

## World Heritage Scanned Nomination

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UNESCO Region: EUROPE AND NORTH AMERICA

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**SITE NAME:** **Royal Botanic Gardens, Kew**

**DATE OF INSCRIPTION:** 5<sup>th</sup> July 2003

**STATE PARTY:** UNITED KINGDOM

**CRITERIA:** C (ii)(iii)(iv)

### **DECISION OF THE WORLD HERITAGE COMMITTEE:**

*Excerpt from the Report of the 27<sup>th</sup> Session of the World Heritage Committee*

**Criterion ii:** Since the 18th century, the Botanic Gardens of Kew have been closely associated with scientific and economic exchanges established throughout the world in the field of botany, and this is reflected in the richness of its collections. The landscape features and architectural features of the gardens reflect considerable artistic influences both with regard to the European continent and to more distant regions.

**Criterion iii:** Kew Gardens have largely contributed to advances in many scientific disciplines, particularly botany and ecology.

**Criterion iv:** The landscape gardens and the edifices created by celebrated artists such as Charles Bridgeman, William Kent, Lancelot 'Capability' Brown and William Chambers reflect the beginning of movements which were to have international influence.

### **BRIEF DESCRIPTIONS**

This historic landscape garden features elements that illustrate significant periods of the art of gardens from the 18th to the 20th centuries. The gardens house botanic collections (conserved plants, living plants and documents) that have been considerably enriched through the centuries. Since their creation in 1759, the gardens have made a significant and uninterrupted contribution to the study of plant diversity and economic botany.

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**1.b State, Province or Region:** London Borough of Richmond upon Thames, southwest Greater London

**1.d Exact location:** N51 28 55.0 W0 17 38.5

# ROYAL BOTANIC GARDENS, KEW

## WORLD HERITAGE SITE NOMINATION DOCUMENT



HISTORIC ROYAL PALACES

**DEFRA**  
Department for  
Environment,  
Food & Rural Affairs



Published by:

Royal Botanic Gardens, Kew and Historic Royal Palaces

Prepared by:

***CHRIS BLANDFORD ASSOCIATES***

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with support from the Department of Culture, Media and Sport  
and the Department for Environment, Food and Rural Affairs



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## Acknowledgements

Thanks are due to all of the members of the World Heritage Site Nomination Steering Group who contributed and commented on the document. Thanks also go to the staff at the Royal Botanic Gardens, Kew and Historic Royal Palaces who aided the research and production of the document, in particular Andrew McRobb, Tom Bailey, Jill Preston, Steve Ruddy and Gareth Bird of Royal Botanic Gardens, Kew and Jo Thwaites of Historic Royal Palaces.

### *Steering Group:*

Chair: Steven Gleave (Department of the Environment, Food and Rural Affairs)  
Paul Aalsey (Department of Culture, Media and Sport)  
Paul McCormack (Department of Culture, Media and Sport)  
Iain Orr (Foreign and Commonwealth Office)  
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Dr. Philip Whitbourn OBE (ICOMOS-UK)  
Jenny Pearce (London Borough of Richmond upon Thames)  
Mark Price (London Borough of Hounslow)

# CONTENTS

## Nomination Form

### Foreword

<b>1.0</b>	<b>Identification of the Property</b>	<b>1/1</b>
	a Country	
	b Region	
	c Name of Property	
	d Location	
	e Boundary of the Area proposed for Inscription and its Proposed Buffer Zone	
	f Area of Property Proposed for Inscription	
<b>2.0</b>	<b>Justification for Inscription</b>	<b>2/1</b>
	a Statement of Significance	
	b Comparison with Similar Properties	
	c Authenticity and Integrity	
	d Criteria under which Inscription is Proposed	
<b>3.0</b>	<b>Description</b>	<b>3/1</b>
	a Description of Property	
	b History and Development	
	c Form and Date of most Recent Records of Property	
	d Present State of Conservation	
	e Policies and Programmes related to the Presentation and Promotion of the Property	
<b>4.0</b>	<b>Management</b>	<b>4/1</b>
	a Ownership	
	b Legal Status	
	c Protective Measures	
	d Agencies with Management Authority	
	e Level at which Management is Exercised and Name and Address of Responsible Persons for Contact Purposes	
	f Agreed Plans	
	g Sources and Levels of Finance	
	h Sources of Expertise and Training in Conservation and Management Techniques	
	i Visitor Facilities and Statistics	
	j Property Management Plan and Statement of Objectives	
	k Staffing Levels	
<b>5.0</b>	<b>Factors Affecting the Property</b>	<b>5/1</b>
	a Development Pressures	
	b Environmental Pressures	
	c Natural Disasters and Preparedness	
	d Visitor / Tourism Pressures	
	e Number of Inhabitants within the Property and Buffer Zone	

<b>6.0</b>	<b>Monitoring</b>	<b>6/1</b>
	a Key Indicators for Measuring State of Conservation	
	b Administrative Arrangements for Monitoring the Property	
	c Results of Previous Reporting Exercises	
<b>7.0</b>	<b>Documentation</b>	<b>7/1</b>
	a Video and Slides	
	b Property Management Plans and Extracts from Other Relevant Plans	
	c Select Bibliography	
	d Address where Records, Archives and Inventories held	
<b>8.0</b>	<b>Signature</b>	<b>8/1</b>
	<b>Annexes</b>	
	a Extracts from the 1983 Heritage Act	
	b Preliminary Outline Contents for the Management Plan	
	c Extracts from Plans Relevant to the Site	
	d Supporting Documentation (in separate file)	



# ***NOMINATION FORM***

## **WORLD HERITAGE LIST**

### **Nomination Form**

Under the terms of the Convention concerning the Protection of the World Cultural and Natural Heritage, adopted by the General Conference of UNESCO in 1972, the Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, called "the World Heritage Committee" shall establish, under the title of "World Heritage List", a list of properties forming part of the cultural and natural heritage which it considers as having outstanding universal value in terms of such criteria it shall have established.

The purpose of this form is to enable States Parties to submit to the World Heritage Committee nominations of properties situated in their territory and suitable for inclusion in the World Heritage List.

