

# REVIEW

2022

CHATSWORTH HOUSE TRUST



*Radical Horizons / Historic Waterworks / Sustainable Thinking  
Living With Art We Love / Farming for the Future*



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Chatsworth House

*'This willingness to try new things, to not stand still, in fact to embrace the ethos of 'always improving' has been one of the most gratifying aspects of the last 17 years.'*

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Duke of Devonshire

Chinese Ladders, Felicity Aylieff, Porcelain, 2007



*Chatsworth has been home to the Devonshire family for almost five centuries. It has passed through 16 generations, each of which have shaped the estate and collections, leaving a legacy of creativity and custodianship – which continues to this day.*

In 1981, a registered charity, the Chatsworth House Trust, was established to preserve the house, garden, park and collections for the benefit of everyone. The Trust is responsible for and bears all the costs associated with this duty. It generates income from visitors and supporters to undertake an ever-expanding programme of essential conservation and to fund our extensive learning programme.

The family lends works of art to be displayed throughout the house and grounds and they pay the Trust a market rent to live in the house, all of which helps the charity to fund its activities.

A thriving cultural organisation, Chatsworth welcomes over 600,000 visitors and 24,000 educational visitors a year who come to enjoy the landscape, admire the house and collections, play in the farmyard and engage with the vibrant, year-round cultural exhibition and events programme.

Chatsworth is a vitally important component of the Devonshire Group – the charities, businesses and assets in the care of the Cavendish family. The Group includes Bolton Abbey in Yorkshire, the Compton Estate in Sussex and Lismore Castle in Ireland.

The vision of the Devonshire Group is to benefit our heritage, our people and our shared future. At Chatsworth, our activities not only work to fulfil the charitable objectives of the Trust, but hold true to this vision.



Wings of Glory, Adrian Landon

### *Our Heritage*

The heritage under Chatsworth's stewardship comprises the historic buildings – the Grade I listed house and stables; the landscape – a 105-acre garden and a 1,822-acre park; the Devonshire Collections – one of Europe's most significant art collections, and our arts and cultural programme.

As custodians, it is our responsibility to maintain, repair and restore all elements of our built environment. This doesn't just include the house and stables, but the structures in the park, the garden features and ornaments and all the hidden infrastructure required to make Chatsworth function. This care extends into the landscape with our significant natural heritage, and abundance of wildlife and biodiversity across the garden, park and woodlands.

Looking after the Devonshire Collections to the highest standards is vital in ensuring they can be enjoyed by future generations. The art collection spans 4,000 years from ancient Greek works, through to Old Master Drawings and pieces by Rembrandt, Joshua Reynolds and Thomas Gainsborough, to 21st century sculpture. Additionally, the archive dates back to the 12th century and includes letters from monarchs, prominent politicians and writers alongside account books recording everyday purchases.

Being able to share this rich cultural heritage with a wide range of people is essential. We do this through our exhibitions programme, digital engagement, interpretation, worldwide loans programme, talks, workshops and participation in research symposia.

### *Our People*

The Chatsworth House Trust exists to benefit everyone, and we aim to have a positive impact on people's lives. From our visitors to our employees, supporters and local communities, we work to be a significant contributor to their economic, environmental and social wellbeing.

Access, inclusion, education and engagement are at the heart of our vision for visitors, and we want people to feel inspired, to learn and to enjoy all that Chatsworth has to offer. From school children to college students, university researchers, peers and interest groups, we aim to share our knowledge and expertise as thoroughly as we can. We create meaningful and relevant experiences for all through our life-long learning programme, our calendar of events and by sharing our specialist knowledge.

Broadening the range of the people we reach is an ongoing goal and we are working to break down the barriers to engagement, including any preconceived perceptions of what Chatsworth is, and who Chatsworth is for. *Radical Horizons* was the first bold step in this ambition.

### *Our Shared Future*

We believe that if those around us thrive, then so will we, and vice-versa. Our future is a shared future that extends beyond the estate to local businesses, communities and the environment, of which Chatsworth is intrinsically linked. Our vision is to ensure our natural landscape is sustainably cared for, that our communities are thriving and that with a generosity of spirit inherent to our values, we can support valuable local causes.

The estate has a significant economic impact on the local region as a direct employer and indirectly via the supply chains and associated businesses. We are committed to ensuring we grow this economic benefit to see our communities prosper. In addition, we want to ensure our natural environment can be enjoyed by all in society as we believe this can improve health and wellbeing.

Addressing modern sustainability issues – such as climate change, resource use and biodiversity concerns – is another priority. We are embedding sustainable practices across Chatsworth, focusing on supporting local makers and suppliers.

*'Through every decision we make, we aim to make a progressive impact on the communities we are part of, whether socially, economically or environmentally – and in some cases all three.'*

Lord Burlington

# OUR OBJECTIVES

*The Chatsworth House Trust Review offers an insight into how the activities undertaken throughout 2022 meet our charitable objectives, and demonstrates how they have benefited our heritage, our people and our shared future.*

To continue in our mission to support our heritage, our people and our shared future across the wider Devonshire Group, we have set out 10 Goals for 10 Years and progress achieved against these goals in 2022 can be found on p118–119.

- 1 *To conserve and maintain the house, garden and park*
- 2 *To ensure the Devonshire Collections are conserved and maintained to the highest standards*
- 3 *To make appropriate acquisitions to enhance the Devonshire Collections*
- 4 *To enable as many people as possible to appreciate and enjoy the house, garden, park and the Devonshire Collections*
- 5 *To offer a wide variety of educational opportunities for both children and adults*

# OUR VISION & VALUES

*The vision of the Devonshire Group is to benefit our heritage, our people and our shared future.*

Each generation of the Devonshire family is guardian of the fundamental values that enable our enterprises and charities to prosper.

- 1 *Always improving* — Whatever we do, we strive in our own ways, big and small, to improve how we do things
- 2 *Decency* — Decency is at the heart of the way every one of us behaves and acts – we understand the importance of doing the right thing
- 3 *Being inclusive* — The best decisions are the ones that are inclusive, strengthening the relationships we have with both our colleagues and people outside our enterprises

## DUKE &amp; DUCHESS OF DEVONSHIRE

*When we arrived to live at Chatsworth in January 2006, the charities, estates and businesses that we now know as the Devonshire Group, including Chatsworth, Bolton Abbey, Eastbourne, Lismore and Careysville, were all in good heart and certainly in an unrecognisably better state than they were in 1950 when my parents inherited from my grandfather.*

The 50+ years of their time as stewards saw unbelievable change in all the estates and the creation of a number of new businesses, which are now completely ingrained in the everyday life of the Group.

These improvements mostly took place after 1967; the first 17 years were almost completely focussed on paying the 80% capital tax on all the family possessions and holdings due on my grandfather's death. I was only six-years-old when my grandfather died but I remember very clearly the gloom that hung over everything that happened here whilst this all-encompassing problem was first properly understood and then very slowly addressed. Thanks to my father's complete dedication and perseverance, and to magnificent support and advice from Currey & Co, the bill was eventually paid and the way ahead became clearer and sunnier.

We, on the other hand, took over a whole series of vibrant businesses and a swathe of brilliant colleagues in every part of the organisation. Probably the most important single change was the establishment of the Chatsworth House Trust in 1981, which by 2001 meant that Chatsworth house gardens and park, as leased to this charitable body, were financially self-sufficient and even making a surplus. These funds have helped underpin our ongoing commitment to the learning programme and the continuing restoration needs of this wonderful estate.

My father had handed over the management of first Lismore, and then Bolton Abbey, to the Duchess and I and so we learnt how those two incomparable estates were managed and began to experience the excitement and worry of 'being in charge'. On both estates, there was a strong feeling of enthusiasm for change – this willingness to try new things, to not stand still, in fact to embrace the ethos of 'always improving' has been one of the most gratifying aspects of the last 17 years.



*It is testament to my parents' good husbandry of the estates that the Duchess and I have been able, with the support of two sets of trustees, and our current funders and sponsors, to continue to invest in every part of our businesses and support the Trust in its charitable work.*

Arriving at Chatsworth, although by no means for the first time, and following the close personal and charismatic leadership of my parents, was somewhat a daunting task but the support that we had from day one, the willingness as already mentioned to try new things and the constant appetite to go the extra mile, has been and remains extraordinary.

The first time I spoke to the team in the Painted Hall at the pre-opening welcome in 2006, I remember saying that change has always been an integral part of what happens at Chatsworth but it must have been difficult, (particularly for those who had been at Chatsworth for a number of years with a different generation at the helm), to accept some of the more dramatic changes that arrived with perhaps rather undue haste. The installation of *Beyond Limits* sculptures in the garden that first year including a huge brightly painted *LOVE* sculpture in the middle of the Cascade is a good example of this. However, these interventions and the others that have followed soon became, I like to think, not just accepted but anticipated and enjoyed by the team here and by the visitors.

We have survived the pandemic economically despite the huge challenges it posed financially, and even more so emotionally, for everybody working with the Devonshire Group. Thanks to the enthusiasm of all the teams, our life based at Chatsworth and our involvement with all the estates has been incredibly enjoyable. We have had amazing support on all sides, so much so that to say that change is embedded in everything that happens within the Devonshire Group would be far less of a surprise now than back in 2006.

We are only moving a mile or so and we will be much about on the estates, in and around the businesses and the charity as before, but now in the role of admiring supporters highly excited by the changes that will no doubt begin to appear very soon. We are totally confident that William and Laura will be formidable custodians; they have wrought near miracles in the time they have been at Lismore; improvements have been made there in every direction. They have already been heavily involved across the Group and have achieved an enormous amount with initiatives such as Vision and Values and our shared 10 Goals for 10 Years, which reflect their aim to have a positive social, cultural and environmental impact on local and national communities. At Chatsworth, it was their imaginative conviction that the Group should acquire Peak Village and that, with the addition of the Chatsworth Kitchen in its midst, is already proving a successful new addition to the business. Together they are well equipped to take the Devonshire Group to new levels of excellence, supported as they are by superb and dedicated colleagues.

*Love Red Outside, Blue Inside,*  
Robert Indiana, painted aluminium,  
1999 situated in the Cascade for  
*Beyond Limits*, 2006



*Responsibly stewarding Chatsworth's heritage for the benefit of future generations is core to the work undertaken by many of the teams at Chatsworth. From repair work on the house and park structures, to the delicate restoration of 18th century Chinese wallpaper, through the publication of five of our most significant archives, and the planting of Capability Brown influenced landscaping, numerous projects take place every year to ensure Chatsworth's rich history is preserved.*

Sharing this cultural heritage with as many people as possible is vitally important. In 2022 this included presenting large sculptures in the park for *Radical Horizons*, loaning works by David Hockney, Lucian Freud and Sebastiano Ricci to external exhibitions, and showcasing the Duke & Duchess's favourite artworks in *Living With Art We Love*.

# OUR HERITAGE

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*Christ Healing the Sick, painted on the walls of the Chapel*





*Home of the Cavendish family since 1549, the Chatsworth estate encompasses 48 listed buildings and structures, nine of which are Grade I listed, meaning they hold exceptional national, historical or architectural importance.*

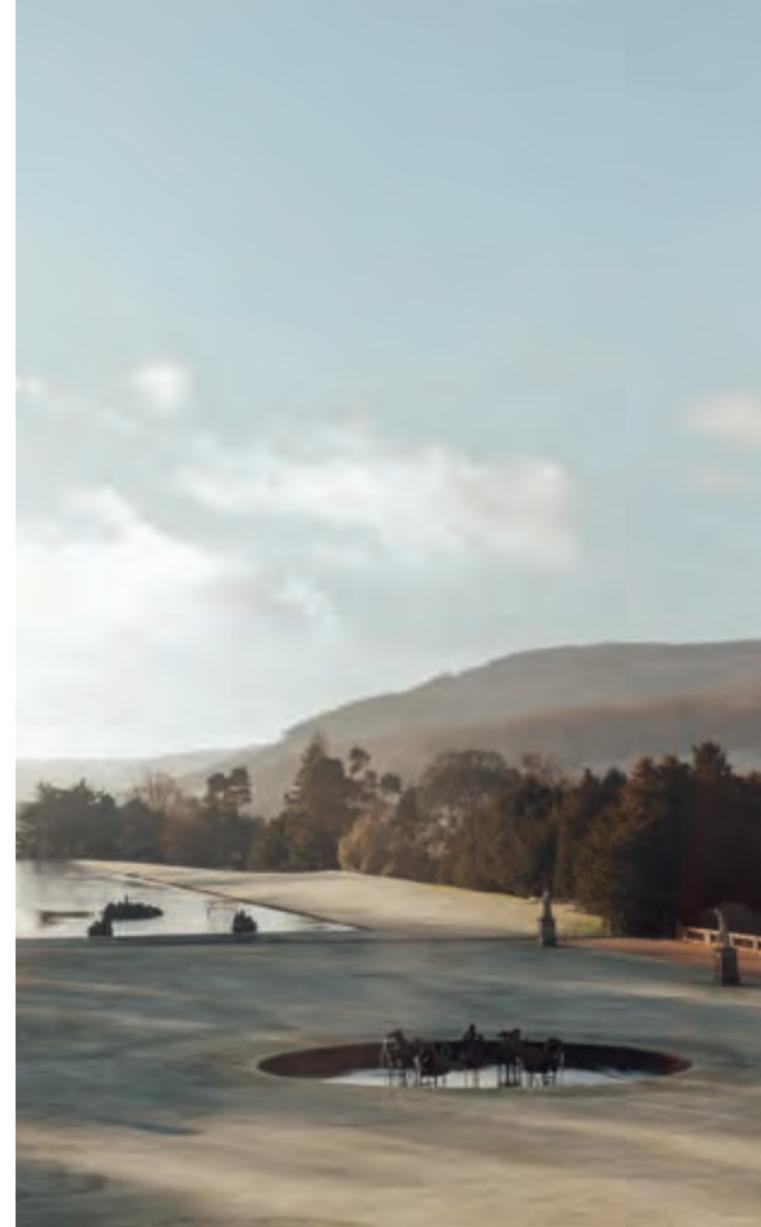
Foremost among these is the house, originally built from medieval foundations as the Tudor home of Bess of Hardwick in 1552, the house was remodelled under the direction of the 1st Duke of Devonshire and completed in 1707. In the 1820s, the 6th Duke added the North Wing and Sculpture Gallery and under the current Duke and Duchess, the house underwent a £32m, 10-year restoration programme in the 2010s.

One of our main responsibilities is to ensure that these structures are looked after sensitively, using the most appropriate methods and materials. Many of these locations play host to residents, businesses and close to a million visitors annually, all of whom need to be considered when making any repairs or alterations.

Caring for the house, in particular, requires year-round maintenance. Inspections are carried out on a weekly, monthly and bi-annual basis as part of our comprehensive maintenance programme. Chatsworth employs in-house joiners, electricians, plumbers, painters and groundspeople. Their tasks include cleaning and pointing stone walls, repairing gilding windows as well as checking lead roofs, clearing gutters and downpipes. In addition, our Operations team cares for all of the hidden infrastructure, including pipework, drains and electrical cables.

In 2022, we completed our Quinquennial Review – a masterplan that tracks changes in the condition of structures, details actions and priorities, and identifies how we can best look after these great cultural assets for the nation.

