



CHATSWORTH
HOUSE TRUST

REVIEW

2024



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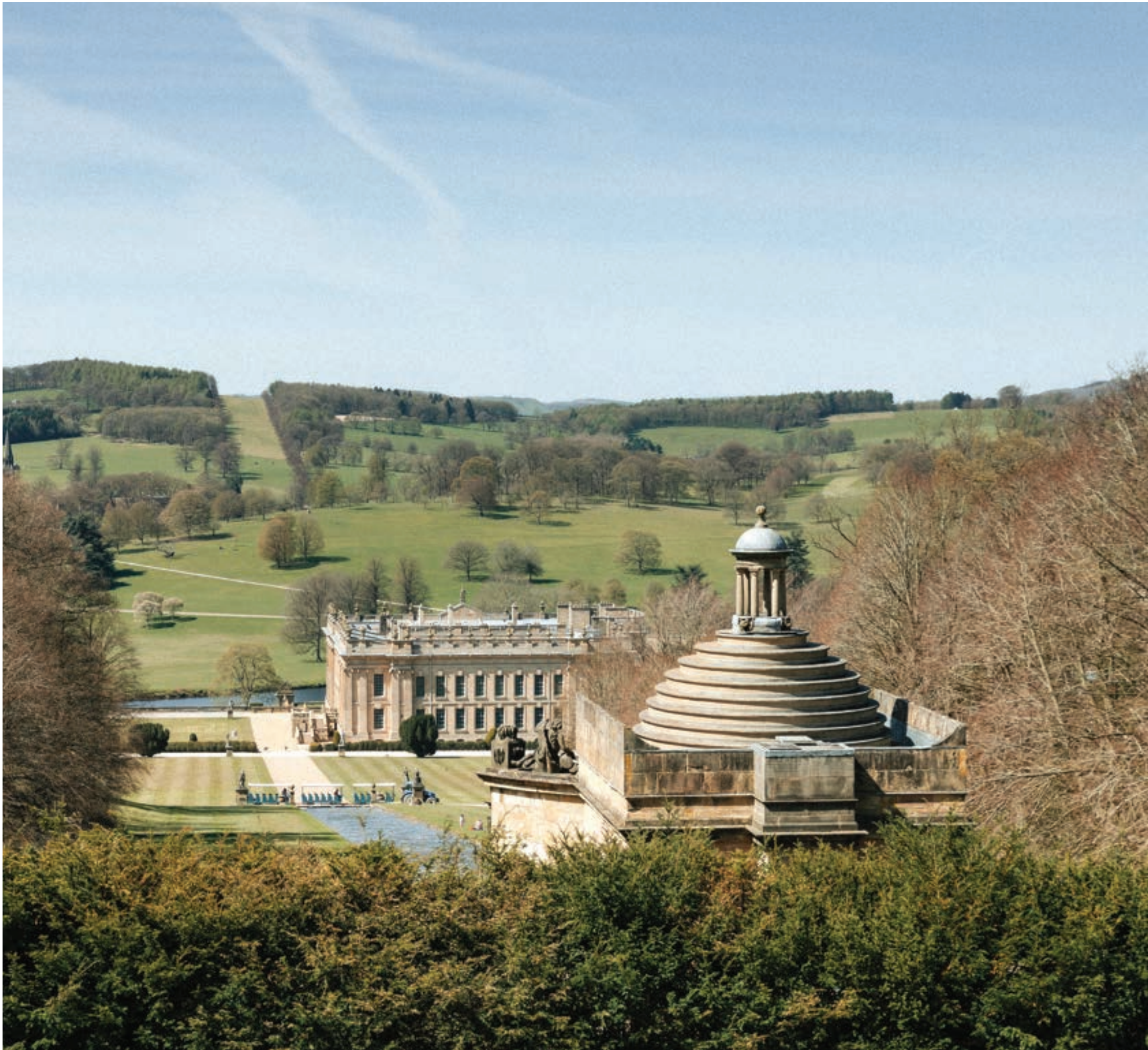
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Chatsworth House Trust Our Mission

Chatsworth is more than a house. It is a home of creativity and community and a driver of positive change.

As a charity, we work with our communities to address the urgent issues of our time, from health and wellbeing, to the climate crisis, to fostering greater understanding, empathy and inclusion.

We want people to feel inspired, to learn and to enjoy all that Chatsworth has to offer, onsite, online and around the world.

Through the work of Chatsworth House Trust, we have an opportunity to harness this ambition to make a tangible positive impact on everyone’s lives, through culture, nature, and learning, creating life-changing opportunities for those in our immediate and extended communities.

Left: View from above the Cascade House looking west over the garden, house, and to the landscape beyond

IMPACT

PREFACE

As a charity, Chatsworth House Trust aims to have a positive impact on everyone.

Here is a snapshot of just some of the steps we took in 2024 to achieve this.



Our exhibition *Imaginary Conversations* revealed how the Devonshire Collections inspired a contemporary fashion collection. 67 fashion students from the University of Derby visited the exhibition, some on guided tours, thereby inspiring the next generation of creatives.

Imaginary Conversations, p. 44



In June, the *Children's Takeover* saw over 700 primary school pupils working with our teams for one week, welcoming visitors and taking charge of our spaces. This is the largest Kids in Museums Takeover on record to date.

Children's Takeover, p. 64



We are always looking for new ways to remove barriers to visiting and this year we launched reduced price tickets for those on Universal Credit and other benefits. Priced at £3 for adults and £1 for children, more than 9,800 people visited Chatsworth using these tickets – and we will continue to offer them in future years.

Universal Credit Tickets, p. 68

Linked to the *Celebrating the Cascade* campaign, nature connectedness and wellbeing featured prominently in our public programme, with activities including Tai Chi, forest bathing, and woodland walks.

Celebrating the Cascade, p. 14

As part of a year-long programme *Celebrating Childhood*, the inaugural Chatsworth Family Festival welcomed more than 10,000 people over the May bank holiday weekend, who enjoyed activities throughout the garden.

Family Festival, p. 56



Chatsworth is more than a house, it is a place of creativity and community and a driver of positive change.

Our ambition as a charity is to diversify and welcome new audiences, removing barriers where possible to enable this. In 2024 we embarked on an in-depth research project to better understand our current audiences and also those who had yet to engage with Chatsworth, and why. The research showed that, for some, price remains a challenge. And whilst every penny generated from tickets is much needed for the charity, to reinvest in conservation and to support our programmes of learning and engagement, we wanted to build on the success of our travel subsidy scheme, which contributes towards the cost of travel to Chatsworth for school and community groups.

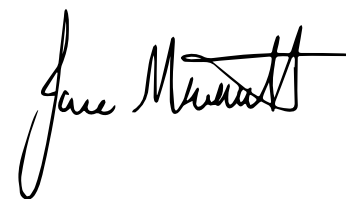
Therefore, in summer 2024, we launched a heavily discounted ticket at £3 for those on Universal Credit and associated benefits. Over 9,800 people who might otherwise have been unable to visit came to Chatsworth. Their feedback has been very moving and we have now committed to extending the scheme into 2025. We are so passionate about the positive impact that Chatsworth can have and want to ensure as many people as possible can benefit from this, and see that Chatsworth really is a place for them.

Chatsworth is committed to remaining relevant, engaging with the urgent issues of our time and offering programmes of exhibitions and events that resonate with audiences today. 2024's focus was on the theme of Celebrating Childhood. Our main exhibition, Picturing Childhood, encouraged visitors to see Chatsworth from a new perspective. We installed hopscotch along the driveway, created reading nooks in the house, with books chosen by local children from partner schools, and installed benches so that visitors could lay down and spend time looking upwards at the ceilings in the house and the garden outside. The multi-sensory, interactive approach was popular with visitors of all ages.

The opening of a new high tower area of the Adventure Playground in spring was met with great excitement by our visitors and has proven incredibly popular. In May we held our first Family Festival. It was such a joy to see the garden full of families having fun, running around, and enjoying themselves.

Conservation of our site, the collections, garden and landscape remains an important priority. However, the income generated from visitors alone is insufficient to fund the significant restoration and conservation work needed on the historic fabric over 1,800 acres in the charity's care. Therefore we continue to fundraise and to thank everyone who has supported us to date, whether this is through gift aid, membership, sponsorship, or donations.

Our Celebrating the Cascade project has continued as we developed our bid to The National Lottery Heritage Fund in 2025. We have conducted surveys of the Cascade to assess its physical state, and have created a programme of workshops and events focused upon nature-connectedness and the wellbeing benefits of time spent outdoors. Additionally, the charity launched its first public fundraising campaign, which seeks to raise some of the match funding required. We have been delighted and moved by the response to this campaign, which reflects the special place that reflects the special place that Chatsworth has in many people's lives and memories. Fundraising is essential in order to ensure that Chatsworth House Trust is resilient, and that the house, garden, collections, and landscape under its care are preserved and shared with everyone, now and forever.



Jane Marriott
Director
Chatsworth House Trust

*In our strategy for
Chatsworth House Trust we
focus on Resilience, Reach,
Relevance and Impact.*

Our theme for 2024 was Celebrating Childhood, and one of the great highlights for me was hosting the largest school takeover on record in this country. This involved more than 700 pupils from Athelstan Primary School visiting us over the course of a week and having the opportunity to try out real jobs such as ticket scanning and gardening. Initiatives such as this have been shown to raise awareness and aspirations among participants – in many cases whose horizons can be severely limited – and is a standout example of the impact Chatsworth House Trust can have beyond the ‘day job’ of heritage conservation and restoration.

Chatsworth House Trust is constantly seeking ways to bring in new audiences and to welcome the world, ensuring there is something for everyone. In 2025 we are looking forward to another extensive programme of events and activities under the guidance of our new Head of Cultural Programme, Louise Shannon, this time based around the theme of nature and the environment, as well as nature connectedness and wellbeing. There will also be a renewed focus on creating opportunities to come and explore behind the scenes.

At the same time, work has started on urgent repairs to the Stables Clock Tower and our campaign to restore the Cascade, which has drawn so much positive attention and support, continues apace.

All this work depends entirely on our dedicated team of colleagues and volunteers and I am incredibly grateful to all those who work year round to deliver Chatsworth House Trust’s charitable objectives in such an exemplary way. I would like to express my thanks also to everyone whose generosity makes it all possible, including Friends, Patrons, donors, sponsors, and all our ticket buying visitors.