The form, completed in English, is sent in four copies to:

*The Secretariat  
World Heritage Committee  
Division of Cultural Heritage  
UNESCO  
7 Place de Fontenoy  
75352 Paris 07 SP*

**UNITED NATIONAL EDUCATIONAL SCIENTIFIC AND CULTURAL ORGANISATION**

# FOREWORD



*by The Rt Hon Tessa Jowell MP, Secretary of  
State for Culture, Media and Sport, and  
The Rt Hon Margaret Beckett MP, Secretary of  
State for Environment, Food and Rural Affairs*



It is now over fifteen years since the UK nominated its first tranche of sites for Inscription on the World Heritage Site list. In June 1999, the Government announced the twenty-five cultural and natural sites to be included on the UK's new Tentative List of sites for possible future nominations for World Heritage status. In identifying these sites we took into account UNESCO's World Heritage Committee's desire to widen the range of sites included in the World Heritage list. We therefore produced proposals which we believed represented values and places that are truly of universal significance, and which we hope will help further to extend the concept of World Heritage beyond the monumental and architectural, which are already well represented on the List.

We are delighted that the Government is now able to nominate formally the Royal Botanic Gardens, Kew. The Gardens, founded in 1759 by Princess Augusta, and subsequently expanded in the 18th century to include two further gardens and other areas, now total 132 hectares in area. They constitute a major cultural landscape, with surviving elements illustrating the interaction between humankind and the natural environment through the development of garden landscape design in the 18th, 19th and 20th centuries. The Gardens contain many buildings of special architectural or historic interest ranging from former Royal residences such as Kew Palace (1631) and the Queen's Cottage (c.1771), through garden buildings such as the Orangery (1761) and the Pagoda (1761), to major botanical buildings of the 19th and 20th centuries such as the Palm House (1844-48) - perhaps the world's most famous extant plant conservatory. These are in themselves important contributions to the development of the technology and design of such buildings to support the primary function of this landscape.

As well as being a major historic garden landscape, the Gardens are recognised around the world as a centre of excellence for the study of plant diversity based on unrivalled living and preserved plant and fungal collections. Over the years they have made a significant contribution to human knowledge and understanding of botanical diversity and how it can be harnessed for the benefit of future generations. This work continues to this day.

We would like to express our thanks for the way in which so many people and organisations have worked in partnership to develop this nomination document. We are delighted to give our full support to this nomination for World Heritage status.

*Tessa Jowell*

TESSA JOWELL

*Margaret Beckett*

MARGARET BECKETT

# 1.0 IDENTIFICATION OF THE PROPERTY





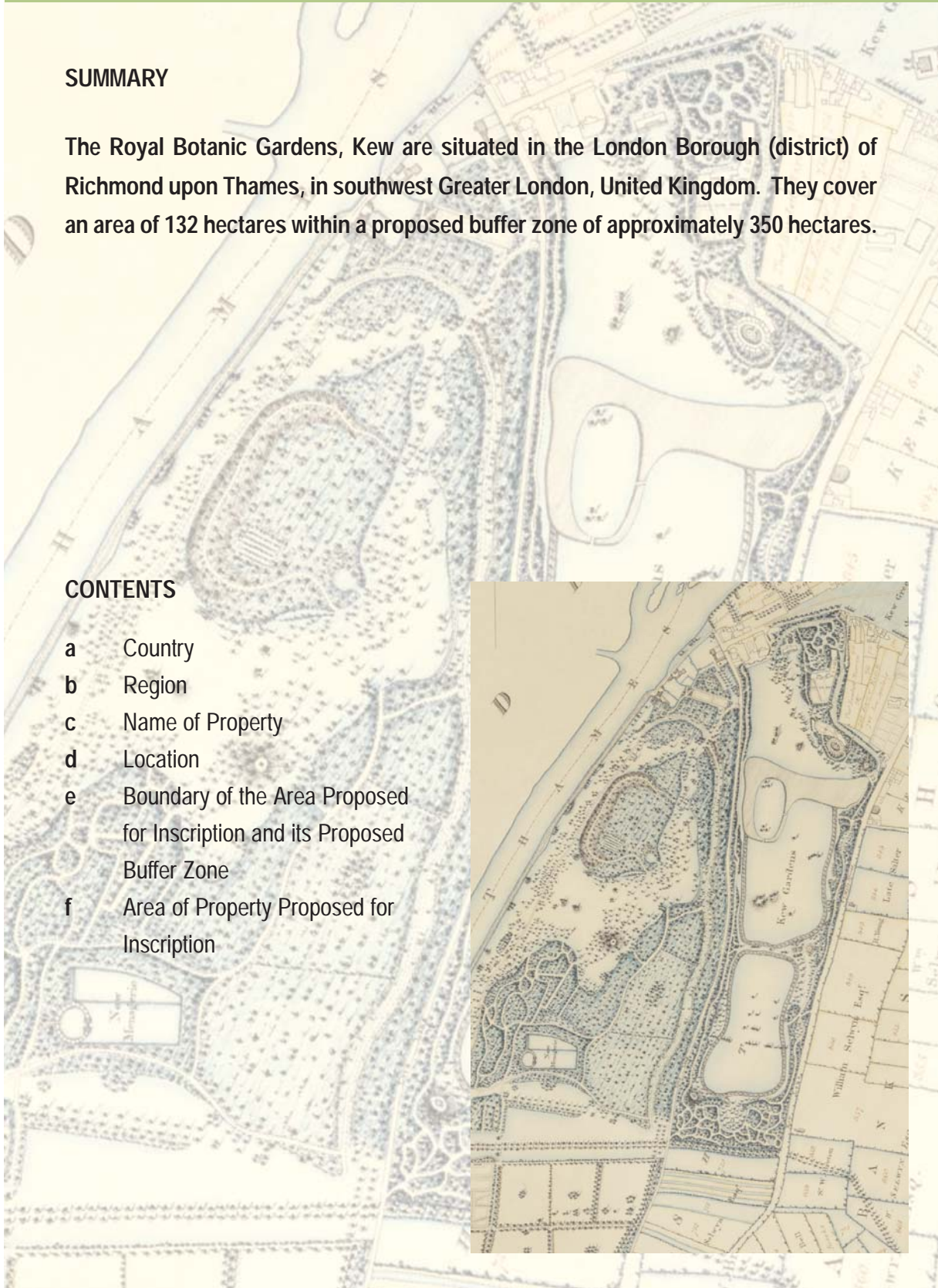
# 1.0 IDENTIFICATION OF THE PROPERTY

## SUMMARY

The Royal Botanic Gardens, Kew are situated in the London Borough (district) of Richmond upon Thames, in southwest Greater London, United Kingdom. They cover an area of 132 hectares within a proposed buffer zone of approximately 350 hectares.