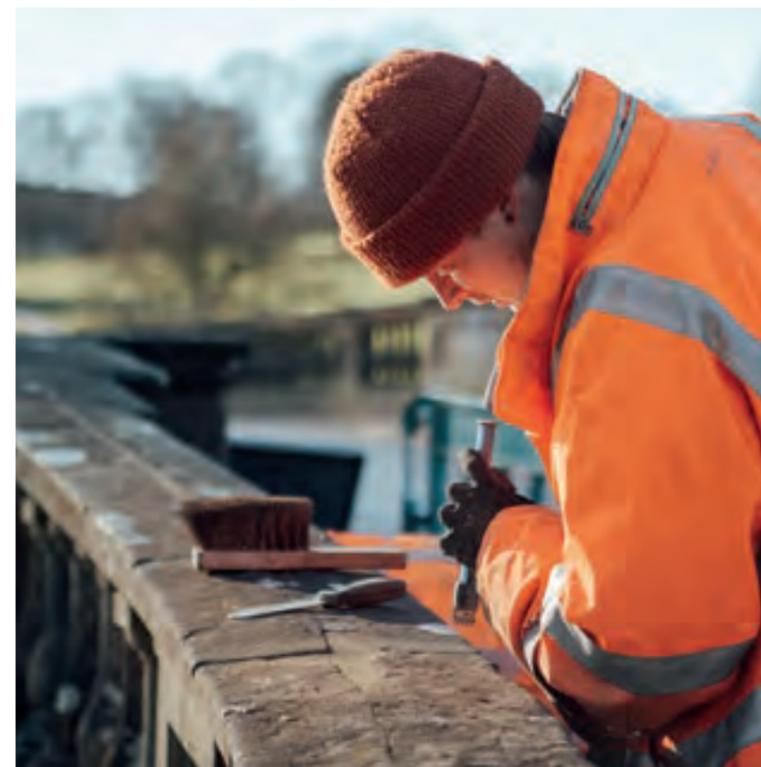
# HISTORIC STRUCTURES



Top left. A view of the Seahorse Fountain and Canal Pond

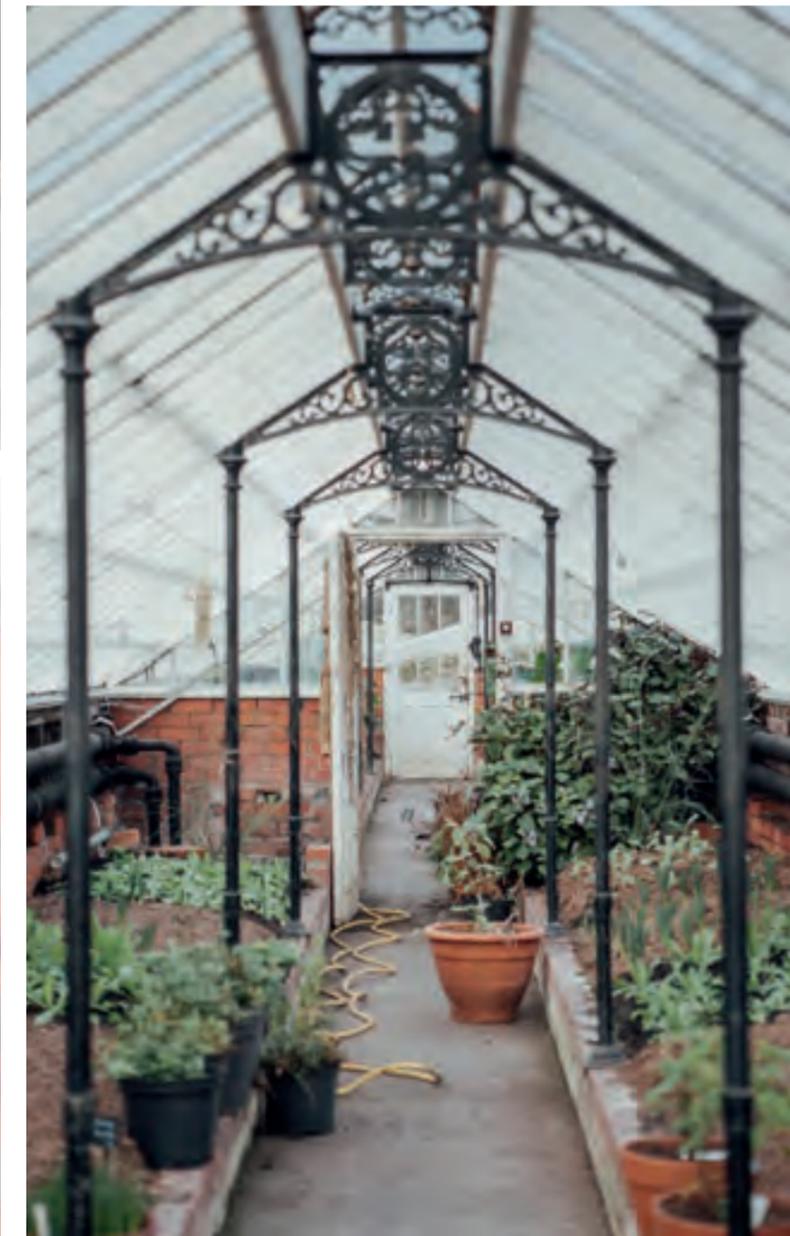


Top right. The view from the Aqueduct



Bottom right. Inside the greenhouses within the Kitchen garden

Bottom left. Worker making repairs to Paine's Bridge of 1761



# THE GRAVITY GAME

*Chatsworth has some of the earliest surviving water-fed garden ornaments in England, originating with the Willow Tree and Seahorse fountains in the 1680s and culminating with the Emperor Fountain in 1844.*

Their function requires a complex network of underground pipes, many of which are still original, mostly in continuous use and which require constant care and attention.

The land behind the house rises 150 metres steeply to the east, ensuring that – when rainfall is good – water is always coursing down through the garden from the lakes above Stand Wood to the River Derwent. However, the combination of extreme weather conditions and an ageing infrastructure can result in some unexpected challenges for our team.

This year, for the second time in under 12 months, the pipe bringing water from the Emperor Lake at the top of the hill to the Emperor Fountain turbine on the river Derwent (known as the Emperor Main pipe) failed, flooding water out into the garden and had to be swiftly repaired.

The water features all rely on each other – the cast-iron crack in the Emperor Main pipe was due to the supports in the Cascade Pond failing. This required a structural survey on the pond, draining and removal of silt and an inspection of the clay bed. To aid stability, 10 additional supports were added to the pipe and the stone wall was rebuilt.

The Cascade is one of the most important water features in the garden. Built in the 1690s to great awe, it is one of the earliest surviving water features of this period in the country and is still amazing and delighting visitors today.

Mimicking a series of natural waterfalls, the Cascade has 24 steps of different texture, shape and depth which generate a variety of sounds as the water pours over them.

Unfortunately, the Cascade is falling into disrepair and urgently requires restoration. Being subject to regular water flow and built into an incline on the hillside, the Cascade has always suffered from structural problems. These were worsened when a tunnel was driven immediately under it to allow for passage of coal wagons to heat the Great Conservatory in the 1830s. In recent years, further wear and tear has caused gaps to open up in the stonework and foundations, leading to a serious leakage of water.

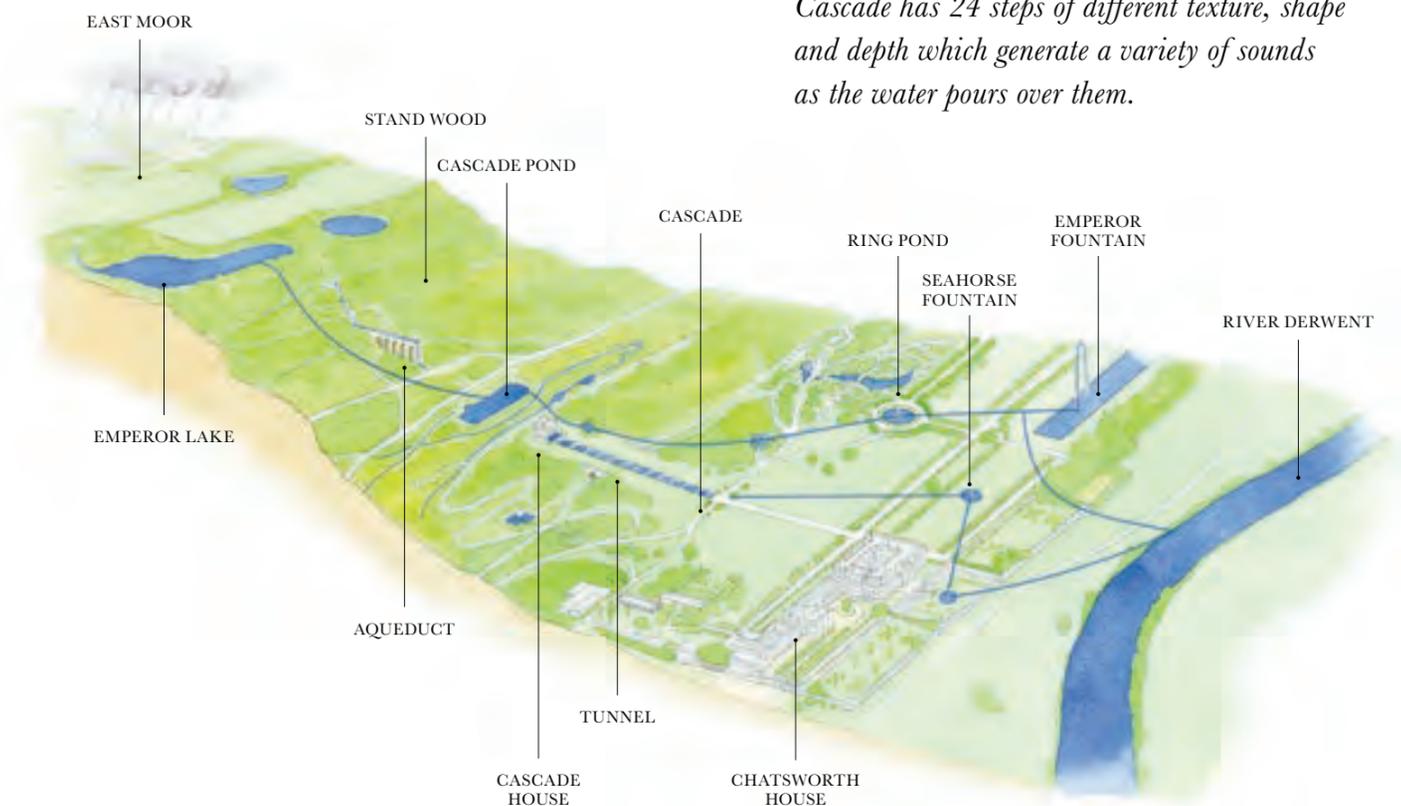
As one of the most loved features at Chatsworth, we will soon be launching a full fundraising campaign to save the Cascade. The project will include re-opening the tunnel that runs underneath, providing wayfinding to the water courses and lakes higher up in Stand Wood, and making the garden and Cascade more accessible to a wider audience.



The Emperor Fountain



View looking down the Cascade into the Gardens and wider landscape



*Mimicking a series of natural waterfalls, the Cascade has 24 steps of different texture, shape and depth which generate a variety of sounds as the water pours over them.*

## GARDEN & LANDSCAPE

*The garden at Chatsworth has been tended to for hundreds of years and consists of 105 acres of diverse cultivation.*

Over the centuries, the garden has organically developed in response to nature and the approaches of different gardeners, but the current design still retains snapshots of earlier features and planting schemes.

The garden is much loved by visitors who come to enjoy its historic water features, the Maze, Rock Garden and the Rose, Cottage and Kitchen gardens.

Sensitive to the garden's Grade I listing and reflecting the continuation of contemporary influences, we have worked closely with top designer Tom Stuart-Smith to produce Arcadia, a new area of planting that has seen the establishment of over 250,000 plants in a former 16-acre wilderness.

Surrounding the garden, Chatsworth's 1,822 acre park on the banks of the River Derwent was chiefly designed by Lancelot 'Capability' Brown in the 1760s. Home to red and fallow deer, sheep, cattle and many wild animals, the park is a farmed, food-producing landscape. It is enclosed by a dry-stone wall that is 15km long, together with a deer fence and ha-ha. It borders onto the 200-acre Old Park to the south, which is kept private to protect wildlife and the 256 veteran trees (some of which are over 500 years old).

The Garden and Landscape teams are responsible for maintaining the garden and park including footpaths, flood defences and control of invasive vegetation, along with enhancing the formal planting regimes, floristry and produce cultivation.

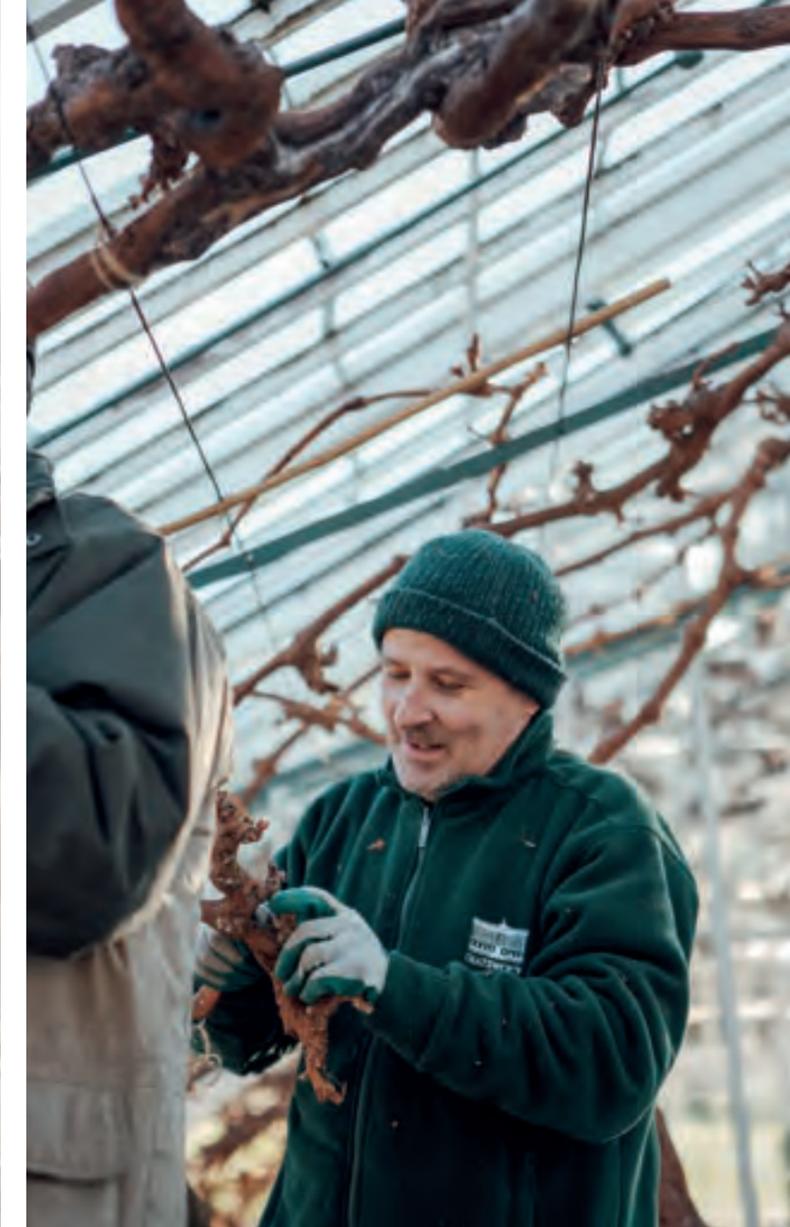


1,822  
*acres of park and  
105 acres of gardens*

Left. The Salisbury Lawn in the closed season

Top left and right. Chatsworth's Garden team at work in the Maze, and cutting and pruning in the greenhouses

Right. Originally established as a Rose garden in 1939, this area had declined and the planting was providing a limited season of interest. Working with renowned designer Tom Stuart-Smith, the garden has been re-imagined with a historical layout, with roses included in a wide selection of new plantings to provide colour and scent throughout the year. New arbours also provide a resting point for visitors





The Hundred Steps glade of Arcadia in full bloom

### *Challenging Weather*

Working outside across the seasons, the weather plays a big role in landscaping plans. 2022 was a year of extreme weather, starting with three storms in quick succession.

