

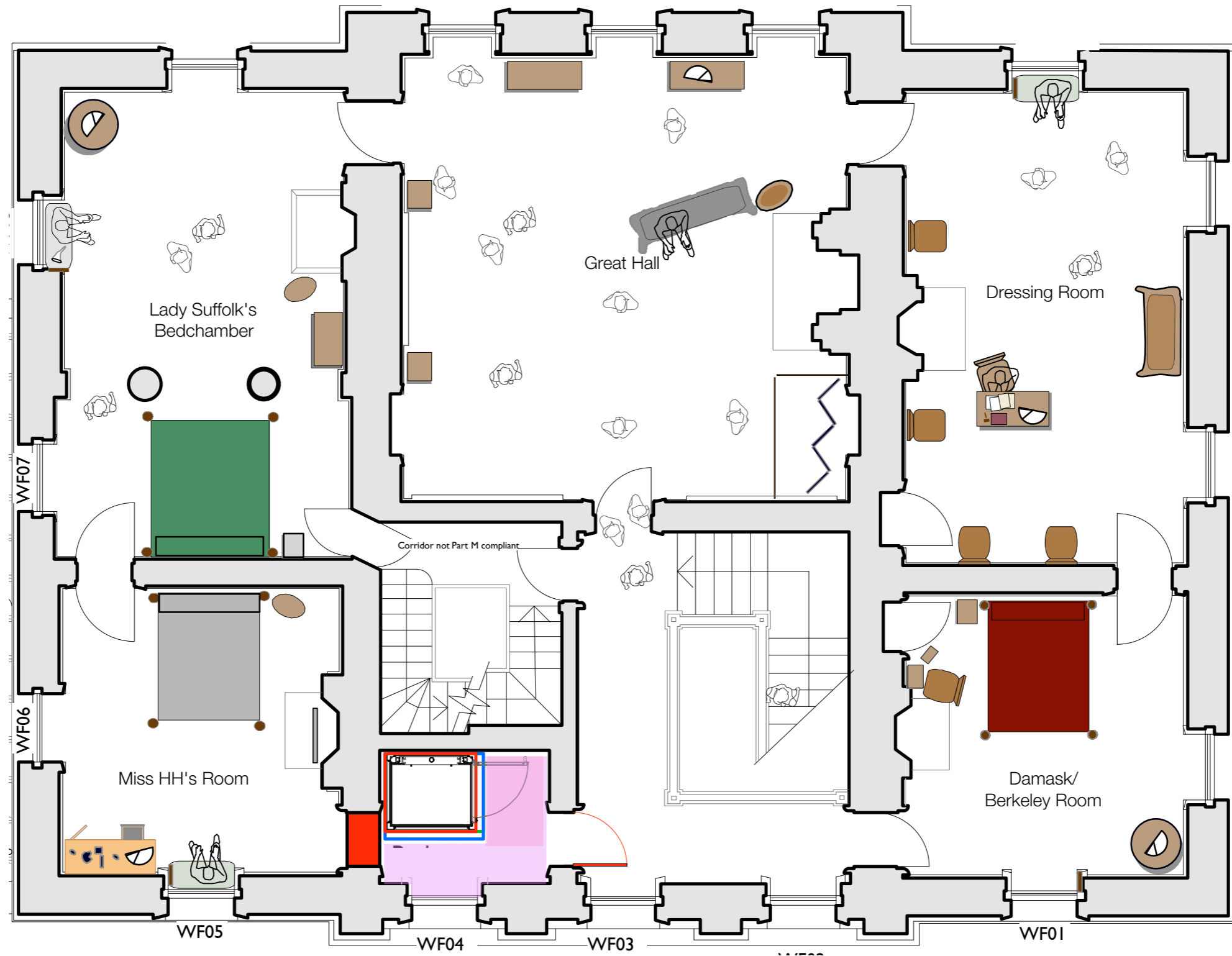


## The House

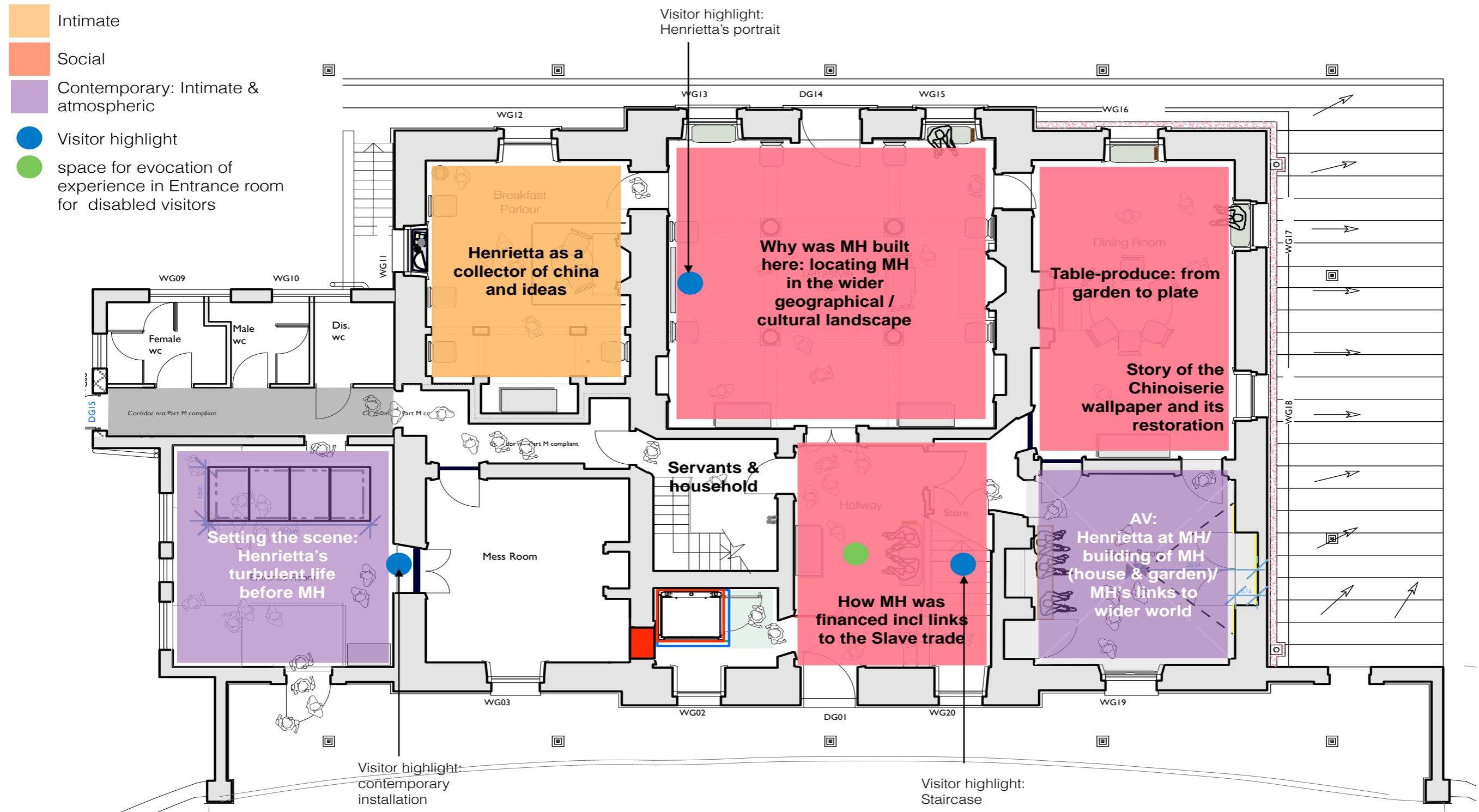
# The House: Ground Floor Plan



# The House: First Floor Plan

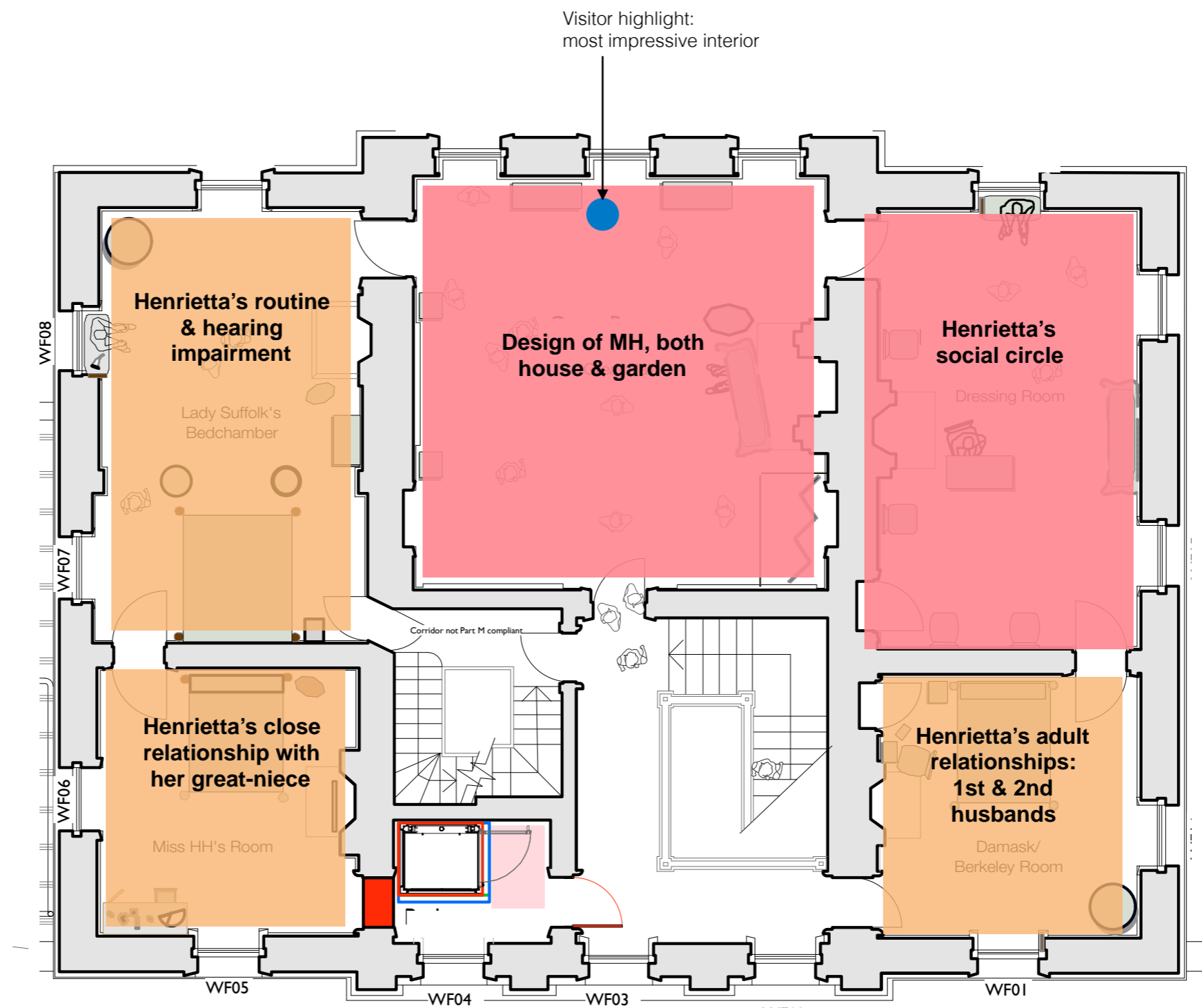


# The House: Thematic Overview



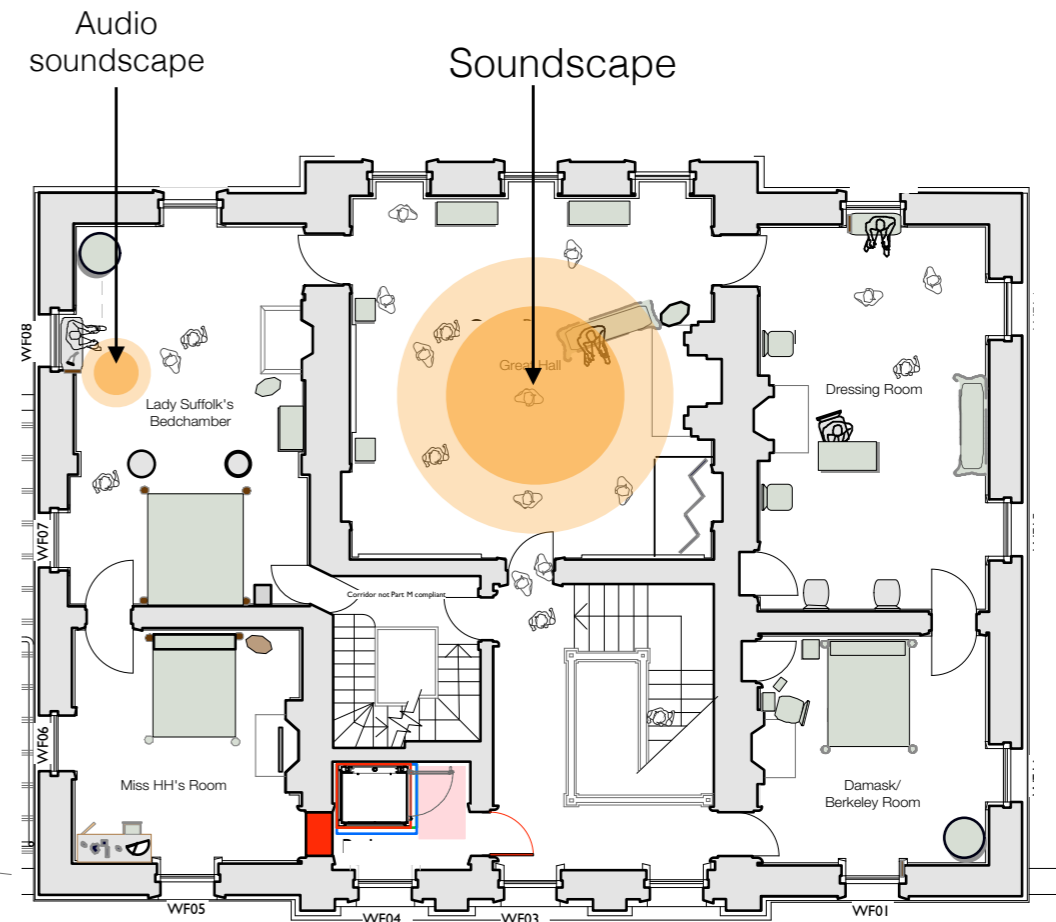
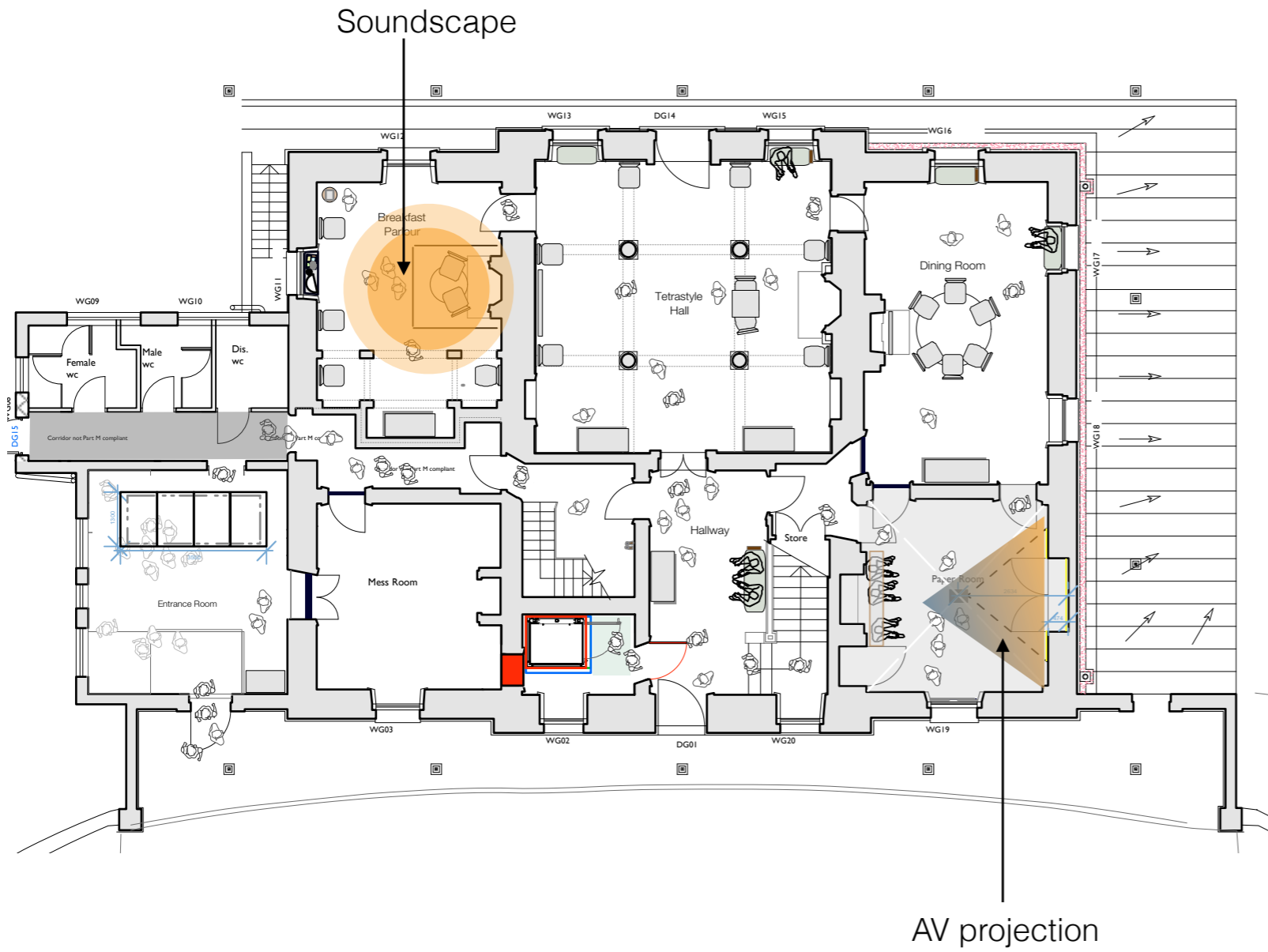
Note: Each room will have a fan explaining the function of the room. Additional themes are annotated.

- Intimate
- Social
- Contemporary: Intimate & atmospheric
- Visitor highlight
- space for evocation of experience in Entrance room for disabled visitors



Note: Each room will have a fan explaining the function of the room. Additional themes are annotated.

# The House: AV Overview



# The House: Design Approach

## Atmosphere and Staging

We aim to foreground the atmosphere of each room, evoking often only through lighting, the varying senses of intimacy and sociability throughout the house. Using existing lamps and pendant lights we want to highlight and rebalance all rooms, bring particular attention to paintings or key architectural features. Circulation is free flow allowing visitors to walk through the magnificently dressed spaces evoking how Henrietta used to live.

In the Paper Room and space under the main stairs, we propose these spaces will be differentiated to help close them in and make them more intimate. The Introductory Room and corridor could also be differentiated from the spaces of the main house.

Throughout the house we propose a light touch for all interpretative devices. Our intention is that the suite of interpretative elements – graphics, props or simple interactives – are given in a simple yet distinctive treatment that sets them apart from the historical furniture and objects of the house, and yet doesn't disturb the atmosphere of the room.

Within each room a primary graphic will describe the room, Henrietta Howard's use of it and any key features. Accompanying it could be room booklets stored within the visitor seating units that give deeper information including caption information on key paintings and objects, and information on less represented stories.

Where possible, we will introduce tactility through prop objects that can be picked up by visitors and facsimile letters on parchment paper that is robust. These will be clearly distinct from the collection, perhaps in monochrome and could be 3D printed. We will introduce smells and aromas where appropriate to bring a sense of life to the house.



## Primary Target Audience:

- Stimulation – respond to feeling of awe and wonder of seeing and experiencing the authentic
- Expression –love ‘walking where historical figures once walked’ and ‘soaking up the atmosphere and triggering my imagination.’ respond to emotive entry-points to big ideas
- Perspective – place high importance on authentic representation

# The House: Design Approach

## Room Information

Primary Information will be presented on fan-like panels sitting on existing table tops with additional protection to surfaces. They will give a brief introduction to the function of the room through Henrietta's use.

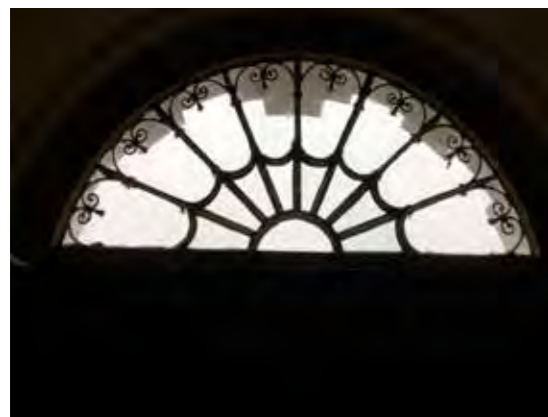
Refer to Graphic design sections (at back of document) for more information.

Aside from the fans, within each room there will be a booklet located near to the window seats. The booklet will include information on six key objects within the room such as particular furniture, paintings or furnishings, theme information and where relevant 'Narrative of Care'. The booklet covers will be bespoke to each room, picking up on wallpaper or paint colour.

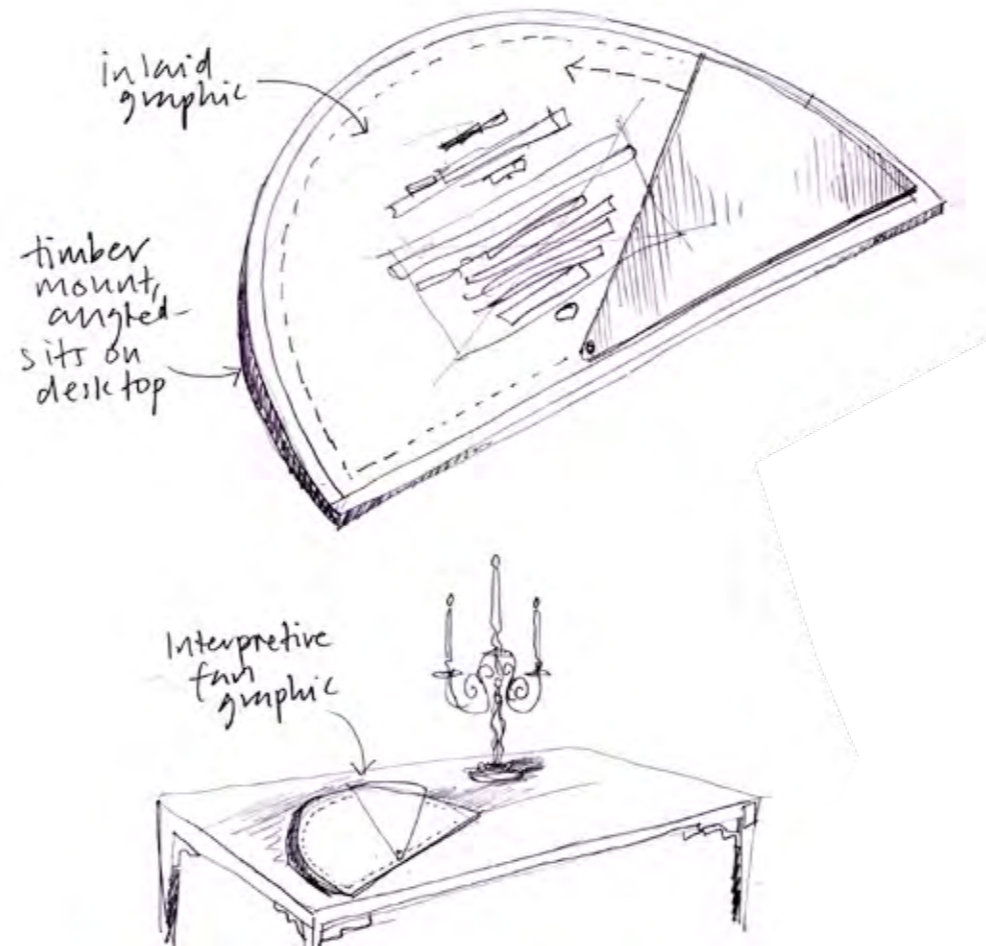
