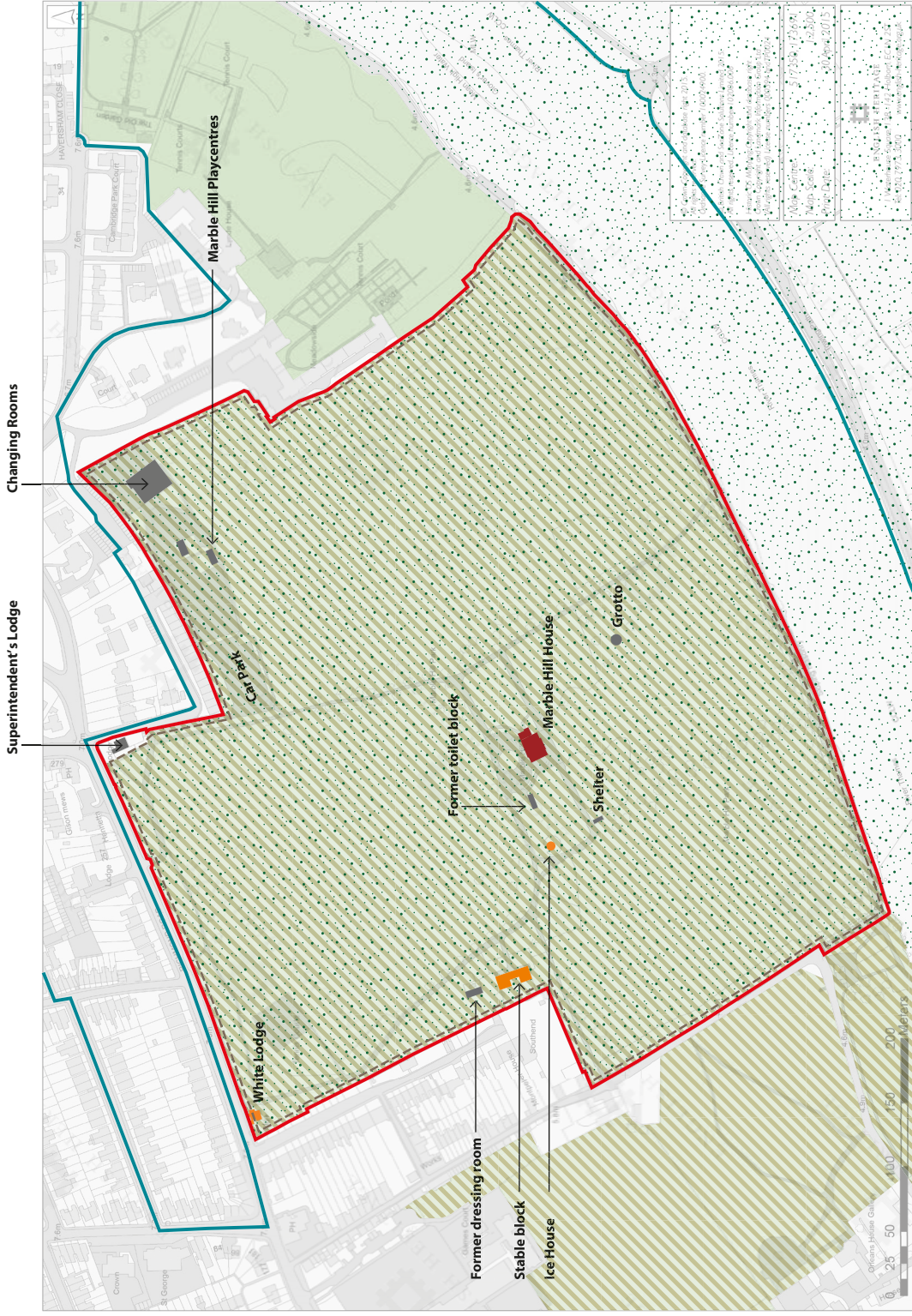


# Marble Hill Site Designations



- Guardianship boundary
- Conservation Area
- - - Historic Parks and Gardens
- Metropolitan open land
- Public open space
- Site of nature importance
- Listed building - Grade I
- Listed building - Grade II



### 2.5.3 Ownership and interested parties

The 26.7 hectares (66 acres) of Marble Hill Park, including Marble Hill House, is owned freehold and managed by English Heritage. London County Council originally acquired the land for public use in 1902 under *The County Council of London (General Powers) Act 1902* as part of the campaign to protect the land from development and save the view from Richmond Hill. The land was statutorily transferred from the Greater London Council (GLC) to English Heritage under the *Local Government Reorganisation (Property) Order 1986*.

English Heritage's ownership of land at Marble Hill stretches down to the median high water tide mark of the River Thames. The Warren path along the riverside is a public footpath and is maintained by The London Borough of Richmond upon Thames (LBRuT). There is also permissive cycling along the route. English Heritage works in partnership with LBRuT concerning any development on the Warren path.

### 2.5.4 Covenants

The regulations set out under *The County Council of London (General Powers) Act 1902* define how the land should be managed. These regulations still apply and therefore English Heritage, as successive landowner, is obliged to adhere to the following:

*"the said lands (Marble Hill House and Park) .....shall be dedicated to the use of the public as and for the purposes of a Park, Open Space, or Recreation Ground for ever and shall be maintained, managed and controlled by the Council as such."*

Under the regulations the 'Council' are also given the power to *"keep enclosed the whole or any part of the said Marble Hill Estate and to restrict the public use of the same during part of every day and the whole of every night"*. This means that English Heritage can control access to the Park, as opposed to it being open all hours.

### 2.5.5 Management and operations

Following the Opening Hours review of 2011, Marble Hill's opening times were reduced to guided tour only on Saturdays and Sundays in the summer season. The park gates open at dawn and close at dusk.

There are currently four rangers based at Marble Hill Park who are line managed by the Site Manager. The Ranger team are based in the park office and have a wide range of day-to-day duties. These include locking and unlocking the house and the park gates, liaising with the Landscape Manager to ensure the park is presentable at all times, assisting with small-scale park maintenance and repair works e.g. making safe damage caused by vandalism, supervising the cleaning contractor's activities to ensure the public toilets, changing rooms and park office are clean and tidy and monitoring the use of the car park. They are also responsible for managing the sports booking system and fees.

All of the maintenance of the house is managed by English Heritage London Estates team and of the Park landscape is carried out under a Regional Grounds Maintenance Contract. This covers a large range of work including gutter clearance, grass cutting, tree works, maintaining sport facilities and litter picking.

Health and Safety tree inspections and works are completed by term contractors managed by the in-house Regional Landscape Manager and for the house these inspections are carried out by the Territory Safety Manager.

The operational team is overseen by the Director of Historic Properties – London. The Properties Curator (London) oversees the physical conservation and presentation of the site. The Collections Curator (London & East) oversees the management and presentation of the collections and interior furnishings. As one of their home sites, they visit on weekly basis or as needed. The Collections Conservator (London) is responsible for the care and conservation of the collections. Marketing, hospitality, events, curatorial and conservation staff are based in central London and visit the site as necessary.

### 2.5.6 Visitors, uses and facilities

Annual visitor numbers to Marble Hill are around 694,672, which can be considered to be low for a site of such grandeur and heritage significance, with such collections and set in such a popular tourist location.

The grounds of the house serve as a public park and recreational amenity, particularly the sports pitches around the house, and the south lawn, used for musical events.

The car park is located to the north-east of the site, in the area which housed the 18<sup>th</sup>-century stables, gardens and farm buildings. It provides 76 car parking spaces including three disabled spaces. There is a charge for the car park, payable with coins. Beside the car park, this area is occupied by the One O'Clock Club and playground, the park depot, sports changing rooms and community Kitchen Garden managed by Jam Yesterday Yam Tomorrow project.

The café located in the Stable Block is open seven days a week and serves a selection of homemade cakes with hot and cold meals. Picnics are permitted anywhere in the park, but barbecues are not allowed. Male and female toilets, including baby changing facilities, are located in the main house and in the stable block. Dogs are allowed off leads in most areas of the park under close supervision. The fenced children's area is a dog-free zone but assistance dogs are welcome there.

### 2.5.7 Condition and maintenance

A condition survey is carried out every five years as part of the Asset Management Plan (AMP), either by in-house building surveyors or consultants; the last for Marble Hill was produced in 2011. The AMP applies across the whole English Heritage national collection of properties. This survey allows the Estates team to put together packages of repair works. If the works package is over £50,000, an in-house Project Manager will oversee the tendering process, the project steering group and the day-to-day management of the project. The English Heritage maintenance system is called K2. Items of work are logged on by site staff or the Estates team and completed by a territory contracted maintenance company.

## 2.5.8 Services

Marble Hill House, the Stable Block, Changing Rooms, and both lodges are served by mains water, sewerage and electricity.

Lighting in the park is currently restricted to the car park and its approach route, and the path from the car park to the house. Two styles of light are used, with small scale historic style lamp posts along the approach road and around the car park and seven simple low level bollards along the path.

## 3.0 Significance

### 3.1 Assessing Significance

Before considering the issues that affect a heritage asset, or developing policies for its conservation or management, it is necessary to define what it is that gives significance to the place, collection or item and therefore warrants protection. The significance of the heritage asset is considered in terms of its evidential, historical, aesthetic and communal value.

#### 3.1.1 Significance of the site

This Plan adopts the 'heritage values' criteria for assessing significance set out in English Heritage's *Conservation Principles: Policies and Guidance for the sustainable management of the historic environment* (April 2008). There are four broad values, some of which consist of more than one type. These are:

- *Evidential Value* – the physical aspects of a building or a place that yield evidence about its past.
- *Historical Value* – how an asset can connect us to the past, usually through illustrating aspects of the past, or by association with noteworthy people, movements or events.
- *Aesthetic Value* – which can derive from the design of an asset, or perhaps through more fortuitous occurrences over time.
- *Communal Value* – relating to what a place means for people, whether it is the commemorative or symbolic values of a place that people derive part of their identity from or have particular memories of, or the social value that accrues to a place which performs a community role through its distinctiveness or function as a place of interaction, or the spiritual value such as can be found in places of worship.

To a certain degree, this section will build upon significance as identified in the *Conservation Statement* (August 2015) and *Landscape Conservation Management Plan* (2015). Where relevant it will make comparisons with other sites.

#### 3.1.2 Significance of the built fabric

The assessment of fabric is usually an amalgam of the different values described above and the balance between them will vary from one case to the next. Splitting significance into grades is intended to allow for more nuanced approaches to conserving the site: i.e. where the level of significance of an element varies from one grade to another, the respective weight that should be given to each grade will need to some extent to be actively debated. The assessment also draws upon the historical understanding of the fabric as set out in section 2 and the Gazetteer, and follows established conservation practice in using the following terms:

- *Exceptional significance* – fabric of the very highest historical, evidential and aesthetic value; of national or international importance.

- *High significance* – original or historic features that make a substantial contribution to the historical, evidential and aesthetic value of the heritage asset.
- *Moderate significance* – original or historic features which contribute to the historical, evidential and aesthetic value of the heritage asset; could also include relatively recent or humble features of particular interest.
- *Some significance* – original or historic features, which make a minor contribution to the historical, evidential and aesthetic value of the heritage asset, e.g. fabric located in an area that has undergone notable change, or more recent features which contribute positively to maintaining the site's character.
- *Neutral* – features which do not contribute positively to the historical, evidential and aesthetic value of the site, but also do not negatively impact on the appreciation of its significance.
- *Detracting* – features that obscure or detract from the historical, evidential and aesthetic value of the site.

These terms are used in a purely relative sense within the context of the site, and should not be taken as descriptions of the absolute significance of elements compared to those of other designated sites, apart from in the case of *exceptional significance*. For the purpose of the assessment, communal value is excluded from the assessment of the fabric due to it being an intangible and transient value, despite the fact that over time communities can attribute communal and social value to the materiality of buildings.

The plans on the following pages provide a diagrammatic representation of the site's fabric grading and are intended as a collective management tool, allowing the relative significance of each part of the site to be identified at a glance. Within any discussion about change, the nature and purpose of the proposed changes, and the current state of understanding of the site, will be important factors. The plans should therefore act as a visual guide to the debate, enabling decisions to be made in full knowledge of likely impacts upon the various types of significance present.

### 3.1.3 Contribution of the wider setting to significance

Section 66 of the *Planning (Listed Buildings and Conservation Areas) Act 1990* covers the settings of listed buildings and notes that:

*In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.*

Although a concept in law, setting has no further legal definition as to what it constitutes or its scale. Historic England's *The Setting of Heritage Assets* describes some of the ways that setting can be defined and understood. In the context of this Plan, setting is taken to mean the areas beyond Marble Hill Park, such as the River Thames and conservation area which have a valuable connection to the site.



## 3.2 Statement of significance for Marble Hill House and Park

### **Evidential value**

#### *House*

Marble Hill house was designed as a quintessential Neo-Palladian riverside villa based upon a Classical form and set within an advanced fashionable garden incorporating a hippodrome lawn. Considering its age, the exterior of the house survives in unusually complete state of preservation, however, there have been several alterations to the south front and the service wing has been lost.

Many elements of the interior plan form and design either survive in their original state or were reconstructed in the 1950s and 60s based on careful research and fabric evidence. The record of 20<sup>th</sup>-century restoration is valuable in understanding the conservation philosophy at the time, for example, how the purity of Georgian design was valued, and the evidence of subsequent evolution was removed.

The house contains materials which were obtained through the transatlantic slave trade, such as the mahogany used for the great staircase, floors and doors. This is physical evidence of the connections between aristocratic home owners and the demand for exotic materials. In addition, certain objects from Henrietta's original collection contribute evidence for how the Great Room at Marble Hill was furnished.

#### *Landscape*

The original early 18<sup>th</sup> century landscape has gradually eroded but still retains several built and natural features either above ground or as buried archaeology which are physical evidence of its design. Of particular value from this phase are:

- The pleasure ground – A geophysical survey undertaken in 2015 found remains of the 18<sup>th</sup> century garden as laid out by Charles Bridgeman. This area has the potential to be restored and thus enhance the significance of the landscape itself and as a setting for the house.
- The grotto – an early 18<sup>th</sup>-century landscape feature, which is physical evidence of the garden's design and social use during Henrietta's occupation.
- The ice house – an 18<sup>th</sup>-century landscape feature, which is physical evidence of the practical aspects of food storage and servicing in a large country estate.

The landscape went through various later stages of development which are also of evidential and historic value. It was adapted around 1770 by the 2nd Earl of Buckinghamshire to the fashion of the time with tree belts and winding shrubbery enclosing a unified Great Lawn and screening development on Montpellier Row. A further design phase in the Regency period was Jonathon Peel's creation of a new access route, along with a new lodge and stable block, in grounds then admired for their picturesque quality and mature trees and shrubs.

The early history of the landscape is well documented, for example, in the survey from 1752 and there is still some evidence of historic planting, such as veteran trees, including a black walnut dating from the mid-18<sup>th</sup> century. However, there are also parts of Marble Hill's history for which there is little physical evidence, for example, the 18<sup>th</sup>-century kitchen gardens, farm

buildings, service wing and second grotto. Desk-top assessment suggests these areas have potential evidential value and should be a priority for future investigation.

### **Historical Value**

#### *Associative – Henrietta Howard and her circle*

Marble Hill Park has rich cultural associations, in particular with Henrietta Howard who is known mostly as a mistress of King George II. But she was also a remarkable woman who survived a miserable and destructive first marriage, built a beautiful house by the river and settled there with her beloved second husband, and who also had a keen interest in architecture, was admired for her style and wit and had a penchant for letter writing. She was also a friend and confidante of some of the cleverest men in Georgian England. The house and garden were created with the assistance of a coterie of fashionable friends and associates including Duke of Argyle, Henry Herbert, Alexander Pope, Horace Walpole, Jonathan Swift and John Gay. Bridgeman/Pope's design for the gardens at Marble Hill was never implemented and this drawing survives as his only known garden plan. Marble Hill is mentioned in various letters and poems including a "Pastoral Dialogue between Richmond Lodge and Marble Hill" by Jonathan Swift (1735). The garden was designed by Charles Bridgeman who was a royal gardener and fashionable designer.

#### *Illustrative and associative – aristocratic female patrons*

What we know about Henrietta's character and life illustrates the precepts of behavioural rules that governed Georgian society and which has been described as politeness – Henrietta was described by her friends as amicable, witty 'good and gracious' 'the most agreeable lady in Europe' having 'talent for friendship' - all characteristics of a perfect Polite Georgian lady. In addition, her marriage tribulations provide an insight into the life of aristocratic women in the 18<sup>th</sup> century and how the power balance was changing – Henrietta's legal separation from her violent husband was a radical move with a rare precedent.

The form and style of the house provide an insight into the nuances of female patronage in Georgian England. Many aristocratic women, including Queen Caroline who took every opportunity to keep up with architectural developments and supported William Kent, showed an interest in architecture. It has been suggested that Henrietta became passionate about Palladian buildings during her stay in Hanover and while working for the Electress Sophia of Palatinate who was, together with ladies at her court, responsible for several Palladian buildings in the area. However, accounts preserved in archival depositories show that payments to contractors were executed by Henrietta's trustees rather than herself which may reflect the extent of her involvement in the day-to-day management of the enterprise (but may also result from social conventions about the appropriate role of women as clients of building projects).

#### *Illustrative – interior design*

Henrietta was certainly involved in the interior decoration of the house and acquisition of furnishings and accessories. Items from her original collection help to establish the date when the interiors were being furnished. For example, Panini's 'Roman Landscapes', commissioned for the Great Room, are inscribed 1738. Moreover, letters from her friends, such as Lord Chesterfield asking if he should acquire "an extream fine Chinese bed", and the surviving collection in the house provide evidence for her taste in the 'Chinoiserie'. Such collection items as the lacquer cabinet on display in the Damask Room, and the Chinese lacquer screen



in the Great Room (made to order in China and including Henrietta's family crest), provide an insight into the interior design fashions in 18<sup>th</sup>-century Britain and the importance of trade with the Far East (via the East India Company).

*Illustrative – materials linked to the transatlantic slave trade*

The cosmopolitan nature of Georgian tastes and aspirations, and their love for fine, exotic things, fuelled not only the development of overseas trading but also a much more sinister phenomenon – slavery. The mahogany used for the great staircase, and extensively throughout the house for the floors and doors, was probably acquired from slave-operated plantations near the Bay of Honduras. There is no evidence that Henrietta Howard herself was a slave-owner but it has been argued that the house could not have been built without the financial settlement from George II. This included £8,000 capital stock of the South Sea Company which at the time of the house's construction was increasing its participation in the trans-Atlantic slave trade. Because of this Marble Hill illustrates the impact of slavery on all the members of British society who often became involuntary recipients of benefits from this 'abominable practice' either through inheritance or bequests which were difficult to refuse without endangering their livelihoods.

*Illustrative – social hierarchy and estate management*

Marble Hill is also important in illustrating the role of another group of people serving the rich and wealthy Georgians – their servants. Research has revealed the names of individual servants, including the housekeeper, housemaid and gardeners, providing an insight into their daily routine and the functioning of the household as well as the practicalities of their existence through the furnishing of their cramped accommodation in the garret (on the third floor). There are also archived plans of the demolished service wing which list room functions and thus illustrate the operational needs of running a large country house.

*Illustrative – development of the River Thames*

Marble Hill House was not built in isolation and the landscape provides evidence of Henrietta's vision of her Arcadian retreat and makes a valuable contribution to the knowledge of the history of the local area. The house is the last complete survival of elegant villas built along the Thames between Richmond and Hampton Court by individuals of distinction who were keen to escape from the hustle and bustle of London but remain close to court residing at Richmond. It illustrates how great men of state began building their villas here in the late 17<sup>th</sup>-century and in the early 18<sup>th</sup>-century once small, rural village of Twickenham became the most desirable place to live becoming so fashionable that, as Lady Mary Wortley Montagu put it, it was more like "Tunbridge or Bath than a country retreat". Daniel Defoe in 1724 evoked the pleasure of these suburban villages: 'From Richmond to London, the river sides are full of villages, and those villages so full of beautiful buildings, charming gardens, and rich habitations of gentlemen of quality, that nothing the world can imitate it'. It has been said there were more houses and gardens on the Thames than on the famous Brenta river on the Venetian lagoon.

*Illustrative – 18<sup>th</sup>-century landscape fashion*

The landscape illustrates established social behaviour and intellectual concepts in Georgian England. The design was created in 1724 with advice from Charles Bridgeman and Alexander Pope following the latest trends, in response to the newly discussed and published designs for the gardens of the villas of the 'ancients'. It formed a suitable setting for a fashionable house where Henrietta could escape from the burden of court duties and intrigues but not

entirely withdraw from polite society. The Pleasure Grounds were designed to frame the view of the house from the Thames and to form a series of terraces leading down from the south front of the building to the river inviting visitors and highlighting the status of the residents. The sport facilities such as the 9 pin alley and buildings such as grottos, orangery and aviary, provided space for entertainment, reflection and inspiration, important aspects of a life of a fashionable Georgian lady.

#### *Illustrative – horses and stabling*

The Stable Block is a good example of a small Victorian suburban estate stables. It accommodated working horses, as well as more valuable studs or mares with their foals, while the upper floors provided staff lodgings and hay loft. New research has re-evaluated the significance of the Stable Block and its builder Jonathan Peel who was a celebrated figure in the 19<sup>th</sup>-century British racing circles. This knowledge has enhanced the historical illustrative value of the Stable Block and the estate, as well as contributing to the wider topic of equestrian history.

Although no evidence have yet been found, the building may also preserve some clues as to the original drainage systems which were connected to channels under the yard. Victorian architects and theoreticians were particularly preoccupied with the hygiene in the stables and large windows, as evident at Marble Hill, were a particularly popular and useful device providing plenty of fresh air.

Around 1905 the first floor was converted into two tenements and the ground floor became a visitor café and toilets in the 1960s. Thus the building has potential to tell the story of Edwardian tenement housing as well as the approach of the site's guardians towards visitor facilities.

#### *Illustrative – the conservation movement*

Marble Hill is as an early example of a historic landscape saved from development by public indignation and an intervention by the newly formed London County Council. The threatened impact of housing development at Marble Hill Park on the view from Richmond Hill was a catalyst not only for the saving of the park but also for the legal protection of this famous view. Thus the site has importance within the history of the conservation movement as an illustrative example of how public outrage over heritage assets can make a real difference.

A further contribution to the understanding of conservation philosophy and practice is the large collection of material in the Historic England Archives which primarily charts the changes to the house between 1905 and the 1990s. This is of historic value because it illustrates the changing perceptions of how the house should be used and presented. It seems that from the early days of public ownership, the duality of the site's nature - as a public park and historic house - did not sit comfortably together, as noted by the Georgian Group in 1938. Gradually, the park support functions were re-arranged or relocated so that the house could be restored and presented as a Georgian home during the 1950s and 60s. Some of the changes undertaken at the time would not necessary gain listed building consent today, however, this layer of work is still of value as each generation of conservation professionals learns from the past.

The guardianship of English Heritage since 1988 brought about improvements in terms of room presentation, interpretation and visitor facilities such as shop and toilets. This illustrates the changing public expectations of historic house attractions.

### *Artistic merit*

From an early stage in the history of Marble Hill, the house and its landscape setting have been recorded in map, paintings and other media. The survival of these records attests to the artistic merit of the house, as perceived during the 18th-century, and the influential role it has played in the development of 18th-century garden and landscape design, architecture and landscape painting.

### **Aesthetic value**

#### *Architectural context and key figures*

Two drawings and a sketch of an elevation survive to document the creation of the house: Colen Campbell's design for a 'House at Twittenham' featured in the third volume of *Vitruvius Britannicus*, a second design either by Campbell or Henry Herbert, now kept at Wilton House and Herbert's sketch of an elevation of the alcove in the Breakfast Parlour. The inclusion of Marble Hill in the *Vitruvius* is of immense importance as Campbell's publication has been recognised as one of the cornerstones of the Palladian Revival in English architecture in the early 18th century when British architects and their patrons turned away from the Baroque excesses and toward the Classically inspired works of the 16th-century Italian architect Andrea Palladio (1508–1580). Published between 1715 and 1725 the three-folio set documented the most important buildings of this revival and guided the development of English architecture in the 18th century. The design for Marble Hill appeared side by side with four other major villas: Stourhead in Wiltshire, Newby in Yorkshire, Lord Herbert's Thames-side house in Whitehall, and Mereworth Castle in Kent but it was the most faithful to the Palladian ideal of a small house that the Italian architect himself called *case di villa*.

The Wilton drawing has been linked to Henry Herbert and if this attribution is accurate, it connects Marble Hill to the 18th-century social phenomenon of the 'amateur' aristocratic architect. Such men, including Herbert and also Richard Boyle, 3rd Earl of Burlington among others, had keen interests in and theoretical knowledge of Classical architecture, generally acquired during a Grand Tour. Although some of them possessed formal training (Herbert had an M.A. in Classical architecture from Christ Church Oxford) they designed for pleasure, either for friends or building their own residences (eg. Burlington's Chiswick House). They usually worked in close association with a 'jobbing' architect - Burlington's protégés included William Kent and Henry Flitcroft while Herbert acted as an advisor-connoisseur to Roger Morris.