It is impossible to think back to 2024 without reflecting on the resilience demonstrated by our Director Jane Marriott, who faced significant health challenges last summer and into autumn. Jane’s resilience kicked in and I’m delighted to report that we have been able to welcome Jane back and firing on all cylinders, possibly even more cylinders than before.

Lord Burlington
Chair
Chatsworth House Trust

Lord & Lady Burlington



As a charity, we care for our heritage, landscape, and cultural assets in order to protect and share them for generations to come. To safeguard their future, we are investing in our resilience as an organisation, to ensure we have the resources we need to achieve our ambitions and further our impact.



Celebrating the Cascade

Chatsworth is a place for everyone. Celebrating the Cascade gives us the opportunity to make the Cascade, and the whole Chatsworth garden, accessible and exciting to visitors and learners of all ages and with a wide range of needs.

The Cascade at Chatsworth has been the centrepiece of the garden for over 300 years. Built in the 1690s to great wonder and amazement, the Cascade was an engineering feat of its time. It has been cared for by Chatsworth House Trust since the charity's inception in 1981, and remains one of the most loved features of the garden.

Unfortunately, centuries of use have weakened the Cascade and serious water leakage through the stones has put it at significant structural risk.

Chatsworth House Trust now must undertake a major restoration project, Celebrating the Cascade, to preserve and safeguard the Cascade for future generations.

We are proud to have received support from The National Lottery Heritage Fund and will be applying for a further £4.6 million for the next phase of the project in 2025. The total project cost is estimated to be £7.3 million. In order to secure the further major grant from The Heritage Fund, Chatsworth House Trust must raise the shortfall.



Celebrating the Cascade aims to save and restore one of Chatsworth's best-loved water features, and to engage with new audiences and create new learning and wellbeing activities.

Right: View of the Cascade looking west towards the house and landscape beyond





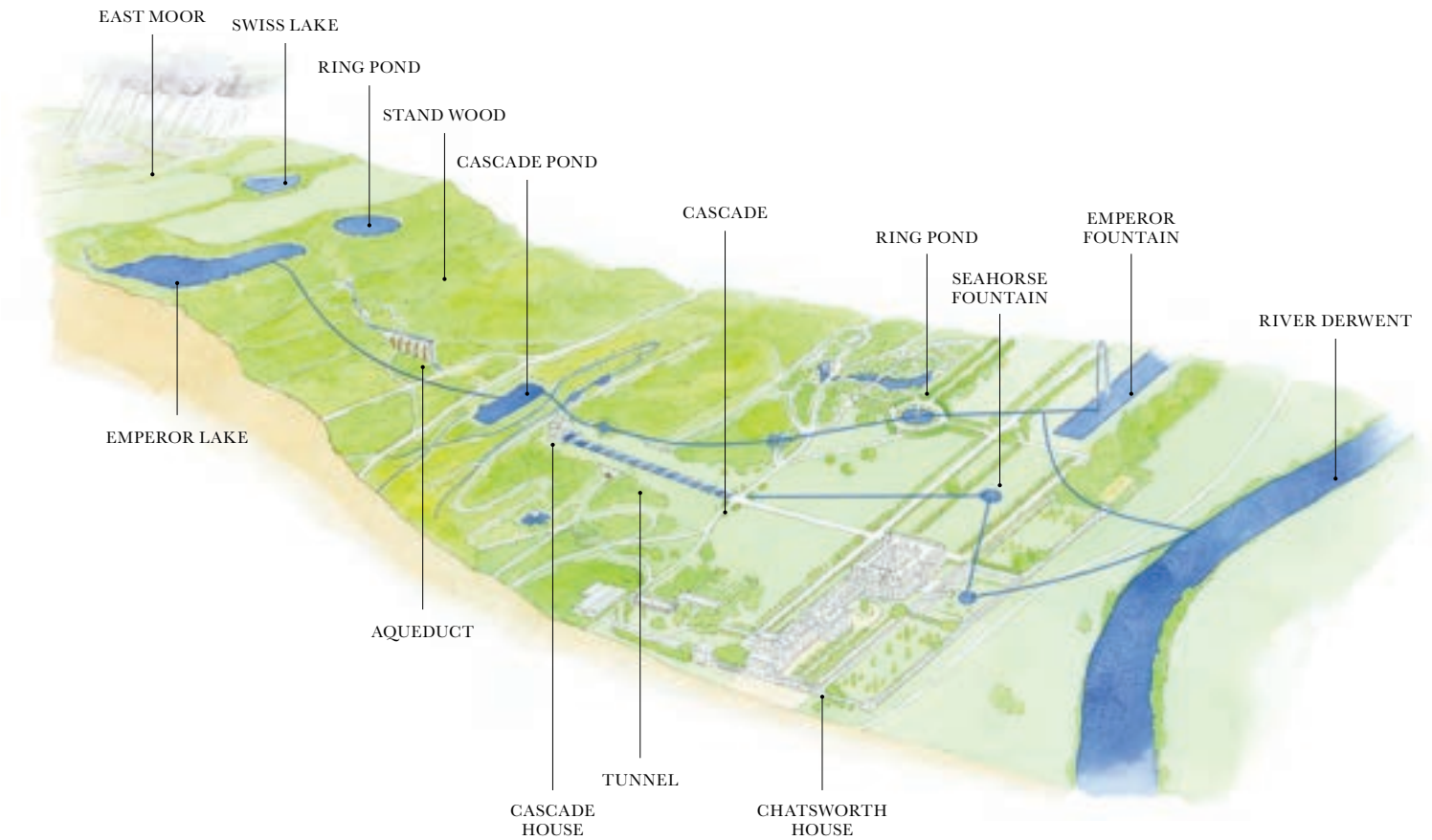
In late 2023 the difficult decision was taken to turn off the water supply to the Cascade, to slow the rate of deterioration.

This summer we commissioned intrusive investigations to assess the condition of historic repairs from the 1960s and 1980s, and to assess the ground beneath the Cascade where a considerable volume of water has seeped through causing structural weaknesses.

Early results indicate that the historic repairs were of substantial quality and can be retained, even if all of the Cascade steps have to be removed and re-laid during the restoration.

£7.3m

*Estimated total cost
of the Celebrating the
Cascade project*



Left: Exploratory works on the Cascade

Above: The water artery at Chatsworth

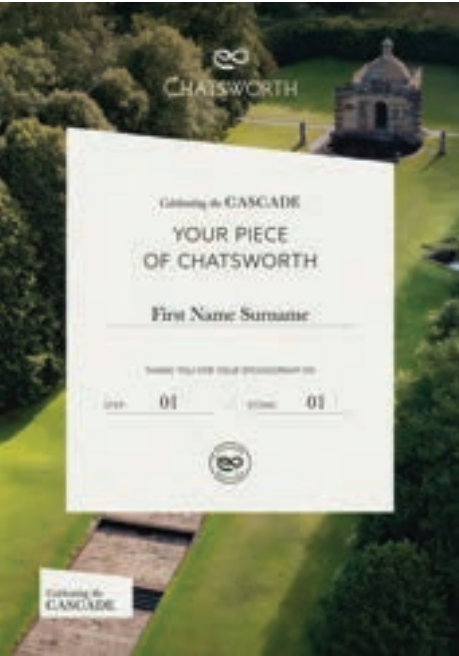
Together We Can Turn It Back On

Together We Can Turn it Back On, our first public fundraising campaign, was launched in June. This aims to raise £250,000 from our Friends, visitors, and supporters to help reach our match funding requirements. The Old Glasshouse was transformed into our Campaign Hub, where a team of Cascade Volunteers and new interpretation panels share the project’s ambitions and the stories of the Cascade with visitors.

The Cascade has 23 steps, each made up of over 100 stones. Supporters have been invited to sponsor a stone for themselves or a loved one, and many have taken this opportunity to mark a special memory of time spent with friends and family at the Cascade. The depth of affection expressed by supporters making donations, from all over the world, has been incredibly moving.

In the first six months of the campaign more than £60,000 was generously donated by over 500 people. This support helps us as a charity to ensure we can have a positive impact on our communities, for years to come.

All stone sponsors receive a digital certificate, and may opt to receive a hand-written copy.



“The Cascade has featured so often throughout my life from childhood through to my adult years. It is one of my most favourite and treasured places to visit. I simply could not fail to donate anything towards it!”

Supporter of the Celebrating the Cascade campaign

“In the 1950s, my nana and grandad would hire a car and come to Chatsworth for the day. Four generations on and the family continues to visit. It’s a way of deepening our family bonds and acknowledging our mutual love and support.”

Supporter of the Celebrating the Cascade campaign

Right: Visitors in the Cascade Hub in the Old Glasshouse





Above: Jon Chase, science communicator, rapper and author, at a Minerva Learning Trust school

Opposite: Water science experiments by the Cascade

“I felt really joyful walking around the gardens as it was beautiful and peaceful.”

Student

Sharing stories about our heritage and our landscape, in ways that inspire as well as inform, is central to achieving our aim to make Chatsworth accessible and exciting for visitors and learners.

Through a series of conversations, workshops, and surveys, common interests and motivations were revealed, which have inspired three central themes: Chatsworth as an Ecological Haven; Chatsworth as a Place of Community; and Chatsworth as a Place of Ingenuity and Ideas.

Taking these themes as a starting point, we will create a range of ways to share stories and information about the Cascade and the wider Chatsworth ‘water artery’, for visitors to the garden and to the wider, free to access, park and woodland. This will include traditional methods of sharing stories, such as information panels and paper based trails, as well as digital ways to engage and discover. Through these means we will ensure that everyone has access to the stories of the Cascade.

We are also putting the Cascade at the heart of our public, community, and school programmes. Pupils and teachers from the Minerva Learning Trust (formerly the Cavendish Learning Trust) have collaborated with us in the design of new STEAM (science, technology, engineering, art and mathematics) learning sessions, exploring the water artery stories.

For secondary pupils, we collaborated with Jon Chase, a freelance science communicator, rapper, and author, to develop a rap and learning film: ‘Chatsworth’s Got Flow’. One Year 9 pupil who attended the session said that it was “Interesting and attention grabbing. Absolutely NOT boring!” The film will provide inspiration for further cross-curricular learning projects with schools.

