



THE ROTHSCHILD FOUNDATION

2013/14

THE ROTHSCHILD FOUNDATION ANNUAL REVIEW 2013/14



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Annual Review
2013/14



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OVERVIEW OF THE YEAR

2013/14

The Rothschild Foundation has come to the end of its third year and this was an important milestone in many respects. We completed the first year under the new arrangements for Waddesdon with the National Trust, we opened the new car park in time for Bruce Munro's exhibition of *Winter Light* at Christmas which attracted large crowds and ensured the highest ever recorded number of visitors over the year. Joan Sallas proved the impossible with his linen sculptures for his exhibition *Folded Beauty*, and *Sacred Stiches*, which drew on Waddesdon's extensive and rarely seen textile collection, was an unexpected crowd pleaser. All were extensively covered in the national and international media.

It was a year of coming home: two of the gold boxes stolen in the Waddesdon Burglary of 2003 were recovered; one spotted in a Paris saleroom and one returned through the interventions of Charlie Hill, Private Detective and long term friend of Waddesdon. The Foundation also acquired a painting, *An Encampment with Soldiers Gambling on a Drum* by Philip Wouwerman, a pendant to one already in the Collection at Waddesdon that had been separated in 1812 into two different Rothschild Collections. They now hang together once again in the Blue Dining Room.

Following an international design competition, CF Møller Architects were commissioned to design and build two interlinked housing communities at Golden Mede in Waddesdon Village. Further afield, planning permission was awarded for Stanton William Architect's scheme for the Waddesdon Bequest's new home adjacent to the King's Library in the British Museum.





The Foundation gave over £1.4m in grants to 107 charitable initiatives which included The St Giles Trust's work with ex-offenders and the Clink, the first in a series of restaurants to open inside prisons to provide training for prisoners prior to their release and thus reduce re-offending. There were other notable outcomes; a strategic grant to The School Food Plan catalyzed a change in government policy which will now provide funding for free school meals for all Reception, Year 1 and Year 2 children across the UK. We were able to leverage the outcomes from Resource with our on-going work with and support for The Smith School of Enterprise and the Environment who held their first in a series of Forums on Sustainable Economics at Waddesdon and we commissioned a piece of research to provide an overview of the Environmental Sector, that sets out the major issues, and identifies how foundations can play a part. Its purpose was to create greater understanding of the issues and stimulate thinking amongst foundations about how we approach funding in this complex area.

Alice Rothschild and Georgina Parr who have been so instrumental in the set-up of the Foundation and what has been achieved to date, both moved on to look after their young families. Sarah Weir was appointed as CEO to Waddesdon so that my focus could turn to ensuring the Foundation establishes an enduring family legacy at Waddesdon and beyond. To this end the Foundation benefitted from the gift of twenty-two properties in Waddesdon Village, including some key community assets, the Cricket and Bowls clubs, and an area of additional land to secure the curtilage of Waddesdon and provide capacity for future expansion.

The Family remain committed to public access, charitable giving, bringing people together to find innovative solutions to our pressing problems and to protecting our heritage. In their name we will endeavor to develop an organisation that maximises donations and minimises overheads while continuing to support the Family's traditional charitable interests.

Fabia Bromovsky
Chief Executive
The Rothschild Foundation

This Page (top down): Waddesdon Manor; The Holy Thorn Reliquary, thorn, gold, enamel, rubies, pearls, rock crystal and sapphires. French, Late Medieval. German; Detail from *An Encampment with Soldiers Gambling on a Drum*, 1655-57. Oil on oak panel, Philips Wouwerman, signed lower left: PHILS (in ligature).
Opposite Page (clockwise from top left): Detail - *Printed Books and Bookbindings* exhibition; Windmill Hill Archive; (Recovered golden box) Louis Moreau, Pierre François Drais, Snuff-box, 1768-75; Starhemberg Room, Waddesdon Manor.





WADDES DON MANOR

Visitor Numbers

At the end of the 2013/14 year, total grounds visitor numbers stood at 394,000, an uplift of 12.4% on the previous year, making it our most successful year for visitors ever. It was the single biggest increase aside from 2008 when the opening of the Woodland Playground brought 383,000.

This was largely due to the impact of *Winter Light*, which brought in almost 50,000 extra people. At the end of the year, House visitors stood at 145,547, up 3.8% on 2012. 75% were National Trust members, down 1% on last year. National Trust visitor figures generally were up across the country, 5% nationally and by 8% in our LSE Region, but the success of Bruce Munro meant that Waddesdon performed very well in comparison with other properties. We ended the year second in the overall national league table, just behind Cliveden.

Windmill Hill Archive also came into its own. The transfer of the archival collections into their new home was largely completed and there was an increase from last year in the number of visitors to 2,254, of which 955 were members of the public on Friday afternoon openings. The others were thanks to a number of large and successful private events, public events, specialist groups and researchers. The building continues to attract architectural plaudits and also hosted its first musical events in the Reading Room which were very well received.

Visitor Experience

A number of new initiatives to improve visitor experience were developed by Simon Wales, Head of Visitor Experience, and his team in collaboration with colleagues from other departments.

These included the well-received Welcome Talks, presented on the North Front each day, designed to give a very brief introduction to “Your Day at Waddesdon” and a re-vamped Welcome Leaflet, with an increased emphasis on “What’s happening today?” including free walks and talks.

In the House, in response to visitor demand, new Room Information Sheets were introduced, written by the Collection Department, with object highlights and information on Collection care. Translations in French and Mandarin were added to the audio tour and a short promotional film was commissioned to upsell the benefits of the service to visitors, shown in the Main Entrance and on the website.

A full access review of our services for visitors with disability requirements was also commissioned from the organisation Disabled Go, which includes a short access video for the website, giving more information for disabled visitors in advance of their visit.

The New Car Park

At the end of the year, there was a major change in the way in which visitors are managed at Waddesdon with the soft opening of the new car park at the bottom of the hill. Long discussed and acutely needed as visitor numbers have grown, particularly in the winter season, when by far the greatest damage was done and lack of light made parking on the drives hazardous.

Several sites have been considered over the years, before deciding on the Bail, right at the heart of the Estate. It is accessed from the existing entrance drive, lies on the axis of the historic entrance drive, has sight lines to the Manor and is also well screened by natural contours.

The new car park, with its fleet of four Waddesdon buses, opened for the 2013 Christmas season, with a temporary ticket hub, allowing us to test how the new arrangements might work and plan for 2014. Although there were a number of teething troubles, the majority of feedback from visitors was good. An architectural competition was launched, aimed at young practices, and Carmody Groarke were appointed to design the new ticketing and orientation building which will open in 2015.



Visitor Evaluation

This year we have focused in particular on our visitor service and prioritised the National Trust's visitor survey which is undertaken at all of their properties. This measures not only core data (who, where, when) but also the visitor's response to many different aspects of their visit, to assess their overall enjoyment and their emotional response to the place and the experience we offer. The results of the survey are finally evaluated on how many visitors score the property as "very enjoyable", the highest score awarded.

At the end of last season, Waddesdon achieved 53% by this measure. This was below both the national and regional averages and so we set out to understand why we were scoring so poorly and how we could improve performance. As a result, we adopted a new training programme, Service Promise, adapted for Waddesdon, focussing on customer service and excellence across every part of the Waddesdon operation. At the beginning of the year our Visitor Enjoyment score was 36% but we have increased this significantly every month and in July and August our monthly scores were above 70%.

Following on from last season, we evaluated the impact of this season's principal exhibitions - *Sacred Stitches*, *Folded Beauty* and *Cantus Arcticus* - to establish how they were received, the impact of associated publicity and whether they drove footfall. *Cantus Arcticus* had secured the highest profile with 24% of the visitors surveyed aware of the exhibition before their visit and for 11% it was the main driver. 64% of visitors came from the top 10 postcodes, all within a 90 minute drive, with London representing 8%. Other noteworthy locations were Belgium, Holland, Ireland, Japan, Poland, United Arab Emirates and the USA. Not surprisingly, the satisfaction scores were high, with 84% giving the exhibition either "enjoyable" or "very enjoyable".

Visitor comments were also overwhelmingly positive. For *Folded Beauty*, 13% of visitors were aware of the exhibition before their visit, and for 3% it was the main driver. Of those surveyed, 87% scored it either "enjoyable" or "very enjoyable" and of these 74% gave it top rating. Comments ranged from "Fantastic to be able to try napkin folding." to "Too many napkins!". The postcode analysis again revealed that just under half the audience surveyed, 46.5%, came from the top ten post code areas. Other locations were Australia, Brazil, Canada, Cyprus, Denmark, Falkland Islands, Germany, Holland, Malta, Mexico, Sweden, and the USA. For *Sacred Stitches* 7% of visitors were aware of the exhibition before their visit. 70% of those visitors that saw the exhibition rated it "enjoyable" or "very enjoyable" and for 3% it was their main driver for visiting. Common themes in comments were that visitors enjoyed seeing such high quality objects at close quarters, whilst the low light levels were a problem for some.





Public Events

The Public Events programme, which reflects all aspects of life at the Manor, continued to develop. New events in 2013 included a Rare Plants & Spring Food Festival, a Summer Plant Fair, Easter Afternoon Teas and an expanded evening programme of special dinners. Over 1,500 children took part in the new programme of educational and family activities put together by the Education Team.

The existing programme performed well, with highlights including the popular French Market, the Artists' and Makers' Fair which supports the local creative community, the Chilli Festival and the Boden Clothing Sale in the Venlo, which attracted a large audience of bargain hunters! We also hosted a number of charitable events including Race For Life, Memory Walk for the Alzheimer's Society, a craft fair for Reuben's Retreat, and the Bucks 100 Cycle Ride.

As always we ran a full programme of Special Interest Days, delivered by the Collection Department, lectures and talks, which included a talk by Hannah Rothschild to mark the launch of the paperback version of her book *The Baroness*, followed by a successful book-signing session, and Bruce Munro in conversation with Kevin McCloud (from *Grand Designs*) both of which were sold out.



A successful series of outdoor theatre events took place on the North Front lawn, including The Lord Chamberlain's Men all-male performance of *As You Like It*, and there was an audience of over 400 for each of the children's theatre shows. This season also saw the first series of chamber music concerts to be held in the Reading Room at Windmill Hill. Programmed by Simon Wales, the concerts featured the Metzger Ensemble (for the *Music In Quiet Places* series), soprano Charlotte de Rothschild, and Priya Mitchell and Guy Johnston for the Oxford Chamber Music Festival. Artists and audiences loved the acoustics and the space, and the series will continue next year attracting a number of really high-quality music performances.