Morris is documented to have worked on Marble Hill and although it has originally been thought that his only contribution was to adapt and simplify Campbell's designs and to build the shell of the house, it has now been argued convincingly that the interior design incorporates features characteristic of Morris' style. These include the pedestal great mahogany staircase, the treatment of the internal panelling (large panels in the Great Room have intruded top corners, with *paterae* placed in the intrusions, and swagged wreaths suspended from masks at the top of each panel) and of the chimneypieces (these project into the room but are not continued up to the ceiling as was customary but instead are curtailed above). Morris has recently emerged as one of the most innovative architects of the 18th-century Neo-Palladianism working on numerous prestigious projects for rich aristocratic patrons and connected to houses such as Lydiard Tregoze, Combe Bank and Adderbury. Marble Hill is therefore important in preserving evidence of Morris' oeuvre.

Both the *Vitruvius* and Wilton House designs feature several differences from the completed house. This seems to indicate that Henrietta was not simply happy with the role of a passive observer. After all, the two designs have been amended and the house as built is simpler and more practical, probably less costly (although certainly not cheap and certainly fashionable) and suited to her desire for a retreat where she could escape from court and entertain her friends. The story of John Gay finding a sketch in her lodgings shows that she was being consulted on the design. We know that many of Henrietta's friends at court, such as Duke of Argyle and Earl of Peterborough, were vying to offer design advice and that her royal beau George II gifted the mahogany for the great staircase. She subscribed to the third volume of *Vitruvius Britannicus* and her family and friends, such as Lord Chesterfield who in 1728 asked for advice on the minutiae of the architectural design for his new apartment in Hague, relied on her architectural taste and opinion. Finally, the introduction of the fashionable top-floor balconies and the fact that they were removed in the 1750s - after they had fallen out of fashion - should probably be attributed to Henrietta's initiative.

All this gives us an insight into the practicalities of building a house such as Marble Hill and shows that it was much more than a purely academic or a standardised exercise but instead a complex and collaborative process that mediated the creativity and egos of professional designers and theoreticians, amateur friends-connoisseurs and working builders but also the taste, knowledge and whims of the owner.

#### *Landscape*

The pleasure grounds to the south of the house were designed in 1724 by Charles Bridgeman, the leading designer of the day, with assistance from Alexander Pope, to form the setting for Marble Hill House. Marble Hill House is an archetypal riverside villa of the period and the pleasure grounds were designed to frame the view of the house from the Thames and to form a series of terraces leading down from the south front of the building to the river. The landscape around the villa was laid out in response to the newly discussed and published designs for the gardens of the villas of the 'ancients' and the Marble Hill landscape includes rare surviving fragments which illustrate this type of garden design.

Today, there are some elements in the landscape which detract from its aesthetic value including, sports equipment, municipal park features (bins, benches etc) and inappropriate lighting. Consolidation of these elements and use of appropriate designs could mitigate their impact.

#### *Artistic significance*

Due to the quality of its architecture and the social role of successive residents, Marble Hill became an important element of an Arcadian landscape stretching from Kew to Hampton Court Palace. Over many years, prominent artists and cultural figures recorded the house and its picturesque setting in maps, paintings, engravings, writing and poetry. These records and documents are reflective of the impact of its design on 18th century art and architecture as well as its wider cultural value represented by the association of these people with the place.

#### **Communal Value**

The role the site has played in the community in the past is discussed in the section on historical value. Today the communal value of the site under the guardianship of English Heritage is based primarily on its contribution to both local life and the wider education of visitors from the UK and abroad.

Marble Hill has considerable social value as one of the riverside villas in west London providing pleasant amenity grounds for the local community and visitors. It is appreciated both for its naturalness and tranquillity and for the range of sporting activities on offer. Henrietta Howard learned theory of cricket at Stowe in August 1735 and is recorded of saying that she had 'some thoughts of Practicing this afternoon' at Marble Hill. This sporting tradition has been continued with great enthusiasm by the cricketers today who are particularly fond of the setting.

Marble Hill attracts a diverse crowd ranging from dog walkers and joggers, who do not generally visit the house, to a more specialist audience with a particular or specialist interest in Palladian architecture or the reception of Classicism in English design. Particular interest in the historical aspects of the site is taken by the Marble Hill Society, a local history group who also act as volunteer guides.

In terms of current collections and interpretation, the furniture helps modern visitors to understand how the interiors of Marble Hill House were used in the 18<sup>th</sup> century; the portraits of Henrietta Howard and her friends help to bring the history of the house to life.

The park is also of communal value for its biodiversity and is designated as a Site of Local Importance for Nature Conservation; woodland, trees and grassland provide habitats for birds, invertebrates and bats.

## 3.3 Significance of the built fabric

### 3.3.1 Marble Hill House

#### **Evidential**

Physically the fabric of the house still largely represents the early to mid 18<sup>th</sup> century both in its external appearance (despite the changes to the south front) and internal plan form. However, the decorative finishes are the result of multiple phases of change following the death of Henrietta, the occupation of the Peel family and the various 'restorations' of the 20<sup>th</sup> century. Therefore, the amalgamation of these efforts is rather less significant than an authentic surviving 18<sup>th</sup>-century scheme would be; the interiors range from *high to some significance* depending on the status of the rooms and level of alteration.

Valuable evidential material is contained in drawings and plans in the Historic England Archive, English Heritage curators' files and other sources such as the collection in Richmond Upon Thames Local Studies Library and Archive. These documents and images create a record of alterations to the fabric of the house over time, particularly from LCC ownership onwards. The physical changes to the fabric are recorded on the plans in section 2.3.9.

#### **Historical**

In terms of illustrative value, most of the room uses within the house are known and thus a hierarchy can be determined. However, the complete organisation and operation is difficult to appreciate due to the loss of the service wing to the east.

As mentioned above, particular materials used in the house and items in the collection have additional resonance for their illustration of socio-economic and political events including trade with the Far East and the transatlantic slave trade.

The house has associative value due to its close connections with key historical figures such as Henrietta Howard, Colen Campbell, Henry Herbert and Roger Morris. Unfortunately, due to lack of detailed architectural drawings, it is only possible to specifically pin down the origins of particular design features in a few rooms.

#### **Aesthetic**

The design value of Marble Hill lies in the integration of a beautiful and elegant building with an exceptionally picturesque setting. The house is a unique survival of a suburban villa illustrating the architectural ideas of the English 18<sup>th</sup>-century Neo-Palladian School and demonstrating many of the features of the small villas designed by Andrea Palladio himself. Externally these ideas are expressed by a compact plan, carefully balanced proportions and perfect symmetry of the main elevations. The elegant simplicity of the composition combined with refined articulation, restrained detailing and monochrome colour of the elevations are the key to the aesthetic appeal of the house. The aesthetic value of the house and landscape is, in part, demonstrated by the many paintings featuring the House and park.

The interiors match the exterior in their sophistication while creating a remarkable contrast through the opulence and splendour of decorative detail and use of colour in joinery and wall fabrics. The rooms provide a fitting backdrop for the display of items of collections of high aesthetic value. The marble-topped pier table carved with a peacock motif contributes to



the decorative ensemble of the Great Room, harmonising with the carved decoration which includes owls and eagles. The furniture, ceramics and paintings collection complements the style of the house and helps to evoke the appearance of the interiors when furnished by Henrietta Howard in the 18<sup>th</sup> century.

### **Summary**

**Exterior** – The facades are of *exceptional significance* for their representation of early 18<sup>th</sup>-century Neo-Palladian design in a good state of preservation. Parts of the exterior where unsympathetic past repairs exist (e.g. fibreglass modillions and pediment cartouches on the south front) are considered *detracting* and their replacement, following adequate recording, would thus enhance significance.

**Basement** – The original plan form appears to survive well aside from the removal of one wall where a patch of historic stone flooring remains; it is of *moderate significance*; the remainder of the spaces are generally utilitarian but with the odd feature which suggests previous use e.g. wine cellar.

**Ground floor** – The original plan form survives and the high aesthetic value of the principal rooms means they are generally of *high to moderate significance*; the mess room and control room have undergone much change but have traces of historic joinery; the shop and toilets are much later in date and have no historic features - the walls are of *some significance* for representing the LCC phase of the site, whereas the interior is *neutral*.

**Staircases** – The mahogany staircase is a defining feature of the house in terms of design and materials and is well preserved. The secondary or service stair is also of considerable interest for cantilevered stone structure, elegant iron handrail and lantern bracket. Both are considered to be of *high significance*.

**First floor** – The original plan form survives and the principal rooms are generally of *high to moderate significance*; the best survival is the Great Room; the Damask Room and Lady Suffolk's Bedroom have been much restored.

**Second floor** - The original plan form survives and the principal rooms are generally of *moderate significance* due to the extent of restoration. The Gallery contains more historic fabric (e.g. cornice) than the bedrooms, which were used as Park Keeper's accommodation and restored in the 1970s. The GLC carried out work in the bedrooms in 1981-4.

**Third floor/ Attic** – The plan form does not survive well here due to removal of several historic partitions and the floorboards and window frames are 20<sup>th</sup>-century replacements; the rooms are of *some significance*. The corridor has a better degree of fabric survival (e.g. joinery) probably from the 18<sup>th</sup> century and is thus of *moderate significance*.



**Fig 85** Tetrastyle Hall



**Fig 86** Mahogany staircase

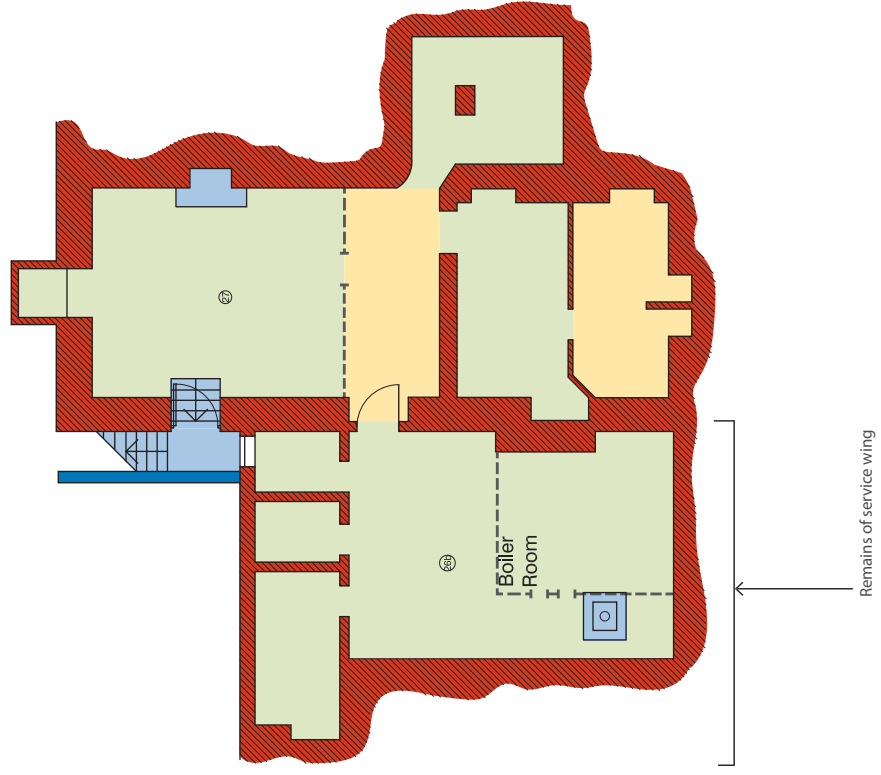


**Fig 87** Secondary or service staircase

# Marble Hill Basement Significance



- High significance
- Moderate significance
- Some significance
- Neutral



Marble Hill  
Ground Floor  
Significance



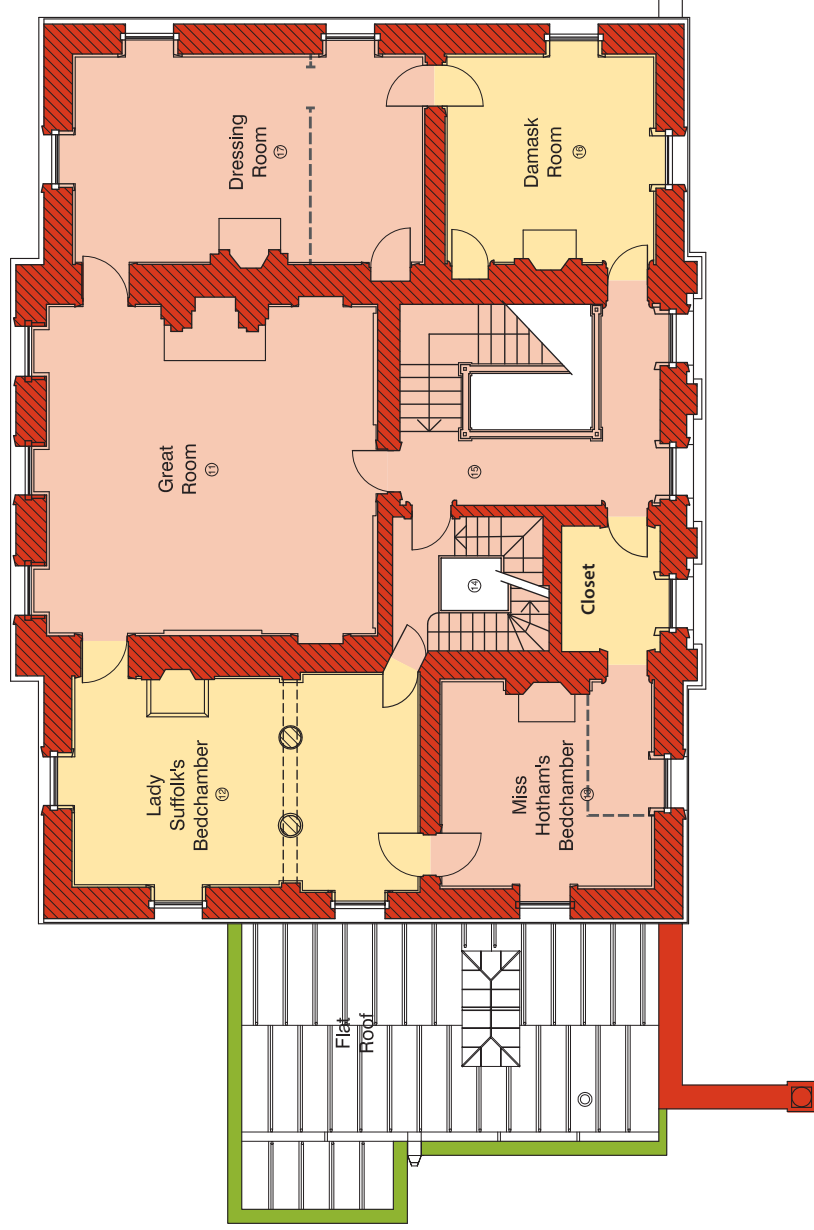
- High significance
- Moderate significance
- Some significance
- Neutral



Marble Hill  
First Floor  
Significance



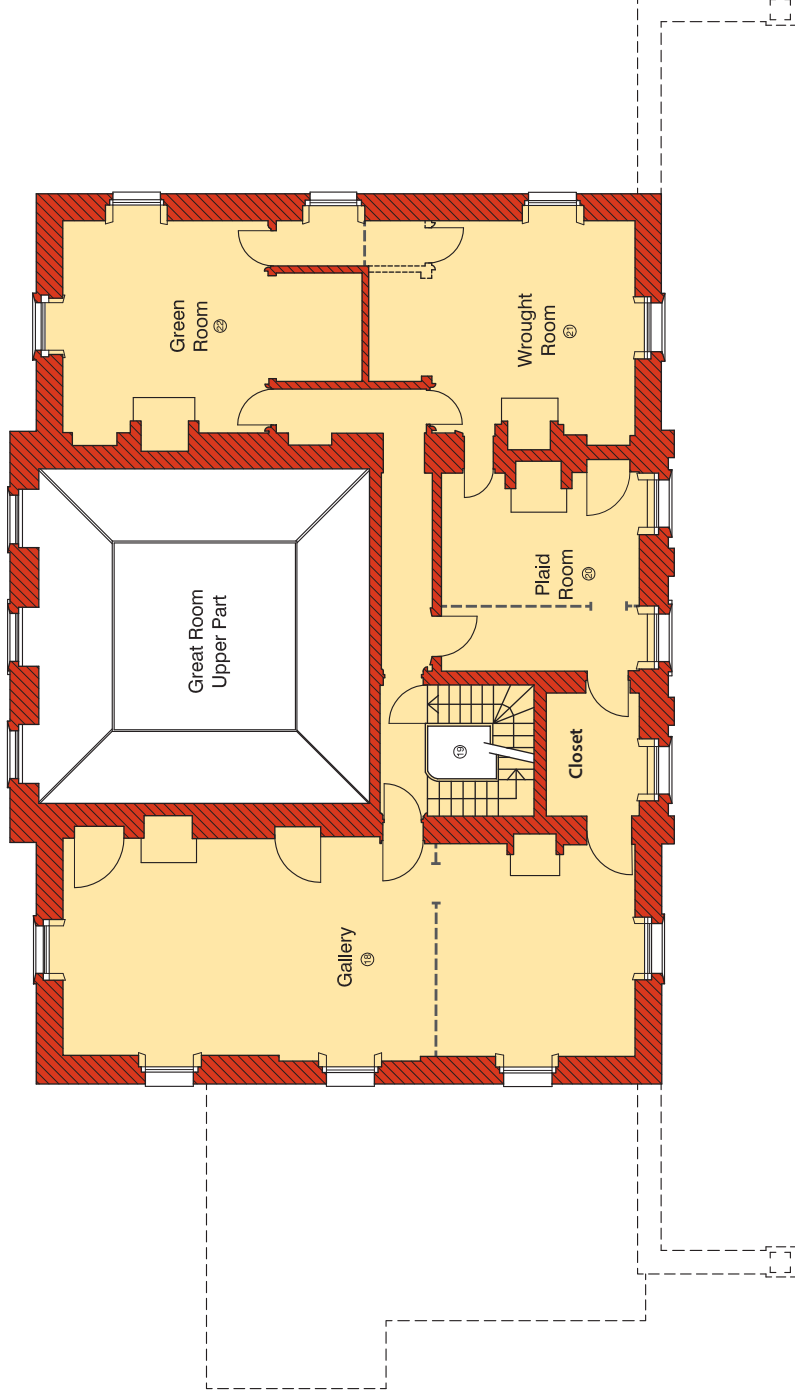
- High significance
- Moderate significance
- Some significance
- Neutral



Marble Hill  
Second Floor  
Significance



- High significance
- Moderate significance
- Some significance
- Neutral

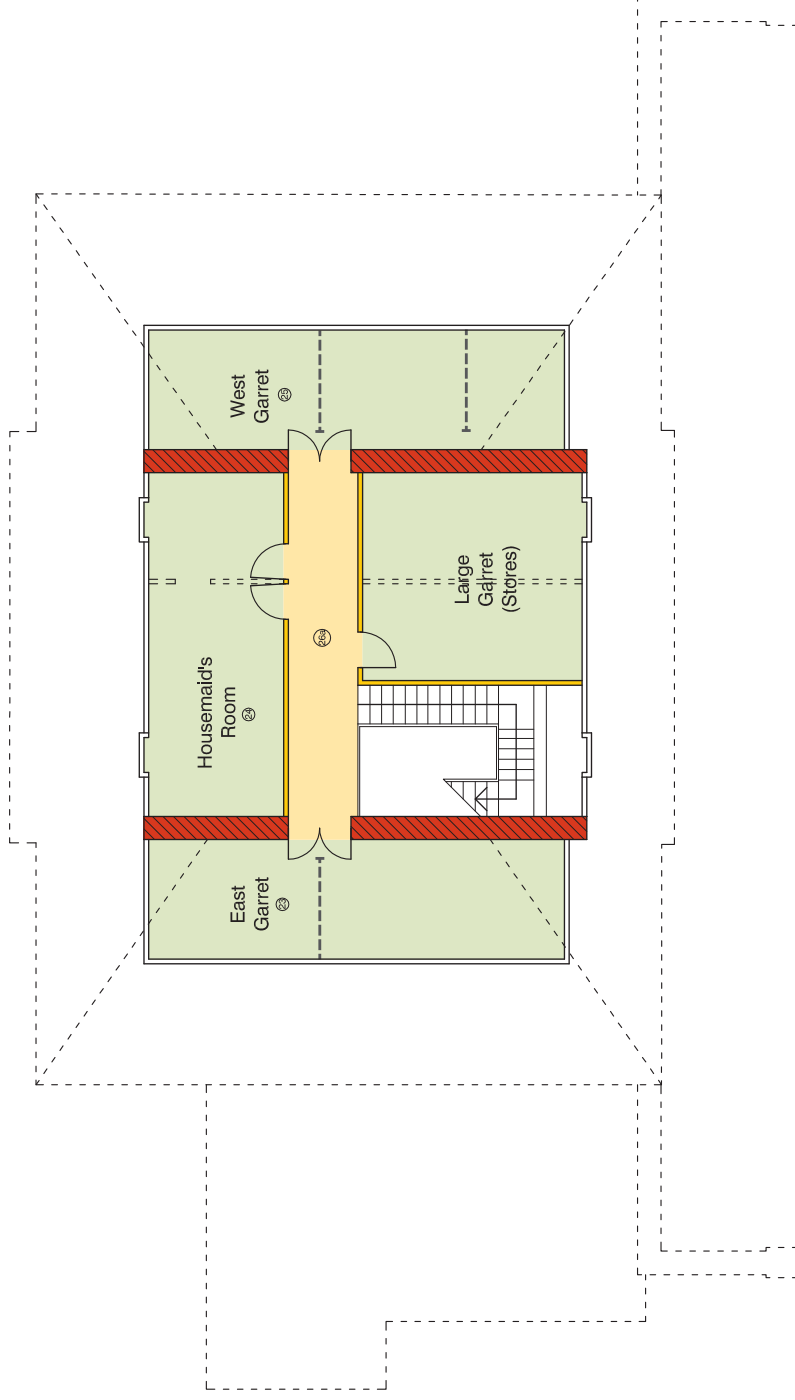




Marble Hill  
Third Floor  
Significance



- High significance
- Moderate significance
- Some significance
- Neutral



### 3.3.2 Stable Block and yard

#### **Evidential**

Through careful observation of the fabric it is possible to trace the physical development of the building over time. The conclusions are supported by drawings and plans for the Stable Block in the Historic England Archive and the collection in Richmond Upon Thames Local Studies. These documents and images create a record of alterations to the fabric of the Stable Block from 1890 onwards; unfortunately there is no detailed information before this.

There have not been archaeological investigations into the yard behind the building but historic maps suggest the potential value of the area is limited.

#### **Historical**

The Stable Block represents the Peel family's phase of ownership of the estate and their relocation of stabling from the north-east to the west of the park, in association with building a new carriage drive and the White Lodge. This change was probably motivated in part by Jonathan Peel's interest in horse racing and thus the Stable Block illustrates this popular leisure pastime, as well as the practical need for horse-drawn transport.

#### **Aesthetic**

The Stable Block is an attractive, distinctive building in the park landscape; its design is typical of the period. The relatively modest nature of the building compared to the grandeur and refinement of Marble Hill House probably explains why it does not feature in any historic artworks of the estate.

As would be expected of a service building, the surviving joinery and features are very plain. Due to successive changes of use, there are few signs of its original use as a stable due to the loss of stall dividers, hay racks, loose boxes etc. In addition, the changes to the plan form on both floors, makes it difficult to be certain about its original operation prior to 1890.

#### **Summary**

**Exterior** - The original exterior fabric survives better than the interior, albeit with numerous alterations to window and door openings to the sides and rear. The distinguishing features of the design are the archway to the yard beyond and the clock. The facades are of *high significance* due to their overall state of preservation and aesthetic appeal.

The yard is surfaced with cracked asphalt and used for car parking; this does little to enhance the setting of the building. The yard is of *moderate significance* as part of the Stable Block's spatial layout.

The yard is bounded by a wall on the western side which forms part of the garden of Southend House, Montpellier Row. The wall is composed of different phases of brickwork and difficult to date precisely despite its appearance on historic maps. The wall is of *moderate significance* as part of the Stable complex.

**Ground floor** – This has very little surviving historic fabric due to the 1901 and 1960s conversions which altered the plan form drastically. The only space which remains more or less of the same dimensions is the office, which also retains much of its historic fabric including cupboard, fireplace, plaster cornice and full height matchboard panelling.

**First floor** – The 1901 works slightly reorganised the plan form of the existing flat to the south and created a new one to the north. There are some features which together have collective interest from this phase, such as fireplaces, dressers and joinery. More recent alterations include the addition of walls to the living rooms for fire regulations, which are on the line of a previously removed historic wall. The spaces on this floor are of *some significance* as part of the Edwardian conversion.