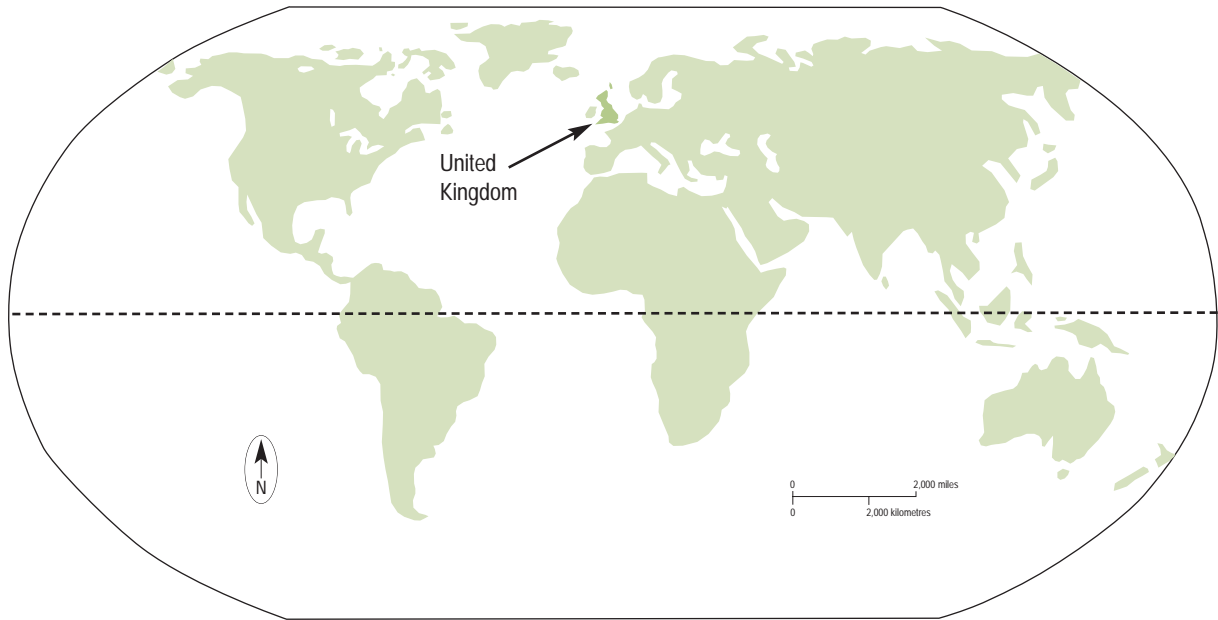
## CONTENTS

- a Country
- b Region
- c Name of Property
- d Location
- e Boundary of the Area Proposed for Inscription and its Proposed Buffer Zone
- f Area of Property Proposed for Inscription



IDENTIFICATION OF THE PROPERTY

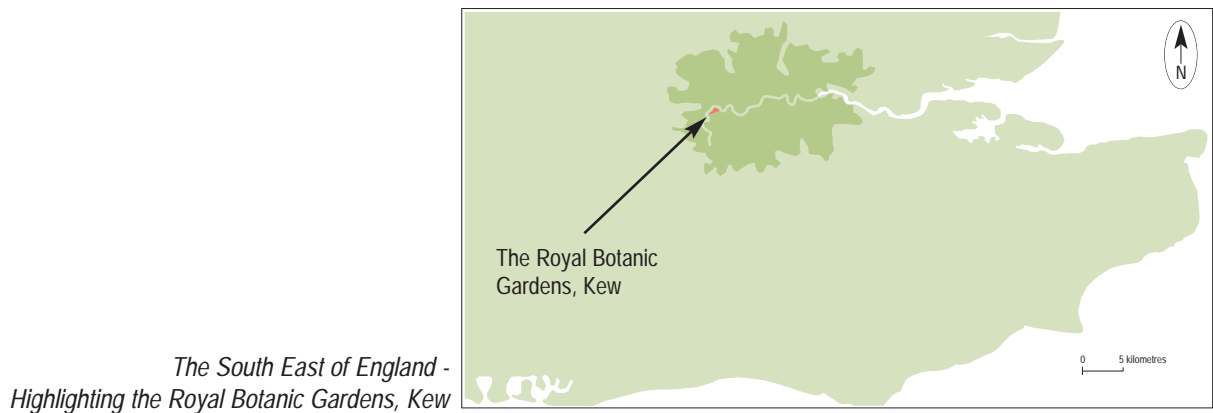
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*The World - Highlighting the United Kingdom*



*The United Kingdom - Highlighting London*



*The South East of England - Highlighting the Royal Botanic Gardens, Kew*

MAP 1.1 The Location of the Site

**A) COUNTRY**

United Kingdom

**B) REGION**

Greater London.

**C) NAME OF PROPERTY**

Royal Botanic Gardens, Kew

**D) LOCATION**

The Royal Botanic Gardens, Kew are situated in the London Borough (district) of Richmond upon Thames, in southwest Greater London, United Kingdom.