Left and below. Colleague taking daily measurements using the Campbell-Stokes Sunshine Recorder at the weather station

Right. The pattern of The Great Parterre



The River Derwent rose to almost record levels, which caused significant damage across the park, leaving mountains of debris tangled around bridges and scattered a seemingly impossible distance from the river itself. The clear up was significant and took many months to complete.

Despite rain being plentiful at the start of the year, the following months were dry – a problem that persisted well into October. The total rainfall between the beginning of March and end of August was only 185cm, which is less than half the previous 50-year average of 378cm during the same period.

July was the culmination of the hot temperatures with 38.1°C recorded on the 19th; the highest recorded maximum temperature at Chatsworth in over 100 years. The previous record temperatures were 34.4°C in 1911 and 33.3°C in 1990. A positive side effect was the clearest set of parch marks on the South lawn. Although seen previously, the outline and detail of the 1st Duke's parterre came to life and looked particularly impressive from the state rooms in the house.

### *Weather Watchers*

The temperature range and rainfall at Chatsworth has been recorded daily since 1761. The records also include sunshine hours and wind direction.



### *Record Water Lilies*

There were a few plants in the garden that benefited from the additional rays of sun, in particular our water lily *Victoria cruziana* grown in the tropical pond of the 1970 display greenhouse. In 2022, the largest pad exceeded 1.5 metres, easily beating any previous Chatsworth record.

*Victoria cruziana*, like its close cousin *Victoria amazonica*, originates from South America, but is able to grow in cooler water and has a more dramatic upturned rim on its pads. To achieve the best results, the water lily is grown in the centre of the pond, planted in an oak box filled with loam, a fertile soil of clay and sand.

The water temperature is maintained at a balmy 29°C, and the plant is then fed once every three weeks with a slow-release fertiliser, chicken manure and loam mix. This smells shocking, but is packed with the nutrients this fast growing plant needs to reach maturity and flower.

### *Tree Planting*

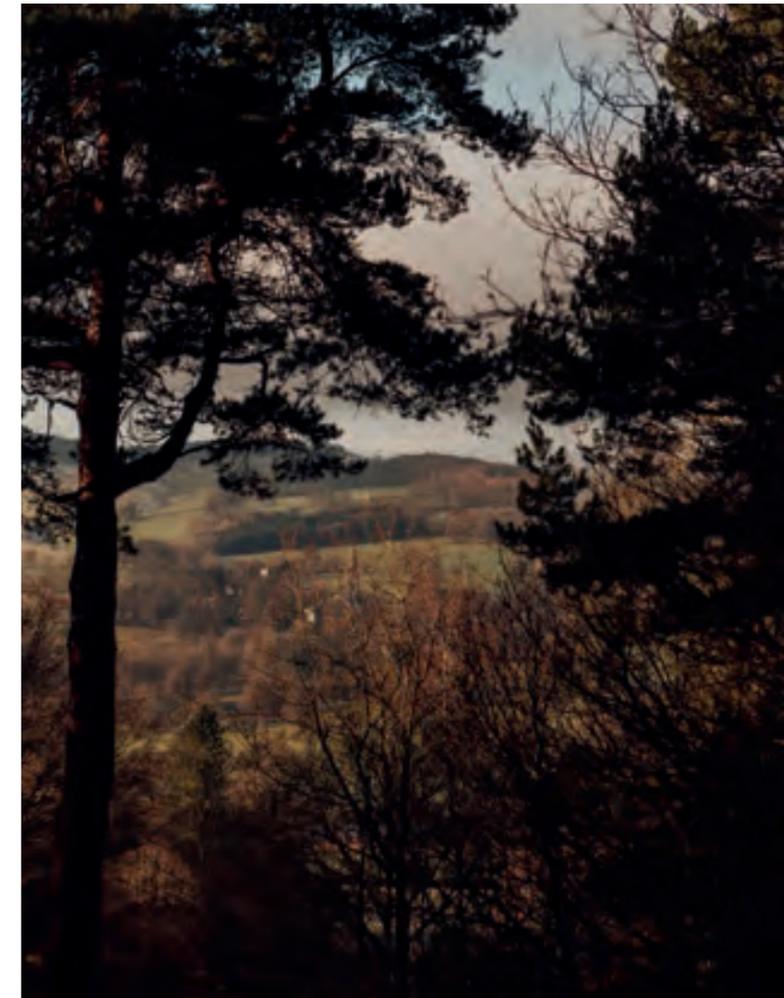
The challenges of weather, pests and disease are affecting the tree stocks across the garden and park. To maintain the highly appreciated landscape and aesthetics around the house, we are planting a broad and diverse pallet of plants and trees. Our updated Park Management Plan – a document that guides our thinking, management and development of the park – will help us make decisions about the tree varieties we use to maintain the Capability Brown landscape to the west of the house.

Born in 1716, Lancelot Capability Brown was one of Britain’s most talented landscape designers, who changed the appearance of the country forever. Brown was particularly skilled with his tree planting, using small coppices to frame views or trees on the skyline to blur the boundaries and make the park seem bigger.

Nearly 250 years later, many of the historically planted trees at Chatsworth are succumbing to pest and disease attack, as well as the effects of the climate, particularly the prolonged dry periods experienced over recent years. Future plantings may therefore include trees more suited to the Mediterranean, such as walnuts, hybrid semi-evergreen oaks and even the southern beech tree, *Nothofagus*.

### *Famous Water Lilies*

In 1849, Head Gardener at Chatsworth, Joseph Paxton, won a race to present the first ever flower from what was then named *Victoria amazonica* to the Queen, taking the bloom direct to Windsor Castle.



Top right. Capability Brown’s sweeping landscape at Chatsworth

Bottom right. View looking west from Stand Wood

# THE DEVONSHIRE COLLECTIONS

*From Elizabethan needlework and Enlightenment scientific instruments, to Old Master Drawings, rare books, historical documents, contemporary art and sculpture, the Devonshire Collections are a record of one family's eclectic tastes and interests over 400 years.*

More than 20 skilled specialists care for the thousands of objects in the Devonshire Collections. The team ranges from archivists and librarians to curators, conservation assistants, housekeepers, an in-house textile conservation team and registrars. Their remit covers both protection in storage and preparation for display, encompassing conservation, restoration, cataloguing, interpretation, cleaning, transportation and installation.



## PREVENTATIVE CONSERVATION

### *Safeguarding the Collection*

*Due to their age, historic objects need constant care. Issues like pests, temperature and bright light can cause irreparable damage if not monitored.*

Our team of conservation assistants keep a watchful eye over the Devonshire Collections, monitoring these environmental factors on a daily basis alongside undertaking a number of specialist projects to help record, store and document the works in our care.

### *Old Master Drawings*

Chatsworth is home to one of the most important private collections of Old Master Drawings in the world. The 1,800 drawings and prints by the likes of Rembrandt, Leonardo Da Vinci and Sir Peter Paul Rubens, are of huge interest to art historians who can examine them to understand contemporary views of religion, classical mythology, design and artistic approaches.

With a collection of this size and age it is important to ensure each drawing is accurately documented. In 2022, we measured the drawings and relabelled the Old Master Drawings boxes, updating our findings on the collections management system, which allows efficient searching and ease of access for our conservationists when carrying out integral preservation.

The Old Master Drawings are part of a wider drawings collection that totals almost 3,000. We plan to complete a full inventory check of all the drawings over the next two years.

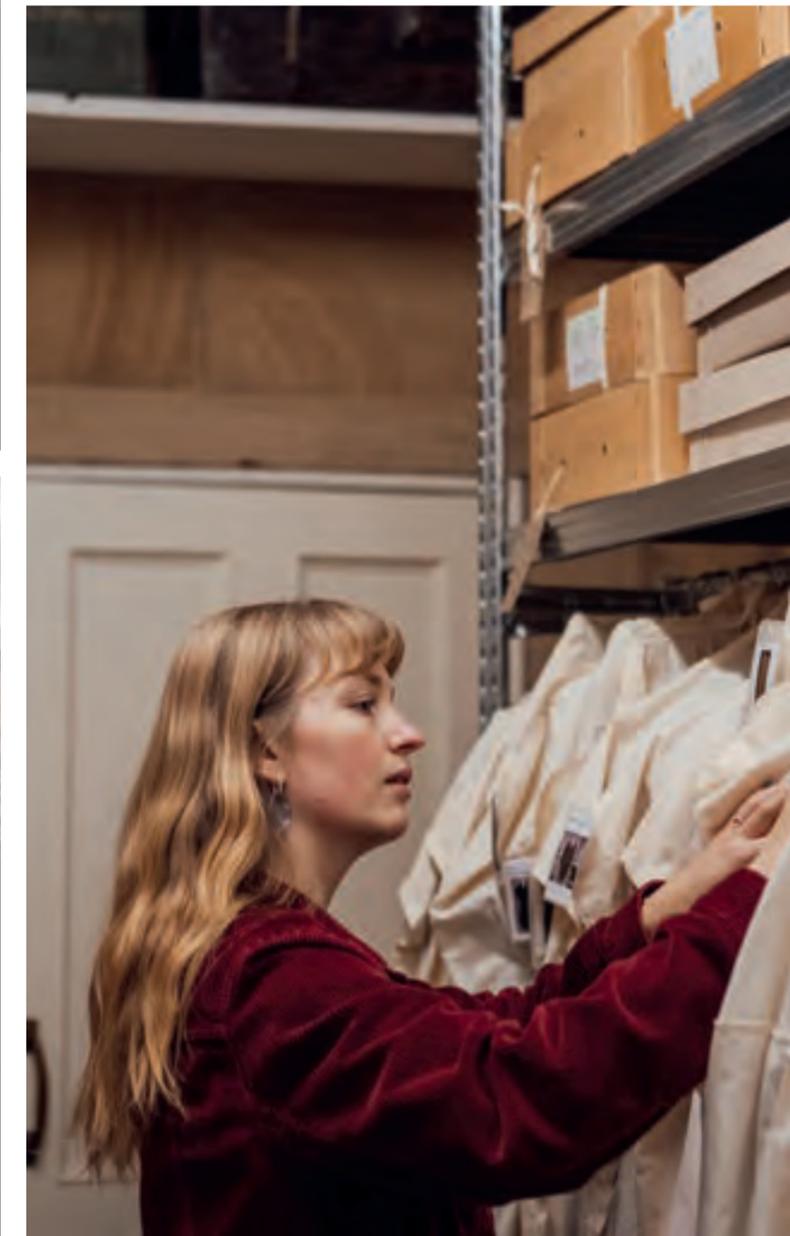
### *Keeping Drawings in the Dark*

Historical drawings on paper need special protection against light, so when a work is displayed or lent to an exhibition, the amount of light falling on it is strictly controlled. Once the exhibition has finished, the drawing is returned to dark storage to avoid over-exposure. Generally, if the display lasted four months, the drawing would not be exhibited again for four years. This is to ensure that the drawing can be enjoyed for many generations to come.

*Almost  
3,000  
drawings in  
the collection*

Top left. *View on the Amstel: the road on the Amstel leading to Trompenburg, Rembrandt van Rijn, pen and ink with wash drawing, dateable to circa 1650*

Top right, bottom left and right. *Colleagues completing regular checks and monitoring items in the house and stores*



### *Historic Maps*

There are over 3,000 historic maps and plans within the collection – the detailing and craftsmanship of which is unparalleled. The earliest maps date from the 17th century and run through to the 20th century, offering a fascinating insight into Derbyshire’s changing landscape over hundreds of years.

In 2022, we started systematically working through all 3,000 maps, assessing their condition, recording measurements and updating information on the collections management system. Finally, each individual map was carefully wrapped and boxed.

The maps in the archive are mainly local but the Library at Chatsworth has some remarkable international maps and charts that tell stories of foreign voyages and exploration from centuries past. For example, Sir Robert Dudley’s *Arcano del Mare* (1646-1647), which features 131 charts of the world and Claudius Ptolemaeus’s *Cosmographia* (1482) with 32 hand coloured double page maps.

### *Store Room Checks*

Part of the unsung but essential work carried out by the Collections team is to condition check and deep clean our store rooms in order to safeguard the Devonshire Collections. Over time, the team can build a picture of how conditional changes affect our stores year on year and can provide recommendations on future storage.

Left. Colleague conserving E Campbell’s 1858 Plan Showing the Covered Streams, Pipes and Drains in Chatsworth Grounds



## CONSERVATION

### *Restoring the Collection*

*A rolling programme of conservation is undertaken each year across fine art, ceramics, textiles, works of art and furniture.*

Conservation is necessary when addressing a change in condition, something – which left unchecked – might cause damage or disfigurement.

In 2022, conservation projects reflected the range and breadth of the collection and included a 1730 William Kent console table and a Greek lekythos – a vessel traditionally used for storing oil – dating between 360 and 350 B.C.

Our William Kent table was one of a pair made for Chiswick Villa, inherited by the Dukes of Devonshire through marriage with the Burlington family, with the other eventually becoming part of the collection at the Victoria & Albert Museum. The surface gilding of the table was unstable, concealing the beauty and sensitivity of the original design and carving.

With funding from the Idlewild Trust it has now undergone extensive conservation treatment to repair cracks, replace missing parts of the carving and carry out re-gilding. This has also been a fantastic opportunity to compare notes with the V&A, enabling the possibility of reuniting the pair for exhibition in the future.

Right. Conserved gilding of the George II giltwood console table with Sienna marble top, executed by John Boson to a design by William Kent, circa 1730

Inset. Greek Fragmentary Marble Lekythos urn, circa 360-350 B.C., carved with a man and woman shaking hands, her child grasping her garment, a servant girl behind her, with several names inscribed in Greek



### *Rescuing 18th Century Wallpaper*

During the summer of 2022, visitors to the Leicester Bedroom were greeted by the ticking sound of the 18th century Chinese wallpaper peeling from the wall. The combination of unprecedented heat and low humidity meant layers of the paper began to shrink, with certain sections rising off the wall, exacerbating existing rippling and tears.

The wallpaper – which was used in the 1830s redecoration of the guest bedrooms by the 6th Duke – has long been a source of concern for our Conservation team. Handmade through a mixture of block printing and hand painting by highly skilled craftsmen, the pale paper is extremely rare and has already been badly darkened by smoke from lamps and lit fires.

High temperatures escalated the existing issues, and over four critical weeks, our specialists were able to turn the situation around. Machines were installed to quickly raise the humidity in the bedroom, while conservators used smoke sponges and swabs to remove surface dirt. With very steady hands, the team lifted areas of the wallpaper to re-line, clean and refill the walls behind, before finally reattaching everything. Where possible, they also reinstated missing elements from fallen pieces.

The conservation allowed for the inspection and documentation of the motifs and symbols on the wallpaper which has now become the subject of an academic research paper on the manufacturing and consumption of Chinese export papers in Europe.



*‘We’re fortunate to have four rooms papered with Chinese export wallpaper dating to around 1790 with the paper hung here since around 1830. The papers have been cared for and cherished over the centuries and this latest episode of conservation will help to ensure it continues to be enjoyed for decades to come.’*

Curator of Decorative Arts

### *Guess the Guest Room*

Chatsworth’s guest rooms are often named after the people who have stayed in them. The Scot’s Apartment is associated with Mary, Queen of Scots who was held under house arrest at Chatsworth at various times between 1569 and 1584, while the Leicester Bedroom is so called because the Earl of Leicester is reputed to have stayed there.



## TEXTILES

### *Caring for the Collection's Fabrics*

*Chatsworth is one of the few historic houses with an in-house textiles conservation team who have responsibility for maintaining all the textiles and soft furnishings whether on display or in storage.*

The collection includes historic and contemporary clothing, costume, tapestries, historic needlework, carpets, curtains, upholstery, lace and ornamental trimmings (known as passmenterie).

### *Storage Solutions*

When Devonshire House, the London residence of the Dukes of Devonshire, was sold in 1920 as a result of crippling death duties, much of the collection made its way to Chatsworth. This included a large portion of soft furnishings that now capture a rare snapshot into the interior fashions of the early 1800s.