**Fig 88** The front of the Stable Block

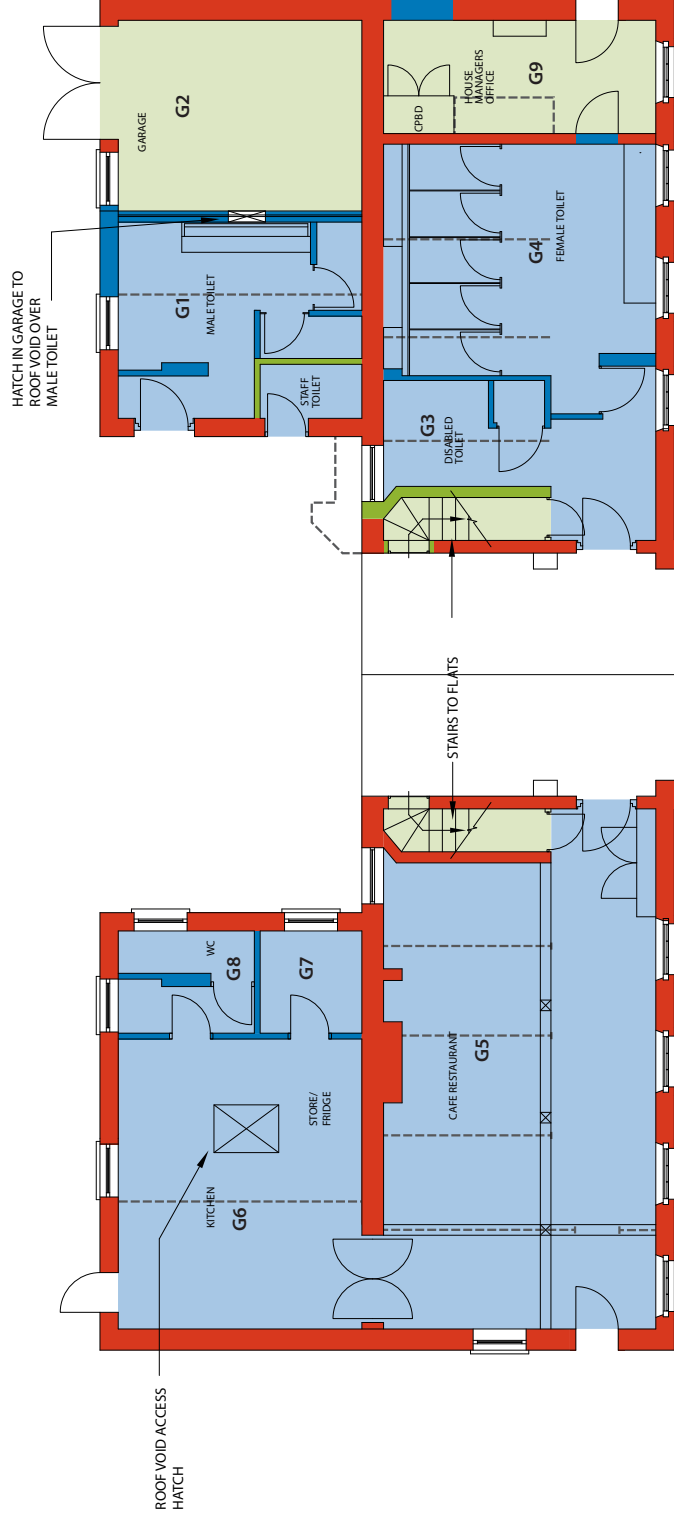


**Fig 89** The yard and wall west of the Stable Block

Marble Hill  
 Stable Block – Ground Floor  
 Significance



- High significance
- Moderate significance
- Some significance
- Neutral



# Marble Hill Stable Block – First Floor Significance



- High significance
- Moderate significance
- Some significance
- Neutral



Internal walls in this flat may date between 1825-27 and 1905; it is assumed they have moderate to some significance

### 3.3.3 Ice House

The Ice House contains 18<sup>th</sup>-century fabric below-ground which is valuable physical evidence of its former function. The visible part of the structure was rebuilt in the 1980s by English Heritage, presumably to a typical period design. The reconstructed Ice House has illustrative value for visitors because it demonstrates how food would have been kept cold. The structure is not currently open to visitors as it is home to a rare cave spider (*meta bournetii*) but there is an interpretation panel to explain its significance.

### 3.3.4 Grotto

The Grotto contains some 18<sup>th</sup>-century fabric, however, the structure was much rebuilt in the 1980s by English Heritage. Given the lack of evidence of the original structure, it is not known how authentic this restoration is. Nevertheless the Grotto has value for visitors because it illustrates a 'pleasure' element of the landscaped gardens that would have entertained Henrietta's guests at Marble Hill. The interior of the structure is not currently open to visitors but there is an interpretation panel to explain its significance. Some of the original materials used to decorate the interior survive in storage which presents an opportunity to enhance the public's appreciation of the grotto as a result of better interpretation.

### 3.3.5 White Lodge

The White Lodge was built by Jonathan Peel and thus is of evidential and historical value as part of his reorganisation of the estate c. 1825. It has aesthetic value derived from its design as a typical early 19<sup>th</sup>-century lodge, with 20<sup>th</sup>-century alterations confined to the south-west corner out of public view. In addition, being located at one of the main entry points to the park from Richmond Road, it is part of the townscape and character of the Twickenham Riverside Conservation Area. Internally, the plan form survives largely intact, but only a few traces of historic fabric remain such as cupboards and one fireplace surround.

### 3.3.6 Former Dressing Room

This building is of some historical value as it was built in the 1930s during the LCC guardianship of the park. It illustrates the type of facilities provided for sports field users. As a utilitarian structure, its design value is minimal. Its contribution to the setting of the listed Stable Block is neutral.

### 3.3.7 Former Ladies' Convenience

This building is of some historical value as it was built in the 1930s during the LCC guardianship of the park. It illustrates the type of facilities provided for visitors to the park and house. As a utilitarian structure, its design value is minimal. Its contribution to the setting of the listed Marble Hill House is neutral because it is hidden in the trees to the west.

### 3.3.8 Sports Changing Rooms

This building was built c. 1970 by the GLC and as a relatively recent addition to the park, it has no historical value. The design is purely functional, with no modernist architectural flair or distinguishing features; it does not possess any aesthetic value. Fortunately, the building is sited far away from the listed buildings within the park and so does not particularly detract from their settings.



### 3.4 Contribution of the wider setting to significance

Marble Hill House is the last complete survival of elegant villas built along the Thames between Richmond and Hampton Court in the 17<sup>th</sup> and 18<sup>th</sup> centuries. The historic vistas constructed in the park, especially from the terrace to the river, are particularly significant. From an art-historical point of view, the house and its landscape feature in views of the River Thames produced throughout the 18<sup>th</sup> and 19<sup>th</sup> centuries, so the setting of Marble Hill is very much part of the ‘picturesque’ artistic tradition.

Today the river setting and green spaces are of paramount importance for understanding the historic and aesthetic value of the site. The inter-visibility between house and river can be appreciated in specific views, from both towpaths and the water; these locations thus contribute to the significance of the site. Further descriptions of significant views are provided in the Gazetteer and *Landscape Conservation Management Plan*.

In addition, the historic, aesthetic and communal value of the green spaces linking Richmond and Twickenham along the river, including Marble Hill Park, was recognised as early as 1898, protected by law in 1902 and later by subsequent conservation area designations (Richmond Hill and Petersham, 1969; Ham House, 1975). The Twickenham Riverside Conservation Area was designated in 1969 and extended in 1982 to include Marble Hill Park. The character and appearance of the conservation area makes a positive contribution to the setting, and thus overall significance, of Marble Hill House. The conservation area statement says:

*The 17<sup>th</sup>- and 18<sup>th</sup>-century development along the Thames is characteristic of the period’s grand formal approach to landscape and buildings. The Palladian Marble Hill House, set in extensive grounds running down to the river, is a nationally important example of such development. Together with York House, Orleans House and Montpelier Row it contributes to an exceptionally fine area of integrated architectural and landscape design. These buildings also have a strategic role in visually linking up with other houses in the area such as Ham House and Strawberry Hill and viewpoints such as Richmond Hill. While Radnor House and Poulett Lodge may be gone their gardens survive to play their part in this network as well as making their own contribution by opening up views of the river to the public. Trees play an important role in framing views and providing the setting to the buildings.*



**Fig 90** View of Marble Hill House from the river

### 3.5 Significance of the collections

Paintings and prints in the permanent collection provide evidence of the changing design and appearance of Marble Hill House and its landscape setting in the 18<sup>th</sup> century. These items include the design for Marble Hill published in *Vitruvius Britannicus* (1725); the engraving *The Countess of Suffolk's House near Twickenham*, by James Mason after Augustin Heckell (1749), which provides the earliest visual record of Marble Hill as built; and Richard Wilson's landscape painting of *The Thames near Marble Hill*, c.1762, showing the house's setting.

The collections on display at Marble Hill include a unique, complete set of decorative paintings by the 18<sup>th</sup>-century Italian artist Giovanni Paolo Panini, one of the most fashionable painters in Rome in this period.

The paintings collection, including a rare oil painting by Hubert Gravelot (*Le Lecture*, c.1745) and paintings by Francis Hayman (*Portrait of John Conyers*, c.1747 and *Lady at a Spinning Wheel*, c.1745), shows the importance of the St Martin's Lane Academy, the influence of the Rococo style from the Continent, and the emergence of a native British school of painting.

The collection of portraits (including Catherine Hyde, Duchess of Queensbury, after Charles Jervas, c.1735; Charles Mordaunt, 3rd Earl of Peterborough and 1st Earl of Monmouth, by Godfrey Kneller, c.1695; Horace Walpole, by John Giles Eccardt, c.1754; Sir Robert Pye, by William Hogarth, 1731) and the portrait bust of Alexander Pope (John Cheere, c.1740) illustrates the social circles in which Henrietta Howard mixed and the people who visited Marble Hill.

The painting *Henrietta Howard, Countess of Suffolk*, by Charles Jervas, c.1724, is the most intimate portrait of Henrietta and has a significant provenance having been commissioned by Alexander Pope for his Twickenham villa and subsequently owned by Horace Walpole and displayed at his villa, Strawberry Hill.

# 4.0 Issues, Opportunities and Policies

## 4.1 Introduction

The conservation of Marble Hill is the responsibility of English Heritage. Curatorial responsibility for identifying the significance of the site and for the collection displayed in the house as well as research and restoration of the landscape resides with the English Heritage Curatorial Department.

Conservation, care of the building and collections, and visitor use, all have particular requirements which will affect the management of the property. The fundamental requirement is the need to manage the building, its setting and collections to retain and enhance their cultural significance.

This section looks at how the significance defined in Section 2 is vulnerable, either inherently because of the physical susceptibility of the assets or from cultural and commercial pressures, including non-material forces such as changing expectations and need to increase access and attract new audiences. The discussion is structured around key themes and from these emerge one or more relevant Policy statements. These are intended to respond to any identified threats, opportunities and constraints and inform long-term strategic thinking at all levels assisting in the implementation of good practice of daily management and conservation.

## 4.2 Management Controls and Policies

### 4.2.1 Statutory

#### **Listed Building Consent**

The protection afforded by listed building status applies to all elements included in the legal address of a listed building, regardless of their individual interest or value. The designation applies equally to the inside and outside of the buildings. Under the *Planning (Listed Buildings and Conservation Areas) Act 1990* listed building consent is required for any material alteration to a listed building which affects its special interest, including changes to structures that fall within its curtilage. What constitutes a 'material alteration' is subject to wide interpretation, encompassing works that might be considered routine on unlisted buildings (cleaning or repointing, for example). Listed building consent is granted by the local planning authority (London Borough of Richmond upon Thames), which is required to consult with Historic England's Historic Buildings and Areas Inspector before determining consent for grade I and II\* buildings.

To carry out unauthorised works to a listed building is a criminal offence, for which English Heritage could be prosecuted and heavily fined, therefore it is essential that the process is properly managed. It is important that all staff understand the need for a co-ordinated approach and work with the Properties Curator to achieve this.

## Planning Permission

In determining applications for planning permission which affect the character or appearance of conservation areas, local authorities have a duty to consider whether the proposals will preserve or enhance the character of the area. Historic England is notified of applications for planning permission which affect the setting of Grade I and II\* buildings.

### 4.2.2 Policy Framework

Internal and external policy documents applicable to this site include:

- Dept. for Communities and Local Government, *National Planning Policy Framework* (NPPF, 2012) – government planning guidance on the historic environment, including listed buildings, conservation areas, scheduled ancient monuments and archaeological remains
- English Heritage, *Climate Change Policy*
- English Heritage, *Conservation Principles, Policies and Guidance* (2008)
- *London Plan and Minor Amendments to the London Plan* (2015)
- London Borough of Richmond upon Thames, *Local Plan and Development Management Plan* (2013)
- *Village Plan for St Margaret's and East Twickenham Area*

**Policy CON1:** *English Heritage will ensure that the appropriate procedures are in place so that curatorial staff are consulted when any works are proposed that may affect the cultural significance and integrity of the built and landscape fabric of the site.*

**Policy CON2:** *English Heritage will consider the relevant planning policies at an early stage when considering proposals for the site, buildings or their settings and consult widely with members of staff/Project Steering Board as appropriate..*

**Policy CON3:** *English Heritage staff should initiate pre-application discussions or make applications to the London Borough of Richmond upon Thames only with the agreement and assistance of the Properties Curator (London) or his/her representative.*

## 4.3 Economic

### 4.3.1 Background

At present, the operation of Marble Hill House and Park costs English Heritage around £250,000 to run every year (this includes maintenance costs and particularly landscape maintenance and security costs). Because the organisation has a legal responsibility to provide local residents with the amenity of a public park, most of these costs cannot be reduced much more than has already been done. Furthermore, the fact that Marble Hill's visitor offer has not generated significant income for some time has meant that English Heritage has had to hold events within the park to offset some of the operating costs. These have been unpopular with the local residents and the requirement for planning applications to be submitted for every temporary event has put a heavy demand on staff time and resources. This means that these events often do not bring a required profit and are increasingly appearing unattractive to potential commercial partners.

As English Heritage now operates as a Charitable Trust and is expected to become self-funded within the next 6 years, it has become necessary to review the commercial basis on which the site, and especially the house and stable block, are operated.

### 4.3.2 Opportunities

#### **Stable Block**

The largest potential income stream could come from developing an attractive and economically viable commercial and hospitality offer and bringing the management of the café in-house. The café is currently run on a one year lease and whilst it fulfils a valuable function for some Park users, it is not well used by the majority, and provides English Heritage with commission of only around £12,000 per annum. The area around Marble Hill Park is affluent and on the short walk to St Margaret's station (and also heading towards Richmond Station) there are a large number of high quality delicatessens and cafes. So a new café would face competition but Marble Hill has a large number of regular users who would definitely use the facility which provided a unique and high quality offer.

English Heritage is looking to develop a physical space (within the Stable Block area) out of which the hospitality business could deliver a high quality wedding experience including the housing of the reception. Initial discussions suggest that whilst the competition would be strong locally with other historic houses also offering a similar package in the vicinity, there is a definite potential to transform and re-launch the hospitality business.

A *Feasibility Document* (August 2015) has been commissioned by English Heritage and looked at the design options for a new building in the yard, linked to the existing building, with outside seating area for joggers and dog walkers; the inside of the existing building could house shop and toilets. The potential visual impact of any new building would need to be minimal so as not to detract from the setting and views of the listed Stable Block and Southend House to the west, which would in turn harm their significance. There would also need to be negotiation with the London Borough of Richmond and consultation with neighbours and other interested parties.

## **Other opportunities**

Other options that have been explored thus far are:

- Joint marketing with other Thames properties such as Orleans House, Strawberry Hill and Ham House (National Trust). The London Borough of Richmond is a potential partner.
- Free entry to the house to boost visitor numbers, supported by income-generation elsewhere on site.
- Improving the presentation of the house and restoration of the landscape to offer a more satisfying experience and longer dwell-time.
- Hosting private and corporate hospitality events in the main House and Stable Block area (eg. Wedding ceremony and reception respectively).
- Improve the sports pitches and changing rooms to offer high quality provision and ensure maximum bookings for local park users.

These opportunities are discussed in more detail in the relevant sections below, with reference to the potential impact on the archaeology, fabric and significance of the site.

**Policy EC1:** *English Heritage will investigate various commercial measures to create a sustainable future for Marble Hill.*

**Policy EC2:** *English Heritage will seek to balance the commercial aspirations and initiatives against the cultural significance of the site.*



## 4.4 Presentation and Interpretation

### 4.4.1 Background

Since English Heritage took on the stewardship of Marble Hill House its presentation philosophy has been to show the interiors, as nearly as possible, as it would have been experienced in the mid-18<sup>th</sup> century, though given the compact nature of the building, it has proven necessary to locate certain essential facilities (staff offices) within the main house. There is also a 1909 wing to the eastern side which houses toilets and shop. Given the extensive restorations of the 1950s, 60s and 70s, the aim of today's presentation has been to display the house as if newly built: the patina of age has no validity in its own right and, where possible, decay to the fabric and decoration is addressed.

Although the presentation of the house is both sensitive and historically-informed, its appeal is presently limited to audiences with academic and specialist cultural interests. Conversely, the grounds are used as a public park with sport facilities and little is conveyed of their history and importance. This is mostly due to the minimal interpretation in the landscape while in the house it is limited to a narrow range of themes and delivered almost solely by guided tour. There is no interpretation aimed at families, or those with disabilities, and the presentation, while of a high standard, has not been refreshed in many years.

There is an opportunity to tell the story of Marble Hill in a more interesting and engaging way, and for the first time to present the house and its setting together as a single place, reflecting the way it was created, developed and used by Henrietta Howard and the subsequent owners. In order to achieve this English Heritage needs to adopt an integrated approach to the site, not only restoring the historic landscape but, thorough archival research and archaeological investigation, create a new, holistic interpretation and representation scheme that will encompass house and grounds together. This should explore links to previously uninterpreted diverse and accessible aspects of the site story such as the Transatlantic Slave Trade, Henrietta's health issues, the story of her teenage nieces and nephews coming to live at Marble Hill and the 18<sup>th</sup>-century sport and leisure activities.

The aim of any changes must be to retain the interest of the current visitors and make the site more attractive to families and education audiences, as well as providing innovative events programme and involving the community and volunteers.

There are a number of challenges which are partly a result of gaps in knowledge and partly ensue from the decisions made during the 1950-70s restorations of the house as well as the random nature of the land acquisitions and design developments during Henrietta's lifetime and by the subsequent owners.

### 4.4.2 House

The preferred curatorial approach is that the presentation inside the house displays it as it appeared in Henrietta's lifetime rather than focusing on a specific year, incorporating the story of the various members of Henrietta's family, her second husband, George Berkeley and her great niece Henrietta Hotham, as well as her servants.

Presentation of these stories could be through a multisensory experience using a variety of media and modern technologies. These include an introductory film, graphics, sound devices and installations providing opportunities to touch and smell or dress up in period costumes.

The house has experienced several episodes of restoration and not all the principal architectural features are original. The original service wing on the eastern side of the house was demolished in 1909. The modillions and cartouches of the north and south cornices and pediments were created in fibreglass in the late 1960s, correcting mistakes made in a 1951 restoration which used concrete. The south front was particularly heavily restored in 1965-66, with the reinstatement of 18<sup>th</sup>-century window forms for the first floor, replacing taller windows and removing cast-iron balconies installed in the 19<sup>th</sup> century. Most of the 20<sup>th</sup>-century works to the interior were intended to treat and prevent a recurrence of dry rot and were essentially replacements, though some partitions were removed. The painted garland decoration in the Breakfast Parlour, no longer extant, reproduced the scheme not belonging to Henrietta's residence but deemed by the GLC restorers as appropriate "to the playfully miniature character of the room" and restored "for the sake of variety". Knowledge of the full internal decoration schemes during Henrietta's occupation of the house is fragmentary. Textile wall-coverings, and wallpaper, where they exist, and some of the chimneypieces, are reproductions made in the 20<sup>th</sup> century. There may also be issues with acquiring original pieces of Henrietta's collection due to lack of funding.

### 4.4.3 Landscape

Where appropriate to the modern day use of the park, elements of the early 18<sup>th</sup>-century historic layout by Charles Bridgeman/Pope and the significant later 18<sup>th</sup>- and 19<sup>th</sup>-century additions such as the Pleasure Ground and the Sweet Walk could be restored.

Although at present the extent of the park is approximately the same as at the time of Henrietta's death (apart from a small slice along the river front), in the wake of her passing the development of the estate was complicated and various plots were continuously sold and re-acquired. In terms of the presentation of the built structures in the park there will always remain the chronological discrepancy as it is not possible to restore the 18<sup>th</sup>-century stables, kitchen garden and Little Marble House and the present stables date to the 1820s. There is also a challenge of integrating the sport and amenity use of the park with the restoration and presentation of its historic design and features.

In the landscape it will be challenging to provide informative and alluring interpretation without interfering with the natural ambience and detracting from its historic design quality.

### 4.4.4 Summary

The primary challenges are to produce a consistent, engaging and clear narrative across the site and, especially within the house, provide an immersive, barrier-free experience while presenting the interiors in the historically accurate way which makes use of valuable and fragile pieces of collection and furnishing which are often original to the house. In addition, if the entry and exit points for the house are ever altered or the door opening regime changes, there may be a detrimental effect on the wellbeing of the fabric (eg. mahogany staircase) and collection.

**Policy Pres1:** *English Heritage will undertake further research to address the gaps in knowledge affecting the veracity of the presentation in the house and landscape.*

**Policy Pres2:** *English Heritage will undertake, through any new representation and interpretation scheme, to strengthen the links between the House and the Park and present Marble Hill as an integrated historic place in order to enhance its understanding and appreciation and create solid foundation for long-term, sustainable future.*

**Policy Pres3:** *By providing new and engaging representation and interpretation schemes English Heritage will aim to reach and inspire wide and diverse audiences.*

**Policy Pres4:** *English Heritage will aim to achieve a balance between providing an immersive, vivid experience and conveying historic authenticity of the place based on careful research.*

**Policy Pres5:** *English Heritage will provide a clear and consistent interpretation narrative communicating the principles of the presentation philosophy and identifying the reasons for chronological inconsistencies.*

**Policy Pres6:** *In case of changes to display and visitors' route English Heritage will give a careful consideration to the effects on the internal environment and find solutions to mitigate any negative impact.*

**Policy Pres7:** *English Heritage will aim to continue to actively seek and acquire pieces of collection belonging to the house, in accordance with the Collections Development Policy and Plan, in order to enrich its display and enhance the appreciation of its significance.*

## 4.5 Research and Gaps in Understanding

The history of Marble Hill and its owners is well-documented and has been subject to research by English Heritage in the past. However, there are still some considerable gaps, as well as under-researched aspects of the history and development of the site. These relate to Henrietta Howard, her life and interactions with Marble Hill; the architecture of the house; location and appearance of some landscape features and the use of the site after Henrietta's death, especially in the 19<sup>th</sup> and 20<sup>th</sup> centuries.

English Heritage project team has identified many research questions and some are listed below for reference (for full set of research questions refer to the *Research Plan*).

Research Questions:

- Who visited Marble Hill during Henrietta's lifetime? How did visiting patterns change across her residency? How did these relate to changes in status, lifestyle and age?
- Was Henrietta in contact with other women associated with building and design?
- Was Henrietta only receiving advice on building and design from the men in her 'Twickenham set' or were there other exclusively female networks of advice?
- Who did George Berkeley invite to visit Marble Hill? How did he relate to the house and any alterations?
- Can we clarify the use and function of rooms throughout the history of the house?
- What can comparisons with other houses designed by the Earl of Pembroke tell us about his agency in the design of Marble Hill?
- Can we identify any unknown evidence of Henrietta Howard's library?
- Can we identify the original decorative schemes, and their successors? It would be particularly useful to identify the original scheme for the representation of the Breakfast Parlour and Paper Room.
- How were textiles used at Marble Hill?
- How was the 'paper room' used and furnished and what was the furnishings of the kitchen/ Garret Room as servant spaces like?
- Can we securely identify the location of built features which have been lost or demolished?
- What were the circumstances of the loss and demolition of landscape features and buildings?
- How was the landscape and its associated buildings used by the owners of Marble Hill? What activities took place in the grounds?
- Was there permanent garden staff in the 18<sup>th</sup> century? Were the staff drawn from the local population or brought in from further afield? What was their relationship to members of the Marble Hill household?

- How did Jonathan Peel use the stables at Marble Hill?
- Was there any connection between Jonathan Peel's racing career and Marble Hill?
- How did Jonathan Peel's family use Marble Hill?
- How was Marble Hill house used across the 20<sup>th</sup> century (with particular reference to its time as a gallery and café)?
- How has Marble Hill Park been used as a place of sports and play in the 20<sup>th</sup> century?
- Was the house used during World War Two and if so how?
- What insight does Marble Hill provide into the uses of country houses in the 20<sup>th</sup> century?
- Who were the users of Marble Hill in the 20<sup>th</sup> century and how did they interact with the site?

**Policy RES1:** *English Heritage will carry out on-going research and investigation of the site to increase the understanding of the assets in order to inform any future restoration and interpretation programmes, as well as long-term conservation of the site.*

## 4.6 Maintenance and Conservation

### 4.6.1 Background

There are various issues affecting the site, its built and natural features, ensuing from the age and inherent physical perishable nature of the fabric, and long-term use coupled with lack of resources for necessary repairs or regular maintenance. These issues have been identified either through the condition survey carried out every 5 years to inform English Heritage's *Asset Management Plan* (AMP), during the daily monitoring by the site staff, or in the *Landscape Management Plan* of 2006 and the recent *Green Flag Award Review of the Park* (2014) as well as the feasibility study assessing the need for *Maintenance and Conservation Works* to the house (July 2015).

