

Marble Hill House and Park,
London
Conservation Management
Plan
Volume I

January 2017



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Executive summary

This Conservation Plan provides an overview of the importance of Marble Hill, the main risks it faces and its potential opportunities. The key findings are:

- The site is exceptionally significant in terms of its evidential, historical, aesthetic and communal value.
- The site suffers from a considerable income deficit and financial investment is required to create a long-term sustainable visitor operation and conservation and maintenance programme.
- The archaeology of the landscape is well understood as a result of recent investigations and has the capacity to be restored.
- Presentation and interpretation of Marble Hill needs to be improved to provide a better visitor experience and enhance the heritage significance of the site.
- Physical access to Marble Hill House could be improved and feasibility options should be explored.
- The Stable Block is under-utilised; the café's management should be reviewed along with the feasibility of a new build element to increase capacity.
- The sports pitches and changing rooms are very popular but in need of an upgrade to sustain expectations and income.
- There are opportunities for income generation through marketing, retail, hospitality, events and commercial rental.
- Dialogue and partnerships with external stakeholders and the community is essential for management of the guardianship area.

Abbreviations/ Glossary

GLC – Greater London Council

LBRuT - The London Borough of Richmond upon Thames

LCC – London County Council

Sports Changing Rooms - Built c. 1970 and contain changing rooms and rangers' office. Located in the north-east corner of the site.

Former toilet block – Also known as Ladies' Convenience when built in 1937; located to the west of Marble Hill House.

Former dressing room block – Located north of the Stable Block; now used for storage.

Stable Block – Built 1825-27 for Jonathan Peel; sometimes referred to by staff and visitors as the Coach House Café.

Superintendent's Lodge/Beaufort Lodge – Built 1957. Located at the north-east entrance of the park.

White Lodge - Built 1825-27. Located at the north-west entrance of the park.

1.0 Introduction

1.1 Scope of the Conservation Plan

Marble Hill is located in Twickenham, immediately adjacent to the west bank of the river Thames. This Plan encompasses the extent of Marble Hill Park under the guardianship of English Heritage. The guardianship area includes a public park of 66½ acres, centred on Marble Hill House, a Neo-Palladian villa built in the 1720s for Henrietta Howard (1689 – 26 July 1767), Countess of Suffolk. Other notable buildings include the 19th-century Stable Block, White Lodge, grotto and ice house.

Marble Hill House and Park are owned freehold by English Heritage. The property comprises a grade I listed house and its former gardens, entered on the Register of Parks and Gardens at grade II*. The park contains the Ice House, Stable Block and White Lodge, all grade II listed, and the non-designated grotto, all under the guardianship of English Heritage.

The structure of the Plan (Volume 1) is as follows:

Section 1 Introduction sets out the scope and purpose of the Plan.

Section 2 Understanding describes the current context of the site and its historic development from the 1720s to the beginning of guardianship in 1988 and the current operations and management regime under English Heritage.

Section 3 Significance sets out the heritage value of the site and its setting, and then grades the different parts of Marble Hill House and the Stable Block according to their level of importance, on a floor by- floor basis. A simplified version of this methodology is also applied to the structures in the surrounding landscape.

Section 4 Issues, Opportunities and Policies looks at the ways in which the significance of the building as defined in Section 3 is vulnerable, whether from the physical nature of the building or from cultural and commercial pressures, such as changing expectations and the need to increase access and cultivate new audiences. The discussion is structured around key themes and each ends with policy statements. The plan should inform strategic thinking at all levels and assist in the implementation of good practice day to day. The policies are written to support this approach.

Section 5 Conclusion summarises the findings of the Plan.

Section 6 Sources provides an overview of the primary and secondary sources and a bibliography.

Section 7 Appendix 1 contains designation descriptions; **Appendix 2** contains Landscape Management Plan.

The Plan is accompanied by a **Gazetteer** (Volume 2). This provides a detailed summary of the buildings and landscape structures within the scope of the project, with references to their appearance, significance, relevant policies and specific management guidelines.

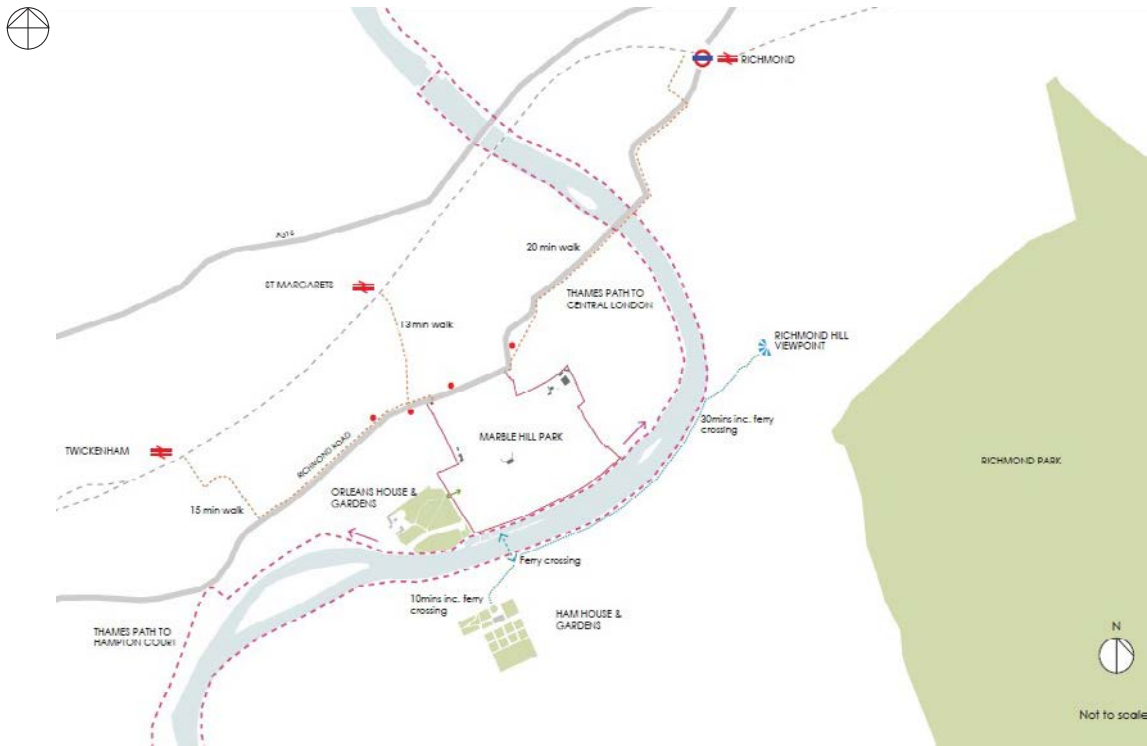


Fig 01 Location map



Fig 02 Orientation Plan

1.2 Authorship and acknowledgements

This Plan is based on the English Heritage *Conservation Statement* produced by Agnieszka Sadraei (Properties Curator, London) and Emily Parker (Landscape Advisor) in August 2015. Additional text and graphical interpretation was produced by Joanna Sanderson, David Gundy, Edmund Harris and James Weeks of the Built Heritage Consultancy, between November 2015 and January 2017. The drawings and layout of the report were prepared by Shelly Wraight.

During the preparation of the Plan, the authors have been greatly assisted by a number of English Heritage staff. In particular, thanks are due to the following:

Jeremy Ashbee, Agnieszka Sadraei, Jennifer Rimmer, Esme Whittaker, Emily Parker, Megan Leyland, Reuben Briggs and Abi Marsh and the Rangers of Marble Hill.

Nigel Barker, Zosia Mellor and Stephen Senior of Historic England.

1.3 Reasons for commissioning the Conservation Plan

English Heritage is responsible for the site's maintenance and management as a heritage visitor attraction and public park. In line with best practice, English Heritage commissioned this Conservation Plan to inform the future conservation and re-presentation strategy and day-to-day management of the site by providing:

- a synthesis of current understanding relating to the historical development of the site
- an assessment of its heritage values (i.e. 'significance')
- policies designed to sustain, reveal and reinforce those values.

1.4 Approach to the Conservation Plan

This Conservation Plan relies largely on the historical information in the Conservation Statement (August 2015) which is the default source unless otherwise stated in the footnotes. This has been supplemented with new primary research by English Heritage historians and curators, a range of secondary sources, and on-site fabric observational analysis.

This Plan follows the well-established general approach set out by James Semple Kerr in *The Conservation Plan* (7th edition, 2013). This Plan differs from Kerr in the method used for assessing heritage significance, instead using the criteria set out by English Heritage in *Conservation Principles: Policies and Guidance for the sustainable management of the historic environment* (2008). Although English Heritage has developed its own structure for Conservation Plans, the Heritage Lottery Fund's (HLF) *Conservation Plan Guidance* (2015) has also been taken into account.

Alongside the Plan (Volume 1), there is a Gazetteer (Volume 2). The Gazetteer is intended to stand in its own right as a summary record of the site that can be updated with new knowledge, issues and policies on a rolling basis, thus forming an invaluable reference work for the future management of the asset. It is also useful as a companion to the discussion within the volume 1 of the Plan.

Appended to volume 1 is the Marble Hill Landscape Conservation Management Plan (Appendix 2), prepared by English Heritage in 2015. This document presents the understanding of the development of the landscape surrounding Marble Hill House; assesses the significance of the landscape in terms of its evidential, historical, aesthetic and communal values; and establishes both a policy and management framework for the sustainable conservation of the landscape going forward.

The Plan is also accompanied by a digital Archive. This is a repository of all the sources consulted during the preparation of the report, and is intended to form a useful resource for those wishing to discover more details about the site, as well as any future revisers of the Plan.

1.5 Limitations

In terms of scope, this Plan encompasses the extent of Marble Hill Park under the guardianship of English Heritage. It makes references to the environs of the site where necessary to explain the evolution of the estate and present urban and natural context. The Plan is intended as a synthesis rather than a final and exhaustive compendium of historical knowledge on the site. Its conclusions have been founded in the state of current knowledge and may be subject to change in the future.

The field work for this project was undertaken in December 2015, which means that the views of the landscape are specific to the winter season.

1.6 Other management documents

This Plan is intended to be part of a suite of management documents carried out or commissioned by English Heritage. These include:

- *Landscape Conservation Management Plan* – There was a Landscape Conservation Management Plan written in 2006 but it treated the park in isolation from the house. The new plan produced in 2015 by Emily Parker, covers the landscape in the guardianship area and dovetails with general management policies and a specific management approach to each area.
- *Condition Survey* (2011) – Produced by consultants as part of the Asset Management Plan every five years.
- *Research Strategy* – Produced by English Heritage historians to direct resources to relevant areas of the site to gain knowledge for management or interpretation purposes.
- *Access Audit* - Produced by Heyningen and Hayward Architects, providing a rapid assessment of access provision at Marble Hill.
- *Collections Development and Documentation Policies and Plan* - The Collections Development Policy outlines the history of the collections as they currently stand along with identifying key strengths and areas for development. The Policy clearly states the ethical framework within which English Heritage will operate with regards to its historic object collections along with the processes involved in acquisitions, disposal and loans.

The Policy has been formally adopted at Trustee level which is commensurate with the importance placed on managing the historic object collections in an exemplary manner. The Collections Documentation Strategy sets out the organisation's strategy for documenting the collections.

1.7 Consultation and adoption

As part of the consultation process, this Plan was circulated to selected group of staff (the Steering Group) and stakeholders, including the Marble Hill Society, The Properties Curator (London) collated the comments and a meeting was held with the authors to amend the Plan as appropriate. The Plan was adopted by English Heritage during 2017.

2.0 Understanding the development of the place

2.1 History of Marble Hill

2.1.1 Henrietta Howard

The Marble Hill estate was created late in 1723, when Archibald, Earl of Ilay, began the purchase of several parcels of land on behalf of Henrietta Howard, for the purpose of creating a new house and parkland. The early history of the estate is inextricably connected to the life story of Henrietta herself, and some explanation of her circumstances at the time of this purchase, is necessary.

Henrietta Hobart was born around 1688, the daughter of Sir Henry Hobart of Blickling Hall, Norfolk and his wife Elizabeth Maynard. Her father died in a duel in 1698, followed by her mother in 1701, after which Henrietta was taken into the household of her kinswoman, the Countess of Suffolk. In 1706, Henrietta married Charles Howard, son of the Earl of Suffolk. The marriage was a famously unhappy one, marked by bitter disputes and a constant lack of money, which often saw Charles in hiding from his creditors. It was possibly such a flight which in 1713 or early 1714 saw Charles and Henrietta take voluntary exile at the court of Hanover. This brought them to the acquaintance of the future George I, his heir George, the future Prince of Wales, and, perhaps most importantly for the development of Henrietta's interest in Neo-Palladian architecture, the Electress Sophia of Palatinat and Caroline, future Princess of Wales. Henrietta became a lady in waiting of the old Electress and on the accession of George I to the English throne, she and her husband returned to England and were appointed to positions at court, as the Lady of the Bedchamber to the Princess of Wales and Groom of the Bedchamber to the King respectively.

In 1717, George I ordered his son and daughter-in-law to quit Saint James's Palace, at which Henrietta accompanied them from the Court. At this time, Charles and Henrietta became permanently estranged. More significant, it was during this stage in her life that Henrietta became the mistress of the Prince of Wales. This arrangement, which seems to have been remarkably devoid of affection, was crucial for the evolution of Marble Hill, because in 1723, the Prince made a large settlement on Henrietta including £11,500 worth of stock (amongst others, stock in the South Sea Company), jewels, plate and furniture. This settlement, specifically made "that some provision and way of liveing may be made for the said Henrietta Howard with which Charles Howard shall not have anything to do or intermeddle," gave Henrietta financial independence of her estranged husband, and made it possible for her to contemplate acquiring an estate and building a house.

From 1723 onwards, Henrietta is known to have been considering plans for a new house and initial designs were commissioned by Henrietta's friend, Henry lord Herbert, 'the Architect Earl', from his protégé Colen Campbell, an architect in the vanguard of the Palladian revival in England. Henrietta was keen to escape the court but had to keep the project secret so as not to risk the interference of her husband. John Gay records being sworn to secrecy on having accidentally discovered such plans in her apartment at Richmond Lodge. Apart from Lord Herbert, Henrietta's social circle included several figures who would be influential in the revival

of Palladian architecture, including the poet Alexander Pope. Moreover, when choosing an area in which to build a new house, Henrietta and her advisers were influenced by the recent boom in establishing of rural villas close to the Thames in the south-west of London. Notable among these was Witton Park, recently purchased by Archibald, Earl of Ilay, who was one of the trustees of the Prince of Wales's settlement on Henrietta, and who negotiated for the purchase of the land on which Marble Hill House would be built.