## Primary Target Audience:

- All segments have a relatively high score for 'I need just enough information to get me started'

Please see [Graphics Document Page 67](#) for schematic design of panel layout



Fan-motif window above the front door at Marble Hill house.



Concept sketches



Room book



Development maquettes



# Curatorial Statement

The house will be presented as Henrietta's home and the collection of historic furniture will be arranged and dressed to emphasise how each room was used by Henrietta, her household and guests. This arrangement, including new acquisitions and loans, will be informed by the earliest surviving inventory for the house, taken on the death of Henrietta in 1767.

The introduction of a card table in the Tetrastyle Hall, a dining table and six chairs in the Dining Parlour, and a sideboard dressed with tea making apparatus in the Breakfast Parlour, will help visitors understand the purpose of these sociable spaces where Henrietta would have gambled with friends, dined on the produce from her kitchen garden, and chatted over the tea table. The liveliness of her household will be conveyed in the first floor bedrooms, one of which will be transformed back into the bedroom of her great-niece, Miss Hotham, complete with bed with needlework hangings. The Damask Room will be presented as her second husband's bedroom, with shaving mirror and appropriately 'masculine' furniture. Henrietta's more intimate moments, such as her preparations for the day, will be explained through the objects on her dressing table (including a historic ear trumpet), and her role as a great letter writer will be reinforced by the inclusion of a writing table and writing box in the Dressing Room.

The paintings collection will be re-hung to enhance the atmosphere of the different rooms and to support the key messages of the interpretation. In the Tetrastyle Hall, paintings of local views will help visitors understand the importance of the relationship between the house and surrounding landscape; in the Breakfast Parlour, small scale 18th-century 'conversation pieces', will add to the domestic atmosphere of this intimate room; while Henrietta's close friends and associates, many part of the local 'Twickenham Set', will be represented through the portraits gathered together in the Dressing Room.

High quality reproduction textiles will add colour and warmth to the rooms, such as red silk damask festoon curtains in the Dressing Room and Damask Room, carpets in the Dining Parlour and Miss Hotham's Bedchamber, and a reproduction needlework sofa which visitors can sit on while admiring the splendour of the Great Room. A replica of the one remaining 'peacock table' in the Great Room will help show how this impressive space would have looked when furnished with four, symmetrically arranged, tables, and provides an opportunity to examine how such elaborately carved and gilded pieces were made.

Reproduction textiles (including curtains), paintings rehang, new visitor seating and historic dressings are included in the HLF project costs, other curatorial acquisitions will be funded separately and are not included in the HLF project costs.



# Ground Floor: Introductory Room

A visit to Marble Hill house is to be an evocative experience, one which opens up the life of a woman in the eighteenth century in a way which is resonant and involving.

To this end, the Introductory Room will be a space that sets the scene, but does so in a way that tantalises rather than gives too much away, that frames the experience through key motifs but doesn't lay out the whole story. Here, visitors will meet Henrietta Howard and gain an insight into her earlier life up to her time at Marble Hill.