The official address is:

Royal Botanic Gardens, Kew

Richmond

Surrey

TW9 3AB

Telephone: 020 8332 5000

Fax: 020 8332 5197

The geographical location of the site's approximate centre point is at:

Latitude	51° 28' 38" N
Longitude	0° 17' 39" W
National Grid Reference	TQ 1844 7680

The geographical locations of the site's south-west and north-east corners are respectively:

Latitude	51° 28' 23" N
Longitude	0° 18' 31" W
National Grid Reference	TQ 1746 7619

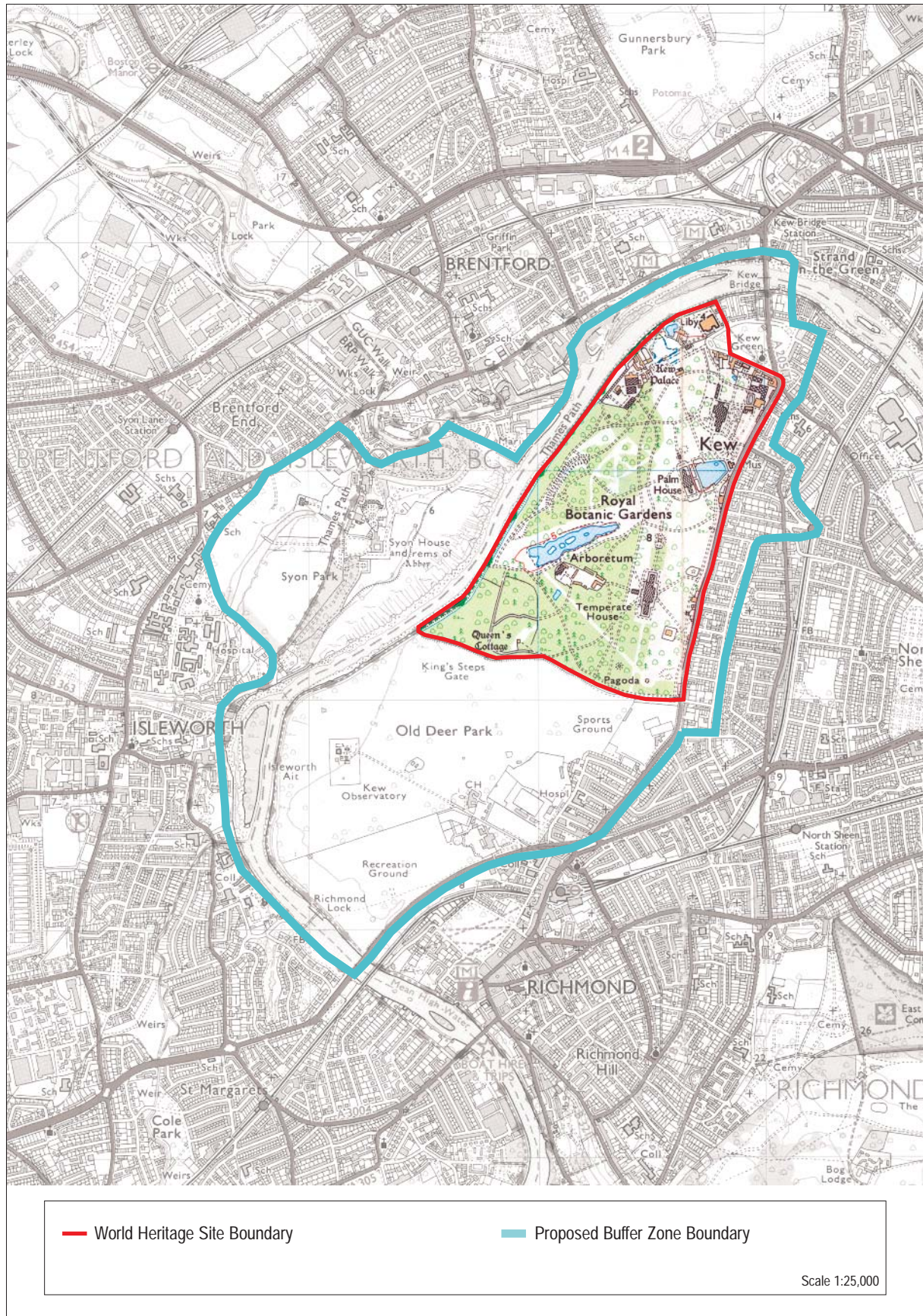
Latitude	51° 28' 57" N
Longitude	0° 17' 08" W
National Grid Reference	TQ 1901 7740

The location of the site is shown on Map 1.1 and the site boundary and proposed buffer zone are shown on Map 1.2.



# IDENTIFICATION OF THE PROPERTY

Based upon the Ordnance Survey Map with the permission of the controller of H.M. Stationery Office. © Crown Copyright. Licence number: AR100017241



MAP 1.2 The Site Boundary and Proposed Buffer Zone

## **E) BOUNDARY OF THE AREA PROPOSED FOR INSCRIPTION AND ITS PROPOSED BUFFER ZONE**

### ***Site Boundary***

The boundary of the proposed World Heritage Site is marked on Map 1.2. This aligns with the current administrative boundary of the Royal Botanic Gardens, Kew and also incorporates Kew Palace and Queen Charlotte's Cottage, two properties under the care of Historic Royal Palaces. The boundary encompasses the entirety of the historic botanic gardens.

### ***Proposed Buffer Zone***

The Proposed Buffer Zone is marked on Map 1.2. This has been developed to:

- protect important views and vistas into and out of the Gardens,
- maintain relationships with areas that have strong historical links to the Gardens,
- to protect the character and setting of the Gardens.

The proposed Buffer Zone's boundaries will be confirmed during the production of the World Heritage Site Management Plan, through a process of consultation with the two local authorities and other key stakeholders.