We welcomed Opera Brava, who recently celebrated their 25th anniversary of presenting high-quality reduced opera performances in outdoor settings, in our case on the North Front, with the Manor as the backdrop.

We continue to welcome a wide range of specialist groups and visitors, and more so now that Windmill Hill has opened its doors. Of special note were visits prompted by the publication of the *Books Catalogue*, including the Double Crown Club and the Society of Bibliophiles. The Patrons of the Preservation Society of Newport, Rhode Island also came, and the entire staff and volunteers of Sir John Soane's Museum came on their annual away-day.

We were particularly delighted to host a visit by the outgoing Chief Rabbi, Lord Sachs and his office. Steve Koblick, President of the Huntington Library, Art Collections and Botanical Gardens came to see Lord Rothschild and discuss the possibility of working together.

Helen Ghosh, the new Director General of the National Trust, made her first visit, the Chinese Ambassador and his family also visited in the period, and we welcomed a range of international museum colleagues, including Dr Dirk Syndram, Director of the Green Vaults in Dresden, and scholars and staff from the Frick, Berlin and Potsdam, the Louvre, McGill University, the Rockefeller house at Kycuit, the Art Institute of Chicago and the University of Melbourne. Musician and artist Brian Eno and his team came to explore a collaboration, and artist Joana Vasconcelos visited to discuss a possible commission.

Windmill Hill Archive set up for
Music in Quiet PlacesBruce Munro, *Water Towers*

Filming at Waddesdon



Education

2013 saw Waddesdon's Education and Learning programme expand significantly, following the appointment of two new staff posts, working as part of the team led by Simon Wales.

Outdoor learning

We joined forces with the Ernest Cook Trust education charity and appointed an outdoor Education & Learning Officer, to work across the Waddesdon and Hartwell Estates. This launched an initial schools programme of outdoor learning within the grounds. Between March and July, 300 children visited Waddesdon from eight local schools to learn about the history of the Garden, the importance of plants in nature and took part in a variety of practical activities such as mini-beast hunting and creative writing. Two Garden Walks were also re-launched and a series of outdoor events and activities for young people and families was developed, including Wild Wednesdays. Paying events included a Zoolab animal handling session, a Mad Science session, free storytelling in the amphitheatre and very successful craft sessions.

Indoor learning

A second new full-time Education & Learning Officer, Sarah Dewberry, was also appointed for the Indoor programme. This new role follows on from the previous Regional Museums Network initiative and the excellent work that was created to support education and new audiences. Through the year she worked closely with the Collections Department, including the creation of interpretation materials for younger visitors for the *Printed Books and Bookbindings* exhibition. Sarah also worked on a programme for the special exhibitions for 2014 and re-launched the Sleeping Beauty sessions (now called Traditional Tales). Through the year, 35 school groups booked sessions in the House (26) and Gardens (9), a total of nearly 1,500 children.

A new series of family activities for the half term and Halloween were introduced which proved a great success. This will be repeated next year, and in the February half term, to encourage family visitors into the grounds during those holiday periods.

MAD about Waddesdon

For the 8th year of MAD we had the first sunny weekend for several years which ensured our highest ever attendance. Over 14,000 visitors enjoyed two wonderful days of youthful energy and talent and a great sense of community. Jools Holland played the fundraising concert on the Friday night to an audience of 3,500 revellers.

We introduced a successful new stage performance area in the Aviary Glade, and audiences enjoyed excellent performances from some of the local talent of all ages in our region. The Waddesdon Staff Choir performed on Saturday afternoon on the main stage to an appreciative crowd, and appeared again later in the afternoon as part of a mini-choirs festival with invited choirs from various organisations in London as part of the Music in Offices network. Other new initiatives at this year's Festival include creative artist Stu McLellan's participatory craft project in response to Bruce Munro's *Cantus Arcticus*.

This Page (clockwise from top left): Jools Holland and His Rhythm and Blues Orchestra; fire eater at MAD; ballet performance at MAD; the main stage and lawns at MAD. Opposite Page (from left to right): Aylesbury Stagecoach Early Stages - *Top Hat and Tails*; two children participating in outdoor learning





Bruce Munro -
River of Light

Christmas 2013

Winter Light at Waddesdon

Christmas 2013 was notable as the first year of Bruce Munro's residency, which built on the two CD installations created in 2012 and the success of *Cantus Arcticus* in the Coach House during the main season. The Christmas exhibition entailed six site-specific pieces linked by a walking trail.

The stand-out elements were *River of Light*, a new version of his *Field of Light*, which at Waddesdon was installed so that it appeared to flow down the slope of Daffodil Valley. This literally stopped the traffic on the way up to the Manor, such was its impact. Equally powerful were *Water Towers*, 16 monolithic cylinders made of illuminated, colour-changing water bottles, with a soundtrack chosen by Bruce. The most kinetic piece was *Tee Peees*, which re-used fluorescent tubes in flashing wigwam-like structures. The whole show was an immense success. Public feedback was almost universally positive, and visitor numbers over the six-week Christmas season were up on the previous year by almost 50,000.

In the House, Christmas 2013 was the final instalment in our five-year tour of Christmas traditions in the five capitals where the Rothschilds established their business.

It was the turn of Vienna, which created opportunities to highlight Ferdinand himself, including extracts from his *Reminiscences* in which he described boyhood Christmas time in the city. We also put Roszika Rothschild's magnificent Austrian court dress on display in the White Drawing Room, whilst more light-hearted displays included *The Sound of Music* (in Pantry Corridor and the Lift Staircase) and the restaurant featured Viennese cuisine and cakes.



Marketing and PR

The exhibitions in the House and Coach House provided plenty of scope for new partnership marketing opportunities and press coverage, building on the success of last year.

Canctus Articus attracted diverse interest, with features in *Craft Magazine*, *The Guardian*, *World of Interiors*, *Art Daily* and *Art Lyst* and in May Bruce Munro was featured on *Private Passions*, Radio 3's equivalent to *Desert Island Discs*.

Following the successful *In Conversation* public event with Tracey Chevalier and Edmund de Waal last year, we repeated the format with Bruce and television presenter Kevin McCloud in October. *Folded Beauty* and *Sacred Stitches* also generated coverage, with features in *The Times*, *World of Interiors* and *Period Living* and good levels of interest from specialist groups with coverage of the exhibition in every single groups' publication, a first for Waddesdon. We have also seen coverage in other publications that have not previously carried a Waddesdon story such as *The Door*, the newspaper for the Diocese of Oxford.

The Christmas season and Bruce Munro's *Winter Light at Waddesdon* generated excellent coverage, including *the FT*, *The Sunday Times*, *The Guardian*, *The Independent*, *The Sunday Times Culture section*, *House & Garden*, *Vogue*, *Gardens Illustrated*, *Grand Designs*, *Good Housekeeping* (online), *Living Etc.*, *Crafts*, *Oxford Times* and local magazines. Coinciding with the press launch, the British Council hosted a dinner at the Dairy to launch their Anglo /Russian Year of Culture in 2014, including a tour of Russian highlights in the Collection.



The publication of the *Printed Books and Bookbindings* catalogue, the final catalogue in the *James A Rothschild Catalogue Series*, in June created the ideal opportunity to market not only the new catalogue itself but a moment to review the entire series, promote the back catalogue and stimulate sales. We created a new mailing list of all academic institutions, book dealers and libraries who are on our target mailing list and were pleased to secure reviews in *Christie's Magazine*, *Country Life*, *Apollo*, *The Art Newspaper* and the *Times Literary Supplement* among others.

Work continues to target the Chinese and South East Asia markets, helped by the new Mandarin translation of the audio tour. Waddesdon was represented again at the Destination Britain and Ireland Workshop in Bangkok. Kim Hallett attended the Sales Mission to China in November at the invitation of the British Council and Visit Britain, with £2,500 funding from the UKTI, meeting 70+ tour operators from Shanghai, Beijing and Guangdong province. Lord Rothschild continues to be our strongest advocate in the Chinese markets and at the end of October was interviewed at Waddesdon by Chen Lu Yu, one of China's best known TV presenters, as part of the *Great Britain TV Series 2014* – an initiative supported by the British Government to showcase the best of British creativity. Also thanks to Lord Rothschild, RIT Capital Partners hosted their China Day conference at Waddesdon, bringing 70 influential Chinese investors to the Dairy, who queued to buy Grand Vin in the wine shop when Lord Rothschild offered to sign their bottles.

Looking ahead to 2014 and two major exhibitions, we made links with a number of Jewish and Israeli organisations to raise awareness in those markets. We joined six other regional museums to launch our 2014 programmes to the London-based press in October at the Wallace Collection attracting a considerable number of Nationals who do not always attend launches outside London.





Website and Digital

Thanks to increased traffic from tablets and smart phones, mobile optimisation of the main website was put in hand together with a re-skinning of the online shop and online booking, the e-commerce sites and a new look for the e-newsletters, tying them back into the look and feel of waddesdon.org.uk. We have increased our electronic mailing list to 35,808 subscribers and 254,444 e-mail newsletters and promotions were circulated, with an open rate of 25.56%, above industry standard.

Social media activity continued to grow with a 64% increase in the number of Twitter followers (3,765 by the end of the year) and 32% increase in the number of people who “liked” the Facebook page. The Waddesdon blog was initiated with articles covering all aspects of the organisation and providing another platform to develop our online profile.

We continue to generate income and profile as a location for filming and photography, including in 2013 *A Little Chaos*, with Kate Winslet, written and directed by Alan Rickman, a BBC Four documentary, *Rococo*, and a feature interview with Lord Rothschild for a major Chinese chat show, *A Date with Lu Yu*.

Collections, Acquisitions and Exhibitions

Rothschild Foundation Acquisitions for Waddesdon

Acquisitions are an important expression of Waddesdon's vitality and are made in the Rothschild spirit. The Foundation acquires works of art which complement the Collections or relate to the history of the House and Family. Over the year, several significant acquisitions were made.



Seven embroidered hangings depicting interiors from the First and Second Temple in Jerusalem. Silk, metal, linen and cotton, c. 1700-1725

These important early 18th century embroidered panels depicting interiors from the First and Second Temple in Jerusalem were acquired having been export stopped by the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest (RCEWA), administered by the Arts Council England.

They are unique, as far as we know, and probably date from the early 18th century. The embroidery is in astonishingly good condition and is exquisitely worked in coloured silks and gold and silver-gilt threads, with metal foil and spangles. The style and technique of the hangings suggests that they may have been made in Northern Italy or the Netherlands in a professional embroidery workshop.



