reinforced by Alice's *Cellar Boy* and the 2007 acquisition of *A boy building a house of cards*, and an essential resource for the study of Charlotte and Henri's great collection.

Re-acquisition - Sèvres Vase

During the year we were informed that one of the two Sèvres porcelain pot-pourri vases, c. 1767 (W2/41/8), which belongs to the National Trust and was stolen from the Tower Drawing Room during the gold box theft in 2003 had been brought into Bonham's in London by a lady who had acquired it at a car boot sale. She generously agreed that it should be returned to Waddesdon, and it was re-acquired. Its lid is missing (presumed destroyed) so we will have this remade so that it can go back on display in due course.



Left: An Untoward Event - Or A Tory Triumph
Robert Seymour (known as Shortshanks). Hand-coloured engraving, 1828

Far left: R & S Garrard, Silver tray with the arms of Lionel and Charlotte de Rothschild, 1836; Rothschild Foundation, Waddesdon; acc. no. 99.2014. Photo: Mike Fear © National Trust, Waddesdon Manor

The Collection Department continued to host and participate in a range of academic activity, springing from the history of the House, family and collections, both on and off site. An undoubted highlight was the 'in conversation' at The Frick Collection, New York between Lord Rothschild and the Duke of Devonshire, moderated by Professor David Cannadine. This was closely followed by the award of a medal for outstanding achievement in the world of arts and heritage to Lord Rothschild by the Getty Museum.

2014 was an active year for conferences and symposia. Both the major exhibitions were the subject of study days - Malcolm Baker and Juliet Carey convening one on *Fame and Friendship* which drew an international panel of speakers, and ASPROM (the Association for the Study and Preservation of Roman Mosaics) hosting their annual conference here thanks to the presence of the Lod Mosaic.

The annual National Trust/Waddesdon conference took place in June. *Bound for Greatness: Books, Libraries and Collecting in the 18th and 19th Centuries* was co-hosted by Waddesdon, Christopher Rowell and Mark Purcell, the National Trust Libraries Curator. It created another opportunity to celebrate the publication of the *Books and Bindings Catalogue*, and the exhibition of books, *Royal Spectacle*, curated by Selma Schwartz and Rachel Jacobs. Over 90 people attended a September conference on *Dealers' Archives and the 19th-century art market*, organised jointly with Colnaghi and the University of Buckingham, springing from the presence of the Colnaghi Archive now housed at Windmill Hill. The Frick, the Getty and the Huntington Museum and Art Collection were all represented in a roster of distinguished speakers.

Lectures and Specialist Advice

Rachel Boak spoke on Baroness Edmond as a collector at a symposium at Fairfax House in York and on the Rothschilds as textile collectors at Wolverhampton University. Juliet Carey spoke on drawings at the Courtauld Institute, about the Edmund de Waal exhibition at the University of Westminster and on chinoiseries on Sèvres vases at the French Porcelain Society Study Day.

Ulrich Leben was on the organising committee of a colloquium on workshops and manufacturers in revolutionary France for INHA, Paris, and Head Archivist Catherine Taylor delivered three lectures on aspects of the archive and family history to various audiences. She was invited to serve on the Historic Houses Archives Group and joined the Bucks Military Museums Trust sub-committee on the First World War offering advice and expertise.

Head of Collections, Pippa Shirley, joined the Scientific Committee of the CMN (Centre des Monuments Nationaux) in Paris, the French equivalent of English Heritage and continued to serve on the Attingham Scholarship Committee for the Summer School.



Academic Groups, Visitors and Outreach

We welcomed a range of individuals and groups, including several higher education groups for specialist teaching sessions, including Oxford University, the Courtauld Institute of Art, Warwick University, Christie's Education MA, Sotheby's Institute of Art and the Bard Graduate Centre, New York. The Attingham Trust brought their new course on the arts of 18th-century France, a collaboration with the Wallace Collection. Seventy guests of the British Council came for a tour and dinner as part of the launch of the Anglo-Russian Year of Culture.

We hosted the Director of the World Monuments Fund and senior staff from the Forbidden City in Beijing, on a research visit to heritage sites in the UK, the Director and senior team from the Palace of Het Loo, the Netherlands, Trustee and Patron groups from Longwood Garden and the Montalvo Arts Center, the V&A Friends and the Duke and Duchess of Devonshire with the Chatsworth Senior Management Team. Notable visitors included Letizia Treves, Curator of Italian and Spanish Painting at the National Gallery, Paul Hobson, Director of Modern Art, Oxford, Simon Jenkins, Chairman of the National Trust, Alexander Sturgis, Director of the Ashmolean Museum, Jeff James and Norman James, the Director and Head of Private Archives from the National Archives, Gail Feigenbaum, Deputy Director of the Getty Research Institute, Ludmila Budrina from the Ekaterinburg Fine Arts Museum and Paula Bushell, Director of the Edinburgh Botanical Garden.

Publications and Research

A highlight of the year was the exhibition catalogue for *Fame and Friendship*, by its curator, Malcolm Baker, designed by Laura Parker and distributed by Paul Holberton Publishing. The *Books and Bindings* catalogue continued to be sold directly by Waddesdon and through Paul. A number of reviews appeared in specialist publications including the *Times Literary Supplement*, *Bulletin du Bibliophile*, *The Library* – Oxford University's on-line journal and *Burlington Magazine*. Anthony Hobson's TLS review opened with the sentence "This wonderful book... the best ever written on a historical book-binding subject". Work towards the new Waddesdon Bequest Gallery at the British Museum also created a research focus for several staff, in particular Rachel Boak, working on the original displays in the Smoking Room, and Philippa Plock, who worked on the Renaissance jewels in the collection with the help of Charles Truman.



Academic Collaborations and Partnerships

We continued to benefit from and develop our range of specialist collaborations and partnerships with a range of institutions. Our relationship with Oxford University's Art History Department reached its tenth year, providing a flow of high-quality interns, all of whom have made a considerable contribution to the work of the department. In 2014 Michaela Daborn worked on the web cataloguing project, and assisted with academic events and activities.

The partnership with the Art History Dept at Warwick University also continued, with a module on approaches to collections and collecting taught at Waddesdon.

We repeated the Waddesdon element of the Attingham/Wallace Collection/Waddesdon Study Week on the Arts of 18th-century France. The Memorandum of Understanding with Longwood Gardens was signed, setting out four key areas over which to share expertise and provide the framework for our collaboration. Several staff exchanges were planned the first being Head Archivist Catherine Taylor and Sarah Dewberry, our Education Officer.

New Relationships

We inaugurated a new collaboration with the Oxford University Research Centre in the Humanities, which has set up the Thames Valley Country House partnership. The relationship proved interesting and fruitful and opened up new lines of communication and opportunities for collaborative working with a wide range of partners. The first of these was an exploration of Waddesdon and its 19th-century Anglo-Jewish contexts, which may result in a funding application AHRC. Sally Berkovic of the Rothschild

Foundation Europe shared the idea with her Academic Committee and very helpfully suggested next steps.

We supported the NHM Tring (the Walter Rothschild Museum) on a project to redisplay and refurbish the Rothschild Room at the Museum. The collaboration also links with the Rothschild Archive's Rothschild Scientist Project. We participated in a Museum History Day for the public at Tring which drew in a local audience and gathered information.

We were also invited to join a major collaborative research proposal, funded by AHRC and lead by the National Gallery and the University of York. *Changing Spaces: Architecture, Décor and Artistic Display in the English Great House, 1550-1950* aims to create a collaborative framework between the University of York, the National Gallery and six internationally important historic houses (Hardwick, Castle Howard, Chatsworth, Temple Newsam and Saltram are the others), all capable of sustaining a highly innovative, systematic and sustained three-year collaborative research project and all under different forms of governance. The project aims to facilitate collaborative digitisation, transcription, collation, and analysis and dissemination of the key sources (including historic house inventories, visitor descriptions, and graphic records of the appearance of rooms) by exploiting the potential of 'web 3.0' technologies. The funding application was submitted to AHRC in September. If successful, the project would begin in September 2015.