### 4.6.2 The House

On the exterior the major issues are as follows:

- The masonry requires full redecoration, to include a series of trials in order to establish the best performing paint for this particular substrate and location;
- Plastic repairs are required to at least one pilaster capital;
- There are several cracked/broken/missing pan tiles across all of the main roof slopes;
- All external joinery requires redecoration. This will include extensive piecing in repairs to the windows on the southern elevation;
- The glazed roof lantern that adorns the shop roof requires extensive repair;
- The defective hopper and down pipe attached to the east elevation of the single storey extension requires upgrading, to prevent further instances of penetrating damp (this presents in the toilet corridor);
- The York paving and gully to the south promenade requires lifting, re-profiling and re-pointing, in order to prevent further instances of penetrating damp in the Breakfast Parlour and Tetrastyle Hall;
- The existing maintenance regime needs to be increased to ensure the gutters on the western elevation remain free of leaf litter and detritus.

Internally the major issues are as follows:

- Low level plaster in the Breakfast Parlour, Tetrastyle Hall, Dining Room and Paper Room requires repair and redecoration following exterior remedial works associated with penetrating damp;
- Areas of minor decoration are required throughout;
- The flame mahogany staircase is of the highest quality but is fragile and thus susceptible to impact (physical) and environmental (RH fluctuation) damage. It will be susceptible to damage if the house is open on a free flow basis and visitor numbers increase to 84000 per annum;

- There is currently no power supply to the Breakfast Parlour and invasive works are required to restore it;
- There are currently two cold water storage tanks within the roof void, which pose a major risk to the collection and building fabric in the event of rupture or overflow;
- The IPM monitoring has recorded ant colonies between the walls of the Dining Room and Tetrastyle Hall. This could be an indication of damp within the fabric and requires invasive investigation works (opening up panelling to door reveals). The latest IPM report also highlights a need to refurbish the Garrett Room windows in order to prevent the invasion of flies and wasps – increased numbers of these species increase the available food supply for Biscuit Beetles and other collection eating pests.

**Policy BC1:** *English Heritage will continue to resource its rolling maintenance and repair programme to protect the fabric and significance of Marble Hill House.*

**Policy BC2:** *English Heritage will continue to carry out in-house or commission condition surveys and other specialist reports to support the maintenance and repair of the building.*

**Policy BC3:** *English Heritage will address the existing maintenance and conservation issues at the earliest reasonable opportunity and to the highest appropriate conservation standard. Care will be taken to instigate a long-term repairs and preventive conservation strategy to halt further decay and disrepair.*

**Policy BC4:** *English Heritage will undertake measures to improve the internal environmental conditions and address the damp issues in the house in order to protect long-term significance of this heritage asset.*

**Policy BC5:** *Following further investigation English Heritage will seek to find acceptable and sustainable measures to balance the potential impact of free flow visitor access and increased traffic inside the house with the particular sensitivities of the building, its historic features and collection.*

**Policy BC6:** *English Heritage will upgrade and maintain the systems and services as necessary to comply with the latest regulations, protect its fabric and collections and maintain the house in long-term, sympathetic use. English Heritage will ensure that mechanical and electrical service upgrades are carefully considered to avoid or minimise long-term negative impacts on the cultural values of the property.*

### 4.6.3 The Collection

The daily care and conservation of the Marble Hill collection is the duty of two teams: English Heritage Collections Curators and Collections Conservators. English Heritage has adopted a national documentation policy for the collections in its care and maintains the Heritage Object Management System (HOMS) informing the documentation, strategy and disposal of resources underpinning the conservation of the collections. The English Heritage paintings audit is a 100% audit carried out by Collection Conservators, Fine Art once every five years. The most recent audit of the paintings in Marble Hill House in 2014 showed that 88% of the paintings were in good condition. A 100% gilded furniture audit was carried out in 2010 by



Halahan Associates. 78% of the objects were found to be in a good or very good condition. The remaining 22% have since been treated to improve their condition. The Collections Curator is responsible for maintaining and updating the records on HOMS, and updating the object files, and for carrying out regular documentation audits. Objects are catalogued on HOMS according to standards based upon *Spectrum – The UK Museum Documentation Standard*.

Considering the satisfactory condition of the collection and the recent upgrades in the monitoring system, it may not be necessary at this stage to invest in a separate conservation scheme. A *Collections Conservation Plan* was produced in June 2015 to provide an assessment of the potential impact of future changes to the visitor operations regime. These changes could include a free-flow visitor route replacing the current tours, increased hospitality use, new disability access to the first floor via a lift, potential replacement of the fire alarm system, redecoration works related to any representation, or works to facilitate the introduction of new interpretation or technology.

#### *Packing, transport and storage of the collections*

- Availability of space and the need for contractor access routes as well as the rules and regulations governing the Government Indemnity Scheme will mean that the majority of the collection will need to be decanted and stored off site for the duration of the works.
- Assistance from external art handlers will be necessary to move large, heavy and awkwardly located objects.
- If any objects remain on site it will be inappropriate to hand over control of the site to a contractor. This would mean that works would need to be carried out under supervision from English Heritage curatorial staff, with access to the site provided by the Historic Properties site team. This will put a heavy burden on the resources and capacity of the Curatorial Team.
- An assessment of the maximum floor loading capacities by a structural engineer will be needed if object stores are to be retained on site.

#### *Protection to interiors and objects during building works*

- The interiors and valuable objects of art which cannot be removed from their position include such valuable pieces as the five paintings by Panini and their frames in the Great Room.
- The level of vibration caused by works to install a lift could be high. It may be necessary to install monitoring as well as consider designs of any in situ protection which may help dampen vibrations.
- The whole house will need a deep clean once protection materials have been removed and before objects stored are returned to their usual locations or new objects and interpretation installed.

#### *Conservation Treatment of existing collection and interiors*

- Space and time should be allowed in any project programme for refitting the paintings which will be taken off the wall to change the hang for the redisplay

- Repairs are needed to the chandelier in the Great Room
- Costs associated conservation treatment, repairs, or pest treatment for any of the above items should be included in the cost plan.

#### *Visitors and hospitality*

The increase in visitor numbers resulting from potential operational changes (e.g. free flow access and lack of admission fee), as well as new hospitality functions, could have an impact on the microenvironment in the house and the condition of the collection resulting in the increase of the time required for conservation cleaning and housekeeping and necessity to raise conservation budget.

**Policy CC1:** *English Heritage will continue to manage the collections on display at Marble Hill House in keeping with the English Heritage's national policies and procedures for Acquisitions, Disposals and Loans, and Object Entry, Exit and Movement, contained within the English Heritage Collections Development Policy and Collections Documentation Policy.*

**Policy CC2:** *Following any operational changes or projects, English Heritage will make reasonable adjustments to the conservation and cleaning regime as well as the requirements for the maintenance of suitable environmental conditions within the house in order to prevent damage and deterioration of the collection.*

**Policy CC3:** *Following any operational changes or projects, English Heritage will find appropriate resources for conservation of the collection and staffing considering the impact of the increased visitor traffic and changes in opening hours.*

**Policy CC4:** *English Heritage will ensure collection protection during hospitality events.*

## 4.6.4 Landscape

### **Background**

The landscape at Marble Hill retains some of its historic character but overall has suffered from gradual erosion during the latter part of the 19<sup>th</sup> century and use as a public park during the 20<sup>th</sup> century. Many of the areas, which would have been tranquil and opened or occupied by formal landscaping (the Great Lawn and Pleasure Grounds) are now either dominated by sport use or left plain with minimum maintenance. For instance the hard tennis court and the cricket nets are immediately inside the White Lodge entrance and so form the first impression of the site for many visitors rather than the view across the expanse of the Great Lawn to the house. The bright artificial green of the cricket wicket is also visually intrusive.

Recent assessment by English Heritage landscape team and the Green Flag Review has identified a number of issues affecting the conservation of the landscape at Marble Hill. These are as follows:

- Erosion of the historic layout which formed the original setting to Marble Hill House.
- Lack of connection between the House and the Park.
- Lack of active maintenance of woodland quarters creating characterless areas that are also lacking biodiversity interest.
- Lack of site-specific historic planting.
- Tree pattern lacking in order and structure.
- A few trees of inappropriate species planted close to Marble Hill House and adversely affecting views to the building.
- Monotonous appearance of the grass swards due to close cutting of the whole area.
- South terrace and northern turning circle are municipal in character due to tarmac surfacing.
- Negative impact on trees and grassland from events and summer concerts (wear from vehicles and pedestrians).
- Loss of decorative historic character of the Sweet Walk.
- Natural regeneration of trees such as sycamore, ash and holly and dense undergrowth in the wooded section of the Sweet Walk creating a disorderly appearance and limiting biodiversity potential.
- Views to moving vehicles on the Richmond Road intrusive in the tranquil landscape.
- Tennis courts, cricket nets and cricket wicket visually intrusive.
- Poor presentation of the Stable Block environs.
- Lack of distinctive character of East Meadow.
- Visual prominence of football pitches.
- Visual intrusion of the car park and playgrounds.
- Visually intrusive fenced enclosures of various areas and features, for example the dog-free area and the black walnut.
- The continuing need to prevent scrub encroachment on the River Terrace from blocking historic views.
- Lack of understanding of the site hydrology and flood prevention and management strategy

## Opportunities

The overarching management approach for Marble Hill Park proposed for the future is to balance and integrate the various values of the site, so that it is conserved and enhanced as a popular and vibrant public park well used by the local community, as an important historic landscape, and as a green space with biodiversity interest.

Marble Hill has the potential to be an exceptionally significant historic property through improvement of its landscape. In order to achieve this, the opportunities need to be identified and capitalised upon. These include:

- **Historic and aesthetic value** - Repair and restoration of the historic landscape features (planted and built) would reconnect Marble Hill House with its setting and increase understanding and enjoyment of the site for all its users.
- **Communal value: leisure use** - Continued use of the park as a series of tranquil open grassy spaces, enclosed by trees, the park is a place for quiet recreation but also, enjoying concerts and events. It should be used for active involvement of people of all ages and backgrounds through volunteering, educational activities and consultation.
- **Communal value: sport use** - This will continue to be an important part of the life of the park and the facilities should be improved so as to provide high quality sports facilities in the parkland setting.
- **Biodiversity** - The natural value of the park should be increased through carefully considered and monitored changes to management regimes encouraging a greater diversity of flora and fauna. This could include introducing a tree planting programme to ensure visual and ecological diversity. It should aim to minimize, as much as possible, biosecurity threats and risk from plant pests, diseases and invasive plant species by regular inspections and monitoring of their condition and implementing protective measures. And it will ensure that the impact of periodic flooding on the landscape of Marble Hill Park is monitored and as far as possible, advantage is taken of the flooding to increase biodiversity. Natural measures will be used to control flooding where necessary as well as investigating and installing sustainable drainage systems.

**Policy LC1:** *English Heritage will aspire to the highest standards of environmentally sustainable management drawing upon the significance of the site and existing statutory policies and by commissioning appropriate surveys to support legal obligations and biodiversity statutory duty and promote nature conservation measures in the management of all aspects of the landscape.*

**Policy LC2:** *English Heritage will work to achieve an appropriate balance between the conservation needs of the landscape, enhancing the natural ecology and promoting diversity, and the use of sports facilities while making the site accessible to the widest possible audience.*

**Policy LC3:** *English Heritage will assess their cultural and natural significance of all vegetation on site and where appropriate seek to remove or plant trees to favour the 18th-century layouts of the Pleasure Ground and Sweet Walk. Trees in the wider parkland will be conserved and replanted to maintain visual screening where required and enhance countryside character.*

**Policy LC4:** *English Heritage will conserve and enhance the surviving fabric of the historic landscape aiming to restore key elements of the late 18<sup>th</sup>-century layout and important 19<sup>th</sup> and 20<sup>th</sup>-century features and work to strengthen the link between the park and Marble Hill House.*

**Policy LC5:** *English Heritage will adopt sustainable approach to event management to minimise the impact on the natural and man-made landscape features.*

**Policy LC6:** *English Heritage will ensure that permanent development projects will endeavour to protect and enhance historically important views within the guardianship landscape.*

**Policy LC7:** *English Heritage will work with national and local partners to ensure a joined up proactive approach to flood management.*

**Policy LC8:** *Following any landscape restoration project, English Heritage will ensure sustainable maintenance of the newly restored landscape.*

#### 4.6.5 Park Structures

The buildings in the park include the Stable Block, White Lodge, Ice House, Grotto, a former GLC dressing room, a former GLC toilet block to the west of the house, small kiosk containing a ticket machine for the tennis courts and the Sports Block. With the exception of the kiosk and shelter on the West Meadow, all these structures are in fair condition.

It is intended to retain all the structures with the exception of the kiosk and shelter, improve their facilities and enhance their appearance. Some interpretation will be introduced to improve the understanding of their importance in the history of the park.

**Policy PSC1:** *English Heritage will continue to resource its rolling maintenance and repair programme to protect the fabric and significance of park structures.*

**Policy PSC2:** *English Heritage will continue to carry out in-house or commission condition surveys and other specialist reports to support the maintenance and repair of the building.*

**Policy PSC3:** *English Heritage will address the existing maintenance and conservation issues at the earliest opportunity and to the highest appropriate conservation standard. Care will be taken to instigate a long-term repairs and preventive conservation strategy to halt further decay and disrepair.*

## 4.7 Archaeology

The Northampton Archaeology report produced in 2004 considered the archaeological remains in the pleasure grounds to the south of Marble Hill House. This found various features that accord with the layout shown in the 1752 survey plan along with others that they suggest date from later phases. The findings of the survey can be summarised as follows:

- The 1752 plan fits well with the current topography in particular the southern edge of the grassed upper terrace, the position of the nine pin alley and the two ditches or ha-has to east and west of the pleasure grounds.
- The semi-circular platform to the east of the terrace immediately to the south of house is still present – this feature is visible on the 1896 OS map.
- Low earth mounds within the quarters probably relate to later dumping of waste material rather than the original path layout.
- The breaks of slope between the grassed terraces are subject to wear and erosion from mowing.
- In the areas of trees to the south of the quarters, shallow depressions are visible marking former tree positions but it is not clear which phase of planting these belong to.

This report forms a good basis from which to consider archaeology in terms of conservation however, in order to physically restore the historic layout, including specific features such as replanting avenues, further more detailed archaeological investigation will be essential before works can be undertaken.

Any future ground works would also benefit from watching briefs in sensitive areas such as the Pleasure Grounds.

The report also notes the lack of awareness in the public of the archaeological remains and improvements to interpretation would increase understanding of this.

### *Issues and Vulnerabilities:*

- Presence of significant archaeological remains relating to the 1724 layout as well as later phases is not formally acknowledged and interpreted.
- Evidence unclear as yet and requiring further investigation if it were to form the basis of restoration proposals.
- Routine maintenance (grass mowing) causing gradual erosion of terraces.
- Lack of public awareness of archaeological remains.
- Lack of strategy to mitigate intervention in the grounds during events.

**Policy Arch1:** *English Heritage will carry out further archaeological investigation to form the basis of any significant repair or restoration of the historic landscape as well as to inform the organisation and management of events.*

**Policy Arch2:** *English Heritage will aim to introduce measures to reduce damage to archaeological features from routine landscape maintenance.*

**Policy Arch3:** *English Heritage will produce interpretation to enhance the awareness, understanding and appreciation of the archaeological remains and engage the public in their protection and conservation.*



## 4.8 Environmental Sustainability

### 4.8.1 Background

Sustainability is the concept of minimising the impact of human activities on the ecology of the planet. The Estates department is responsible for sustainability and energy management, and maximising energy performance is a priority. Part of Historic England's conservation research is the continual investigation into new low energy methods to create the right environmental conditions to preserve the collections and objects. By optimising the use of daylight, controlling the environment by minimising solar gain, and using intelligent ventilation and heating strategies without humidification or cooling plant, the site is able to reduce both its energy consumption and carbon footprint.

Reducing carbon emissions should be considered a moral responsibility for all organisations and individuals but it can also be an opportunity to improve efficiency and drive down costs. In new build and most schemes of improvement or change to existing buildings this is a statutory duty under Part L of the *Building Regulations* (2010). Scheduled monuments, listed buildings and buildings in conservation areas are exempt from Part L where compliance would unacceptably alter the character or appearance of the historic building/structure or increase the risk of long-term deterioration to fabric or fittings. For example, single-glazed sash windows can be retained if they contribute to the significance of a historic building.

For historic buildings, the widespread adoption of some of the more common technical solutions – such as double glazing – are not generally appropriate. Useful guidance and advice on how to adapt historic buildings to reduce carbon emissions is available from Historic England. As with most other works to the building, any works of this nature will need listed building consent.

### 4.8.2 Opportunities

English Heritage's policy is to comply with Part L on any new build elements at its sites; at Marble Hill House and Park, this would apply to any new-build café for example. The design could look to utilise passive ventilation measures and heat capture and recovery technology to lower the energy use associated with heating and cooling. The use of solar thermal panels to supply hot water to the café and park toilets could also be explored. The same renewable solar thermal technology could reduce energy consumption of the sports block. Energy saving equipment, appliances and fittings when fitting out the new café and refurbished Stable Block and Sports Block will further reduce energy and water use. The efficacy of capturing and storing rainwater from the large roof of the Sports Block will also be explored as a method for providing grey-water for sanitation or irrigating the grounds. It is already recognised there is a need to create a sustainable flood prevention and management strategy for the sports pitches.

**Policy SUS1:** *English Heritage will take into account the significance of the site as set out in this Plan when considering any sustainability proposals which will enhance the environmental impact on the buildings and landscape, including renewable energy and sustainable environmental technologies.*

**Policy SUS2:** *English Heritage will engage in pre-application discussion with London Borough of Richmond Upon Thames and Historic England take into account other relevant policies of this Plan when taking forward sustainability proposals.*

## 4.9 Environmental Controls

Environmental control of the microclimate within the house and external conditions is at present maintained through systematic monitoring via the Meaco monitoring system. The system was fully replaced and upgraded in March 2015 and it currently has sufficient coverage to satisfy both English Heritage's purposes and the requirements of the Government Indemnity Scheme and lenders for existing loans in their current locations.

Considering the satisfactory condition of the collection and the recent upgrades in the monitoring system, it is not necessary to invest in new equipment if the presentation and operational regimes remain unchanged.

If there are operational changes affecting the environment, the environmental management may have to be adjusted. For example:

- **Object monitoring** - If the number, location or type of loan objects change additional monitoring will need to be purchased. The computer running the Meaco system is located in the current staff office. If the office facilities are ever relocated, an alternative location must be found for this equipment.
- **Light** - The current UV film and many of the blinds are at the end of their natural life and will need to be replaced and maintained in order to provide adequate protection to the collection from the damaging impact of UV light.
- **Heating** - The heating in the house is only controlled by an external thermostat and no Building Management System control exists. There are number loans within the collection and so the need for enhancement and investment in the effective, flexible and easily adjusted heating system is paramount.
- **Opening hours** – If the opening hours are increased and there are more staff or volunteers to steward the rooms, it will be necessary to provide comfortable temperature levels to ensure uninterrupted attendance.
- **Visitor circulation** - Current operational policy means that the main front and back doors are not used, in order to preserve some control of the internal environment. As a consequence there is only one point of entry and exit from the building. If this setup is changed, the environmental conditions in the house will also change.

**Policy EC1:** *English Heritage will ensure appropriate monitoring and installation of environmental controls such as data collection, heating systems and light controls in order to protect the fabric and collection and fulfil the requirements of the Government Indemnity Scheme.*

**Policy EC2:** *English Heritage will achieve appropriate balance between the need to create appropriate environmental conditions for the protection of the significance of the house and its collection and any changes in presentation and operational regime.*

## 4.10 Integrated Pest Management

There has been a history of moth infestation at the site. Since 2007 the Exosex clothes moth confusion system has been in operation and the numbers of clothes moths recorded has decreased. The 24 Exosex tablet dispensers around the site are changed every 8 weeks. This programme may need to be reassessed during the building works and after the re-presentation.

In light of the known moth problems outlined above materials for any props, dressing and interpretation materials should be carefully considered to avoid providing further food for the insect pests. Newly acquired props should be thoroughly inspected and possibly treated for insect pests as a precaution before entry into the house.

The long running problem with ants around the doorways from the Tetrastyle Hall to the Breakfast Parlour and Dining Room is a nuisance to visitors but is not an issue for the collection.

**Policy IPM1:** *English Heritage will fund and maintain Integrated Pest Management system.*

**Policy IPM2:** *English Heritage will include the costs associated with conservation treatment, repairs, or pest treatment in the cost plan for any forthcoming project.*

## 4.11 Integrated Emergency Planning

The store for salvage and recovery materials and equipment is located in the Stable Block. If this space is required for another function in future the store would need to be relocated to another location within the site. Ideally this should be an area separate from the house but depending on the distance, provision will need to be made to transport necessary items to the house for use. The Integrated Emergency Planning folders should be updated with any changes in location and procedure.

The fire-detection system is outdated and Fire Brigade inspectors have recently confirmed that the sensors' locations do not provide the required protection and control. There is also no compartmentalisation in the roof area and it is not known if the basement has been fire stopped; all this poses significant risk to the collection and house.

**Policy IEP1:** *English Heritage will produce and maintain a regularly updated Integrated Emergency Plan including regularly updated priority object sheets to reflect changes of location when objects are moved temporarily or to allow for permanent changes.*

**Policy IEP2:** *English Heritage will ensure that time and any costs necessary to create new storage for salvage and recovery materials and equipment is included within the relevant project programme and budget.*

**Policy IEP3:** *English Heritage will ensure that the fire protection system and equipment on site is up to date and regularly monitored, tested and maintained.*

**Policy IEP4:** *English Heritage will aim to implement fire compartmentalisation in the roof area and seek necessary contents for the works.*

## 4.12 Security

The House currently has perimeter security in the form of externally monitored CCTV, viper (vibration) detection on all openings and beam detection around the external perimeter. There are also three 'on-call' staff located on site. However, the boundary of the park is unsecured and is easily accessible at night. A number of thefts have taken place from the contracts yard. This area is now protected by externally monitored CCTV, however the rest site including the Stable Block remains open to attack. Antisocial behaviour is common place after closing hours and a Dispersal Order is currently in place.

Although there is no internal CCTV to protect the valuable collection items, daily collection checks are carried out and annual systematic audits. Any change in the collection and visitor pattern will likely require a review of security measures. The possibility of providing adequate security by engaging an increased number of volunteer stewards versus the installation of internal cameras will need to be assessed.

**Policy S1:** *English Heritage will implement measures to provide adequate security for the site, including re-landscaping to improve the appearance of specific areas and discourage anti-social behaviour, and up-to date security systems in the park and inside the house to provide protection for the collection.*

**Policy S2:** *English Heritage will balance the security requirements against the impact on the fabric, historic and aesthetic values of the house. It will be considered whether due to the increased number of volunteer stewards mechanical protection may not be necessary in certain areas.*

## 4.13 Access

### 4.13.1 Background

The background to any access discussion is the provisions of the disability equality strand of the *Equality Act 2010*, which encompasses aspects and duties previously part of the *Disability Discrimination Acts (1995 and 2004)* and the Disability Equality Duty. This requires the English Heritage to treat everyone with dignity and respect, and to not discriminate against or treat disabled people less favourably either in the way services are provided in the buildings and facilities or in exercising public functions. To achieve this, 'reasonable adjustments' are expected to be made or services provided by alternatives means to avoid physical barriers. The law does not contain design standards or a checklist of specifications required. These are set out Building Regulation Approved Documents, British Standards and best practice.

### 4.13.2 Landscape and house entrances

On the whole the paths and surfaces in the park are level and physically accessible. There is a slight slope next to the Stable Block café which may render the current entry route slightly challenging for those with mobility issues but this could be easily addressed. Assistance dogs are welcome all over the park, even in the restricted dog-free zone. There is good step-free access to the stable block while the grotto is only accessible by a flight of steps and the space within the Ice House is so restricted that entry is not advisable. Research would have to be conducted to determine the original access arrangements to the grotto. It is also important that any surface renewal allows for disabled access.

There is no provision for disabled users of the sporting facilities (equipment or changing rooms) and no arrangement that would allow privacy for female teams to use the changing rooms. Lighting in the park is currently restricted to the car park and its approach route and the path from the car park to the house. Two styles of light are used, with small scale historic style lamp posts along the approach road and around the car park and seven simple low level bollards along the path. This style and level of lighting is appropriate to the landscape of the park.

As for the house surrounds, the original entrance doors, at each end of the ground floor entrance hall, open from the surrounding paved terraces, in turn part of the network of hard surfaced paths that cover the site. Currently the south door (river side) provides un-stepped access and the north door (lawn side) has two shallow steps. Both original entrance doors are sufficiently wide for a wheelchair.

### 4.13.3 House

Disabled visitors may be set down outside the house by prior arrangement. From the entrance hall, at present there is no step-free access to the upper floors or the attic. There are two staircases within the building.

The principal stair rises from the entrance hall from just inside the north door, to the first floor. It is made of mahogany with a fine patina and very finely carved balustrade. It is an essential and visually dominant element in the entrance hall, and an essential part of the sequence of 'public' rooms within the house.

The secondary stair is set in a servant space within the plan, and serves all levels including the attic. It is also finely made, of 'cantilevered' limestone steps and elegant wrought iron balustrading, as befits its use by everyone who used the house. However, it is steep, and very narrow, with particularly steep winding treads and a low (by modern standards) balustrade. Its central well is lit from the attic dormer window above.

There are records suggesting that there may have been a third stair in the house originally, allowing Henrietta Howard to go directly from her bedroom on the first floor to the breakfast room below. However, there is no evidence for this within the existing arrangement of ground and first floor rooms or in the drawings that have been found to date.