## **F) AREA OF PROPERTY PROPOSED FOR INSCRIPTION**

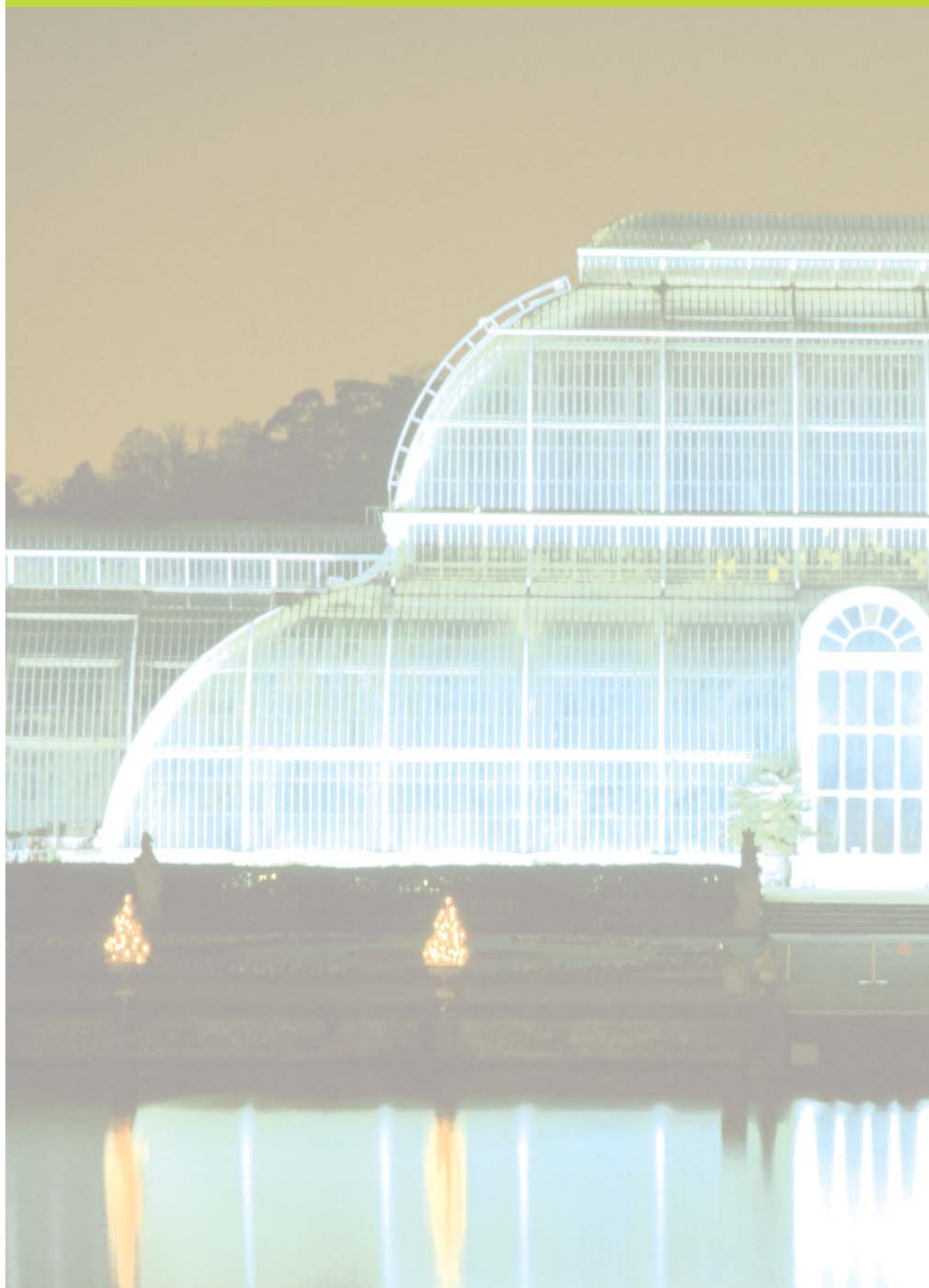
The Royal Botanic Gardens, Kew cover an area of 132 hectares.

The proposed Buffer Zone covers an area of approximately 350 hectares.



## *2.0 JUSTIFICATION FOR INSCRIPTION*

2.0



## 2.0 JUSTIFICATION FOR INSCRIPTION

### SUMMARY

The Royal Botanic Gardens, Kew form a unique cultural landscape of outstanding universal value. They have developed from their 18th century origins as two royal estates to become a world-class scientific institution with botanical collections of global significance. During their development the Gardens have taken many forms as various keynote architects and landscape designers sculpted and re-sculpted the site. These changes have left the site with a rich palimpsest of historic garden landscapes and an internationally significant collection of architecture. In the latter half of the 19th century the Gardens also served the needs of the British Empire and were responsible for fundamentally altering the biodiversity and economies of many of its colonies. Throughout these changes the Gardens have remained open to members of the public and they currently welcome one million visitors a year.

### CONTENTS

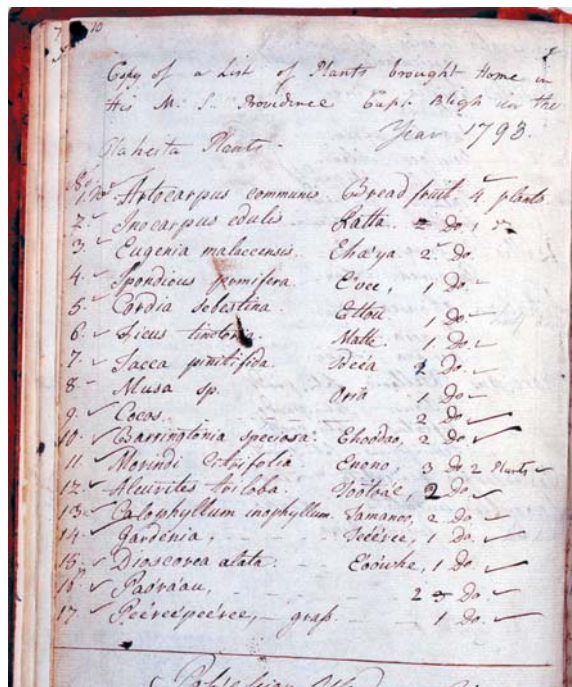
- a. Statement of Significance
- b. Comparison with Similar Properties
- c. Authenticity/Integrity
- d. Criteria under which Inscription is Proposed



## A) STATEMENT OF SIGNIFICANCE

The Royal Botanic Gardens, Kew is a rich historical cultural landscape that has developed through centuries of scientific and cultural evolution. The Gardens are currently recognised as a global centre of excellence in the study of plant diversity and economic botany. Kew also holds the world's largest documented living and preserved plant and fungal collections, and has been recognised as a leader in plant collection and study since the late 18th century. The Gardens are notable for the role they played in the translocation of plants across the British Empire during the 19th and 20th centuries, which resulted in the establishment of new agricultural economies and fundamentally influenced global biodiversity. The Botanic Gardens themselves are a major historic garden landscape with elements illustrating major periods in garden design from the 18th, 19th and 20th centuries. The Gardens also contain a large number of architecturally significant buildings from these periods, including some of the finest surviving examples of Victorian glasshouse technology.