The largest includes the Hebrew inscription 'Eloqeynu', or 'our God', suggesting that they were designed for Jewish religious purposes, perhaps to adorn a domestic space set aside for prayer or worship, or for a synagogue, although there is no indication of a donor's name.



This type of textile hanging is extremely rare and makes the acquisition of the hangings for display to the public all the more important. Their rarity will also encourage further research, which will illuminate the way in which such textiles were used.

The hangings complement the rich collection of textiles at Waddesdon, and particularly the spectacular Christian embroideries historically used as furnishings at the Manor. These textiles, though, reflect the Jewish roots of

the Rothschild family. Waddesdon only has a very small collection of Judaica, including personal and commemorative items.

The acquisition significantly enriches this part of the Collection, and provides exciting opportunities for study and display. It is not known where they were made, or by whom. The two smallest panels were displayed in the Green Boudoir Lobby for the end of the season, and the complete set went on display in the Goodwood Room in 2014.

Although they do not have a Rothschild connection, they were acquired as highly significant and exceptional examples of Jewish art and design of a kind which was not previously represented in the Collections.





Philips Wouwerman (1619-1668)
An Encampment with Soldiers Gambling on a Drum, c. 1655-57
Signed lower left: PHILS (in ligature) W
Oil on oak panel

This painting is a beautifully preserved example of one of the greatest Dutch 17th century artists. Wouwerman was one of the most admired painters of genre scenes and of horses in 18th century France and among 19th century collectors, not least the Rothschilds. *An Encampment with Soldiers Gambling on a Drum* is of particular interest to The Rothschild Foundation as it was, for much of its history, a pendant to Waddesdon Manor's *A Hawking Party Resting Outside an Inn*. The two paintings were together until 1812. They parted ways, but ended up in two separate Rothschild collections.

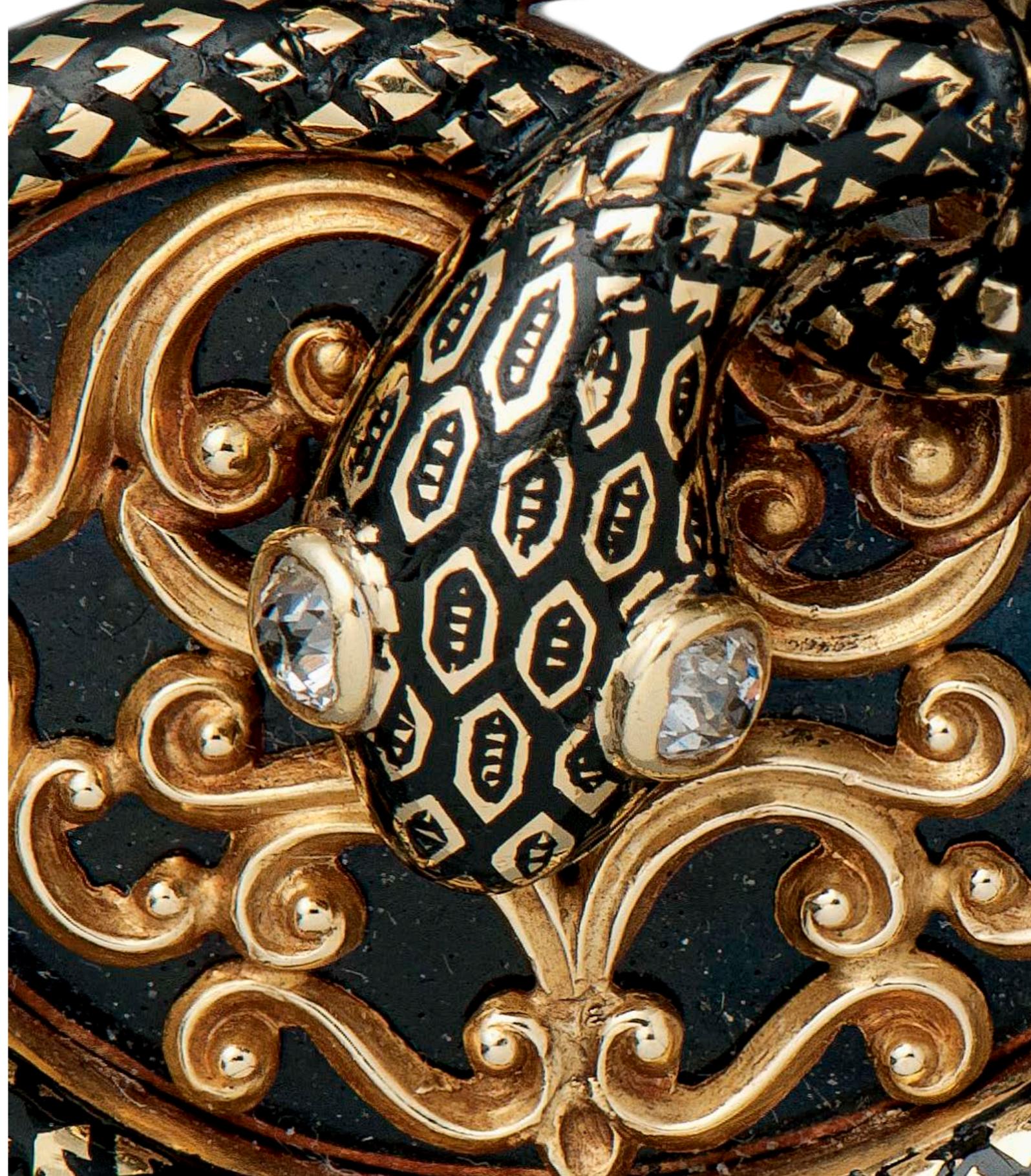
The new acquisition was with Alfred Charles de Rothschild by 1882; the Waddesdon painting was acquired by Anselm de Rothschild in 1842, then descended to his son Ferdinand. The acquisition was made from another Rothschild collection via Sotheby's and was the subject of a protracted negotiation. Towards the end of the year, the Foundation's offer was accepted informally and the painting deposited on loan pending final purchase. Both paintings have been reframed and displayed as a pair in the Blue Dining Room.

Brooch (1836?)
Gold, black enamel, diamonds



This brooch commemorates the death of NM Rothschild, the founder of the British branch of the bank, who died suddenly on the 28th July 1836, six weeks after attending his son Lionel's wedding in Frankfurt. By this time he had secured the position of the Rothschilds as the preeminent investment bankers in Britain and Europe. The financial, political and diplomatic worlds mourned his death on a grand scale, and memorabilia, including rings and brooches, were made to commemorate the occasion. We do not know the original owner of the brooch, but it was acquired from a descendant of a relative of Gutele Schnapper, NM Rothschild's mother, who believes it was always kept in the family.

Mourning jewellery was popular in the late Georgian and early Victorian period, often with inscriptions recording the name of the deceased, the date of death and the age at death. Serpents were symbols of eternity and eternal love, partly because the shedding of the snake's skin represented renewal. Another mourning brooch for NM Rothschild, now in the Museum of London, features an ouroboros, the snake eating its own tail, an ancient Egyptian symbol of recreation and eternity, which is mirrored in the circular form of the new acquisition.



Exhibitions and Seasonal Displays

We may not have had a blockbuster of *Chardin* proportions in 2013, but the programme was both varied and vibrant, moving from explorations of the historic Collections to contemporary installations and artist responses to the House and grounds.

Perhaps the one which particularly captured the public imagination was a collaboration with the Holburne Museum in Bath, the exhibition *Folded Beauty: Masterpieces in Linen* – and its creator Joan Sallas, a Catalan origami artist fascinated by the extraordinary structures in folded linen napkins which decorated tables from the Renaissance onwards. Some are startlingly large and complex; the centrepiece in the Dining Room was a table fountain with running water, flanked by a lion and a griffin nearly two metres high, a recreation from an early 18th century pattern book.

His creations occupied the Breakfast Room and Dining Room, including over 50 19th century patterns and several of his own contemporary creations for the White Drawing Room and Blue Dining Room to emphasise the richness of the Collections associated with dining at Waddesdon. The exhibits were partly created while the House was open, giving visitors the chance to see them under construction, and were accompanied by special folding workshops and videos showing how the pieces were made.



Joan Sallas demonstrating his method



Detail - Joan Sallas, *Folded Beauty*



Joan Sallas, after *Schlange* (Table centerpiece in the form of a snake) and after *Springbrunnen* (Centerpiece in the form of a table fountain), 2010 from Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nürnberg, 1677



Sacred Stitches: Ecclesiastical Textiles in the Rothschild Collection also focussed on textiles. It explored the Rothschild interest in ecclesiastical textiles both as objects of beauty and as furnishings. While Baron Ferdinand and Alice acquired textiles for use as furnishings at Waddesdon and Eythrope, Baroness Edmond was interested in ecclesiastical textiles as collectable objects in their own right, forming a small collection of image robes and fragments from vestments. All three appreciated the workmanship and precious materials used to create these objects, many of which have not been on display for over 20 years.

The exhibition was accompanied by a catalogue by Rachel Boak and complemented by new products in the shop directly inspired by the objects. The Waddesdon partnership with the Royal College of Art also took *Sacred Stitches* as the theme for the year's textile students who designed screen-printed silk scarves, hand-embroidered buttons and a felted tea cosy.

The textile theme continued in the Garden with the work of artist Philippa Lawrence. Located on Tree Hill, *Darning the Land: Sewn* was a twining, 470 metre, flowerbed evoking a skein of thread sown with a wildflower mix, created with the help of the Gardens Department. It was inspired by unseen aspects of the textile Collection in store such as pincushions, darns, mends and labels on domestic linen, and the intricate workings of the backs of tapestries and embroideries. In homage to the management and history of the Estate and the contribution of female collectors at Waddesdon, it was a contemporary response which connected the inside and outside of the House, a reminder of those who lived and worked here, and the objects they left behind. Philippa also worked with the Gardens Department on the design for the carpet bedding on the Parterre which reflected another feminine Collection, Baroness Edmond de Rothschild's 17th and 18th century lace.

In a different vein, the Coach House hosted another extraordinary light installation by Bruce Munro, *Cantus Arcticus*. This was inspired by the shimmering curtains of the Northern Lights and a piece of music of the same name, by the Finnish composer Einohujani Rautavaara (b.1928), which in turn was inspired by the landscape and bird song of the Arctic tundra. It was composed of 15 abstract bird forms rendered in curtains of fibre optics which changed colour in relation to the music. Visitors walked through the installation to immerse themselves in the experience. The exhibition was supported by a film, showing some of Bruce's other projects, and work under construction. By the end of the season, 48,000 people had seen the installation.