### **Ground floor entrance options and impact**

It is anticipated that nearly all house visitors will enter from the north, and it is a long way round to get to the south door to avoid the steps. Subject to careful consideration of weatherproofing and damp ingress, and Listed Building consent, it may be possible to modify the north paving to remove the steps to the front door as part of landscape works. An alternative, with less impact on the fabric and less cost, would be to provide a portable ramp for this door, but this would increase the management burden on the house staff and require storage. Using the original entrance doors has poor environmental and security implications, as each opens directly into the entrance hall and keeping the doors open will change the microclimate within the house and may have a negative impact on the fabric and collection.

From the point of view of building conservation, the least intrusive and most sympathetic alternative would be to adapt the current entrance route. At present this has two closely-spaced doors on a short right angled route and two steps leading to a small shop and then into the service corridor. The doors and turns and the steps each make it impassable with a wheelchair. The original door in the screen wall is very low, which means that the external level cannot be raised in this location. However, it would be possible to remove the modern lobby, which is not in keeping with the character of the house and construct a DDA-compliant access. The only issue here would be space available and this is limited, it may not be practical to construct a ramp within the building.

It is clear that a solution for the step-free access to the ground floor can be found - either by using the main south door, or by using the main north door with adapted external levels or a portable ramp, or by modifying the visitor entrance sequence within the annexe. The chosen approach will be determined by the interpretative strategy and desired visitor flow, balanced with the heritage impacts of each and its consequent access works.

### **Upper floor options and impacts**

To achieve access to the upper floors of the house it would be necessary to install a lift. A *Feasibility Document* (August 2015) has been commissioned by English Heritage and one location has been identified as allowing for the least intrusive works providing that a light weight platform lift is selected. However, a platform lift does not fulfil the requirements of emergency evacuation and could therefore only provide access to the first floor (because Evac climber chairs can be used on the mahogany staircase). The installation of the platform lift will entail some the loss of a single plain ceiling in the current control room but will entail intervention to the fine mahogany doors and their architraves as the doors may have to be re-hung. The architectural features can be recorded and recreated in the future. However, the



closet space on the first floor will be taken out of the visitors' route thus having a detrimental effect on the understanding of the life in a small 18<sup>th</sup>-century aristocratic house, the circulation within the house and daily use of individual rooms. The installation of a platform lift will therefore result in some loss of evidential value with negligible impact on the architectural interest of the building but it will be a costly option with limited public benefits as access will only be provided to the first floor.

It is also essential that the structural implications of tying a lift platform to the building are carefully considered to assess long-term effect on its integrity and stability. It is important to assess the effect of the lift vibrations during the operation on the building's construction.

**Policy A1:** *English Heritage will commission a comprehensive access review to identify the issues affecting the inclusive use of the park and its facilities as well as the house.*

**Policy A2:** *English Heritage will ensure that new developments will comply with Equality Act 2010.*

**Policy A3:** *English Heritage will carefully assess the balance between providing disabled access to the ground and first floor of the house and the impact of such access measures on the cultural significance of the building and its collection.*

**Policy A4:** *English Heritage will introduce sustainable measures to ensure that lighting provisions in the park are not in conflict with its accessible use and historic character and design of the landscape.*

## 4.14 Sports Provisions

Marble Hill Park is unique in English Heritage's portfolio as it is the only property to provide pitches and sports facilities. This also differentiates it from other parks in the borough by combining significant heritage features and sports.

Sport is an important part of the life of the park bringing people to the site to enjoy outdoor activities in this tranquil setting. Consultation with sports users in 2006 emphasised that the setting of the park and the views to Marble Hill House was part of the attraction of the site particularly for cricket teams but also to some extent for footballers, tennis players, runners and cyclists. Informal sport is popular particularly children learning to ride bikes and adults jogging.

As the 9 pin alley was part of the Bridgeman's design and Henrietta herself practiced cricket at Marble Hill, the sport and its formal facilities are along established and valued part of the scene at Marble Hill.

The range of facilities is summarised below:

- Four football pitches in the East Meadow
- The cricket wicket and outfield on the Great Lawn
- Two cricket practice nets on the Great Lawn
- Two hard tennis courts on the Great Lawn
- Two rugby pitches on the West Meadow

Issues and vulnerabilities identified by the English Heritage landscape team include the following:

- The football teams tend to favour certain pitches causing extra wear and tear on these.
- Rugby pitches are affected by occasional flooding of the southern edge of the park.
- The tennis courts, the cricket practice nets and the cricket wicket are visually intrusive in the historic parkland.
- The booking system requires upgrading.
- There is a need for improved communication and increased involvement by the representatives of all sports users (for instance to assist in applying for grants from funding bodies to improve facilities)
- There is lack of access for women and the disabled to the changing facilities.

English Heritage needs to continually invest in providing a range of recreational opportunities, to sustain the sports usage and informal recreational value of the park. Sports facilities at the park must be managed efficiently and the issues identified above addressed satisfactorily.

**Policy SP1:** *English Heritage will ensure that sport continues to be an important part of the life of the park and manage the sports facilities to achieve the highest standard of service and accessibility while balancing their location, visual impact and operation with the need to protect and enhance the biodiversity and historic character of the landscape.*

**Policy SP2:** *English Heritage will monitor the impacts of flooding on the condition of the rugby pitches as part of the overall consideration of flooding in the park and as far as possible introduce landscape and natural measures to control the extent of flooding.*

**Policy SP3:** *English Heritage will ensure that any future expansion of sports provision should not threaten biodiversity of the landscape and its historic character.*

**Policy SP 4:** *English Heritage will seek to improve communication with sports users to ensure their sustainable use in the future.*

## 4.15 Site Operations and Management

Operational challenges identified on site ensue mainly from intense use. These include as follows:

- Lack of management to date has resulted in unfettered access to all areas of the park.
- Lack of maintenance and representation strategy resulted in piecemeal and inconsistent appearance of the park furnishing, bins and signage.
- The by-laws may need updating to ensure better control and monetisation of dog walkers and personal trainers.
- The car park is unable to accommodate the number of spaces needed for large events and concerts.
- The site is vulnerable to vandalism.
- Robust business strategy is lacking.
- There is no consistent strategy for promotion and marketing.
- The IT infrastructure has insufficient capacity to serve the needs of the site.
- The dog free area is well used but may prove too small in the future.
- Due to occasional conflict between various uses the safety of users can be compromised (eg. by dog's threatening behaviour or speeding scooters and bicycles).
- One O'clock group playground has intrusive visual impact on the landscape and setting of the house.
- Staffing levels are insufficient.
- The potential of heritage partnerships has not been explored fully.
- Loss of historic character in key elements of the setting of the house (the carriage circle and the south terrace) due to the municipal style surfacing and modifications to the form of the routes.

**Policy SMO1:** *English Heritage will implement sustainable and value-based management measures to improve the appearance and operations of the site while respecting its cultural significance.*

**Policy SMO2:** *English Heritage will review the existing by-laws to ensure sustainable management of the site.*

**Policy SMO3:** *English Heritage will encourage sustainable means of travel to the site and that the parking arrangements have no detrimental impact on the cultural significance of the site and the amenity of local residents.*

**Policy SMO4:** *English Heritage will implement sustainable measures (including landscape improvements and community engagement) to minimise vandalism on site.*

**Policy SMO5:** *English Heritage will implement a robust business strategy for the site balancing the commercial and operational needs with the cultural significance of the heritage assets.*

**Policy SMO6:** *English Heritage will implement a marketing and promotion strategy for the site, based on careful research and enhancing its cultural significance.*

**Policy SMO7:** *English Heritage will renew the IT infrastructure to provide sufficient capacity for its operational and commercial needs while seeking necessary planning consents if new systems have an impact on the cultural significance of the site.*

**Policy SMO8:** *English Heritage will communicate with park users and other stakeholders to explain the principles of its management approach at Marble Hill.*

**Policy SMO9:** *Through sustainable, value-based management measures English Heritage will aim to mitigate conflict between the site uses.*

**Policy SMO10:** *Through sustainable, value-based management English Heritage will reduce the visual intrusion of the One O'clock playground and other enclosures.*

**Policy SMO11:** *English Heritage will review staffing provisions for the site while encouraging and promoting volunteering opportunities and community engagement.*

**Policy SMO12:** *English Heritage will actively seek to engage in constructive and beneficial heritage partnerships to ensure sustainable future of the site.*

**Policy SMO 13:** *English Heritage will undertake repair of path and road surfaces to maintain a safe and well presented network of routes. The current level of hard surfacing in the park will be maintained with a general presumption against further surfacing except where this would bring significant benefits for public access or safety. This will be balanced against any harm to the cultural significance of the site.*

## 4.16 Events and Hospitality

### 4.16.1 Landscape

Marble Hill Park currently hosts a varied and extensive events and concert programme. These are often on a large scale and held in the summer. These events often have a direct impact on the landscape as large areas of lawn are used surrounding Marble Hill House.

The Maintenance Contractors and Rangers team need time to prepare areas for events, which may consist of cutting the grass or altering the maintenance routine, and should be consulted from the outset to support the event operation and minimise possible damage.

Event plans and budgets must allow for the possibility of damage, and the cost of its repair. Consideration must be made for repairs to be completed as this may impinge on the operation of the next event.

Event plans should also consider the general impact on the appearance of the site in relation to event arenas or related temporary marquees/tents. Consideration as to the visual impact should be given before structures are located within the landscape.

#### *Issues and Vulnerabilities:*

- Long term impacts on the fabric of the park from concerts and events (particularly parking) require monitoring to inform future arrangements.
- There may be potential for sensitively expanding the range of small events both for income (to support the sustainable future of the site) and for community benefit.

To address these issues it will be important to ensure that the Maintenance Contractors and Rangers team have sufficient time to prepare for concerts and events. As part of the preparation for the events it is necessary to ensure that event plans and budgets consider the cost of damage to the site and the time needed for repairs. Finally, it is also necessary to consider the visual impact of temporary marquees etc. in relation to the historic setting of Marble Hill House.

### 4.16.2 House and Stable Block

English Heritage has an experienced London hospitality team who run weddings and corporate events at several properties such as Eltham Palace and Wellington Arch. A hospitality Memorandum of Understanding is provided to all external suppliers which details what procedures must be followed and certain products which are not permitted in historic properties, for example, red wine and candles.

At present, the House hosts small scale weddings and drinks receptions (not dining) and there is a Memorandum of Understanding in place. However, the opportunity to increase the capacity or number of events is limited by lack of facilities and highly sensitive fabric and collections.

As described in section 4.2, the Stable Block and yard have the capacity to provide facilities to improve the catering offer for the whole site.

**Policy EH1:** *While preparing for events English Heritage will carefully consider the impact on the cultural significance of the site and provide sufficient budget to address the damage to the site and carry out necessary repairs.*

**Policy EH2:** *English Heritage will seek to grow hospitality use of Marble Hill in line with the parameters defined in the internal Memorandum of Understanding (MOU) and in balance with the cultural significance of the site.*

**(see also Policy CC5:** *English Heritage will ensure collection protection in the House during hospitality events.)*



## 4.17 Education and Training

No educational plan for the site currently exists and the educational offer is also lacking. Occasional family activities are organised in the park. There is certainly an opportunity for the development of a new, formal and informal education offer, including downloadable teacher's kits and other relevant education resources; this could engage local schools in the activities in the park and inside the house. The new offer should include designation of a specific welfare facility available within the house or the stable block and the creation of such a space could impact on representation plans.

Staff training is carried out as part of the general English Heritage Professional Development Review. Future opportunities for internships and traditional skills training could be supervised by the Curatorial Team and could include gardening apprenticeships and conservation and collections interns.

Currently, the Marble Hill Society provides limited support in terms of providing volunteers to enable English Heritage to open the house and comply with the requirements of the Government Indemnity Scheme. If there are changes to the presentation of the house, opening hours or visitor routes, English Heritage will need to review volunteer recruitment from the local community and implement training to sustain the quality of volunteers; there are also opportunities in the park, for example landscape restoration and archaeology.

**Policy ET1:** *English Heritage will develop a sustainable and integrated education offer to engage wide audiences with the cultural significance of the site.*

**Policy ET2:** *Through activities and events English Heritage will strengthen the links between the House and the Park and enhance the knowledge and understanding of Marble Hill's cultural significance.*

**Policy ET3:** *Through educational activities and events in the park and in the house English Heritage will strengthen the links of Marble Hill to local schools and communities in order to ensure the sustainable future for the site.*

**Policy ET 4:** *English Heritage will actively seek funding and to engage in heritage partnerships to support internships and apprenticeships in landscape and heritage conservation, curatorial skills and traditional crafts.*

## 4.18 Community Engagement

Marble Hill was saved from demolition and development at the beginning of the 20<sup>th</sup> century because it was a well-loved local landmark and it is well used and appreciated by the local community. At present there are three formally organised community groups who continue to use and engage with the site: The Marble Hill Society, One O'clock Club and Jam Yesterday Jam Tomorrow Club. All these groups promote different aspects of the history of the site but there is no consistent forum which would help to constructively facilitate and focus their efforts and engage a wider sector of the community.

In addition, because of the specific operational regime on site English Heritage has not engaged widely with the existing and potential users of the site, this has resulted in a common public perception that the site has been mothballed. Vandalism at Marble Hill is perhaps a reflection of youth disfranchisement with the site and its significance/value.

One of English Heritage's aspirations is for Marble Hill to once again become a valued community asset that generates local pride, encourages repeat visits and facilitates community engagement at numerous opportunities. In order to achieve this English Heritage could undertake various measures such as supporting and facilitating a creation of a Forum for community and friends groups. In addition, there is an opportunity to implement an innovative and attractive programme of activities and engage volunteers to help with the management, conservation and research into the history of the site as well as the London-wide heritage and biodiversity initiatives. These efforts and all community engagement activities will probably need to be orchestrated by a newly employed Audience Development Manager.

**Policy Eng1:** *English Heritage will work towards creating an effective and constructive relationship with the local community to ensure that Marble Hill is restored to its rightful place as a well-loved community asset.*

**Policy Eng2:** *Through a programme of activities and events English Heritage will seek wider engagement with diverse, new audiences.*

**Policy Eng3:** *English Heritage will seek to engage with London and nation-wide heritage initiatives (including cooperation with natural and cultural conservation specialist organisations and interested bodies) in order to strengthen the appeal of Marble Hill as a community asset.*

**Policy Eng4:** *English Heritage will provide a good quantity and quality of visitor facilities that enhance the significance of the site and encourage local pride in the area.*

## 4.19 Managing future change appropriately

Part of English Heritage's mission is to interpret sites for visitors, and what the public wants from properties is continually changing. There is a need to improve the visitor experience of visiting and to present the site in a way which is stimulating, accessible and relevant. Unless care is taken to understand the nature of the historic building and landscape, changes that are required to meet requirements can erode the integrity of significant fabric or compromise its appearance.

**Policy MCH1:** *English Heritage will ensure that research is carried out in the archives and this Plan is consulted before any alterations are consented that may harm the significance of the buildings.*

**Policy MCH2:** *English Heritage will ensure that building recording will take place for all major building projects. The level of recording will be agreed with the Borough of Greenwich and Historic England as appropriate.*

**Policy MCH3:** *English Heritage will ensure that reports on building fabric and any records made of historic features are properly archived and made accessible.*

**Policy MCH4:** *English Heritage will ensure that any significant new information about the building fabric and decoration is incorporated into this Plan and the Gazetteer.*

**Policy MCH5:** *Any proposals for new development within the Guardianship Area should be informed by and reflect the understanding significance presented within this plan and should be in accordance with national and local policies and guidance. A highly contextual design response and exceptional quality of design and materials will be essential to sustain the special interest of the site.*

## 4.20 Adoption and review of the Plan

Like the buildings and landscape it describes, this Plan has been designed to be used, and where necessary, altered. English Heritage has designated the Senior Properties Curator (London) to take responsibility for this Plan and its use in the management and development of the site.

The implementation of this Plan is intended to bring further consistency and clarity to the conservation of the site, and to encourage a continued appreciation of its importance. For it to continue to be relevant as the site evolves, the Plan must be periodically reviewed.

**Policy AD1:** *On behalf of English Heritage, the Properties Curator (London) or their representative will:*

- a. Hold an up-to-date hard copy of the Plan;*
- b. Ensure that the Plan is accessible to other staff in electronic form;*
- c. Disseminate sections of the Plan to contractors as appropriate;*
- d. File a hard copy of the plan in a publicly accessible archive - eg. Historic England Archives and/or Greater London Historic Environment Record.*
- e. Conduct a periodic review of the Plan and update it with new information (including a record of the works carried out and any significant new information about the building fabric and decoration).*

## 5.0 Conclusion

This Conservation Management Plan has shown that Marble Hill House and Park is an exceptionally significant and complex heritage asset.

Since the beginning of English Heritage's guardianship, there has been a commitment to restoration of the house and maintenance of the public park to a good standard. However, given the charitable status of the organisation, the ongoing operating deficit needs to be addressed by a creative new approach to presentation and interpretation, plus further internal and external capital investment to unlock the site's full commercial potential.

This Plan is a step towards developing a coherent overall strategy for the conservation and enhancement of Marble Hill House and Park, alongside the Collections and Landscape Conservation Management Plans. These point the way towards the future of the site as a valued asset enjoyed by the local community and visitors from further afield.

# 6.0 Sources

## 6.1 Archives

British Museum Additional Manuscripts

Historic England Archive

Huntingdon Library

London Metropolitan Archives

Norfolk Record Office

Richmond Upon Thames Local Studies Library and Archive

Wiltshire and Swindon History Centre

## 6.2 Primary sources

### Unpublished

- Marble Hill House Inventory, 30th July 1767 (transcribed)
- Marble Hill House Inventory, 15th May 1768 (transcribed)
- Inventory of Marble Hill, 21<sup>st</sup> May 1796 (transcribed)
- Inventory of Furniture & Books belonging to the House at Marble Hill which were removed to the House in Bond Street by Lord Buckingham and have been delivered to Miss Hotham or to her order (transcribed)
- The Will and Testament of Henrietta Countess Dowager of Suffolk, 1758
- Deed of settlement, 12<sup>th</sup> March 1722/3, from Prince of Wales on Mrs. Howard
- Papers relating to Mrs. Howard's house at 15 Savile Street (now Row)
- c.1796 Notebook by Miss Hotham (1 page regarding books removed from Marble Hill)
- Photographs of the interiors from c.1900, 1920s, 1930s and 1960s in the Curatorial Files
- Architectural plans in the Historic England Archive

## Published

C.F. Burgess	The Letters of John Gay	Oxford	1996
Lady Mary Coke	The letters and Journals of Lady Mary Coke	Bath	1970
Hon. S. Cowper	Diary of Mary Countess Cowper, Lady of the Bedchamber to the Princess of Wales, 1714 – 20	Murray	1865
W. Coxe	Memoirs of the Life and Administration of Sir Robert Walpole, Earl of Oxford	London	1898
J.W. Croker	Letters to and from Henrietta, Countess of Suffolk and her second husband, the Hon. George Berkeley from 1712 to 1767	London	1824
K. Deighton	Coverley Papers from the Spectator	London	1964
W. Graham	The letters of Joseph Addison	Oxford	1941
Robert Halsband	The complete letters of Lady Mary Worley Montagu	Oxford	1965
Sir Charles Hanbury Williams	The Works of the Right Honourable Sir Charles Hanbury Williams, KB Ambassador to the Courts of Russia, Saxony & with notes by Horace Walpole, Earl of Oxford	London	1882
Historical Manuscripts Collection	Manuscripts of the Earl of Burckinghamshire, the Earl of Lindsey, the Earl of Onslow, Lord Emly, Theodore, 14th Report Appendix Part IX	London	1895
Historical Manuscripts Collection	Report of the Manuscripts of the Earl of Denbigh, preserved at Newham Paddox, Warwickshire, Part IV	London	1911
Historical Manuscripts Collection	The Manuscripts of the Earl of Egmont, Diary of Viscount Percival Afterwards First Earl of Egmorit	London	1920 - 3
Historical Manuscripts Collection	The Manuscripts of J.B. Fortescue Esq., preserved at Dropmore, Vol 1	London	1892
Historical Manuscripts Collection	Report on the Manuscripts of the Marquess of Lothian Preserved at Blickling Hall	London	1905
Historical Manuscripts Collection	Report on the Manuscripts of Lord Polworth, preserved at Mertoun House, Berkshire (5 vols)	London	1905
Historical Manuscripts Collection	Report on the Manuscripts of his Grace the Duke of Portland, preserved at Welbeck Abbey, Vols. 4 & 5	London	1905
Historical Manuscripts Collection	The Manuscripts of the Marguess of Townshend	London	1887
Earl of Ilchester (ed)	Lord Hervey and his Friends 1726 - 38. Based on letters from Holland House, Melbury and Ickworth (London 1950)	London	1950
M. Kroll	Letters from Liselotte. Elisabeth Charlotte, Princess Palatine and Curchess of Orleans, 'Madam', 1652 - 1722	London	1970
W.S. Lewis	The Yale Edition of Horace Walopple's Correspondence (48 vols)	London	1937 - 8



Lady Llanover (ed)	The Autobiography and Correspondence of Mary Granville, Mrs Delany (3 vols)	London	1861
Lord Mahon (ed)	The Letters of Philip Dormer Stanhope, Earl of Chesterfield (5 vols)	London	1845 - 53
W. Matthews	The Diary of Dudley Ryder 1715 - 1716	London	1939
E. Morris	Letters of Molly Lepel, Lady Hervey	London	1821
F. Rye and A. Rye (eds)	Calendar of the Correspondence and Documents relating to the family of Oliver Le Neve, of Witchingham, Norfolk 1675 - 1743	Norwich	1895
C. de Saussure	A Foreign View of England in the reigns of George I and II	London	1902
G. Sherburn (ed)	The Correspondence of Alexander Pope (5 vols)	London	1956
K. Thomson	Memoirs of Viscountess Sundon, Mistress of the Robes to Queen Caroline (2 vols)	London	1847
H. Walpole	Reminiscences: written in 1788 for the amusement of Miss Mary and Miss Agnes ed by Paget Jackson Toynbee	Oxford	1924
Lord Wharnccliffe (ed)	The letters and works of Lady Mary Wortley Montagu (2 vols)	London	1887
H. Williams	The Correspondence of Jonathan Swift (5 vols)	Oxford	1963 - 5
L.B. Wright and M Tinling (eds)	William Byrd of Virginia, The London Diary 1717 - 21	New York	1958

## 6.2.1 Secondary sources

B. Arciszewska, *The Hanoverian Court and the Triumph of Palladio. The Palladian Revival in Hanover and England c.1700*, Warsaw 2002.

B. Arciszewska, *Classicism and Modernity Architectural Thought in Eighteenth-Century Britain*. Warszawa: Wydawnictwo Neriton, 2010.

B. Arciszewska and E. McKellar eds., *Articulating British Classicism. New Approaches to Eighteenth-Century Architecture*, Ashgate 2004.

J. Ashbee, *Marble Hill House. Conservation Statement*, unpublished 2003.

R. Baird, *Mistress of the House: Great Ladies and Grand Houses, 1670 - 1830*. London: Phoenix, 2004.

S. Bending, *Green Retreats: Women, Gardens and Eighteenth-Century Culture*. Cambridge: Cambridge University Press, 2013.

T. Borman, *King's Mistress, Queen's Servant. The Life and Times of Henrietta Howard*, Vintage Books, London 2007.

Bramhill Design, *Marble Hill Park. Green Flag Review of the Park*, report for English Heritage, unpublished 2015.

L. Brown, *The slavery connections of Marble Hill House*, Report for English Heritage, unpublished, 2010.

J. Bryant, *Marble Hill*, English Heritage 2002.

J. Bryant, *Marble Hill: The Design and Use of a Palladian Estate*. Borough of Twickenham Local History Society, Paper 57, 1986.

J.W. Crocker, *Letters to and from Henrietta, Countess of Suffolk and Her Second Husband, the Hon. George Berkeley from 1712 to 1767*. London, 1824.

M.P.G. Draper and W.A. Eden, *Marble Hill House and its owners*, Greater London Council 1970.

Elizabeth Banks Associates , *Historical Report (Marble Hill)*, March 1989

Food and Environment Research Agency, *Parks and Gardens -Biosecurity Best Practice Protocols*, 2012 (<https://secure.fera.defra.gov.uk/website2009/plants/plantHealth/documents/pgProtocol.pdf>)

J. Harris, *The Palladian Revival. Lord Burlington, His Villa and Garden at Chiswick*, Yale University Press: New Haven and London 1994.

R. Hewlings, "Pedestal Stairs in Eighteenth-Century Britain." *Transactions of the Ancient Monuments Society* 51 (2007).

———. "Roger Morris and the Bank of England." *The Georgian Group Journal* VIII (1998): 19–27.