Princess Augusta, widow of Frederick, Prince of Wales, established a botanic garden at Kew in 1759. This began as a small physic garden but was later combined with her father-in-law's (King George II) adjacent estate and during the latter part of the 18th century the combined gardens grew rapidly under royal patronage and soon held some of Europe's most significant botanical collections. As the British Empire grew the gardens developed close links with the colonies, which Kew used as the focus for its collecting activities. Kew also redistributed plants from across the globe and was responsible for supplying the plants, and horticultural advice, necessary to create entirely new economies in the colonies. This included supplying commercially viable rubber plants to India and Sri Lanka (Ceylon), the introduction of disease resistant coffee to Sri Lanka and the worldwide distribution of breadfruit. The introduction of many of these new crops and the associated agricultural techniques had a substantial influence on the biodiversity of the planet, and the crops still form the basis of many agricultural economies.



With the decline of the British Empire the emphasis moved towards a conservation and research ethic which still underpins Kew's current mission 'To enable better management of the earth's environment by increasing knowledge and understanding of the plant and fungal kingdoms – the basis of life on earth'. This has seen Kew take a leading role in economic botany and the study of plant diversity and the Gardens continue to sponsor plant collection and field study expeditions across the globe.

At the time of the foundation of the first botanic garden in 1759 the Gardens consisted of two royal estates. These were part of a chain of royal and noble residences stretching from Kew to Hampton Court Palace. These estates, supported by their wealthy owners, were developed and redeveloped throughout the 17th and 18th centuries and are now recognised as the cradle of the 18th century English Landscape Movement. This movement of landscape





design had an international influence and Kew's landscape was sculpted by some of its key figures including; Charles Bridgeman, William Chambers, Lancelot 'Capability' Brown and William Kent.

The overall importance of the Thames landscape and its place in the history of landscape design is now widely recognised and the recently completed '*Thames Landscape Strategy*' (see Section 4 for details) aims to preserve its integrity and character by recognising and maintaining key vistas and open spaces.

The nominated site's present landscape is a palimpsest of features from the 18th, 19th and 20th centuries. The dominant design is William Nesfield's 1840s layout. This highly structured landscape with its three major axes centred on the Palm House has survived relatively intact and is an excellent example of Victorian landscape design.

The nominated site's present landscape is a palimpsest

The work of William Nesfield at Kew became an example for other botanic gardens and many of their more typical features, such as extensive annual plantings and relatively formal layouts of vistas and walks can be traced back to Nesfield's design and wider fashions in Victorian landscape design.

The architectural heritage of Kew is equally important and includes a number of internationally significant buildings including a former royal residence (Kew Palace, a rare surviving 17th century house that served as a royal residence in the 18th century), 18th century ornamental garden structures such as William Chambers's Pagoda and later botanical buildings. These later buildings include three world famous glasshouses from the 19th and 20th centuries; The Palm House, a masterpiece of Victorian glasshouse technology and perhaps the world's most famous botanical conservatory; the Temperate House, the largest surviving Victorian glass structure; and the 20th century Princess of Wales Conservatory, one of the world's most technologically advanced, environmentally efficient glasshouses and winner of the 1989 Europa Nostra Award for Conservation. Alongside these keynote features are over 30 other historically significant structures related both to the scientific and royal history of the Gardens. Various architectural styles and the work of many significant architects from the 17th to the 20th century are





represented throughout the Gardens and their juxtapositions and relationships add depth, character and historical value to the site.

The collections at Kew are equally, if not more, important than the architecture and can be divided into three types: preserved plant collections; living and genetic resource collections; and documentary and visual reference collections. The living collections include over 70,000 live accessions from over 30,000 different taxa. These are the public face of the Gardens and clothe the landscape and the interior of the great buildings. The preserved collections are more considerable, with the Herbarium alone holding over 8 million specimens. The Archive and Library holds 750,000 published volumes, 200,000 photographs, over 175,000 botanical illustrations and a considerable

quantity of primary archival material relating to key events in world botany and Kew's development. All of these collections are of universal significance and the Herbarium currently holds the world's single largest documented and properly curated collection of preserved specimens.

In terms of its historical significance, the scope of its collections, the quality of the historic garden landscape, the diverse architectural heritage and the collective knowledge of its staff, the Royal Botanic Gardens, Kew are of universal value and are rightly regarded as the world's premier botanic garden and research institution.



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## B) COMPARISON WITH SIMILAR PROPERTIES

### *Introduction*

*"...Kew Gardens, nearly 300 acres in size, cannot be compared with any other botanic garden in the world: the combination of botanical interest and beauty of landscape is unmatched." (The Buildings of England, London 2: South Pevsner and Cherry 1983)*

The Royal Botanic Gardens, Kew can be meaningfully compared with few other sites, whether inscribed on the World Heritage List or not. Kew's role in world history, its role in the history of botany and its vast collections, coupled with its important historic garden landscape and its diverse range of highly significant architectural pieces set it apart from all other botanic gardens. No other single botanic garden can lay claim to such a diverse range of important features and roles. The following explores the history of botanic gardens and examines Kew in comparison with other major botanic gardens from around the world.

### *Botanic Gardens*

The development of botanic gardens is inextricably linked with the expeditions and colonial activities of European nations from the 15th through to the 20th centuries. Many expeditions brought back exotic plant specimens, dried and living, from around the world and botanic gardens grew rapidly from their physic garden origins to accommodate these new arrivals, generally under the patronage of noble personages or academic institutions. These early gardens competed fiercely to be the first to collect and then cultivate new and unusual specimens, a competition that continued during the latter half of the 18th century and throughout the 19th century as the colonial powers expanded and the gardens began to take on a more economically focused role.

The 19th century was a key period in the development of botanic gardens and many of the stereotypical images of botanic gardens, such as Victorian glasshouses, exotic trees and formal annual plantings, can be traced to this period. This period also saw the development of new botanic gardens outside Europe. Many of these were, in effect, outposts of the major European botanic institutions and supplied plants direct to their founding partners. These gardens also acted as research centres for the economic exploitation of exotic plants. During the latter half of the 19th century and throughout the 20th century, botanic gardens continued to develop as both scientific institutions and public attractions.