In the Family Room, *Managing the Land: Aesthetics and Productivity*, was drawn from the archival collections and the resources at Windmill Hill to explore how the landscape of the Waddesdon Estate was shaped by human intervention for aristocratic pleasure and agricultural purpose. In a subsidiary display, we also marked the 100th anniversary of James and Dorothy de Rothschild's wedding drawing on her diaries, correspondence and press accounts of the wedding, whilst next door in the Bakst Room, a *Model for the Amphitrite Fountain*, by Henri-Michel Antoine Chapu was put on display for the first time following its acquisition in 2012. Another acquisition, the pair of paintings by Jacques Lajoue, went on display in the Blue Dining Room. We also collaborated with the Wellcome Collection in the *First Time Out* project, which aimed to feature objects from store that have never been displayed before. It included five London institutions and five regional partners.

Loans to exhibitions elsewhere included Lucian Freud; *Head of a Man* to the Holburne Museum, Bath, the Pierre Macret console table to the Museum für Lackkunst, Munster, Jean-Honoré Fragonard: *The Casement* to the Staaliche Kunsthalle, Frankfurt, a chaise longue, ostrich feather fan and painted silk gauze fan to the Yale Centre for British Art, New Haven and *Robert Dudley, Earl of Leicester* to the Victoria & Albert Museum, London.

Opposite Page: Altar frontal depicting the Annunciation (detail), 15th century? (embroidery), 17th century? (velvet); Embroidered hanging, possibly an altar frontal, depicting the beheading of John the Baptist (drawings), 1575-1600 (lining and alterations circa 1880); Embroidered cushion depicting St Peter (detail), late 1500s
This Page (from top down): Philippa Lawrence working on the Parterre with the Garden Team; Henri-Michel Antoine Chapu, *Model for the Amphitrite Fountain*, 1882



Research, Publications and Lecturing

2013 was a red-letter year if only for the long-awaited publication of the *Printed Books and Bookbindings* catalogue by Giles Barber, the last in the Waddesdon Catalogue Series. It had a print run of 500 and retails at £300, and was sold through direct mailing and non-exclusive distribution arrangements with Paul Holberton and Maggs.

A number of reviews appeared, on the *Books* catalogue itself and on the *Waddesdon Catalogue Series* as a whole, including in the *Art Newspaper* (by Simon Jervis) *Christie's Magazine* (by David Ekserdjan), and *Country Life* (by Michael Hall). The publication also marked the final retirement of Rosamund Griffin, former Keeper of the Collection, who stayed on following her "proper" retirement over a decade ago to see the last two catalogues to fruition. Other highlights included the annual National Trust/Waddesdon Conference which took advantage of the *Sacred Stitches* exhibition to look at the use of historic textiles in 19th century interiors, with an international range of contributors and keynote speeches from Rachel Boak and Ulrich Leben.

We also collaborated with the Wallace Collection on a lecture to celebrate the life and work of Sir Geoffrey de Bellaigue, who died in January. Ros Savill captured perfectly Geoffrey's contribution to the study of the decorative arts, his brilliance, scholarship, connoisseurial eye and "considerable silliness" in a moving and affectionate tribute.

In other activity, we were invited by the Attingham Trust to participate in a new course developed with the Wallace Collection on the arts of 18th century France, aimed at professionals and scholars in the field. The inaugural week-long course took place in October, with one day was taught at Waddesdon by Waddesdon staff.

Other research was driven by the exhibition programme, and there was a range of publications and lectures including lectures by Pippa Shirley on Waddesdon and the Rothschilds at the Festival de l'Histoire de l'Art at Fontainebleau and the Frick Collection in New York and by Ulrich Leben at Newport, Rhode Island, and the Museum of the Legion of Honor, San Francisco and by Rachel Jacobs on the board games, and a number of articles by Rachel Boak on *Sacred Stitches*.





Care and Conservation

The annual cycle of conservation continued, some as part of the various rolling programmes of cleaning and repair, some in response to particular needs or events, and some driven by exhibitions.

In this latter category was work carried out by Jane Mathews on a range of textiles and objects for *Sacred Stitches*, and on Mrs James' wedding dress for the anniversary display. The final batch of board games and almanacs identified as in need during research for 2012's board game exhibition were also completed. The Stewards continued the programme of frame treatments during the open season, working on paintings in the Baron's and Tower Rooms. Each painting is removed from its frame, cleaned, measured and photographed front and back, has its rebate lined, stretcher re-positioned and old fittings replaced. The back of the stretcher is dust sealed with melanex and the accession number affixed and sealed. The Buckinghamshire New University students helped with several small furniture projects and the annual servicing of clocks and sculpture cleaning programme also took place. In the Textile Conservation Studio, the West Gallery curtain was finished and work began on the Baron's Room.

Wine Cellars Environmental Control Project

This project, working with the firm Cellarworks, was needed to stabilise the environment within the vaults to protect the wine, and involved fitting sets of sliding glass doors to each vault, insulating the wall to prevent heat gain from the boiler room next door and a monitoring system to allow us to review the RH and temperature levels.



The Wine Cellar - Waddesdon

Archives and Records Management

The new team at the Windmill Hill Archive is now well established and integrated into Waddesdon life. In September we transferred the final archive records from the Manor when we moved the administration records. We also took delivery of the Colnaghi Gallery's business archive and library which is on loan to us for five years. Discussions continue with Hanadiv about the transfer of some elements of their archive and we hope to receive these records soon.

The move of the archival collections into the new stores enabled us to improve the service offered to colleagues across all areas and departments. We have worked to increase awareness of the value of the archives and records held here to both internal and external researchers through lectures, conversations and training. Good progress was made with cataloguing the records of Mr and Mrs James de Rothschild, including their personal correspondence dating between 1913 and 1988. The next task is to catalogue Dorothy de Rothschild's business correspondence from 1957 to 1988.

The Archivists and Archive volunteers have also dealt with a range of enquiries and research queries, both internal and external. Improvements to the cataloguing and indexing of the collections mean that answering these is becoming more straightforward. They worked closely with West 8 and HEA on pieces of consultancy for Waddesdon which have involved research into the historic landscape. We also hosted an extended research visit from an Israeli academic looking at the PICA Archive to scope collaborative projects between Waddesdon and Israeli institutions. Other enquiries have covered a variety of subjects including: staff working at Waddesdon Manor and on the Estate, the creation and development of the Garden and Rothschild collecting. Four archive study sessions were run for the public, looking at the history of the development of the Estate and tracing information about those who worked at Waddesdon using the archive and other sources.



Windmill Hill Archive



Detail - Keys to various items of furniture within Waddesdon

Records Management

Much was achieved in the year, including work on the INVU structure and implementation across the organisation and specific projects such as re-boxing records. Work has also started on developing a number of policies and procedures, including retention scheduling to ensure that records are correctly disposed of at the point they are no longer in day-to-day use and that legal requirements, such as those of the Data Protection Act, are observed.

A significant change was the departure of Nicola Allen to work at Woburn Abbey in August. Eleanor Burgess, formerly Records Manager at the National Maritime Museum, joined us to replace her as Records Manager at the beginning of October.

Documentation of the Collection

The process of documenting the Collections and ensuring the accuracy of information through annual audits and inventory continued. There are now 23,204 records on the database. This work feeds through to the on-line catalogue and supports research enquiries, conservation, security and other access. The Photographic Library and Book Library continue to expand. During the year 111 new digital photographs were taken by professional photographers. These include new images of acquisitions, and images for exhibitions. 1,356 digital photographs were taken as record shots of objects in the Collection. In six months we added a total of 4,975 high resolution digital images to the network. This includes the updating of current digital images with higher resolution images as well as the re-scanning of images, new professional and record photography and black and white scanned prints. During the year 198 images were provided to 74 external clients. 136 books were added to the Library by The Rothschild Foundation Book Fund.

The Gardens

The weather remains the greatest challenge to the management of the Gardens. The mild, wet winter made the Gardens particularly vulnerable and the extra visitors at Christmas events added to the problems causing more damage to the Garden and drive edges than we had experienced previously in a winter season.

Over 650 square metres of turf had to be re-laid. The bedding came through the winter reasonably well although the late spring meant that there was little food for the badger, deer and pheasant population who turned their attention instead to feasting on tulip bulbs, which caused some problems with our early displays. Happily the Parterre recovered and looked glorious and the snowdrops, which now make an impressive display along Baron's Walk, had a significantly extended season. The long cold spring meant that most of the Garden was running at a three-week lag and the planned mid-May bedding change saw the removal of the spring bedding displays at their peak.

A spate of late May frosts then left the newly planted summer bedding vulnerable and we were close to losing it before it had a chance to fully establish. Unfortunately, the nature of planning for such a labour-intensive activity means that we have no flexibility to rearrange the bedding changeovers at the last moment to accommodate the weather. We are grateful for our volunteers from the National Trust working holiday group, corporate volunteers - this year Goldman Sachs.

In contrast the summer was glorious, the warmest since 1976, with the added bonus of an extended Indian summer which ensured the bedding looked stunning right up until the winter bedding change over in October. This late autumn was brought to an abrupt end with the storms over the last weekend of October and an exceptionally stormy and wet winter that battered the country with Atlantic gales and record rainfall. Our gardens suffered a relatively small amount of storm damage, considering the ferocity of these over several months. This highlighted both the excellent stewardship and the expertise of Paul Farnell and his team. Most of our tree losses happened in the woodland shelter belts to the west of the Garden, which also highlighted the critical importance of these shelter belts and the protection they offer the Garden. We also now have a robust High Wind Closure Policy, triggered by winds of gale force and above, which was implemented twice, entailing the evacuation of the property.





The tree population continues to be a concern, not helped by the wet winter. Wessex Woodland were asked to undertake a full tree survey to give us a third party overview. Leaf miner moth continues to affect the Horse Chestnut population, but we identified an alternative *Aesculus indica* 'Sidney Pearce' (Indian Horse Chestnut) varietal that seems less susceptible to this condition. We also watched for signs of Ash die-back disease, another concern as Ash makes up approximately 30% of Waddesdon's tree population. We now have our trees on the National Trust Garden and Park Database which supports the National Trust iPhone App.

Diamond Jubilee Wood is still a major focus for the team and phase one of the planting has established well. Over the winter the team created the pond and adjacent wet land which we hope will attract aquatic wildlife. The pond seems to be holding water but it is early days yet. Due to the wet weather Phase Two of the planting, some 20,000 trees and shrubs, had to be held back but by the end of the planting season they had successfully planted 85%. The remainder will be planted next winter along with the Walnut Avenue which is in the last planting phase. The team were aided in the planting by another very well attended community planting day in February half term with some 70 local families planting trees and supporting the project. Waddesdon has also been awarded a local environmental SAVE Award from AVDC for the project and for supporting the environment in the Vale of Aylesbury.