English Heritage

Fig 03 Portrait of Henrietta Howard by Charles Jervas, commissioned by Alexander Pope, 1724

2.2 Marble Hill Estate

2.2.1 Early History - The Agricultural Landscape

The area that would become Marble Hill Park fell within the East Field of Twickenham. This was an open field consisting of many strips of land in different tenures but not physically divided with hedges or fences. Around the middle of the 17th century the East Field was reorganised into parcels of land (known as shots) and enclosed by hedges. There were meadows at the south of the area where the land would have been subject to flooding. These were known as Dole Mead and had already been divided off by a hedge, probably to control grazing stock. An ancient common way along the river followed the northern edge of these meadows and a byway, known as Worple Way, giving access to the shots and meadows, ran on much the same line as the current path from East Lodge to the east of Marble Hill House and down to meet the riverside way at the northern boundary of the meadows. The two fields to the north of Dole Mead were named Marble Hill, derived from 'Mardelhylle' which was mentioned as early as 1350.

A plan of the area from 1711, 'Scratch of the Grounds at Twickenham from the Earle of Straffords to Richmond Ferry', shows the field layout at the time and the land use. Most of the area was corn fields, with fruit and kitchen gardens covering the eastern fields and with the meadows to the south.



Fig 04 The 1711 'Scratch' plan

English Heritage

2.2.2 Creation of Henrietta Howard's Estate and Landscaped Gardens

The 1711 'Scratch' had been prepared for the Earl of Mar who was thinking of building a country house on the site. His plans were abandoned and the suitability of the land for a villa came to the attention of the Earl of Ilay who was seeking a site for the construction of a house for Henrietta Howard. However acquiring the land proved complicated with over a dozen copyhold tenants and freeholders having an interest in the area and this piecemeal purchase of the site had a fundamental influence on the design of the grounds.

The site of the house itself was purchased in March 1724 as four adjoining pieces amounting to 11½ acres, bought as copyhold of the Manor of Isleworth, Syon, from two tenants. In September of the same year, Ilay bought a further 10 acres to the north and 4 on the south side. This estate of over 26 acres formed the core of the estate, later to be extended to over 66 acres. Although the land lacked access to the river, a suitable approach from the Richmond Road and room for stable and a kitchen garden, Henrietta Howard went ahead with construction of the house.

A garden landscape was planned within this core area of the estate. Its early plan was designed by Alexander Pope and Henrietta also engaged Charles Bridgeman, the royal gardener. Bridgeman visited Marble Hill with Mrs Howard and Pope in September 1724 and was working on the plan later in the month. His design was limited to the land purchased in 1724 but with hopes of the acquisition of further land in Plumbush to the north. In 1726 the core area was extended when Ilay acquired in his own name Long Sandborough Shot, to the north east of Marble Hill. This land was already in use as an orchard and walled kitchen garden and Henrietta continued this use leasing it from Ilay and constructing a stable building on the western end of the orchard. Lord Bathurst is recorded as supplying lambs and lime trees for the park and Lord Ilay gave expert arboricultural advice and shared his gardener Daniel Crofts with Henrietta.

A survey plan of c. 1752 gives a detailed impression of the landscape at c. 1724 and the layout is representative of garden design in the 1720s indicating that the Bridgeman/Pope scheme was probably implemented (see The Marble Hill Landscape Conservation Management Plan, 2015).

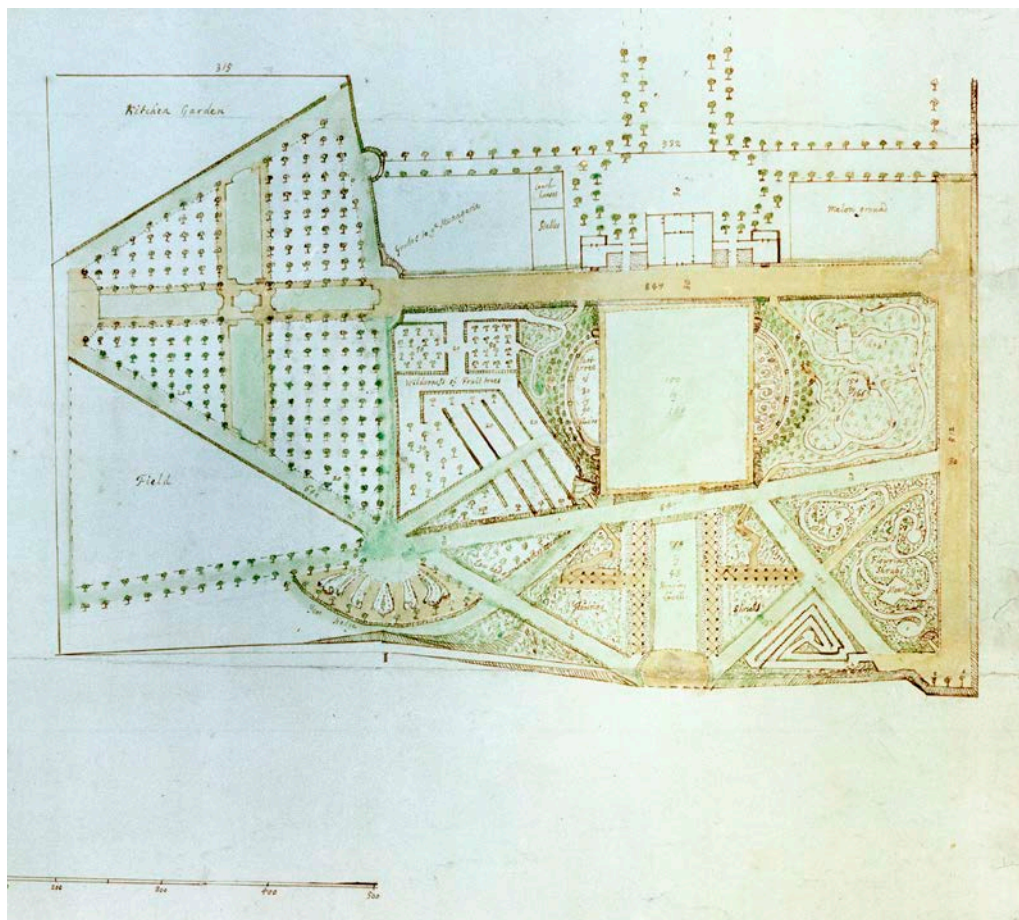
Key features shown on the survey plan:

- A largely symmetrical garden layout about a line north-south through the centre of the house (with the area of Marble Hill Shot to the west left as open paddock).
- A sequence of grassed terraces leading down from the house to the River Thames.
- Groves of horse chestnut trees framing the view to the house from the river.
- Formal elements such as arcades around the higher terrace and tree lined paths enclosing wildernesses and tree planting.
- A broad gravel terrace immediately to the south of the house and a semi-circular carriage drive linking to Worple Way to the east.

- Forming focal points in the gardens are the ice house, greenhouse (both at the northern ends of tree lined walks), plus the ninepin alley and two grottos (set within the wildernesses).

Features caused by the difficulties in acquiring land:

- The carriage circle to the north of the house has been left as a semi-circle due to the limitation of land area.
- The walk on the far east terminates before it reaches the river due to the Vernon's ownership of Park Close.



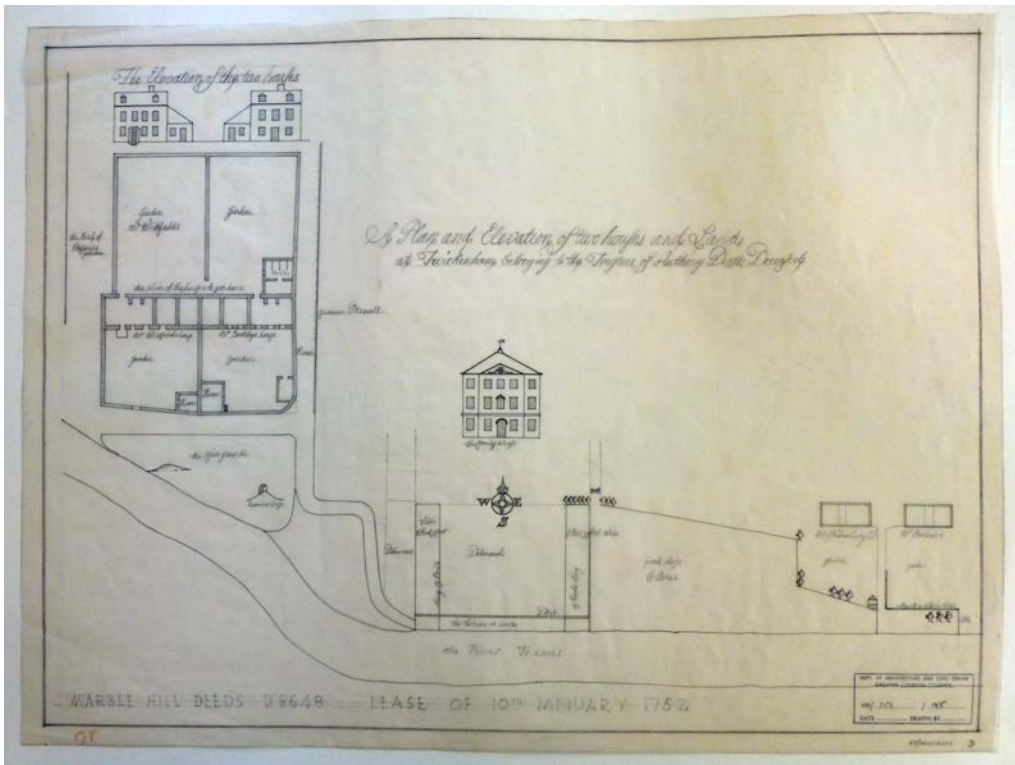
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Fig 05 Plan of Bridgeman/Pope's garden, c.1724



Norfolk Record Office

Fig 07 Survey of the estate, 1752 (extract below)



Historic England Archive

Fig 08 A copy of a 1752 lease plan for two houses to the west of Marble Hill House

2.3 Design and development of the house and park

2.3.1 Attribution

The identity of the builder of Marble Hill House is revealed unequivocally in building accounts. The first firm documentary references to the new house occurred in June 1724, when Lord Ilay paid £200 on account to Roger Morris for 'building the naked carcass of a house.' Morris was an entrepreneur and speculative builder, as well as draughtsman and tradesman. Recent analysis of his work has also shown that he was one of the most original Neo-Palladian architects of the early 18th century, working on numerous prestigious projects. Payments for Marble Hill House were sporadic until 1729, when Morris was paid a final sum on completion of the works.

The authorship of the design of Marble Hill house, however, remains the subject of debate. Colen Campbell, one of the most influential advocates of the Palladian style, included an engraving of Marble Hill in the third volume of *Vitruvius Britannicus*, published in 1725 (featuring several significant differences to the house as built, such as the omission of the north pediment and the inclusion of an unexecuted double *perron* on the same elevation). The design is unattributed, but there is no doubt that Marble Hill is indicated, under the title "a house in Twittenham Middlesex near the River Thames." Campbell's hand, or at least that of his architectural office, has also been identified in a second drawing for the design of Marble Hill, an undated anonymous sketch elevation and plan, kept at Wilton House. The Wilton sketch also differs in several details to Marble Hill as built, featuring unexecuted corridors leading to flanking pavilions, and rustication and round-arched windows of the plinth in the central bay of the south elevation. Several modern commentators have suggested that the Wilton drawing is the same as the plan accidentally seen by John Gay in 1723. By this token, Marble Hill could be considered as a concept design by Campbell, interpreted and simplified by Roger Morris during construction.

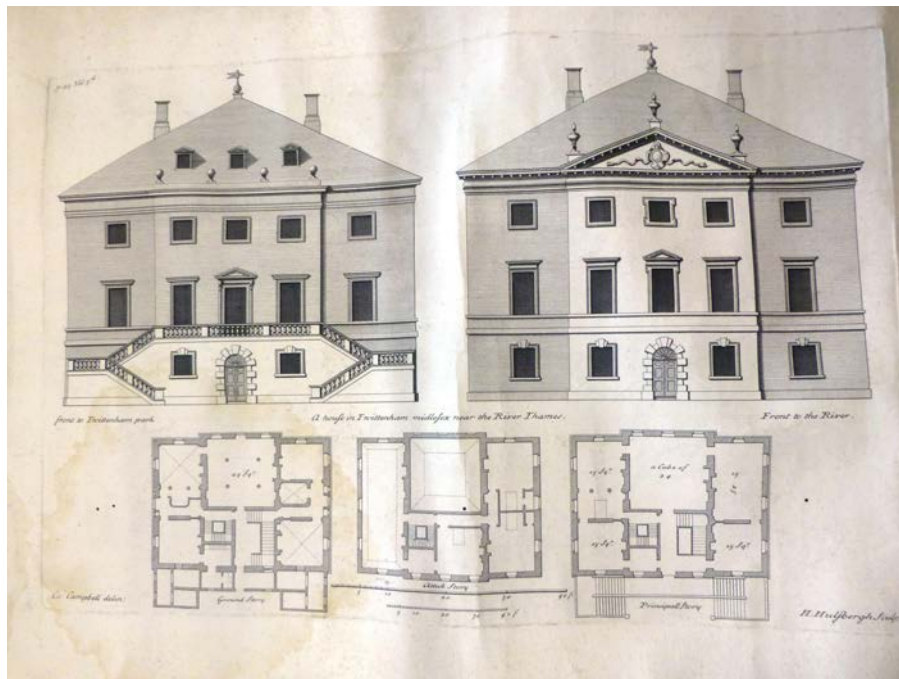


Fig 09 Engraving of Marble Hill in the third volume of Colen Campbell's *Vitruvius Britannicus*, published in 1725

The alternative candidate for the design is Lord Herbert 'the Architect Earl', a member of the Prince of Wales's circle who had travelled widely, whose family owned Wilton House, designed by Inigo Jones, and who was widely reputed as a figure of discernment in architectural matters. Herbert was an 'amateur' architect (meaning that although he held an M.A. in Classical Architecture from Oxford, he did not have to work in the profession to make a living) and in this capacity, he has left a sketch elevation of the alcove in the Breakfast Parlour at Marble Hill (out of proportion). Herbert collaborated with Roger Morris on other projects, and it seems likely that his contribution was never more than as advisor on points of architectural detail and more generally, as arbiter of taste. However, some of the interior design idiosyncrasies are characteristic of Morris' style and found in other buildings attributed to him such as Lydiard Tregoze, Combe Bank and Adderbury House. These features include the pedestal staircase, the treatment of the internal panelling and of the chimneypieces. Finally, it seems that Henrietta herself influenced the appearance of her house – apart from choosing the furniture, fixtures and accessories for the interior decoration she was instrumental in adding two small balconies to windows at the two extremities of the third storey on the river front in line with the contemporary London trend (as seen in the engraving *The Countess of Suffolk's House near Twickenham* by James Mason after Augustin Heckell, of 1749).