We propose the following elements:

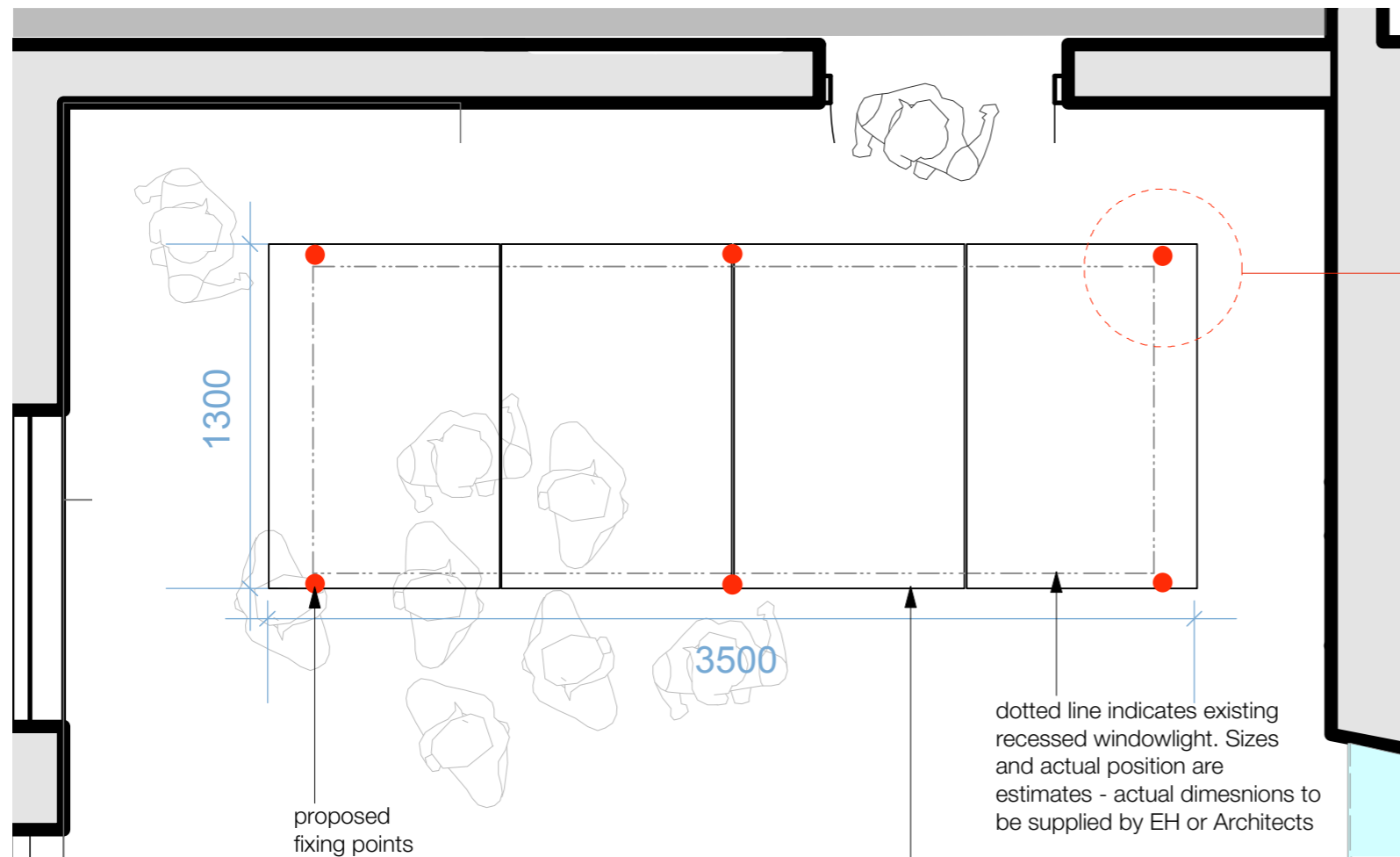
- a graphic timeline running across the walls depicting key stages of Henrietta's early life up until Marble Hill. Based on an illustrative style that will be used throughout, images of Henrietta and her dog Fop are interwoven with the garden and landscape of Marble Hill, establishing the link of outside to in. Illustrations at lower level will appeal to children, as they spot Fop the dog.
- the timeline wraps around the wall and leads into a recessed display illustrating a miniature vignette highlighting the moment Henrietta embarks upon a new phase of her life in a new home built for and by her: Marble Hill. Using a paper-cut style, this theatrical scene would include cardboard cut-out characters appealing to all age groups.
- visitors can pick up a family trail leaflet that acts as both a guide to inside the house and outside in the garden.
- an overhead light baffle masks the overhead windows whilst still providing light. Printed with leaves and greenery, representations of foliage could reaffirm the link between the house and the park.

Approximate capacity between 35-40 people. Dwell time approximately five minutes.



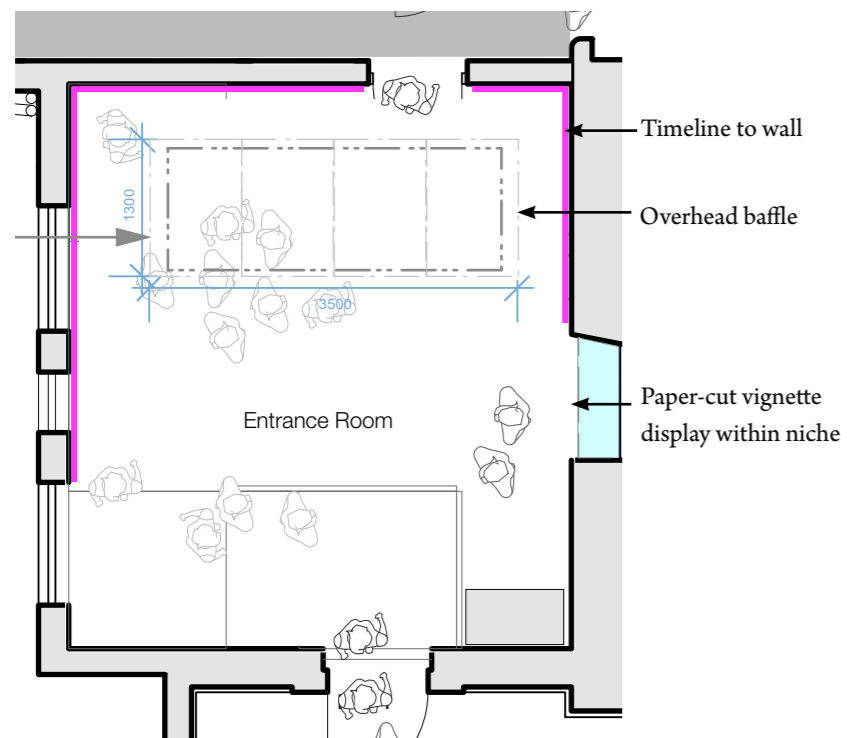
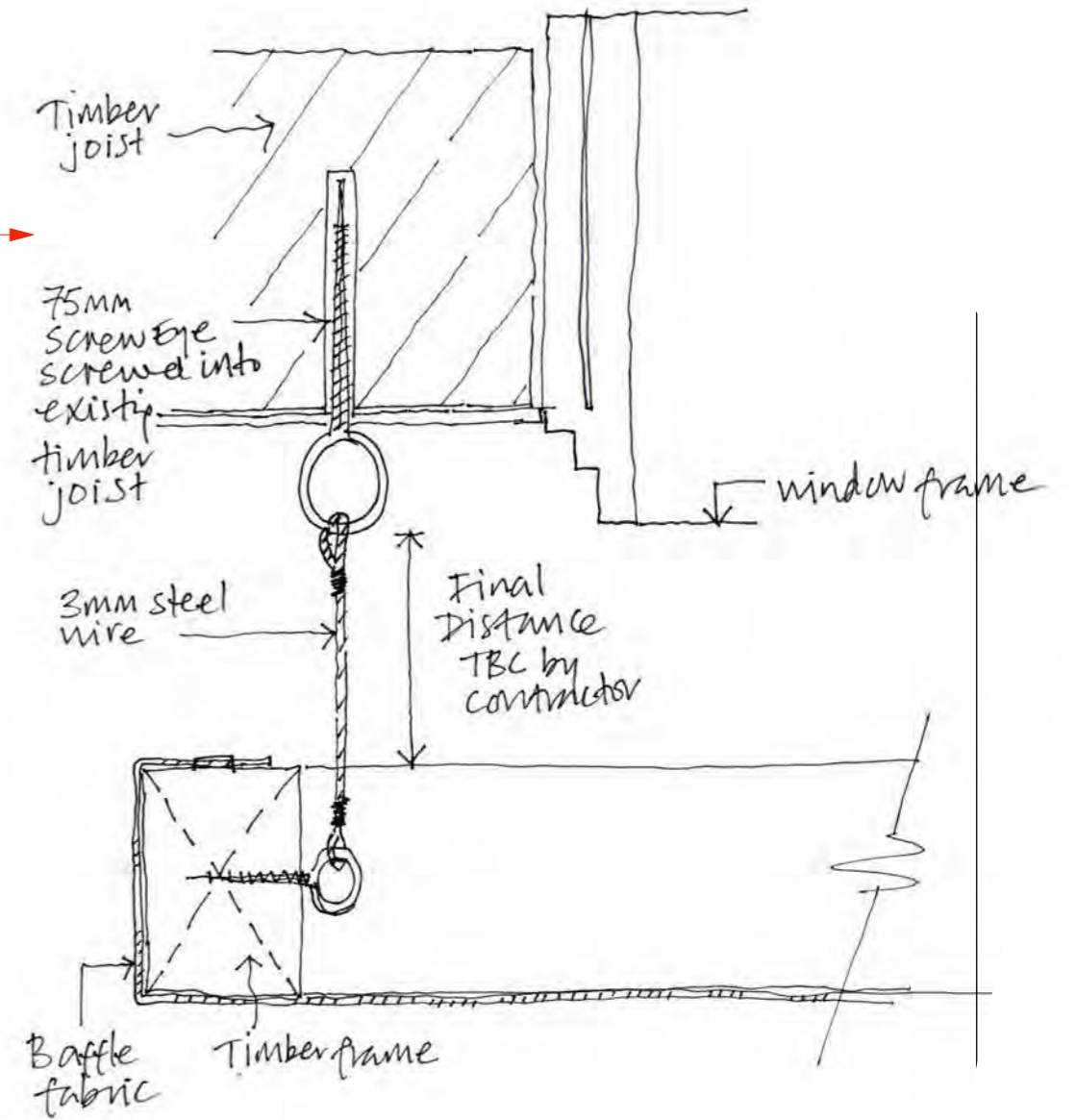
## Primary Target Audience:

- Expression – respond to emotive entry-points to big ideas
- Expression/Stimulation & Perspective are all visuo-spatial learners and need graphics with more than written text
- Stimulation – enjoy surprising juxtapositions and creative interventions - new sculpture in old space



Reflected ceiling plan

**Light baffle:** timber frame with stretched Barrisol or semi-translucent lightweight fabric with DTM print. Overall dims TBC once windowlight is confirmed. Baffle to hang approx 100-150mm below.



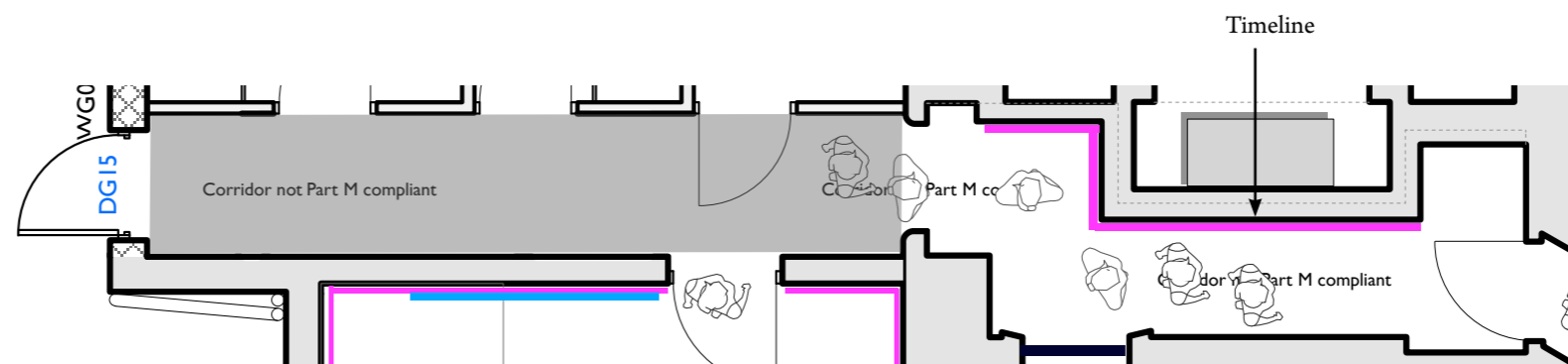
# Ground Floor: Corridor

The illustrative style of the timeline will continue into the corridor giving further brief clues to Henrietta's story, which can be taken in at a glance as visitors pass along towards the Entrance Hall of the house. Playful illustration will continue to be interwoven through the house, appealing to younger audiences.

From the Hall ahead of them, warm light emanates into the corridor.



Graphic applied direct to the finished wall.  
Elevation is approximate.  
Text heights and positions to be tested on site.