The Gardens team have created a number of interesting and varied habitats for wildlife, bird feeders and observation points made out of natural materials, along the length of Miss Alice's Drive as part of the families and education programme including a number of hands-on activities for younger children.

The Gardens at Windmill Hill are establishing well. The fungal problem, of Red Thread, on the lawns in both the courtyard and the rolling lawn as a result of turf having to establish on ground that had been recently made up, is now under control and the landscape is beginning to grow up around the new buildings.

We continue to be supported by a large team of regular volunteers. Last year the central core of 32 regular Garden volunteers, along with the working holidays and corporate volunteers, contributed 5,320 hours of their time to the Gardens, equivalent to over three full-time posts.



The Aviary

We had another good year in the Aviary. Although the breeding season started slowly, and the cold weather meant that by June we were almost a month behind in terms of chicks hatched, we ended with a total of 67 birds from 22 species being reared to independence. The last to hatch was a Golden-heart dove *Gallinula rufifrons* on 28th December. This is the first time this species has been bred at Waddesdon and, we believe, is the only one bred in the UK this year.

Almost all the young birds reared in 2013 are now set up in a breeding situation in other collections. Other successes include a UK first breeding of the Javan Banded Pitta *Pitta guajana*. The Pittas first came to Waddesdon in 2007 and although they have hatched chicks most years, none has ever survived.

Our new Senior Keeper Gavin Harrison has identified that the young chicks are extremely vulnerable to being overfed and believes that his new regime which reduces feeds to 1.5 hourly intervals may have been key to his first success. This year the Aviary has also bred a total of eight Grey-cheeked *Liocichla omeiensis*, four Palawan Peacock-Pheasants *Polyplectron napoleonis* (both classified as Vulnerable), and 11 Collared Hill-Partridges *Arborophila gingica* (near-threatened). According to *ZIMS (Zoological Information Management System)* these are the highest captive breeding results in the world for both *A. gingica* and *L. omeiensis*, and the highest in UK for *P. napoleonis*.

Wider conservation work is a requirement of our Zoo Licence and the Aviary team continues to support both Cikananga on Java and the Begawan Foundation on Bali with time and expertise and with coin donations into the Aviary grotto's fountain. The Aviary is one of three sponsors to lead the release and monitoring project of *A. melanoptera* at Cikananga for a year.

Notable visitors to the Aviary this year included Mark Myers, Curator at Woodland Park Zoo in Seattle and Colleen Lynch, Curator of birds at Riverbanks Zoo in Columbia. The Aviary has also had several work experience students from Berkshire College as well as keepers from other collections work with us for short periods to learn our skills with Passeriforme birds. In terms of research activity, Ian Edmans attended the Global Species Management Plan meeting at Chester Zoo. L.r Davies published *Breeding the Cape Robin Chat Cossypha Caffra* in the *Avicultural Magazine* Vol. 119, and Gavin Harrison lectured on hand rearing Banded Pitta *Pitta guajana* at the British & Irish Association of Zoos and Aquaria (BIAZA) meeting held at Chessington. The successful breeding of this species also provided lots of media attention from local newspapers and radio stations as well as the BBC website.



Black and White Laughing Thrush



Javan Banded Pitta



MAJOR PROJECTS

West 8 – Master Plan

Much work was done in the last six months of the year to bring together our thoughts and ideas on the long term vision and direction for Waddesdon: how we can improve its financial and environmental sustainability and the impact that The Rothschild Foundation, in its wider context, can and should have on this vision.

The Foundation's increasing land ownership and the building of Windmill Hill has put the work of the Foundation at the heart of Waddesdon. Many discussions emerged about developing further the resources we have such as increasing the gallery space at the Stables, or extending the historic footprint to include Paradise and interpretation of Top Glass, or reconsidering the presentation of the Ground Floor of the East Wing.

We have considered creating new resources such as building a Culture Hub as a new gateway to Waddesdon and encouraging visitors to operate over a much larger footprint through a network of walks and cycle ways, with ideas of green corridors extending as far as Aylesbury Vale Parkway along the route of the old Roman Road. Ideas to consider more carefully the management of the land around Waddesdon have found particular resonance with the Family; considering how we might live by our principles and create a truly environmentally sustainable farm and if so how we might engage the public with this, the importance of land use, food production and the impact of these on the environment.

We worked through the year with Adriaan Geuze of West 8, an award-winning international engineer and landscape architect, who was appointed to carry out a master planning exercise. West 8, founded in 1987, has established itself as a leading practice with an international team of architects, urban designers, landscape architects and industrial engineers with branches in Belgium and New York. We asked them to do a study that looked both backwards and forwards; that examined Waddesdon's history and legacy; looked at how it is managed and operates to day and considered how we respond to and deal with our visitors. They listened to the aspirations of the Family, both current and the next generation, to understand their intentions and legacy, and worked with the management team to explore the many ideas under consideration.

The outcome it is hoped will be a document that is a statement of where Waddesdon is today, identifies immediate improvements in terms of visitor management, sets out the options for future development and considers their impact, both economically and on the spirit of the place and its environment. It will be a document that encapsulates the story so far and will set out some of the future potential of the place, providing a road map whilst leaving the way clear for us to consider the best route to take.

Architectural & Infrastructure Lighting

In the early 90s Lord Rothschild commissioned, as part of the Centenary Restoration, state-of-the-art museum lighting, inside the Manor and a light scheme for the external architecture by the designer Pierre Bideau, best known at the time for his recent lighting scheme for the Eiffel Tower. 20 years on, it is in urgent need of updating, for aesthetic, practical and economic reasons. As we position Waddesdon as a place to explore light and light art, both in the main season and particularly at Christmas, it has become more important than ever to create a backdrop that is as sharp and cutting edge as the practitioners it is intended to showcase. The Bideau Scheme is now technologically outdated and the effect of his once exceptional concept is compromised by the growth of vegetation and the removal of the oak avenue on the North Front, which formed an important element of its setting. We are therefore working with a highly respected light designer, Patrick Woodroffe, known recently for his work on the Olympic opening and closing ceremonies and at Somerset House. In March we presented a Rothschild Foundation Light-Art proposal, budget and timeline to the Trustees and obtained their approval. Work on this project has now begun, with completion in 2014.

Recruitment of new CEO

2013 marked the completion of the first twenty-year term of the management of Waddesdon by The Rothschild Foundation, on behalf of the National Trust. Having steered it through this period and overseen many wonderful changes and developments; with funding secured for a new car park, and a new Management Agreement in place with the Trust, to ensure the Foundation's commitment to Waddesdon for the next 20 years, it seemed the right moment for Fabia Bromovsky to step down as CEO of the Manor. The Foundation's expansion in recent years, supporting many good causes of which Waddesdon is just one, has meant a dedicated CEO was now needed and Fabia has accepted this new role.

As a result, at the end of the year, Sarah Weir arrived as the new CEO for Waddesdon. Most recently Sarah has been Chief Executive of The Legacy List, a charity set up in 2011 as the Queen Elizabeth Olympic Park charity to encourage creative connections between people and the park with a focus on arts and culture, education and skills. Prior to that her roles have included Head of Arts and Cultural Strategy at the Olympic Delivery Authority; Executive Director of the Arts Council and Executive Director of the Almeida Theatre. With this background in finance and arts administration, she has all the credentials to guide Waddesdon through the next stage of its life as it determines its strategy for the next 20 years.



The Rothschild Waddesdon Ltd Group

Commercial enterprises at Waddesdon (the RWL Group) made a contribution of £641k (before Allocated Overheads and exceptional items), 45% of which was generated by the Waddesdon Trading Company and 55% by Waddesdon Wines.

Waddesdon Trading

A weak Spring and Summer was followed by a far more positive Autumn and Winter trading period for all businesses and in particular Catering and Retail. Thanks to the popularity of the *Bruce Munro Winter Light* installations, the contribution from the onsite businesses (Catering and Retail) for the Christmas period was £184k – the best result since *Christmas at Waddesdon* was introduced in 2003 and up 19% on the previous best in 2011.

Food-to-go sales saw a substantial increase of 30% on the year (+£57k). The new food-to-go units installed on the Manor Terrace and in the Stables Restaurant were particularly successful. Sheepskin covered chairs with blankets to wrap up against the cold were a great hit with customers in the winter months and contributed to the upturn.

The concerted promotion of online afternoon tea bookings played a key part in the overall increase in Catering sales (+3%), with sales up from £45k to £79k. A designated afternoon tea space has been created in the Servants' Hall at the Manor which is permanently laid with white linen table cloths and flowers.

The five new bedrooms above the Coach House at the Five Arrows were an exciting undertaking and immediately had a positive impact on the bottom line. The rooms received an excellent review from the *Telegraph's* 'Hotel Guru', Fiona Duncan: "My bedroom, one of five new ones in the courtyard, had a great sense of space with high beamed ceilings, and was soothingly coloured and stylishly furnished, with prints of Château Mouton Rothschild wine labels" (*Telegraph* 23rd March 2014). The Hotel Kitchen Team were delighted to be awarded two AA rosettes for the quality and presentation of food at the Five Arrows.



The Private Events team hosted 36 weddings and 31 corporate events, with the Citroen Car Launch at Windmill Hill generating the highest revenue at £25k. Two corporate events held in October, the RIT China Club and the Shanghai Pudong Bank, not only brought in £17k for the Events Department but also £18k to Retail as many of the delegates purchased bottles of Lafite signed by Lord Rothschild.

2013/14 was also a year of taking tough decisions, and after much analysis and deliberation it was decided to close the Plant Centre. Continuing unsustainable losses combined with the need for significant capital investment meant that it was no longer appropriate for the Foundation to fund the enterprise. The Plant Centre ceased trading on 28th February 2014.

Waddesdon Wines

Waddesdon Wines Ltd made a profit before tax and minority interests of £332k. This result was enhanced by En Primeur sales of the Lafite 2011 vintage which had been deferred until the vintage was bottled and shipped this year.

Following on from a difficult first six months, the second half of the trading year was more positive with a significant number of new restaurant clients recruited. Traction returned to the large accounts at MAB and Carnival, with new listings in key brands, a reflection of the up-turn in the economy and spend on the high street. The sales team has been enhanced with the recruitment of Ben Furst, who has considerable experience in the market.