We have worked with primary school teachers to design a new ‘Wonderful Cascade Garden Adventure’, which takes pupils on a journey across the garden at Chatsworth to learn about water science and engineering. This new story is brought to life through characters that they meet on the way, including the native white-clawed crayfish that live in the water at the bottom of the Cascade. Through these sessions we are providing primary school children the opportunity to gain knowledge, understanding and skills, in a way that is fun and immerses them in the beautiful landscapes at Chatsworth.

With our Cascade partner Derbyshire Mind, we have supported service users to experience the garden and woodland to benefit their mental health. These pilot sessions have included garden walks along the waterways and mindful moments to inspire connection and wellbeing. Inspiration from the environment has led to wonderful sessions involving music, planting, painting, and movement. We have received very positive feedback from service users following these sessions. The public programme has similarly been enriched with wellbeing events, using the garden and landscape at Chatsworth to boost our visitors’ health and wellbeing, and help them to thrive.

“Really nice to be able to come to something like this and not be put off by the cost. Awesome.”

Derbyshire Mind service user

“It was an amazing experience, the Grotto Pond was incredible, a beautiful clear day and rich autumnal colours. I watched the students become more relaxed in nature through the calming influence it has on others.”

Year 9 Teacher from a Minerva Learning Trust school



As a charity, we care for our heritage, landscape, and cultural assets in order to protect and share them for generations to come.

Chatsworth is a site of historical and environmental significance, featuring built structures dating from the 16th century Hunting Tower to the 20th century display greenhouse. This complex and fascinating mosaic reflects the layering of ideas and innovation over the centuries.

Our in-house team of joiners, plumbers, electricians, welders, decorators and sign painters look after these historic structures to ensure that our visitors are able to enjoy them, now and into the future.

This year we have been repairing windows in the State Rooms, as part of our rolling programme of maintenance. This involves removing the window, taking out any rot and old repairs in need of a refresh, before splicing in new pieces of timber, ready for finishing. The windows are then re-puttied, painted and gold leafed, and replaced. Through this work we ensure that their appearance is improved and their lifespan extended.

At times, we seek the specialist skills of external contractors to undertake larger and more challenging work. This year we worked with specialists to clean and decorate windows on the Belvedere Tower in the North Wing, a task that required working at height with safety harnesses.

Historic Structures



At work in our Joiners' Shop

400+

There are over 400 windows in the house alone, many of which each contain 28 panes of bevelled glass.

View of the east façade of Chatsworth House





Chatsworth is a place of creativity – where art is alive, and cultural heritage is not only preserved, but created for the future.

The charity cares for the extensive Devonshire Collections of art, books, and archives, in order to preserve and share them as a source of inspiration and storytelling for the future.



REVIEW 2024

Preventive Conservation

During periods when the house is closed to visitors, the team are able to undertake more involved preventive cleaning to improve the appearance and condition of objects on the visitor route. This summer a large 19th century ‘tent and waterfall’ cut-glass chandelier, which hangs on the first floor of the house, was fully cleaned.

This involved dismantling the chandelier layer by layer, before washing the glass pieces in a conservation grade soap solution to remove the particles of dust and dirt from the glass surface. The pieces were then rinsed in clean water to ensure no soap deposits remained on the glass, and then laid out to dry.

This chandelier differs from others at Chatsworth as its lowest basket section is kept in place by a large brass counter weight. Removing glass pieces from the basket alters the balance and causes the basket to tilt and rise up inside the chandelier. To combat this, only a small section of the glass pieces can be removed at any one time.

After checking the condition of the glass drops and their brass chains, the pieces were reattached back to the chandelier frame. As the glass pieces from each layer of the chandelier are not interchangeable, it was vital that every single piece was returned to its correct location. The whole process took around 12 hours to complete.

Paintings Inventory

Each year we survey an area of the collection in detail, in order to assess the condition of each object and therefore prioritise their conservation. This is a crucial element of the charity’s forward-planning to ensure that we remain resilient, and use our charitable income in the most efficient ways.

In 2024 we focused on paintings on the visitor route, of which there are more than 220. Painting conservators spent six days on-site, methodically condition-checking each picture in situ, looking at the structure of the painted surfaces as well as how secure they are within their frames. The results of their inspection will enable the Collections team to structure their conservation programme over the next 10 years.

The Devonshire Collections

Top: Recently cleaned 19th century ‘tent and waterfall’ chandelier

Bottom: Paintings in the Chapel Corridor

Conservation in Action

Between March and May the Textiles team undertook a programme of Conservation in Action on the visitor route, enabling visitors to see first-hand the work of Chatsworth House Trust that usually takes place behind closed doors.

Set against the backdrop of the recently conserved 18th century hand-blocked and painted Chinese wallpapers in the Regency Guest Bedrooms, the team set up work tables and a carpet beam to demonstrate the intricacies of their work to visitors.

In one room, a 200-year old Aubusson carpet was carefully repaired and re-lined. This style of colourful flatweave carpet was first introduced in 16th century France for royal courts and aristocratic families, and often the designs were created by well-known artists to reflect the styles of the time. The carpet was considered lost for several decades, but was rediscovered, partially damaged, in 2005. It is believed to have been purchased by the 6th Duke of Devonshire for the Guest Bedrooms when he refurbished these in 1830.

The team also demonstrated the disappearing craft of passementerie to visitors. These highly decorative ornamental trimmings can be found adorning curtains, pelmets and other textiles throughout the house, and the work required to create these elaborate embellishments is both time-intensive and highly skilled. As part of ongoing conservation of in one of the Guest Bedrooms, the team repaired ornamental trimmings on a curtain pelmet, which involved re-covering original wooden bobbles in a fine, pale blue, silk thread.

Visitors had no shortage of questions about the specialist practical skills and techniques required to maintain furnishings in the house. The team enjoyed being able to demonstrate the conservation work carried out by the charity, highlighting how income from ticket sales was being used to care for the collection.

Below: An example of passementerie

Top right: Conservation of the Aubusson carpet

Bottom right: Re-covering original wooden bobbins with silk thread



“I just stood and looked at the intricacies of this work with great pleasure. An incredible story in detail.”

Visitor, via Instagram

Garden & Landscape

We recognise the importance of nature connectedness to health and wellbeing.

In the garden and parkland at Chatsworth, visitors can step away from the stresses of everyday life and connect with nature and heritage, whether alone in quiet reflection, or making memories with friends and family.

We care for these spaces in sustainable ways that enhance biodiversity and minimise harmful impact on the wider environment.

The garden at Chatsworth is a rich and diverse habitat of considerable ecological importance. Its 105 acres include lawns, floral borders, pathways, rock gardens, waterworks and sculptures, which have been tended for hundreds of years. We are constantly evolving the ways that we care for these spaces to embrace new thinking, technology and design.

In the garden, the use of artificial chemicals or feeds is kept to a minimum, and we have not used any chemical weed control in the wider park for a number of years. Instead, topping has been undertaken – removing the seed heads from weeds – in order to reduce the spread of air-borne seeds, without harming other plant species. With the support of volunteers, we are removing invasive plant species in order to allow natural flora and fauna to thrive; 2024 was the first year to see successful removal of every Himalayan Balsam plant along the banks of the River Derwent in the Chatsworth park, as well as Japanese Knotweed and Giant Hogweed in Stand Wood.

Topping removes seed heads from weeds such as thistles using simple mechanical methods, reducing the spread of air-borne seeds without harming other plant species.



In the production garden, soil health and ecology are now at the forefront of the way we grow. Our ambition is to be 100% no dig, ensuring minimal soil disturbance; instead, through little and often applications of homemade, microbial rich composts, we will enhance both the soil and the plants we grow. We are trialling more perennial vegetables such as asparagus, rhubarb, artichokes and Egyptian walking onions to aid the process and add diversity to the abundance of crops we supply to the kitchens around the estate.

One of the ways we are able to produce compost is by using food waste from the restaurants and farm shop on the Chatsworth estate, including coffee grounds and spent orange peels. Using the Bokashi method – a Japanese method that pickles and ferments our waste – and a thermophilic (hot) compost tumbler, we are creating nutrient rich compost that we can turn into potting and seed composts, compost teas, and other forms of soil improvements.

Across all areas of the garden, the planting reflects natural systems of growing rather than farm-like rows of a single type of plant. Crops are grown alongside a variety of other species, leading to plants that are healthier and which produce larger and longer lasting harvests. This approach also improves ground cover, which in turn reduces evaporation, erosion and weed growth, as well as preventing the soil from getting too warm. It also encourages diverse animal, microbe and insect life.

Bokashi is a Japanese method that pickles and ferments garden waste.

Left: Volunteer working in the Rock Garden



Habitat improvements

To help nature to thrive in the garden and landscape we have been making habitat improvements. For instance, instead of removing branches and dead material from the garden as waste, Landscape volunteers have used this to create dead hedges in situ, which provide habitat for birds such as wrens, as well as small mammals and invertebrate insects. Dead hedges also make woodland paths clear for visitors, and so improve accessibility to these areas. Volunteers have also built and installed 65 bird boxes, which are now being monitored and are showing positive results.

Restoration work was undertaken this year to Swiss Lake, one of the lakes above Stand Wood that forms part of Chatsworth’s water artery. In order to protect some sensitive habitat during this work, it had to be relocated to another suitable space in the gardens at Chatsworth. This involved removing invasive species, thinning out birch and willow, and planting sphagnum plants; these retain water extremely well, and will therefore ensure that the wet habitats moved from Swiss Lake are able to thrive even in drought conditions.

Above: Wildflowers in the garden

Right: Dead hedge in the woodland



65

Number of birdboxes installed by volunteers and being monitored.

Nature-related data collection

To improve our understanding and knowledge of the habitats in the garden and landscape, we are gathering nature-related data. This will enable us to monitor progress as we change and improve our management of these spaces.

From April to October we undertook the first full butterfly survey of the Chatsworth garden, with the help of a team of volunteers from Butterfly Conservation who came on a weekly basis to walk a set route through the garden to ensure our data was standardised. It was a poor year for butterflies nationally, with a butterfly emergency declared in September. Nevertheless, we were pleased to record 16 different butterfly species in the garden across the season.

We also undertook bioacoustic surveys of birds and bats on the Chatsworth estate, using new audio technology that records and identifies the species in different habitats. Doing this across an entire year allows us to see how different species use the estate for different things (such as breeding or migrating), and will form the basis for the creation of ongoing management plans.