## Ground Floor: Entrance Hall

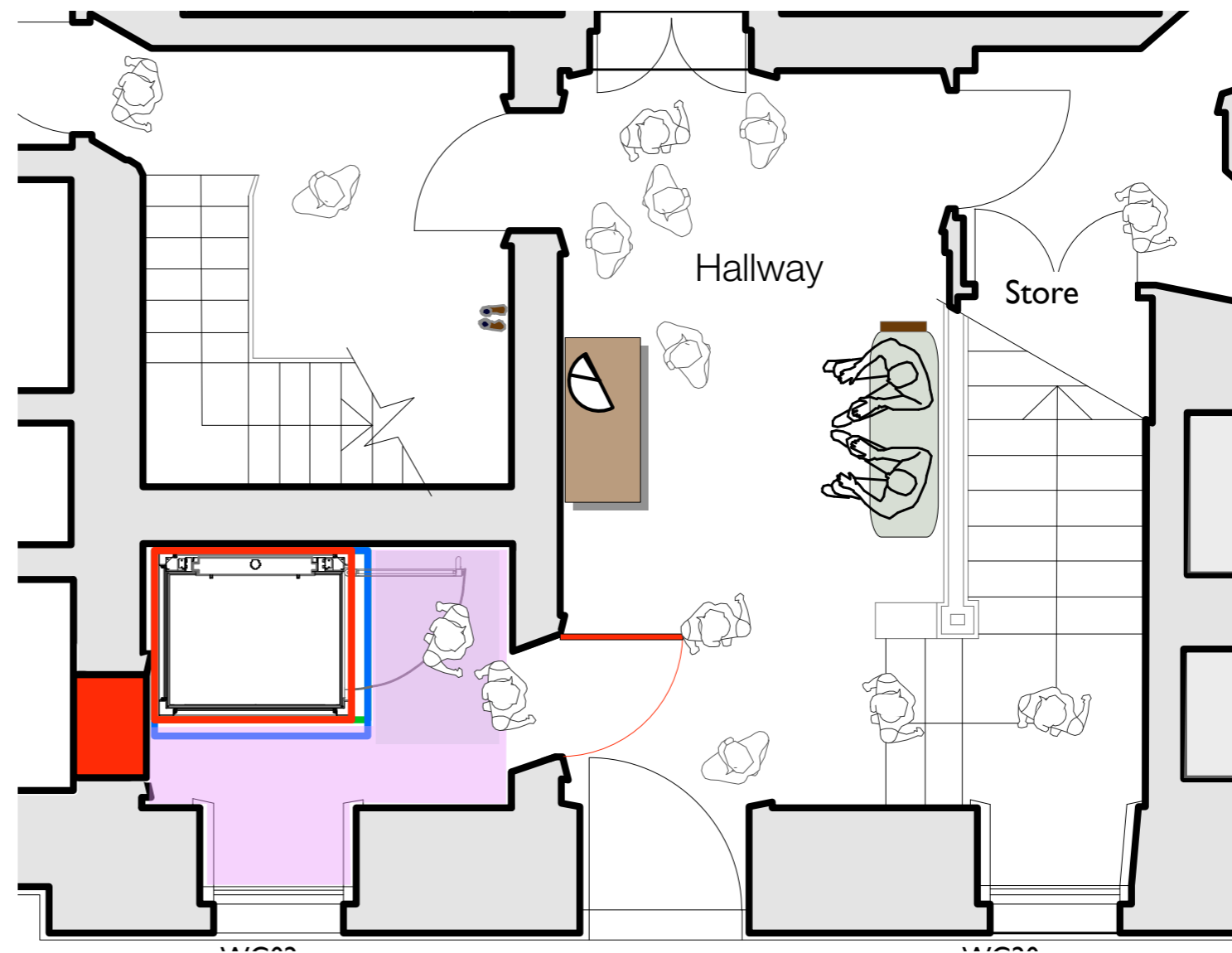
The Entrance Hall is the point when visitors cross an invisible threshold and enter into Henrietta's house. It is the point at which they will sense "I am here".

On the table in the hall would be a fan panel that gives information on the hall and staircase. Facsimile share certificates or letter describing Henrietta's investments that funded the house will be on the hall table for visitors to read.

The table will also include a beautifully designed album which will explore the links between the materials at Marble Hill and the wider world, with particular exploration of the issues related to the Transatlantic Slave Trade at Marble Hill. It will include a mixture of community generated content resulting from one of our contemporary resonance projects and material from EH and other experts.

From here, we recognise that visitors can in go in a number of directions, but we would like to draw the majority of visitors into the Tetrastyle Hall. To this end, we suggest the space under the stairs be made dark and the Tetrastyle Hall be made more welcoming through lighting.

The Entrance Hall will be the entrance to the house for wheelchair users. Volunteers might be briefed to open the front door from within, further enhancing the sense of arrival. Duplicate information from the Introductory Room will also be available here.



# Ground Floor: Tetrastyle Hall

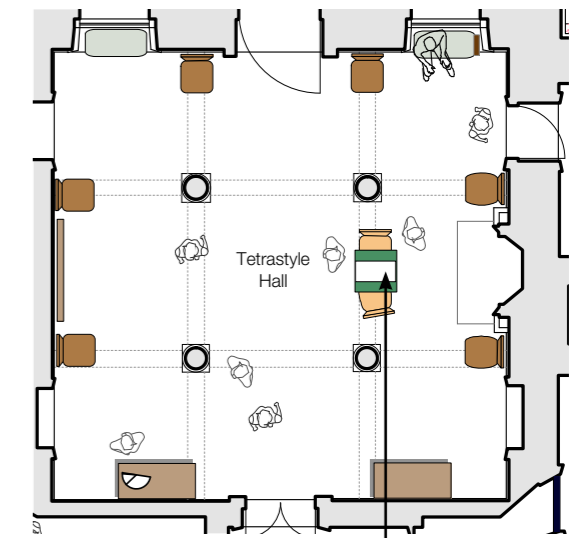
The Tetrastyle hall is likely to be the first space in which visitors will encounter full interpretative content.

This room will primarily cover the relationship between the house and the park.

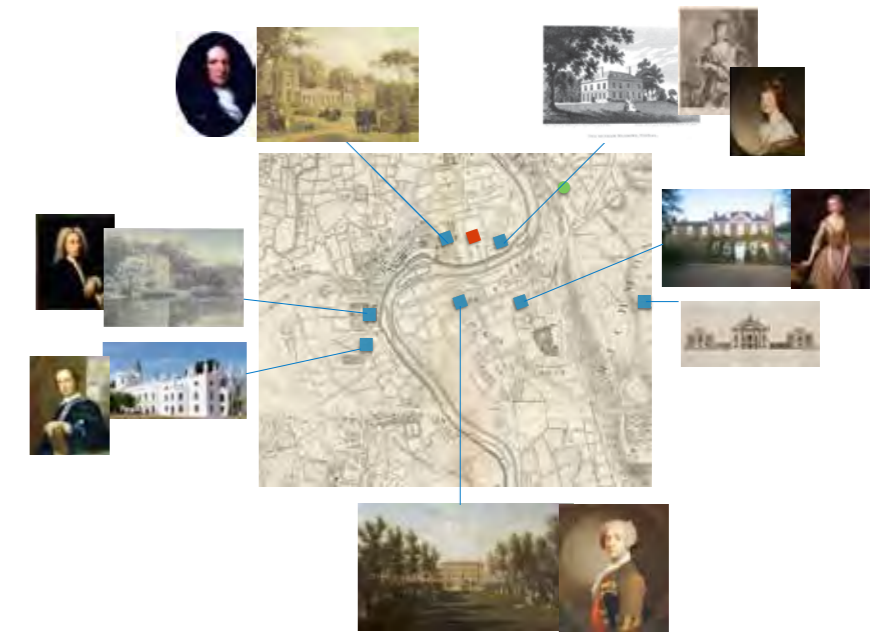
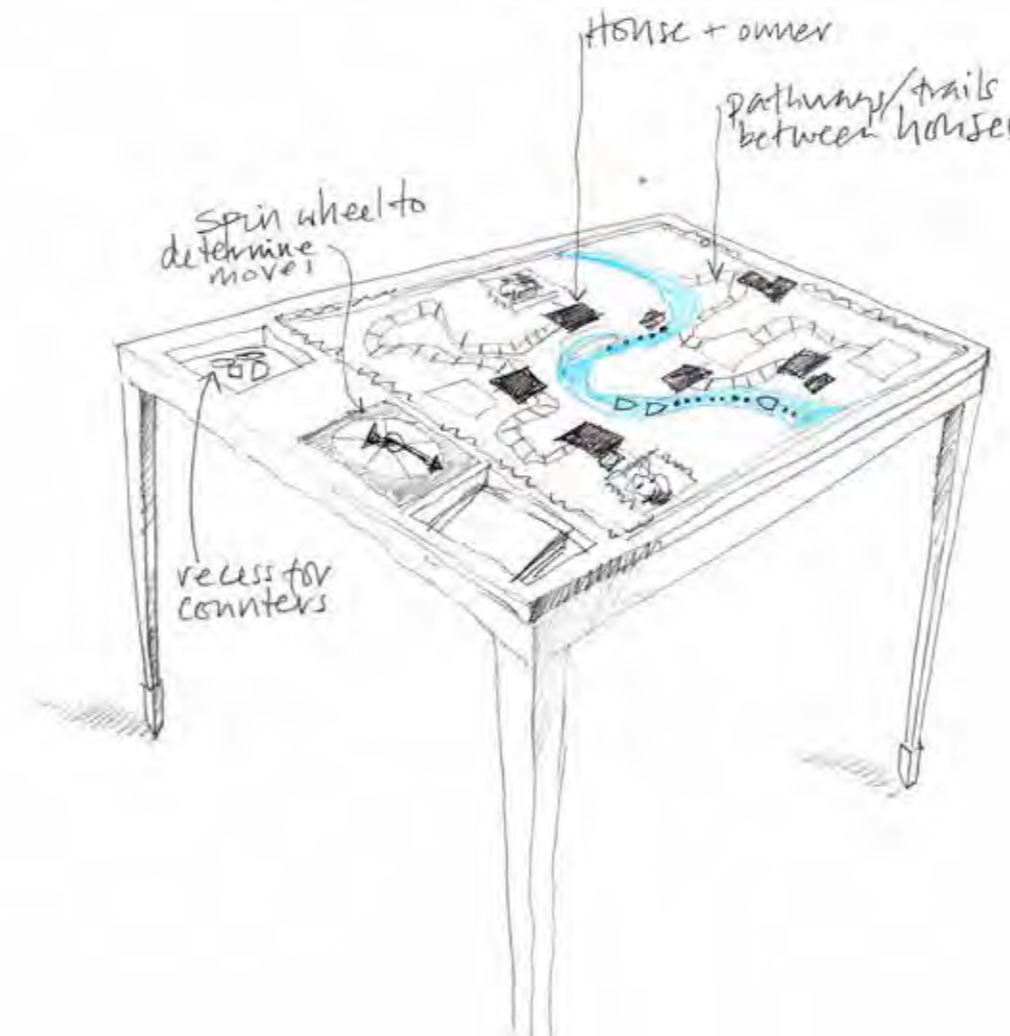
## Card table

To complement the existing landscape paintings and reinforce the location of Marble Hill we propose a newly-commissioned card table and chairs. Embedded into its top surface, an illustrated map of the area plots Marble Hill and the houses of Henrietta's neighbours along the river from Richmond Hill through to Walpole's Strawberry Hill. Visitors are encouraged to sit at the table and play a game guessing which character lived in which house. A 'Guess Who?' style game will appeal to families as they select a counter and become one of Henrietta's neighbours.

The table will provide a 700mm high knee recess for wheelchair users and will be easily removable for events. The card table and games could be of particular interest to families and to Expression visitors.



Model card table



Marble Hill in its wider landscape context.

## Primary Target Audience:

- Expression – put social at the centre of their visit
- Stimulation – enjoy kinaesthetic learning activities as a family

# Ground Floor: Breakfast Parlour

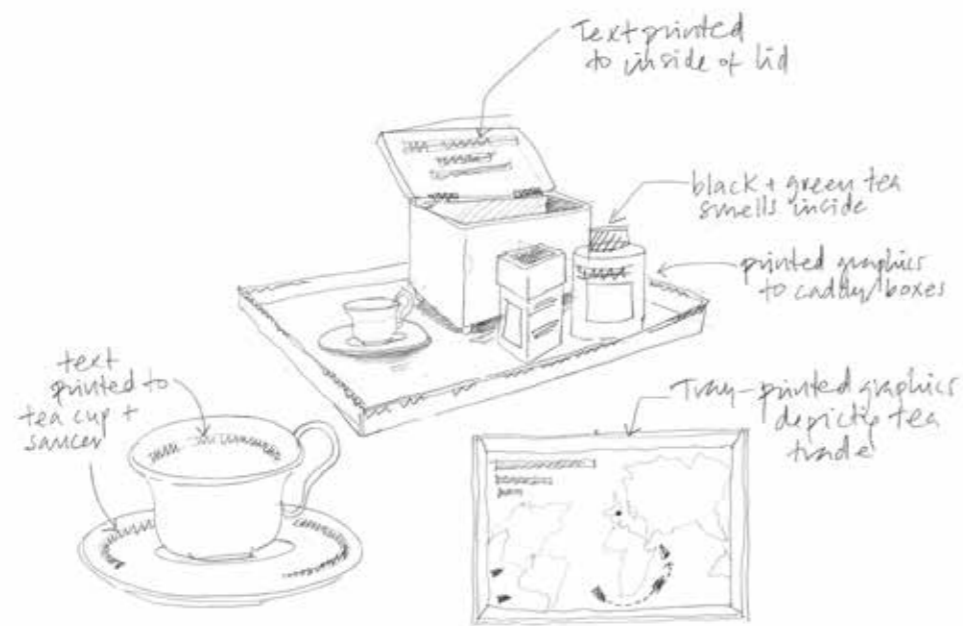
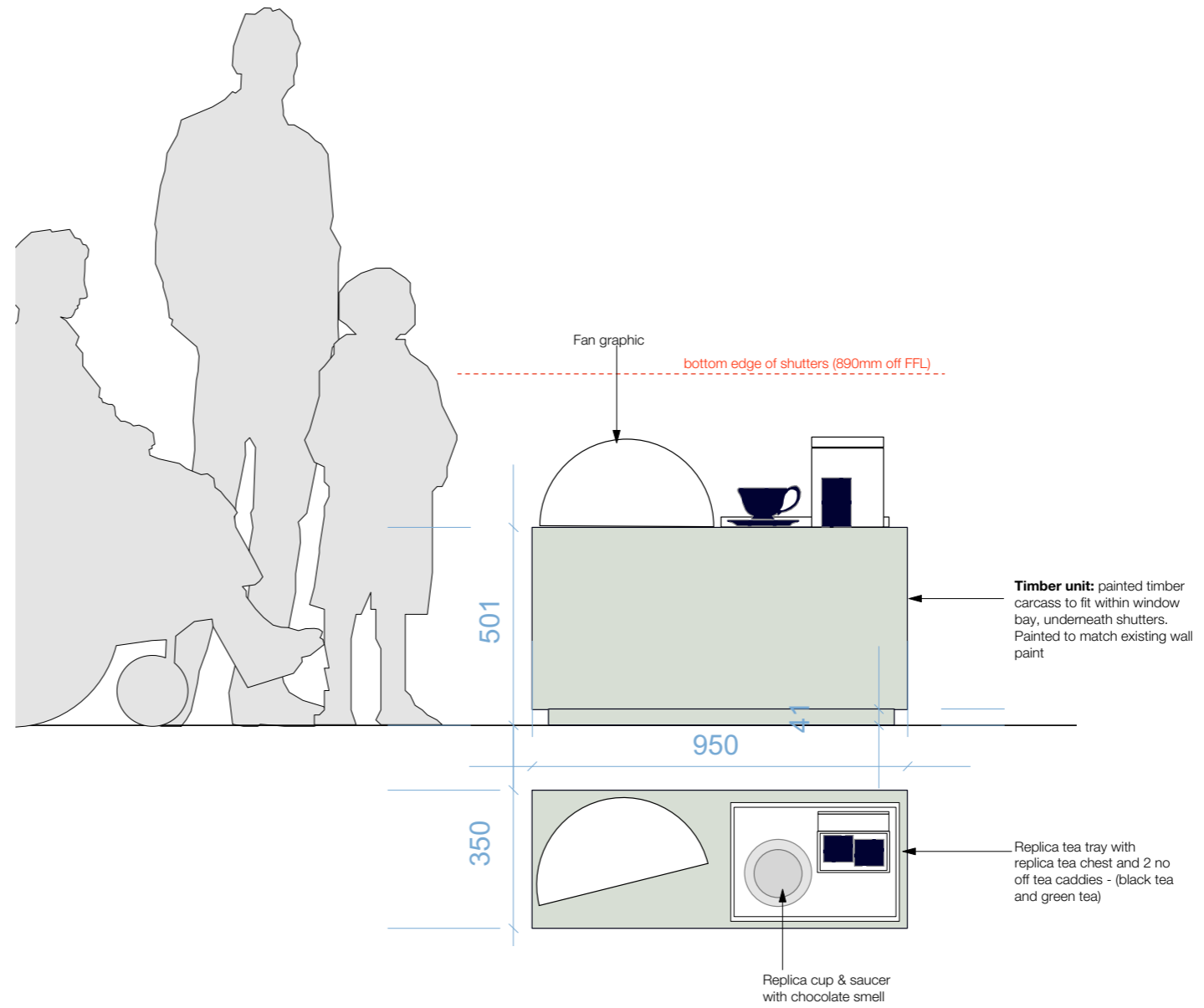
The focus of this room is the table setting – an intimate tableau of tea time. A simple set of stanchions protects the display allowing visitors to get close enough to hear an audio soundscape of a conversation between Henrietta Howard and a friend, discussing their collections. Within a window bay, visitors can pick up a facsimile tea cup and tea caddies with embedded tea smells from different regions that sit upon a tea tray displaying graphics of the tea trade.