Waddesdon Key Performance Indicators

On Site Revenue Streams 2009 – 2014

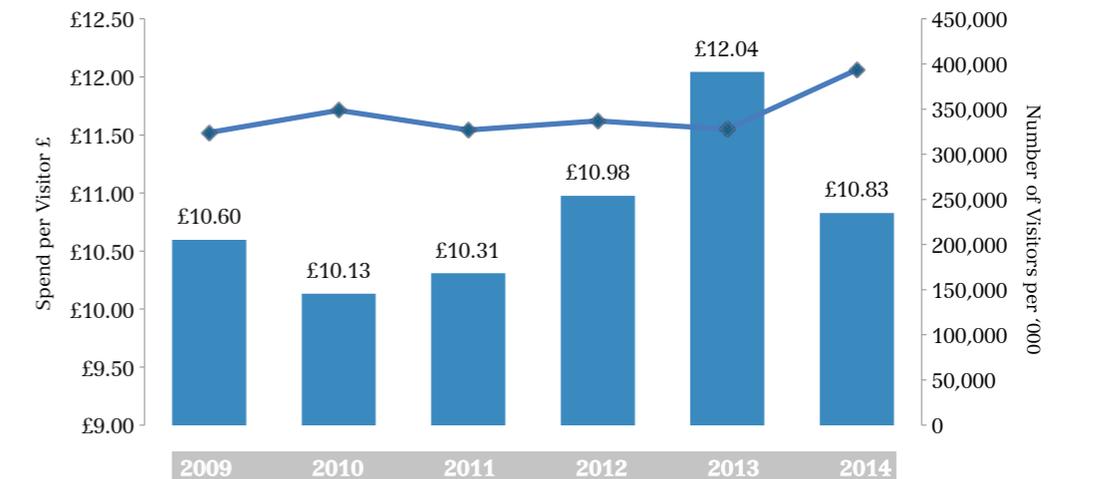


	2009	2010	2011	2012	2013	2014
ADMISSIONS REVENUE	£1,340,755	£1,421,683	£1,380,224	£1,600,845	£1,747,524	£1,999,912
RETAIL REVENUE	£802,602	£858,086	£827,338	£868,676	£888,269	£850,000
CATERING REVENUE	£1,292,065	£1,252,935	£1,163,257	£1,229,948	£1,311,703	£1,345,250
TOTAL REVENUE	£3,435,422	£3,532,704	£3,370,819	£3,699,469	£3,947,496	£4,195,162
ADMISSIONS REVENUE	39%	40%	41%	43%	44%	48%
RETAIL REVENUE	23%	24%	25%	23%	24%	20%
CATERING REVENUE	38%	35%	35%	33%	33%	32%



Breakdown of Waddesdon Revenue - Spend per Visitor

	2009	2010	2011	2012	2013	2014
Visitor Numbers	324,153	348,608	326,937	337,006	327,771	393,531
Catering Spend per visitor	£3.99	£3.59	£3.56	£3.65	£4.00	£3.42
Retail spend per visitor	£2.48	£2.46	£2.53	£2.58	£2.71	£2.33
Admission spend per visitor	£4.14	£4.08	£4.22	£4.75	£5.33	£5.08
Total Spend per visitor	£10.60	£10.13	£10.31	£10.98	£12.04	£10.83



The Waddesdon Bequest at the British Museum

In November 2010, the trustees of The Alice Trust (a predecessor of The Rothschild Foundation) approved a grant to fund the redisplay of the Waddesdon Bequest at the British Museum in a magnificent ground-floor gallery.

This fine group of Renaissance works of art and objects of virtue were collected by Baron Ferdinand de Rothschild (1839-1898) and by his father Baron Anselm (1803-1874) before him and was bequeathed to the British Museum in Baron Ferdinand's will which was drafted in 1897. Drawing on the inspiration of the 16th century German prince-collectors and their treasure chambers, Ferdinand gathered together an ensemble of precious objects ranging from jewels to arms, enamels, glass, maiolica, silver, amber and boxwood carvings.

At Waddesdon Manor, Ferdinand had first housed his *kunstkammer* treasures in the Tower Drawing Room, he then had the Smoking Room in the Bachelor's Wing remodelled to display the works. It is significant that Ferdinand built a room around this specific group of objects, establishing a spatial concept in which the works of art were an integral element of the decorative scheme. It is not surprising therefore to find that Ferdinand was particular about defining terms to his bequest that would guarantee his objects remained a singular collection with a dedicated room within the larger whole of the British Museum:

"I bequeath the plate enamel Bijouterie carvings in boxwood majolica glass arms and armour and other articles and things specified ... to the Trustees of the British Museum Upon Trust to exhibit the same as part of the collection of that Museum but subject to the condition that the Trustees shall provide for the aforesaid articles and things being placed in a special room to be called The Waddesdon Bequest Room separate and apart from the other contents of the museum and shall thenceforth for ever thereafter keep the same in such room or in some other room to be substituted for it ..."

In this manner Ferdinand ensured that his treasures, almost uniquely in the context of the British Museum, would be neither dispersed nor assimilated into the larger body of the Museum's contents via the chronological, stylistic or geographical classificatory systems of traditional museological practice. Rather, this Rothschild Waddesdon collection would forever retain a

flavour of the man who had embarked on a 19th century *kunstkammer* quest, assembled and cherished it, found solace and swagger through it, and whose final intention was to share it with a national public. At his unexpected death in 1898, aged 59, the Collection moved from the intimate setting at Waddesdon Manor to the British Museum for public display.

In the 116-years that the Bequest has been at the British Museum, it has survived two World Wars, inhabited four spaces and has not always strictly adhered to Ferdinand's terms. As the Bequest now enters a fifth British Museum incarnation and is being relocated after 40 years, it becomes interesting to review this trajectory.

Following its bequest and original transfer to the British Museum, the Collection underwent a two-year period of cataloguing and gallery design. In 1900 it was first put on public display in its own gallery where it seems to have remained until 1914 (Gallery 4 now Clocks and Watches). From the onset of World War I until 1922 the location of the Collection remains unclear, but it is likely that it was taken off display and stored for safekeeping during wartime along with much of the British Museum contents. Records available show that by 1923 the Waddesdon Bequest was back on public display, but this time in the newly fitted King Edward VII Gallery (built 1906-14; now Room 33 of the Asia Department). It did not, however, have a room of its own, rather the objects were assembled as a unit in the east section of the larger gallery until 1939. During World War II we have to assume that the collection once again was removed for safe storage, probably relocated to one of the Museum's hiding places outside London. Post war the Bequest was re-installed in the opposite, west end of the same gallery where it remained until 1968.

We next hear of the Waddesdon Bequest in 1968 when use of the King Edward VII Gallery was transferred to the Asia Department and attention was focused on the Bequest and its long absence from a designated room as per the terms of Ferdinand's will. In response to the King Edward VII Gallery re-allocation, in 1969 Room 45 was assigned to the Bequest, the Collection taken off display and stored from 1969 until 1971 for updated cataloguing and display, at which point it was installed in the specially fitted gallery on the first floor, where it remained until 2014.

In 2014 the Bequest went into storage for the first time in 40 years, awaiting its fifth peregrination and outfit, which is taking place within the context of a far-reaching British Museum upgrade. As the Museum augments and refits its public spaces, an original Robert Smirke (1780-1867) library room on the ground floor became available for the Waddesdon Bequest. With the financial support of The Rothschild Foundation the decision was taken to relocate all 265 objects to this historic and prominently situated room, originally vacated in 1997 by the British Library's move to St Pancras.



Opposite Page: Ram Pendant Jewel, spinel, gold, enamel, pearls. Colonial, late 16th century.

This Page: Sea Dragon Pendant Jewel, gold, enamel, fresh water pearls.

Spanish late 16th century, in the style of Erasmus Hornick



This room would gratify Ferdinand for it is part of the original quadrangular building designed by Sir Robert Smirke to house the 1823 constitutive gift to the nation by George IV of his father's personal library (the King's Library), which was the impetus behind the grand colonnaded facade and Neo-Classical building of the British Museum as we now know it. The new Waddesdon Bequest Gallery Room was built in 1827 as the Middle Reading Room to Smirke's design.

The Neo-Classical space was lined with oak book presses and balconies with book cases above, a lofty coffered ceiling and an oak and slate floor. The nature of a Listed library creates an interesting challenge for a 21st century display of a 19th century *Kunstkammer* and hence the decision was taken in 2012 to invite leading architects in the field to compete for the project. The competition brief had three main aims: to significantly improve the display of the objects compared to the previous 1972 design and to update the concept of the traditional treasure display, secondly to enable the Collection to be better understood and enjoyed by a 21st century international public, and thirdly to weave in the story of Baron Ferdinand, the Rothschild family and Waddesdon Manor whilst simultaneously integrating the design within the historic fabric of the British Museum.

The competition was won by 2012 Stirling Prize winners Stanton Williams Architects, who were officially appointed in November 2012. Their design proposes three free-standing rhomboid-shaped showcases, smaller freestanding cases around the perimeter which hold smaller delicate objects such as boxwood and jewellery, 'floated' panels in front of the historic book presses with integrated showcases and an individual showcase for the *Holy Thorn Reliquary*, one of the most significant objects in the Collection and the Museum. The new design takes a contemporary approach toward the sense of marvel of a *Kunstkammer*, utilising modern materials and technology to evoke wonder and spaciousness, as well as the opportunity for close scrutiny to highlight the craft and the history of the objects. The design was approved in early 2014, the build to begin in mid 2014 and the new Waddesdon Bequest Gallery to open to the public in early summer 2015.



This Page (top down): Stag Standing Cup, chased silver-gilt. Christoph Erhart, Europe, late 16th Century; Galloping White Horse Ridden by Blindfolded Cupid; Pendant Jewel, rubies, emeralds, pearls, gold, enamel. German, late 16th Century; Nautilus Shell Standing Cup, mounted in chased silver-gilt, engraved shell. European, 16th Century. Opposite Page: Two views of Stanton Williams Architects' scale model of the new Waddesdon Bequest Gallery.





Golden Mede Housing Project

Golden Mede is one of two small plots of land within Waddesdon Village that the Foundation has an interest in. The Foundation has been considering for some time how a development of these sites could contribute to the life of the Village.

At the outset our ambition was to create two interlinked housing communities – of about 60 to 100 units – architecturally led, to raise the standard in terms of quality and quantity of space, for both private and affordable housing in the UK. The project seeks to respond with imagination but realism to the challenges of climate change, the need to provide an economically viable development that can readily get planning permission and also appeal to the individuals and families who will live there. In short, the aim is to invest in an appropriate manner, to deliver reasonable economic return, along with long-term social value, re-framed by an intelligent and innovative response to the brief.

In June last year we ran an international design competition to select an architect for this project. Out of a shortlist of four including: Alison Brooks Architects, White Arkitekter AB and Jamie Fobert Architects, CF Møller, the multi-disciplined Danish practice with offices in London were the winners, most notable for their designs for the Darwin Centre at the Natural History Museum, the Athletes Village for the 2012 Olympic Games and Greenwich Peninsula.