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Visitors and Access

We have continued to see a large number of visitors (1,100) to Windmill Hill for meetings, conferences, concerts, and research. We held successful events for Citroen, the Aspen Institute, Architecture Group, and the Smith School of Enterprise and the Environment.

The small music series of concerts at Windmill Hill had a successful second season, including the Principal Players from the Orchestra of the Age of Enlightenment, and our first choir performance from the talented young Voice Bucks Choir.

Windmill Hill continues to be admired as a venue and architectural gem by all those who visit. We had over 300 visitors in 2015/15.

We have continued to welcome a number of researchers (23) to use the archives and have continued to see use of the PICA archive by academics and researchers from Israel. We have also welcomed academic researchers looking at garden history, the interpretation of the Manor and the collection from local universities. The cataloguing of the Colnaghi archive has seen an increase in research enquiries and visits relating to sales by the business.

Three schools visited to use the archives, giving nearly 100 pupils the opportunity to understand how archives can help inform understanding of history. Year 9 Students from Waddesdon School used the Archive as part of a First World War masterclass.

We borrowed additional archives from the Centre for Buckinghamshire Studies and using our own collections helped the students to understand some of the individual stories from the war. Onslow St Audrey School, Hatfield pupils came to see the *Waddesdon at War* exhibition in the house and to discuss with Catherine how the archives informed the stories told in the exhibition. Cheddington Combined School was built by Hannah Primrose, Countess of Rosebury and pupils from Year 2 came to view material relating to Mentmore and the Primrose family as part of their local history topic.

Occupation of the Archive

We have continued to receive small deposits of archives and semi-current records into Windmill Hill as staff and offices move but the main records series are all in place. Further records were deposited by Inskip and Jenkins Architects, relating to their work at the Manor. The environmental conditions within the stores continue to stabilise. We monitor the environment carefully but the stores are now behaving as they were designed to do.

Colnaghi Archive

Rebekah Johnston joined us for six months as Assistant Archivist to catalogue the archive, helped by Jeremy Howard (of Colnaghi and Buckingham University). She completed a cataloguing structure and basic descriptions for everything in the collection. She also made good progress on numbering the business archive and improving packaging. This project was directly funded by Colnaghi under the terms of our arrangement with them.

Archive Administration

Cataloguing focussed on the records of Mr and Mrs James de Rothschild. Documentation was completed on their personal and business correspondence between 1913 and 1988, uncovering a wealth of information about the social and family circles in which they moved. We began to look at improving public access to these collections. 1,540 core records of the Colnaghi collection and 2,260 records of the Waddesdon Estate collection were added to the database and descriptions and indices enhanced.

Enquiries and Research Assistance

During this period we received a range of enquiries and research queries, both internal and external. The enquiries covered a variety of subjects including: the growth and development of the Rothschild settlements in Palestine, details about staff working at Waddesdon Manor and on the estate, the creation and development of the garden and the growth and development of the estate. There were a number of requests for information and assistance relating to the *Waddesdon at War* exhibition from the National Trust and other organisations doing similar work. The Colnaghi conference and cataloguing project led to an increase in enquiries into sales made by the Gallery as well as wider interest in the records relating to individual artists and dealers. We assisted with a number of internal enquiries including research into land ownership and title for the Waddesdon Estate, research into the historic landscape for the Gardens' Committee, records relating to Grand Lodge and the possible impact of HS2 on the historic landscape and assistance with provenance of objects in the Collection for curatorial staff.



Waddesdon at War
Exhibition in the Family Room
Waddesdon Manor



Conservation

Textiles Conservation Workshop

Work continued on the first pair of curtains and pelmet from the Baron's Room and the second pair of curtains from the West Gallery. Visitors to the workshop included a group from The Association of Master Upholsters and Soft Furnishers and also the Royal College of Art textile students for their product design project.

Sculpture Conservation

Cliveden Conservation carried out a major repair to one of the North Front gasoliers, which blew over in high winds, and consolidated its pair. The annual conservation clean of exterior sculpture included the bronze horse at the Stables and a BT Corporate Day with volunteers working on the Parterre statues and vases.



Paintings and Works on Paper Conservation

Work began on the X-ray photography and sampling of the Reynolds paintings, run by conservator Rica Jones. As part of her work, Rica carried out a preliminary surface clean of the portrait of *Thais* in the Morning Room, which has revealed more of the original colouration and detail.



Roy Graf worked on a group of drawings identified as in need of attention and re-mounting in the conservation survey. He also worked on a group of almanacs for display in the *Royal Spectacle* exhibition.



Furniture and Clocks Conservation

We carried out a preliminary assessment on one of our most important pieces of furniture, the large black lacquer desk in the Morning Room by Dubois and Goyer c.1770 (2582), which needed attention to both its lacquer surface and the gilt-bronze mounts. The first stage was a thorough analysis, led by conservator Yannick Chastang who took samples and UV photography to understand its construction and the historic treatments which might have been applied. A number of mounts were tested with XRF and test cleans on both the mounts and the lacquer surface were done. Yannick worked with the Getty Conservation Institute on the analysis of the data, and the project went hand-in-hand with a research project, led by Ulrich Leben and Christopher Rowell, Furniture Curator for the National Trust, to attempt to unravel the history and provenance of the desk. The findings of this investigative stage will be reported to the Academic Committee and will inform any decisions which are taken to undertake further work.

The programme of conservation carried out by MA students at Bucks New University under the direction of their tutors and the Stewards continued with repairs to Transformation table and two Topino kidney shaped side tables. Campbell Norman Smith worked on the harp from the Grey Drawing room and he also carried out a survey of furniture proposed for the 2015 student intake.

Thomas Ellis-Rees carried out his usual survey and service of the clocks and worked on the clocks from the Green Boudoir Lobby, Small Library and Dining Room.

Book Cleaning

Our Guides Annie White and Jenny Richards, who are trained in book cleaning, carried out the regular cleaning programme over the winter, a necessary part of monitoring for mould outbreaks or insect activity.

Lighting Upgrades

The review of lighting throughout the House was completed in the year, and several new projects undertaken. 2014 marked the first year of a phased upgrade to all picture lights, from halogen fittings to LED. We worked with outside consultants TM Lighting on this project, and with Vasiliki Malakasi of Idea Design. The Oval Hall, West Gallery and East Gallery were upgraded, including lights for the two Guardis and the Elephant Automaton, and the Dining Room, including accent lighting for the tapestries. Some adjustments were needed to the West Gallery lights, which proved too harsh, but overall, it has brought about a great improvement in both aesthetic and conservation terms, and improved the experience for visitors. The degraded fibre-optics in the Razumovsky Room were also upgraded, restoring the sparkle to the porcelain. This work will continue for the next two years.

Blind Upgrade and Replacement

During the year, we carried out the analysis and planning for a major project to replace the opaque cream Holland blinds throughout the house with translucent open mesh, allowing views through the windows to the gardens and landscape beyond.

Technological advancements in fabric means that these provide an enhanced level of protection from the damaging light spectrum whilst allowing a much greater sense of ambient light for visitors.

Wine Cellars Environmental Control Project

The project to improve the stability and environmental control in the Wine Cellars by adding glass doors to the vaults and upgrading their insulation was completed during the year, working with wine cellar experts Cellarworks. The contract includes on-going support from Cellarworks in monitoring the environmental data and assisting with any issues which arise.