Behind the table setting is a rich display of Chinoiserie porcelain. Towards the back of the room, we propose to add table-top lighting to help even out the space.

The soundscape will be on a PIR-sensor, triggered by visitor presence. An easy English transcript and will be located to be in reach of wheelchair users. Please see page 45 for more information on the soundscape.

## Primary Target Audience:

- Perspective – kinaesthetic learners- enjoy learning through touch
- Expression – interest in soundscapes

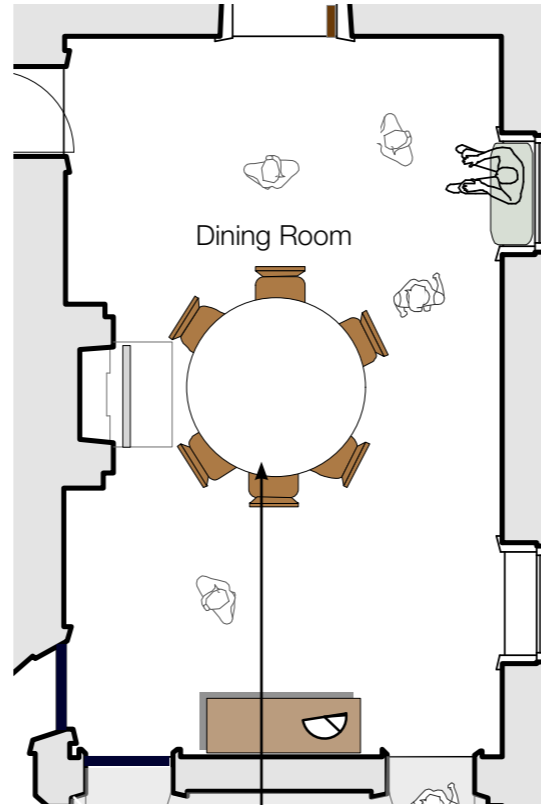


# Ground Floor: Dining Room

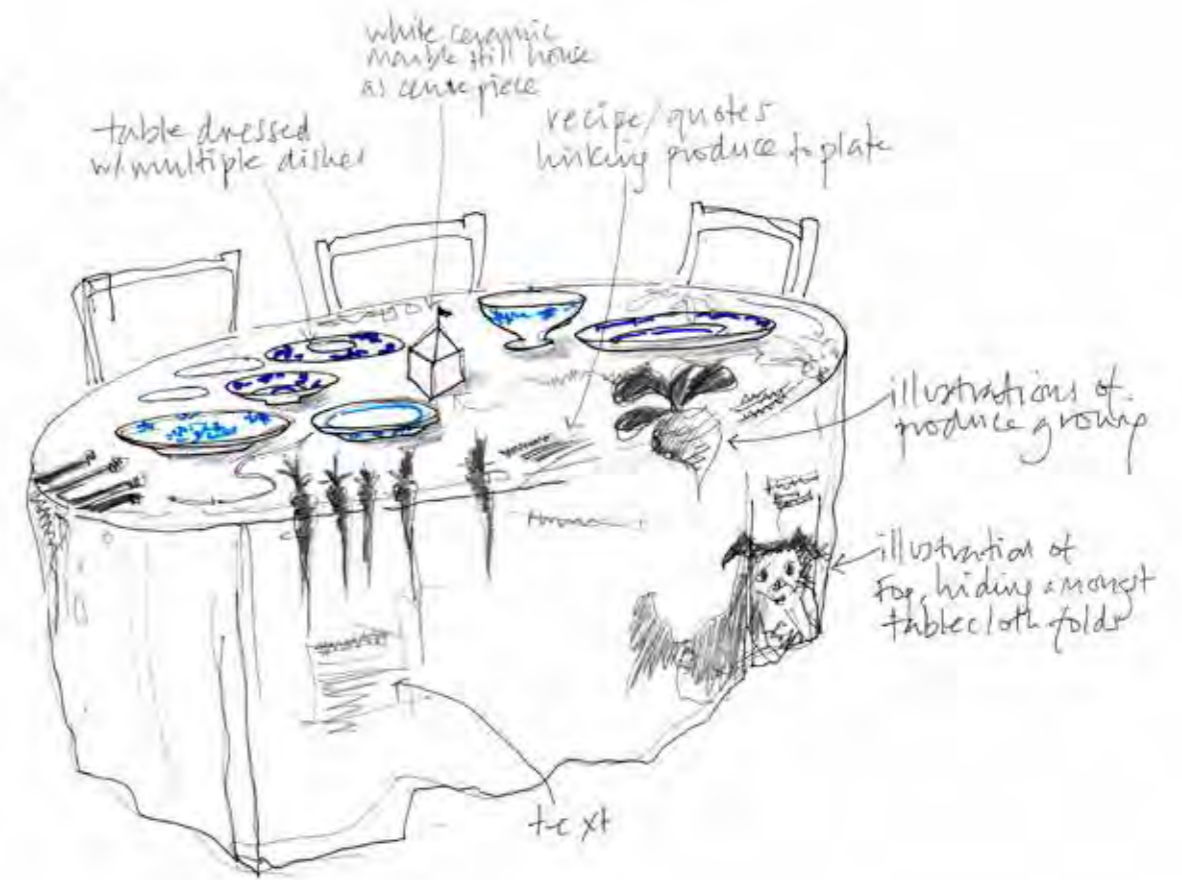
The Dining Room interpretation focuses on farming, cooking and Henrietta's dining and entertaining at Marble Hill.

We like the idea of the table exploring these issues by being dressed to be like the kitchen gardens and pastures outside the house. Historic plates and cutlery would sit on top of a tablecloth that is graphically-printed with imagery of vegetables and produce grown within the gardens. Quotes and recipes will run across the table cloth hinting at Henrietta's interest in the gardens.

In the centre of the table, a miniature model of the house creates a landmark around which the produce is grown.



Dining table with digitally-printed tablecloth



## Primary Target Audience:

- Stimulation – enjoy surprising juxtapositions and creative interventions
- And all three groups are visuo-spatial learners and need graphics with more than written text



Elizabeth Chute





## Ground Floor: Paper Room

The Paper Room is the core of the story of Henrietta Howard, an immersion into her life story, her character and her development of the house.

Told in three chapters, visitors will watch an animated show with audio that gives a full account of the lows and highs of Henrietta's life. This will be projected into the existing alcove, using it like a proscenium arch.

The film will include the development of the house and park and the links between Marble Hill and the wider world – the Transatlantic slave trade and Chinoiserie.

The bench will have a back and arms for access.

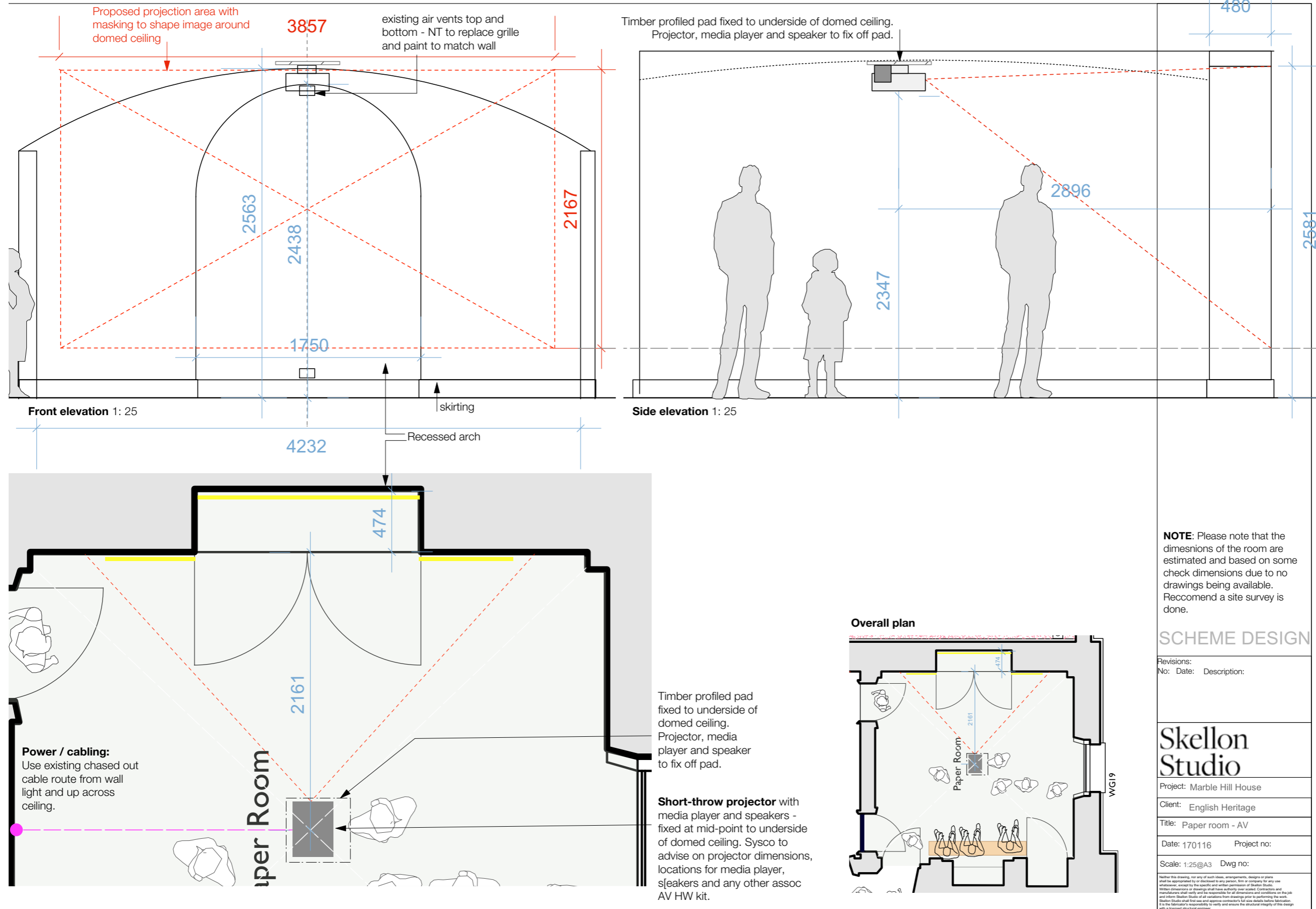
Approximate capacity 35-40 people.