- . "Roger Morris & Lydiard Tregoze." *The Georgian Group Journal* 14 (2004): 33–47.
- . "The Belvedere, Waldershare Park, Kent." *The Georgian Group Journal* 15 (n.d.): 229–80.
- . "The School and Almshouse at Sevenoaks." *The Georgian Group Journal* 11 (2001): 220–49.
- D. L. Jacques, *Report on Land Tenure at Marble Hill, 1720-1820*, September 1995.
- H. Jackson, *Shell Houses and Grottoes*. Buckinghamshire: Shire Publications Ltd., 2001.
- F. Kelsall, 'Archaeology Versus Taste in the Conservation of Georgian Buildings' in: *The Journal of Architectural Heritage Society of Scotland*, Architectural Heritage Society of Scotland, Edinburgh 1985, vol.13, pp.3-15.
- Land Use Consultants, *Marble Hill Park. Landscape Management Plan*, report for English Heritage, unpublished 2006.
- London Borough of Richmond upon Thames, *Development Management Plan*, Adopted 2013 [http://consult.richmond.gov.uk/portal/planning\\_policy/dmdpd/admp?pointId=1947779#document-1947779](http://consult.richmond.gov.uk/portal/planning_policy/dmdpd/admp?pointId=1947779#document-1947779)
- London Borough of Richmond upon Thames, *Local Plan Proposals Map*, Adopted 2013 <http://www.cartogold.co.uk/Richmond/richmond.htm>
- London Borough of Richmond upon Thames, *Tree Policy* [http://consult.richmond.gov.uk/portal/planning\\_policy/dmdpd/admp?pointId=1317142717670#section-1317142717670](http://consult.richmond.gov.uk/portal/planning_policy/dmdpd/admp?pointId=1317142717670#section-1317142717670)
- T. Lummis, *The Woman's Domain: Women and the English Country House*. London: Viking, 1990.
- Northamptonshire Archaeology, *Topographical survey, geophysical survey, trial excavation and documentary research at Marble Hill Park*, Twickenham, March 2004.
- A. Palladio, *The Four Books of Architecture*. London: Isaac Ware, 1738.
- G. Peel, *Recollections of Lady Georgiana Peel*. London: John Lane, 1920.
- Peter Brett Associates, *Flood Risk Investigation*, September 2005.
- T. Richardson, *The Arcadian Friends, Inventing the English Landscape Garden*. London: Transworld Publishers, 2007.
- Thames Landscape Strategy, [www.thames-landscape-strategy.org.uk/projects](http://www.thames-landscape-strategy.org.uk/projects)
- G. Worsley, *The British Stable*, The Paul Mellon Centre for Studies in British Art, New Haven and London 2004.
- P. Willis, *Charles Bridgeman and the English Landscape Garden*. Newcastle Upon Tyne: Elysium Press Publishers, 2002.

# Appendix 1

## List Descriptions

**List Entry Number: 1285673**

**Location: MARBLE HILL HOUSE, MARBLE HILL PARK**

The building may lie within the boundary of more than one authority.

County: Greater London Authority

District: Richmond upon Thames

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: I

Date first listed: 02-Sep-1952

Date of most recent amendment: Not applicable to this List entry.

### Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: LBS

UID: 205555

### Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

### List Entry Description

Summary of Building

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

1. 5028 MARBLE HILL PARK

Marble Hill House TQ 1773 21/16 2.9.52 I

2. Built 1724-29 to the designs of Lord Herbert and Roger Morris for Henrietta Howard, mistress of George II. An unusually instructive exemplar of the architectural ideas of the English Palladian School. The setting of the house was the work of the poet Alexander Pope and Charles Bridgeman, the royal landscape gardener. Rectangular on plan, with the main elevations facing north and south; stucco faced with stone dressings; 3 main storeys (the lowest treated as an architectural basement); modillion cornice with lead-covered blocking course pyramidal roof covered with blue- black pantiles and with a lead-covered ball finial at the apex. The north and south fronts of 5-bays with the centre 3 bays projecting and pedimented; projecting plain string course and sill band at principal floor level. On the north front, the projecting centre is enriched with a rusticated basement and a pilastered giant Ionic order with stepped

architrave and pulvinated frieze; tetra- style; a cartouche in the tympanum of the pediment; the south front is more plainly treated with a rusticated arched door at the centre. Low wing walls on either side of the north front. Fine interiors including the Great Room (a cube of 24 ft) and a mahogany staircase. The building had been altered externally and internally but was restored to its original design by the GLC in 1965-66. (See: M P G Draper and W A Eden: Marble Hill House and its Owners.)

Listing NGR: TQ1729673627

#### **Selected Sources**

Books and journals

Draper, M P G, Eden, W A , Marble Hill House and its Owners

Other

Register of Parks and Gardens of Special Historic Interest in England, Part 17 Greater London

**Name: STABLE BLOCK TO MARBLE HILL**

**List Entry Number: 1357725**

**Location: STABLE BLOCK TO MARBLE HILL, MARBLE HILL PARK**

The building may lie within the boundary of more than one authority.

County: Greater London Authority

District: Richmond upon Thames

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 25-Jun-1983

Date of most recent amendment: Not applicable to this List entry.

#### **Legacy System Information**

The contents of this record have been generated from a legacy data system.

Legacy System: LBS

UID: 205557

#### **Asset Groupings**

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

#### **List Entry Description**

Summary of Building

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

1. 5028 MARBLE HILL PARK

Stable Block to Marble Hill TQ 1773 21/12

II

2. Early C19, 2-storey brick range with central carriageway arch, pediment, bell turret and cupola.

Listing NGR: TQ1712073641

#### **Selected Sources**

Other

Register of Parks and Gardens of Special Historic Interest in England, Part 17 Greater London

**Name: WHITE LODGE TO MARBLE HILL PARK**

**List Entry Number: 1250209**

**Location: WHITE LODGE TO MARBLE HILL PARK, RICHMOND ROAD**

The building may lie within the boundary of more than one authority.

County: Greater London Authority

District: Richmond upon Thames

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 02-Sep-1952

Date of most recent amendment: Not applicable to this List entry.

### **Legacy System Information**

The contents of this record have been generated from a legacy data system.

Legacy System: LBS

UID: 432488

### **Asset Groupings**

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

### **List Entry Description**

#### **Summary of Building**

Legacy Record - This information may be included in the List Entry Details.

#### **Reasons for Designation**

Legacy Record - This information may be included in the List Entry Details.

#### **History**

Legacy Record - This information may be included in the List Entry Details.

#### **Details**

1. 5028 RICHMOND ROAD

White Lodge: to Marble Hill Park TQ 1773 21/4 2.9.52

II

2. Late C18 or early C19 single storey lodge with slate hipped roof to eaves. Stuccoed with corner pilasters. A central pedimented porch with Doric columns and one window to either side.

Listing NGR: TQ1701373843

### **Selected Sources**

#### **Other**

Register of Parks and Gardens of Special Historic Interest in England, Part 17 Greater London

**Name: ICE HOUSE TO WEST OF MARBLE HILL HOUSE**

**List Entry Number: 1194472**

**Location: ICE HOUSE TO WEST OF MARBLE HILL HOUSE, MARBLE HILL PARK**

The building may lie within the boundary of more than one authority.

County: Greater London Authority

District: Richmond upon Thames

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 25-Jun-1983

Date of most recent amendment: Not applicable to this List entry.

#### **Legacy System Information**

The contents of this record have been generated from a legacy data system.

Legacy System: LBS

UID: 205558

#### **Asset Groupings**

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

#### **List Entry Description**

Summary of Building

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

1. 5028 MARBLE HILL PARK

Icehouse to west of Marble Hill House TQ 1773 21/15

II

2. Probably C18. A single brick chamber of beehive shape, largely below ground, situated in the plantation west of Marble Hill House.

Listing NGR: TQ1722373612

#### **Selected Sources**

Other

Register of Parks and Gardens of Special Historic Interest in England, Part 17 Greater London



**Name: MARBLE HILL**

**List Entry Number: 1000400**

Location

The garden or other land may lie within the boundary of more than one authority.

County: Greater London Authority

District: Richmond upon Thames

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: II\*

Date first registered: 01-Oct-1987

Date of most recent amendment: Not applicable to this List entry.

### **Legacy System Information**

The contents of this record have been generated from a legacy data system.

Legacy System: Parks and Gardens

UID: 1364

### **Asset Groupings**

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

### **List Entry Description**

Summary of Garden

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

Remains of C18 garden and park created for Henrietta Howard, Countess of Suffolk by, amongst others, Alexander Pope and Charles Bridgeman.

#### **HISTORIC DEVELOPMENT**

The land which made up the Marble Hill estate was gradually acquired over a period of forty-seven years between 1724 and 1771. Building work on the house began in June 1724 and in September of the same year Charles Bridgeman (d 1738) visited the site with Alexander Pope (1688-1744) and the owner, Henrietta Howard (c 1688-1767, becoming Countess of Suffolk in 1731). A few days after the visit, Bridgeman wrote to Pope saying that he had 'begun on the plann [sic]' (quoted in Potter 1995). The architect Roger Morris supervised work on the house and Pope was involved with ordering works in the grounds including planting trees on neighbouring land. In October 1724 Lord Bathurst sent lime trees to Twickenham, possibly for Marble Hill. Henrietta Howard took up full-time residence at Marble Hill when she retired from court in 1735 and lived there until her death in 1767.

Although Marble Hill is shown on of John Rocque's 1746 Survey of London and his Survey of Middlesex in 1754, the first plan with clear details of the landscape was drawn up c 1750 (Hotham papers).

After Lady Suffolk died Marble Hill passed to her nephew, the second Earl of Buckingham, who immediately took up residence. When he died in 1793 Marble Hill was inherited by Henrietta Hotham, Lady Suffolk's great niece, who did not live there but let it to, amongst others, Mrs Fitzherbert.

Henrietta Hotham died in 1816 and the fifth Earl of Buckingham inherited the estate. He first let it out and then, in 1824, sold the estate to Timothy Brent who in turn sold Marble Hill house and most of the land to Jonathan Peel, the younger brother of Sir Robert Peel. By 1876 Jonathan Peel had reunited the estate and when he died in 1879 his widow continued to live at Marble Hill until her death in 1887.

Marble Hill was unoccupied from 1887 until 1898 when it was purchased by the Cunard family who planned to develop most of it as housing but their plans were thwarted. An article in *Country Life*, dated 1900, described the gardens and groves as overgrown and neglected. In 1902, the Marble Hill estate was purchased by LCC, Richmond Corporation, Surrey County Council, and Twickenham District Council and in the following year the park was opened to the public. In 1965 ownership passed to the Greater London Council, and since 1986 the house and park have been in the care of English Heritage.

#### DESCRIPTION

**LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING** Marble Hill is situated on the north bank of the River Thames c 1km upstream from Richmond Bridge and on the opposite bank to Ham House (qv). The park is separated by iron railings from Warren Path, an asphalted footpath which runs alongside the river to Richmond. Richmond Road and the backs of houses in Cambridge Park provide the boundary to the north and east, Montpelier Road and Orleans Road the boundary to the west. Richmond town is c 2km to the north-east and Twickenham c 1km to the south-west. The c 27ha site slopes gently from north-north-west to south-south-east, towards the Thames.

**ENTRANCES AND APPROACHES** The main entrance to Marble Hill is in Richmond Road, through a gate c 100m to the west of the C20 Beaufort Lodge entrance. Now guarding a pedestrian gateway in the north-east corner of the site, Beaufort Lodge stands on the site of the original C18 entrance which led past the old stables and the kitchen garden to the mansion. When a new entrance, the White Lodge (in the north-west corner of the site), and new stables were built c 1827, the old entrance was adapted to give access to Little Marble Hill which was separated from the main estate c 1825. The asphalt drive from the current (1998) main entrance allows vehicular access to the site and runs north-east, parallel with Richmond Road, for 100m, with the wide level expanse of the North Lawn to the south. At Beaufort Lodge the drive turns south and after 100m divides, the east branch leading to the car park. The main drive continues 200m south along slightly raised ground, probably the line of the original C18 entrance, between the lawns to the north and east of the mansion.

**PRINCIPAL BUILDING** Marble Hill house (listed grade I) lies roughly mid-way between the Thames and Richmond Road and overlooks the pleasure grounds and the River Thames to the south, and to the north the turning circle, the main drive, and the North Lawn. The house was begun in June 1724 when the Earl of Ilay instructed Roger Morris to build the 'naked carcass' (quoted in Banks 1985). In June 1729 Morris received what appears to be his final payment from the Hon Mrs Howard, for finishing all work done at her house in Marble Hill. The resultant three-storey, stucco-faced Palladian mansion is rectangular in plan, the main elevations facing north and south having five bays with the centre three bays projecting and pedimented. There are low wing walls on either side of the west front.

**GARDENS AND PLEASURE GROUNDS** The pleasure grounds form the core of the Marble Hill estate and include part of the original land purchased for the Countess of Suffolk. Flanking the mansion and extending c 50m to the south are four areas of shrubberies enclosed within wooden palisade fencing; these are left (1998) unmanaged to allow for the development of wildlife habitats. On the north-west edge of the shrubberies, within the wooden fencing, is the C18 brick-built icehouse (listed grade II).

To the south of the shrubberies the South Lawn slopes gently down to boundary railings which separate the garden from the riverside. Three shallow terraces run east/west across the Lawn. A gate in the boundary railings, c 300m to the west of the eastern boundary, leads onto an asphalt path running north, the route of the original eastern boundary of the pleasure grounds. The path is lined with an assortment of trees including a black walnut reputed to have been planted in the C18 and one mature chestnut. Some 100m south of the mansion and c 20m west of the eastern pleasure-ground boundary a flight of steps leads west, down to the remains of the grotto. The brick-built grotto, now (1998) enclosed

within evergreen and deciduous shrubs, was one of two made by the Countess of Suffolk, and was shown in the c 1750 survey (Hotham papers). The second had gone by 1816 and its site is not known. In 1739 the Countess was working on her grotto and wrote to Lord Pembroke, 'I am at this time over head and ears in shells' (quoted in Banks 1985), work continuing until two years or so before her death in 1767. The surviving grotto, which by 1816 was already 'forsaken and dilapidated' (Brewer 1816), was excavated in 1983 and afterwards consolidated.

The western boundary of the South Lawn is marked by an avenue of immature trees which runs north from the boundary railings to the shrubberies and the C19 entrance drive and the North Lawn. A C20 Chinese-style shelter is situated at its junction with a tarmacked path which runs along the south side of the mansion and divides the shrubbery.

Rocque (1746) and Sauthier (1786-7) show the east and west boundaries of the South Lawn as double avenues of chestnut trees extending from below the mansion to the riverbank, with the second Earl of Buckingham's summerhouse shown near to the river to the south-west. Three east/west terraces, attributed to Bridgeman, c 1724 (Banks 1985), are shown on a view of Marble Hill from the river (Heckell, 1748). The three terraces, which level the slope of the lawn, rise like wide steps from the river to the house. The terraces, the avenues of trees, and the wilderness are also shown on the c 1750 plan (Hotham papers). By the early C19 the pleasure grounds had become less formal. In an engraving in Brewer's *The Beauties of England and Wales*, published in 1816 the terracing has lost its definition and the avenues of trees their formal lines. By 1850 the pleasure grounds were known as the 'Quarters' and were the work of Jonathan Peel who planted them up as a backdrop to his rectangular formal flower garden set to the south of the mansion below the 'Quarters' (Banks 1985). The 1st edition OS map of 1865 shows the wooded areas around the mansion bounded by, to the north, the entrance forecourt and to the south by a wide strip of lawn. The area was further divided with an east/west path which crossed immediately to the south of the mansion. The 1890 Sale catalogue refers to the 'Broad gravelled walks skirted by luxuriant shrubberies and flower beds', while to the south front was, 'a fine expanse of lawn with Italian Garden' (Peel's formal garden). The divisions of the Quarters remain (1998) the same with asphalt replacing the gravel paths. The site of the Italian Garden has been grassed over.

**PARK** The land to the east, west, and north of the pleasure grounds is laid to grass. The East Meadow, grassland bordered to the north by the car park and the children's play area, is now (1998) bare except for a few trees near to the river boundary and football posts in the centre. In the far south-east corner a small gateway leads to Warren Path which is separated from the park by iron railings. A difference in levels part-way across the East Meadow probably represents an old track or path which ran east from part-way along an avenue which branched off the east drive and led to Little Marble Hill (OS 1865). The grounds of Little Marble Hill became part of the Marble Hill estate c 1751, were separated from it in 1824, and were finally reunited with the main estate c 1876, two years after Little Marble Hill house had been demolished. In 1890 (Sale catalogue), the area adjacent to the eastern boundary wall was described as an enclosure of shrubbery and ornamental grounds.

The meadowland to the west of the pleasure grounds is also used for sports pitches. Trees surround the meadow on all four sides. To the north the West Meadow is divided from the North Lawn by the west drive from White Lodge to the mansion. A play area enclosed with wooden fencing has been created in the north-east corner.

The plan of c 1750 (Hotham papers) shows the West Meadow divided into three fields, planting being restricted to the boundaries, but by 1865 (OS) the West Meadow appears as a single area.

The North Lawn is largely used for recreation: cricket nets and hard tennis courts to the north-west impinge on the view back to the house. A mainly pedestrian path, formerly the west drive, leads west from the mansion to the C19 stables (listed grade II) which house the tea room and other facilities. Alongside the stables, the path turns to the north and continues between the North Lawn to the east and a small mounded rockery before exiting the park at White Lodge gate. To the east of the White Lodge an asphalt path runs east, parallel with the northern boundary, to the main entrance. Like the ground alongside the western boundary this area is slightly higher than the North Lawn and here the grassed area is planted with mature trees. More or less opposite the mansion is a group of evergreen oaks. A minor gate part-way along the boundary with Richmond Road gives a good view of the house, framed by shrubberies.

The western and northern boundaries of the North Lawn were laid out in the late C18 as a winding elbow of planting (Sauthier, 1786-7), but it is probable that Countess of Suffolk had already started planting up this area (The Sweet Walk) before this date (Banks 1985). According to papers in the Norfolk Record Office (Potter 1995), the second Earl of Buckingham entertained a special liking for this area which was later described by William Keene (1850) as containing 'evergreen oaks, elms, and other forest trees'. The 1st edition OS map (1865) shows a raised area, well wooded, with the drive from the White Lodge winding through to the stables. Today (1998), the shrubberies to the west of the path are enclosed within wooden fencing.

**KITCHEN GARDEN** The car park and the children's play area to the east are on the site of the C18 (Rocque, 1746) kitchen garden. This was still flourishing in 1890 when it was described in the Farebrother, Ellis Clark & Co Sale Catalogue as 'The Extensive Kitchen Garden, well stocked and partly walled in, contains Range of Cucumber Pits, Green-house, Tomato-house, Vinery, Potting shed and Tool-house'. The kitchen garden had been abandoned by 1902.

#### REFERENCES

B Langley, *New Principles of Gardening* (1728) J N Brewer, *The Beauties of England and Wales X*, (1816), Pt IV W Keene, *The Beauties of Middlesex* (1850), pp 143-4 *Country Life*, 7 (24 February 1900), pp 236-7 E Banks, *Marble Hill: Management Plan for English Heritage*, (1985) J Bryant, *Marble Hill House*, guidebook, (1988) J Potter, *Capturing the Spirit*, (unpublished thesis for Architectural Association, 1995) M Batey, *Alexander Pope, The Poet and the Landscape* (1999) [The works by Banks and Potter contain good assessments of the history of Marble Hill including references to other published and unpublished material.]

Maps J Rocque, *Plan of the Cities of London and Westminster and Borough of Southwark and the country near ten miles around*, surveyed 1741-5, published 1746 *The Plan of the House and Garden & Inclosures of Marblehill*, c 1750 (Hotham papers, MC 184/10/1 M12), (Norfolk Record Office) John Rocque, *Survey of Middlesex*, 1754 (reproduced in Banks 1985) C J Sauthier, *A Survey of the land belonging to the Manor of Isleworth Manor-Syon*, 1786-7 (reproduced in Banks 1985)

OS 25" to 1 mile: 1st edition published 1865 2nd edition published 1894

Illustrations Augustin Heckell, *The Countess of Suffolk's House at Twickenham*, 1748 (reproduced in Banks 1985)

Sale Catalogue, Farebrother, Ellis Clark & Co, July 1890 (Twickenham Local Studies Library)

Description written: September 1998 Register Inspector: LCH Edited: September 2003



# Appendix 2

## Landscape Management Plan



Marble Hill House and Park,  
London  
Landscape Conservation  
Management Plan

2015







# Marble Hill House and Park, London

## Landscape Conservation Management Plan

2015

Based on:

Marble Hill Park: Green Flag Award Review of the Park (2014)

Marble Hill Landscape Management Plan by Land Use Consultants (2006)

Marble Hill Restoration of the Gardens and Park by Elizabeth Banks (1989)



## Contents

1.0 Introduction	1
1.1 Understanding Marble Hill	1
1.2 Ownership	1
1.3 Designation and legislative information	2
1.4 Historic overview	2
2.0 Marble Hill Landscape Policies	14
2.1 Overall site aims and philosophy	14
2.2 Overall landscape policy	15
3.0 The Significance of Marble Hill	19
3.1 Evidential value	19
3.2 Historical value	19
3.3 Aesthetic value	20
3.4 Communal value	20
4.0 Conservation by Character Area	21
4.1 Pleasure Ground	22
4.2 Great Lawn and Sweet Walk	27
4.3 West Meadow (Lawn)	31
4.4 East Meadow	34
4.5 Car Park, Playgrounds and Works Area	38
4.6 River Terrace	42
5.0 Landscape Management Approach	47
6.0 Management Aims and Objectives	48
6.1 Objectives	48
7.0 Management by Character Area	51
7.1 Pleasure Ground	51
7.2 Great Lawn and Sweet Walk	53
7.3 West Meadow (Lawn)	55
7.4 East Meadow	56
7.5 Car Park, Playgrounds and Works Area	57
7.6 River Terrace	58
8.0 General Management Issues	59
8.1 Grassland	59
8.2 Trees and woodland	61
8.3 Ecology	64

8.4 Climate change	66
8.5 Biosecurity	67
8.6 Hydrology	68
8.7 Archaeology	70
8.8 Buildings	72
8.9 Boundaries and entrances	75
8.10 Road and path network	76
8.11 Furniture and signage	78
8.12 Landscape character: Views	80
8.13 Sport	83
8.14 Staffing	84
8.15 Events and hospitality	85
9.0 References and Bibliography	86

# 1.0 Introduction

## 1.1 Understanding Marble Hill

Marble Hill Park is an important historic landscape (grade II\* on the English Heritage Register of Parks and Gardens of Historic Interest) and a popular local park. It was created for Henrietta Howard (later Countess of Suffolk) in the early 18<sup>th</sup> century, and is associated with such famous names in the history of designed landscapes as Charles Bridgeman (who designed the gardens) and Alexander Pope. It forms part of the “Arcadia in the City” as one of a string of important gardens strung along the Thames and is a key part of the famous view from Richmond Hill, which is the only landscape view within England to be protected by an Act of Parliament.

Marble Hill Park went through a series of changes in the Regency and Victorian periods and was saved from development by a public campaign and an early intervention by the newly formed London County Council in 1902. Since then Marble Hill has been a public park and has come to be a much loved local amenity and a lively site well used for sports and summer concerts. The park and house became the responsibility of English Heritage in 1986.

## 1.2 Ownership

The 26.7 hectares (66 acres) of Marble Hill Park, including Marble Hill House, is owned freehold and managed by English Heritage. London County Council originally acquired the land for public use in 1902 under The County Council of London (General Powers) Act 1902 as part of the campaign to protect the land from development and save the view from Richmond Hill. The land was statutorily transferred from the Greater London Council (GLC) to English Heritage under the Local Government Reorganisation (Property) Order 1986.

English Heritage’s ownership of land at Marble Hill stretches down to the median high water tide mark of the River Thames. The Warren path along the riverside is a public footpath and is maintained by The London Borough of Richmond upon Thames (LBRuT). There is also permissive cycling along the route. English Heritage works in partnership with LBRuT in this area outside the metal railings to the estate.

### 1.2.1 Covenants

The regulations set out under The County Council of London (General Powers) Act 1902 define how the land should be managed. These regulations still apply and therefore English Heritage, as successive landowner, are obliged to adhere to the following:

*“the said lands (Marble Hill House and Park) .....shall be dedicated to the use of the public as and for the purposes of a Park, Open Space, or Recreation Ground for ever and shall be maintained, managed and controlled by the Council as such.”*

Under the regulations the ‘Council’ are also given the power to *“keep enclosed the whole or any part of the said Marble Hill Estate and to restrict the public use of the same during part of every day*

*and the whole of every night*". This means that English Heritage can control access to the Park, as opposed to it being open all hours.<sup>1</sup>

## 1.3 Designation and legislative information

- Registered Grade II\* on the English Heritage *Register of Parks and Gardens of Special Historic Interest*
- Situated in Twickenham Riverside Conservation Area
- Listed Buildings:
  - Marble Hill House, Grade I
  - White Lodge to Marble Hill Park, Grade II
  - Stable Block to Marble Hill, Grade II
  - Ice House to west of Marble Hill House Grade II
- Included in Richmond Hill view (protected by Act of Parliament)
- Local designations by London Borough of Richmond upon Thames:
  - Metropolitan Open Lands Designation
  - Thames Policy Area (including Thames Landscape Strategy)
  - Protected vista from Marble Hill House to the Thames
  - Site of Local Importance for Nature Conservation

## 1.4 Historic overview

This overview gives a short summary of the development of Marble Hill Park supported by sketch illustrations and historic maps. All historic images are also produced separately in Volume III – Illustrations. The park has a rich history of which much documentary and physical evidence survives. The history of the park (and in particular land tenure and its influence on the formation of the designed landscape) has been investigated in detail by Dr David Jacques. His report on the design history of Marble Hill is reproduced as Appendix 1. A chronology of the site by Elizabeth Banks has also been reproduced in Appendix 2. English Heritage also commissioned Northamptonshire Archaeology to undertake a topographical and geophysical survey of part of the park in 2004 (Appendix 3) and the results of this have been incorporated into the historic overview.