As part of a wider improved textiles storage programme, we revisited the storage of the items from Devonshire House – much of which had not moved since 1920. The project involved new storage spaces, improved archival display cases and appropriate packaging.

Better storage makes for better access, which means the department is now in a position to research these collections and make them available to a wider audience. Every garment or item in storage is given a unique number, photographed, condition checked and entered onto a searchable database, making them easy to retrieve by our team and students wishing to research fashion and design.

### *The Remains of Devonshire House*

After the demolition of Devonshire House in 1924, the wrought-iron entrance gates, and their associated piers topped with seated sphinxes, were re-erected on the south side of Piccadilly to form an entrance to Green Park. The wine cellar of the house is now the ticket office of Green Park Underground station.



Left. Devonshire House interior, late 19th century

Right. Colleague checking sections of historic fabric in the textiles rooms





### *Mapping The Worth Dress*

As a result of improved storage and documentation, it has been possible to see where urgent preventative conservation is needed. Several items have been frozen to guard against pests and infestation, while the condition of other key pieces has been extensively photographed.

One of the most important items in the collection is Duchess Louise's ball gown from 1897 made by the House of Worth. Our textiles technician gridded or 'mapped' the intricate gown, enabling detailed photographs to be taken for an accurate condition record to be made.

The exquisite dress was originally made for the Diamond Jubilee Ball at Devonshire House. It was a fancy dress ball and Duchess Louise attended as Queen Zenobia, the warrior Queen of Palmyra. The headdress that went with it has not survived.



Left. Section of Duchess Louise Dress worn at the Diamond Jubilee Ball

Above. Duchess Louise dressed as the warrior Queen of Palmyra, 1897

Right. Chintz conserved in the Alcove Room

### *Reviving Chintz Curtains*

In the 1830s, the 6th Duke expanded Chatsworth House, commissioning a completely new suite of guest bedrooms in the East Wing. Three of these bedrooms were decorated with glazed chintz draperies which are not only original to the 6th Duke, but offer a valuable insight into the tastes and fashions of the mid-19th century.

During this period, chintz referred to the glazed and colourful properties of a cotton. Now the word tends to reference a whole array of colourful florals. Advances made during the industrial revolution meant that by the mid-1800s, European factories were producing their own chintz fabric – these chintz drapes are therefore some of the earliest to be produced in England.

This year, the draperies in the bedroom known as the Alcove Room were conserved, representing the conclusion of the full suite of chintz conservation.



## ARCHIVES & LIBRARY

### *Uncovering the Collection's Stories*

*The Devonshire Collection Archives are an outstanding documentary resource, primarily spanning the mid-16th century to the present day and are one of the largest privately-held family and estate archives in the UK.*

The archives can broadly be divided into four categories: the personal papers of Cavendish family members; papers of some significant individuals who worked for the family in the past (such as gardener and architect Joseph Paxton); institutional records and estate papers documenting the management of the family's properties over 500 years; and archives donated from external sources, such as photographs, letters, news cuttings and postcards collected by former employees and local families.



Approximately 36% of the archive is completely uncatalogued. Of the remainder, only a very small proportion is fully catalogued to modern international standards. The Archives team has begun contributing these completed catalogues to the Archives Hub and the National Archives Discovery databases, where they can be freely searched by anyone. Sharing the archives with a wider audience is one of our key objectives and the two projects highlighted below show how this is being achieved with the support of external funding.

The physical Library at Chatsworth was formed through the collecting instincts of the 6th Duke, who converted the original long gallery (with its surviving ceiling paintings) into a home for around 17,000 books. His Library was an amalgamation of existing family collections, augmented by his own significant and extensive acquisitions. Subsequent family members have continued to add to the Library, which now covers six centuries, including volumes acquired by the scientist Henry Cavendish and the 3rd Earl of Burlington – known as the 'Architect Earl'. The entire book collection is estimated to total 40,000.

**40,000**  
*estimated books  
in the library*

### *Signed & Sealed*

The Signed & Sealed Project – funded by the National Manuscripts Conservation Trust and the Golden Bottle Trust – enabled us to invite a specialist conservator from Sheffield Archives to meticulously restore documents that had been stored in a solicitors vault for 200 years and were consequently in extremely poor condition.

The nine highly significant early modern (1500-1700) documents which were conserved reveal the political influence of the Cavendish family in the UK over several centuries, as well as the significance of the related Boyle family in the history of Ireland.

The papers include a 4.5-metre-long illuminated pedigree drawn up in 1626 for Richard Boyle, 1st Earl of Cork. The Earl of Cork was the father of Richard Boyle who became the 2nd Earl of Cork and 1st Earl of Burlington. The Boyle family married into the Cavendish family in the 1750s when the 4th Duke wed Lady Charlotte Boyle.

Also restored was the letters patent granting the Dukedom of Devonshire in 1694, with royal portrait and the Great Seal of William & Mary. This highlights the role played by William Cavendish – 4th Earl of Devonshire – in the Glorious Revolution, the 1688 overthrow of James II by Mary II and William of Orange.

Left. Plate from Robert John Thornton's *Temple of Flora*, 1807

Right. Great Seal of King William and Queen Mary

**9**  
*highly  
significant  
early modern  
documents  
conserved*

The conservator carefully surface-cleaned all the documents and spot tested inks, pigments and paints. The seals were cleaned and repairs were made using beeswax and colophony resin. The documents, which were all made of parchment (animal skin), were gently humidified using two different methods to flatten them. In order to ensure they never fall into disrepair again, bespoke preservation packaging was made for each document.

After conservation, the documents were professionally digitised and our team attended a workshop on the best methods for cleaning and packaging parchment documents with seals.



### *Unlocking the Cavendish Family Papers*

With support from an Archives Revealed Cataloguing Grant, for 15 months, a project archivist created detailed descriptions of every item in five of the most important archives at Chatsworth. She was assisted by two dedicated project volunteers.

*The Devonshire Inheritance Project: Unlocking the Cavendish Family Papers* catalogued 8,000 documents dating from Bess of Hardwick's day through to the late 19th century. They capture everything from day-to-day purchases made by the Cavendish family in the 16th and 17th centuries, to the intellectual networks of renowned philosopher Thomas Hobbes, the long political career of the 8th Duke and much more.

Every single document is now available to view online at the Archives Hub website and the National Archives Discovery database.



Over  
**8,000**  
documents have  
been catalogued  
by the *Devonshire  
Inheritance Project*



### *Accessing the Archive*

People come to Chatsworth looking for all kinds of things. Historical correspondence, journals, scrapbooks, personal accounts, photographs, maps, plans, household and estate accounts, property deeds, and rentals are just some of the items requested for study.

The archive is often frequented by those carrying out historic research, such as academics, curators and specialists writing books and articles, or people interested in Chatsworth and the local area. Many people contact us researching their own family history and we are now able to refer members of the public to our Historic Servants and Staff database on our website – compiled with the help of PhD students from the University of Sheffield. The database lists servants and staff from the Devonshire estates going back to 1700.

Visitors to the archive  
in 2022 by numbers –

**240**  
*archive  
and library  
enquiries to  
117 visits  
to the study  
room*



Left. Part of the collection of letters from Scroop Egerton, 4th Earl of Bridgewater to Lady Dorothy Savile, 1719-20

Right. Work Experience student researching items from the Devonshire Collection Archives



# LOANS

*Chatsworth has a far-reaching loans programme which enables the Devonshire Collections to be shared with a wider audience in this country and across the world.*

*Hockney's Eye: The Art and Technology of Depiction, The Fitzwilliam Museum, Cambridge*

15 March - 29 August 2022

David Hockney's *Le Parc des Sources, Vichy* (1970) was loaned to this exhibition which explored the artist's varied methods of production including both traditional and cutting-edge approaches. The show examined Hockney's interest in how we see the world, and how the surface of a flat painting can somehow capture our experience of time and space.

*Our works of art were seen by over*  
**2.5m**  
*people*

*Giorgio Vasari: The Book of Drawings, Musée du Louvre, Paris and Nationalmuseum, Stockholm*

This dual-site exhibition opened in Paris in March and travelled to Stockholm in October 2022. It gathered together individual drawings originally compiled by Vasari into his *Book of Drawings* (early 16th century) – a legendary volume which was split up circa 1574, with its contents now spread across the world. The exhibition curators believed that the drawing loaned by Chatsworth, *Lorenzo di Credi's Bust of a Man Wearing a Chaperon*, may once have been part of this book.

*Power & Image: Royal & Aristocratic Tiaras, Sotheby's London*

28 May - 28 June 2022

Worn by the current Duchess on her wedding day in 1967, *The Honeysuckle Tiara* (1870) was loaned to Sotheby's London along with another diamond tiara from the collection made by A.E Skinner in 1897. *Power & Image* brought together over 40 rare tiaras, representing changes in design formats, society and influences from other art forms.

*Lucian Freud: New Perspectives, The National Gallery, London*

1 October 2022 - 22 January 2023

This was a landmark exhibition celebrating Freud's centenary which included over 60 loaned objects spanning Freud's career, including our *Large Interior, London, W.9.* (1973). This exhibition was organised in collaboration with the Thyssen-Bornemisza museum in Madrid, to which it travelled in February 2023.

*Lucian Freud: Plant Portraits, The Garden Museum, London*

14 October 2022 - 5 March 2023

The Garden Museum's exhibition was the first to focus on Freud's paintings of plants and gardens. On display were a replica of Chatsworth's Cyclamen Mural, as well as loans of Freud's *Hospital Ward* (1941) and a selection of painting materials which he left at Chatsworth whilst painting the Cyclamen Mural.

*SUSANNA: Images of a Woman from the Middle Ages to MeToo, Wallraf-Richartz-Museum, Cologne*

28 October 2022 - 26 February 2023

Chatsworth loaned Sebastiano Ricci's painting *Susanna and the Elders* (1713) to this exhibition in Cologne, with both painting and frame undergoing conservation prior to loan. This was the first exhibition devoted to artistic representations of the biblical figure Susanna.

*Guido Reni: The Beauty of the Divine, Städel Museum, Frankfurt*

23 November 2022 - 5 March 2023

The Devonshire Collections loaned Guido Reni's chalk drawing, *Young Woman's Head, Turned to Glance over Her Left Shoulder* (1609), to this major exhibition of Reni's works to be displayed as an example of the preparatory 'head studies' which were part of Reni's process.

From Left to right. *Le Parc des Sources, Vichy*, David Hockney, Oil on canvas, 1970

*Bust of a Man Wearing a Chaperon*, Lorenzo di Credi, metal point on a very pale cream preparation, heightened with white (partially oxidised), accession, 1724

The Palm and Lotus Tiara (1897 A.E. Skinner, silver, gold and diamond tiara)

*Susanna and the Elders*, Sebastiano Ricci, oil on canvas, 1713

*Young Woman's Head Turned to Glance Over Left Shoulder*, Guido Reni, red chalk on paper, creation circa 1609-1610



# ART & CULTURE

*Chatsworth's cultural programme embraces fine and decorative arts, outdoor sculpture, exhibitions, artistic commissions and residencies, and aims to facilitate new, engaging and stimulating experiences for visitors.*

Chatsworth has always been a place for artistic experimentation, and we continue to work with artists who draw inspiration from our vast history to create new art. This year saw us present an exhibition of some of the Duke & Duchess's favourite works, including new commissions from Joseph Walsh and Tarka Kings and – for the first time – we presented an extraordinary free outdoor sculpture exhibition in the park in partnership with artists from the Burning Man Project.



# LIVING WITH ART WE LOVE

26 March -  
9 October 2022

*Living with Art we Love* celebrated the works the Duke and Duchess have happily lived with for a lifetime, highlighting over 600 objects, including new commissions, acquisitions and favourite pieces from the collection. Specific interests in ceramics, furniture, design, sculpture, drawing and painting came to the fore as the Duke and Duchess worked closely with our curators in making the final selection.

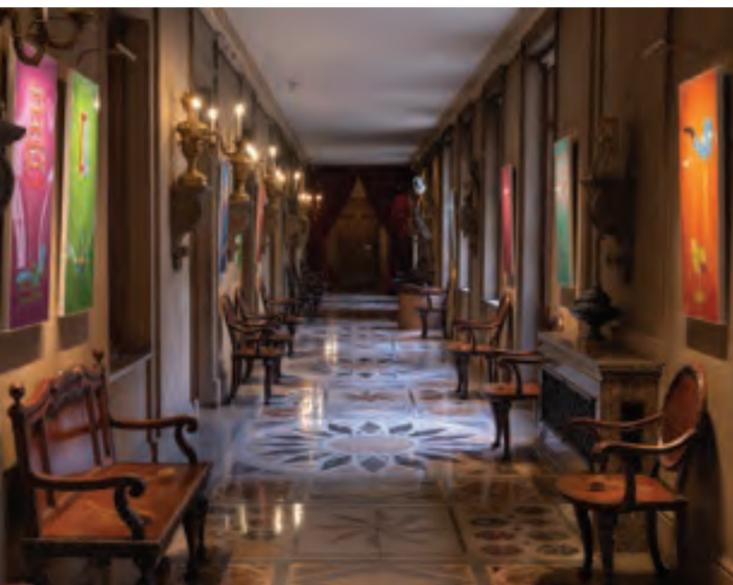
Two sculptures by Michael Craig-Martin – who has been a regular at Chatsworth for many years – opened proceedings on the North Drive, while works by Felicity Aylieff and Kitty North at the North Entrance set the scene for the rest of the exhibition that unfolded throughout the house. Large scale works by Howard Hodgkin, Endellion Lycett-Green, Rory McEwen and Tai-Shan Schierenberg sat in dialogue with the historic interiors, but also evoked the gardens beyond the house.

Historical masterpieces favoured by the Duke and Duchess appeared in the form of Nicolas Poussin's *The Arcadian Shepherds* (1627-29) in the Chapel and Giovanni Antonio Boltraffio's double-sided painting of *Girolamo Casio* (circa 1493-4) in the Grotto. In the Old Master Drawing Closet, the Duchess selected a group of works from her family's collection of modern art, including Pablo Picasso and Henri Matisse. A visit to this room would have also offered a rare glimpse at both of Rembrandt's paintings in the collection.

Throughout the house, ceramics provided a moment of pause. The Great Chamber contained several suites of work by Australian ceramicist Pippin Drysdale while the State Apartment hosted works by David Roberts, Adam Buick, Sara Flynn and Merete Rasmussen. Introducing new pieces into Chatsworth's historic rooms generated new and unexpected conversations between the colours and textures of the existing textiles and furniture.

Left. *Art & Design Series*, Michael Craig-Martin, 2012, lining the walls of the North Sub-Corridor

Right. *Portrait of Lord Burlington*, Tai-Shan Schierenberg, oil on canvas, 1999





The North and South Sketch galleries featured new commissions by Joseph Walsh and Tarka Kings. Irish furniture designer Joseph Walsh installed new sculptural brackets for the South Sketch Gallery, and Tarka Kings' new suite of jewellery also took on tiny sculptural form when displayed in miniature versions of a Chatsworth interior and the garden.

As Chatsworth is a dynamic house in which objects are often relocated and loaned, simply moving items can generate new perspectives, and the repositioning of Joseph Walsh's sculptural *Enigum Canopy Bed VII* into the Sabine Room presented an opportunity to see the 2015 commission in a new space.

One of the earliest acquisitions the Duke and Duchess made together was David Hockney's *Le Parc des Sources, Vichy* (1970) which spent part of 2022 on loan to the Fitzwilliam Museum in Cambridge. Arriving back at Chatsworth for the end of *Living with Art We Love*, the painting depicts artist Peter Schlesinger and fashion designer Ossie Clark looking out across a manicured park. The pair bought the piece shortly after it was made, and it stands as a representation of their enduring passion for art.