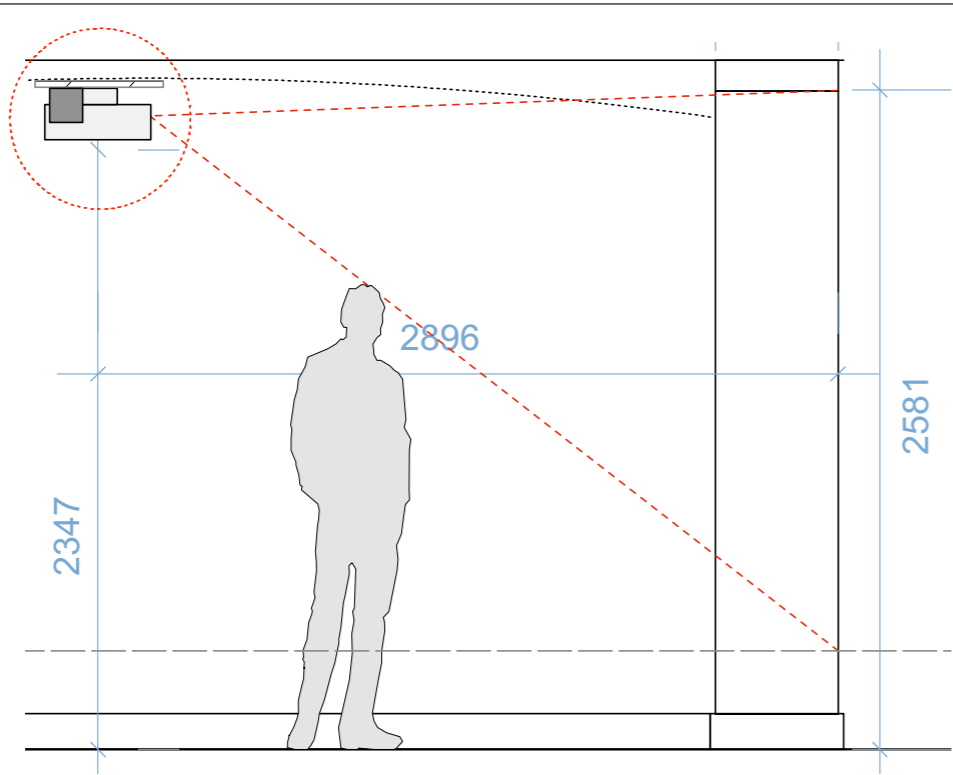
### Primary Target Audience:

- Expression will get to grips with Henrietta's story
- Stimulation will enjoy the immersive atmosphere



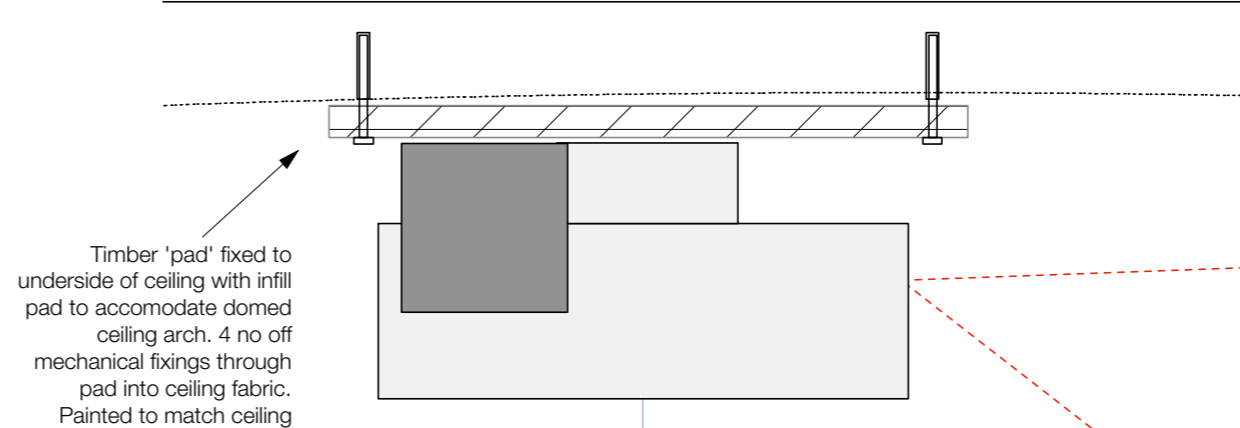
# Ground Floor: Paper Room



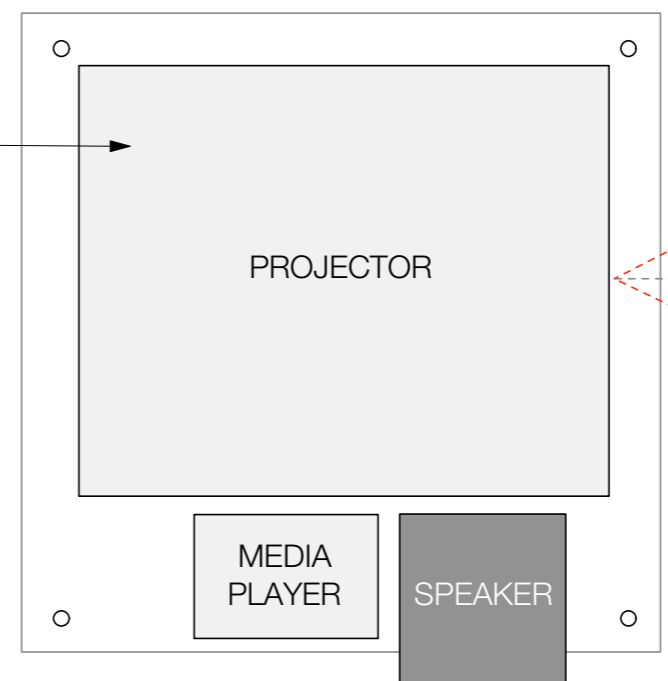


Side elevation 1: 25

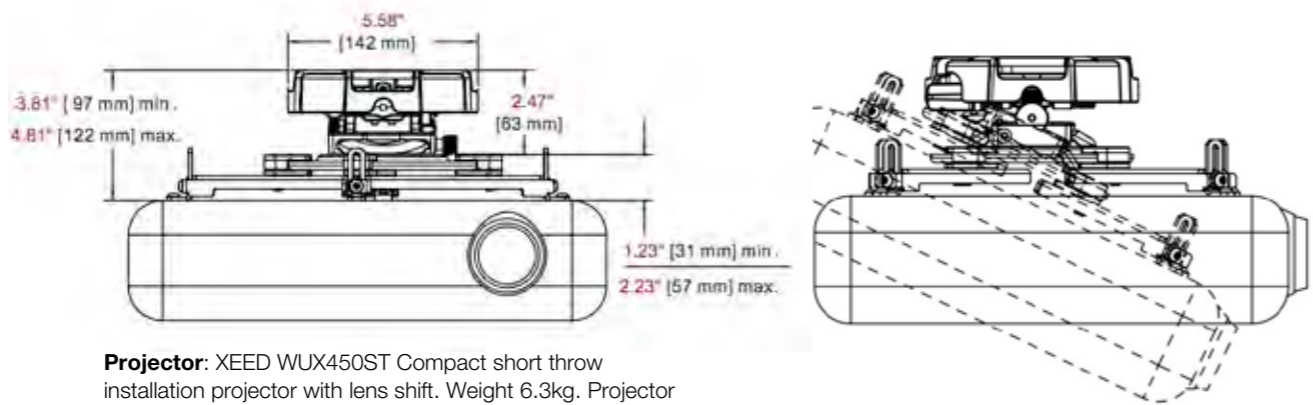
Detail elevation 1: 5



Projector, speaker and Media player to be fixed to u/side of timber pad



Plan 1: 5



**Projector:** XEED WUX450ST Compact short throw installation projector with lens shift. Weight 6.3kg. Projector mounted to PRG Precision Gear projector mount (weight 1.4kg) fixed to timber ceiling pad.

SCHEME DESIGN

Revisions:  
No: Date: Description:

**Skellon Studio**

Project: Marble Hill House

Client: English Heritage

Title: Paper room-AV Projector

Date: 170116 Project no:

Scale: 1:25@A3 Dwg no:

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# Ground Floor: Paper Room

## AV Treatment

### The Opportunity

To evoke the intrigue and drama surrounding Henrietta's life and the House she built and inhabited. The film will be divided in three sections so to have an overview of her life:

- Introducing Henrietta as the main character.
- Creating Marble Hill (Design and Landscape).
- Marble Hill as a Global link.

### Key Considerations

There is a need to:

- Be creative and to adopt an open-ended narrative style.
- Tell Henrietta's story in a stimulating way, inspired by the collections at Marble Hill.
- Portray multiple perspectives.
- Set some of the historical and cultural context.
- Avoid literal recreations and be more 'evocative' and 'abstract' in style.
- Provide a conclusion which evokes a response and encourages visitors to make up their own minds.

### Interpretative Purpose:

The film is a key part of the interpretation within the visitor experience. It will have a visual impact and attract visitors because it is the only animated/moving image element within the house.

- We anticipate that it will also be popular with a younger audience, therefore the dialogue needs to be accessible to age 7+.
- It will be an enjoyable, inspirational and creative piece.
- It will be a change of pace from visiting the historic rooms.
- It will give a deeper knowledge and understanding of Henrietta Howard's life.
- Poetry and letters will act as primary source of research and inspiration for the dialogue.



# Ground Floor: Paper Room

## AV Treatment

### Visual Style

We will commission an illustrator to draw Henrietta and other key characters, brought to life through animation. The film makes use of music, sound effects, footage, photography, archival imagery, letters, archival drawings from the collection reinterpreted with photography, and motion/graphics to engage visitors emotionally as well as intellectually. Because of its factual elusiveness, we propose a poetic and evocative style to convey the mood, the mystery and the potential of some of the archaeological finds as an historical time capsule.

The sheer beauty and potency of Henrietta's life inspires the visual treatment of the film. Each chapter uses the colour palette reflected within the interior of her house (coordinated with the graphic design). A symbolic object such as Henrietta's fan might be the introductory screen that divides the 3 chapters of the film with relevant colour schemes and fonts. The advantage of colouring the footage is that it will age less and the video will have a durability of 10 years.

We aim to use archival material relating to Marble Hill and to reinterpret appropriate objects in the house.

### Sound

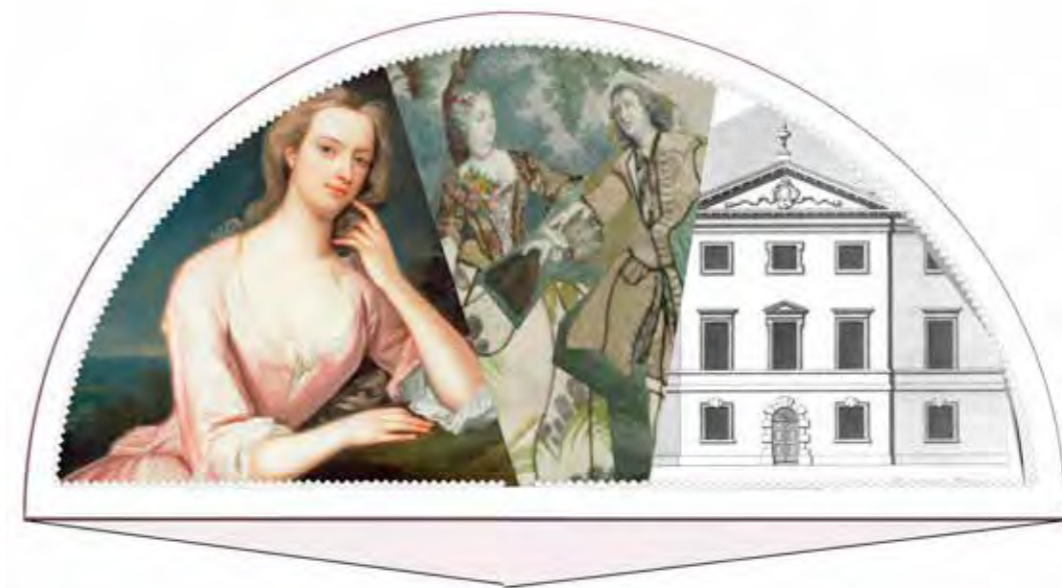
Sound is a critical component of our AV work. All sound is from original field recordings and recorded sound effects, and abstract sounds are combined with electronic sounds created in-house. We propose that sound is used sparingly to enhance and support, not to dominate, the visual imagery. Our sound designer is a music composer who specialises in film and theatre. For this project, abstract sound effects will be used to create atmospheres of intrigue, laughter, playfulness, socialising, contrasting with the tranquillity of the garden and nature. There will be a specific soundtrack for each chapter that is depicted in the imagery to enhance the moods. We will create micro-soundscapes of well-researched sounds effects that relate specifically to the history of each chapter.

### Text

To help visitors understand the story we propose simple short captions that float within the imagery. These might include dates and names of key characters and captions that help link one scene to the next. These text captions will be minimal. We propose placing sub-titles at the bottom of the projected area so as not to interrupt the imagery. BSL will be included and how this integrates can be discussed within the next stage.

### Length

Video length: up to five minutes.



# Ground Floor: Paper Room

## AV Treatment

The film is divided into three short chapters. Each chapter follows a well-defined moment in Henrietta's life.

### Chapter One - Introducing Henrietta

This short introduction to Henrietta's story could remind visitors who Henrietta was and how she came to build Marble Hill. It will emphasise the significance of Henrietta as a strong character and how she fought for and won her independence.

Key messages:

Henrietta was a survivor of a turbulent life and financial woes, which shed light on the uneven power balance of 18th-century marriage, and exemplified by the contrast between her abusive first and companionate second marriages

(Although not specifically focusing on marriage this section will reinforce the message that Henrietta had to overcome great adversity to build this home).



# Ground Floor: Paper Room

## AV Treatment

### Chapter Two - Creating Marble Hill: Design and the landscape

This section could explore the creation of the gardens at Marble Hill drawing on the 1752 plan to emphasise how the house and garden were part of a unified design and could conclude with the grounds being populated by people enjoying the new life Henrietta has created.

#### Key messages:

The house and garden are a whole, designed together

Henrietta collaborated with Alexander Pope and Charles Bridgeman who designed the garden, inspired by the villas of the 'ancients.'