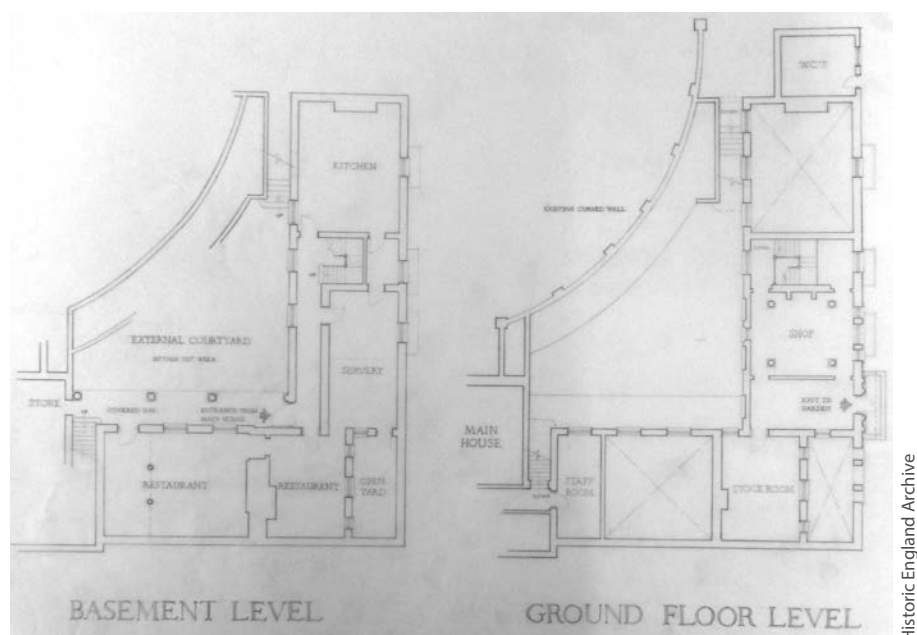
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Fig 10 The Countess of Suffolk's House near Twickenham by James Mason after Augustin Heckell, 1749

2.3.2 Marble Hill, 1729-1767

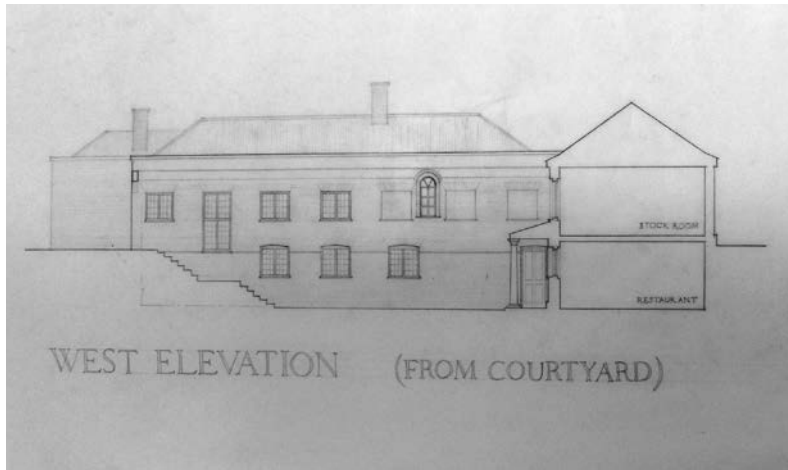
The years during works and immediately after the completion of the house saw important changes to Henrietta Howard's lifestyle. In 1727 the Prince of Wales acceded to the throne as George II. The new King promptly increased Henrietta's allowance, making her financially much more secure and enabling her to buy her husband off, formalising their separation, although she retained the right to use his name. This right proved valuable in 1731 when he was elevated to the Earldom of Suffolk on the death of his brother, inheriting all that remained of his fortune and making Henrietta the Countess of Suffolk. Because of this new rank Henrietta was awarded the position of Mistress of the Robes to the Queen, the most senior member of the household with substantially reduced duties. Henrietta was no longer required to attend the court regularly and could spend more time at Marble Hill. Her good fortune changed even further with the death of her husband in 1733 and in November 1734 personal disagreement with the King led to her retirement from Court. This marked the beginning of a new chapter in her life, closely connected to Marble Hill. In 1735 she made a second marriage to George Berkeley. This proved to be a very happy union and the couple spent much time at Marble Hill while retaining a London house in Saville Street. Marble Hill soon became a happy family home when the teenage children of Henrietta's brother moved in.

The years after the completion of the main house saw several additions, including the construction, again by Roger Morris, of the 'China Room', or a two storey cottage housing Henrietta's collection of porcelain, on the east side of the house (1739), which was joined to the house by the service wing built a year earlier. Two grottos (late 1730s and early 1740s) were also built, both shown in the plan of 1752 and mentioned in a description of 1760. The estate was enlarged with the addition in 1748 of 7 and 1/3 acres to the north-west of the house. In 1750, the architect Matthew Brettingham and the joiner Charles Ross made several alterations to the main house, including the removal of a vaulted compartment on the ground floor to create a new Dining Parlour (blocking a Palladian window in the process) and the replacement of balconied doors on the south elevation with windows. Extensive repairs and some alterations were also carried out to the servants' quarters on the east side of the house.



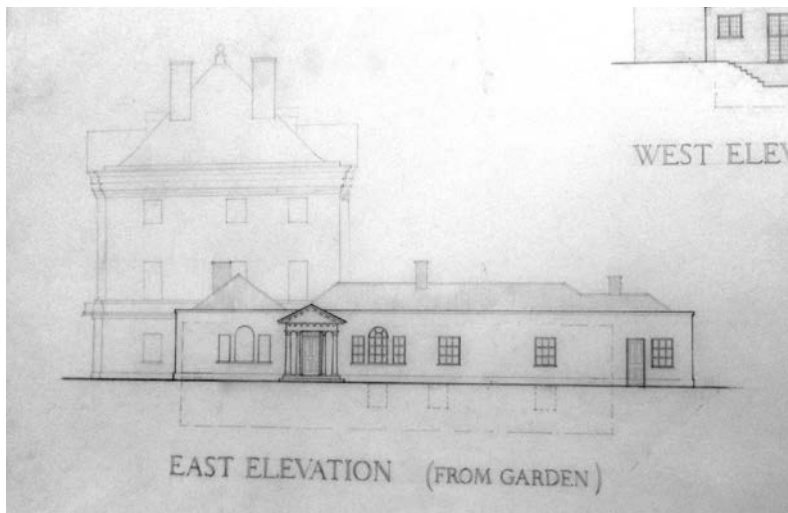
Historic England Archive

Fig 11 Plan of the service wing, showing rooms uses. Drawn in 1980s, traced from an LCC plan of 1905



Historic England Archive

Fig 12 West elevation of the service wing. Drawn in 1980s, traced from an LCC plan of 1905



Historic England Archive

Fig 13 East elevation of the service wing. Drawn in 1980s, traced from an LCC plan of 1905



Historic England Archive

Fig 14 North elevation of the service wing. Drawn in 1980s, traced from an LCC plan of 1905



Richmond Upon Thames Local Studies Library and Archive



Richmond Upon Thames Local Studies Library and Archive

Fig 15 The service wing and Garden Building, photographed around 1901 before demolition. Also known as 'Gay's Rooms'



Fig 16 Dining Parlour

It is thought that by 1749 much of the land that now makes up Marble Hill Park was owned or leased by Henrietta. A small area to the south east was an exception but by 1752 Henrietta's brother helped her purchase it before evicting the tenant in 1757 and immediately pulling down his house. By then Marble Hill formed a sizeable farm. On the 1752 plan a poultry yard is indicated behind the stable block. In 1758 Horace Walpole refers to the 'Gothic farm at lady Suffolk's' and is thought to have stood on the eastern side of the estate. One of the new buildings was a barn called 'the Priory of St Hubert's' (a pun on the family name of Hobart) with a spire designed through a collaboration between Horace Walpole, Richard Bentley and Howard. Walpole records in his correspondence that the spire was designed by Bentley, the south side of the church by Walpole and the two square towers by Howard. It was demolished shortly after Henrietta's death.

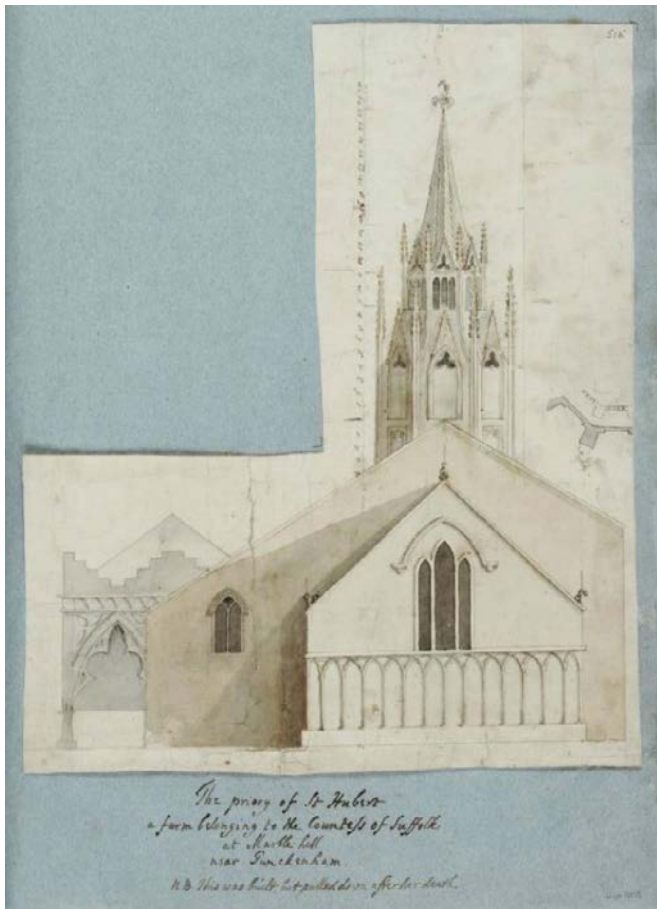


Fig 17 Priory of St Hubert's, by Richard Bentley , Horace Walpole and Henrietta Howard



Fig 18 The Thames near Marble Hill, by Richard Wilson, c.1762

2.3.3 Subsequent Tenants and Owners of Marble Hill

Henrietta Howard, Countess of Suffolk, died at Marble Hill on 26 July 1767, leaving the house and estate in trust for her nephew, the second Earl of Buckingham, or by reversion to her great-niece Henrietta Hotham, for whom the estate was also to be mortgaged to raise a settlement of £3000, to be paid on her 21st birthday or on her marriage. Henrietta Hotham knew Marble Hill well as she had lived at Marble Hill House as a child. She played an important part in the house's later social life.

After unsuccessful attempts to alter this settlement, Buckingham briefly let the house and part of the estate, before occupying Marble Hill in person from Christmas 1769 until his death in 1793. Certain alterations were carried out inside the house, including the division of the attic-level gallery into two and creating an additional bedroom on the north front.

It was probably during the occupancy of the 2nd Earl that substantial changes were made to the estate as shown on the map of Twickenham drawn by C.A Saultier in 1786. These were:

- Creation of a sinuous plantation along the eastern boundary of the gardens from which the old black walnut survives along with some earthworks.
- Construction of a summer house in the western walk looking over the open land to the Thames.
- Completion of the carriage circle into Plumbush, also this field was combined with the one to the west to become the 'Great Lawn'.
- A new shrubbery, the 'Sweet Walk' was created to the north and west of the Great Lawn so that it would screen Montpelier Row and the main road.
- The drive remained along the route of Worple Way but a pair of lodges was added at the entrance.

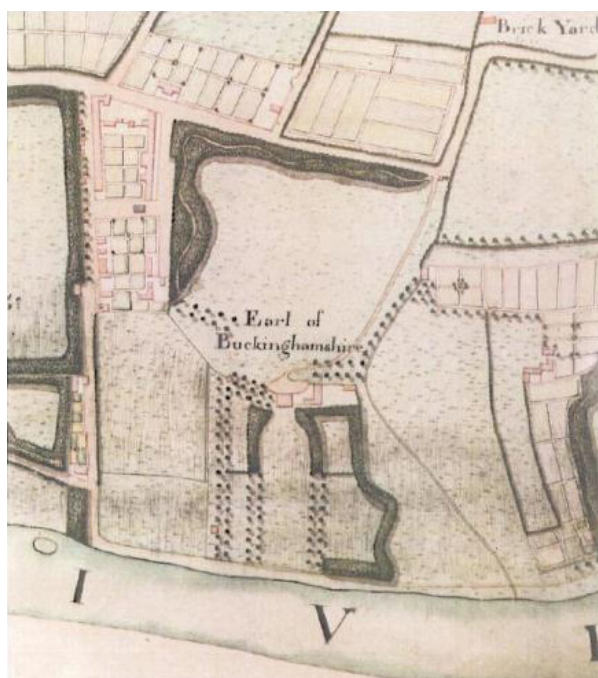


Fig 19 Map of Twickenham, drawn by C.A. Saultier, 1786

- A new access to the newly renamed Marble Hill Cottage (at the south east edge of Marble Hill) plus an extension to the cottage's garden up the eastern boundary of the site and construction of a stable yard.

After the Earl's death the house passed to Henrietta Hotham, who let Marble Hill to a series of tenants, most famously to Maria FitzHerbert, mistress and secret wife of the Prince of Wales. Henrietta Hotham died without heir in 1816, and subsequent inheritors were able to break the Countess of Suffolk's entail, selling the property on. It was probably before 1815 that several alterations were made to the house, including the remodelling of all windows on the first floor of the south elevation, replacing the single-light sash windows of the end bays with 3-light windows and lengthening all first-floor windows on this elevation down to the lower plat bande. Cast-iron balconies were also provided, probably at this point.



Fig 20 Engraving of 'Marble Hall' as viewed from the Thames, by J.P. Neale, 1815

2.3.4 19th-century developments: the work of Jonathan Peel

The Peel family

Of all the occupants of Marble Hill, Lieutenant General Jonathan Peel (1799 – 1879) lived the longest at the site. He was a son of Sir Robert Peel, the Lancashire cotton manufacturer and first baronet, and the younger brother of Prime Minister, Robert Peel. Jonathan was a politician, soldier, and patron of the turf, and served as a Secretary of State for War under the Earl of Derby. He bought Marble Hill in 1825 and his most important contribution lies in rationalising the tenure, buying the freehold of the various parts of the estate by 1877.

After the death of Peel's widow in 1887, her effects were sold and Marble Hill House remained empty for several years, both the building and its grounds falling into disrepair. A sales catalogue of 1890 describes a conservatory on the front lawn and another small one adjoining the house (location unknown), as well as a garden summer house and partially walled kitchen garden.



Fig 21 Portrait of Jonathan Peel, 1825

Stable Block

An enthusiastic owner of race-horses, Peel demolished the old stable block and developed new stables to the north-west of the house, adding the present buildings in the first two years of his occupancy. It is known that Peel had a sizeable cattle herd probably grazing at Marble Hill to sweeten the pasture for his horses. It is not certain, however, if he kept his studs, or perhaps just mares with foals, here.

The stables are described in a sales catalogue of 1890:

Comprises four stalls and a harness room and four stalls opposite and another harness room; separate entrance to Coachman's apartments over, which comprise kitchen and two bedrooms, large loft and Groom's room. Back addition of three loose boxes and large Carriage House. Outer yard for colts with timber and slated boxes, and a range of fowl houses and sheds.

Ordnance Survey mapping from the late 19th century records a number of small structures within the stable courtyard and adjoining the stable range to the south. It is presumed that these are the 'fowl houses and sheds' referred to above.