Below: A Small White, one of sixteen different butterfly species in the garden across the season



Volunteers at Chatsworth

Over 300 people work for Chatsworth House Trust, complemented by over 200 volunteers. We provide training and workshops to support our volunteers and help them to become Chatsworth ambassadors.

By creating new and flexible volunteering opportunities we seek to make these accessible to everyone, in order to help them to thrive.

Right: Handling archive material from the Devonshire Collections

Chatsworth has a strong and ever-expanding volunteer programme that covers a broad array of roles and responsibilities, including in Visitor Experience, Garden & Landscape, Learning & Engagement, and Collections; at annual events such as the Country Fair; and in our Celebrating the Cascade campaign.

Within these areas, our volunteers use their skills and expertise to engage with our visitors and the wider public, offering advice, help and support, and by delivering inspiring content and lifelong educational programmes. Chatsworth’s evolving volunteer programme offers a supportive environment for those individuals who want to develop their professional skill set for career growth, to be involved in an internationally renowned heritage site, or to embed themselves within a sociable environment where they can interact with like-minded individuals and improve their wellbeing.



We are proud of our high retention rate for volunteering, with over 200 volunteers each season returning to be a part of the Chatsworth story. Within this vast network sits the Visitor Experience team volunteer cohort. This is one of the largest cohort of volunteers in the organisation with over 52 members at present, as well as 14 recently appointed Cascade Hub volunteers. Their collective support is vital to the daily operation of the visitor experience within the house and garden, as well as the charity’s ambitions to raise the required funds to restore the Cascade.

In the Archive & Library team, volunteers contributed a total of 1,075 hours in 2024. This included work onsite to clean and repackage books and archive material, as well as cataloguing, and undertaking research. Remote volunteers supported the team’s work by producing catalogue descriptions and transcriptions of archival documents, working from digital images.

Throughout 2024, Chatsworth’s volunteer programme was successful: new and diverse team members joined on a regular basis to support our unique projects, cross-organisational partnerships were formed with other heritage attractions, while a volunteer recognition evening gave the wider team an opportunity to express our appreciation for all our volunteers’ time and dedication throughout the season.

By offering new incentives and opportunities to enhance an individual’s skill set, as well as on-site training, our ambition is to further increase our volunteer network, with a particular focus on sections of the community who, traditionally, are less likely to volunteer due to age, through a lack of experience, or financial and travel constraints.

39k
Volunteers contributed 39,000 hours to the charity in 2024.

Above: Volunteers have been helping to clear bracken in woodland areas

We build on our history and creative legacy, working with the greatest artists and thinkers and addressing the urgent issues of our time — from health and wellbeing to the climate crisis — to create programmes that build connection, empathy, and understanding with our communities. In doing so we ensure that we remain relevant to audiences today.

Imaginary Conversations in the Guest Bedrooms at Chatsworth, featuring a garment by ERDEM besides historic Chinese wallpaper



Picturing Childhood A New Perspective at Chatsworth

Chatsworth has always been a place for artistic experimentation, and we continue to work with the greatest artists, designers and thinkers of our time who draw inspiration from our vast history to create new work for contemporary audiences.

Our 2024 exhibitions illustrate the value of collaboration to draw out and share the stories behind the collections.

Top left: *Woman Reading with a Child*, Raphael, metalpoint on grey preparation, heightened with white body colour, 1512-13

Top right: *Georgiana, Countess Spencer, and her Daughter, Lady Georgiana Spencer*, Sir Joshua Reynolds, oil on canvas, c. 175

Bottom: *William Brooke, 10th Lord Cobham, with Family*, The Master of the Countess of Warwick, oil on canvas, c. 1572

Picturing Childhood encouraged people of all ages and backgrounds to experience Chatsworth from a new perspective; through the lens of childhood. Everyone experiences childhood, and while our specific experiences differ, this remains a unifying theme.

Drawing inspiration from Chatsworth's most playful histories, the exhibition included thought-provoking, multi-sensory experiences, as well as the opportunity for quiet moments to rest, read or reminisce. Experiential elements invited visitors to hopscotch their way to the entrance, challenging long-held expectations of how visitors 'should' behave when approaching a country house and instead encouraging playfulness and expression. *Skystation*, an installation in the Inner Court by Peter Newman, encouraged everyone to look up and experience Chatsworth's historic spaces in new ways.

The exhibition focused on representations of children and their experience of the world, through themes ranging from family relationships and education, to identity and colonialism. Works of art on display included rarely-seen pieces from the Devonshire Collections, as well as loans from Tate and National Trust, and exciting new interactive works by contemporary artists. The pieces selected for *Picturing Childhood* included paintings, sketches, literature, costume and sculpture, and spanned five centuries, from the Tudors to the present day. Artists represented included Raphael, Edwin Landseer, and Lucian Freud.

Several portraits of children, by artists including Anthony van Dyck, were displayed at eye level in the State Bedroom, encouraging a deeper connection between the viewer and the children depicted.

These works were shown alongside an 18th-century baby carriage and a Victorian silver-gilt christening set, as well as a collection of amateur photographs from the Devonshire family archive and a short film inspired by Jane Austen's *Pride and Prejudice* (in which Chatsworth is the inspiration for Pemberley), a first edition of which is held in the library.





Interactive Installations

Continuing our creative legacy, we commissioned work from several artists for this exhibition. Abigail Reynolds produced a series of installations for the house and garden inspired by T.H. White’s 1938 children’s book, ‘The Sword in the Stone’. The viewfinders encouraged explorers to see Chatsworth from a ‘new perspective’; through the eyes of a hawk, a songbird, or through the multi-lens eye of a ‘trilobite’.

Inspired by menus from the 6th Duke of Devonshire’s archive, food historian and scent artist Tasha Marks recreated the aromas of the meal a 13-year-old Princess Victoria, later Queen Victoria, may have been served on the occasion of her first formal dinner with adults in 1832, held in the Great Dining Room at Chatsworth. These were displayed under silver cloches which visitors could ‘lift and sniff’, recreating a 19th-century sensation for contemporary audiences.

Hawk (below) and Songbird (right),
by Abigail Reynolds



Opposite, top: *Skystation* by Peter Newman, in the Inner Court

Opposite bottom: Seating in the Great Chamber encouraged visitors to experience the room from a new perspective



We want to provide meaningful descriptions of the art on display at Chatsworth, informing our visitors but also inspiring them to ask their own questions about what they are seeing, and why it matters.

Childhood and empire

An important question we looked at this year was the impact of empire on childhood, and in particular on the life of one of the children seen in the portrait of Richard Boyle and his family, painted by Jean-Baptiste van Loo in 1739.

This portrait is part of the permanent collection on display at Chatsworth and hangs above the Oak Stairs on the main visitor route through the house. Two of the children depicted are the Earl's daughters, the younger of whom would later marry the future 4th Duke of Devonshire. The third is a child of colour.

We formed an advisory group of people with lived experience and expertise to raise important, relevant and insightful questions and discussions around some of the more sensitive themes in the artworks on display in Picturing Childhood. The group worked on developing text to be displayed alongside the van Loo painting, and we worked with visitor facing teams to build their confidence in having conversations on the subject of childhood and empire. We are grateful to all of the members of the advisory group for giving their time and expertise to this collaboration.

Research undertaken by Dr Edward Town (Yale Center for British Art) as part of Picturing Childhood has also explored this portrait and highlighted the story of the child, James Cumberlidge (about 1727/28-1788). As a child, James Cumberlidge was employed as part of the household staff of Dorothy Boyle (née Savile), Countess of Burlington.

We shared the work of our advisory group and the research at an end-of-exhibition webinar in October 2024. The new interpretation resulting from this will form part of our visitor experience in future years, giving our visitors the opportunity to gain greater insight into the lives of those whose portraits they see at Chatsworth.

Richard Boyle, 3rd Earl of Burlington and 4th Earl of Cork, and his wife Lady Dorothy Boyle and Three Children, Jean-Baptiste van Loo, oil on canvas, 1739



Chatsworth has long been a home of creativity and a source of inspiration for designers, makers, and artists, and the charity continues this legacy by caring for the Devonshire Collections in order to share them with everyone.

Shown in the Guest Bedrooms between June and October, *Imaginary Conversations* brought to light the process of developing an internationally acclaimed fashion collection, inspired by the Devonshire Collections and Duchess Deborah Devonshire.

Designer Erdem Morahoğlu began researching the Devonshire Collections in 2022. From exploring the historic textile collection to discovering jewellery, photographs and publications relating to Chatsworth's past, Erdem sought inspiration in the vast collections cared for by Chatsworth House Trust. Taking Duchess Deborah as his muse, Erdem's resulting Spring/Summer 2024 collection encapsulated her varied interests and her unique style.

The exhibition brought together Erdem's original moodboards and early concepts, as well as his final garments, alongside objects from the Devonshire Collections. Showcasing treasures and the everyday, visitors were able to see items such as Duchess Deborah's precious insect jewellery, as well as her much-loved Elvis slippers – demonstrating the breadth of the collection, and the eclectic tastes of the Duchess. In addition to the items on display, the staging of the exhibition was rooted in the Devonshire Collections, with historic soft furnishings providing backdrops to Erdem's garments, showcasing parts of the textiles collection rarely seen by the public.

In order to maximise the exhibition's potential to inspire the next generation of designers, we encouraged visits to the exhibition by students of fashion design and fashion journalism from the University of Derby. As a result, 67 university students from Derby had the chance to experience the exhibition, some through tours with staff or even with Erdem himself.

Imaginary Conversations

An ERDEM collection inspired by Duchess Deborah

Left: A dress from the ERDEM Spring/Summer collection displayed in the Guest Bedrooms

Right: Elvis slippers owned by Duchess Deborah, which inspired Erdem's collection



“It’s an imaginary conversation in the sense that I never met Duchess Deborah and so the collection is really about this idea of her and what she is in my head, fragments of her: her love of Elvis, her love of chickens, combined with her absolute love and dedication to the house. And so, the collection weaves pieces of her and Chatsworth together.”

Erdem Moralioglu

A Living Collection

The Devonshire Collections are a record of changing contemporary tastes across more than five centuries, and this is still true today. They are continually changing as both historic and both historic and contemporary items are added on a regular basis.

Following the exhibition, two of Erdem’s garments were gifted to Chatsworth House Trust. Carefully packed, catalogued and stored, these garments are now part of the textile collection, as part of the Devonshire Collections.