# Ground Floor: Paper Room

## AV Treatment

### Chapter Three - Creating Marble Hill: Global Links

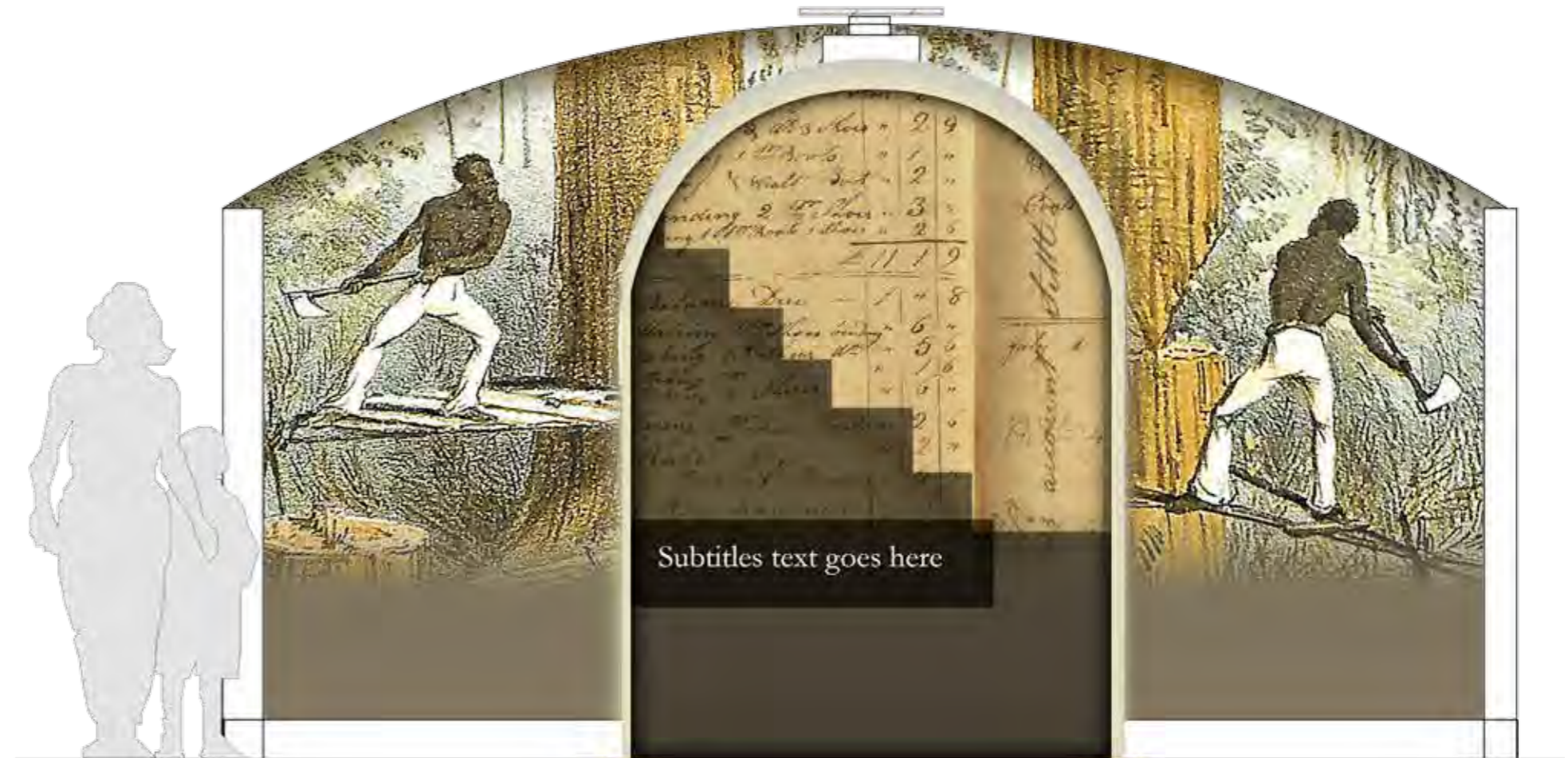
This snappy and visual section will consider how Marble Hill was built. Particular emphasis will be given to items which were used in the house and gardens construction and decoration, as well as their possible links to the Transatlantic slave trade. It will also incorporate community voices/outputs relating to how these themes resonate with visitors today. It will connect to the previous section through recognition of the new and exciting life being built for and by Henrietta at Marble.

#### Key messages:

Many of the materials and objects used in the house came from overseas. Some materials used (particularly the mahogany staircase) have links to enslaved Africans.

#### The Community Resonance Project

Our intention is to integrate the Community Resonance Project into the film, ensuring community voices are included here. By posing questions such as 'What does Henrietta's story mean to you?' this part of the film will encourage visitors to think about changes and continuities between Henrietta's time and our own.





# Audio Soundscapes

## Breakfast Room

Length - up to 3mins triggered by PIR-sensors

- A conversation between Henrietta Howard and Lady Betty Germaine.
- The topic of conversation will tie in with the theme of the room: Henrietta as a collector.
- The content will draw on research into the collections of Henrietta and Lady Betty Germaine (also a significant China collector and sister of George Berkeley) as well as surviving correspondence. The conversation could focus on a specific item in one of the collections as a starting point before pulling in wider themes such as trade and Henrietta's network of influence.
- The conversation (between two female characters) will not be directly about men in order to pass the Bechdel test and to highlight female agency in the period.
- The tone of the conversation will be friendly to reinforce the close relationship between Henrietta and Lady Betty Germaine and to create an intimate and warm atmosphere. It will, however, maintain an air of seriousness rather than being presented simply as gossip or chit-chat. It will give a sense to the visitor that she was an avid collector and that she acted as a patron of the arts.

- The conversation based on research into the collections of Henrietta and Lady Germaine will be adapted as a dialogue by our creative writer with the collaboration of MH curatorial team.
- Consideration should be made that these sounds must not be so intrusive to prevent the room guides giving their normal talks to visitors. Music level should be considered to be adjusted according to large group visits of students/tourists as opposed to when only few people are visiting the room.

## Great Hall

Length - As long a loop as possible to avoid staff fatigue – 20/30 mins, ideally playing constantly to draw visitors upstairs.

- A continual loop of mid-18th century music.

## Henrietta's Room/ Henrietta's ear trumpet

Length- 60 secs.

- Content created by EH through Community Resonance Project on Henrietta's deafness.

## First Floor: The Great Room

The Great Room is the grandest room in the house, where social events would have been held. From this room, the sound of eighteenth century music has emanated into the Entrance Hall down into the hallway. Here, within the Great room visitors will be able to enjoy a loop of eighteenth century music as they sit on the newly-commissioned needlework sofa. Please see page 45 for more information on the soundscape.

Beside the sofa, there could be a sewing basket with assorted samples and a beautifully produced bound album showing the design inspiration of the house and garden, for example from *Villas of the Ancients Illustrated*, 1728, and *Vitruvius Britannicus*, 1725. These could make a link between visitors' interest in interior and landscape design and Henrietta Howard's – an interesting way in to imagining her own interests.

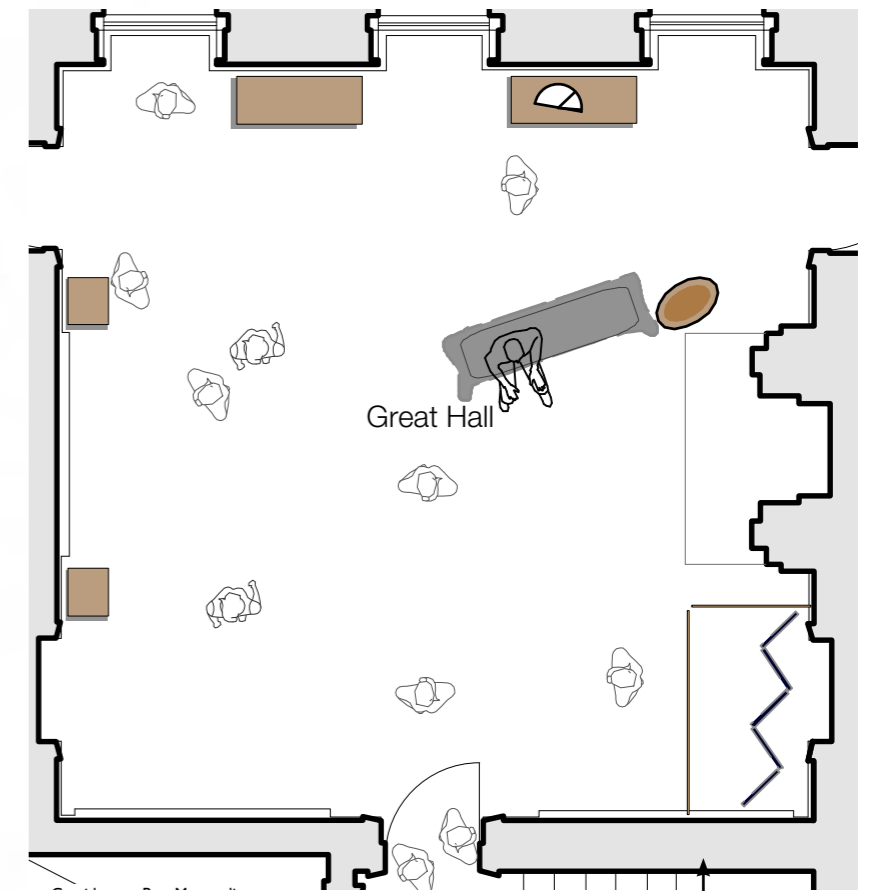
### Primary Target Audience:

- Expression will enjoy the social atmosphere, interest in soundscapes and interest in handling repro objects
- Stimulation will enjoy imagining designing the house themselves and enjoy kinaesthetic learning activities as a family



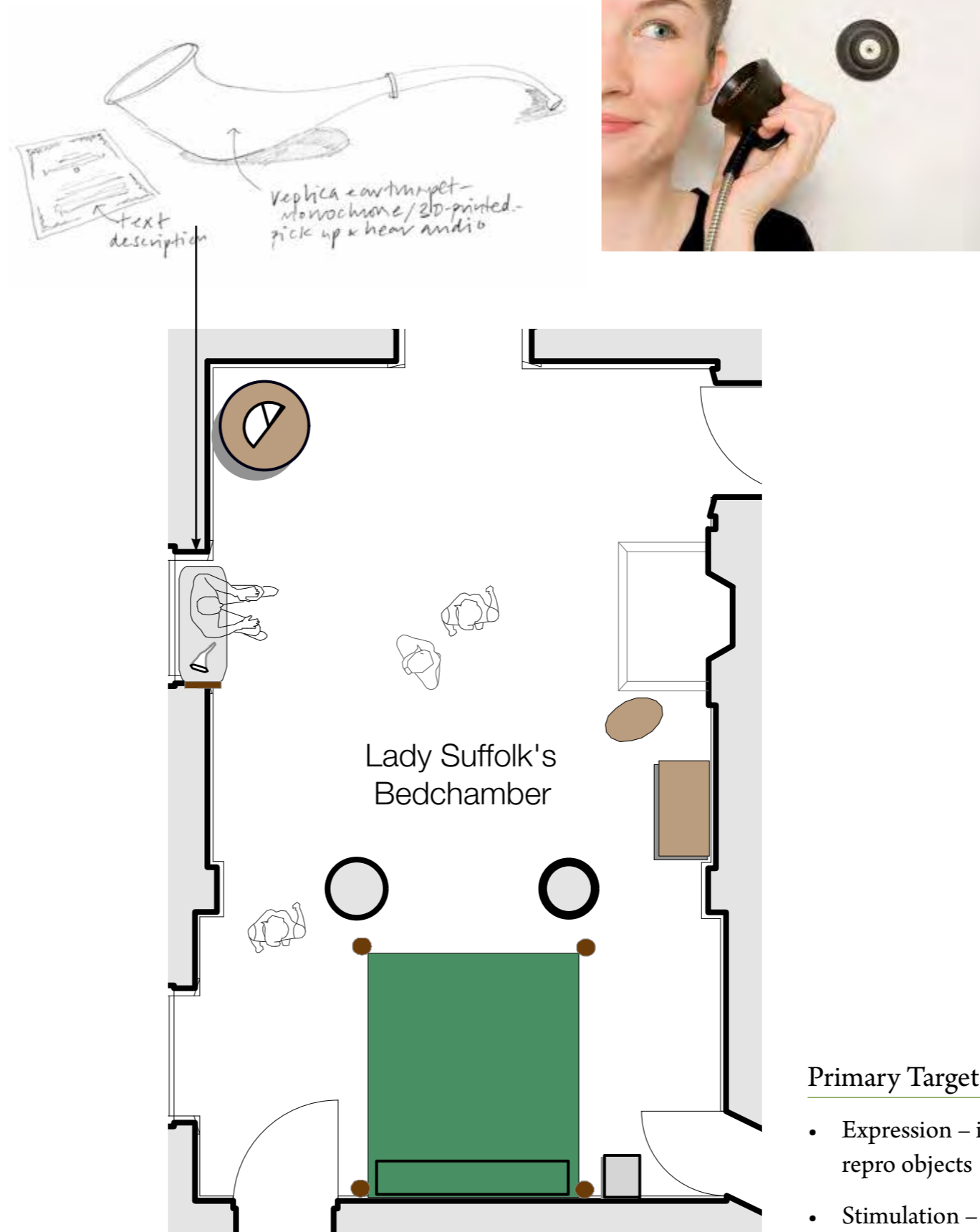
basket with  
design book &  
samples

newly-commissioned  
Needlework sofa



# First Floor: Henrietta Howard's Bedchamber

On the window seat in Henrietta's bedroom visitors are invited to pick up an audio handset embedded in a facsimile ear trumpet. As they put it to their ear, an audio recording talks about the deafness that plagued Henrietta's life. There will be an easy English transcript and the ear-trumpet will be located to be in reach of wheelchair users. (Please see page 45 for more information on the audio.)



Henrietta Howard's letter on deafness.