Documentation and Records Management

2,740 new records were created on the database, including records for new loans, detailed cataloguing of the Colnaghi and James and Dorothy archives at Windmill Hill, detailed cataloguing and inventory checks of textiles and records for historic photographs. There are now 26,982 records on the database.

9,000 objects had their location confirmed or moves recorded, of which 450 were inventoried for the first time. This includes annual inventory checks on objects in the gardens and the wine cellars and loans from the private collection.

There are several large indexes which are used in cataloguing our collections and archives. The largest of these is the index of people which includes artists and makers, previous owners, sitters and subjects as well as conservators and staff. 5,690 records were added to this index over the year.

3,200 new digital photography records were created on the database from scanning existing transparencies, black and white prints and from commissioning of professional photography, and photography of new acquisitions and installations. This contributes to the goal of ensuring that all object records contain at least one digital record image, at as high a resolution as possible. The Image Library supplies images to internal departments, such as to the Marketing Department for press and editorial requests and provides captions for and source images for all copy, including leaflets, posters, labels, external publications and interpretation panels. The Library also continues to grow, with 67 books on a range of topics added over the year

Records Management

We continued to implement INVU, our new documents management system, including a review of the existing structure and areas built specifically for individual departments. The section has also provided advice on records management and/or data compliance issues. A new Reference Guide was produced to support new and experienced users. Other projects have included the audit and reboxing of NCJR records stored at Windmill Hill, reboxing and listing of Yad Hanadiv records from Geneva, the development of Retention and Disposal Schedules and the development of Information Management Policies and Procedures.

We continued to bring all the 'semi-current' records under direct management, transferring records from off-site store at Sterling to Windmill Hill for review and retention or destruction. We have also begun with the Collections Department to identify a suitable system for the management and preservation of digital assets.



We attracted a larger number of non-National Trust visitors, achieved higher recruitment bonus and gift-aid combined than ever before

Our total grounds visitor numbers for 2014/15 were budgeted at 392,000, the same figure achieved in the previous year for year one of the *Winter Light* installations by Bruce Munro and the strong PR campaign run for us by Bolton & Quinn. This figure was based on the expected appeal of our 2014 exhibition programme, a new range of summer events both for families and adult audiences, a new two week Christmas market and the same number of Christmas visitors to *Winter Light II*.

At the end of the year, we had welcomed 364,319 visitors. We believe this reduction was due to a combination of factors: some National Trust visitors were put off by changes to the car park in 2013/14; we had poor weather during several peak summer weekends; there was increased competition for people's leisure time locally and we had a small reduction in the number of visitors at Christmas (116,000 vs 120,000 for 2013). On the plus side, we garnered considerably more compliments from visitors, fewer complaints and a higher spend per head. This indicates that visitors had a higher quality experience, which should encourage repeat visits and positive word-of-mouth publicity.

262,000 (72%) of visitors were National Trust members, 3% down on the previous year (2013/14 75%). Of the remaining 102,000 (28%), which is correspondingly up 3% (2013/14 25%), our paying visitors made up 61,000 (up 14%) and our 'complimentary tickets' issued to under 5s, other (National Trust Scotland, National Trust staff etc.) and local season ticket holders, all of whom come in for free, were 41,000 (down 12%).

In addition to these, we are now looking at all other visitors to Waddesdon who are not recorded in our visitor statistics. These include visitors to paid events including

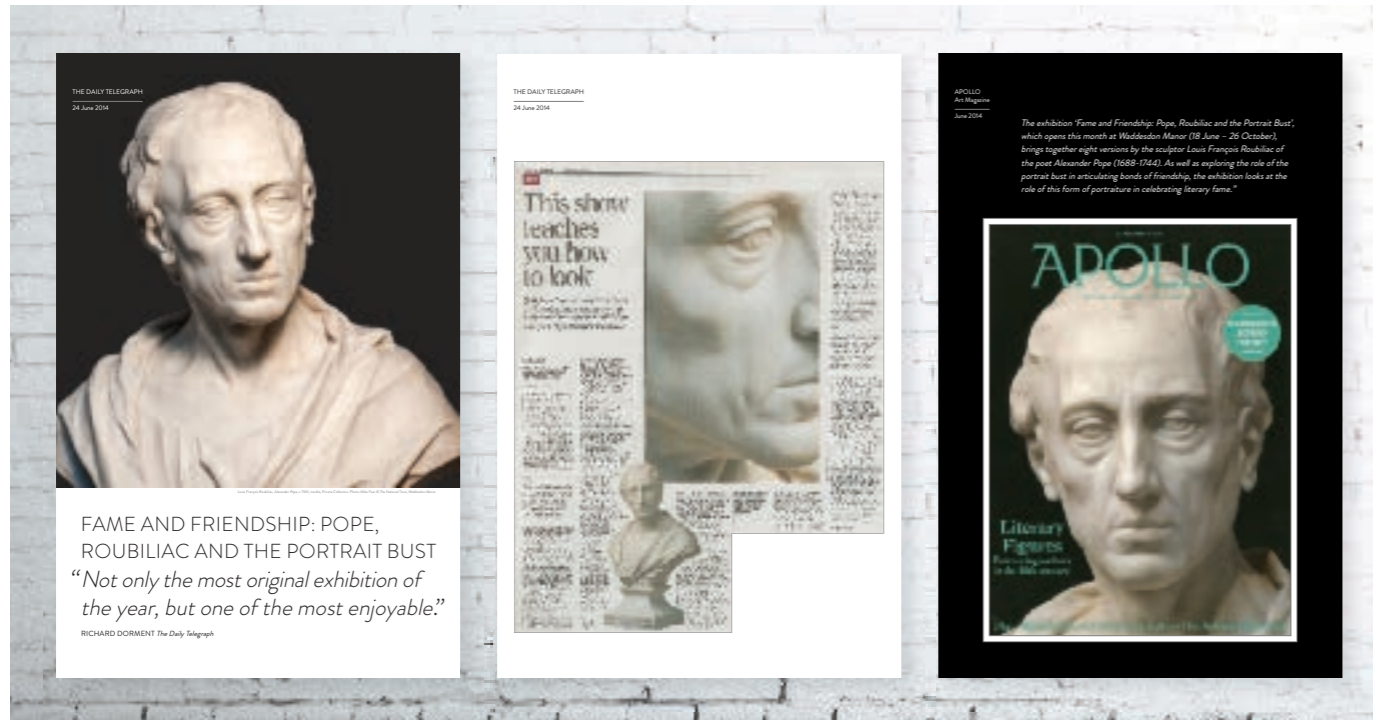
Cookery School days, special evening dinners at the Manor, Windmill Hill music concerts, our summer outdoor theatre events and NT/WI shopping events. For 14/15 these totalled 8,559, which brings our annual total to 372,878.

In the House, Christmas visitors were up at 54,000 (+ 15% from 2014 figures of 46,000) and the full year House visitors were 157,000, an increase of 7.8% over the previous year (2013/14 145,500). This represented 44% of our total visitors to Waddesdon, up 8% on the previous year (2013/14 37%). The maximum possible number of visitors to the House in the main season (end March to end October) is 148,080, the total number during the Christmas Season is 61,120, allowing a total of 209,200 potential visitors in the whole year if every slot is sold. In 2014/15 we achieved 71% take up for the main season, 88% for Christmas, and 79.5% take up over all.

134,000 visitors had been budgeted for the Christmas period between 12 November 2014 – 4 January 2015 (up 11% on 2013/14) and 116,000 actually came (down 4% down on 2013/14). The programme included 17 late night openings and the completion of the Woodroffe Bassett architectural lightings during the Christmas period meant visitors towards the end of the season had a sneak preview of the atmospheric and beautiful changing lighting displays. The transport system and buses coped extremely well, the Welcome Hosts garnered many compliments from visitors, the Christmas fair proved very popular and the Christmas Shop in the Coach House created further revenue.