The Botanical Garden (Orto Botanico), Padua in Italy is the only botanic garden inscribed on the World Heritage List. The site dates to 1545 and is regarded as the world's oldest surviving university garden. It is an extremely important early garden and some specimens from the 16th and 17th centuries still survive, including the '*Goethe Palm*'. The gardens are set in a small 2.19ha town centre site laid out in a highly formal manner, reflecting the architectural and cultural traditions of the late 16th century. The gardens also include a limited number of 19th century greenhouses and a botanical theatre. The gardens hold approximately 6000 living taxa and associated with the site are a library, herbarium and laboratories.

In terms of size, diversity and complexity, the Botanical Garden, Padua is on a lesser scale to Kew. Kew contains over 30,000 living taxa and the world's largest herbarium, alongside a diverse range of glasshouses, research laboratories and one of the most comprehensive botanical archives and libraries in the world. Although the Padua Botanical Gardens have a longer history of studying plants, the significance of Padua to the history of botany and the development of the world's economy, especially during the 19th and 20th centuries, is less than Kew's.

Outside the World Heritage List there are at least 2000 other botanic gardens. Many of these are excellent examples of their type but few invite direct comparison with Kew. For instance, the Oxford University Botanic Gardens (UK), the Leiden University Botanic Gardens (Netherlands) and the Chelsea Physic Garden (UK) are all older than Kew and played a more significant role than Kew in the early history of botany. However, their small size and less noteworthy recent history preclude direct comparison. This is also true of other botanic gardens, such as the Kirstenbosch Botanic Gardens in South Africa, which in their own right are extremely fine and magnificent examples, but which tend to be smaller and less historically significant than Kew. In all, less than ten major botanic gardens invite direct comparison with Kew in terms of their historical or current importance, these are:

- Royal Botanic Garden, Edinburgh, UK;
- Botanischer Garten und Botanisches Museum, Berlin-Dahlem, Germany;
- Real Jardín Botánico, Madrid, Spain;
- Jardin des Plantes, Paris, France;
- New York Botanical Garden, USA;
- Singapore Botanic Garden;
- Jardim Botânico, Rio de Janeiro, Brazil;
- Royal Botanic Gardens, Sydney, Australia.

One aspect that differentiates Kew from the comparative group of botanic gardens is its pivotal role in the distribution and establishment of exotic species across the British Empire and beyond. Many of these exotics were transplanted primarily for economic purposes and some still form the basis of present-day agricultural economies, including, for example, rubber production in Malaysia, India and Sri Lanka. Kew was also responsible for introducing European agricultural techniques to many of the colonies, although not



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always with great success. Other colonial powers also undertook this process of translocation through their botanic gardens, but not on the same scale and not generally with the same long-term impacts as Kew, except in South America where the British Empire, and hence Kew, had little or no foothold.

This economic role enabled Kew to develop world-class research and scientific facilities and the Gardens rapidly became recognised for their leading role in botany and plant collection. Over the years the Gardens have made a major contribution to human understanding of biodiversity and the natural world. In fact, Kew and one of its directors, Sir Joseph Hooker, played a part in enabling Charles Darwin to present his theory of evolution in '*The Origin of Species*'. This detail aside, Kew, like many other major botanical institutions, has played and will continue to play a key role in allowing us, in the 21st-century, to develop sustainable approaches to managing our environment and to maintaining the biodiversity of the planet. Kew is one of the major research institutions in this field and this and its long history of scientific discovery and innovative research place it amongst the most important botanical institutions in the world.

In terms of the size, importance and diversity of its collections Kew stands separate to all other botanic gardens. Kew's living collections include over 70,000 live accessions representing 30,000 different plants, whilst the Herbarium alone holds over 8 million preserved specimens. The documentary archive holds over 1 million items relating to major events in plant translocation, botany and Kew's development. In comparison New York has 6.5 million preserved specimens in its herbarium, whilst the National Herbarium at Sydney holds only 1 million specimens. The herbarium at the Jardin des Plantes, (Musée Nationale de l'Histoire Naturelle) in Paris may contain as many specimens as Kew, but accurate documentation is not available to substantiate this claim. Whilst in respect to living collections, Berlin holds 22,000 different species and New York holds 19,000.

Many of the gardens outside Europe were established in the 19th or 20th centuries and tended to draw upon the traditions and styles of the European institutions. Kew, with its Imperial connections, played a pivotal role in establishing the Singapore Botanic Garden, the Ceylon Botanic Garden, the Royal Botanic Gardens at Sydney and other smaller gardens throughout India, Fiji, Malaysia, the West Indies and beyond. Many of these gardens were established and then directed by former employees of Kew, on the recommendation of the Director at Kew. Other countries and their botanic gardens also established foreign gardens, but due to the extent of the British Empire, none achieved this on a scale comparable with Kew. William Nesfield's 19th century garden design and the architecturally innovative glasshouses at Kew also established the stylistic template for many of its sister gardens and other non-colonial gardens such as the New York Botanical Garden.



Other factors also place Kew on a different footing to other botanic gardens. One of these is very simply its size. Although the European gardens in the above list are older or comparable in date with Kew, none of these gardens grew to the size of Kew. For example, the Botanischer Garten und Botanisches Museum covers an area of 51ha,



whilst the Royal Botanic Garden at Edinburgh covers only 31ha, compared with Kew's 132ha. Among the comparative group, the only botanic gardens on a scale similar to Kew are the New York Botanical Garden, which



currently covers 101ha and the Jardim Botânico at Rio de Janeiro that covers 137ha, but in the case of the Jardim Botânico the majority of its area is semi-natural landscape and only a small area consists of designed landscape.



A further aspect that differentiates Kew is the diversity of architectural forms that it possesses. This diversity is primarily due to its unique early history and its role as a showpiece for the achievements of the British Empire. Although many of the European gardens are of an equal age to Kew none began life in quite the same manner. Prior to the formal recognition of Kew as a botanic garden it had been two separate royal estates. This endowed the site with a diverse range of 18th century garden buildings and also Kew Palace, a rare 17th century brick building, later used as a royal residence. These royal and the later imperial associations also guaranteed the site access to the highest standards of landscape design. The royal gardens were sculpted by key figures in the English Landscape Movement and the redesign of the

landscape by William Nesfield in mid 19th century was to an equally high standard and set the style for the layout and design of many other botanic gardens.