Left. *Enigum Canopy Bed VII*, Joseph Walsh, white ash, natural finish, 2015

Above. *Yellow Wall Loop*, Merete Rasmussen, stoneware acquired 2011, sat on top of a George I gilt gesso side table. Underneath is a Chinese famille verte baluster vase and cover, made circa 1670

Right. *Evensong (Devil's Marbles)*, Pippin Drysdale, porcelain, 2016

*‘Thanks to the support from our teams, we put together a large selection of our favourite works of art. Mostly new or at least made in the last 50 years but with some key additions from the historic collection, this exhibition represents our favourites from what we have accumulated together over all those years. Almost everything in the collection here at Chatsworth was new when it arrived and so we are offering the next layer of the collection. It will be interesting to see how this layer stands the test of time.’*

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Duke and Duchess of Devonshire



*2022 marked the centenary of painter Lucian Freud's birth. The 11th Duke and Duchess were good friends with Freud and his name was the first in the Visitor's Book when they moved to Chatsworth House in 1959.*

Consequently, the Devonshire Collections include works that span the entirety of Freud's career and includes a number of private commissions – such as a portrait of the current Duke's mother, *Woman in a white shirt* (1957), which the Duke has referred to as 'probably the most beautiful thing at Chatsworth'.

For *Living with Art We Love*, we displayed all the paintings, drawings and prints by Freud in the Devonshire Collections in the West Sketch Gallery. Featured was an early lithograph, *Runaway Horse* (1936), which was made while Freud was still at school but embodies the subject matter and energy that was to continue in his practice. Significant works such as the unusual double portrait of *Large Interior, London, W.9.* (1973) indicate the ambition of the family not only to collect his portraiture, but also works that were important in Freud's artistic life.

Freud was in demand in 2022, and we loaned two works to galleries in London. *Large Interior, London, W.9.* (1973) appeared in *Lucian Freud: New Perspectives* at the National Gallery, and *Hospital Ward* (1941), depicting a figure convalescing, went to the Garden Museum for *Lucian Freud: Plant Portraits*. The Garden Museum exhibition also displayed a cardboard box containing Freud's painting materials that he had left at Chatsworth in 1959, only to be rediscovered in a cupboard in 2000, identifiable by a note on the side that read 'Mr Freud: please do not remove from here.'

# A FRIEND OF FREUD

*'Probably the most beautiful thing at Chatsworth'.*



*Woman in a White Shirt*, Lucian Freud, oil on canvas, 1956-7



# RADICAL

The Art of Burning Man at Chatsworth  
*9 April - 1 October 2022*

HORIZONS

*‘Whatever you’re doing now, stop, and drive to Chatsworth House, you MUST see this!’*

*Radical Horizons was an extraordinary exhibition that saw 12 monumental artworks displayed for free in the park at Chatsworth, three of which were built in-situ with the support of local schools.*

Working in partnership with the Burning Man Project, it presented Chatsworth in a refreshing and perhaps, unexpected light to new audiences, broadening our reach and appeal.

A celebration of art and making in the landscape, *Radical Horizons* fired visitors’ imaginations to see the landscape in new ways. Participants were encouraged to explore, interact and take their own meanings from the monumental artworks, which invited wonder and provoked curiosity.

### *Collaborating with the Burning Man Project*

Based in the USA, the Burning Man Project is the non-profit organisation that mobilises the building of Black Rock City in Nevada, home to the Burning Man event. A collaboration which may initially have been greeted with surprise, the principles of Burning Man closely reflect Chatsworth’s core values of inclusivity, participation, making, community and environmental stewardship.

Both Chatsworth and Burning Man are places of making – the estate has a long tradition of making which continues to this day – and constructing artworks on-site with the participation of local community groups also mirrored that of Burning Man where teams of volunteers gather in the desert to create new artworks.

Links were made between the monumental sculptures of Burning Man – with their invitation to dream and imagine – and the legends of Derbyshire folklore, monolithic stones and heraldic creatures. Thoughtful use of local materials and reference to local stories meant the final sculptures felt rooted in place.

*Radical Horizons* took away the intimidation of art; the removal of physical barriers, the use of found materials and the lack of presumed understanding meant visitors felt able to explore with confidence.

*‘We’ve come to understand Chatsworth as a place to foster innovation, creativity, thoughtfulness and thinkers since its early days, something that is also central to our work and ethos at Burning Man. Our hope is that the art in the landscape will provoke joy, new ways of viewing, and be an invitation to make up your own story about meaning as you explore the beautiful expanse of Chatsworth.’*

Kim Cook, Director of Creative Initiatives, Burning Man Project





### *Visitor Reactions*

Over 580,000 people came to see the exhibition with nine in 10 rating it good or excellent\*. Many visitors left heartfelt messages of thanks – not only for bringing the show to Chatsworth but for presenting it for free.

40,000 new visitors were attracted to Chatsworth, and they were very different to our usual visitors; they were younger, more likely to be students and from further afield.

*Radical Horizons* transformed the way people felt about Chatsworth, with 43% of visitors feeling that Chatsworth is ‘more of a place for someone like me’ rising to 58% for those who visited for the first time.

\* Statistics from Morris Hargreaves McIntyre  
Radical Horizons Evaluation

*‘I loved how close you could get. It felt welcoming and inviting, encouraging further exploration and play. Sometimes exhibitions can be stuffy and aloof, this was the opposite.’*

Left. Family looking at *Relevé*,  
Rebekah Waites

Right. Child posing with *Mum*,  
Mr & Mrs Ferguson

Chatsworth felt generous, inclusive and progressive – able to represent heritage and tradition, whilst also being culturally adventurous and embracing the new.

Over 50% of visitors stated they were impressed by the sculptures’ visual impact and scale, and this helped to generate a buzz on social media with numerous eye-catching images; one in five visitors were prompted to visit by Chatsworth’s Facebook or Instagram content.

Visitors were more socioeconomically diverse, and 17% self-reported long-term health conditions or disabilities. There was very positive feedback on our provision of free mobility scooters, which were used by over 600 visitors.

105 articles and news items were written about *Radical Horizons*, reaching over 500m readers and viewers, in publications as diverse as *BBC Radio 4*, *the Guardian*, *ITV*, *The Derbyshire Times*, *Vogue*, *The Art Newspaper* and *German Public Radio*, with 91% positive or excellent sentiment.

*Over  
580k  
people came  
to see the  
exhibition*

*43%  
felt that Chatsworth  
was ‘more a place  
for me’ after visiting  
Radical Horizons*





Murder Inc, Charles Gadeken

*None of the children in our group were asking “how much further?”, they were all saying: “what will we see next?”*

Visitor



The Flybrary, Christina Sporong



Children interacting with Wings of Wind, Bryan Tedrick

*Art for All*

The extent and depth of public engagement was an unexpected surprise. Many found the sculptures thought-provoking, a source of deep reflection and reported that it sparked conversations with others. Words like ‘inspired’, ‘amazed’, ‘happy’, ‘uplifted’ and ‘thoughtful’ were uppermost in their reactions. Many people visited again and again.

The considered positioning of the sculptures in the landscape, and the space between them, created moments to pause and contemplate. Visitors appreciated the physical exercise in walking round the park and how this contributed to their mental health and wellbeing. While others simply enjoyed spending the time outdoors with their families.

We encouraged visitors to take their own meanings from the work and it made people question, think and reflect:

*‘I had actually got to this age, 84, and thought that there was nothing more left for me to learn. But I have discovered a world which I knew nothing about and I am so glad that there are people out there doing all this and who believe in the things that I love – it gives you hope to carry on.’*

In order to enable access from as many people as possible, from all walks of life, we used our travel subsidy fund to organise visits from community groups representing young families from lower socioeconomic backgrounds and minority ethnic communities and for adults with learning disabilities. These groups included Zest community centre, Sheffield S6 Foodbank, Children First Derby, Mums United and Voluntary Action Sheffield. For the vast majority of these visitors, this was the first time to Chatsworth and for some, the first time out of their city.

70% of community group respondents stated that, following their visit to *Radical Horizons*, they felt that ‘Chatsworth is a place for someone like me’ and 91% said they would visit Chatsworth again.



## 44k visitors to *Radical Horizons* were first time visitors to *Chatsworth*

*‘Climbing the stone spiral... a metaphor for life... and ambition... the higher you climb, the more shaky the ground beneath your feet becomes... footholds become tenuous... the further it is to fall... can you keep your balance in an ever-shifting world?’*

Left. Visitors climbing *Stone 40*, Benjamin Langholz

Top. *Radical Horizons*’ Young Ambassadors, supported by the Art Fund

Right. *Elysian Spires*, Shrine



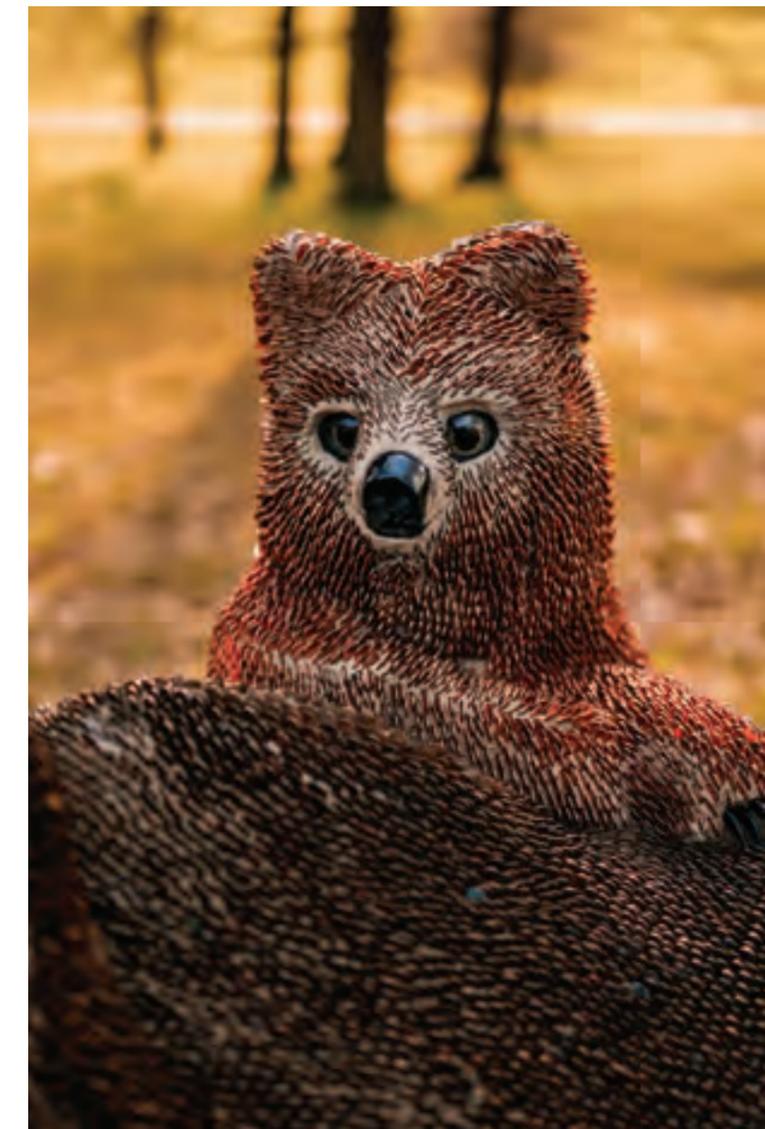


The Flybrary, Christina Sporrang

# 9 in 10

*visitors rated the exhibition  
good or excellent*

Mum, Mr and Mrs Ferguson.





Schoolchildren from Spire Juniors School making the mosaic floor for Coralee



*Participation*

It was of great importance to us that we could enable access for children and young people – particularly those who may not have previously engaged with Chatsworth.

*Schools*

Almost 500 school children helped to create three new sculptures as part of the exhibition. The artists worked with five primary schools, including those with very high levels of pupil premium and young people supported by the Derbyshire Virtual School – a statutory service supporting those involved in the education of children in care.

*Family and Community*

In addition to our subsidised visits of 236 people from community groups, over the summer holidays, 317 families took part in Art in the Park activities. These free, drop-in sessions were delivered in different locations across the park and included ink printing, cyanotype printing and scraffiti (a technique involving scratching a pre-prepared surface to reveal colours beneath it). Such was its popularity that we plan to continue free, accessible family engagement in the park in future years.

*Young People*

Seven young people were offered paid opportunities to work as Young Ambassadors in the park, engaging with visitors in the landscape. The students came from a range of colleges and universities and had a tailored programme of personal development. Each Ambassador created ideas for engagement including origami animals in the Welcome Hub, constructing land art with foraged materials and creative writing. Two autistic students, aged 19, joined the volunteer programme leading to the establishment of a pilot training programme with Portland College in Mansfield. This was a huge success with the students asking for their placements to be extended and autism awareness training being offered to Chatsworth staff.

*Volunteers*

Instrumental in empowering visitors to get the most out of the exhibition was the team of 30 dedicated *Radical Horizons* volunteers. Based at the Welcome Hub – which acted as a base for information and a starting point for guided tours and activities – volunteers led people into the stories surrounding the artworks, with bespoke training to facilitate this. These interactions provided a number of personally meaningful experiences; one visitor was moved to comment on the profound revelation he had in suddenly understanding how his wife felt experiencing dementia whilst standing on *Stone 40* and not being able to control his movement. This led to interest from a group of junior doctors and the design of a bespoke tour on how art relates to health and wellbeing, attended by 30 doctors.

*Almost 500 school children helped to create new sculptures as part of the exhibition*

*‘We loved everything! Plus, great for a family on low income as it’s free to access in the park – thank you!’*

*‘This experience will inform my future study. I felt more confident in communication and how to start a conversation with strangers.’*

Young Ambassador

*'I really think the Radical Horizons exhibition has been a complete triumph – something for all ages. So many sculptures were favourites as they are all so different and unique, very hard to choose. The final evening was super and the firework display was absolutely breath taking. Very, very special to have been a part of it.'*

Le Attrata, Margaret Long & Orion Frediks



Transmutation, Arturo Gonzalez



*‘Absolutely stunning event, amazing atmosphere, loved the fireworks at the end of the evening! Our two teenagers were blown away which is a hard task to achieve! Thank you for a memorable evening.’*

### *Legacy*

A stunning finale brought the exhibition to a close with the sell-out celebratory burn of Rebekah Waites’s *Relevé*. Performers entertained the crowds before Spark! drummers led a parade, with infectious energy, across the park for the burn and firework spectacular.

*Radical Horizons* was not just of benefit to Chatsworth and those that visited but also the surrounding communities. Our regional stakeholders told us that the exhibition strengthened the local economy and community, reporting a very strong sense of pride that the artworks had been staged in this region.

This project embodied all that Chatsworth stands for; it was culturally ambitious and environmentally aware, with a high social impact focus. It broadened our reach and appeal, bringing joy to many thousands of people. It has set the tone for future adventures.

*‘They were so diverse and intricate and such good fun. I feel proud that Chatsworth brings something so iconic, appealing and worthy to Derbyshire.’*

*‘Continue on the same radical fashion.’*

*The exhibition would not have come to fruition without the support of our sponsors, funders and donors for whom we are incredibly grateful:*

Ardagh Group  
Arts Council England  
Art Fund  
Art Explora  
ARUP  
Axia  
Bird in Hand  
CEMEX Foundation  
MUBI  
Sotheby’s  
Simon & Shalni Arora  
Batia & Idan Ofer

*And those who wish to remain anonymous*



*Relevé burning as part of the Burn Celebration and the Spark! drummers perform*



*Firework display part of the Burn Celebration*

*From our visitors to our employees, Friends and supporters, we want Chatsworth to have a positive impact on people's lives. Every visit to Chatsworth should spark imagination and produce a sense of wellbeing with inclusion and engagement at the heart of this vision.*

Engaging people of all ages with our stories and knowledge has led to a new gardening club for under-fives, a creative writing, illustration and photography project for students and a new multi-media tour for those visiting the house. Together with work experience placements and in person patron events, we have continued to create meaningful and interesting experiences for all.

Many events returned to Chatsworth in 2022 following the pandemic, and our commitment to encouraging new audiences saw over 60% of schools and 44,000 *Radical Horizons* participants visiting Chatsworth for the first time.