CF Møller have been commissioned to carry out a feasibility study and cost analysis for the project. To enable them to develop their ideas sufficiently, they will be assisted by a cost consultant and local property agent in order to fully articulate the brief. This will help guide the matrix of ‘good living standards’ we wish to prioritize and consider the different models for housing mix: social, open market and leasing to achieve the most effective return and the economic, social and aesthetic elements, with the ambition of being able to create some provision for people who have lived or worked in Waddesdon most of their lives.

In addition to study trips to recent developments in the UK and Denmark to look at some similar, exemplar developments in order to better understand the proposed architecture, design targets and what could be delivered, the feasibility study will help to inform a final decision on whether this is a worthwhile and suitable project for the Foundation as a social investment. Submissions have been made to Aylesbury Vale District Council to get their feedback on the proposal and likely local planning requirements.

Once the feasibility study has been completed in 2014 and the criteria for the development fully defined – and assuming the project receives the support of Trustees – the next step will be to carry out a consultation process with the Village and local community. This will seek their views on the Foundation’s proposals, to understand any concerns and the perceived need, before developing the plans further in preparation for the submission of a full planning application.





This Page (from left to right): St Giles Women's Resettlement Programme, The Clink, Fight For Peace Opposite Page (from left to right): Fight For Peace, Woodland Heritage, Glyn Barret (researcher at Woodland Heritage)

Grants

Over the past year, The Rothschild Foundation has provided funding to 107 charitable organisations and groups. In this section, we have chosen a few significant grants to illustrate a small cross section of the Foundation's work.

A particular area of interest for the Foundation during this period has been charities working to prevent reoffending in the UK. The Foundation has also provided grants to charities working in the arts, education, environment and social welfare sectors as well as institutions wishing to hold forums on topical issues at Waddesdon. The Buckinghamshire Small Grants Programme continues to be an important part of The Rothschild Foundation's giving. The Rothschild family has long been connected to Buckinghamshire, and the Foundation recognises the importance of supporting initiatives both local to Waddesdon Manor and those in the wider community. The programme is open to all registered charities working to improve the lives of people in the area.

St Giles Trust

St Giles Trust is a crime reduction charity that works with offenders, ex-offenders and other vulnerable groups in society. The main role of the charity is to offer support to people in securing accommodation and finding employment upon release from prison. Around 40% of the staff at St Giles Trust are ex-offenders themselves and the organisation believes that employing people who have first-hand experience of the criminal justice system is hugely effective in helping their clients to turn their lives around.

The Rothschild Foundation has provided funding for the Women's Resettlement Programme at St Giles Trust. Having somewhere safe to live, as simplistic as it sounds, is fundamental to preventing someone from reoffending on release. Many offenders leave prison with nowhere to go and no prospect of a job in front of them which means that a life of crime is all too easy to slip back into. A grant from The Rothschild Foundation has enabled the charity to employ a second experienced case worker who provides support and advice to female ex-offenders. This case worker supports women leaving prison,

primarily in securing safe housing but also in other areas of their lives that need rebuilding – from dealing with substance abuse to re-establishing contact with family and friends and finding employment. With another caseworker working in the Women's Resettlement Programme the charity has the ability to help secure accommodation and a life away from crime for 100 more women a year.

The Clink

The Rothschild Foundation awarded a grant to The Clink to support the setup of their new restaurant and hospitality training programme at HMP Brixton. The Clink was set up in 2009 with the aim of reducing reoffending through the provision of training for prisoners in the hospitality industry. The charity has set up restaurants within prison walls that are open to the public and run entirely by inmates. Through exposure to the public, prisoners are given an insight into working for an operational business and with training are offered skills and qualifications that enable them to enter into full-time employment on release. Training at The Clink is rigorous and well thought of within the hospitality industry. When offenders are released, they are placed into an ex-offender career mentoring scheme which is supported and run with the help of the hospitality education charity, Springboard.

The charity and restaurants have won a number of awards over the last two years and have recently been shortlisted for the ACE Sustain Corporate Award. They have received numerous positive reviews for their high standard of food and are committed to sustainability within their establishments. At the primary restaurant in HMP High Down, 75% of the restaurant's vegetables, herbs and salads are provided by the prison's gardens, while 10 prisoners built bee hives within the prison grounds to produce honey and the restaurant composts 50 tonnes of food waste a year.

Fight For Peace

Initially established in the favelas of Rio de Janeiro in 2000, the mission of Fight for Peace is to confront the problem of young people getting involved in crime, violence and drug trafficking. Having had impressive success in Brazil, Fight for Peace has replicated its model in the UK (opening its academy in 2007). The charity describe their work as “using boxing and martial arts combined with education and personal development to realise the potential of young people in communities that suffer from crime and violence”.

In 2013, The Rothschild Foundation awarded a grant to the Fight for Peace Academy in London. The Academy is based in the borough of Newham, chosen for having higher rates of knife and gun crime than any other in the city. Here, Fight for Peace has opened its doors to young people aged between 11 and 25. The academy aims to steer those at risk of offending away from a life of gangs and crime through the ‘Five Pillar’ approach, focusing on: boxing and martial arts, education, employability, youth support services and youth leadership. Since the academy opened in 2007, the number of students attending has almost trebled. Over 2,000 young people have joined and the charity continues to welcome people from all backgrounds and all boroughs of London.

Mayor’s Fund – Count on Us Challenge

Another area of interest for the Foundation over the past year has been the poor levels of numeracy in both children and adults in the UK. Through substantial research on the topic, the Foundation identified a few core groups making real headway to improve both numeracy and financial literacy in young people. One of those granted funding by The Rothschild Foundation was the Mayors Fund, who were awarded a three-year grant to deliver their Count on Us challenge.

The Mayor’s Fund for London is an independent, non-political charity with the Mayor of London as its Patron. It works with children and young people in the poorest areas of the city, using education and skills training to ensure that ‘no Londoner born in poverty grows up to live in poverty’. The Foundation awarded the charity a three-year grant specially to support their efforts to tackle low levels of numeracy in the capital’s children. Over three years, the Count on Us Challenge will work in schools across London to engage primary school children in an exciting maths tournament, with the aim of improving attitudes towards numeracy and pupil’s mental maths skills. The team have developed a popular maths card Game – the 24 Game –an arithmetical card game in which the object is to find a way to manipulate four numbers so that the end result is 24. The Count on Us Challenge is a tournament, based on the 24 Game, which will engage over 50 schools in 21 London boroughs.

Schools included in the tournament are recruited based on factors such as free school meal eligibility and having a below average achievement level at Key Stage Two Maths. In this way the Mayor’s Fund makes sure that it is reaching those children most in need of additional numeracy support. The charity plans to deliver one tournament a year for the next three years, and in doing so improve pupils’ confidence and attitudes to learning maths as well as their academic performance in numeracy.

Woodland Heritage

In the last 10 years, the UK’s trees have become increasingly under threat from at least a dozen different invasive pests and diseases that have either been found on our shores for the first time or have grown in destructive force.

Acute Oak Decline (AOD) is a relatively new threat to oak trees in Britain, thought to have started 20-30 years ago but is now on the increase. The 1970s saw a marked change in the level of concern over the future of oaks after a new outbreak of AOD. This outbreak reached the UK in the 1980s/1990s and was seen on an unprecedented scale from 2006 onwards. Woodland Heritage has been working closely with the AOD team at Forest Research (governmental), headed by Dr Sandra Denman, to try and find the cause of this disease and therefore protect the UK’s oaks in the future. The Rothschild Foundation has awarded funding over three years to Woodland Heritage, and specifically Dr Denman’s research project, to enable them to continue this crucial work into AOD and in doing so, safeguard the much loved oak trees of Britain’s countryside.

Bucks Small Grants

The Foundation continues to take an active interest in charitable initiatives in the Buckinghamshire area with its Bucks Small Grants Programme.

Over the last year, The Rothschild Foundation has supported a range of initiatives. Funding has been directed towards day trips for under privileged children through Happy Days Children’s Charity, youth projects, therapeutic gardening activities at Lindengate and help for people with disabilities through Motability. Grants have also been awarded to organisations working to improve local health care such as Medical Detection Dogs, a charity that trains dogs to detect the odour of human diseases, and Rennie Grove Hospice which provides invaluable end of life care and support to families in Buckinghamshire.



The Clink Restaurant



St Giles Women’s Resettlement Programme



Fight For Peace



The Clink Restaurant



Butrint Foundation

The Butrint Foundation now operates as a grant-giving organisation, funding individuals and agencies working at Butrint in Albania. A call is issued each year for grant proposals which are considered by the Trustees at their autumn board meeting. Most successful applicants undertake their work during the summer of each year. The following are notable activities that took place during 2013/14.

Paul Reynolds, a Roman pottery expert from the University of Barcelona and the leading practitioner in his field, undertook two major surveys of ceramics recovered from excavations at Butrint and has produced catalogues. His written text will appear



in the Butrint publications series. Butrint is now the best-published archaeological site in the central Mediterranean and Paul's ceramic studies are of great importance for application to sites over a wide area.