When storing textiles, our focus is to protect the object from environmental change and pests such as moth and carpet beetle. Much of our clothing is hung on padded hangers. The benefit of hanging a garment is that it avoids any creasing, but as a result it can put strain on shoulder seams. Each hanging garment has a bespoke cover made from calico, which protect it from pests. If a garment is considered too fragile to hang, it is placed in an archive box and padded out with acid-free tissue to minimise creasing.

The rooms in which our collections are stored are carefully monitored for light and humidity; high levels of either can pose serious risks to textiles. By maintaining high standards of care for all of the pieces in our collections, including contemporary pieces, we ensure that they in turn will be able to be used as sources of inspiration for generations to come.



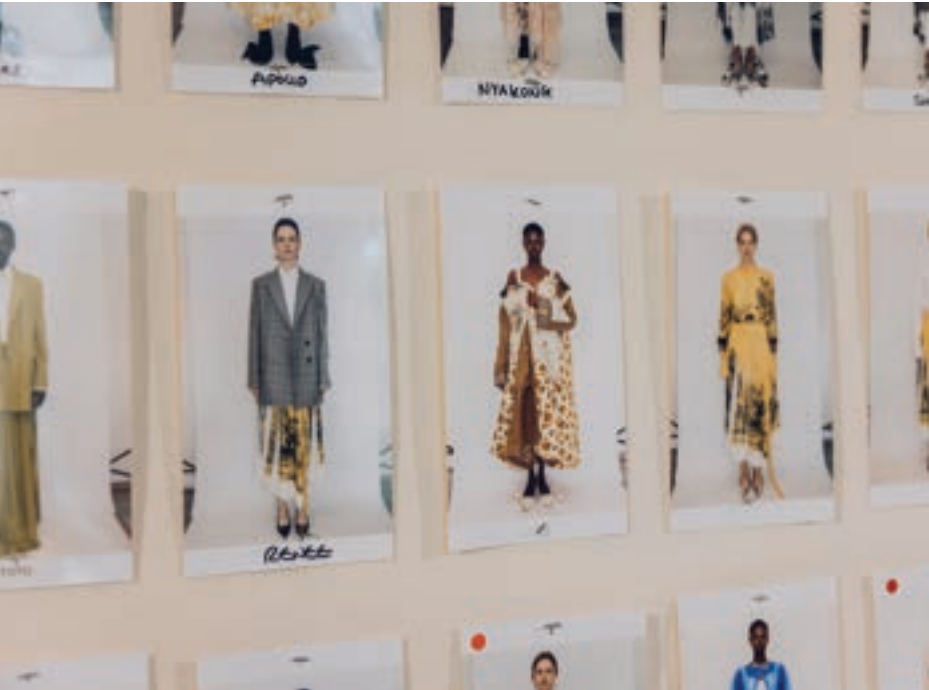
A recreation of Erdem’s studio, containing paper models and fabric samples, accompanied by the sound of whirring sewing machines



Top right: Preparing an ERDEM dress for storage in the textile store

Bottom left: A tweed suit by ERDEM, designed to look as though it had been pecked by Duchess Deborah’s beloved hens

Bottom right: Photographs of models wearing garments from the ERDEM Spring/Summer 2024 collection





Clothing and brooches designed by ERDEM on display during the *Imaginary Conversations* exhibition

A Christmas Feast

Our commitment to bringing the stories of Chatsworth to life through the work of contemporary artists and makers continued into our Christmas experience.

A Christmas Feast invited visitors to immerse themselves in a feast for all the senses, enjoying the sights, sounds, and scents of the Christmas season.

This year, the charity worked with contemporary artists, makers and designers to bring the stories of Chatsworth to life in new and engaging ways and place childhood at the heart of the Christmas experience.

Central to the Christmas experience this year was the commission of the children's author Joseph Coelho OBE, who took the life and experiments of Henry Cavendish as his starting point to create 'Henry and the Lion's Christmas Feast'. His fictional poem followed Henry and a tiny lion on a journey to find a big Christmas Feast and was brought to life by award winning illustrator Vivien Mildenerger.

Work with Joseph began in 2023 when the author was Children's Laureate, a position he held from 2022 to 2024. Spending time at Chatsworth, Joseph chose to focus on the life and work of Henry Cavendish, an eminent yet relatively unknown scientist from the 18th century. His most famous achievement was an experiment to measure the mass of the Earth. Henry's papers at Chatsworth were recently catalogued thanks to external funding, which meant that Joseph was able to learn a lot about Henry from the scientist's own notebooks. In 'Henry and the Lion's Feast', Joseph shared this detailed research in a family friendly way, and linking the Christmas experience to the history of Chatsworth.

Left: A poster image showing characters from 'Henry and the Lion's Christmas Feast' in the Great Dining Room

Right: A 'mischief of mice' could be spotted throughout the house, including this trio on the Great Stairs





The south façade of the house lit up to tell the story of Henry and the Lion's Christmas Feast

The Christmas experience featured the work of a number of contemporary and local makers, who ensured that the experience was a feast for all the senses.

A local candle producer created fragrances to scent the rooms on the route; for instance, the smell of chocolate orange in the Oak Room reflected the decoration of the tree in this space. Music that was specially developed for the experience played throughout the house and garden. We commissioned Pollock’s Toy Shop - which dates back to the 19th century and is one of few remaining toy shops in London - to create a series of bespoke toy theatres. These featured throughout the house and contained scenes from Joseph Coelho’s story. In the Great Chamber, the Pollock’s theatre was supersized, creating an opportunity for visitors to take fun photos with their friends and family members.

The story of ‘Henry and the Lion’s Christmas Feast’ was also turned into a digital animation that was projected onto the walls of the Great Chamber and on the south façade of the house, which visitors enjoyed watching in the garden.



Above: The cover of ‘Henry and the Lion’s Christmas Feast’, written by Joseph Coelho and illustrated by Vivien Mildenberger

Left: Henry and the lion in one of several toy theatres in the house



Opposite: Interactive displays in the Grotto, inspired by the scientist Henry Cavendish’s work



Events & Experiences

We seek to deepen our visitors' engagement with Chatsworth by creating programmes of events and experiences that are relevant, accessible, and that resonate with audiences today.

Our focus on Celebrating Childhood supported this and provided a unifying theme throughout the year.



Chatsworth Family Festival

In 2024 Chatsworth held its first Family Festival, welcoming families to the garden to play, create, share in our stories and find moments of calm. More than 10,000 visitors took part in the three day event in May, engaging in circus skills workshops, musical storytelling, bushcraft and archery. The Maze was transformed into a creative hub with art activities to inspire young creatives. Next to the Cascade, water battles added a refreshing and playful element, making it a popular spot for families to cool off and have fun. The festival also featured draw-along sessions led by children's book illustrators Bethan Woollvin and Lydia Monks.

Activities for children

The Family Festival built upon our regular sessions that run throughout the year for young people and their families, encouraging them to play and explore within the safe and enclosed space of the Stickyard learning area.

Little Pips is our gardening club for children under five years old. These twice-monthly pre-school gardening club sessions encourage children to enjoy being outdoors. They prepare, sow, grow and harvest a range of fruit, vegetables and flowers, water the plants, and feed the birds.

Squirrels Nature Club was created in 2023 specifically for children with additional needs and their carers, and continued through 2024. These monthly Saturday morning sessions emphasise calm, and take place in the quiet Stickyard space.

Seedlings is our monthly after school gardening club for children aged 6-9 years old. Children sow and grow fruit, flowers and vegetables in the Stickyard, and also explore the nearby production garden to learn about the wildlife that lives there, all while building their own confidence.

Left and opposite: Bushcraft activities, circus skills, and sports at our Family Festival





Farmyard and Adventure Playground

The farmyard and adventure playground continue to be extremely popular with family visitors, providing an opportunity to learn about farming and heritage breeds, as well as the development of soft skills such as confidence and independence in the adventure playground.

This year saw the keenly anticipated opening of our new woodland adventure playground. A much loved feature of the farmyard since the first playground was opened in 1983, the new playground is an exciting addition for visiting families. Work began in January, and included the installation of new wooden high towers, rope bridges and slides. The towers are nestled around the trees at the edge of the playground, allowing visitors to get up into the canopy of the trees as they explore. New pathways and ramp access have improved accessibility for all our visitors.

The playground takes inspiration from its setting in Stand Wood, with wooden towers, oak leaf motifs, and a giant woodpecker that children can climb into providing both fun and informal learning about nature.

The public programme of events in the farmyard highlighted the team's work preserving endangered breeds, such as Albion cattle. Visitors are keen to meet the animals and learn more about farming, and events have covered a variety of subjects from milking goats to keeping pigs. In particular we are seeing a growing consciousness on of the impact of climate change on farming practices, and awareness on where and how our food is produced.

Left: Feeding the goats in the farmyard

Below: The new woodland adventure playground



3,443

adults took part in the public programme at Chatsworth in 2024.

“The walking tour took me to parts of the woods which I had not previously discovered and it was a delight.”

Tour participant



Events and Experiences for Adults

Bringing together the skills and enthusiasm of our in-house experts and guest speakers, artists and makers, our public programme of talks, tours, workshops, and experiences builds on the theme of the cultural programme, while responding to the seasons and national and topical events.

Our events programme offers visitors the opportunity for deeper engagement with Chatsworth, and to explore the house, collection, garden and parkland in more depth. Responding to the significant opportunities around the Celebrating the Cascade project, the Historic Waterways tour explored the importance of water within the Chatsworth landscape, from its source on the moors, through garden features such as the Cascade, down to the River Derwent.

Continuing the emphasis on connection to nature and wellbeing, our creative workshops – including printmaking and botanical embroidery – encouraged participants to draw inspiration directly from the garden and landscape at Chatsworth.

Left: Walks in the parkland and woods were inspired by our Cascade project

Right: Printmaking workshops encouraged participants to take inspiration from Chatsworth’s landscapes



Chatsworth House Trust exists to benefit everyone, and aims to have a positive impact on people's lives. We reach out to our audiences onsite, online, and around the world, to share our stories and to inspire, engage, and welcome the world.

A circus skills workshop at
Chatsworth's Family Festival



Working with Schools

As part of our commitment to ensure that everyone can benefit from the heritage and landscapes in our care, we reach out and work with schools and community groups in Derbyshire and the surrounding area.