# OUR PEOPLE

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Chatsworth Garden team working  
in the Maze



# VISITORS

596,229  
visitors to  
Chatsworth

3,446  
*used multi-media headsets*

13,952  
*school pupils*

5.4 million  
*visits to our website*

5,267  
Friends  
Memberships

40,650  
*used digital web app guide*

325  
*different school and  
educational groups*

182,000  
*Facebook followers*

2,200  
*adults and nearly 500  
children took part in the  
Learning & Engagement  
public programme*

25,025  
*adults on group visits*

197,000  
*Instagram followers*

75,090  
*visitors to events*

47,000  
*Twitter followers*

# 2022

## TELLING OUR STORIES

*We are always looking at new ways to engage our visitors and connect people with the stories of Chatsworth, creating experiences which positively enrich people's lives.*

This year we launched a new multi-media guide to the house and a web app to help visitors gain more awareness of the opportunities across the site.

### *Hidden History Headsets*

The new multi-media headset guides allow visitors to tour the house with a conversational 'companion' who reveals the hidden stories behind a number of objects through audio, images and short film clips. Full of personal insights, the guide features anecdotes from colleagues past and present, along with the Duke and Duchess and artists such as Felicity Aylieff and Michael Craig-Martin.

Over 3,400 visitors used it in 2022, and on average they rated it nearly nine out of 10, remarking on how it focused their attention on things they might have overlooked. We have since expanded its scope with a Mandarin version for our growing community of Chinese visitors.

*'Here we are in the Scots Lobby and in the illuminated cabinet in the corner are a lot of my old Dinky Toys, which I haven't seen for years and years. When we came to live here in 1958, I was 13, and I'd already started collecting some of these toys. There was then a wonderful toy shop in Bakewell, which is just four miles away, and we used to go there, to Bakewell, almost every week, and I used to press my nose against the window to see what the new toys were. And now then, if I could save up my pocket money, I could buy one or sometimes for a birthday or Christmas I got given Dinky Toys by my parents or my sister.'*

Story from the Duke of Devonshire, recounted on the new multi-media guide

### *Exploring the Estate*

To get the most out of a visit to the house, garden, farmyard or park, we created a digital guide with informative and interesting facts. Using GPS and a QR code on our Welcome leaflets, visitors are now able to access essential information about where to eat, shop and relax, as well as not-to-be-missed elements of the estate. Explorers can follow three hand-picked walks around the estate or navigate the garden, finding out more about interesting features – such as the ancient alder or the Cascade. Over 40,000 visitors have used it between March and November 2022.

*'We thought the audio guide was particularly good – the best we've ever experienced. It was very informative and personal, which was a real revelation as to how interesting that made everything seem. We couldn't recommend it enough!'*

Post-visit survey



A selection of the 12th Duke of Devonshire's Dinky Toys



# EVENTS



2-4 September 2022  
Atkinson Action Horses entertaining in the Grand Ring at the Chatsworth Country Fair



2-4 September 2022  
Visitors enjoying the chair swing at the Chatsworth Country Fair



13-15 May 2022  
Rider competing at the Chatsworth International Horse Trials



Visitors walking around the garden Christmas light display

5 November 2022 - 8 January 2023  
Deep Midwinter – Nordic themed Christmas at Chatsworth

## LEARNING & ENGAGEMENT

### *Inspiring Life-Long Interests*

*We are committed to making a positive difference to people's lives by creating in depth learning experiences to inspire current and future generations and to affect how they think about the world around them.*

Activities are focused on the themes of arts, heritage and outdoor learning, all of which sit within our strategic ambition to widen participation; to connect with families, young people and communities and to create a year-round, life-long learning programme.

This year, over 2,200 adults and nearly 500 children took part in our public programme of events and activities that encompassed a broad variety of topics; from floristry to lamb feeding, estate walks, drawing and textile studio tours.

#### *Family Fun Outdoors*

The Stickyard is our centre for outdoor learning, and in 2022 it was alive with fire-pit bake-offs, woodland hikes and the communal building of Buggingham Palace for the Platinum Jubilee as part of our commitment to connect with families and young people.

Child from New Beginnings refugee charity learning about different flowers



These workshops and events were extremely popular and many of them sold out – with such a positive uptake, we will be embedding family audiences into our programming in future years.

#### *Little Pips*

In February we launched Little Pips, a twice-monthly gardening club for under-fives that ran until October. The children helped prepare, sow, grow and harvest a range of fruit, vegetables and flowers.

They were able to learn about nature while making new friends. It was so successful, in 2023 we are launching Seedlings, an after-school gardening club for older children.

#### *Bumblebee Safaris & Butterfly Walks*

The summer holidays saw the first of our bumblebee safaris and butterfly walks. Children learned about the importance of these pollinators and were taught to identify different species. The sessions were finished by potting up wildflower seeds to take home and grow, providing nectar for bees and butterflies at home.

#### *Bats & Beasties Walks*

Our bats and beasties walks encouraged families to discover Chatsworth's wildlife after dark. Using bat detectors, participants learned to locate bats and identify different species. Families were also able to listen to owls and spot deer by torch light.



Child making a den in Stand Wood



*In 2022, we worked hard to reach new schools, resulting in over 60% of visiting schools doing so for the first time with some students travelling further afield, such as Rotherham and Manchester.*

Left. Children exploring in the garden

Right. Schoolchild identifying a bug

*Reaching Schools*

One of the biggest barriers to visiting schools is the cost of transport, and a key priority is to ensure those who may not have the means to visit are not prevented from doing so. With the support of our travel subsidy fund we welcomed 30 schools and over 1,500 pupils in 2022.

Immersing young people in nature is a great way to boost mental health and establish an early interest in the outdoors – every session is designed to get children closer to and connected with nature. Continued support from the Ernest Cook Trust has enabled us to increase and diversify our outdoor learning and engagement programme.

This year, primary schools were able to choose from a number of key stage-based workshops:

*Perfect pollinators & fabulous flowers*

Exploring the Kitchen garden and learning about different pollinators including bees, wasps, beetles, spiders, moths and flies and the important work they do.

*Get to know trees*

Identifying different tree species, ageing a tree by measuring and listening to trees with stethoscopes.

*Seasonal habit safari*

Exploring different habitats including woodland, water, wildflower areas and gardens. Learning how the seasons affect plants and animals as the day length varies.

*Sensory nature trail*

Exploring the landscape using sight, hearing, touch and smell, plus tasting some edible flowers and herbs in the Kitchen garden.

*Finding out about food*

Discovering where food comes from through a visit to the farmyard and hearing the farm-to-fork story.

For the new What Nature Means to Me engagement project, two schools from Chesterfield and Sheffield with higher-than-average levels of free school meals were invited to Chatsworth. Each school brought 60 students to spend the day learning about trees and pollinators, while also enjoying a visit to the farmyard. The Learning & Engagement team then visited each school for an outreach session, taking fruit trees for the school grounds and making bee bombs with the students.



# CHATSWORTH & ME

*As part of a collaboration with Derby College, we welcomed students on the Lexis programme of English for Speakers of Other Languages (ESOL) to visit and pen personal responses to objects or spaces around Chatsworth.*

Participants became familiar with Chatsworth through several visits to the house and garden, guided in their understanding through interactions with our team.

A multi-disciplinary collective of tutors, mentors, artists and advisors provided support to the students who were given creative freedom to draw their own interpretations from what inspired them.

Many of the students were refugees and asylum seekers who had recently arrived in the UK, and they found much at Chatsworth to inspire thoughts of home. In response to a visit to Chatsworth's Great Dining Room, Mario Niculescu from Romania, wrote in an essay entitled *The Room in my Heart*: 'But it doesn't matter where I am, as long as the family is with me. My happy place is where they are. And where there are many cakes'.

*'The students' stories and the illustrations demonstrate so clearly that there are elements of a home which are shared across the world.'*

Duke of Devonshire

Decorations and table settings in the Great Dining Room prompted many connections for participants who wrote of family celebrations, food and happy memories. The garden, the chapel and the library spoke to other students who wrote of getting lost in a good book, prayer or remembering native flowers.

The writers were paired with illustration students from Derby College to produce art to enhance the words on the page. Photography students were also commissioned to document the trips and their thoughtful shots appear in the *Chatsworth & Me* book. All of the works were exhibited at the Roundhouse, Derby College in July 2022.



Left. Line drawing of the Great Dining Room by Kitty Drakeford, inspired by words from Zohra Ali during their visit

Right. Photographs of the visiting students from Derby College



## SHARING OUR KNOWLEDGE

*Ensuring we are able to share the Devonshire Collections and our expertise as widely as possible means colleagues regularly participate in talks, workshops and symposia either at Chatsworth or further afield.*

### *Creating Archival Research Connections*

Sharing knowledge is integral in the development of academic research. Following the publication of catalogues of five of Chatsworth's most historically significant archives, delegates from seven institutions were invited to discuss research associated with the Devonshire Collection Archives at the Summer Research Symposium on 13 July 2022.

As the history and archive of Chatsworth is vast, so were the findings of those participating, covering everything from music to the role that women have played in preserving the estate's history. Three former collaborative doctoral students explored the role of servants and staff from 1712 right up until 1950. Another current doctoral project focused on Chatsworth's private theatre, which is not usually accessible to visitors, tracing the many ways communities and individuals have used it over the years.

Two MA students from Sheffield University spent time working with archival material relating to the 5th Duke and Duchess Georgiana. The private life of Georgiana – in particular – was examined through the lens of her poetry and a poem she wrote aged 19 entitled, *To Myself*, which draws out the ways in which her public image was distorted by misogyny.

The Symposium was an opportunity to draw all this research together, while looking at untapped, future research avenues and the possibility of establishing a network that continues this conversation around the Devonshire Collection Archives. Several of the speakers will be sharing the archival stories they have uncovered with the wider public through events being organised by Chatsworth's Learning & Engagement team in 2023.

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Top left. A group of limewood reliefs with a point lace cravat, a dead song bird, peapods, foliage and a portrait medallion, attributed to Samuel Watson. Top right. Wooden carvings around the fireplace in the Great Chamber attributed to Samuel Watson. Below. Display of Delftware

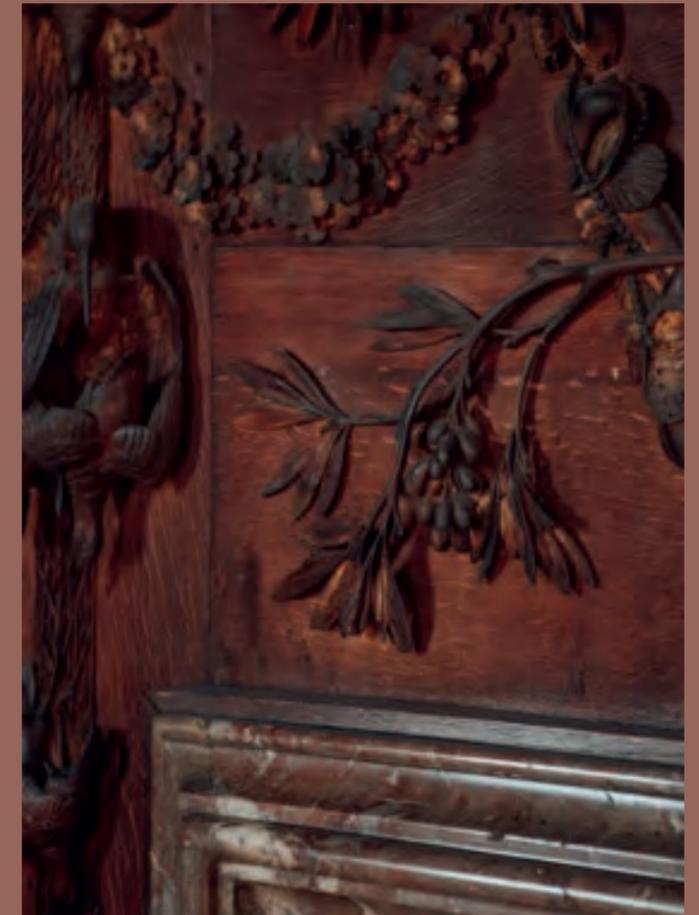
### *Devonshire Collections Experts*

Celebrating the centenary of Lucian Freud's birth, several staff members – along with the Duke and Duchess – participated in the Garden Museum Literary Festival, contributing to the conversation on nature's interaction with the production of art as part of the *Lucian Freud: Plant Portraits* exhibition.

The Collections team was also represented at a conference at Strawberry Hill in London celebrating the 300th anniversary of 'Britain's greatest wood carver' Grinling Gibbons. Our curator of decorative arts spoke on the authorship of Chatsworth's carved point lace cravat and attempts to attribute the cravat to Gibbons or Samuel Watson.

### *Gibbons or Watson?*

Chatsworth is home to some of the finest sculptural wood carvings in the country, but there is still a question mark over whether the exquisite carved limewood cravat in the Chapel was made by Grinling Gibbons or local Derbyshire craftsman Samuel Watson, for whom there is clear evidence of his work at Chatsworth.



## OUR SUPPORTERS

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

Duke of Devonshire

Chatsworth House Trust raises its income from visitor admissions, events, Friends memberships, Patrons of Chatsworth, sponsorship, grants, donations, a franchise fee on the retail and catering operations and from an investment portfolio.

All income goes directly to pay the operating and running costs and activities to support our charitable objectives. Any remaining funds are spent on conservation and restoration, however, demands for conservation and upkeep 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 therefore of vital importance and currently represents 20% of total income each year.



Radical Horizons' Young Ambassadors, supported by the Art Fund

### Partners

C W Sellors Fine Jewellery  
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### Sponsors

Axia  
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### Funders

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Art Explora  
Art Fund  
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The Ernest Cook Trust  
The Golden Bottle Trust  
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National Archives  
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### Corporate Members

Derbyshire Police and Social Club  
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South Yorkshire Police and Social Club  
Vaillant

### Individual Donors

Simon & Shalni Arora  
John Booth  
Batia & Idan Ofer

*And those who wish to remain anonymous*

## PATRONS

*Our Patrons play a vital role in supporting the long-term stewardship of Chatsworth, contributing directly to the conservation needs that the charity is currently unable to undertake.*

In return for their generosity, Patrons enjoy the benefits of a close relationship with Chatsworth and our staff that includes free entry and parking at Chatsworth, an invitation to our VIP house opening, access to our patrons' event programme and discounts at our local hotel, pubs, shops and restaurants.

For the first time since 2019, we were able to host all of our patrons' experiences in person. Events included explorations behind the scenes to discover the old servants' hall, kitchens and accommodation, as well as viewing some of the most delicate and interesting pieces of ceramic from the Devonshire Collections.

If you would like to become a Patron and play a vital role in securing the long-term stewardship of Chatsworth, please visit [chatsworth.org/support-us/patrons](https://chatsworth.org/support-us/patrons)

### Patrons

Richard Adkinson  
Jill and Paul Atha  
Louise and Niall Baker  
Marie and Martin Bonyng  
Sarah and Andy Bruce  
Stefan Cars  
Elizabeth Gilder  
Sally Hall  
Andrew Lavery  
Nicholas Riley  
Kate and Roddie MacLean  
Helen Wigglesworth  
Edward Wint  
Kim Youd

*And those who wish to remain anonymous*



*‘The Patrons Programme is a unique opportunity to experience some of the best that Chatsworth has to offer in an exclusive environment. Meeting the family and experts from across the Trust enables a fascinating insight and knowledge that enhances the whole Chatsworth experience.’*

Martin Bonyng, Patron

### Chatsworth Friends

Friends are incredibly important to the Chatsworth House Trust. This year we launched a revised Friends scheme, which simplified the offer whilst keeping it generous for our members. As a result and with huge thanks to their support, over £771,000 was generated for the charity in 2022. A Chatsworth Friend benefits from:

- Free parking and unlimited free entry
- Free tickets for the Chatsworth International Horse Trials, the Chatsworth Country Fair and the Friends summer garden party
- 10% discount in all Chatsworth shops and restaurants, and 10% off Devonshire Hotel and Restaurant bookings
- 10% discount for members when booking Chatsworth events, and a 10% discount off guest tickets when they visit with them

Additionally, families are no longer limited to bringing just three children. We recognise that families come in all shapes and sizes, and all are welcome.