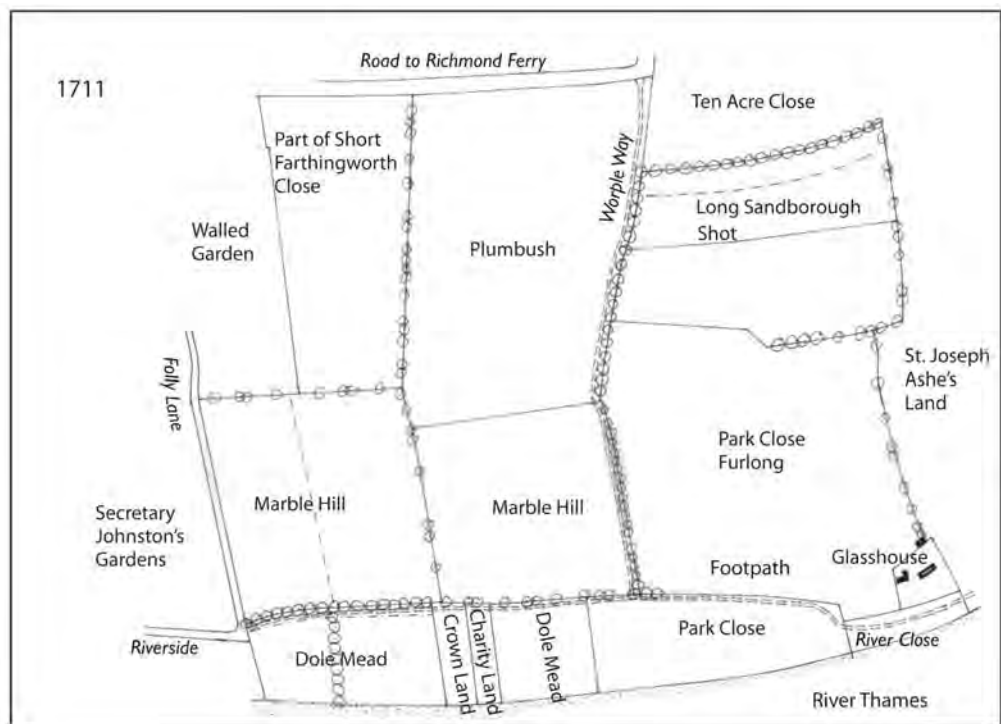
---

<sup>1</sup> Extract from The County Council of London (General Powers) Act 1902

### 1.4.1 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 17<sup>th</sup> 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<sup>2</sup>.

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.<sup>3</sup> Most of the area was corn fields, with fruit and kitchen gardens covering the eastern fields and with the meadows to the south. Figure 1 is a drawing by Dr Jacques showing the early 18th century field pattern with the field names indicated.



**Fig 01** Map progression by David Jacques (1711)

<sup>2</sup> J.E.B. Gover & others *The Place-Names of Middlesex* (English Place Name Society, vol.xviii) (1942)

<sup>3</sup> Scottish Record Office, ref. RHP 13256/67



## 1.4.2 The 18th century villa and Pleasure Grounds (Henrietta Howard)

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 but 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 Mrs Henrietta Howard, mistress of the Prince of Wales (the future George II). 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.

Ilay started negotiations in late 1723, and the acquisition of 10 ¼ acres (most of Marble Hill Shot) from the two owners, Robert Parsons and Thomas Vernon, was completed in March 1723/4. The right to use Worple Way formed part of the agreements. 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 in 1724.

Alexander Pope was a friend of Henrietta Howard and a plan that was handed down in her family and is now in the Norfolk Record Office seems likely to be a design that he drew for the grounds of Marble Hill House.<sup>4</sup> This has limited similarities to the plan attributed to Charles Bridgeman that was largely implemented and Dr Jacques suggests the Pope drawing predates this scheme. The drawing is of considerable historic interest as Alexander Pope's only known garden plan.

Thomas Vernon, and later his widow Jane, proved uncooperative in further negotiations on land acquisition. In 1726 Ilay resorted to what he considered a temporary arrangement in acquiring in his own name Long Sandborough Shot, to the north east of Marble Hill, which was already in use as an orchard and walled kitchen garden.<sup>5</sup> Henrietta Howard continued this use of the land 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. Lord Ilay had a large nursery of recently introduced trees and shrubs at his nearby seat at Whitton and the huge black walnut tree, *Juglans nigra*, at Marble Hill, is from his planting.

Mrs Howard's plan was to acquire the meadows at the edge of the Thames as part of her grounds and various parcels of land were purchased which would allow her to move the right of way to a newly constructed 12 foot track along the riverside. This would enhance her views and privacy however it was frustrated by the Vernons who resisted construction of the new track across the Death charity lands to the east (Park Close) of which they held the lease.<sup>6</sup>

Charles Bridgeman visited Marble Hill with Mrs Howard and Pope in September 1724 and was working on the plan later in the month.<sup>7</sup> His design was limited to the land purchased in 1724 but with hopes of the acquisition of further land in Plumbush to the north. A survey plan of c. 1752 (Figure 2) gives a detailed impression of the landscape at that time and the layout is representative of garden design in the 1720s indicating that it shows the Bridgeman scheme

4 Norfolk Record Office, Lothian MSS

5 Manor Court, Book H, 20 April 1715, fos.18 & 19

6 Marble Hill Deeds, Doc.63; lease to John Gray, 20 March 1721; assigned to Francis Ludlam, 1 May 1723; assigned to Thomas Vernon, 8 May 1723

7 BM, Add MSS 4809, f. 141 v.: Charles Bridgeman to Alexander Pope (28 September 1724); 'I have begun the plan... 'tis finished... I hope about noon tomorrow'

as implemented (Willis argues that a possible attribution to Bridgeman would date this plan to between 1731 and 1738<sup>8</sup>). Dr Jacques has drawn out the key features of Marble Hill in 1724 in a sketch included in Figure 3, which also shows the limits of the land acquired in 1724/6.

Key features shown on the survey plan are:

- 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 icehouse, greenhouse (both at the northern ends of tree lined walks), plus the ninepin alley and the grotto (set within the wildernesses).

Features caused by the difficulties in acquiring land were:

- 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.

Mrs Howard became the Dowager Countess of Suffolk on the death of her husband in 1733 two years after he had succeeded to the title of Duke. She married George Berkeley in 1735. A few years later she writes 'I am at this time over head and ears in shells'<sup>9</sup> indicating her active interest in the grounds at Marble Hill.

By 1749 much of the land that now makes up Marble Hill Park was owned or leased by the Dowager Countess. A small area to the south east was an exception and difficulties with the tenant of this site, John Fridenberg in 1750 were resolved by the actions of the Countess's brother John, the Earl of Buckinghamshire.<sup>10</sup> He acquired parcels of land in the area and the Countess surrendered her property to him in 1752.<sup>11</sup> It seems likely that this is the reason that the survey plan (Figure 2) was drawn up. The Earl died in 1756 but his son, Henry Hobart, surrendered the land back to the Countess in deference to his father's will.<sup>12</sup> John Fridenberg was evicted in 1757 and the Countess pulled down his house immediately.

8 Willis, P.2002. *Charles Bridgeman and the English Landscape Garden*. Newcastle: Elysium Press Publishers p.433

9 Wilton MSS

10 Marie Draper, *Marble Hill House and its Owners* (1970), pp.44-45, provides a full account of this episode.

11 Manor Court, Book N, 18 July 1752, fo.211-214

12 Manor Court, Book O, 12 March 1757, fo.212-214



**Fig 02** Survey of the estate, 1752 (extract below)

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 that he had called one of the new buildings 'the Priory of St Hubert's' (a pun on the family name of Hobart). This building had a spire designed by his friend, Richard Bentley.

Henrietta Pye writing in 1760 describes Marble Hill as 'a fine green lawn open to the river and adorned on each Side, by a beautiful Grove of Chestnut Trees' 'the Garden is very pleasant; there is an ally of flowering Shrubs which leads with an early Descent down to a very fine Grotto; there is also a smaller Grotto, from whence there is a fine view of Richmond Hill.'



**Fig 03** Map progression by David Jacques (1724)

### 1.4.3 Later 18th century changes (2nd Earl of Buckinghamshire)

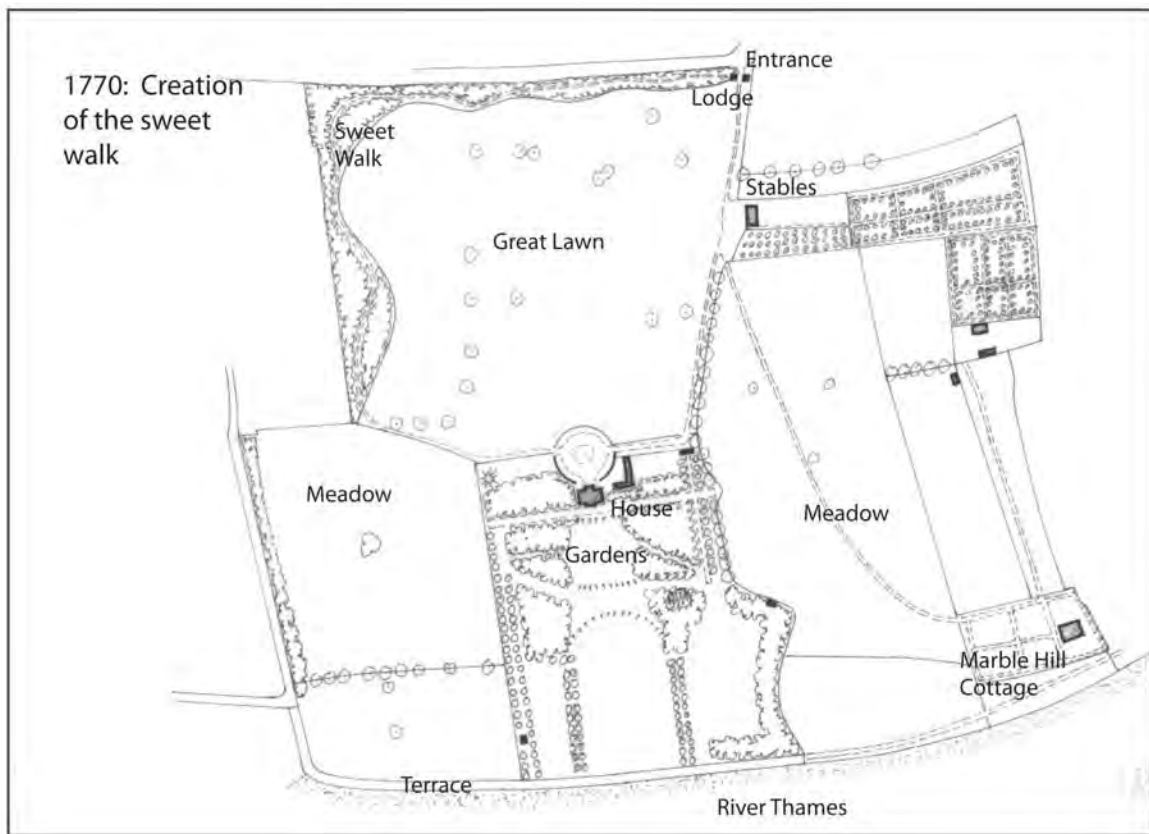
The Countess died in 1767 and Marble Hill was inherited by her nephew the 2nd Earl of Buckinghamshire. A map of Twickenham drawn by C.A Sauthier in 1786 (Figure 4) shows substantial changes from the 1752 survey most of which are likely to have been made by the Earl (see Dr Jacques sketch included in Figure 5). The main changes 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 were added at the entrance.
- 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.



**Fig 04** Map of Twickenham drawn by C.A Sauthier in 1786





**Fig 05** David Jacques Map Progression (1770)

#### 1.4.4 19th century developments (Jonathan Peel)

The Earl died in 1793 and the estate passed, under the terms of Countess of Suffolk's will, to her great niece Henrietta Hotham who lived for a time in Marble Hill Cottage and let Marble Hill House. After Henrietta's death in 1816 the estate was sold to the tenant of Marble Hill Cottage, Timothy Brent.<sup>13</sup> He intended to sell Marble Hill House on and the purchaser was Jonathan Peel, brother of the Prime Minister Sir Robert Peel. This led to further changes to the landscape most notably:

- Creation of a new access to Marble Hill House with a drive through the Sweet Walk (making separate entrances to Marble Hill House and Marble Hill Cottage).
- Demolition of the old stable block and construction of a new stable block to the west of the house screened by plantations.
- Creation of a new flower garden in the middle terrace probably Italianate in style and in place by 1850.
- Planting reaching maturity and over-maturity with substantial losses of trees and shrubs during the 19th century.

Dr Jacques sketch (Figure 6) shows the changes in the landscape at 1824.

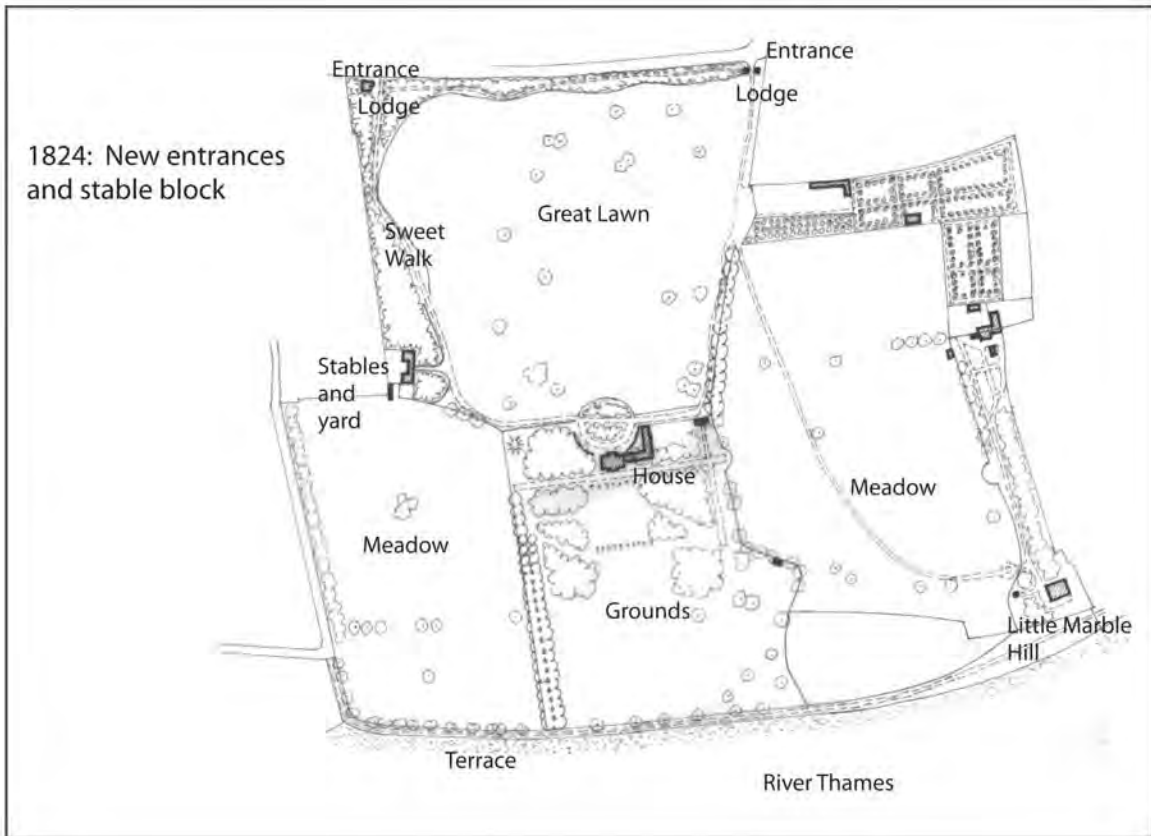
Dr Jacques suggests that this period was the heyday of the grounds with its majestic mature trees. It is described as follows in the 'Beauties of Middlesex' (1850):

*'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...'*<sup>14</sup>

Jonathan Peel managed to consolidate the estate during his time there finally purchasing Little Marble Hill (Marble Hill Cottage) in 1876. Peel died in 1879, leaving Marble Hill to his wife. Following her death it was purchased by members of the Cunard family who intended to develop the site for housing, this led to the current phase in the life of Marble Hill, as a public park.

<sup>13</sup> Marble Hill Deeds, Doc.83: 'As to the piece of freehold late Crown land'

<sup>14</sup> William Keene, *Beauties of Middlesex* (1850).



**Fig 06** David Jacques Map Progression (1824)

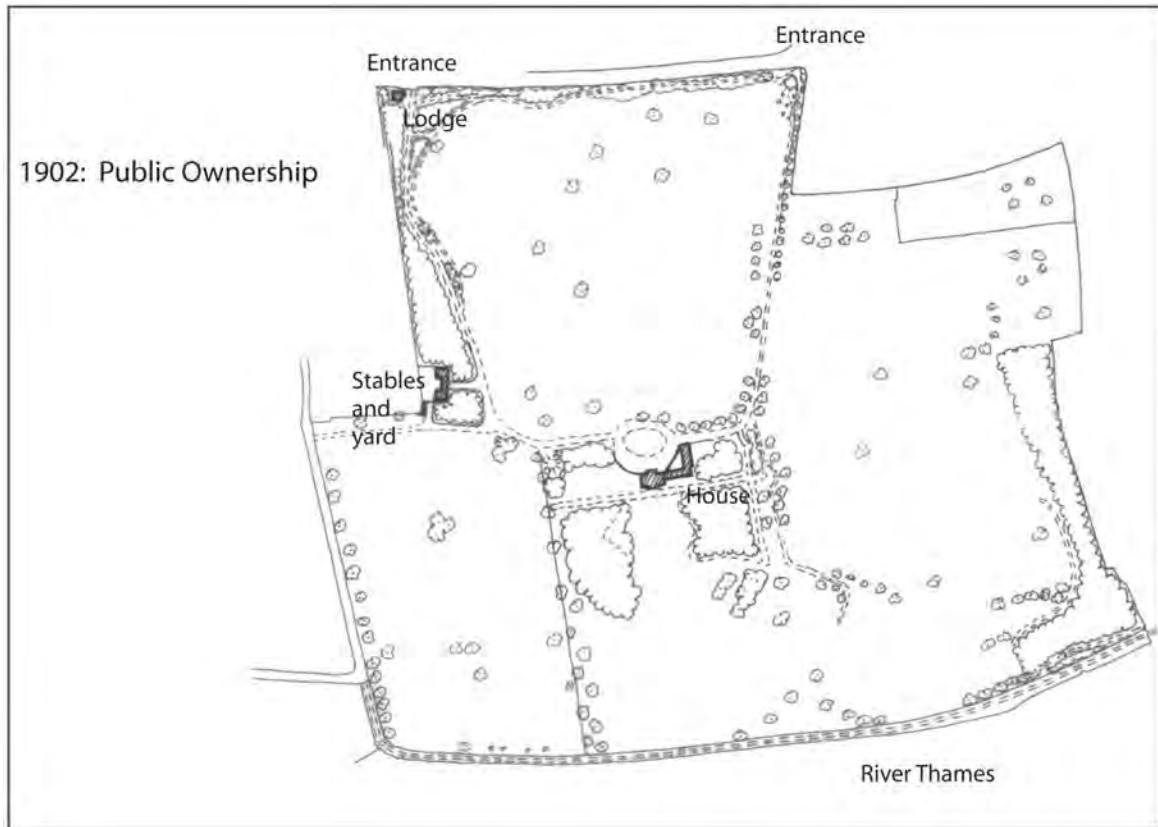


### 1.4.5 20th century public park

There was strong local opposition to the development of the park largely because this would have spoilt the rural view from Richmond Hill. The newly formed London County Council, along with other local authorities and private donors paid the Cunards to suspend their works (they had begun work on tree felling and construction of roads and sewers) and then purchased the site in 1902 (Figure 7).

Marble Hill opened as a public park in 1903, with the house used as a tea room. 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. In 1965 ownership passed to the Greater London Council and a major restoration project on the house was undertaken. Responsibility for the site was transferred to English Heritage in 1986.

During the 20th century the park has been enjoyed by the local people of Twickenham and visitors from further afield. 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.



**Fig 07** David Jacques Map Progression (1902)

## 2.0 Marble Hill Landscape Policies

### 2.1 Overall site aims and philosophy

The overall aim is to ensure the long-term conservation of Marble Hill House and Park, to continue to research and investigate the site and present it to as wide a public audience as possible in a manner which most befits the site.

The specific aims are:

- 2.1.1 To provide a framework for effective management drawing upon the significance of the site and existing statutory policies
- 2.1.2 To ensure the long-term conservation of the landscape
- 2.1.3 To ensure activities maintain or increase the significance of the site
- 2.1.4 To strike an appropriate balance between the conservation needs of the site, sports facilities and making the site accessible to the widest possible audience
- 2.1.5 To make maximum use of the site's resources to enhance the presentation and interpretation of the site
- 2.1.6 To further understanding of the site through active and continuing research
- 2.1.7 To provide a good quantity and quality of visitor facilities that local people feel proud of
- 2.1.8 To provide a sense of arrival and welcome, and access for all

There are many policy frameworks in place, both statutory and non-statutory, that will be applicable to this site. These include:

- National Planning Policy Framework (NPPF) – government planning guidance on the historic environment, including listed buildings, conservation areas, scheduled ancient monuments and archaeological remains
- National Heritage Act 1983
- Planning (Listed Buildings and Conservation Areas) Act 1990
- Disability Discrimination Act 1995 and Disability Discrimination (NI) Order 2006
- English Heritage Climate Change Policy
- English Heritage Conservation Principles, Policies and Guidance (2008)

## 2.2 Overall landscape policy

- 2.2.1 Establish and understand the origins and subsequent development of the landscape.
- 2.2.2 Conserve and enhance the surviving fabric of the historic landscape aiming to restore key elements of the late 18<sup>th</sup>-century layout and strengthen the link between the park and Marble Hill House.
- 2.2.3 Maintain the landscape by safe and efficient methods which respect, and where possible, restore the character and appearance of the landscape's construction using, where feasible, appropriate materials and husbandry techniques.
- 2.2.4 Achieve high standards of presentation throughout the landscape.
- 2.2.5 Conserve and maintain the historic tree collection, the Black Walnut in particular.
- 2.2.6 Operate within ecological/environmental statutory policy and best species conservation practice in all aspects of ground management.
- 2.2.7 Enhance the natural ecology of the landscape and promote diversity of flora and fauna on the site within the constraints of the historic objectives and design.
- 2.2.8 Maintain high standards of biosecurity and health and safety in the landscape.
- 2.2.9 Interpret and explain the landscape in an appropriate manner so as to increase and facilitate visitor access and enjoyment of the landscape.
- 2.2.10 Make clear, and explain to the public the management approach for the landscape.
- 2.2.11 Seek cooperation, advice and comments from the outside community, specialist organisations and interested bodies in order to inform and refine the management objectives of the landscape.
- 2.2.12 Promote the historic significance of the site by the sensitive location of visitor services, sports facilities and administrative areas to limit intrusive visual features on the landscape.



# Conservation Plan



## 3.0 The Significance of Marble Hill

Marble Hill Park is included on the English Heritage Register of Parks and Gardens of Special Historic Interest at Grade II\* indicating that it is of exceptional historic significance.

### 3.1 Evidential value

#### 3.1.1 Design value

The park forms the setting for the grade I listed Marble Hill House and for three grade II listed buildings (Icehouse, Stable Block and White Lodge). The landscape and the buildings are intimately linked. The pleasure grounds to the south of the house were designed in 1724 by Charles Bridgeman, the leading designer of the day, to form the setting for Marble Hill House. Marble Hill House is an archetypal riverside villa of the period and the pleasure grounds were designed to frame the view of the house from the Thames and to form a series of terraces leading down from the south front of the building to the river. The landscape around the villa was laid out in response to the newly discussed and published designs for the gardens of the villas of the 'ancients' and the Marble Hill landscape includes rare surviving fragments which illustrate this type of garden design. These fragments are present in the current layout of the park and also as archaeological remains. The early history of the landscape is also well documented particularly in the survey from the mid-18<sup>th</sup> century.

#### 3.1.2 Ecological value

The park is of local significance for its biodiversity value and is designated as a Site of Local Importance for Nature Conservation. Woodland, trees and grassland provides habitats for birds, invertebrates and bats.

### 3.2 Historical value

#### 3.2.1 Illustrative value

The landscape went through various later stages of development which are also of historic interest. It was adapted around 1770 by the 2nd Earl of Buckinghamshire to the fashion of the time with tree belts and winding shrubbery enclosing a unified Great Lawn and screening development on Montpellier Row. A further design phase in the Regency period was Jonathon Peel's creation of a new access route, along with a new lodge and stable block, in grounds then admired for their picturesque quality and mature trees and shrubs.

#### 3.2.2 Associative value

Marble Hill Park has rich cultural associations, in particular with Henrietta Howard and her friends who included Alexander Pope, Horace Walpole, Jonathan Swift and John Gay. Pope produced a design for the gardens at Marble Hill that was never implemented and this drawing survives as his only known garden plan. Marble Hill is mentioned in various letters and poems including a "Pastoral Dialogue between Richmond Lodge and Marble Hill" by Jonathan Swift (1735).