Entrance and Lodge

During his occupancy a new access to Marble Hill House was created, with a drive through the Sweet Walk (making separate entrances to Marble Hill House and Marble Hill Cottage). A small house at the north-west entrance to the park, also known as the White Lodge, was presumably built at this time. On the south side, in the middle terrace a new flower garden, probably Italianate in style, was in place by 1850.

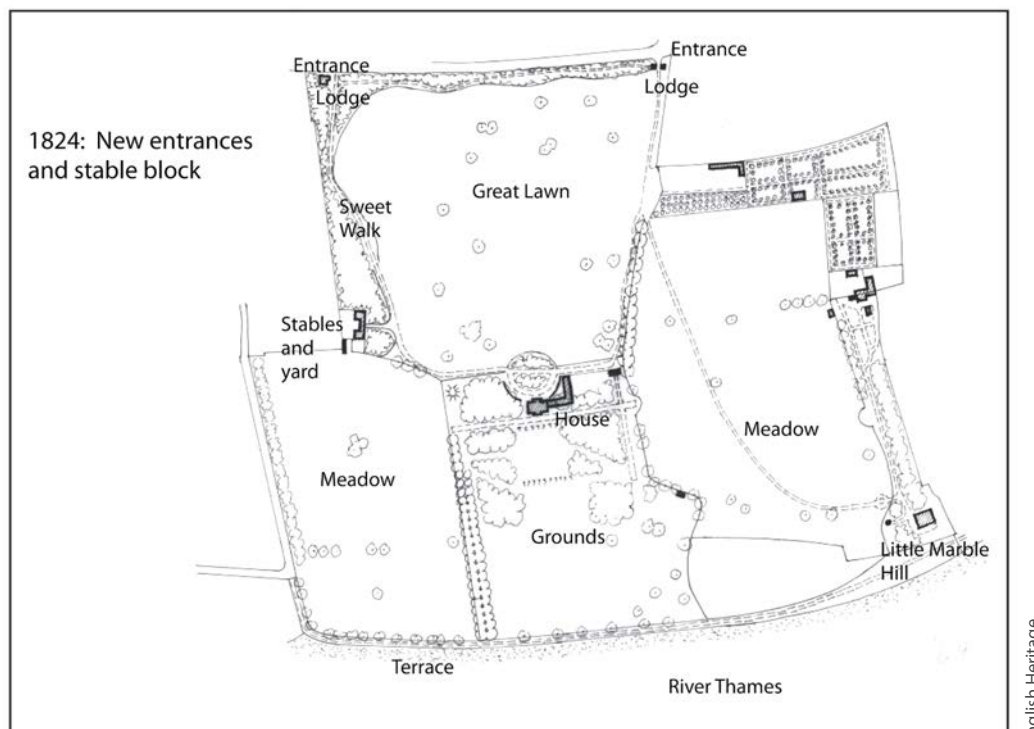


Fig 22 Plan of the landscape in 1824, showing new entrances, lodges and Stable Block



Fig 23 White Lodge

It has been suggested that this period was a heyday of the grounds teeming with majestic mature trees. It is described as follows in the 'Beauties of Middlesex' (1850):

'The carriage road enters a long shady grove and sweeps up to the north front entrance which is adorned with the finest Portugal laurels in this country... North Park is bounded by plantations of evergreen oak, elms and other forest trees of large dimensions... to the South Front is a terrace walk, a lawn as smooth and level as a bowling green encompassed on each side by masses of evergreen shrubs retiring amongst groves; on a lower level is a flower garden on grass, then a park slopes down for a considerable distance to the bank of the Thames...'



Fig 24 Ordnance Survey map, 1st edition, 1840s

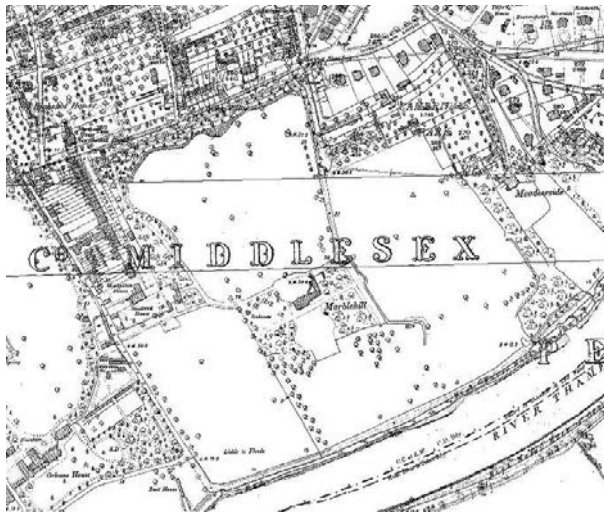
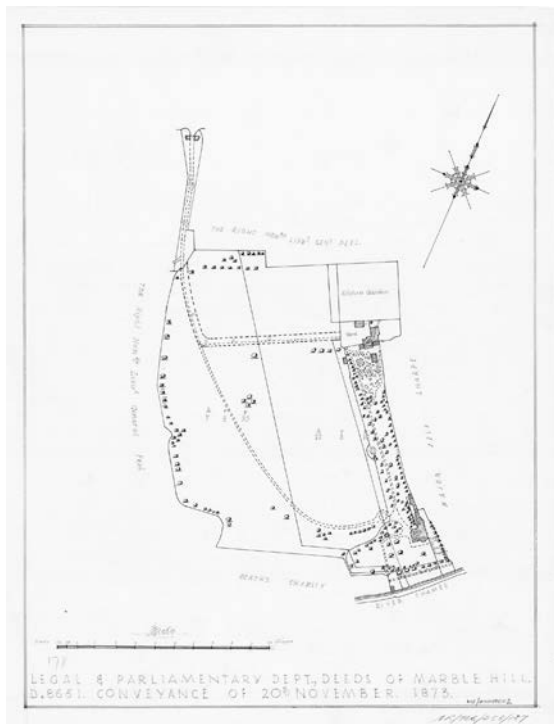


Fig 25 Ordnance Survey map, 2nd edition, 1870s



Historic England Archive

Fig 26 A copy of an 1873 conveyance plan for the east part of the park; drawn by the 'Legal and Parliamentary Dept. of Deeds'

2.3.5 The Park, 1900-1987

Creation of the public park

One of the earliest found documents which records the intention to create a public park on the Marble Hill Estate is an article which appeared in the *Richmond and Twickenham Times* entitled 'A Park for Twickenham' on 7th May 1898. This included a plan of the site and the following description:

The above land shows the plan respecting which Mr J. N. Goatly has given notice of a motion for next week's meeting of the Twickenham District Council, the object being to purchase the estate, lay out the riverside as a portion of a public park and get such recoupment as may be obtained by selling or leasing the remainder as building land. We should add that Mr Goatly is in no way responsible for the above plan. It is merely a suggestion as to the manner in which the estate might be dealt with so as to secure a charming park for Twickenham at a small expense.

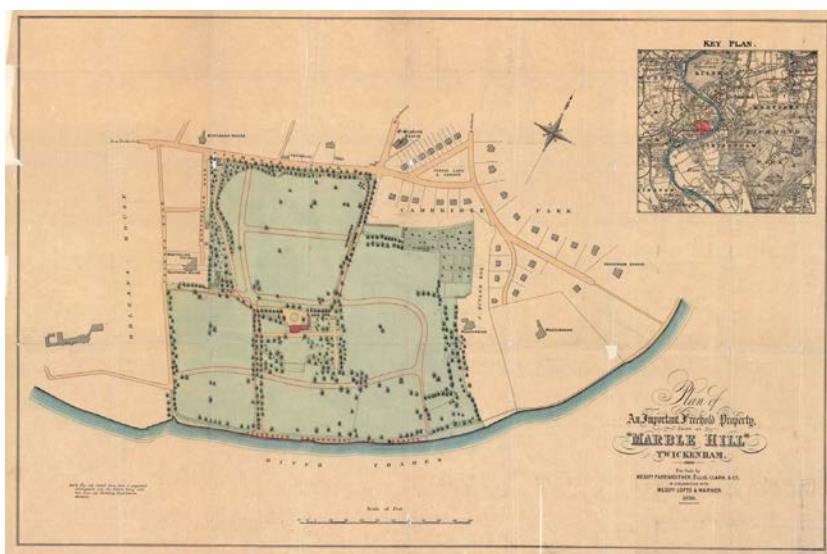


Fig 28 Plan of the estate from the 1890 Sales Catalogue

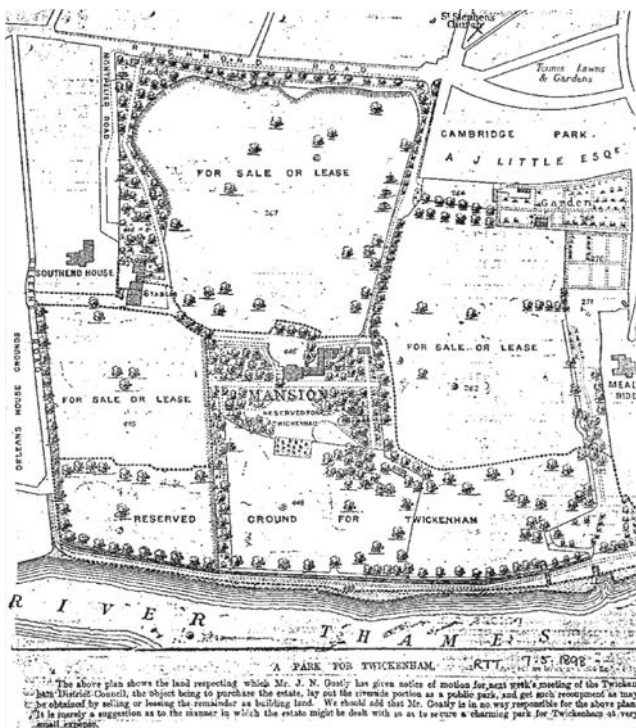
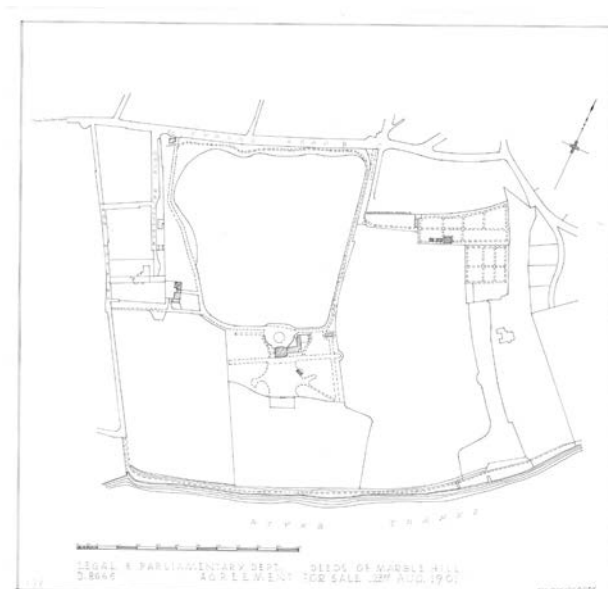


Fig 27 Plan which appeared in the Richmond and Twickenham Times, 1898

The threat of built development became particularly acute in 1901, when the then owners, the Cunard family seemed on the point of beginning construction works. Such proposals aroused vocal opposition, largely on the grounds that the famous view from Richmond Hill would be spoiled. At a public meeting at County Hall in July 1901, the developers agreed to sell the estate if a deposit of £3,500 could be paid immediately. This sum was found by the then London County Council, and £70,000 was raised for the purchase of the property itself by a consortium of the Council, other local authorities, and private individuals.

Meanwhile, the Richmond, Ham and Petersham Open spaces Act was passed in 1902. Ham and Petersham Commons and certain meadows were vested in the Richmond Corporation for purposes of public enjoyment. This protected the land on and below Richmond Hill and thus preserved the fine foreground views to the west and south and is the first instance where an Act of Parliament has protected a view. The river-side, from Petersham to Kingston, was put under the guardianship of Richmond Corporation and the Surrey County Council, in two sections, for enjoyment by the public forever.

Marble Hill was conveyed to the London County Council on 30 May 1903 and opened as a public park, with the house used as a tea room.



Historic England Archive

Fig 29 Plan showing the land agreed for sale for the new public park, August 1901; drawn by the 'Legal and Parliamentary Dept. of Deeds'



Fig 30 Ordnance Survey map, 3rd edition, 1915



Richmond Upon Thames Local Studies Library and Archive

Fig 31 View of the south façade of Marble Hill House, c. 1900



Richmond Upon Thames Local Studies Library and Archive

Fig 32 View of the path to the south of Marble Hill House, c. 1900

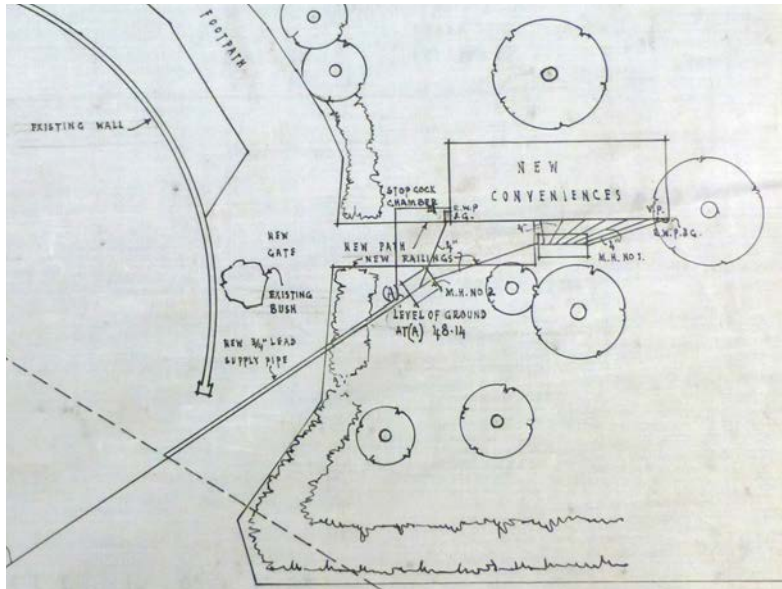


Richmond Upon Thames Local Studies Library and Archive

Fig 33 View of White Lodge, c. 1900

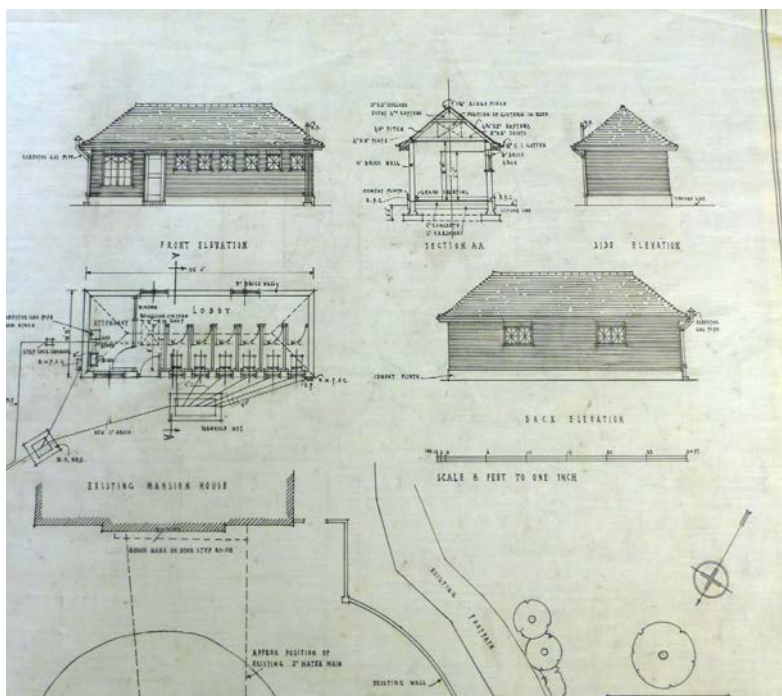
Park facilities - 1920s and 1930s

A tree planting programme was undertaken in the park in the 1920s with ornamental species planted with little reference for the historic layout of the grounds. According to archival plans, three new buildings were introduced during the 1930s by the LCC – ladies' convenience, dressing rooms and park shelter.