The overall National Trust picture across the country was positive for 2014/15 with visitor numbers up by 6% nationally and 9% in the LSE Region.





In addition to *Royal Spectacle, Imagine...Lace at Waddesdon and Jan Dunning – Rascal Shadows* exhibitions, the 2014 season featured two significant exhibitions both in the House and in the Coach House; *Fame and Friendship: Pope, Roubiliac and the Portrait Bust* and *Predators and Prey: A Roman Mosaic from Lod, Israel*, all of which provided a rich seam of material for marketing purposes. They offered scope to develop marketing opportunities including new programmes with Jewish organisations, encouraging visitors from the UK and Israel. Our outreach programme was well received with support and visits from the Jewish Museum, Ramat Hanadiv, Yad Hanadiv, BFAMI, and The Oxford Centre for Jewish Studies and the Israeli Embassy.

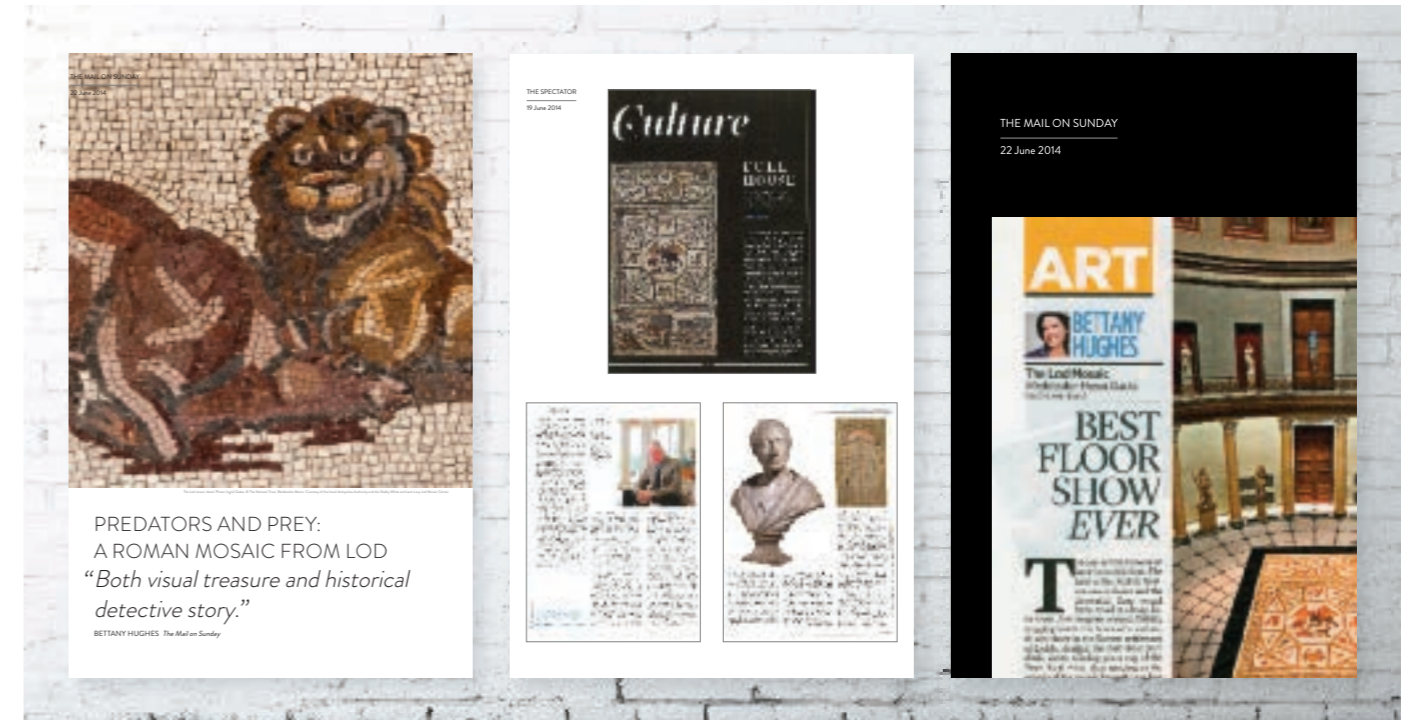
Press coverage for the Roubiliac exhibition was uniformly excellent, the Lod exhibition was equally well received and 56,000 visitors to the Coach House made it the best attended exhibition since the gallery opened in 2009. We also saw the impact of the work that has been done in the Chinese market over many years, with a real appetite from the Chinese for *Grands Vins*. Spend to-date has reached over £100k on wine alone and enquiries and bookings are coming from a variety of group tour operators and incentive groups.

We attended the Visit Britain North American Sales Mission for the first time, partnering with Tourism South East. Interest in Waddesdon and the Five Arrows was high amongst the luxury tour operators, with opportunities for us to develop itineraries for the post and pre cruise market, out of Southampton as well.

Our Christmas 2014 marketing campaign began in January 2014, promoting the two new attractions; our Christmas offer of *Lights and Legends* and the Christmas Gift Fair to the domestic groups market. In October 2014 we appointed Zest, a digital marketing agency, to help promote Christmas at Waddesdon to a younger audience. Although we did not reach our budgeted number of visitors for Christmas, we believe the experiment was worthwhile, and elements of the social media campaign worked very well. The combination of organic and paid posts delivered a strong Facebook campaign in particular. New local audiences were reached with a combination of print advertising, outdoor poster campaigns, press coverage, digital marketing and door drop campaigns and we identified a need to encourage an audience within a two hour drive north of us.

Filming, TV and Other Media

Filming during 2014/15 largely centred around our exhibitions with our Head Archivist being filmed for a piece on *Waddesdon at War* for Bucks TV. Charlotte de Rothschild was filmed for a piece on the Rothschilds and music for Asahi TV and Pippa Shirley, Head of Collections took part in an episode of *Celebrity Antiques Roadtrip*. We were also used as a location for a music video by World Order, a Japanese pop group and were also used as location for two feature films, *Frankenstein*, distributor Lionsgate and *My Kind of Traitor*, distributor Lionsgate.



Social Media

Our social media activity gained momentum through the digital marketing campaign at Christmas and Twitter followers increased from 3,765 to 5,310. Facebook 'likes' hit 11,452 with the reach of the network of those individuals now at 28,537, an increase from 21,260.

We continued to develop our email database in 2014 and to migrate our audiences from the print to the digital environment. Two initiatives with Bicester Village at Christmas, providing prizes to support their Christmas campaigns, also resulted in an additional names for both our wine list and food event segments.

Lastly, our YouTube channel grew strongly with all Waddesdon online activity now in one place – from links to key films Waddesdon has appeared in through to filmed footage by visitors, our recently commissioned *Transformation son-et-lumière* and Lord Rothschild's interview about *Lafite*. Wi-fi roll-out has begun in the garden, at the Summerhouse and Aviary and will soon be available in the Manor once the software for the analytics installation is fully programmed, so our ability to offer visitors better links to our website content will be considerably enhanced.





Following a very positive annual assessment carried out by Visit England in the summer, we are delighted to be one of the first recipients of a new Gold Accolade, awarded to visitor attractions who deliver the highest level of customer service and quality of the overall experience. Just ten have been awarded across the country and we shared this good news with our staff and visitors, through our website, social media and other PR channels for wider awareness.

In addition, we were awarded a Trip Advisor Gold Award in 2014. This is awarded to the top 10% of properties across the UK who get a consistent 4.5* out of 5* score from visitors providing feedback during a year.

Visitor experience and feedback

During the 2014/15 season, the National Trust upgraded the methodology for their visitor survey, with it now being conducted almost entirely online.