By removing barriers to access and connecting young people with opportunities that they might not otherwise get to experience, we help them to thrive and contribute to a more positive future.



Children’s Takeover

In June, Chatsworth House Trust ran a week-long kids takeover in partnership with Kids in Museums and Athelstan Primary School in Sheffield. 765 children aged 4 to 11 took part in the week-long takeover at Chatsworth, working with teams across the organisation, taking ownership of our spaces and welcoming our visitors. To date, this is the largest takeover in Kids in Museum’s history.

Takeover Days were established in 2010 by Kids in Museums, to help heritage institutions empower young people and give them meaningful roles in their organisations, usually just for one day. We decided to include every pupil from Athelstan Primary School, and expanded the event across five days instead of one.

Embedded within seven different teams at Chatsworth, including Visitor Experience, Learning & Engagement, and Collections, the children became guides, water scientists, bug detectives and visitor welcome assistants. Activities included: carrying out surveys with our visitors; finding out about their memories of the Cascade in support of our Celebrating the Cascade project; welcoming visitors and scanning tickets; and cleaning and preserving historic documents from the archives. There were more workshops in the garden, where the children planted a tropical garden near the Maze, spotted pollinators, and learned how to make posies with seasonal flowers. In the farmyard, the children helped the team with daily tasks such as feeding and grooming the animals.

Many of the pupils who took part in the Takeover might not have otherwise visited Chatsworth. This experience offered them the chance to learn about future career prospects and the natural environment, and to see that Chatsworth and other historic houses can be fun and engaging places for them and their families.



“The children spoke to us when we visited yesterday and told us all about the Cascade. Absolutely delightful, future tour guides in the making.”

Visitor during the Takeover

“This [Takeover] has been a totally new and exciting experience for the children. Seeing their faces has made my day. We believe experiences like this shape their lives and open up new avenues, showing them jobs they can consider for their future.”

Athelstan Headteacher

Far left: Children talking to visitors about an ancient Greek foot sculpture in the Chapel Corridor

Left: Examining fragments from the collection

Top: Children enjoying a tractor trailer ride during the Takeover

Bottom: Cleaning historic documents from the archives





Rise High

Rise High is a career and skills programme for secondary school pupils in Years 7 and 8 (aged 10 to 13) residing in rural and semi-rural Derbyshire, run in collaboration with the University of Derby. The programme spans 15 months and empowers pupils to realise their ambitions through engaging in activities that aid in career planning, skill building, and boosting confidence. This involves study days at Chatsworth, which introduce pupils to a variety of career paths they might not have otherwise encountered, as well as time spent at the University of Derby focused upon higher education pathways.

This year’s cohort spent time at Chatsworth learning about animal care with the farmyard team, before joining the kitchen garden production team where they learnt about planting and making garden paths. The day ended with an outdoor learning session around the fire pit, with pupils making s’mores and wild garlic butter for bread.

We have been delivering this project for three years, and one of the benefits of this long-term partnership is that we are able to assess the value and impact of the programme over time. Data gathered this year shows a 67% increase in pupils who ‘agree or strongly agree they have good team working skills’ after participating in Rise High, compared to before the programme, confirming the development of essential soft skills.

Get Growing

Get Growing is an outreach project with Sharley Park Community Primary School in Chesterfield. There are 410 pupils in the school, 50% of whom are eligible for free school meals, and the project aims to increase their connection and engagement with nature while also increasing biodiversity in the school grounds.

Through monthly outreach sessions, Chatsworth House Trust helped to create raised beds and logs for seating at the school, provided seeds for planting, and also supported pupils to set up a seasonal growing programme for fruit, flowers and vegetables. Parent volunteers have also been engaged with the project, and cared for the garden during the summer holidays.

Above: Students making s’mores in the Stickyard outdoor learning area as part of Rise High

Helping schools and community groups reach us

We know from our partner schools, and evaluation of our learning programmes, that getting to Chatsworth presents a significant barrier as travel costs can make school trips unaffordable. The travel subsidy has been available for many years, and with the support of a generous donor, in 2024 we welcomed 2,329 children and 454 adults to Chatsworth. The subsidy helped children take part in our regular programme of school workshops, as well as the Takeover Week, Rise High, and our Celebrating the Cascade school activities. In addition, the travel subsidy enabled community groups to travel to Chatsworth to participate in our free activities, such as Family Art in the Park – nature-themed workshops held in the park during the summer holidays.



2,783

people were supported by the travel subsidy, 80% of whom were first-time visitors to Chatsworth.

Get Growing increases children’s connections with nature while also increasing biodiversity in the school grounds

Improving access and engagement

Chatsworth should be relevant to all and out of reach of no-one. Broadening and diversifying the range of people we reach is an ongoing goal.

We are working to break down the barriers to access and engagement, including any preconceived perceptions of what Chatsworth is, and who Chatsworth is for.

Below: The garden at Chatsworth



Universal Credit Tickets

We recognise that price can be a barrier to visiting Chatsworth. This year we launched a new Universal Credit ticket aimed specifically at those in receipt of Universal Credit, Pension Credit, Working Tax Credit, Child Tax Credit, Employment and Support Allowance, Income Support, or Jobseeker's Allowance. These tickets were priced at £3 for adults and £1 for children and were available throughout the main season and during Christmas at Chatsworth.

Between June and the end of the year over 9,800 people visited using these tickets, with most tickets sold out at weekends and during the school holidays. We have received extremely positive feedback on this initiative, which will continue in 2025.

"I am just writing to say a very big thank you! As a local family of 4, you can only imagine my absolute delight at finding out that you offer reduced tickets for families in receipt of Universal Credit, and I just want you to know that it really does mean a lot that you recognise that sometimes, people just cannot afford nice days out, but still deserve them. Again, thank you, from the heart." – Visitor to Chatsworth

Engaging with our Woodland Walks

This year we produced new signs and interpretation to welcome visitors to Stand Wood, the free to access woodland on the Chatsworth estate.

The interpretation panels were designed with the needs of a range of audiences in mind. They provide some history and points of seasonal interest, along with suggested walking routes that enable visitors to find their preferred pathway around the woods.

Seating has also been included, so visitors can gather, meet friends and get ready for their walk at this easy-to-find location a short distance from the car park.

Right: New welcome and interpretation panels in Stand Wood





Dementia Action

In support of Dementia Action Week, in May we welcomed visitors living with dementia and their carers from local support groups in Derbyshire. The groups included members of The Connection Space, Matlock; the Forget Me Not group in Bakewell; Darley Dale and Matlock Reading and Discussion Group; and residents of Moorland House in Hathersage.

Each visit started with a dementia friendly garden buggy tour, followed by tea and a slice of cake in the Stickyard or The Old Potting Shed. The tours were a great way to help those less mobile enjoy areas of the garden that they might not normally reach. For some of those with dementia who had visited Chatsworth earlier in their lives, returning to the garden brought back forgotten memories of time spent here with loved ones.



Sensory Bags and Visual Stories

As part of our commitment to inclusion and developing our programmes tailored for children with special educational needs and adults with additional needs or sensory requirements, we published a visual story on our website and produced sensory bags for use during a house visit.

Visual stories are a useful tool for helping someone with additional requirements prepare for a visit. The visual story provides practical information about the route, what to expect and areas where they may experience different sensations such as large, dark or noisy environments. The sensory bags support concentration and staying focused, helping visitors to enjoy their visit.

We worked with students and teachers at Portland College in Mansfield, who gave us valuable feedback and support throughout the creation of these resources.

Top: Sensory bags now available to support visitors

Right: Visitors from Accessible UK and Fairplay opened the Changing Places toilet in February



Changing Places

In February we opened Chatsworth’s first Changing Places facility, located near the house entrance. The fully accessible bathroom features specialist healthcare equipment, including ample space to accommodate a wheelchair and carer, a privacy curtain, a height-adjustable bench, and a ceiling-track hoist system, ensuring that Chatsworth remains inclusive for visitors with additional needs.

£281k
*was raised for a range
of charities in 2024.*



Working with other charities

Chatsworth House Trust is not a grant-distributing charity, but works together with charitable organisations whose objectives align with ours, in order to have a greater positive impact on our communities. From concerts in the Painted Hall to clay shooting and fun runs in the park, the scope of charitable activity is broad.

Charities that held events at Chatsworth in 2024 included Matlock and Bakewell RNLI, who celebrated 200 years since the charity was set up. The annual Derbyshire Charity Clay Shoot raised over £190,000 in support of Ashgate Hospice, Chatsworth House Trust, Dukes Barn, and Weston Park Cancer Charity. A number of other fun runs, theatre productions, and more took place helping to raise over £281,000 for a range of charities in 2024.

Following discussions with BBC Children in Need about ways in which our charities could work together to benefit young people, we were delighted to host the 10th anniversary Countryfile Ramble at Chatsworth in October. Four Countryfile presenters were joined by four inspirational young people who had received support from a BBC Children in Need project, and took part in walks across the Chatsworth estate. By working together we were able to maximise our positive impact on young people’s lives.

Top: Visitors at Chatsworth

Left: Presenters and Pudsey at Chatsworth filming the BBC Children in Need Countryfile Ramble



Our ambition to welcome the world to Chatsworth and expand our reach to new audiences drives our extensive loans programme.

We share the Devonshire Collections through loans to exhibitions in this country and around the world. In 2024 more than one million people were able to see works of art from the Devonshire Collections without travelling to Chatsworth.

Major Loan to The National Galleries of Scotland

The collection of Old Master Drawings cared for by Chatsworth House Trust is significant, and numbers around 1,800 works. This year we loaned a spectacular group of some 50 Flemish, Dutch, Early Netherlandish, and German drawings and watercolours, spanning from about 1500 to 1700, to the National Galleries of Scotland for their exhibition Dürer to Van Dyck: Drawings from Chatsworth House. This marked the first time that many of the drawings had been displayed in Scotland. The loan includes works by Albrecht Dürer, Hans Holbein the Younger, and Peter Paul Rubens, alongside works by Anthony van Dyck and Rembrandt.

One of the loans, *A Wolf and Fox Hunt* by Van Dyck, is a drawing after Peter Paul Rubens' painting, *Wolf and Fox Hunt*, which the young Van Dyck encountered as a student in Rubens' studio. The exhibition therefore showcases not only the quality of each drawing, but also the importance of drawing and copying for a young artist's training; and the influence of the network of other artists that Van Dyck and others like him were working within.