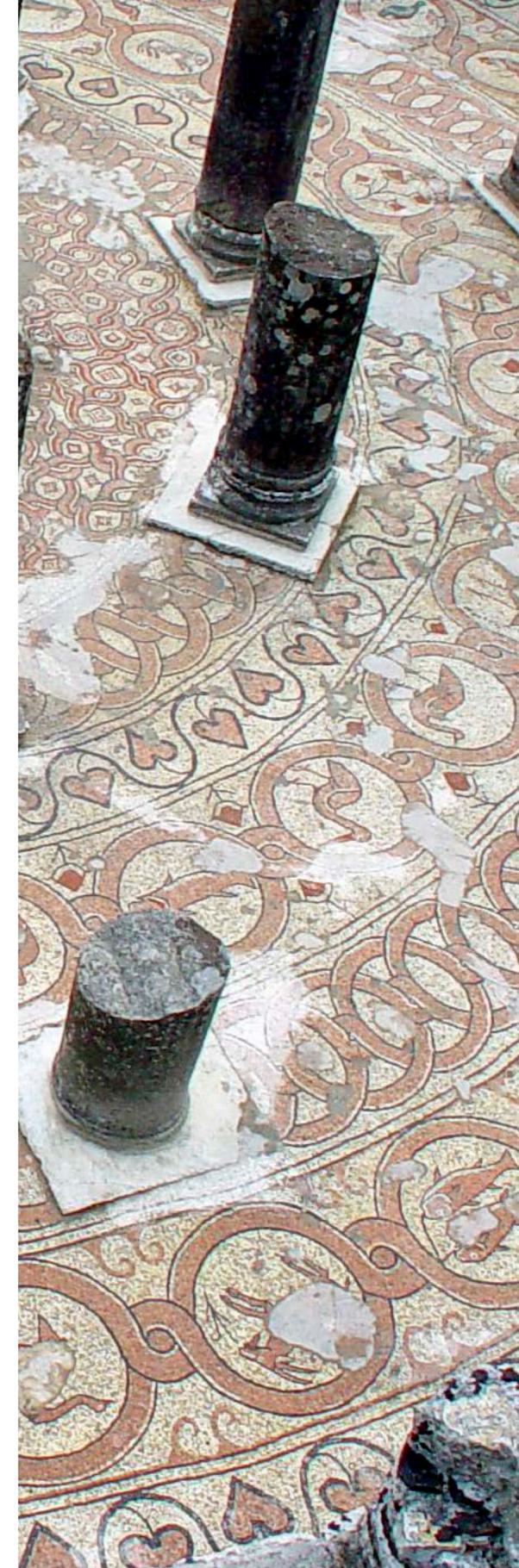
Agron Islami of the Albanian Institute of Monuments remains one of the most conscientious and reliable of The Butrint Foundation's Albanian collaborators. He has a thorough understanding of mosaic conservation, trains young Albanians as he works and, importantly, always produces detailed, well-illustrated technical reports promptly. He was funded to work on the conservation of mosaics uncovered during the Foundation's excavations at the 6th century AD Triconch Palace Complex.

Smirald Kola acts as the Foundation's representative at Butrint and continues to be invaluable. He brings local knowledge, enviable coordination and team-building skills, dedication and probity to his work. He thinks strategically and ensures close liaison with the communities surrounding Butrint. He also coordinates Butrint Foundation funded conservation work on the monuments of Butrint and opens new visitor trails to ensure a varied visitor experience. In 2013 his team worked on the closing wall, a defensive work linking the perimeter wall to Lake Butrint.

The Trustees are keen that applicants for funding should find partnership funding wherever possible. Smirald Kola especially rose to this challenge and, although he was unable to secure the full percentage of funding requested, did well within a culture where provision of matched-funding is in its infancy, to gain 30% partner contribution. The need for such partnership funding to be indicated wherever possible in future grant applications has been communicated to all potential applicants.

The Butrint Foundation works closely with the Butrint National Park, seeking to encourage proactive conservation management of the complex site. To this end it funded production of a digitised Condition Survey a few years ago and, in 2013, grant-aided the installation of tell-tales on vulnerable monuments as well as training Albanian staff in regular monitoring methodologies.

The Butrint Foundation is maintaining the provision of funding for the production of its Butrint series of reports while collaborators of the Foundation continue to produce papers based upon Butrint material and to attend conferences to disseminate information concerning Butrint. One such conference was that of the European Archaeological Council which met in Saranda, near Butrint, in 2013. This body, the grouping of the heads of archaeology of the national agencies of European countries (such as English Heritage, Historic Scotland etc.), took as its theme consideration of the workings of the Valletta Convention (the European Convention on the Protection of the Archaeological Heritage) on the 20th anniversary of its signing in Malta. The Foundation's consultant Byran Ayres presented a paper at this conference exploring how the work of the Butrint Foundation illustrated implementation of the principles of the Convention at a local level.



All Grantees 2013/2014

A Smile For A Child	Dogs for the Disabled	Mary Hare Foundation	Society for Mucopolysaccharide Diseases
Action Against Cancer	Drapers' Hall	Mayor's Fund for London	Spark & Mettle
Artangel	East London Mosque	Meganisi	St Giles Trust
Artworks for Freedom	Eikon Charity	Melissa	Starlight
Aspen Institute	English Heritage	Metal Detection Dogs	Stratfield Saye Preservation Trust
Aylesbury Vale Community Church	ENRYCH	Motability	Thames Valley & Chiltern Air Ambulance Trust
Aylesbury Youth Action	Environmental Funders Network	Music in Country Churches	The Clink
Back-up Trust	Farming & Countryside Education	Music in Prisons	The Colonel's Fund
Birkbeck University of London	Farms Not Factories	MyBnk	The Country Trust
Bowood Charity Dog Show	Fight for Peace	National Numeracy	The Furniture History Society
British Council	Fitzwilliam Museum Development Trust	National Theatre	The Shannon Trust
British Wireless for the Blind Fund	Focus	New Mozart Orchestra	The Strawberry Hill Trust
Buckinghamshire Community Foundation	Great Ormond Street Hospital	Oxford Philomusica	Thomley Activity Centre
Buckinghamshire Disability Services (BUDS)	Greater London Authority	Peter Pan Moats Brae Trust	Trail Blazers Mentoring
Bucks Association for the Care of Offenders (BACO)	Greatwood	Philharmonia Orchestra	University of Sheffield
Bulgaria's Abandoned Children's Trust	Happy Days Children's Charity	Public Catalogue Foundation	University of York
Butrint Foundation	Hermitage Foundation	React	Ville de Tours - Musée des Beaux-Arts
Calibre	House of Illustration	Rennie Grove Hospice Care	Waddesdon Bowls Club
Canterbury Cathedral	Israel Philharmonic Orchestra	Rotary Club Marlborough & District	Wednesday Club Waddesdon
CARE - Corfu Animal Rescue Establishment	Jewish Community Centre - JW3	Royal Academy of Arts	Westcott Primary School
CHAT - Children, Health and Therapy	KIDS	Royal Agricultural Benevolent Institution	WheelPower
Chickenshed	L'academie des Beaux Arts	Royal Latin School (Bucks)	Whitechapel Gallery
CHICKS	Lady Ryder Memorial Garden	Royal London Society	Willen Hospice
Child Bereavement Charity	Leon Foundation (School Food Plan)	Royal Parks Foundation	Woodland Heritage
Chiltern open Air Museum	Lindengate	Sanata Charitable Trust	
Clinton Foundation	Louisa Cottages Charity Trust	Shed @ The Park	
Dimbleby Cancer Care	Macmillan Cancer Support	SMA Trust	
	Marie Curie Cancer Care	Smith School of Enterprise and Environment	

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Windmill Hill Archive



Detail of ecclesiastical cushion from the *Sacred Stiches* exhibition

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Harrison Osborne
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Doreen Dorsett
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Ann Garner

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Eileen Kaye
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Lydia Mewis
John Money
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Elspeth Nairn
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Rosemary Robinson
Rosemary Robinson(2)
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Pauline Woods
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Jill Donnan
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Honor Gibbs
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Sheena Cox
Juliet Hall
Diane Lord
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Diane Lord
Rosie Lord
Gemma Read

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Felicity Warner

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Elizabeth O'Flanagan
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Andy Warwick
John Wilson

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Gillian Cox (p/t)
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Kim Holt
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Aron Ridgway
Ian Smith
Colin Turner
Patricia Ward
Susan Williams (p/t)
Marcus Zakrzewski (p/t)

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Cameron Bell
Katie Braddell
Chloe Nicole Braddell
Charlie Brown
Callum Burch
William Descrettes
David Everitt
Sylwia Felska
Charly Fisher
Calum Howard
Liam Rae Johnson
Jack Oliver Richards
Jordan Skinner
Charlie Vere-White
Joseph Philip Walls
Shauna Walsh
Jackie Wigham

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Volunteers**

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**Plant Centre
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Jeri O'Sullivan
Josh Popple
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Sally Skinner
Jade Stacey
Dawid Syzmanski
Ben Thurkettle
Lishman Young

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Daniel Barr
Amelia Bell
Cameron Bell
Owen Bevan
Jennifer Bishop
Helen Blythe
Katie Braddell
Charlie Brown
Callum Burch

Howard Calum
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Gemma Cullen
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Karl Ferris
Charly Fisher
Sophie June Fowler
Gary Edward Hatchman
Tom Hazelton
Katie Hedgecox
Liam Hooker
Calum Howard
Rhys Hylands
Evan Hylands
Carys Hylands
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Zoe Malewicz
Niamh Malewicz
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Miroslaw Parol
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Didier Cuny
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Alastair Dudley
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Alex Goodridge
Yvonne Gutteridge
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Michael Mapeley
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Chloe Pepper
Connie Saunders
Dale Townsend (left 01/14)

**Five Arrows Hotel
(seasonal part-time)**

Alice Armstrong
Summaya Aziz
Horacio Botana
Lewis Edward Briggingshaw
William Britten
Amber Chalmers
Julieana Criveanu
Benjamin Darby
Alan Felski
Lydia Gerred
Marlon Gilliam
David Granville
Austin Greenlee
Nadine Haag
Michele Hart
William Higgins
Lewis Irwin
Hannah-Rose Lear-Cairnie
Franziska Leitner
Abbie Makepeace
Isobel Newport
Terry Page
Miroslaw Parol
Charlotte Plater
Rafael Puleo
Lydia Ridgway
Sharlee Ridgway
Birute Rimkute
Naomi Ryder-Green
Molly Simmonds
Alex Stollery
Susan Louise Teakle
Karl Tearle
Gemma Tickett
Sarah Townsend

Ricardo Ward-Rennie
Hannah Welsh

Events

Julie Chadwell
Lynne Day
Lucy DeSousa
Claire Holland
Cristian Spalanzino

**Events
(Seasonal part-time)**

Hannah Alexander
Hannah Barr
Hollie Barr
Georgia Barr
Lisa Bird
Katie Brill
Jasmin Davies
Luke Debenedictis
William Descrettes
Cassandra Grant
Sh'anesu Gutsa
Sarah Hayes
Oliver Johnson
Louise Liddiard
Rosie Lord
Michael Harvey Lord
Aouatif Mernissi
Anthony Murira
Saffron Nunes-Petts
Audrey Nyakuwa
Miroslaw Parol
Adam John Parsons
Nina Regenfelder
Sharlee Ridgway
Lydia Ridgway

Emelia Ridgway
Elena Roberts
Davio Rotulo
Luke Smith
Laura Walden
Abby Webb
Nyntanut Wongtrakuljong

Wine Company

Andrew Bartlett
Lucy Bonson
Joe Bosworth
Christopher Campbell
Cliff James
Stephen Lane
Martin Lawler
Mick Lord
Bridget Matthews (p/t)
Joe Wray

**Warehouse
(Seasonal part-time)**

Peter Anthony Cox
Harry Michael Doyle
Neil Hockley
Rosie Lord
Michael Harvey Lord
Alice Matthews
Benjamin Pepper

Photographers and picture credits

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