All visiting National Trust members had their barcoded membership cards scanned when they arrived at Waddesdon. That data was fed back to the National Trust central system and members were emailed following their visit, asking them to complete an online survey about their experience. This switch to online (from paper) surveys resulted in a significant increase in return rates, across the London and South East region.

Nearly 3,000 National Trust visitors to Waddesdon completed an online survey, far exceeding previous completion levels and including many more families. Overall results for Waddesdon are broadly in line with the National Trust averages. The 'overall enjoyment' score (visitors who overall rated Waddesdon as 'enjoyable' or 'very enjoyable') was 92%, and the very top box score for 'very enjoyable' was 55%. The average for the whole of the National Trust was 58% and for our region, London and South East, 55%.



**Architectural and Infrastructure Lighting
Patrick Woodroffe**

During the year, Woodroffe Bassett were commissioned to create an architectural lighting scheme for the Manor, North Front, landscaping, paths and roadways, replacing Pierre Bideau's 1994 scheme. This included the lighting of the south façade roof for which additional funding was approved by Trustees at their November 2014 meeting.

Woodroffe Bassett are a leading lighting design partnership who have worked on a huge range of high-profile projects including Buckingham Palace and the London Olympics 2012 Opening Ceremony. Their scheme transforms the façades of Waddesdon with coloured LEDs, allowing projections and choreographed colour changes. The system was trialled at Christmas 2014 (creating an unexpected bonus for all the visitors to Bruce Munro) but the full impact will be enjoyed during the 15/16 year and provides Waddesdon with a canvas to use the façade of the Manor in a number of creative ways in the future, involving both light and music. As all the lights used are LED, the overall electricity costs are some 60% lower than the previous lighting system. Maintenance is also minimal.

Carmody Groake Waddesdon Ticketing Pavilion

Following the Trustees' approval of this project at their June 2014 meeting, work began straight away. The designs of award-winning London based architects Carmody Groake were taken forward. Pre-planning advice was received from AVDC and English Heritage which was uniformly positive, planning was submitted and approved (with no conditions) and the project moved into the detailed design stage. We were advised throughout by Peter Inskip.

Our original aim was to open the new pavilion in March 2015 but decided that getting cost certainty before going out to tender was more important than pushing for an earlier opening date. An enlarged temporary wooden ticketing kiosk saw us through the interim period which mirrored some of the features of the new pavilion and provided an excellent dry run for the Visitor Services team, selling house and gardens tickets for the first time in one place, managing new queuing systems and upselling National Trust membership from a dedicated room.

Stanton Williams

Discussions were held with award-winning London-based architects Stanton Williams during the year about a potential development of the East Wing of the Manor. These explored creating new gallery space in the spaces now occupied by the shop and working kitchen, opening up the central courtyard and significantly improving the presentation of this area for visitors. This entails a re-think of our catering and retail offers at the Manor, and would go hand-in-hand with extending and improving the offer at the Stables. Peter Inskip was involved in the discussions and further work still needs to be done. The plans were also considered in the wider context of the previously commissioned West 8 Plan which was reported on in the 2013/14 annual review.



Design for Waddesdon Bequest, British Museum @ Stanton Williams, Photo @ Jack Hobhouse 2014

Re-siting the *Four Continents*

Work began during the period on a plan to re-site these four 18th-century statues by Italian sculptor Giacomo Cassetti (1682-1757) and give them more prominence and presence. Their original position was inside the Grand Lodge gates, marking the entrance to the park. The current proposal is for the *Four Continents* to be placed on either side of the main entrance drive, beyond the turning to Windmill Hill, in order to heighten the sense of arrival at Waddesdon. In addition to re-siting the statues, there is a further proposal to re-think the landscaping around them. Having consulted Waddesdon's Gardens committee and examined both 1899 and 1902 maps of this area of land, the planning permission sought from Aylesbury Vale District Council and English Heritage during this period included some additional plantings of trees to frame the statues well. A full report of progress will be provided in the next annual review.

Disabled Access Ramp

During the period under review, Trustees approved a proposal for a permanent disabled access ramp to the East Wing of the Manor and planning permission was successfully obtained from Aylesbury Vale District Council and English Heritage. However, following a tendering exercise carried out in December 2014 we were unable to proceed as planned, due to the tenders being well above the approved budget. Peter Inskip will represent the plans for approval in 2015.

Waddesdon Bequest at the British Museum

During the period, considerable work was undertaken with Fabia Bromovsky, Pippa Shirley and Claudia Schmid all playing key roles in the wider project team. Lord Rothschild and Hannah Rothschild have been very involved throughout the year. The new gallery will open on 10 June 2015 and will be covered fully in the 2015/16 annual review. The second year of the project involved the last stage of gallery mock-ups, showcase construction by Goppion in Italy, lighting installation and all the work on interpretation, both labels and digital. The British Museum commissioned Touchpress to create a lively app to accompany the gallery, aimed at younger visitors, that challenges them to create their own collection, judged by Baron Ferdinand, and the Waddesdon team have also been working with the British Museum Digital and Web teams, and latterly with the Marketing Department on publicity for the Gallery. The room will feature large scale photographs of both Waddesdon and Baron Ferdinand, creating a very clear link from the collection to its original home, and will also have a rolling sequence of images at balcony level inside the gallery space of views of the Manor both inside and out to create a rich visual context. Dora Thornton, the gallery's curator, will publish a book to accompany the Gallery in 2015. *A Rothschild Renaissance: Treasures from the Waddesdon Bequest* introduces highlights from the collection with an extensive introductory essay, including a section by Rachel Boak, and a foreword by Lord Rothschild. Plans are also afoot for a two-day conference at the British Museum on collecting and *kunstkammern*, which will include a visit to Waddesdon.



A day in the life of...
Volunteers going to Hampton Court

Following the appointment of Sarah Kane, our part-time Volunteer Manager in October 2014, the immediate priority was to raise the profile of volunteering internally and externally at Waddesdon.

This has been achieved by developing the volunteering section on our website with amended role profiles, pictures and experiences of current volunteers to help bring volunteering to life. Additionally our volunteer roles are now uploaded to other external volunteering websites.

We now have a regular volunteer section in the Waddesdon Newsletter showcasing 'A day in the life of...' and leaflets and posters are in prominent locations around the house and gardens.

Volunteers also now wear new 'ask me about volunteering' badges to help raise awareness with visitors. We introduced a volunteers' coffee morning to encourage volunteers to meet each other, and to strengthen the relationship we have with them, as well as a new system for recruiting volunteers so that from interview, through to shadow and training days they feel well looked after and warmly welcomed at Waddesdon.

The desired outcome is to achieve an overall increase in both the number and diversity of volunteers, an increase in their time and commitment to Waddesdon, alongside our broadening and developing the range of roles and duties that they generously undertake for us.

During 2014/15 volunteers provided the following:

Numbers	In recruitment	Hours given	Equivalent if perm. staff
271	11	28,842	14.79



House host



Garden



Aviary



The Group has two trading entities with all profits reinvested in the running of Waddesdon Manor. Firstly, Waddesdon Trading which comprises a range of retail and catering outlets at Waddesdon, private events, the Five Arrows Hotel and public events (including filming) and secondly Waddesdon Wines Ltd which sells a range of Rothschild wines to trade clients across the UK, as well as Grand Vin and En Primeur wines to some specific private clients.

Waddesdon Trading

Waddesdon Trading had its most successful year ever in 2014/15.

The continuing growth of afternoon teas, a new range of home-produced food-to-go sandwiches and cakes and the instigation of a flexible service system at the Stables Café all translated positively to Catering's bottom line, despite a drop in visitor numbers. An increase in gift shop sales of 16%, combined with substantial sales of Château Lafite to high-end Chinese groups boosted Retail net profits. Private Events' profits were also up, thanks to 17 more weddings and 13 more corporate events than the previous year. The five new bedrooms at the Five Arrows Hotel generated additional revenue of £113k, contributing to the increase in the hotel's profits. Last but not least, Waddesdon Trading benefited from the removal from its portfolio of the loss-making Plant Centre which ceased trading on 28 February 2014.