*If you would like to play a part in supporting Chatsworth's future and become a Friend, please visit [chatsworth.org/visit-chatsworth/book-tickets/friends-membership](https://chatsworth.org/visit-chatsworth/book-tickets/friends-membership)*

*Friends are incredibly important to the Chatsworth House Trust. Thanks to their support, over*  
**£771k**  
*was generated for the charity in 2022*

Right. Family enjoying the *Living With Art We Love* exhibition

Far right. Idealised portrait of the poet Girolamo Casio (1464-1533), with on the reverse a skull in a niche Giovanni Antonio Boltraffio, oil on wood panel, dateable to circa 1493-4



### 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 the 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 donating a minimum 10% extra of the entry cost. This enables the entire amount (entry cost plus the donation) to be treated as a donation for Gift Aid purposes.

Gift Aid is incredibly important to the Chatsworth House Trust, generating an income of £563,920 in 2021-22. With our Patrons' scheme, we are able to proportionally claim Gift Aid on the joining fee.



## OUR COLLEAGUES

*Spanning collections and conservation, visitor services, garden and landscape, maintenance and exhibitions, over 300 people work for the Chatsworth House Trust.*

These roles vary in terms of seasonality and hours, and are supported by a further 250 volunteers, mainly in the Visitor Experience team and Garden and Landscape team, with a small number working behind the scenes in collections care and cataloguing activities.

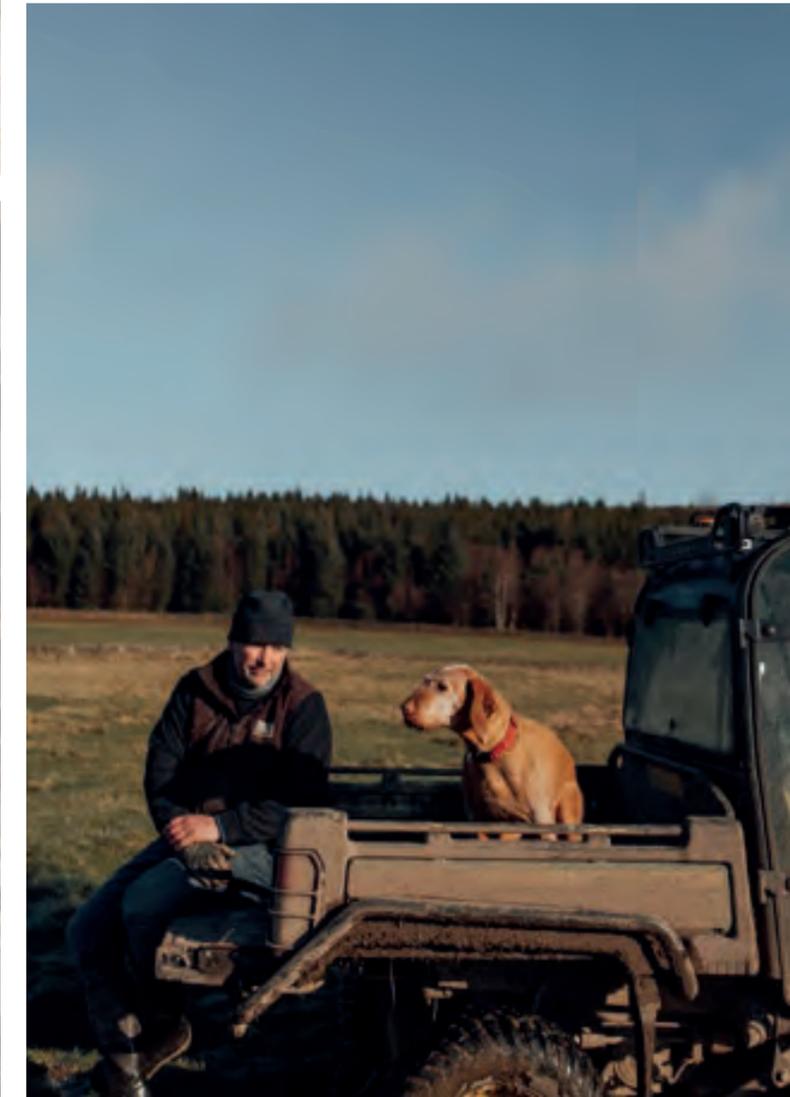
The Trust also runs a programme of apprenticeship schemes, work experience placements and leadership training. In 2022, the farmyard relaunched its work experience programme and 10 students joined us to gain invaluable insight into caring for animals.

Supporting our staff is of vital importance and this year we recruited over 30 Mental Health First Aiders to be that first point of contact to listen and sign post colleagues who are struggling with mental ill health. We have also partnered with SIX MHS as our new, mental health focused, employee assistance provider and have a full schedule of wellness initiatives throughout the year.

The training curriculum was also expanded to provide knowledge and guidance across a broad range of topics including menopause, mentoring, customer engagement, supporting colleagues with autism, and many more to come.

**300+**  
*people work  
for Chatsworth  
House Trust*

**250+**  
*part-time volunteers  
and work alongside  
the team*



*Throughout its history, Chatsworth has played a role in many aspects of life in Derbyshire. We have always been aware of what the estate means to people, the impact it has on communities, and the responsibility we have to care for it. This commitment to a shared future extends beyond the estate, into local communities, the country and the environment.*

Sustainably caring for Chatsworth means we are constantly looking for ways to improve. In 2022 this has included forestry work in Stand Wood, the introduction of our Sustainability Champions and a re-focus on decarbonising energy.

For our communities, we focused on encouraging people to visit through our simplified travel subsidy fund, tailored community workshops and outreach; by providing free tickets for those displaced by the war in Ukraine and by supporting local causes through the Duke's Charitable Trust and numerous charity fundraising events in the park.

# OUR SHARED FUTURE



## ENVIRONMENT & SUSTAINABILITY

*Having cared for the Derbyshire estate for hundreds of years, we are acutely aware of the challenges the climate crisis poses, as seen in extreme weather, and the global threat to biodiversity.*

However, we are well placed to deliver meaningful, positive change, which will be felt not only by the people and wildlife that call our estate home, but by communities and creatures across our planet.

Part of our role is to engage with all of our visitors, young and old, with issues concerning the climate crisis to, hopefully, inspire everyone to make their own small, but positive change to make a difference. We believe in using local action to tackle global issues and have identified three key issues that we are well positioned to address.

### *Climate Change*

Lord Burlington first published the Devonshire Group Environmental Policy Statement in 2011, and through energy saving measures and investment in renewables, the team has made good progress in the decarbonisation journey – emissions from heating and powering our properties have fallen by 32% since 2015.

This year, we started working on an ambitious Net Zero Strategy in collaboration with the organisation Pilio – an energy and environmental innovation company – to undertake a baseline carbon assessment and to quantify the greenhouse gas emissions across the estate.

Estate buildings are already host to a range of renewable technologies, including biomass boilers, solar panels, heat pumps and a hydroelectric turbine, but we are always looking for ways to decarbonise energy supplies through renewable generation. To start this process, energy saving audits were conducted all major buildings and the resulting recommendations will be implemented in 2023.



### *Resource Use*

Everyone consumes products, which means every member of our team has the opportunity to reduce waste, both in their daily routine and through reimagining our procedures. Chatsworth's customers, visitors, suppliers and communities remain key in ensuring materials are used to their full potential before being disposed of (if at all).

### *Biodiversity Crisis*

We are fortunate to be custodians of significant natural heritage. Our landscapes support hundreds of families and welcome thousands of visitors each year. They produce food, fuel and fibre and are home to a staggering array of wildlife. We have a responsibility to ensure that our landscapes maximise their benefit to nature, while also continuing to deliver social and economic value.



**32%**  
*drop in emissions  
from heating and  
powering our  
properties since 2015*

*Embedded within the Chatsworth House Trust is a network of sustainability champions who seek to find ways to improve sustainable practices in their area of work.*

### *Sustainability Champions*

Champions meet periodically to celebrate successes and to facilitate a cross pollination of ideas between departments. The Triple Bottom Line Steering Group (which measures performance against People, Planet, Profit indicators), chaired by Lord Burlington, keeps a close eye on progress and offers support. Through adopting greener habits, or by suggesting ideas for improvement, our colleagues and volunteers are the driving force behind sustainable progress.

Recently, one of our champions based at the farmyard, was behind a drive to replace disposable blue cleaning cloths with reusable ones by making cloths from a lost property microfiber picnic blanket.

### *Green Transport*

Due to Chatsworth's rural setting in the Peak District National Park, the majority of visitors arrive by car, even those who travel relatively short distances.

Excessive car-use also has a considerable bearing on greenhouse gas emissions, congestion and accessibility. To encourage visitors to adopt low-carbon and accessible means of transport, a £5 discount off admission is available to visitors who want to leave their car at home. This offer includes those who arrive by bus, catch a train to a local station or cycle. The initiative reduces pressure on local roads, improving the quality of life for those who live and work in our communities.

£5

*admission discount for visitors who arrive by bus, train or cycle*



Top right. A misty morning on the estate

Bottom right. Colleague planting in the Hundred Steps glade in Arcadia

## MAKING MORE SPACE FOR NATURE

*The Chatsworth estate has long been home to a rich array of wild plants and animals.*

Generations of farmers, foresters, gardeners, gamekeepers and river keepers have taken care of this beautiful and historic landscape that produces food, fuel and timber while remaining a valuable habitat for nature.

Making More Space for Nature continues this work and is a Devonshire Group-wide programme which builds upon existing efforts to manage the land responsibly, providing more opportunities to learn about and connect with the natural world. Colleagues across the organisation – in the Learning & Engagement, Garden, Landscape, Forestry and Sustainability teams – all play their part through a variety of projects.

### *Caring for Chatsworth's Landscape*

Some initiatives to increase biodiversity are hard to notice at first, such as reducing herbicide use and mowing less frequently. Others have instant impact, such as the removal of invasive, non-native and destructive plants.

The latter takes an enormous amount of effort, with some species, such as Himalayan balsam, needing to be removed by hand. Our Landscape team is now supported by a group of eight dedicated volunteers who assist colleagues with tasks such as clearing footpaths, improving access and managing invasive plants.

Recently, our volunteers helped with the removal of *Rhododendron ponticum* from Stand Wood. Introduced to the UK in the 19th century, *Rhododendron ponticum* out-competes native plant species, spreading through woodlands and lowering biodiversity.

Working alongside the Landscape and Forestry team, the volunteers cleared Stand Wood, allowing sunlight to reach the forest floor. Previously cleared areas have recovered tremendously well, with native woodland species such as foxgloves and bluebells flowering once more.

### *Grassland Surveys*

Grasslands across the Chatsworth core estate were surveyed this year, helping us to understand which areas of the estate have the richest diversity of plant life. This will help ensure that the management of these grasslands protects valuable habitats for pollinators and other invertebrates, which in turn support a wide range of other key species like farmland birds.

With the help of dedicated volunteers, bird surveys and butterfly surveys continue to take place and these citizen science surveys are designed to be undertaken by anyone with an interest in the natural world. Once permission is given by the estate, the volunteers adopt a route, walking it periodically during the spring and summer, and recording the species they come across. This valuable data is used as an indicator of ecosystem health, and ultimately helps us identify opportunities to make improvements to the way the landscape functions for nature.

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Landscape team clearing rhododendron in Stand Wood



# STAND

*The Chatsworth Forestry team sustainably manages nearly 4,000 acres of woodland, producing timber, firewood and woodchip, while safeguarding valuable habitats for nature.*

A central part of this work is the cycle of felling and replanting, with 80,000-120,000 trees being planted each year.

Stand Wood is an integral part of the Chatsworth landscape; any work carried out in this area has to balance the aesthetics of the vista with the health of the trees. A deadly water mould called *Phytophthora ramorum* had infected several trees and resulted in the felling of a portion of the woodland. To replenish the lush scenery, the team have replanted around 25,000 new trees, all grown in UK nurseries. Oak, hornbeam, birch, alder, sycamore and yew will create a beautiful, resilient and diverse woodland.

Following a bad winter in 1963, fallen trees had to be cleared and processed in Stand Wood, the area of woodland that sits on the steep slope behind Chatsworth. One of those involved was forester Brian Gilbert, who was a young man in the 1960s, working in a young landscape of larch, beech, oak and sweet chestnut trees planted shortly after the Second World War. Brian is now retired, but this photo – where he has a piece of pine pit wood slung over his shoulder – represents how Chatsworth's woodlands change over time, and how trees planted today will be enjoyed by generations to come.

# WOOD



## FARMING FOR THE FUTURE

*From the Kitchen garden to livestock bred on the wider estate, Chatsworth strives to use and sell all of its produce locally and aims to buy at least 50% of supplies and services within 30 miles of the estate.*

This sustainability and farming story is shared with visitors at the Chatsworth farmyard throughout the year.

In the garden, the plentiful sun of 2022 produced a bountiful crop across the Kitchen and Cutting garden, as well as in the glasshouses. Much of the produce harvested was used in the restaurants on site or in our Chatsworth sprits and beers. This year we launched a Plum Porter, Rhubarb and Ginger Gin and sparkling Cider, all of which are sold in our shops.

In the farmyard, the team have continued to share the farm-to-fork story to help children learn where their food comes from and have added new experiences such as lambing nights, goat cuddling and smallholder days to share the farming process with a wider family audience.

The team also work to conserve some of the most endangered British breeds of livestock to ensure they are still here for future generations to enjoy. A recent expansion of the breeds we take care of resulted in the arrival of Derbyshire Redcap chickens and Derbyshire Gritstone sheep.

The equine programmes were particularly rewarding in 2022, with the birth of Lilibet the Suffolk filly and Luna the Eriskay filly. Both of these females were bred using the lowest possible co-efficient, which in turn will help to increase the genetic pool for these particularly endangered breeds in the future.



Top right. Meeting goats in the farmyard



Bottom right. Eriskay filly foal Luna

## COMMUNITY

*Chatsworth's future is intrinsically linked to our local communities, employees, visitors, suppliers and partners – if those around us thrive, then so will we, and vice-versa.*

This sense of social responsibility is fundamental to our role as custodians of a thriving 21st century estate.



### *Benefitting People*

Understanding our impact on visitors and local communities is incredibly important to the Trust. In 2022 we evaluated a number of initiatives which evidenced the positive benefit Chatsworth has to both the economy and individuals' sense of wellbeing.

### *Economic Success*

We are committed to and proud to be able to support our local communities by increasing the benefit to our local economies from the activities of the Devonshire Group. This year saw the publication of the Devonshire Group Economic Impact Report compiled in partnership with the University of Derby, of which Lord Burlington is currently Chancellor.

Using a rigorous methodology to measure economic and employment impact, the report concluded that the Chatsworth estate generates £96.6m of economic impact locally and creates 1,863 jobs. Specifically, day visitors to Chatsworth spend on average £24 per trip in the wider economy and those that stay overnight in the area spend £240 per trip.

### *Improved Wellbeing*

We are working to gain a greater understanding of the impact we have on visitors' wellbeing; a sometimes intangible, but very important role. Two years ago, Chatsworth embarked on a study with Biltmore (the North Carolina home built for George Washington Vanderbilt II) and Manchester Metropolitan University, to measure the mental and psychological benefits of visiting Chatsworth and engaging with the natural environment. This coincided with the pandemic, during which Chatsworth provided a vital outdoors space for people to relax and recharge themselves in safety.