Historic England Archive

Fig 34 LCC plan for 'new ladies' convenience', 1937. This block is located to the west of Marble Hill House



Historic England Archive

Fig 35 LCC drawing for 'new ladies' convenience', 1937



Fig 36 The former ladies' convenience block, now used for storage

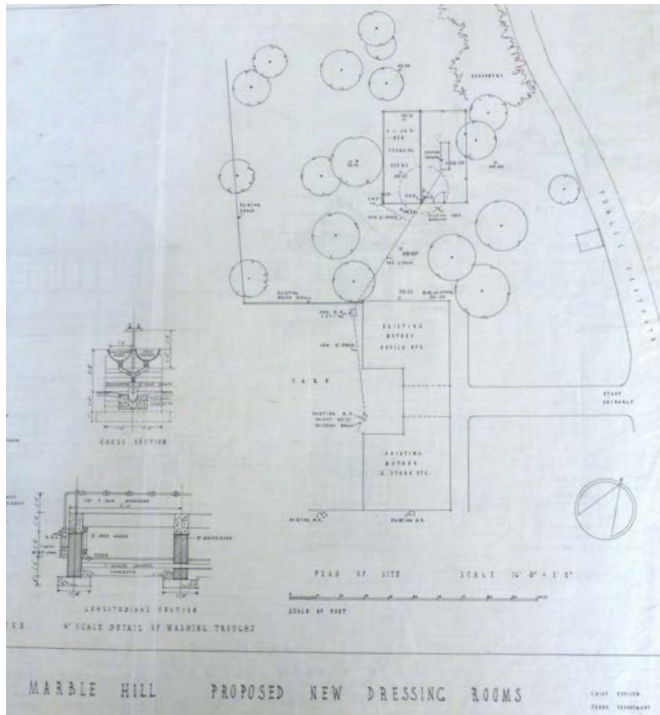


Fig 37 LCC plan for 'new dressing rooms', 1938. This block is located to the north of the Stable Block

Historic England Archive

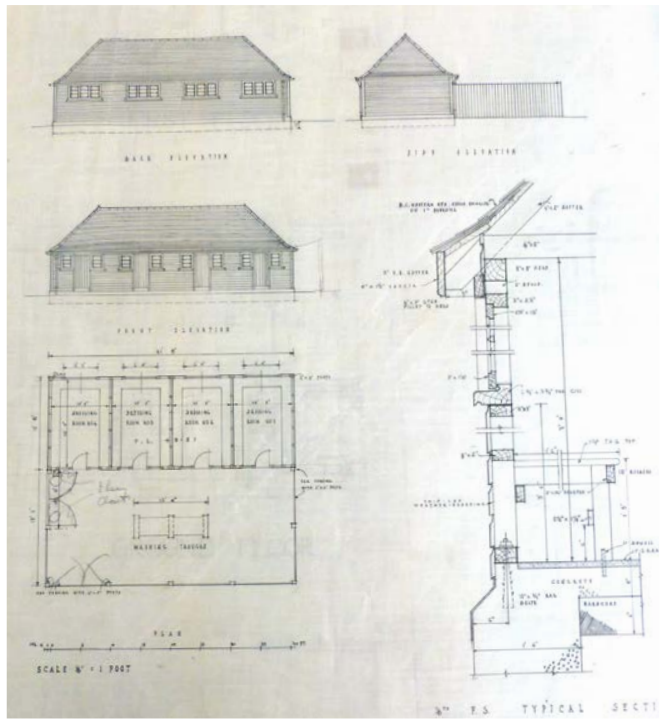


Fig 38 LCC drawing for 'new dressing rooms', 1938

Historic England Archive



Fig 39 The former dressing rooms, now used for storage

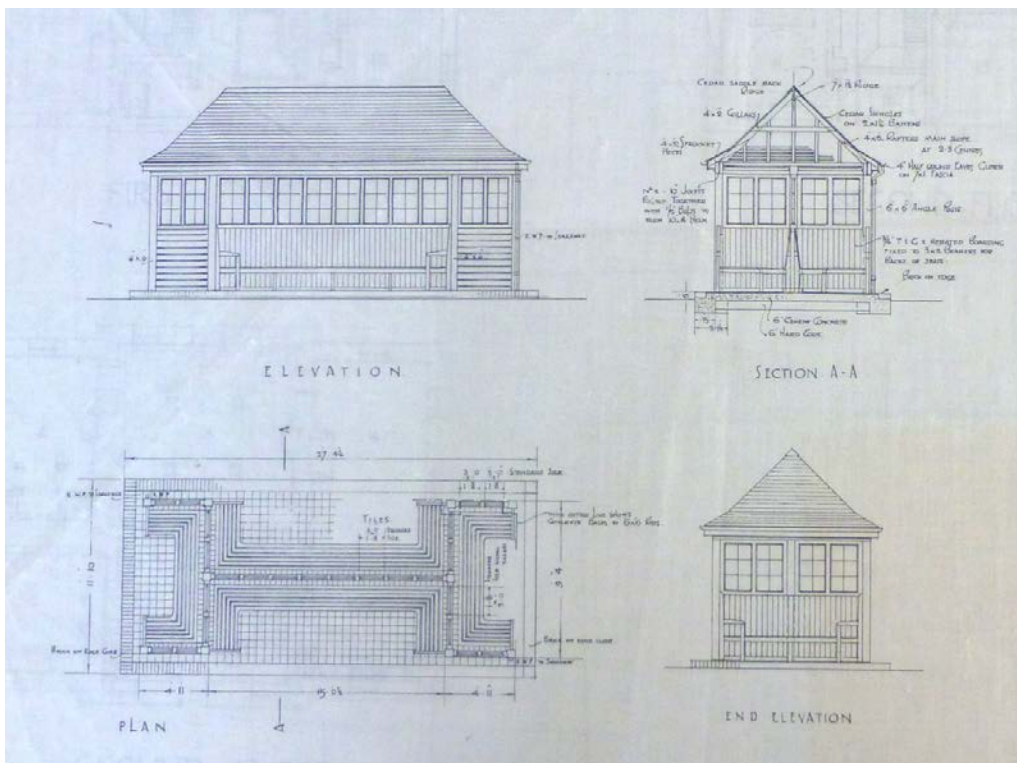


Fig 40 LCC plan for new park shelter. It is not known where this was located. The plan is undated but probably 1930s

Park facilities - 1950s to 1970s

During the 1950s, the LCC improved the staff facilities in the park. This included a bathroom extension to White Lodge, located in the north-west corner of the park, and was followed by a new 'superintendent's lodge' at the north-east entrance of the park.

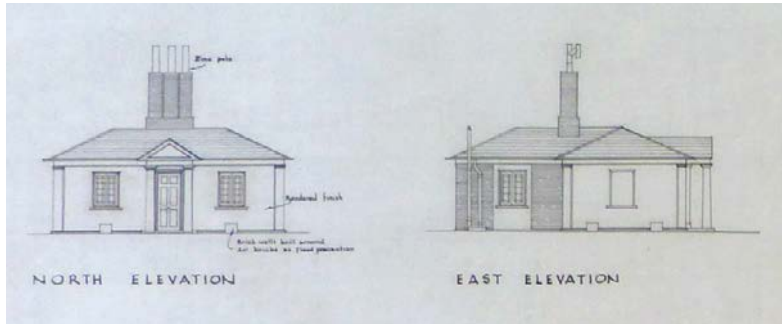


Fig 41 LCC drawing of the White Lodge's elevations, 1952

Historic England Archive

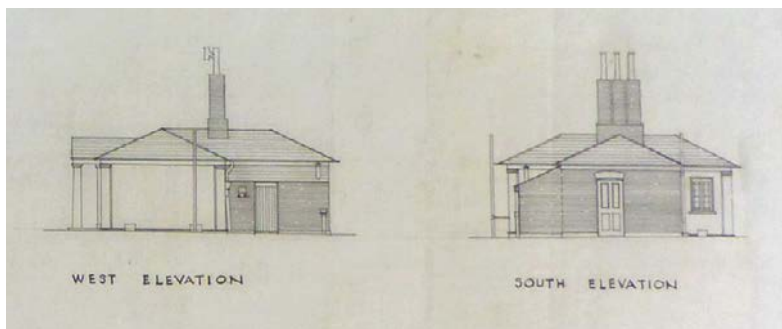


Fig 42 LCC drawing of the White Lodge's elevations, 1952

Historic England Archive

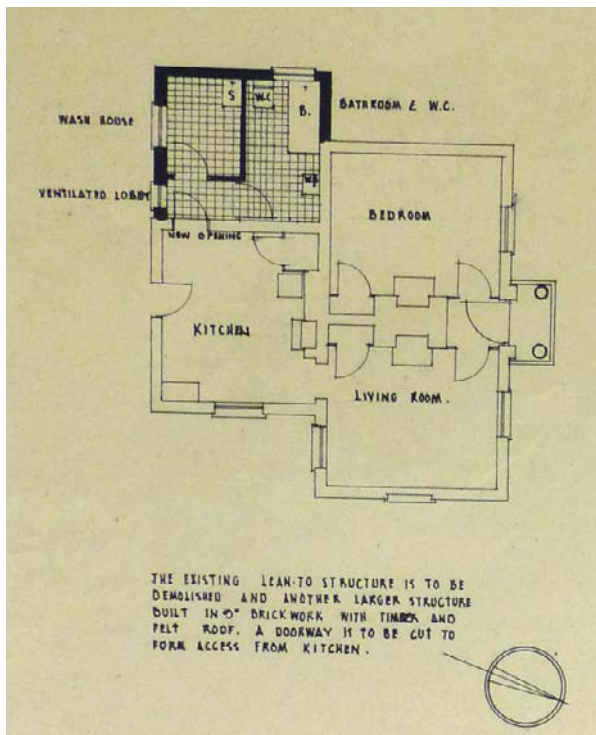


Fig 43 LCC plan of the White Lodge following an extension for a bathroom in the south-west corner

Historic England Archive

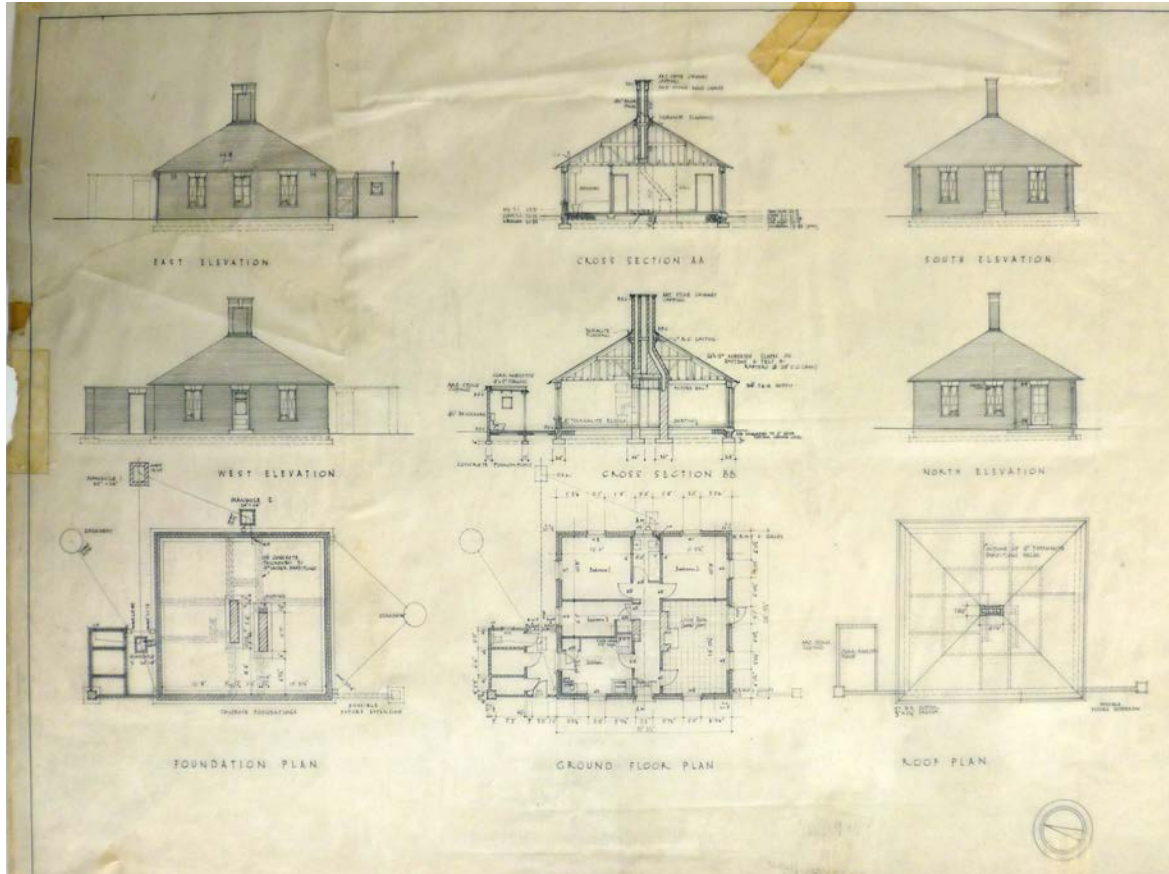


Fig 44 LCC plan and elevations for proposed 'superintendent's lodge' at the north-east entrance, 1956

In the 1970s, the GLC improved the public sports facilities and built a new shelter at the north-east corner of the rugby pitches. An undated archive plan shows two new 'ablution' blocks proposed either side of the 1950s dressing room block. However, this idea seems to have been superseded by the creation of a separate changing and washing rooms in the north-east corner of the site, which is still in use today. This was followed by the construction of the One O'Clock Club building.