The one exception to increased profitability was Public Events, in its first year under the Waddesdon Trading umbrella. Revenue from filming and public events such as the Chilli Festival and Christmas Fair did not cover direct and allocated overheads. However, with ambitious

ideas for developing Waddesdon fairs, we expect Public Events to become a major contributor to Trading Company profits.

The 2014 Christmas season had a very positive impact on the trading company's results for the year. Four new initiatives were introduced to reduce the overcrowding in our shops and restaurants which had prevented maximisation of sales opportunities during Christmas 2013. Doubling the number of external catering covers, adding a further three food-to-go outlets using a third party operator, installing a new five week pop-up Christmas shop in the Stables Coach House and creating a German-style Christmas Fair for two weeks on the South Front all combined to reduce pressure on our existing outlets, add further choice to the Waddesdon Christmas visit and increase profitability.



Waddesdon Wines Ltd

Strong growth in volumes, revenue and GP continued throughout the year with recurring revenue on-trade clients. Waddesdon Wines' priorities remain to brand build for the Rothschild wineries, increasing exposure with recurring revenue clients within the on-trade and wholesale channel, grow revenues/margins, continue to build a larger sales team and take opportunistic trading opportunities with Grand Vin. Without doubt the landscape for Grand Vin has materially changed over the last few years, presenting very challenging conditions.

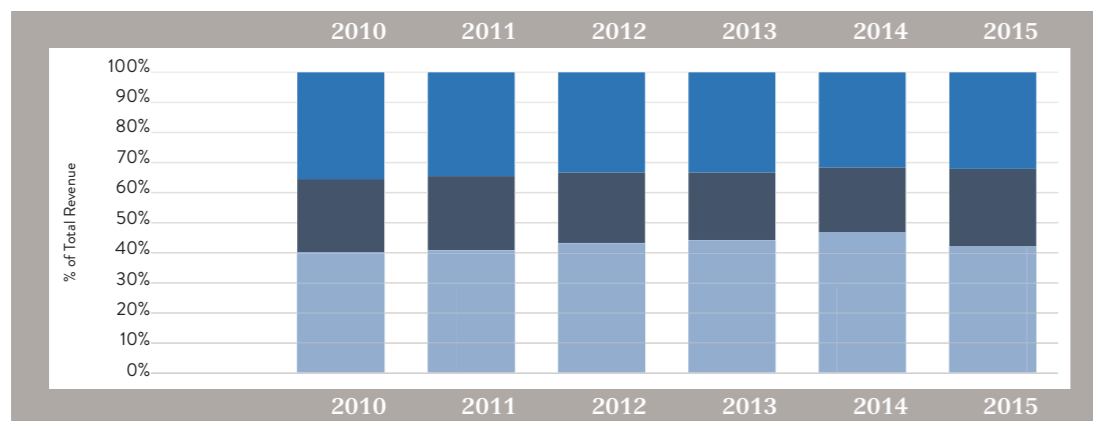
One of the most notable of Waddesdon Wines' achievements in 2014/15 was beating global competition to win Mitchells and Butlers Best Drinks Supply Chain award in March 2015 for the previous 18 months trading: outstanding recognition for our service delivery from a small labour force. Other highlights included the addition of a further 25 new clients within the dining out sector. From 1 February Waddesdon Wines became the sole importer of the BPDR wines into the UK for the wholesale distribution channel and the on-trade. The removal of previous import constraints redefined its role and the company had immediate success with the wholesale channel.



RWL KEY PERFORMANCE INDICATORS



On-site Revenue Streams 2010-2015



	2010	2011	2012	2013	2014	2015
Admissions Revenue	£1,421,683	£1,380,224	£1,600,845	£1,747,524	£1,999,912	£1,931,829
Retail Revenue	£858,086	£827,338	£868,676	£888,269	£916,295	£1,186,077
Catering Revenue	£1,252,935	£1,163,257	£1,229,948	£1,311,703	£1,345,250	£1,472,419

Total Revenue	2010	2011	2012	2013	2014	2015
	£3,532,704	£3,370,819	£3,699,469	£3,947,496	£4,261,457	£4,590,325

	2010	2011	2012	2013	2014	2015
Admissions Revenue	40%	41%	43%	44%	47%	42%
Retail Revenue	24%	25%	23%	23%	22%	26%
Catering Revenue	35%	35%	33%	33%	32%	32%

Breakdown of Waddesdon Revenue - Spend per Visitor

	2010	2011	2012	2013	2014	2015
Visitors	£348,608	£326,937	£337,006	£327,771	£393,531	£365,000
Admissions spend per visitor	£4.08	£4.22	£4.75	£5.33	£5.08	£5.29
Retail spend per visitor	£2.46	£2.53	£2.58	£2.71	£2.33	£3.25
Catering spend per visitor	£3.59	£3.56	£3.65	£4.00	£3.42	£4.03
Total spend per visitor	£10.13	£10.31	£10.98	£12.04	£10.83	£12.58



Academic Committee

Lord Rothschild (Chair)
 Lady Rothschild
 David Landau
 Alastair Laing
 Neil McGregor
 The Hon. Hannah Rothschild
 Dame Rosalind Savill CBE
 Sarah Staniforth
 Patricia Williams

Other attendees

Pippa Shirley
 Sarah Weir OBE
 Fabia Bromovsky

Gardens Committee

Lord Rothschild (Chair)
 Mike Calnan
 Sarah Cook
 Peter Inskip
 Jim Marshall
 The Hon Beth Rothschild
 Candida Lycett-Green
 Peter Inskip
 Kim Wilkie

Other attendees

Fabia Bromovsky
 Pippa Shirley
 Sarah Weir OBE
 Paul Farnell

Management Committee

The Hon Hannah Rothschild (Chair)
 Nicola Briggs

Other attendees

Sarah Weir OBE
 Fabia Bromovsky
 Kim Hallett
 Edward Parsons
 Sara Sweetland
 Simon Wales
 Pippa Shirley
 Dave Silvester
 June Primmer

Rothschild Foundation

Cristina Alfonsin
 Fabia Bromovsky
 Simon Fourmy
 Olivia Hay
 Claire Judd
 Claudia Schmid
 Fiona Sinclair
 Nicola Tinsley

Chief Executive

Sarah Weir OBE

Accounts, HR, IT & Records

Bonnie Bennett
 Eleanor Burgess
 Eileen Cox
 Kayleigh Creser
 David Hebburn
 Matthew Hinge
 Rosemarie Jones
 Debbie Payne
 Jacquie Richmond
 Aron Ridgway
 Steve Rumsey
 Barbra Shah
 Dave Silvester
 John Thurlow

Marketing

Suzy Barron
 Jane Cliffe
 Laura Cottrell
 Vicky Darby (p/t)
 Kim Hallett
 Kathryn Hobbs (p/t)
 Emma King (left 3/14)
 Sam Lochhead (left 4/14)
 Emma Mason

Operations

Christopher Strong (left 11/14)

Maintenance

Robert Barr (p/t)
 Cameron Bell (p/t)
 Matthew Hart
 Paul Hopley
 Stuart Howard
 John Iapino
 Kevin Rees
 John Tucker
 Brian Wheeler

Security

Donna Allen
 Stuart Attwell (left 6/14)
 Mark Barker
 Steve Brackley
 Graham Bradbury
 Tim Bromage
 Rob Fairclough
 Stuart Gare
 Dawn Kingsley
 Peter Laoye
 Stewart Mann
 Ray Raby
 Paul Worsley