Being aware of this, positioning the *Radical Horizons* sculptures across the park provided an opportunity for visitors to enjoy being in the landscape. Individuals, families and social groups could explore, connect, learn, and – by volunteering – give back. Reflecting on their experience, three in 10 visitors to the exhibition (170,000 people) said it had improved their wellbeing. Using the assistance of experts and peers, Chatsworth will continue to identify, track, and incorporate ways in which we enhance the positive social impact of all our activities.

### *Community Activities*

By partnering with community groups and delivering outreach activities, together with supporting local charities we have been able to continue to support those living around us and reach a broader and more diverse audience.

### *Learning & Engagement Outreach*

One of the key goals of the Learning & Engagement team is to work more closely with community groups to encourage access to Chatsworth, particularly for those who may feel that Chatsworth is not for them.

In 2022, we reached 2,000 participants through outreach work. Almost 900 took part in outreach in schools, in connection with *Radical Horizons* and in our outdoor learning programme. A further 980 enjoyed our Chatsworth in the Community Christmas deliveries.

The team piloted new programmes for refugee and asylum seekers and for older adults at the Stickyard. The sessions brought participants into close contact with nature and provided a safe environment to do so. Activities were designed according to the needs of each group, and included kitchen garden tours, flower arranging, fungi walks, pollinator walks and map making.

We welcomed participants from Age UK (Caroline Court day centre), WELLIES Project, ThrIve (youth group), New Beginnings (refugee charity) and Still Waters Dementia Café and the programmes were offered free of charge.

As a rural estate, we know one of the biggest barriers for access can be the cost of transport, so this year we launched a new, simplified, travel subsidy application process for schools and community groups. Over

1,500 pupils and teachers from 30 schools, and 236 people from community groups used the scheme in 2022.

### *Spreading Christmas Joy*

Since the pandemic, our Learning & Engagement team has been spreading a little Christmas joy by producing and sharing activity boxes with select school and community groups. This year, we delivered 19 boxes, enabling 580 children and community group participants to complete seasonal wellbeing activities. These included making reindeer rice crispy cakes, wild bird seeds and seasonal nature-based crafts.

With the help of our volunteers, the team held a pop up outreach project at the Chatsworth Estate Farm Shop. This was a free activity for visitors to the farm shop, and more than 400 people took part. Children were able to pot up Christmas tree seeds or monkey puzzle seeds, encouraging people of all ages to plant a tree and watch it grow.

Child from New Beginnings refugee charity in the Kitchen Garden



*The Chatsworth estate generates*

**£97m**

*of economic impact locally and creates 1,863 jobs*

*'Thank you so much for having us, it was one of the most successful days we've had since starting our programme!'*

ThrIve group leader

*The Trust has provided free tickets for over*  
**500**  
*Ukrainians and their host families*

*Support for local charities raised over*  
**£240k**

### *Welcoming Ukraine*

This year, we have been helping to support those displaced by the war in Ukraine. Chatsworth has been working with the Association of Ukrainians in Great Britain Ltd, to offer support to families in Derbyshire, and we have provided complimentary tickets to those affected, welcoming around 500 Ukrainians to Chatsworth alongside their host families.

We have also been able to offer accommodation to those in need. In summer 2022, we welcomed two Ukrainian families onto the estate. Each family has been provided with a house, free of charge, and the estate is taking care of all utility bills. The families have been warmly welcomed into the estate community, with two individuals taking on paid work within the Devonshire Group.

### *Supporting Local Charities*

We are committed to supporting charity events, which are distinct yet complimentary to the fundraising the Chatsworth House Trust undertakes, particularly when their causes reflect one of our charitable purposes to support our local communities and health and wellbeing.

From concerts in the Painted Hall to clay shooting and fun runs in the park, the scope of charity activity is broad. Where rates are charged, they are heavily discounted, to allow more money to go to good causes.

In 2022, Breast Cancer Now, The Children’s Hospital Charity, Rainbows Hospice for children and young people, NSPCC, High Peak Pony Club, the Scouts, Mountain Rescue, Helen’s Trust and Derbyshire Air Ambulance all hosted events at Chatsworth raising £245,618 for their vital work.

Derbyshire Charity Clay Shoot was also held on the estate after a break of several years due to the pandemic. This fundraising event is one of the biggest in the county and is closely supported by Chatsworth and many of the staff.

Raising over £200,000 for local causes, this year’s recipients were; PACT Sheffield (Parents Association of Children with Tumours and Leukaemia), Derbyshire Mind, Cystic Fibrosis Trust, Game & Wildlife Conservation Trust, Macmillan Cancer Support, the Chatsworth House Trust and Foundation Derbyshire.



Ladies taking part in the Pink Ribbon walk for Breast Cancer Now



Children from Go Beyond charity

### *The Duke of Devonshire’s 1949 Charitable Trust*

Supporting communities and charities in areas connected with the Cavendish family, such as Derbyshire, North Yorkshire, Eastbourne in Sussex and at Lismore in Ireland, the Duke of Devonshire’s Charitable Trust (DDCT) supports a wide range of causes.

Local wellbeing services made up a large proportion of the applicants in 2022, and the charity was able to support Paces Sheffield, Hillstown Miners Welfare Trust, Chaplaincy Derbyshire, Chesterfield Samaritans, Eastbourne Mencap and many other organisations who provide advice, food, shelter and healthcare to an increasing number of people in need.

During the pandemic, the Devonshire Group Hotels, Catering and Retail teams worked closely with foodbanks to supply meals to those in difficult circumstances. As economic uncertainty continues to pile pressure on these organisations, the DDCT is keen to maintain their support.

**20**  
*foodbanks local to the Devonshire Group estates received support*

## LORD & LADY BURLINGTON

*It is a great privilege to share this message with you as Laura and I look forward to our move to Chatsworth later this year. With my parents' decision to step back (though thankfully not too far!) there will inevitably be a sense of evolution, but of course there is nothing new about transition from generation to generation here.*

For the last 17 years, my parents have continuously strived to push boundaries, embrace new ideas and grow our charities and businesses, building on the great work of the generations before them. Their forward-thinking approach has ensured Chatsworth's world-wide reputation has been burnished and enhanced in so many ways and the legacy of their stewardship will shape Chatsworth long into the future. I know countless others – from colleagues and visitors to business partners and local residents – share our immense gratitude to them for all they have done.

It is indicative of my parents' progressive approach that they have chosen to pass on the baton in the way that they have. I remember on the day of my grandfather's funeral in 2004, my father saying he wanted to do things with me as a team and he has been true to his word throughout. And now I look forward to my parents taking on their new roles in the team, as Laura's and my trusted and highly experienced advisors.

As we look ahead, Laura and I are ever more conscious of, and ever more excited by, the opportunity we have been given to do something truly amazing with the resources in our care. Through every decision we make, we aim to make a progressive impact on the communities we are part of, whether socially, economically or environmentally – and in some cases all three. We will continue to embrace the values that have underpinned Chatsworth's work for so long, of always improving, decency and being inclusive.

We are delighted to have recently welcomed Jane Marriott in the newly created role of Director of the Chatsworth House Trust. Her impressive 25-year career, spent predominantly in leadership roles in museums and galleries at times of major transformation, make her the perfect person to lead an ambitious new chapter of growth and development for the charity. With her support, we hope to reimagine Chatsworth's role within the UK's cultural

economy and amplify the social impact of the Trust's activities in our local community and beyond.

Last year's *Radical Horizons* exhibition yet again underscored the aspiration for Chatsworth to be a centre for creativity and new thinking. The exciting partnership with the Burning Man Project brought a high level of innovation and wonder to the park at Chatsworth; it was talked about on an international stage and resonated profoundly with those who encountered it.

We look to continue its success with this year's exhibition, *Mirror Mirror: Reflections on Design at Chatsworth*, which will be on display in the house and garden from 18 March to 1 October 2023. The exhibition will feature the work of 16 international artists and designers, presenting an array of functional and intriguing objects that are deeply connected to the house, garden and the collections at Chatsworth – a place where design has been a key feature for 500 years.

This exhibition, along with a significantly enhanced programme of talks, tours and workshops as well as several other exciting projects in the pipeline, serve as a reminder of the role Chatsworth has long played as a convening place and a resource for artists, thinkers, makers and learners. Through the work of the Chatsworth House Trust, we have an opportunity to harness this brilliance to make a tangible positive impact, through culture, nature and learning, creating life-changing opportunities for those in our immediate and extended communities.

None of this is possible without our partners and supporters, to whom Laura and I extend our most sincere thanks. We look forward to working with you to grow, develop and energise Chatsworth for everyone, for generations to come.



# 10 GOALS

*The vision of the Devonshire Group, of which Chatsworth is a part, is to benefit our heritage, our people and our shared future.*

Launched in 2019, our 10 Goals for 10 Years have been set to help us fulfil this purpose. Our 2022 updates are:

1

*Enable the creation of 1,000 homes for local families and 1,000 jobs for local people*

We have started work on schemes to provide over 250 homes in Derbyshire and Yorkshire, with the first families having already moved in.

Work has also begun on building 22,000 sq ft of industrial units on Hartington Business Park, the ideal space for new and growing businesses. The units will be complete in early 2023, providing an estimated 60+ jobs.

2

*Double the benefit to local economies from our organisations*

We are now three years into measuring our economic impact, and we can measure this across the Devonshire Group. In 2021-2022, our economic impact stood at £224m and supported 3,338 jobs.

3

*Buy at least 50% of our supplies and services locally*

Local businesses are those which are less than 30 miles away by road. In 2019-2020, our baseline year, 47% of spend was with local businesses. This increased slightly the following year, to 48%, before dropping to 44% in 2021-2022. A key driver of this volatility is capital expenditure, which often includes significant spend with local construction businesses.

4

*Invest £50m in our heritage properties and landscapes*

Across the Devonshire Group, a total of £5.5m was spent on repair and restoration in 2021-2022. Of this, £2.5m was spent at Chatsworth, preserving the house, garden and park. Examples include repairing and repainting glasshouses, and the rebuilding of 1km of dry stone walls.

5

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

We have been able to increase and diversify our program of outdoor learning and engagement, reaching many schools who had not visited before. More than half of the schools that took part were doing so for the first time. Almost 600 schoolchildren were involved in creating sculptures for *Radical Horizons*, learning new skills and techniques.

6

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

At Chatsworth, we continue to receive positive visitor feedback and use this valuable data to help enhance visitor experience. In 2022, we achieved 83%, 90% and 70% for the three measures, respectively. We have also been supporting research into understanding the impact that visiting Chatsworth has on individuals' wellbeing.

7

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

Questions relating to satisfaction and engagement continue to perform strongly, with 10 out of the 12 exceeding scores of 80%. The average score has crept up steadily since our baseline year of 2019. The average score for satisfaction and engagement questions was 83% in 2019, 85% in 2020, 86% in 2021 and 87% in 2022.

8

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

Having been unable to facilitate work experience placements since the pandemic, we were delighted to host 22 pre-GCSE students in 2022. We also welcomed eight apprentices and five other trainee/graduate positions.

Since 2019, we have hosted 38 work experience placements and provided 74 traineeships, apprenticeships and other positions for young people.

9

*Reduce our impact on the environment*

We collect and analyse energy and recycling data, to drive improvements and reduce our environmental impact. In 2022, we developed a bespoke energy management platform, and began rolling it out for all major sites. This helps colleagues understand how, where and when energy is consumed to deliver cost savings and reductions in associated greenhouse gas emissions.

10

*Improve the quality of life and wellbeing of our local communities*

We are committed to supporting our local communities and those in need. We do this through a range of means, including hosting fundraising events and donating to good causes. We have also been able to provide support to those displaced by the war in Ukraine. These efforts are made possible thanks to the contribution and commitment of colleagues from across the organisation.

# 10 YEARS

## FINANCIALS

*The full financial statements for the Chatsworth House Trust are audited annually, filed at Companies House and lodged with the Charities Commission.*

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

The figures are for the year to 31 March 2022 with comparative figures for the year to 31 March 2021.

### *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 government COVID-19 restrictions which allowed the attraction to fully re-open from mid-May, albeit with restricted capacity. The significant increase in visitor numbers (up 89% from 304,001 in 2020-21 to 573,686) increased admission income to £10.1m (2020-21: £4.1m), which represents 72% of the charity's total income, increasing from 56% in 2020-21.

The second main income stream is trading activities, which includes major park events such as the Chatsworth Country Fair and Chatsworth International Horse Trials, however both events had to be cancelled due to the ongoing COVID-19 restrictions. Other trading activities 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 £2.3m in 2021-22, increasing from £2.2m in 2020-21.

In addition to this, a donation from the Trustees of the Chatsworth Settlement represented by the provision of housing occupied by Chatsworth House Trust staff for which rent is not charged; and one off donations and income from investments generated £1.6m of income. Total income for the year ended March 2022 was £13.9m (increasing from £7.2m 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 2021-22, which was similar to 2020-21.

The charity also spent £0.1m on the essential preservation and maintenance of the house and grounds, an increase on 2020-21 (£0.1m credit) when it recovered a prior year debtor that had been written off in full. Total expenditure for the year ended March 2022 was £11.5m, increasing from £9.8m in 2020-21.

Over the long term, all net income generated is reinvested in the conservation and restoration of the house, gardens, 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 2022*

		Total Year ended March 2022	Total Year ended March 2021
		£000	£000
<b>Income</b>			
Charitable Activities	Income	10,055	4,068
Trading Activities	Park Events	355	226
	Rental Income	792	279
	Other Income	1,184	1,686
Donations & Legacies	Staff / Pensioner Housing	392	370
	Other Donations & Legacies	669	34
Investments		489	539
	<b>Total Income</b>	<b>13,936</b>	<b>7,201</b>
<b>Expenditure</b>			
Charitable Activities	Admission expenses	2,806	2,120
	Maintenance, repair and general upkeep of the House, Garden and Park	4,028	3,827
	Maintenance of the art collection	344	401
	Governance costs	178	180
	Other costs, including support costs	3,256	3,016
Raising Funds	Subsidiary trading operations	771	381
	Investment fees	19	95
Preservation & Maintenance		59	(184)
	<b>Total Expenditure</b>	<b>11,461</b>	<b>9,836</b>
	<b>Net Income / (Expenditure)</b>	<b>2,475</b>	<b>(2,635)</b>
	Net (loss) / gain on Investments	1,094	3,293
	Actuarial (loss) / gain on Pension Scheme	486	(3,694)
	(Loss) / gain on Investment Properties	0	0
	<b>Net movement in funds</b>	<b>4,055</b>	<b>(3,036)</b>
	Total funds brought forward at 1st April	22,391	25,427
	<b>Total funds carried forward at 31st March</b>	<b>26,446</b>	<b>22,391</b>

## APPENDIX

### **The Chatsworth House Trust Council of Management**

The Earl of Burlington  
– Chairman

The Duke of Devonshire,  
KCVO, CBE

The Hon Mrs Christopher  
Chetwode, DL

Dr Nicholas Cullinan  
(Started February 2022)

Mark Fane, Esq.

Edward Perks, Esq.

Henry Wyndham, Esq.

Nishi Somaiya

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

The Duke of Devonshire  
– Chairman

The Duchess of Devonshire

The Earl of Burlington

Oliver Stephenson, DL, Esq.

### **Credits**

#### *Design*

93ft

#### *Editor*

Hannah Clugston

#### *Photography*

Helena Dolby

India Hobson

Simon Broadhead

Chris Smith

Daniel Casson

Matthew Bullen

Francis Augusto

Jessica Fadel

Shoot 360

#### *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.*

#### *Burnthebook Design*

(Chatsworth and Me)

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

### **Image credits**

Francis Augusto/ Art Fund

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Trustees / Bridgeman Images

Go Beyond

Breast Cancer Now

Trustees of the Chatsworth Settlement

©Erkan Ciplak for Peak District

New Beginnings project

Alex Totterdell (Chatsworth & Me)

Georgia Gadsby (Chatsworth & Me)

Rebecka Torvik (Chatsworth & Me)

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

### **Get in touch**

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

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Front cover. *The Flybrary*,  
Christina Sporrang