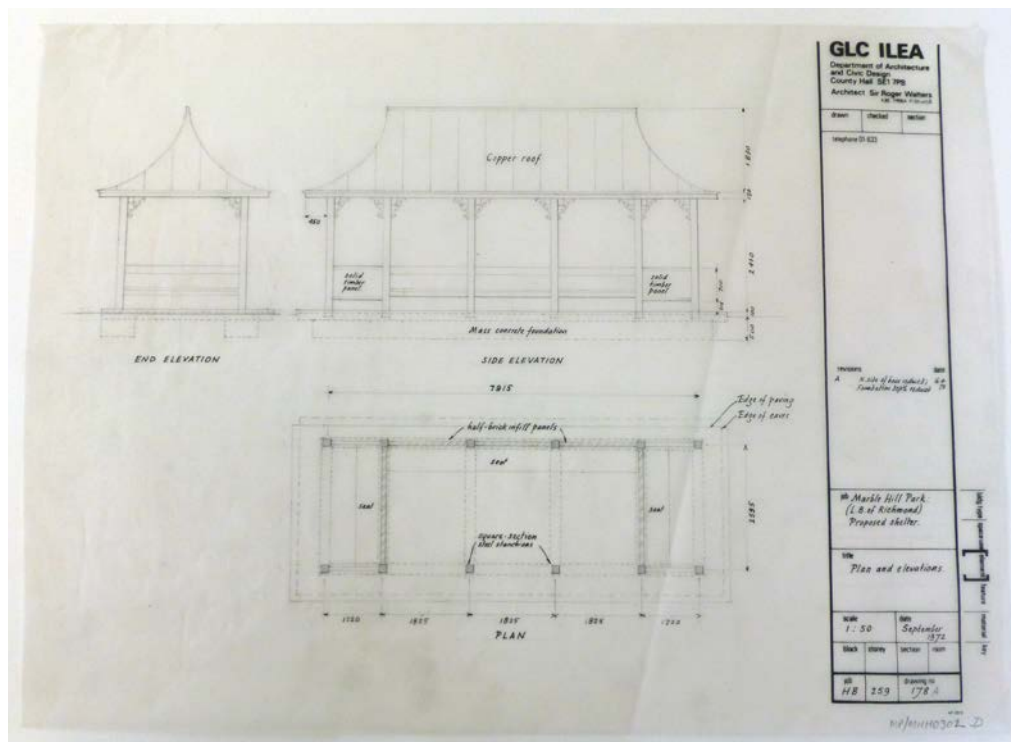
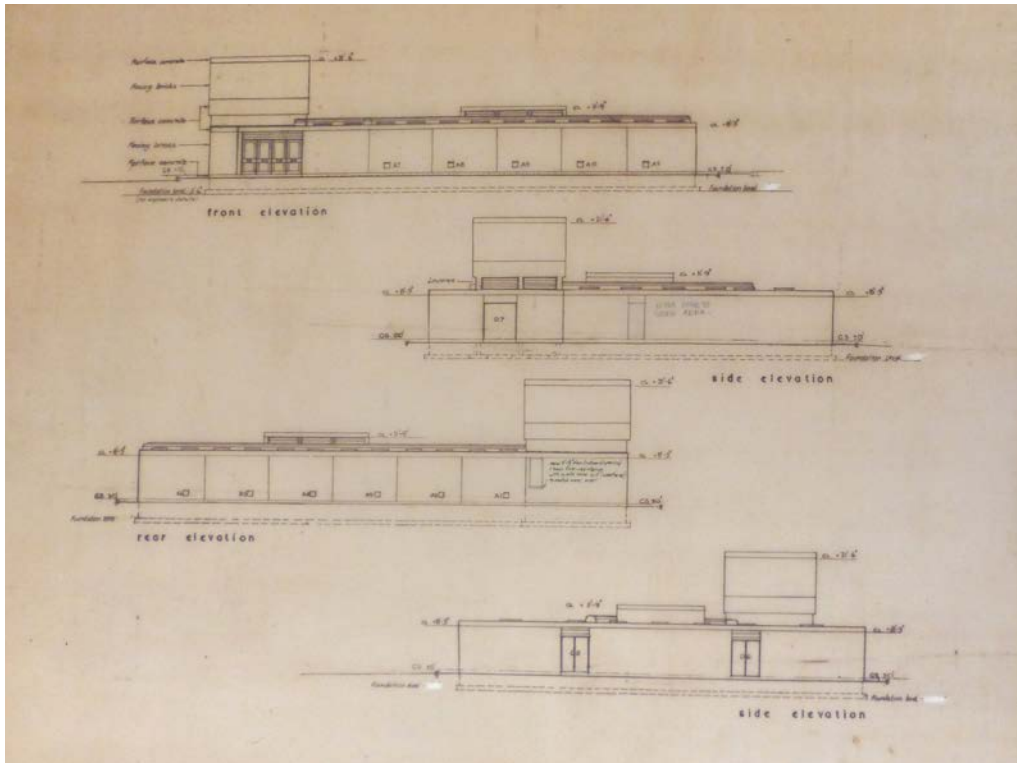


Fig 45 GLC drawing for a new shelter with copper roof, 1972



Fig 46 Today the shelter is without its copper roof which was stolen some years ago

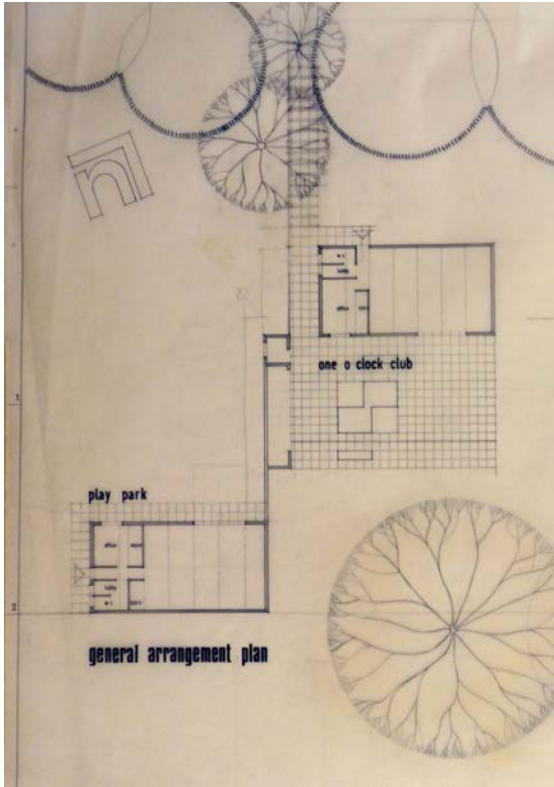


Historic England Archive

Fig 47 GLC elevations of the proposed changing rooms in the north-east corner of the park, c. 1970

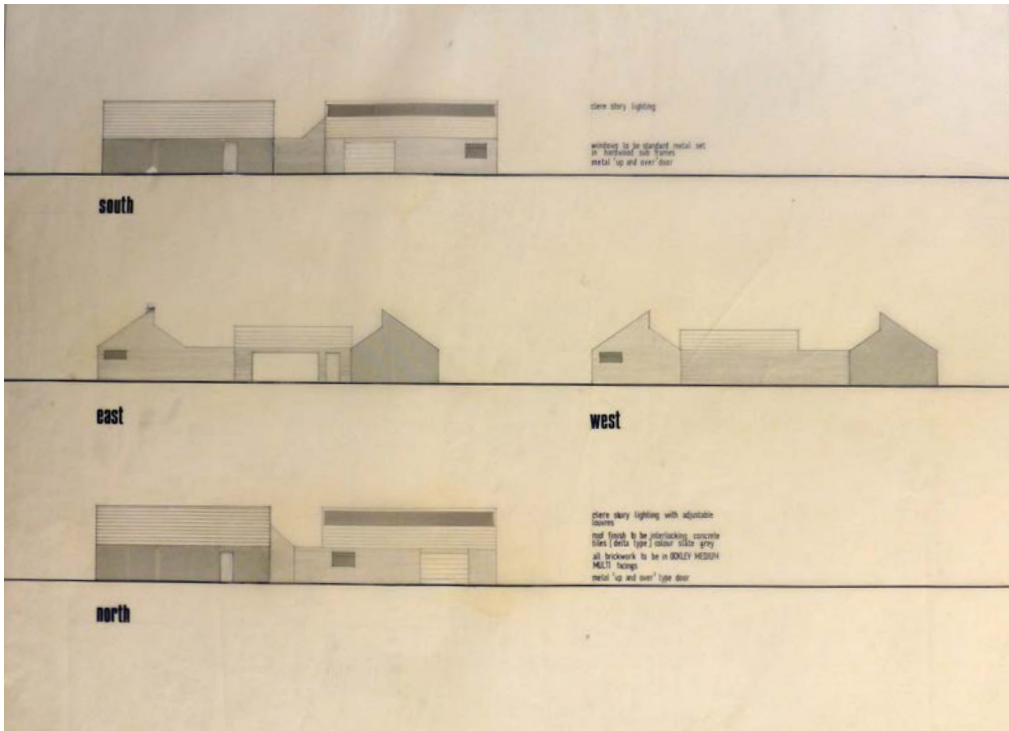


Fig 48 The changing rooms and yard in front



Historic England Archive

Fig 49 GLC plan for the building of the One O' Clock Club, 1972-3



Historic England Archive

Fig 50 GLC elevations for the building of the One O' Clock Club, 1972-3



Fig 51 The Club building and playground

2.3.6 Marble Hill House, 1900–1987

1900 to 1910

The impetus for the London County Council's acquisition of Marble Hill came principally from a wish to preserve the estate as a public open space rather than to conserve the house. Archive plans from 1905 show the layout of the house when it was obtained and some repairs to the floors. The greatest loss was the service wing, including the Countess's 'China Room', which was demolished in 1909. The footprint of the servants' hall was rebuilt at ground level as a toilet block.

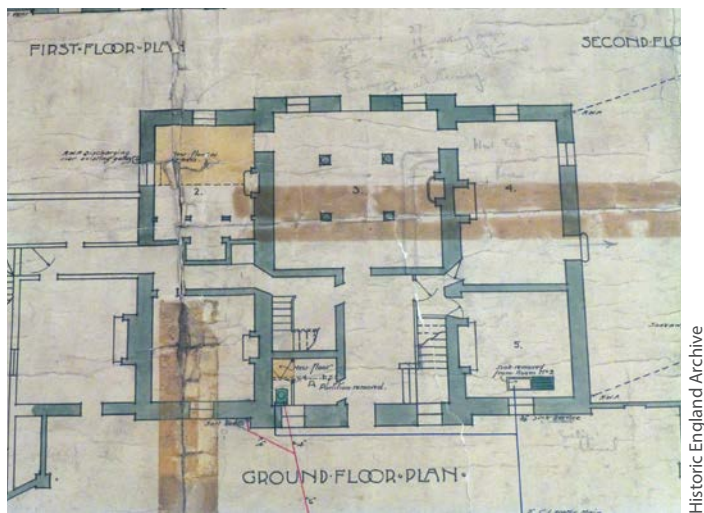


Fig 52 LCC ground floor plans for Marble Hill House, 1905

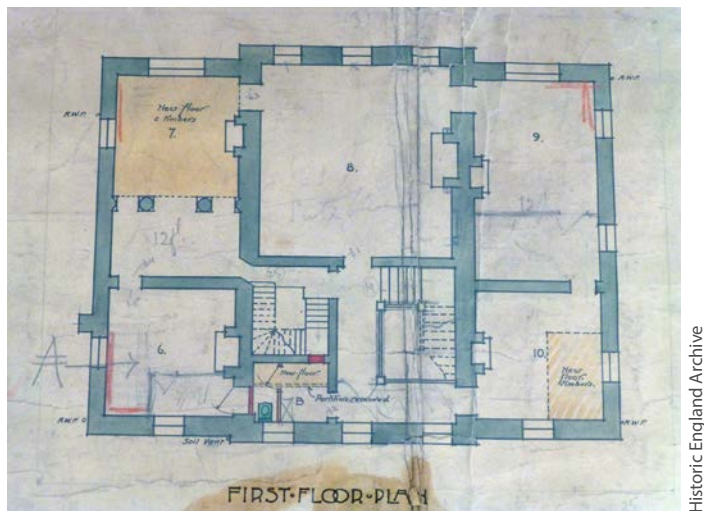
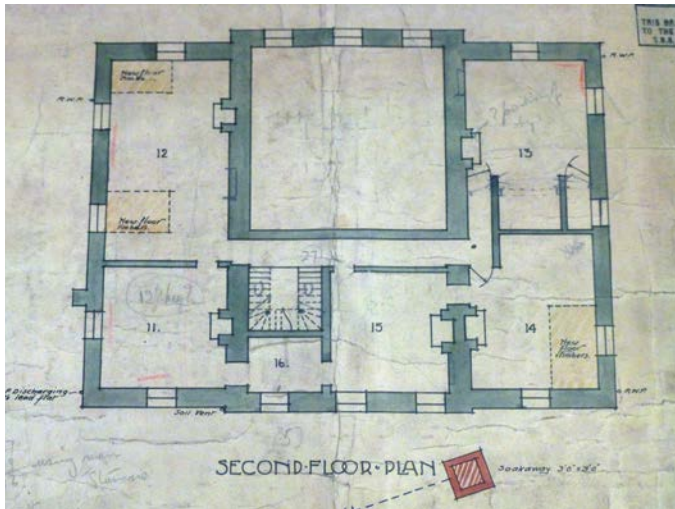
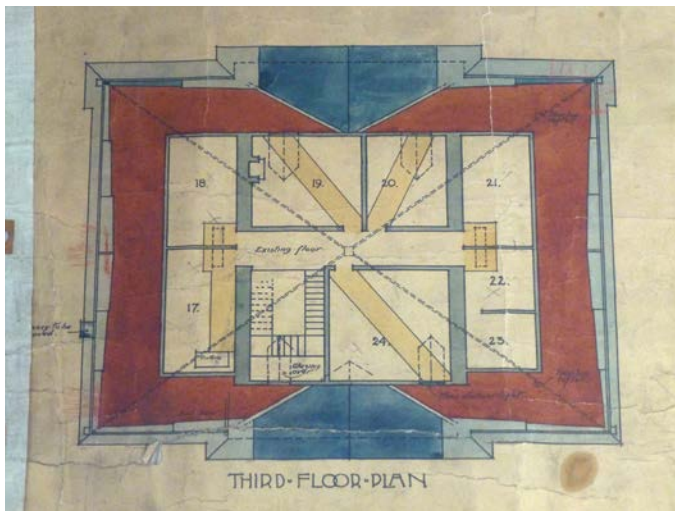


Fig 53 LCC first floor plans for Marble Hill House, 1905



Historic England Archive

Fig 54 LCC second floor plans for Marble Hill House, 1905



Historic England Archive

Fig 55 LCC third floor plans for Marble Hill House, 1905



Fig 56 The toilet block built in 1909

1920 to 1940

An archive plan of 1926 shows the Dining Parlour labelled as a refreshment room and the Paper Room as a kitchen (Historic England ref: MD/MHH0015 D). This is the earliest evidence of the house being used for visitor facilities.

In 1938, the LCC sought the advice of The Georgian Group, then part of the Society for the Protection of Ancient Buildings, regarding the restoration of the rooms for opening to the public. A report was compiled by Mr H. Clifford Smith which describes several earlier sources of information, and gives opinions on the condition of various rooms and what works should be carried out. He describes how the ground-floor hall was used as a tea room, the dining room used as a kitchen and the breakfast room used as a hockey players changing room. The rooms of the first floor (apart from the Great Room) were occupied by the park keeper and subdivided to protect the occupants from draughts (as illustrated in figure 60).