The Spotlight Gallery was created in 2024 in order to showcase a single object from the Devonshire Collections in detail.

Right: *A Double Portrait of Sir Peter Paul Rubens and Sir Anthony van Dyck*, Erasmus Quellinus II, oil on panel, 1640s



Works of art on paper are fragile and sensitive to light, so in order to preserve them for future generations to enjoy they must spend most of the time in storage with close environmental monitoring. One room on the visitor route at Chatsworth is specifically designed for the display of drawings. However, due to its small size only a handful can be shown each year. This major loan therefore meant that a larger group of drawings could be shown together than would have been possible at Chatsworth, enabling viewers to make comparisons and connections between the works of different artists. It also makes the collection accessible to a different audience, who might not have visited Chatsworth or consider themselves to be interested in country houses.

Left: *A Wolf and Fox Hunt*, Anthony van Dyck, brush with brown wash over black chalk and green watercolour, c. 1616-17

A spotlight on a lost work returned

The major loan to the National Galleries of Scotland additionally contained one painting from Chatsworth that had previously been stolen, and only recently returned.

In May 1979, Chatsworth loaned a selection of works to the Towner Art Gallery in Eastbourne for an exhibition focused upon the artist Anthony van Dyck. These included a double-portrait of Van Dyck and Rubens by Flemish artist Erasmus Quellinus II, which was a preparatory work for an engraving. The same month, the painting was stolen from the Towner in a raid.

The theft was recorded by the Art Loss Register, who manage a database of lost, stolen and looted art, antiques, and collectables, but it was never found – until recently. In 2021 Chatsworth was contacted by an art historian alerting us to the re-appearance of the painting at an auction in France. After three years of work with the Art Loss Register, an agreement to return the painting to Chatsworth was reached.

The painting had sustained damage at some point during the previous decades, so it was repaired, cleaned, and retouched, and then being placed on display for visitors to enjoy in Chatsworth's new Spotlight Gallery in 2024, before travelling to Scotland as part of the major loan exhibition.



One of the rooms in the exhibition Dürer to Van Dyck: Drawings from Chatsworth House at the National Galleries of Scotland
The photograph on the back wall shows Old Master Drawings on display at Chatsworth in the mid-19th century

LOANS

Chatsworth has a far-reaching loans programme, sharing the Devonshire Collections with a wide audience in this country and across the world.

Frans Hals
The National Gallery, London,
Rijksmuseum, Amsterdam,
& Gemäldegalerie, Berlin

30 September 2023 - 21 January 2024
15 February - 9 June 2024 and
12 July - 3 November 2024

Two paintings from the Devonshire Collections were lent to this major touring retrospective of Hals' work – *Portrait of a Man* and *Portrait of a Woman*.

Melting Ice/Rising Tides
Towner Eastbourne

9 May - 15 September 2024

A large work on paper by Emma Stibbon entitled *Tabular Berg* featured in this exhibition.

Now You See Us: Women Artists in Britain 1520-1920
Tate Britain, London

16 May - 13 October 2024

Maria Cosway's, *Portrait of Georgiana as Cynthia from Spenser's 'Faerie Queene'* was loaned to this exhibition highlighting British women artists.

Federico Barocci: Urbino 1535-1612
Galleria Nazionale delle Marche,
Urbino

20 June - 6 October 2024

The Devonshire Collections lent two drawings and one print by Federico Barocci to this retrospective exhibition in Urbino.

Displaced: From the Nile to the Derwent
Derby Museum & Art Gallery, Derby

5 July - 24 November 2024

This exhibition, focused upon the reinterpretation of Derby Museum and Art Gallery's Egyptian exhibits, included several loans from the Devonshire Collections including ancient and 19th-century sculpture, and 19th-century books.

Michael Craig-Martin
Royal Academy of Arts, London

21 September - 10 December 2024

This retrospective of work by Sir Michael Craig-Martin included his painting *Untitled (Barcelona)*, lent from Chatsworth.

Margaret: The Emperor's Daughter between Power and Image
Museum of Oudenaarde, Belgium

21 September 2024 - 5 January 2025

A *Portrait of a Lady (Possibly Margaret of Parma)* by an artist in the circle of Alonso Sanchez Coello was loaned.

Dora Carrington: Beyond Bloomsbury
Pallant House Gallery, Chichester

9 November 2024 - 27 April 2025

A drawing of a *Standing Female Nude (Henrietta Bingham)* and oil on canvas *Portrait of Catherine Carrington (when Catherine Alexander)* were lent to this first museum exhibition of works by Carrington in almost 30 years.



Portrait of Catherine Carrington (when Catherine Alexander), Dora Carrington, oil on canvas, 1926

Drawings from Chatsworth: Dürer to Rembrandt
The National Galleries of Scotland

8 November 2024 - 20 February 2025

This major exhibition contained exclusively objects from the Devonshire Collections, including 47 Old Master Drawings, a vellum volume of drawings, a gilded picture frame, a Portrait of William Cavendish by John Riley, and *A double portrait of Sir Anthony van Dyck and Sir Peter Paul Rubens* by Erasmus Quellinus II.

Michelangelo, Leonardo, Raphael: Florence, circa 1504
Royal Academy of Arts, London

9 November 2024 - 16 February 2025

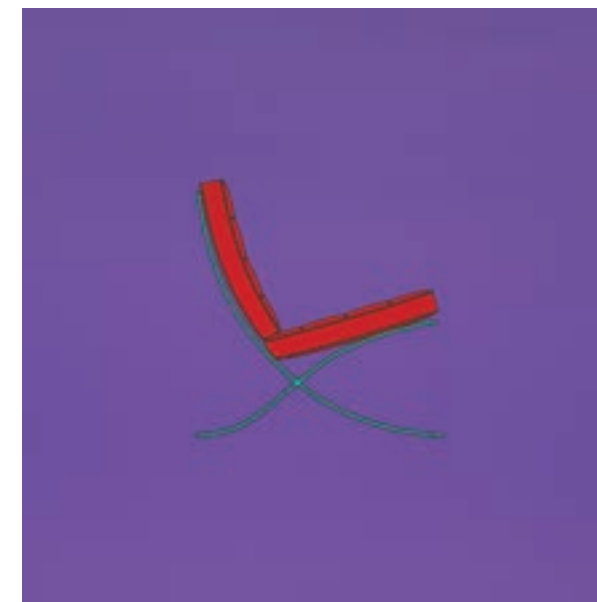
This exhibition featured a double-sided drawing from the Devonshire Collections, created by the artist Raphael after works by Michelangelo.



Detail of *The Annunciation*, Federico Barocci, etching, engraving and drypoint on yellow silk taffeta, c. 1885



Portrait of Georgiana Cavendish as Cynthia from Spenser's *'Faerie Queene'*, Maria Cosway, oil on canvas, 1781-82



Untitled (Barcelona) 2013, Michael Craig-Martin, acylic on aluminium, 2013

Sharing our Stories

We share our collections, heritage, and stories with audiences onsite, online and around the world, through events, talks, and images, to encourage everyone to use them as a source of inspiration and storytelling.



REVIEW 2024

Old Master Drawings

The Devonshire Collection of Old Master Drawings is an invaluable resource for art historians, particularly those interested in the history of collecting. Much of the collection was acquired during the late 17th and 18th centuries, but has changed little since then. This means that it can be studied to understand the habits and interests of collectors during that period, shedding light on how the Chatsworth collection differs from others dating to a similar period.

During the summer, the collection of drawings at Chatsworth by the Italian artist Federico Barocci were the subject of a talk delivered by our curator at an international art history summer school, as a way of illustrating the taste for that artist during the 18th century.

Supporting Research

We care for the collections in order to make them accessible to the public and support research and understanding of our heritage. We welcome researchers to Chatsworth from all over the world, and also share our collections online to benefit international audiences and those for whom physical access is otherwise not possible.

This year our curatorial team supervised a scholar of the architect Inigo Jones who visited Chatsworth to study items in our collection. The objects they examined included Inigo Jones's Roman Sketchbook, two bound volumes of his sketches, a drawing he made of the Castel Sant'Angelo in Rome, and his copy of Daniele Barbaro's 1567 edition of Vitruvius. An important part of the research was to establish the sequence of Jones's notes during and soon after his tour of Italy in 1613-14. The researcher required access to the original source materials in order to establish this, since it depends on expert knowledge of the architect's unusual handwriting, the ink colours, and whether graphite or black chalk was used for the under-drawing.

This is related to research on Jones's annotated copy of Palladio's *I quattro libri dell'architettura* at Worcester College, Oxford, which is being prepared for publication in a critical edition.

Left: Page from the Roman Sketchbook of Inigo Jones, pen and brown ink, 1614



Rediscovering Chatsworth's Incunables

The library at Chatsworth contains an outstanding collection of incunabula (or incunables) – books published before 1501 in Europe. These are cared for by the charity and are significant objects of literary heritage. The collection includes some rare incunables: in 21 cases, Chatsworth's copy is one of less than ten in the world, and in four instances, it is the only copy in the UK. However, the incunables collection was not fully catalogued until this year.

In 2024, the Archive & Library team hosted a PhD student on a 3-month Researcher Employability Project. Her task was to try and identify every incunable at Chatsworth, and to match them with their relevant records in the Incunabula Short Title Catalogue (or ISTC, an international database listing all known copies of books from this period). Through this work she identified 73 titles that neither the team nor the ISTC previously knew were at Chatsworth, bringing our collection total to 634 books.

Most book researchers today are interested in the cultural history and provenance of books, with a focus on individual copies as material objects with their own unique histories. Chatsworth's incunables collection constitutes a largely untapped resource for this type of research, and future work to understand and catalogue the collection here will offer the opportunity for Chatsworth's incunables to contribute to this area of knowledge.

The term 'incunabula' comes from the Latin for 'cradle' or 'swaddling clothes' – alluding to the period when printing with moveable metal type was in its infancy.

Top: Hand-drawn marginal illustrations and colourful illumination appear in some of the books, and are particularly striking

4.81m

website visits

267k

Instagram followers

212k

Facebook followers

46k

X followers

611,130

*visitors to Chatsworth
house, garden and
farmyard*

VISITORS

11,309

multimedia headsets used

6,578

Friends Memberships

62,198

*people attended
Chatsworth events*

10,029

*school pupils and
students visited*



Visitors taking part in a public
programme session in the
production garden

341

*school and educational
group visits*

5,039

*children and adults
took part in the public
programme*

2024



FAMILY FESTIVAL 24 – 27 May

“There was so much for everyone to do, we had as young as 4 up to 74 year old in our group and everyone had a great time!.”