### Primary Target Audience:

- Expression – interest in soundscapes and handling repro objects
- Stimulation – enjoy surprising juxtapositions and creative interventions

# First Floor: Henrietta Hotham's Bedroom

Henrietta Howard's great niece, Henrietta Hotham, wrote a letter to her parents that describes her life at Marble Hill in vivid colour. It details a number of incidents, activities and foibles which we think could each be brought to life in her room, making her room a fairly active space of investigative fun. Linking to it, we suggest the following possible displays and interactives:

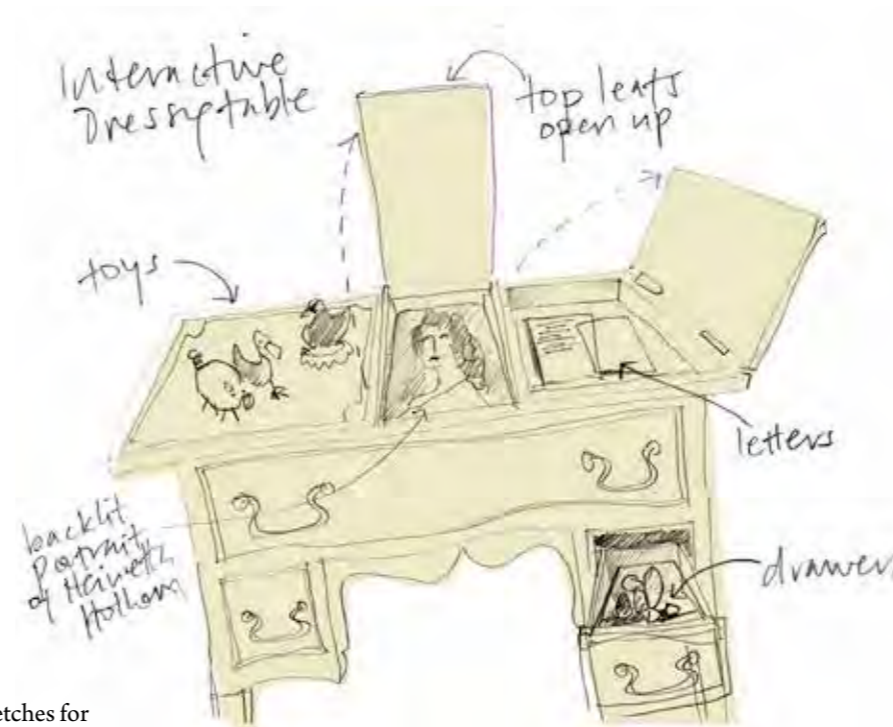
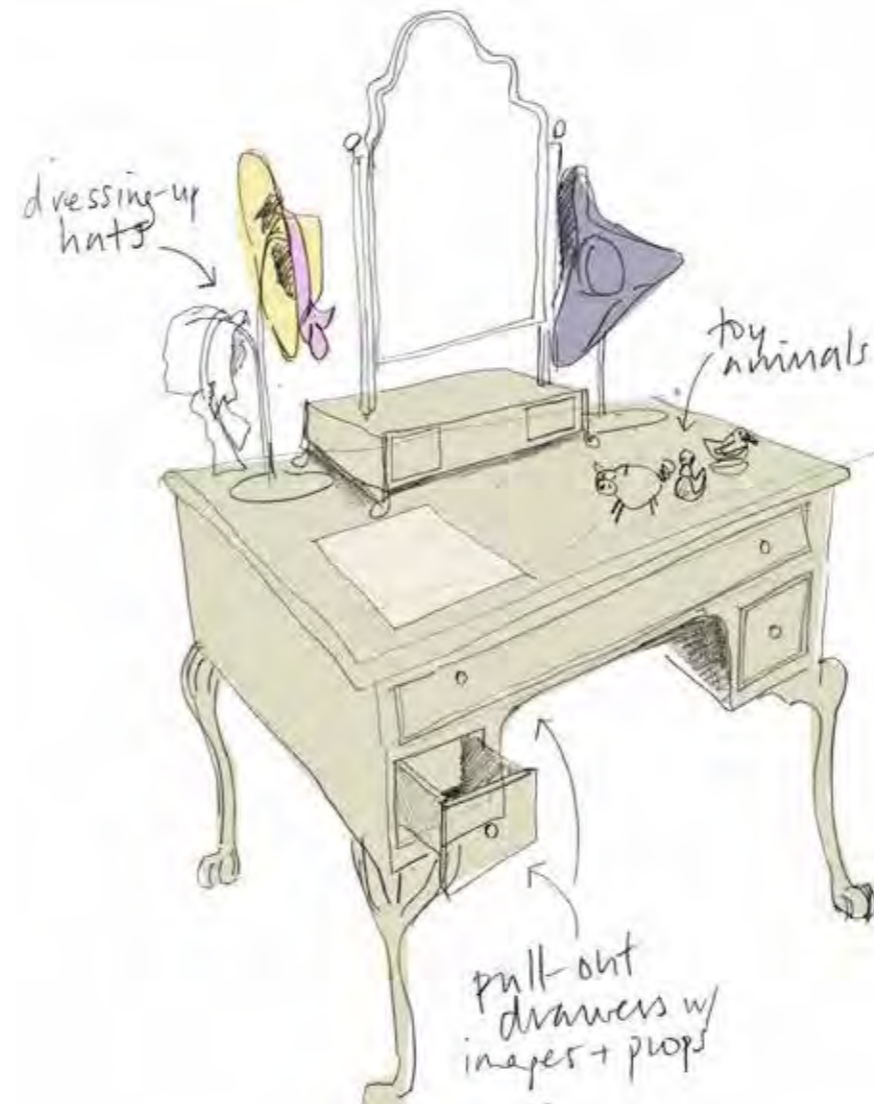
- A new piece of interpretative furniture, based upon a suitable period piece, with the letter displayed within it and pull out drawers for content including dressing-up hats.
- A game where visitors can pick up a Hog, Duck or Cuckoo with sound effects.
- Each of these could be set into the decor of the room, and would be accompanied by an extract from the letter.

## Primary Target Audience:

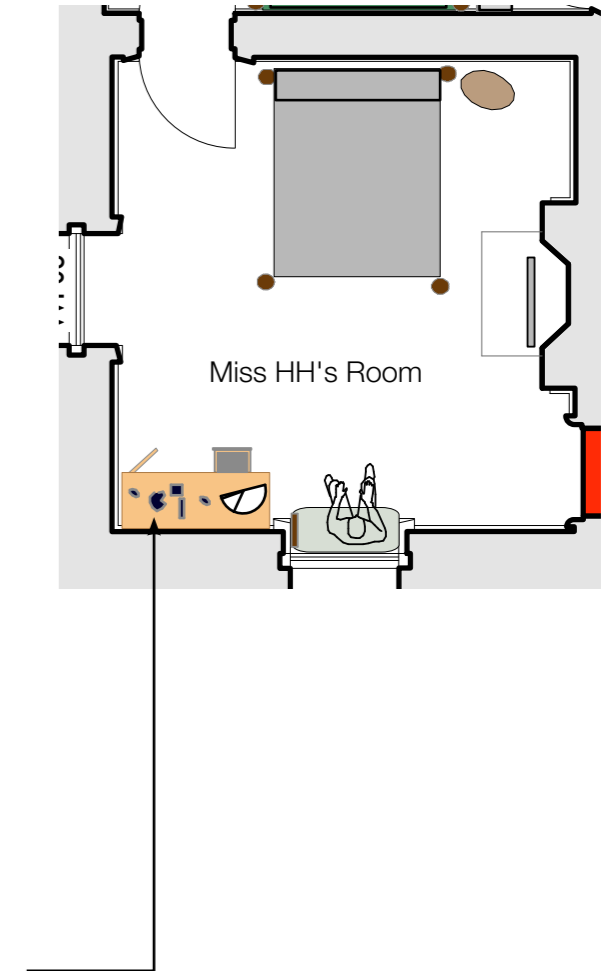
- Expression will enjoy collaborative play.
- Families / Children aged 7-12.
- Stimulation – enjoy kinaesthetic learning activities as a family.



Letter from Henrietta Hotham to her parents



Concept sketches for dressing table.



# First Floor: Dressing Room

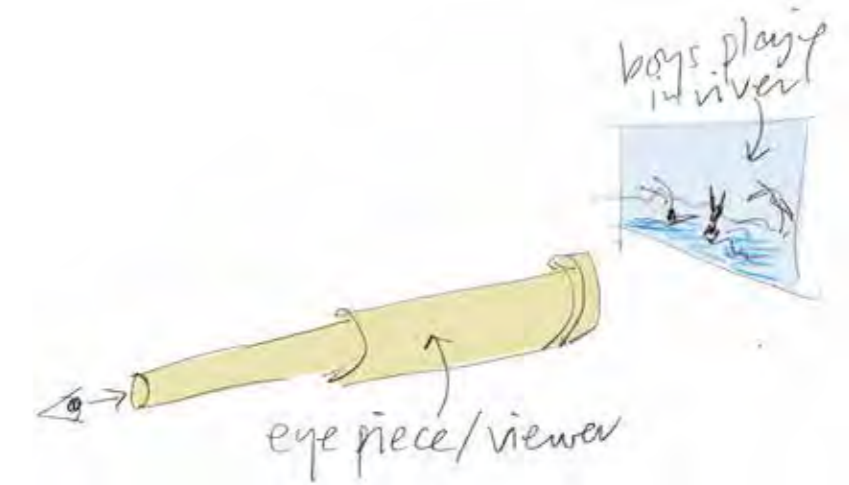
To convey this room's use by Henrietta and her social set, we would like to draw attention to their communication through letter-writing.

At the writing desk, at the centre of the room, visitors are invited to sit down and read letters that explore the network of correspondence between Henrietta and her friends. They will also have the opportunity to write their own letters and will be given prompts with regard to content.

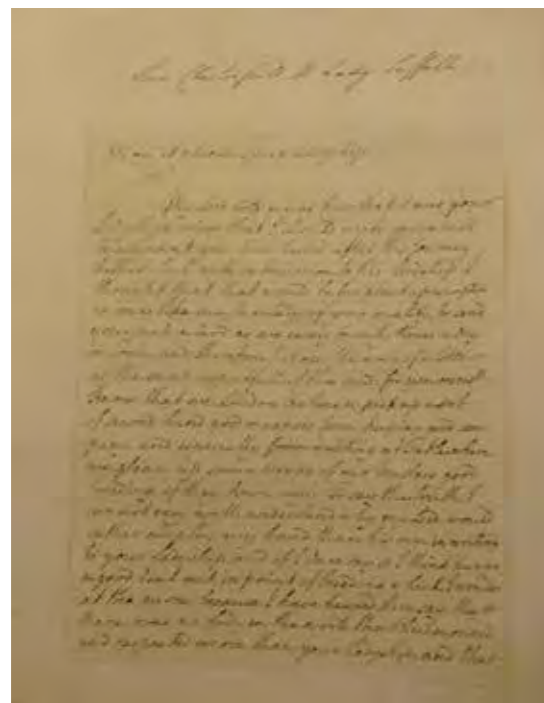
By the window, there is an eye piece which visitors may pick up and look into, to see an image of boys jumping into the river, as described in Henrietta Hotham's letter.

## Primary Target Audience:

- Expression – enjoy community of belonging and need an outlet for their creativity
- Perspective – kinaesthetic learners- enjoy learning through touch



A telescope showing boys jumping into the Thames within it, as described by Henrietta Hotham

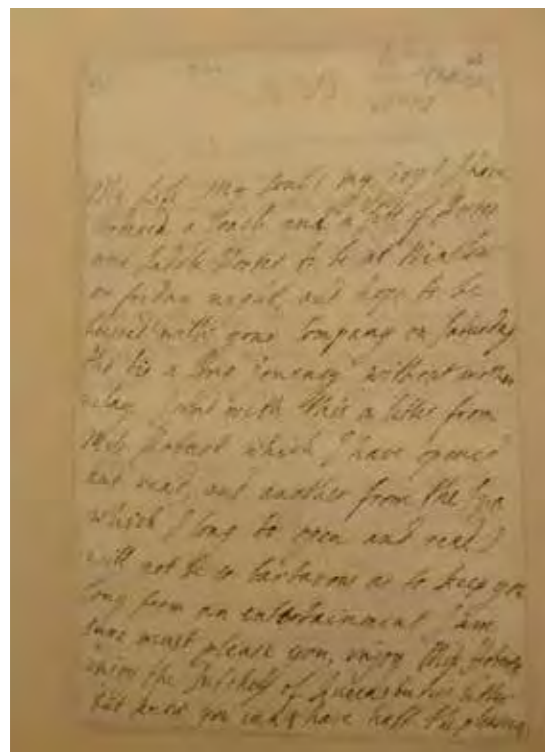
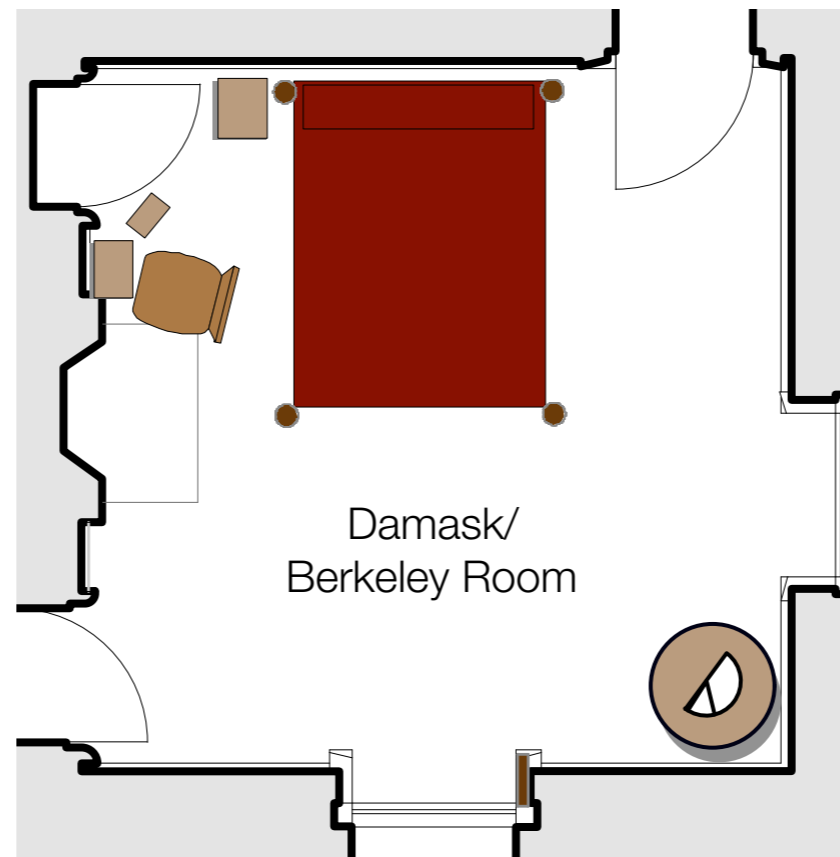


Letter from Lord Chesterfield to Henrietta Howard.



## First Floor: Damask Room / George Berkeley's Suite

In a similar treatment to Henrietta's bedroom, this room will be dressed with equipment used to prepare for the day. This will include masculine accessories such as shaving equipment and facsimile letters which foreground the loving and companionate relationship between George and Henrietta.



Letter from George Berkeley to Henrietta Howard.

“The moment your Ladyship was gone I went to bed say half an hour, disliked it extremely, got up again never found Marble Hill so disagreeable, waited with impatience till ten o'clock when the boat came and carryed [sic] one to London...”