Richmond Upon Thames Local Studies Library and Archive

Fig 57 The 'Saloon', now the Great Room, from the report by The Georgian Group, 1939



Richmond Upon Thames Local Studies Library and Archive

Fig 58 The mahogany staircase, from the report by the Georgian Group, 1939

1950s and 60s

After the Second World War, the house was subjected to several campaigns of restoration, notably in the 1950s and during the major campaign of works in 1965-6, which brought it effectively to what it looked like in 1750.

In 1951, works were undertaken to the cornices of both north and south elevations: the modillions were renewed in concrete. It was later realised that the spacings of the modillions were incorrect, being derived from early photographs, and in 1965, they were replaced with fibreglass.

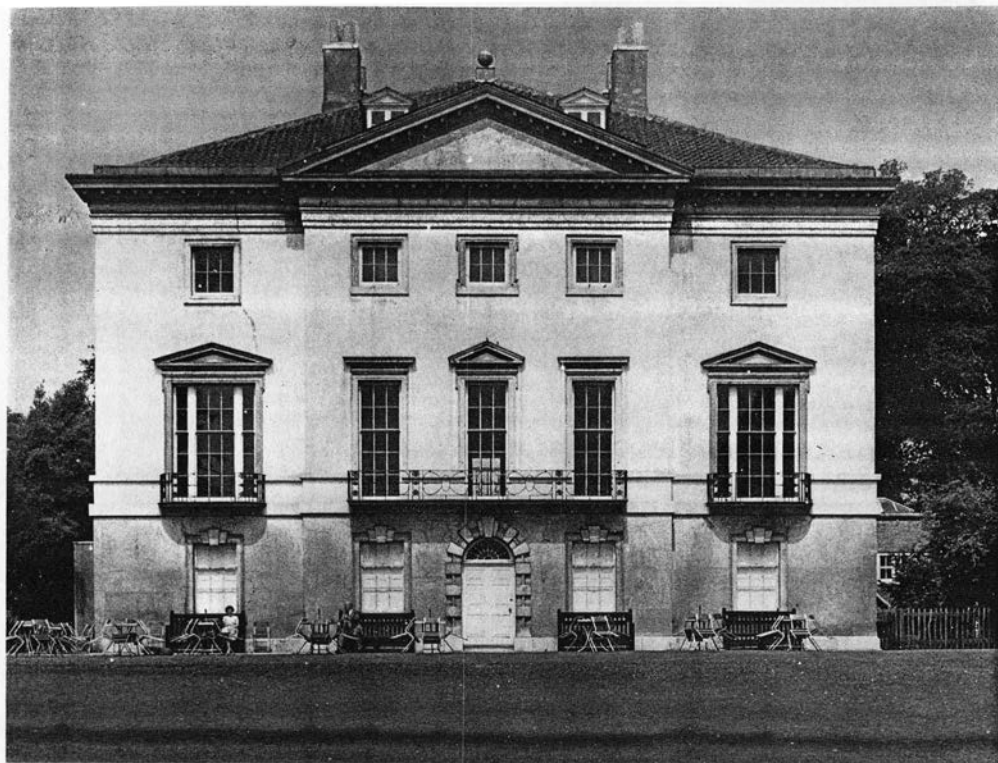
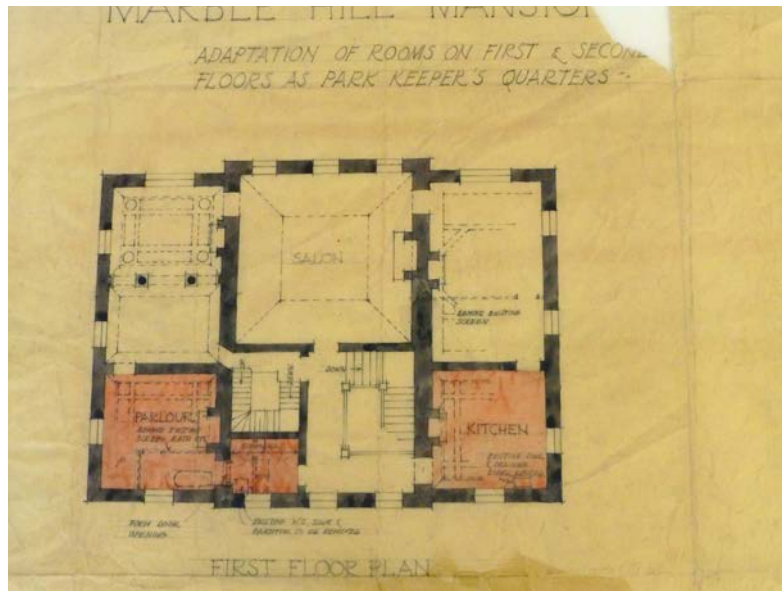


Fig 59 The south façade of Marble Hill House before alterations in the 1950s and 60s

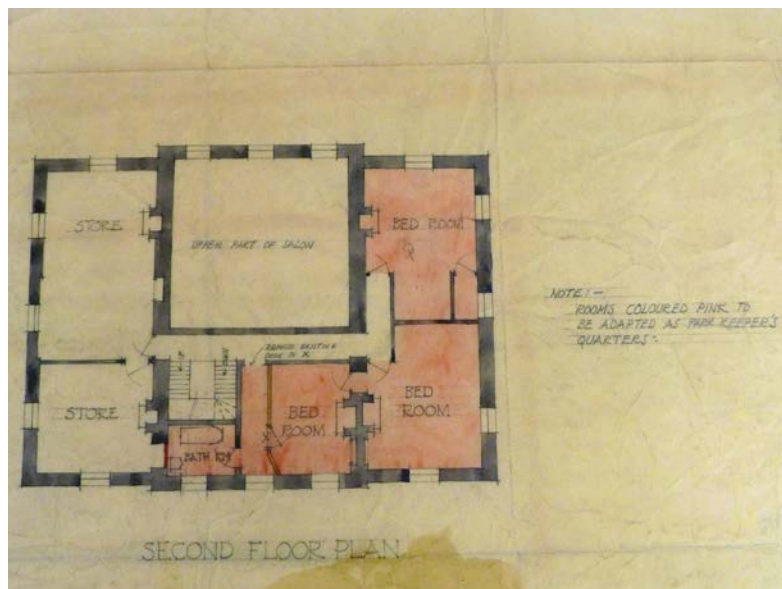
Internally repairs and restoration was carried out in several of the principal rooms. In 1955 fear of a recurrence of dry rot led to the replacement of the floor of the Dining Parlour on the ground floor with Portland paving. The cornice here was reproduced modelled on the cornice under the landing in the Staircase Hall. Some of the floors in the other rooms, for instance the mahogany floor in Lady Suffolk's Bedchamber, and all the ceilings on the first floor except in the Great Room, were repaired following dry rot damage. The existing chimneypieces in the Damask and Dressing Rooms are 20th-century replicas of the 18th-century originals and the one in Lady Suffolk's Bedchamber comes from the house at No 29 Clapton Common, London.

In terms of room uses during this period, the visitor facilities in the house seem to have expanded. There were two dressing rooms (in what is now the toilets and in the mess room), a private tea room (in the Breakfast Parlour), a restaurant (in the Tetrastyle Hall), snack bar and servery (in the Dining Parlour) and kitchen (in the Paper Room). Other works include updating the park keeper's accommodation on the first and second floors; this created a three bedroom apartment with parlour (Miss Hotham's Bedchamber), bathroom and kitchen (the Damask Room).



Historic England Archive

Fig 60 LCC floor plans for alterations to the first floor for the park keeper's accommodation, 1950s



Historic England Archive

Fig 61 LCC floor plans for alterations to the second floor for the park keeper's accommodation, 1950s

The 1965-6 restoration of the building represents the most radical intervention into the historic fabric under the aegis of the new Greater London Council. Its aims were to bring the house into a serviceable condition, and to re-present the interior and exterior as an historic house museum. Several post-1750 alterations to the building were reversed, and numerous works of art and items of furniture were acquired: the interiors were re-decorated, notably on the ground and first floors, in an attempt to re-create the appearance of rooms during Henrietta Howard's occupancy. The internal partitions introduced for the convenience of the occupants in the earlier 20th century were removed between 1950 and 1965 in an attempt to re-instate the original volumes of the rooms, notably on the first floor. The Dressing Room and Miss Hotham's bedchamber were restored to their original dimensions, and all the ceilings (the Great Room excepted) needed repairs, after damage through dry rot. Historic England room records document that damage from dry rot was significantly worse on the second floor, resulting in the removal of the majority of the joinery and other fabric.

Externally the most obvious changes were the alterations to the fenestration of the south front, especially the removal of early 19th-century windows and their replacement with Georgian forms, and the reduction in height of all windows of the first floor, restoring them to their 18th-century proportions, as shown in Campbell's engravings. This work had been recommended by The Georgian Society in 1939. The pediment cartouches, shown in early depictions, were restored in fibreglass, like the modillions, as mentioned above. The works to the exterior of the building also revealed archaeological evidence for changes to the fabric, including cut-back corbels of balconies at attic level on the south elevation, and the remains of a Palladian window on the western side, removed in 1750 by Brettingham. The roof was covered with new tiles and the chimneys were rebuilt.



Fig 62 The south front today

During the 1960s restoration the use of the house was greatly debated. There were suggestions that the house should be used for lectures, conferences and educational meetings, similar in function to a community centre. It was even proposed to turn Marble Hill Park into an arts centre. The restoration scheme for Marble Hill House won a Civic Trust Award in 1967. The Assessor said "...the restoration has been carried out with thoroughness and authenticity... the whole represent architectural scholarship and money well spent by our largest local authority in the interest of civic amenity."

It is interesting to note that the restoration was motivated by public concern: 'During 1961/ 2, local agitation in favour of restoration of the House was revived'.

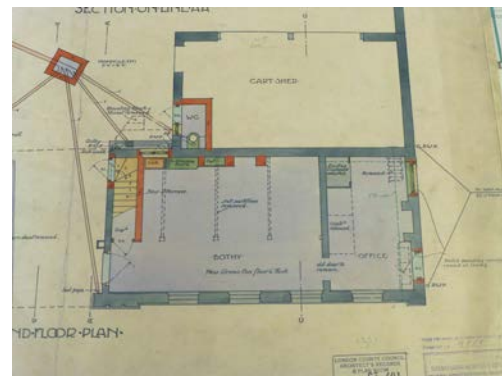
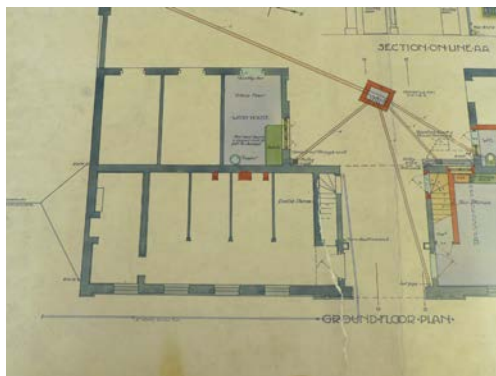
2.3.7 Stable Block, 1900–1987

Plans dated 1905 reveal substantial alterations to the Stable Block's first floor where the northern half was made into an apartment; the southern half was already in use as an apartment and underwent minor alterations. On the ground floor, there were no major alterations, just a change of use to office and gardeners' bothy. Externally, the fenestration was altered on the west façade.



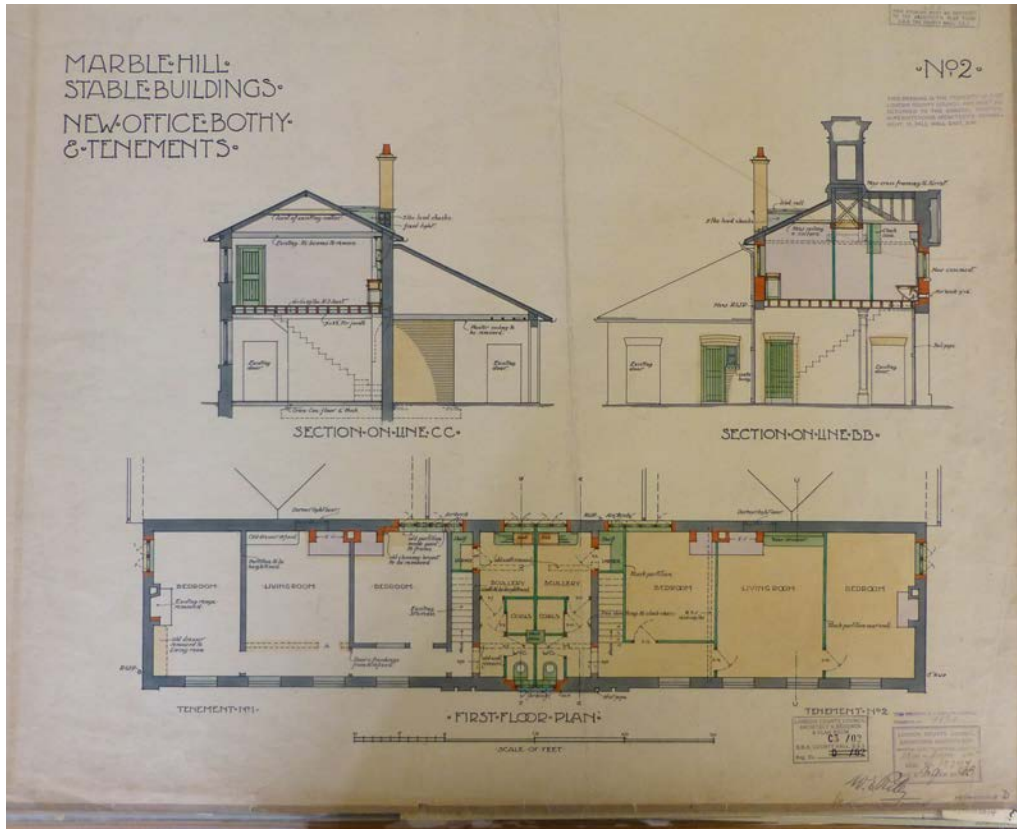
Richmond Upon Thames Local Studies Library and Archive

Fig 63 The east façade of the Stable Block, c. 1900



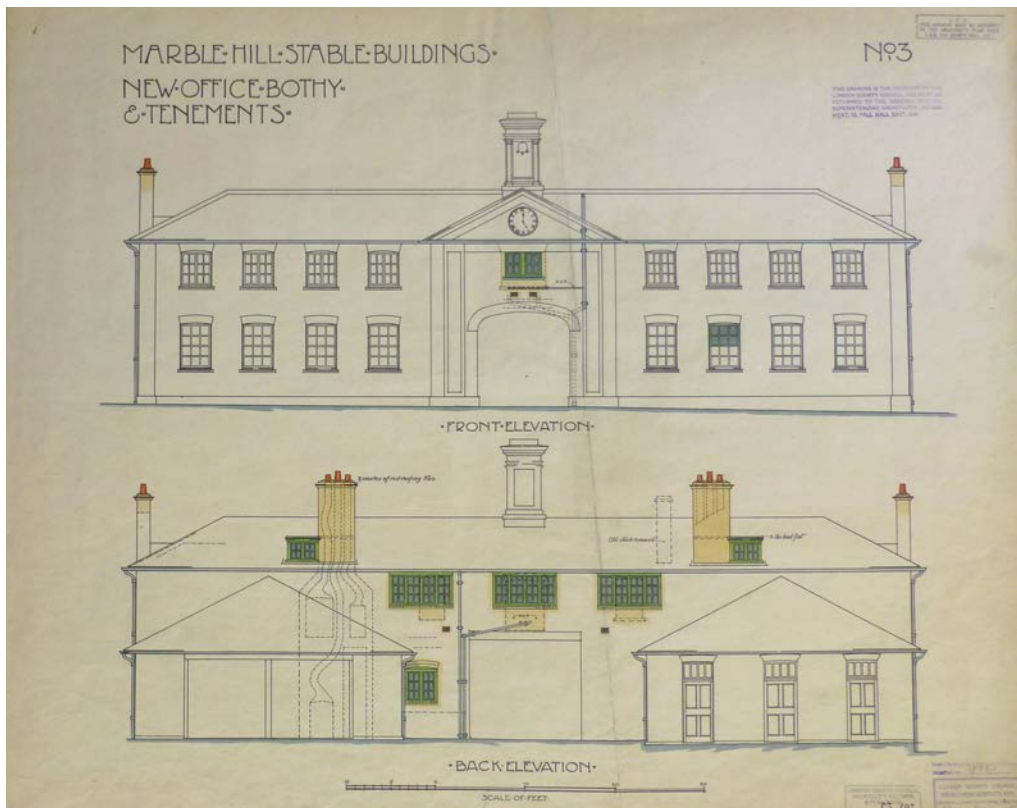
Historic England Archive

Fig 64 Ground floor plan of the Stable Block, for 'new office, bothy and tenements', c. 1905. This shows a wash house in the south-west corner, and a cart shed in the north-west corner



Historic England Archive

Fig 65 First floor plan of the Stable Block, for 'new office, bothy and tenements', c. 1905



Historic England Archive

Fig 66 Elevations and sections of the Stable Block, c. 1905

The 1952 drawing shows the appearance of the rear façade before doors and windows were changed on the cart shed and wash house.