CHATSWORTH GARDEN & PLANT FAIR 6 – 9 June

The range and quality of stalls, and the opportunity to speak to garden experts, were enjoyed most by visitors.



CLASSIC IBIZA IN THE PARK

13 July

Taking place for the first time in 2024, this family friendly live music event held in the Chatsworth parkland proved extremely popular with families and will return in 2025.

CHATSWORTH COUNTRY FAIR

30 August – 1 September

85% of people said their visit to the Country Fair made them feel Chatsworth is a place for them as much as, or more than, they did before.



BONFIRE & FIREWORKS

1 – 2 November

The top three words visitors used to describe the Bonfire and Fireworks were ‘Spectacular’, ‘Amazing’, and ‘Fantastic’.



SUPPORTERS

As a registered charity, Chatsworth House Trust relies on income from ticket sales, Gift Aid, Friends memberships, patrons, sponsorship, donations, and legacies to preserve and share Chatsworth for everyone to enjoy.

Every penny of income generated is reinvested into the charity to fund essential conservation and our ambitious programme of exhibitions, events, learning and community outreach.

Fundraising is crucial to ensure that the charity remains resilient for the future. Demands for conservation and maintenance are always far in excess of what the charity can support – the urgent conservation backlog is estimated to be at least £1.5m and structural renovations are estimated to be in excess of £30m. Continuing to secure fundraised income is also of vital importance to ensure that we achieve our significant ambitions to grow our audience reach, create ground-breaking and relevant programmes, and maximise our impact in order to enrich lives.

Thank you to everyone who supports Chatsworth House Trust.

Corporate Members

Derbyshire Constabulary Sports & Social Club
Diocese of Derby
Henry Boot

Funders

Adrian Swire Charitable Trust
American Institute of Physics
CLA Charitable Trust
Duke of Devonshire’s Charitable Trust
Ernest Cook Trust
National Lottery Heritage Fund

Partners

Rathbones
Sotheby’s

Sponsors

Delarki
Farfetch

Corporate Donors

Goldman Sachs
Laurent-Perrier

Donors

Derbyshire Charity Clay Shoot

And those who wish to remain anonymous

PATRONS



Our patrons are important ambassadors for the charity, and play a key role in supporting our ambitions to preserve and share Chatsworth for everyone.

As part of their membership, Patrons enjoy the benefits of a close relationship with Chatsworth and our colleagues. This includes entry to Chatsworth for themselves and a guest, access to our Patrons’ events programme, invitations to ad hoc events and previews, as well as discounts at our local hotel, inns, shops and restaurants.

This year our Patrons enjoyed: private tours of the Chatsworth Clock Tower, Stables, and Estate Waterways; a curator-led tour of the Picturing Childhood exhibition; an evening of music and poetry composed by Georgiana, Duchess of Devonshire; and the opportunity to see manuscripts and items from the collection of Henry Cavendish, the 18th century scientist who discovered hydrogen.

If you would like to become a Patron and support the work of Chatsworth House Trust, please visit chatsworth.org/support-us/patrons

Patrons

Jill & Paul Atha
Louise & Niall Baker
Marie & Martin Bonyng
Sarah & Andy Bruce
Stefan Cars
Justine Fletcher
Elizabeth Gilder
Sally Hall
Dianne Jeffrey
Kate & Roddie MacLean
Louise Potter
Mary Samworth
Fiona & Oliver Stephenson
Yvonne & Richard Vining
Helen & George Wigglesworth
Trudy & Tim Wilson
Edward Wint

And those who wish to remain anonymous



Left: Writer Charlie Porter, Lady Burlington, and designer Erdem Moraglioğlu took part in an In Conversation event hosted at Sotheby’s London to mark the opening of Imaginary Conversations

Above right: Some of our patrons enjoying an event in the production garden



Chatsworth Friends

Celebrating our members

The Chatsworth Friends scheme is flourishing, with membership reaching an all-time high of 6,578 at the end of 2024. We are proud of this growing community and grateful to our Friends for their continued support.

Friends enjoy unlimited visits to the estate throughout the year, allowing them to immerse themselves in the stunning beauty and rich history of Chatsworth. As well as unlimited tickets to the house, garden and farmyard, Friends have access to Christmas and the Christmas market, plus complimentary tickets to Chatsworth Country Fair. Alongside this, Friends also have access to special events, exclusive discounts at onsite shops and restaurants, and invitations to unique gatherings.

All income from membership goes directly to the charity and is reinvested in the preservation, improvement and upkeep of Chatsworth, essential conservation work, and our learning and community outreach programme. By becoming a Chatsworth Friend, you can join us in celebrating this success, and in our mission to safeguard Chatsworth for the future.

To find out more, please visit chatsworth.org/Friends

6,578

The Chatsworth Friends scheme is flourishing, with membership reaching an all-time high of 6,578 at the end of 2024.

Left: The Maze

Right: Exploring the production garden

Gift Aid

Gift Aid is one of the simplest and most effective ways of giving to charity. Gift Aid is a tax incentive that enables charities such as Chatsworth House Trust to claim back the basic rate of tax from the government on every pound that has been donated by our supporters.

Any visitor to Chatsworth who is a UK taxpayer can choose to Gift Aid their admission to the house, garden and farmyard by opting to purchase a ticket ‘With Donation’. This enables the entire amount (entry cost plus the donation) to be treated as a donation for Gift Aid purposes.

Gift Aid is extremely important to Chatsworth House Trust, generating an income of £606,934 in 2023-24. With our Patrons’ scheme, we are able to proportionally claim Gift Aid on the joining fee.



FINANCIALS

The full financial statements for Chatsworth House Trust are audited annually, filed at Companies House and lodged with the Charities Commission (Charity number 511149).

Looking to the future, we will invest in our financial and organisational resilience, and secure the long-term protection of our heritage, landscape and cultural assets, for the benefit of everyone.

Incoming Resources

The charity’s main source of income is from visitor admissions to the house, garden, farmyard and adventure playground during its open season from mid-March to early January, including income from our Friends Memberships. The year on year rise results from the easing of the charity’s capacity restrictions which has seen visitor numbers back at pre-pandemic levels. The increase in visitor numbers (up 2% from 600,471 in 2022-23 to 611,130) increased admission income to £13.8m (2022-23: £12.0m), which represents 71% of the charity’s total income.

The second main income stream is trading activities, which includes major park events such as the Chatsworth Country Fair and Chatsworth International Horse Trials. Other trading activies include rental income from retail and catering outlets operating in premises located at Chatsworth, as well as other income from our partners of Chatsworth and grant funding. Income from trading activities was £4.6m in 2023-24, increasing from £0.3m in 2022-23.

In addition to this, a donation from the Trustees of the Chatsworth Settlement represented by the provision of housing occupied by Chatsworth House Trust staff for which rent is not charged; and one- off donations and income from investments generated £0.5m of income. Total income for the year ended March 2024 was £19.4m (increasing from £17.4m the previous year).

Charitable Expenditure

The charity’s income has been applied in pursuance of its charitable objectives. The largest proportion of expenditure is on the cost of operating the house, garden, farmyard and adventure playground to support public access; maintenance, repair and general upkeep of these assets and the art collection, as well as costs of operating subsidiary trading operations. This accounted for 99% of all expenditure in 2023-24, which was similar to 2022-23.

The charity also spent £0.1m on the essential preservation and maintenance of the house and grounds, which was similar to 2022-23. Total expenditure for the year ended March 2024 was £17.7m, increasing from £15.8m in 2022-23.

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

Consolidated statement of financial activities for the year ended 31st March 2024

		Total Year ended March 2024	Total Year ended March 2023
<i>Income</i>		£000	£000
Charitable Activities	Admissions	13,833	12,019
Trading Activities	Park Events	2,481	2,240
	Rental Income	951	913
	Other Income	1,131	1,170
Donations & Legacies	Staff / Pensioner Housing	372	378
	Other Donations & Legacies	118	252
Investments		518	434
Total Income		19,404	17,406
<i>Expenditure</i>			
Charitable Activities	Admission expenses	4,513	3,676
	Maintenance, repair and general upkeep of the House, Garden and Park	5,338	5,102
	Maintenance of the art collection	393	409
	Governance costs	175	201
	Other costs, including support costs	4,826	4,231
	Preservation & Maintenance	24	61
Raising Funds	Subsidiary trading operations	2,458	2,156
	Investment fees	12	9
Total Expenditure		17,739	15,845
Net Income / (Expenditure)		1,665	1,561
		Net (loss) / gain on Investments	2,151
		Actuarial (loss) / gain on Pension Scheme	630
		(Loss) / gain on Investment Properties	0
Net movement in funds		4,446	2,966
Total funds brought forward at 1st April		29,413	26,447
Total funds carried forward at 31st March		33,859	29,413

The accounts are available on request by contacting the Company Secretary, Chatsworth House Trust, Derbyshire, DE45 1PP.

The figures are for the year to 31 March 2024 with comparative figures for the year to 31 March 2023.

APPENDIX

Chatsworth House Trust
Council of Management (Trustees)

Lord Burlington, DL – Chair

The Hon Mrs Christopher
Chetwode, DL

Dr Nicholas Cullinan, OBE

The Duke of Devonshire,
KCVO, CBE

Mark Fane, MBE

Edward Perks

Nishi Somaiya

Henry Wyndham

Finance, Audit & Conflicts
Committee

Guy Monson – Chair

Mark Fane, MBE

Edward Perks

Nishi Somaiya

Credits

Design
93FT

Photography
Anna Batchelor
Chris Smith
Helen Dolby
India Hobson
Jenny Macare
Peter Landers
Saul Brown

Printing
ASAP Digital

*Printed on G . F Smith Accent Recycled.
Manufactured using 100% recycled fibre,
Accent Recycled is FSC certified, acid-free
and carbon balanced at source.*

*We would like to thank all our colleagues
at Chatsworth House Trust and the
Devonshire Group for their assistance
in the production of this Review.*

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Filip Urban - Unsplash

Illuminos

National Galleries of Scotland

Paradigm Arts

Trustees of the Chatsworth Settlement

Uber Creative

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

Get in touch

If you would like further information
about the charity please contact us:

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