Bus Drivers

David Cotton
 Terry Pettefer
 Peter White (left 6/14)

Bus Drivers (Seasonal p/t)

Benjamin Chadwick
 George Kerr
 Richard Lane
 Clifford Waldram
 Peter Walker
 David Welch

Housekeeping

Christine Benton

Housekeeping (p/t)

Jean Allen
 Amber Barnett (left 4/14)
 Hilary Davies
 Maria Garrett
 Christine Howe
 Cyril Hewlett (left 5/14)
 Michelle Knight
 Dorothy Lee (left 6/14)
 Ying Lee (left 6/14)
 Marcin Lorek (left 5/14)
 Varsha Parmar
 Helen Pettefer
 Julie Quinn
 Diane Sears
 Yasmin Steven
 Deborah Tearle

Housekeeping Seasonal (p/t)

Ami Benton

Gardens

Andrew Batten
 Mark Chambers
 Richard Ernst
 Paul Farnell
 Andy Flitney
 Rick Foster
 Marian Friend
 Chris Gibson
 John Gould
 Benjamin Hignell
 David Hogarth (left 3/14)
 Gareth Hunter
 Simon Lewis
 Hannah Lucas
 Edward Rogers (left 8/14)
 Sarah Shefford (p/t) (left 7/14)
 Jennifer Thompson
 Peter Thorp
 Ian White
 David Wilson

Volunteer Gardeners

Pete Avery
 Jenny Bathurst
 Michelle Becque
 John Bedford
 Tony Bungay
 Cathy Colsell
 Tony Cooper
 James Crosland

Julie Didcott
 Janet Franklin
 Martha Gough
 Jill Gravestock
 Jill Greenfield
 Karen Harrison
 Clare Harvey
 Fiona Hitchcock
 Tim Howe

Pam Keegan
 Teresa Kennedy
 Shirley Lakin
 Judy Leader
 Judy Marsden
 Sheila Martindale
 Gaynor Mead
 Andrew Medhi
 Tim Morton
 Pete Shewe
 Jane Singleton
 Anne Smith
 Sue Tebbutt
 Richard Tola
 June Watson
 Lesley Whittaker
 Karen Williams
 Mark Williams

Aviary

Llyr Davies
 Ian Edmans
 Gavin Harrison
 Luke Knight

Aviary Volunteers

Brian Beagent
 Alan Castle
 Michael Dawes
 Cathy Faulkner
 Shaun Griffin
 Gordon Lang
 Pat Millard
 Martyn Parker
 Anne Stangl
 Cynthia Sommerlad
 Becky White

Collection

Diane Bellis
 Rachel Boak
 Juliet Carey
 Nicholas Donaldson
 Eliza Easton (intern) (left 6/14)
 Caroline Flint (left 7/14)
 Gill Geber (p/t)
 Rachel Jacobs
 Astrid Johansen (left 3/14)
 Rebekah Johnston (left 9/14)
 Ulrich Leben (p/t)
 Sophie Piebenga
 Phillippa Plock
 Emily Roy
 Selma Schwartz (p/t)
 Pippa Shirley
 Catherine Taylor
 Colette Warbrick

Collection Stewards

Jane Finch
 Samantha Matthews (left 7/14)
 Harriet Nichols (left 7/14)
 Sarah Patch
 Dorothy Rayner
 Katie Vials
 Matthew Waters

Housekeeping Collection (p/t)

Kim Barrett
 Carol Bradbury
 Ann Cherry (left 12/14)
 Margaret Clarke
 Jennifer Giblin (left 2/15)
 Hilary Lambourne (left 12/14)
 Marilyn Topping

Collection Volunteers

Charlotte Dickinson
 Sally Everitt
 Patty Hilton-Johnson
 David Lancaster
 David Lewis
 Fiona Paine
 Nic Nicholson (DD)
 Helen Ward

Conservation (p/t)

Joan Allen
 Christine Burnham
 Karen Featonby
 Julia Isherwood
 Jane Mathews
 Sally Paul (left 6/14)

Education & Learning, Public Events and Visitor Services

Marie Avery
 Sarah Dewberry
 Lydia Etherington (p/t) (left 7/14)
 Sarah Hickin
 Claire Hogan
 Matthew Hulme
 Mike James (left 3/14)
 Sarah Kane (p/t)
 Deborah Read (p/t)
 Percy Richards (p/t)
 Hayley Rowe
 Rosie Talbot
 Simon Wales
 Hannah Walker
 Amy Williams

Visitor Services Assistants (p/t)

Edward Blacklock
 Shannon Blackman
 Kate Bowman
 Damon Bull
 Katie Bullenthorpe
 Maya Creasey
 Graeme Evison
 Joel Fox
 Peter Greenway
 Linzi Grimwood
 Kelvin Guest
 Eleanor Hammond
 Matthew Howard
 Carol Hylands

STAFF LIST

Sandy MacKenzie
Matthew O'Flanagan
Courtney Osborne
Charlie Price
Cheryl Ann Richardson
Penny Tamone
Helen Warner
Alexandra Watsham
Ryan Watts
John Wilson

Education Volunteers

Zena Baker
Katherine Carr
Ishbel Reid
Linda Headley
Kellie Griffith
Rosemary Marley

Guides (Seasonal p/t)

Anne Allerton
Susan Brooke
Ingrid Brown
Cynthia Dean
Eileen Holland
Susan Jakobi
Bob Keating
Berit Paterson
Suzanne Read
Jenny Richardson
Erna Roper
Pamela Rye
Zoe Simpson
Jo Soley
Gabrielle Verrall
Annie White
Jacqueline Will

Volunteer Guides

Carol Hardy
Cynthia Hartley
Maureen Paterson
John Pettit
Jane Rose
Godfrey Thorpe

Room Wardens (Seasonal p/t)

John Batts
Simon Berry
Barbara Bingham
Doreen Dorsett
Christopher Earl
Margaret Evans
Joyce Gambie
Ann Garner
Yvonne Gibson
Christine Guile
Eleanor Hammond
Audrey Hughes
Eileen Kaye
Lydia Mewis
John Money
Elspeth Nairn
Valerie Peacock
Rosemary Robinson
John Rowden
Frederica Warren
Edward West
Pauline Woods
Sheila Woolhead

Volunteer Room Wardens

Eli Abeles
Judy Abeles
Margaret Ackroyd
Jennie Ainsworth
Susan Allen
Angela Armstrong
John Armstrong
Angela Armstrong
Madeleine Armstrong
Zena Baker
Jenny Betts
Deborah Bladon
Chris Blumer
Peter Cox
Claire Coyne
Sylvie Devane
Katherine Dodgshon
Jackson Donnan
Jill Donnan
Claire Drazin
Leila Edlin
Diana Eldon
Faye Elvins
Sally Everitt
Maggie Ferris
Susan Ford
Ian Forrest
Sue Frost
Honor Gibbs
Geoff Gigg
Diana Gill
Maureen Grant
Rosemary Green
Peter Greenway
Helen Grohmann
Bernard Hall
Francis Hanford
Jean Hanford
Linda Headley
Stan Hearn
Chris Hockley
David Holloway
Janet Howe
Louise Hutchinson
Jeff Ineson
Peter Inns
Peter Karmali
Janet Kent
Marion Kitson
Marita Kitto
David Lancaster
Suzanne Leggett
Carol Lynch
Felicity Maclay
Ruth Malcolm-Prebble
Rosemary Marley
Ray Marshall
Neville Marson
Valerie Marson
Denise Mason
Helen McCaskie
Stephanie McCullough
Amanda McKendrick
Don Merriman
David Morris
Kath Myers
Paula Neale
Pollie Newman
Janet Nicholls