The archived 1963-4 plans show the internal walls in the southern half of the ground floor which were removed to create the tea room. A doorway and window were also added to the south façade.

A plan of 1967 shows a proposal to build an extension onto the southern end of the building for a new tea room, however this was not executed.

The last major work to the Stable Block was the installation of toilets in ground floor of the northern half, the former bothy; they took on their present arrangement c. 1993. The ladies toilets were renovated in 2014.

All the known changes are marked on the phasing plans in section 2.3.9.

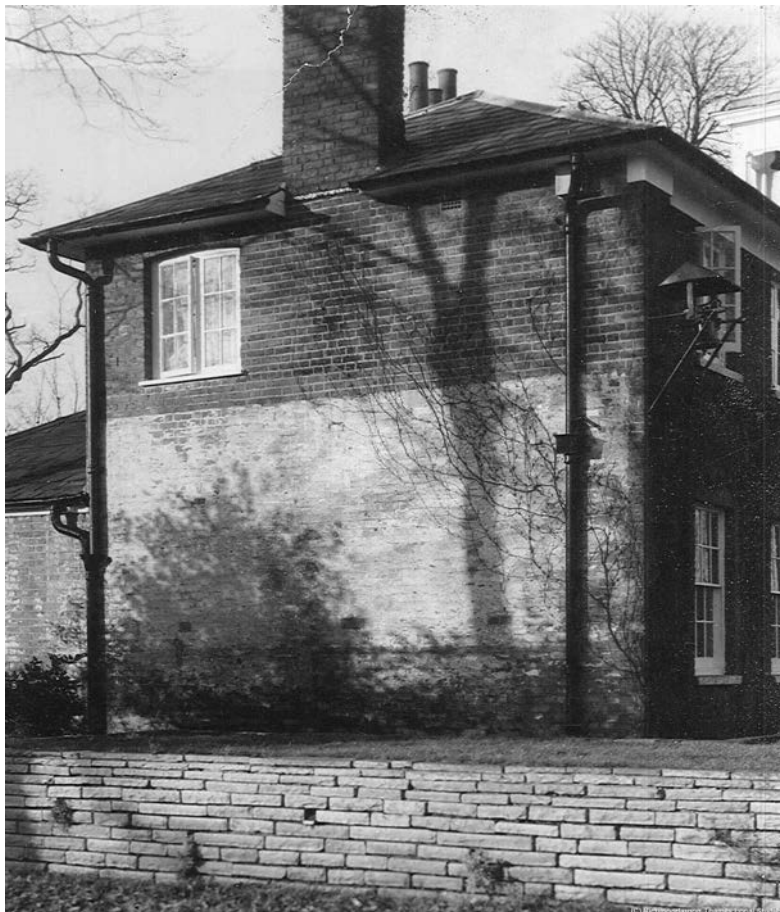
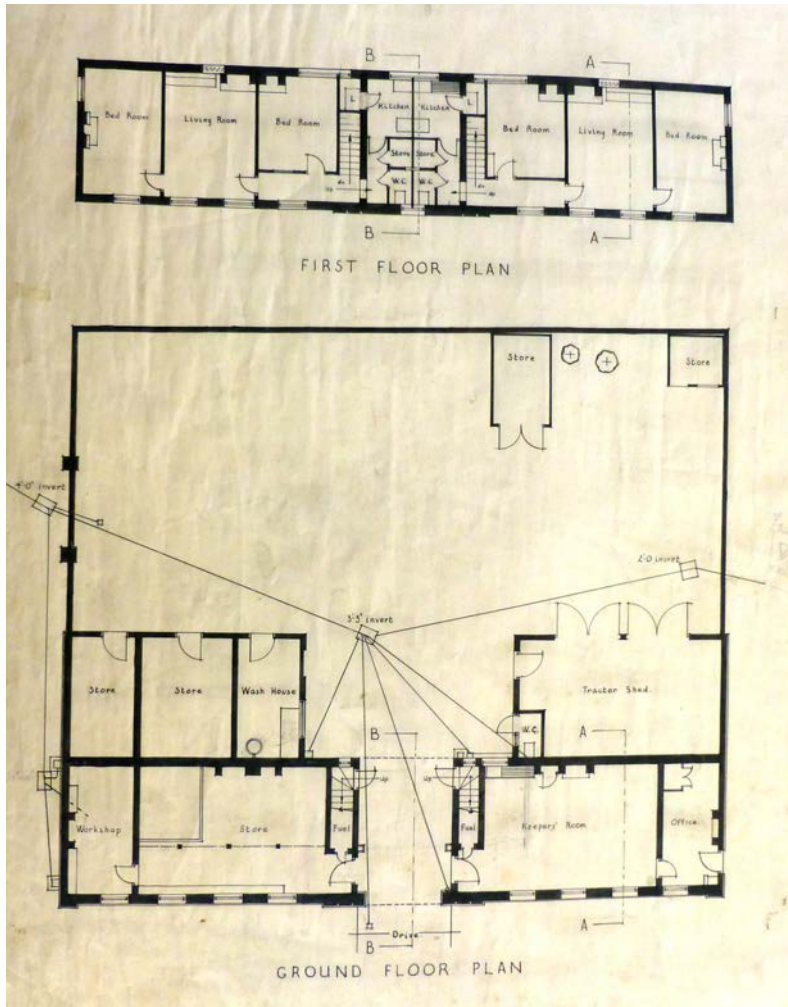
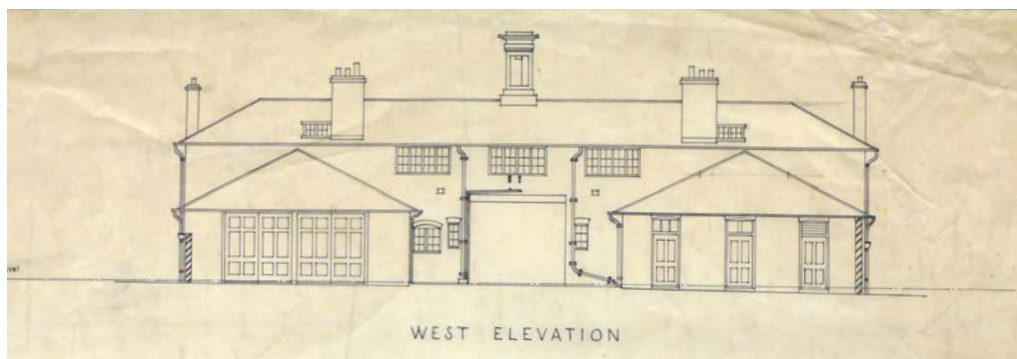


Fig 67 South façade of the Stable Block, c. 1950, before alterations for the café



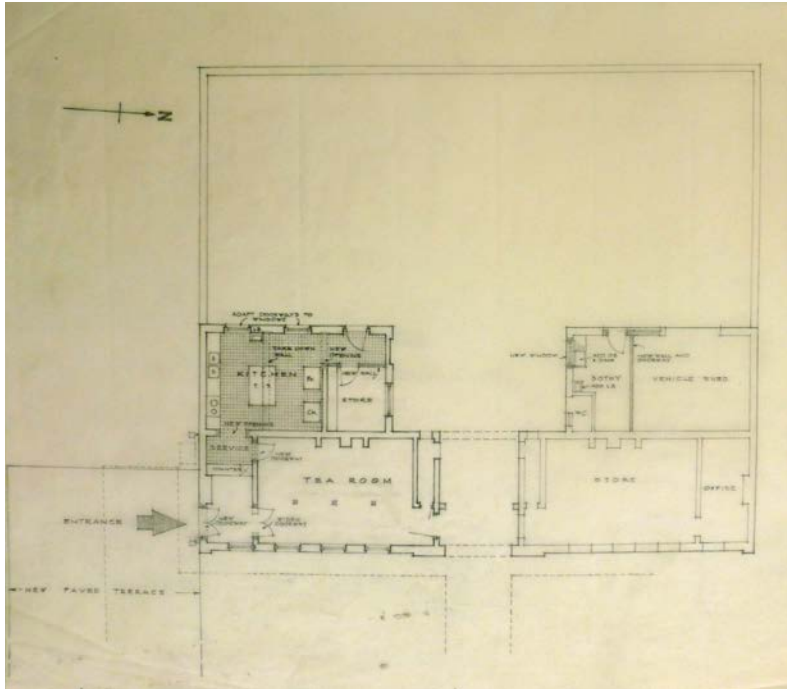
Historic England Archive

Fig 68 Ground and first floor plan of the Stable Block, 1952



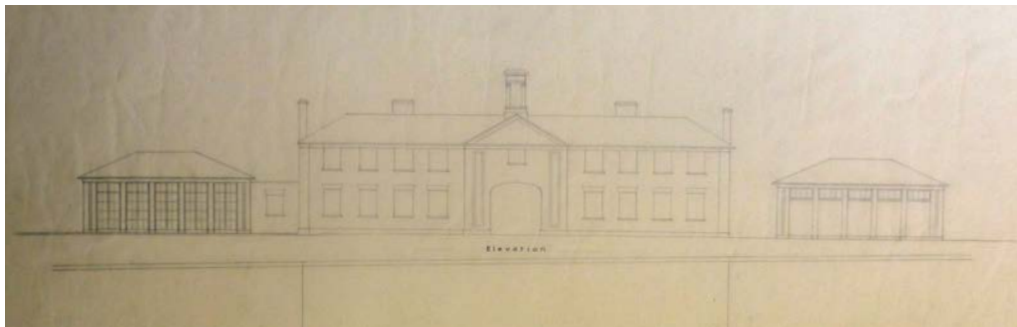
Historic England Archive

Fig 69 Rear (west) elevation of the Stable Block, showing the cart shed and wash house doors, 1952



Historic England Archive

Fig 70 Ground floor plan of the Stable Block, showing alterations for the tea room, 1963



Historic England Archive

Fig 71 GLC elevation of the Stable Block, showing proposed extension, 1967

2.3.8 English Heritage Guardianship, 1988 to present

Park

Since 1903 the park has been enjoyed by the local people of Twickenham and visitors from further afield. However, the remnant features of the historic landscape have been gradually eroded with the loss of over mature trees and the installation of new features for sport and children's play. During the 1980s, erosion of the ground led to the discovery of the ice house and grotto and the restoration of these areas by English Heritage.

Other minor works include the erection of railings in front of the White Lodge in 1987.



Fig 72 Discovery of the ice house, London Evening News

Richmond Upon Thames Local Studies Library and Archive

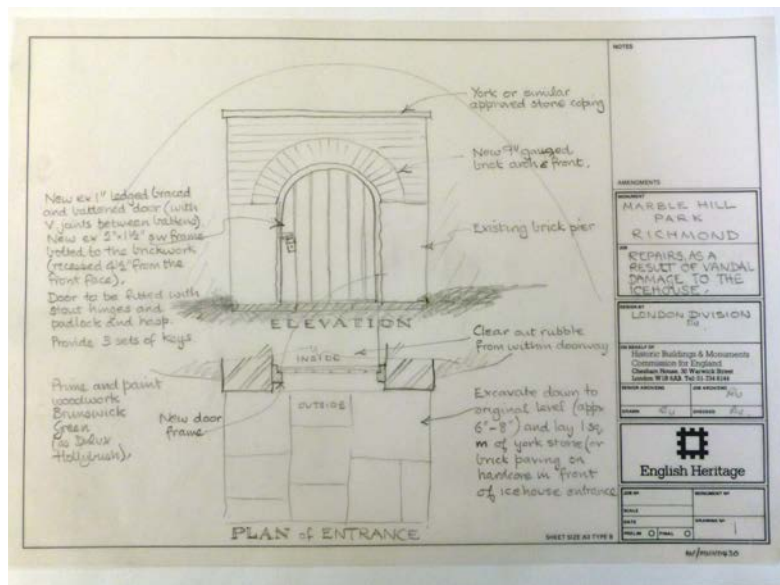


Fig 73 English Heritage drawing for restoration of the ice house

Historic England Archives



Fig 74 The restored ice house



Fig 75 The restored ice house



Fig 78 The restored grotto



Fig 79 The restored grotto

Marble Hill House

The most significant changes within Marble Hill House resulted from its transfer in 1988 to English Heritage. Sensitive and historically informed representations of two of the first floor rooms, the Damask Room and Lady Suffolk's Bedchamber were carried out in 1988 and 1997 (the latter informed by cross-section paint analysis). In 1988 English Heritage completed the restoration of the panelling in the Gallery on the second floor. In 2006 the ground floor Dining Parlour was hung with modern hand-painted Chinese wallpaper.

In terms of visitor operations, the Paper Room was used as a custodians' room from 1987 and then an office from 1994. The control room was also created in 1994 and a doorway was opened up between the control room and mess room. A shop was introduced and the toilets rearranged into their present configuration in 1994; when the shop was created a 20th century doorway between the new shop and the adjacent Mess Room was blocked off.



Fig 80 The Damask Room



Fig 81 Lady Suffolk's Bedroom



Fig 82 The Dining Parlour

2.3.9 Phasing plans