## 3.3 Aesthetic value

### 3.3.1 Design value

Marble Hill is a level landscape with little variation in topography therefore the drama of the views comes from the design of the park (chiefly the placing of trees and woodland blocks), the location and form of the house and the presence of the river. The vistas constructed in the park, especially from the terrace to the river, are particularly significant to the overall aesthetic value of the park.

## 3.4 Communal value

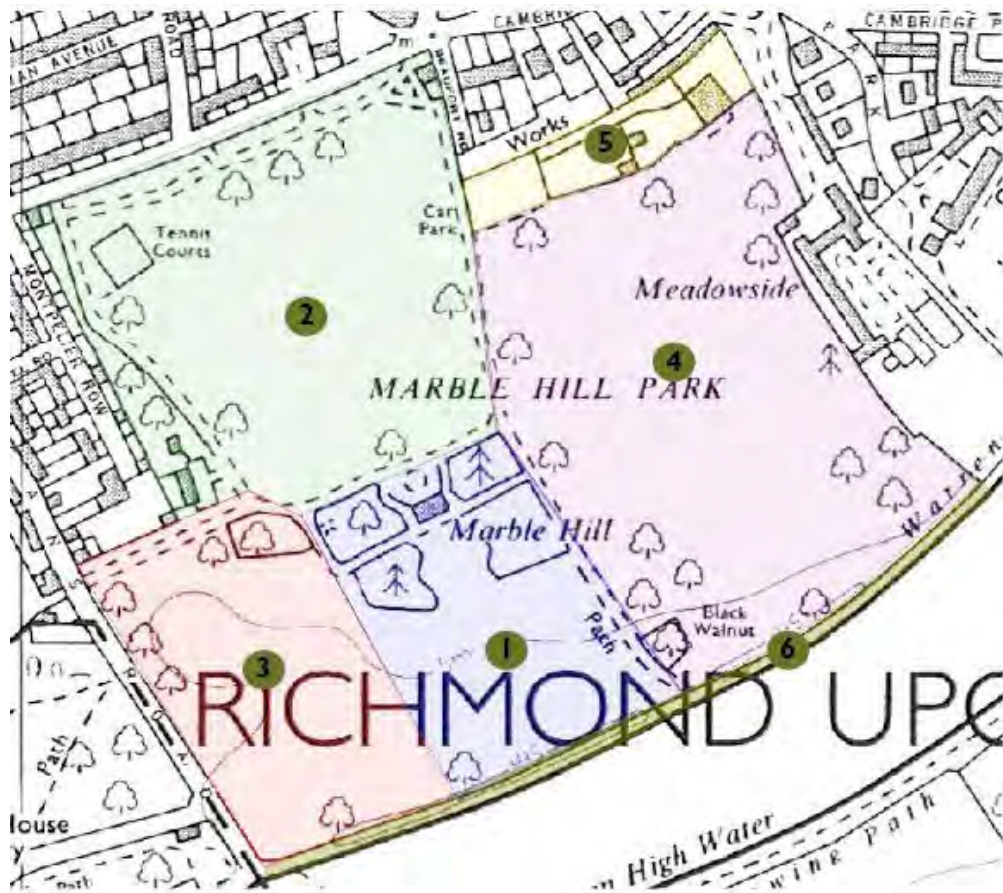
### 3.4.1 Symbolic value

The site is also important as an early example of a historic landscape saved from development in the early 20<sup>th</sup> century by public indignation and an intervention by the newly formed London County Council. The threatened impact of housing development at Marble Hill Park on the view from Richmond Hill was a catalyst not only for the saving of the park but also for the protection of this famous view.

### 3.4.2 Social value

Marble Hill is also highly valued by the local community today both for its naturalness and tranquillity and for the range of activities on offer.

## 4.0 Conservation by Character Area

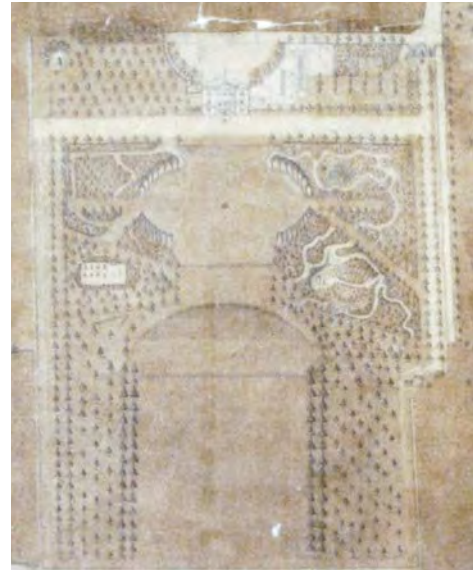


- 1 Pleasure Ground
- 2 Great Lawn and Sweet Walk
- 3 West Meadow (Lawn)
- 4 East Meadow
- 5 Car Park, Playgrounds and Works Area
- 6 River Terrace

## 4.1 Pleasure Ground



1749 "The Countess of Suffolk's House" after Augustin Heckell. Coloured engraving



Survey plan of c.1752 (cropped)



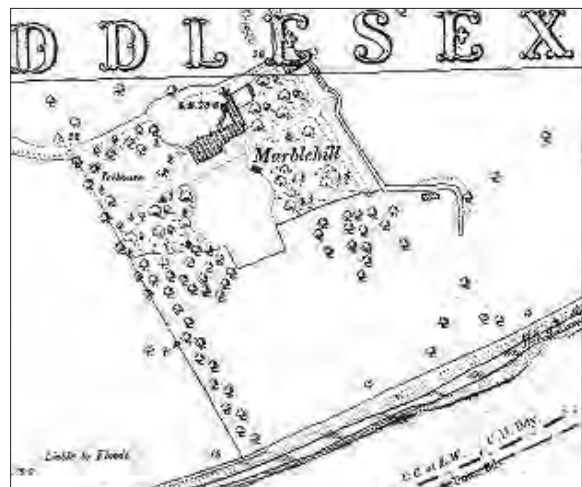
Map of Twickenham drawn by CA Sauthier in 1786 (cropped)



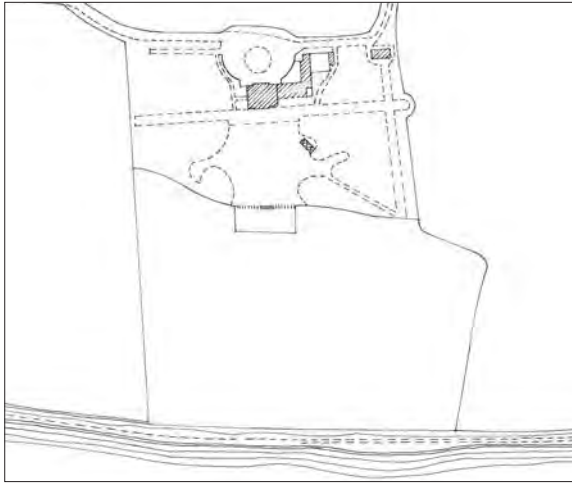
Marble Hill by John Preston Neale, 1815



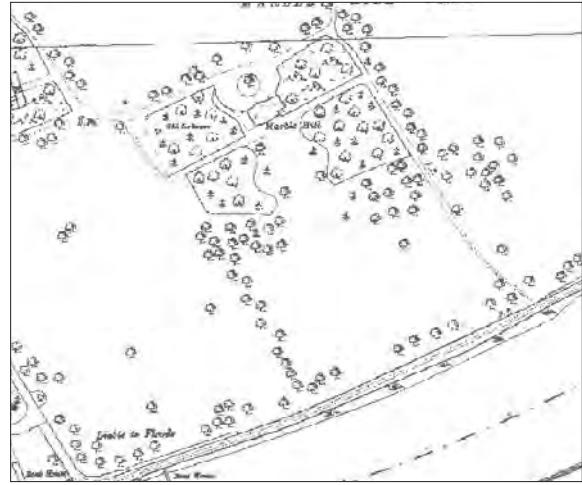
1st edition Ordnance Survey map, 1881 (cropped)



2nd edition Ordnance Survey map, 1896 (cropped)



Legal and Parliamentary Department, Deeds of Marble Hill 1901 (cropped)



3rd edition Ordnance Survey map, 1915 (cropped)



### 4.1.1 Historic development

This character area is the core of the historic landscape and forms the immediate setting of Marble Hill House. The landscape was probably designed by Charles Bridgeman with input from Alexander Pope in 1724. He created grassed terraces leading down from the house to the Thames using the natural topography of the site. Immediately to the south of the house was a broad (probably gravel) terrace running east west. To the south of this an upper grassed terrace was enclosed by an evergreen palisade cut into an arcade and this lead down to a lower terrace framed by groves of horse chestnut trees.<sup>15</sup> Features included the icehouse and grotto (still in place) a ninepin alley and a greenhouse. Avenues of horse chestnuts framed less formal tree planting and woodland compartments with meandering walks and, to the east, a flower garden. Grassed walks lined with trees lead from the Icehouse and the Greenhouse southwards to the river (with the easterly path terminated before it reached the Thames due to the complications of land ownership). The main axial feature on the lower terrace is the elongated horse shoe grass area, the traditional form for a Greek hippodrome adapted by the Romans to garden architecture and illustrated by Castell as being found in Pliny's gardens.<sup>16</sup> The east and west boundaries of the area were probably enclosed by ditches or hahas, as indicated by the survey plan of 1752 and the investigations by Northamptonshire Archaeology.

The carriage circle had initially to be a semi-circle due to the limits of the property.

Just inside the curved walls was a formal pattern of tree and shrub planting. Flanking the house to the west was an orchard with the icehouse at the far north west corner.

In the late 18th century a new feature was introduced, a sinuous shrubbery to the south east (largely outside this character area) which disrupted the symmetrical tree layout of the lower terrace.

This early 18th century layout has gradually been eroded so that although the basic pattern of the woodland blocks stayed in place their shape has become less defined and the internal paths have mainly been lost. The groves enclosing the lower terrace have largely disappeared. The western avenue down to the river was still in place in 1824 but had become just scattered trees by 1903 and the eastern tree planting had mainly been lost by the early 19th century.

### 4.1.2 Current condition

Little of the original early 18<sup>th</sup> century landscape survives. The basic form of the terraces is in place but the curved outline of the lower terrace has been lost. The pattern of avenues or groves framing the lower terrace has completely gone with trees now sparse (to the east) or randomly spaced (to the west). The four 'quarters' have lost their definition and been eroded to the south so that now the grotto sits outside the quarter to the south east.

These woodland compartments contain mature ash, sycamore, horse chestnuts and oaks. The understorey is generally dense with a mix of ornamental and native shrubs along with young regenerated tree growth for instance of sycamore. The ground flora within the quarters is sparse due to the heavy shading although a few plants of male fern are present. Generally

15 Batey, M. 1999. *Alexander Pope: The Poet and the Landscape*. London: Barn Elms Publishing p.84

16 Batey, M. 1999. *Alexander Pope: The Poet and the Landscape*. London: Barn Elms Publishing p.82

both the visual amenity and the ecological value of these woodland blocks is low and the historic character, which originally would have been far more decorative and orderly, has been lost.

The unchecked growth of the quarters also means that Marble Hill House is now set within unevenly shaped woodland blocks rather than the symmetrical design originally intended.

The Icehouse (listed grade II) is still in place in the north west quarter and while it is not accessible to the public it is marked by an interpretation sign. The grotto is accessible with the interior visible through a metal grille.

The terrace to the south of the house which was probably originally gravel is now a narrower tarmac path which is heavily shaded by trees. The turning circle is also tarmac with an inner grassed circle. The planting immediately in front of these walls is no longer in place apart from one yew tree. Some small decorative trees planted close to Marble Hill House (the cedar to the north west and the weeping birches to the south) are inappropriate to the historic character of the area and intrusive in views to the house.

The woodland quarters are enclosed by low wooden fencing, similar to that around the Sweet Walk. Although there is a historic record of wooden fencing being used on site this style of fencing tends to appear temporary and contributes to the slightly neglected feel of the quarters.

An archaeological investigation in 2004 revealed the outline of the ninepin alley and the eastern and western boundary ditches or hahas.

This character area is used as the setting for the summer concerts and seasonal events which make the most of the backdrop of the house. The concerts cause wear and tear to the landscape fabric, particularly the trees (which suffer from vehicles parking under them) and the grass. There is also the temporary visual impact of the stage which is situated at the south western corner of the character area, positioned to have the least effect on the view from the river to the house.

### 4.1.3 Significance

- **Historic:** This area contains the main historic core of the park and traces of significant design features. The significant built structures that remain are the Grotto, Ice House and remnants of the terraces. Although a large amount of the original design intent has been lost the historic map evidence shows this area as a cluster of historic activity. This area also frames the principal vista between the house and the river which was part of the main design intent of this area.
- **Environmental:** The woodland blocks provide shelter and habitats for wildlife although this is made less significant by the understory of scrub.
- **Public:** This area is used by visitors as the setting for events and concerts. It is also the iconic view for visitors between Marble Hill House and the Thames.

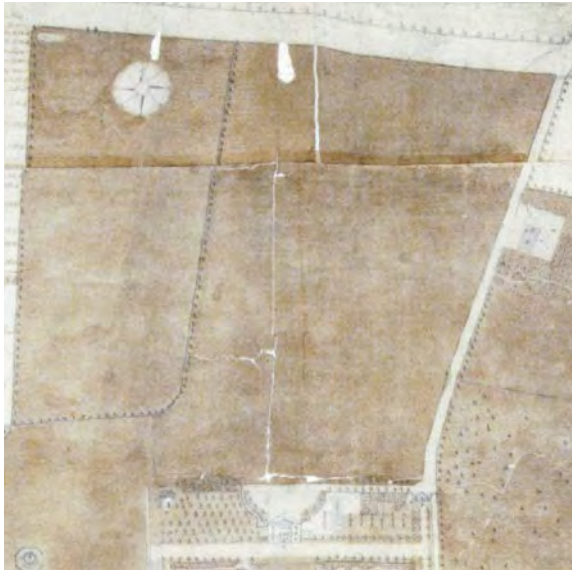
#### 4.1.4 Issues and vulnerabilities

- Erosion of the historic layout which formed the original setting to Marble Hill House.
- Lack of active maintenance of woodland quarters creating characterless areas that are also lacking biodiversity interest.
- Tree pattern lacking in order and structure.
- A few trees of inappropriate species planted close to Marble Hill House adversely affect views to the building.
- Monotonous appearance of the grass sward due to close cutting of the whole area.
- South terrace and northern turning circle municipal in character due to tarmac surfacing.
- Wooden palisade fencing contributes to air of neglect.
- Impact on trees and grassland from events and summer concerts (wear from vehicles and pedestrians).

#### 4.1.5 Future research

- Detailed research into the layout of the woodland compartments and 18<sup>th</sup> century flower garden.

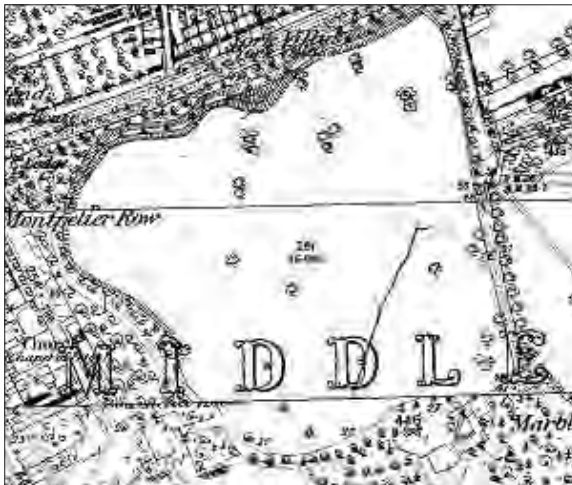
## 4.2 Great Lawn and Sweet Walk



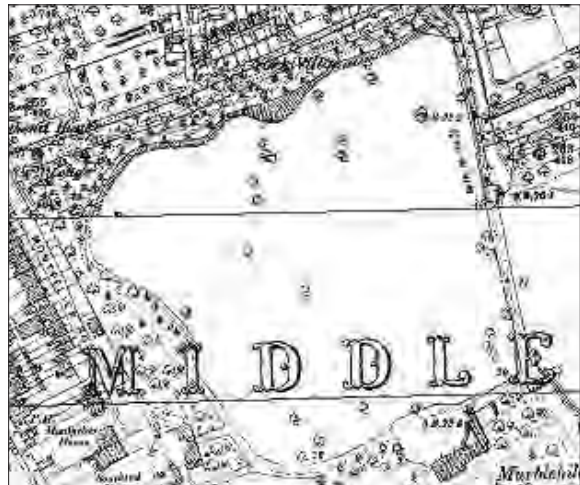
Survey plan of c.1752 (cropped)



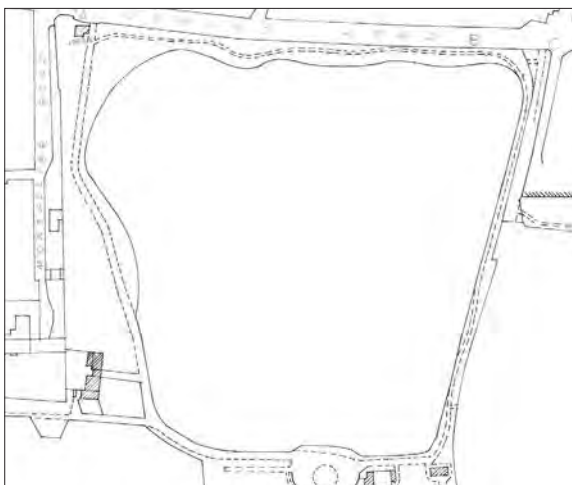
Map of Twickenham drawn by CA Sauthier in 1786 (cropped)



1st edition Ordnance Survey map, 1881 (cropped)



2nd edition Ordnance Survey map, 1896 (cropped)



Legal and Parliamentary Department, Deeds of Marble Hill 1901 (cropped)



3rd edition Ordnance Survey map, 1915 (cropped)



## 4.2.1 Historic development

The Great Lawn is the area between Marble Hill House and the Richmond Road. It was first defined in the mid-17<sup>th</sup> century when two shots were enclosed from the East Field of Twickenham. These were Short Farthingworth Close and Plumbush, both noted as corn fields in 1711. These fields remained largely unchanged until the late 18<sup>th</sup> century when the 2<sup>nd</sup> Earl of Buckinghamshire (who took up residence at Marble Hill in 1770) combined the two to form the Great Lawn. The carriage circle had initially to be a semi-circle due to the limits of the property. Montpellier Row had been built on the western section of Short Farthingworth Close and the Earl created a new shrubbery, the 'Sweet Walk' to screen the houses to the west and the main road to the north. The 'Sweet Walk' was a plantation of trees, evergreen oaks, elms and other forest trees and sweetly smelling shrubs divided by a sinuous walk. Figure 2b (Survey Plan of c.1752) shows the field pattern while Figure 4b (Map of Twickenham, 1786) shows the Great Lawn and Sweet Walk. The former field boundary is still visible in the remnant line of trees that runs north south across the lawn. There are also small groups and single trees dotted over the lawn and the land was presumably changed from arable to pastoral land use. A further change at this time was the extension of the carriage semi-circle to the north of the house into a full circle using part of the land from Plumbush.

The walk through the Sweet Walk and the entrance drive along Worple Way were joined to form a northern circuit of the grounds.

In the early 19<sup>th</sup> century Jonathan Peel created a new west entrance onto the Richmond Road, modifying the route through the Sweet Walk to create a drive and building the current Stable Block (which was screened by new plantations) and the White Lodge. This is the period in which the area is described as follows:

*'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'<sup>17</sup>*

It is likely that Peel planted new trees in the Sweet Walk to replace over mature trees plus additional trees along the eastern approach to the house.

As the 19<sup>th</sup> century progressed the landscape matured but also began to decline with the Sweet Walk becoming overgrown and losing shrub planting, this worsened after the death of Jonathan Peel when the grounds began to fall into neglect.

The Great Lawn was earmarked for development following the sale to the Cunards at the end of the 19<sup>th</sup> century. Construction of a road from the Richmond Road south to the north front of the house was already underway when the public outcry led to the suspension of works and the purchase of the park by the London County Council.

Figure 10a shows the main features of the landscape just before it came into public ownership. There is still a scattering of parkland trees over the Great Lawn and most of these were also in place in 1915 (see Figure 12a, 3<sup>rd</sup> Edition OS 1915) however by 1934 the parkland trees had largely disappeared leaving one large single specimen at the north east of the open ground. The current hard tennis court is visible on the 1934 map as a rectangle and it is likely that the use of the Great Lawn for sport was underway by then. By 1934 the Sweet Walk appears much

<sup>17</sup> William Keene, *Beauties of Middlesex* (1850).

as it is today with scattered trees set in grass along the northern section and mature trees and shrubs along the boundary with Montpellier row and scattered trees to the east of the path.

Further changes came with the construction of the current vehicular entrance toward the east of the northern boundary and revisions to the path layout in this area. The landscape setting of the Stable Block also changed with the removal of the trees in front of the building (which had formed part of the Sweet Walk plantation since the construction of the Stable Block in the early 19<sup>th</sup> century). The current raised platforms in front of the building are believed to have been built to use up rubble following World War II but further investigation and research is required to confirm this.

#### 4.2.2 Current condition

The Great Lawn still retains its fundamental historic character as a wide open level green space framed by trees but its gradual decline during the latter part of the 19<sup>th</sup> century and use as a public park during the 20<sup>th</sup> century has led to a loss of the simplicity and tranquillity as well as the visual interest that the area would have had in its heyday in the 1780s.

The Great Lawn is now dominated by its use for sports. The hard tennis court and the cricket nets are immediately inside the White Lodge entrance and so form the first impression of the site for many visitors rather than the view across the expanse of the Great Lawn to the house. The bright artificial green of the cricket wicket is also visually intrusive.

The open ground of the Great Lawn is close mown grassland and this is visually monotonous, and is liable to show signs of wear in areas of heavy use. There are now also no parkland trees in the open grass apart from one mature Turkey oak to the north east of the area.

Tree cover consists of the remnants of the Sweet Walk along with some younger planting from the 20<sup>th</sup> century. There has also been some recent tree planting in the Sweet Walk area and along the park boundary in line with the 2006 LUC plan proposals. To the northern boundary the trees are set into closely mown grass with some swathes of spring flowering bulbs. Tarmac paths pass through this area along with the main access road en route to the car park. The views to the passing traffic on the Richmond Road are clearly visible below the tree canopy and through the wooden fencing.

The Sweet Walk is more intact along the western boundary where it forms a dense band of trees and shrubs, although it retains little of its historic character. A number of mature trees survive probably from Jonathan Peel's planting but the feature is now crowded with naturally regenerated trees particularly hollies and sycamore giving a cluttered appearance and limiting the ecological interest of the area. Flanking the path outside the Sweet Walk are mature trees and newly planted trees set in an area of longer grass.

Worple Way is also lined by trees, again in a random formation. Due to the piecemeal land acquisition this route was lined just to the east with trees when it was the drive to the house (rather than having avenue planting on both sides). In the 19<sup>th</sup> century trees were planted on the western side but not in a formal layout and these have been supplemented with 20<sup>th</sup> century plantings.

There are three buildings in the Great Lawn character area. The Stable Block is an important element in the landscape with views across from the east focussing on this historic building,

which is listed Grade II. The building houses the café, toilets plus flats for staff on the first floor. The raised beds in front of the block are thought to have been added with rubble from the Second World War. To the rear of the Stable Block is a walled yard. This is currently used for car parking and is poorly presented although the stone setts are present beneath the modern surfacing. Associated with the stable block are the former changing rooms, a wooden building hidden in the shrubbery of the Sweet Walk, plus the sports booking hut, a small wooden building sited on the path to the north east of the Stable Block.

The other buildings are the two lodges, the early 19<sup>th</sup> century White Lodge (listed grade II) to the west and the more recent Beaufort Lodge to the east. Both of these are set in small garden areas.

### 4.2.3 Significance

- **Historic:** The creation of the Great Lawn and the Sweet Walk are a significant remnant of the contribution of the 2<sup>nd</sup> Earl of Buckingham to the site. This also forms the principal approach which was added by Jonathan Peel in the early 19<sup>th</sup> century. The Sweet Walk is also an important example of the late eighteenth century style of 'shrubbery' planting.
- **Environmental:** The Sweet Walk provides limited shelter and habitat for wildlife.
- **Public:** This area is important for sport in the park and contains the cricket pitch, cricket nets and tennis courts. It is also contains the principal pedestrian entrance and access to the car park. This area also comprises the main visitor facilities area including catering.

### 4.2.4 Issues and vulnerabilities

- Loss of decorative historic character of the Sweet Walk.
- Natural regeneration of trees such as sycamore, ash and holly and dense undergrowth in the wooded section of the Sweet Walk creating a disorderly appearance and limiting biodiversity potential.
- Lack of order and structure to tree layout.
- Views to moving vehicles on the Richmond Road intrusive in the tranquil landscape.
- Tennis courts, cricket nets and cricket wicket visually intrusive.
- Poor presentation of the Stable Block environs.
- Monotonous appearance of the grass sward due to close cutting in the majority of the area.

### 4.2.5 Future research

Research into the raised platforms in front of the stable block which are believed to have been built to use up rubble following World War II.