Rudy Noel

Bill Oram
Brenda Oram
Jan Park
Jack Patterson
Barbara Pearce
Diana Pettifer
Colin Piper
Pamela Pointer
Sarah Revell
David Richardson
Jan Ringsell
Dorothy Roche
Andrew Roche
Ian Roe
Shela Rowan
Sean Russell
Janet Sandy
Tony Sidell
Mary Smirthwaite
Stephen Smirthwaite
Alison Stevenson
Kay Still
Ruth Sutherland
Alan Thomas
Valerie Thomasson
Paul Titchener
Vanessa Tomblin
Len Tombs
Anne Tombs
Patrick Toombs
Melanie Vallance
Teresa Vick
Clarice Wareing
Valerie Webster
Barbara West
Pamela Whaley
Liz Whetton
Chris Wiles
Angela Williams
Di Williams
Margaret Willoughby
Rita Wiltshire
Beth Woodford
Esther Woodward
James Worthington
Sue Wright
Alex Yardy

Volunteer Mobility Assistance Drivers

Simon Barker
George Birt
Bob Coleman
Peter Cox
Faye Elvins
Brian Homans
Richard Marley
Nic Nicolson (DD)
Garth Randall
Doug Roberts
Anne Russell
David Troup
Clive Wheatley
Beth Woodford
John Wilson

Volunteer Garden Guides

Sue Benwell
Harry Bingham
Honor Gibbs
Patricia Green
June Hanson
Gill Heron
Mike Sheppard
Theresa Smith
Jo Troup
John Williams
Sue Wright

Volunteer Raffle Sellers

Sandy Ashby
George Birt
Michelle Burgess
Valerie Dedman
Joan Doyle
Penny Emery
Helen Grohmann
Debra Marsh
Margaret Pedley
Vicky Tham
Pam Tucker

Volunteer Welcome Hosts

Zena Baker
Linda Beazley
Jenny Betts
Chris Blumer
Erica Clark
Peter Cox
Faye Elvins
Geoff Gigg
Jackie Hawkins
Brian Homans
Barbara Jones
Richard Marley
Ray Marshall
Helen McCaskie
Kath Myers
Mike Osborne
Barbara Pearce
Doug Roberts
Janet Sandy
Mike Sheppard
Stephen Smirthwaite
Theresa Smith
Jill Spencer
Jo Troup
Teresa Vick
Mike Ward
Liz Whetton
John Wilson
Beth Woodford

Trading Company MD

June Primmer
Sara Sweetland

Retail

Joan Adams (p/t)
Roddy Bedford
Sheena Cox
Juliet Hall
Diane Lord
Nicola Mertens
Peter Tompkins

STAFF LIST

Shop (Seasonal p/t)

Tracy Crisp
Yvonne Donald
Isabella Dunn
Sian Evans
Joanne Firth
Mandy Garner
Abigail Ginger
Ros Hebburn
Kim Holt
Verity Hopkins
Sarah Line
Annie Lord
Grace Lowe
Joseph Mann
Flora Meisl
Nicola Mertens
Kath Myers
Andrew Povey
Georgia Price
Jamie Rhodes
Elizabeth Sheppard
Ella Siggers
Connie Smith
Jessica Thompson
Wendy Watts

Retail Volunteers

Sandi Audus
Linda Beazley
Mary Chapman
Mandy Garner
Kay McGeachie Rosemary Marley
Felicity Masheder
Kath Myer
Jez Nightingale
Elizabeth O'Flanagan
Arthur Prior
Jean Tompkins
John Wilson

Catering

Shaun Blythe
James Boothaway
Kirsty Bray (left 3/14)
Craig Clark
Sarah Coates
Jessica Cooper
Paul Cottrell
Harry Cox
Andrew George
Adam Griffin (left 10/14)
Stewart Davies
Alan Felski
Jeri O'Sullivan (left 3/14)
Stelica Scarlat
Daniel Skinner
Sally Skinner
Dawid Szymanski (left 3/14)
Ben Thurkettle
Lishman Young

Catering

(Seasonal p/t)
Catharine Ackford
Bethany Arnaud
Christina Bailey
Lucy Bambury

Georgia Barr
Amelia Bell
Cameron Bell
Owen Bevan
Helen Blythe
Chloe Braddell
Katie Braddell
Callum Burch
Elis Carani
James Coates
Gemma Cullen
David Everitt
Sylvia Felska
Karl Ferris
Charly Fisher
Sophie June Fowler
Emma Hatcher
Gary Hatchman
Luke Holland
Calum Howard
Michael Humpston
Rhys Hylands
Liam Rae Johnson
Douglas Kellett
Meredith Kenton
Wojciech Kulikowski
Dana Littlejohn
Natalie Malewicz
Zoe Malewicz
Anna McLoughlin
Jakub Mosakowski
Przemyslaw Nadolski
Emily Neal
Robin Newport
Andrew Povey
Jack Oliver Richards
Jordan Skinner
Lindsey Spinks
Joanna Tylicka
Charlie Vere-White
Oliver Waddon
Joseph Walls
Jackie Wigham
Harry Wilson
Dariusz Wudkowski

Catering Volunteers

Faye Allwood
Paula Clark-Dunn
Harding House
Pat Mitchell
Brenda Padbury
Barbara Pearce
Pam Tucker
Linda Vincent

Five Arrows Hotel

Lewis Briggishaw
Wioletta Brooke-Ward (p/t)
Julie Chalmers (p/t)
Anna Dabrowska
Alastair Dudley
Bryan George
Robert Goraj
Tom Grimshaw (left 6/14)
Dan Gudac (left 12/14)
Catherine Haw (left 12/14)
Jake Hewison (left 7/14)
Alex McEwen

Duncan Murray
Karl Penny
Chloe Pepper (left 1/15)
Charlotte Plater (left 6/14)
Connie Saunders

Five Arrows Hotel (Seasonal p/t)

Alice Armstrong
Summaya Aziz
Hollie Barr
Evie Bearman
Horacio Botana
Lewis Edward Briggishaw
Amber Chalmers
Carly Davies
Eloise Dunne
Bradley Farmer
Lisa Geier
Brian George
Lydia Gerred
Mirko Giannetto
Marlon Gilliam
Cassandra Grant
Austin Greenlee
Cornelia Gudac
Nadine Haag
Michele Hart
Luke Holland
Zac Howes
Lewis Irwin
Oliver Johnson
Holly Jones
Abbie Makepeace
Anna Malecka
Isobel Newport
Saffron Nunes-Petts
Lewis Partridge
Rafael Puleo
Birute Rimkute
Alexander Rose
Liam Ross
Constance Saunders
Janusz Sekowski
Sam Shaw
Chloe Smith
Belma Soutter
Alex Stollery
Susan Louise Teakle
Joanna Ewelina Tylicka
Hannah Welsh
Amy Williams
Daria Zimna

Wine Company

Andrew Bartlett
Lucy Bonson
Christopher Campbell
Benjamin Furst
Cliff James (left 9/14)
Stephen Lane
Mick Lord
Bridget Matthews (left 5/14)
Katie Murray
Joe Wray

Warehouse (Seasonal p/t)

Samuel Arnaud
Peter Cox
Hayley Dansey
Harry Doyle
Marian Green
Dale Greenway
Neil Hockley
Michael Lord
Jenna Mason
Tom Mitchell
Jack Newport
Lewis Partridge
Samuel Richardson
Alex Wray

Wine Warehouse Volunteer

Peter Cox

Plant Centre

Michael Chilton (left 3/14)
Atalanta Richards (left 3/14)
Patricia Ward (left 3/14)
Christine Cook (left 3/14)
Gillian Cox (left 3/14)

Events (Seasonal p/t)

Sophie Baker
Georgia Barr
Frances Camier
Catherine Conyard
Luke Debenedictis