The association with important architects established in the 18th century continued throughout the 19th century and Kew led the field in building innovative world-class buildings. This is typified by the construction in 1844-8 of the Palm House. This iconic glasshouse is now recognised as one of the boldest pieces of surviving 19th century functionalism and was widely used as a stylistic template for other glasshouses, such as the magnificent Enid A Haupt Conservatory in New York. Kew has also taken the lead in the 20th century with innovative developments such as the Alpine House and the Princess of Wales Conservatory, the latter building having set the standard for other modern botanical glasshouses, including the internationally renowned National Botanic Garden, Wales and the Eden Project in Cornwall, UK.



### *Conclusion*

Kew has from the beginning been distinct to all other botanic gardens. Now, after nearly 250 years of growth and development, that distinctiveness is even more marked. Key differences include:

- Kew's historic garden landscape with its connections to the development of the English Landscape Movement and its surviving classic 19th century formal landscape;
- The role of Kew, and in particular William Nesfield's garden design and Richard Turner's and Decimus Burton's Palm House, in establishing the stylistic template for the layout and design of other botanic gardens;
- The diversity and significance of Kew's architectural heritage, including keynote buildings such as the Palm House, Temperate House, Kew Palace and the Pagoda;
- The size, diversity and importance of Kew's botanic and archival collections, which overshadow every other major botanic garden;
- The fact that Kew has been responsible for the translocation and establishment of plants across the world on a scale that has fundamentally altered global biodiversity and established the basis of many agricultural economies;
- The size of the gardens, which at 132ha overshadow most other major botanic gardens.

These facts, combined with Kew's acknowledged role as a global centre of excellence in the study of plant biodiversity, make Kew one of the most important botanic gardens in the world. They place it significantly ahead of all other contenders, who for the most part, could alone, challenge Kew on only one or two of the aspects identified above.

## C) AUTHENTICITY AND INTEGRITY

### *Authenticity*

#### *Introduction*

The Royal Botanic Gardens, Kew is a working scientific institution and public attraction. The site has a history stretching back over three centuries, although the first botanic garden was not founded until AD1759. Since their foundation the Gardens have expanded and metamorphosed numerous times and their current form is largely the result of the last major redesign in the mid 19th century. A few of the 17th and 18th century buildings that adorned the gardens and the later 19th and 20th century buildings that house the collections and the research departments have been altered, demolished and re-sited but most are in their original locations and in an unaltered and entirely authentic state. This pattern of change, growth and development is integral to Kew's history and its ability to remain the world's premier botanic garden.

An important aspect of the site's authenticity is its authenticity of function. As already mentioned, a botanic garden has existed at Kew since 1759 and since 1841 its role as a scientific institution and public attraction has been recognised and funded by the British Government. These roles are important aspects of the cultural values of the site as proposed for inscription.

The structures, landscape and collections currently contained within the site are authentic in terms of their design, materials, character and workmanship, to the time of their construction, or to the accepted principles of conservation at the time of their last repair / refurbishment. When change or development is required to maintain the site's function and status, these changes are always carried out in a manner that preserves the site's significance as a historic cultural landscape.

#### *Landscape*

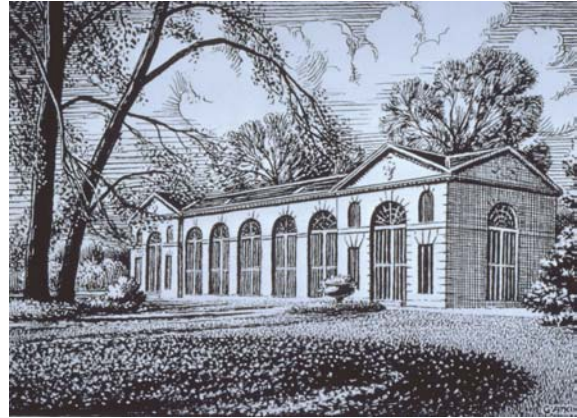
The current landscape of the nominated site is primarily the result of two principal phases; the 18th century Royal Estates and the mid-19th century William Nesfield design. The William Nesfield design survives largely intact and incorporates some earlier features, but many of the landscape elements of the 18th century gardens have been obscured by 19th and 20th century work. However, some early garden buildings and eye-catchers survive. The principal



design elements of Nesfield's layout, including the three main vistas, the Arboretum and Broad Walk plantings, have been carefully maintained. The trees and sward areas defining these are actively managed and, for example, the Broad Walk cedars were replanted in November 2000, restoring a feature that had been gradually lost during former periods of industrial pollution and by recent storm damage.



Many surviving 18th and 19th century landscape garden features are still visible and continue to be maintained. For example, the 'Ha-Ha' and the 'Hollow Walk' (now known as the Rhododendron Dell), constructed by Lancelot 'Capability' Brown, in 1767 and 1773, respectively, are both intact and form integral elements of the modern landscape. Six 18th century garden buildings by William Chambers: the Pagoda, the Orangery, the Ruined Arch and his series of three classical temples also survive and the locations of other former garden features and buildings from the 18th century are well documented in Kew's extensive archives.



Special attention has been paid to the conservation of Kew's oldest, finest and rarest trees, using innovative techniques of soil decompaction, mycorrhizal inoculation and organic mulching of wide tree circles. Similar work has been carried out on the *Sophora japonica*, which was originally planted in 1762 and whose almost recumbent form is one of Kew's many attractions.



Kew also contains 35 of the United Kingdom's 'Champion Trees'. These trees are recorded as the largest of their kind in the UK and many have strong historical links with either key events in the history of Kew or with principal phases of its design and development. The survival of these trees demonstrates Kew's track record of preserving and maintaining, whenever possible, historical landscape features and specimens.

### *Buildings*

Kew's buildings represent a diverse range of ages, functions and architectural styles. Some have been converted from their original form to serve new functions although all the keynote buildings can be considered, in terms of their fabric, function and character as authentic. Forty-four structures have been identified as being of national significance and subsequently have been placed on the List of Buildings of Special Architectural or Historical Interest by the Secretary of State for Culture, Media and Sport. Inclusion in the list is based on the recommendation of English Heritage, the UK government's lead advisor on the historic environment and the statutory body charged with the conservation of heritage in England. Repairs to all of these buildings have been, and will continue to be, undertaken in consultation with the Local Authority (London Borough of Richmond upon Thames) and, when appropriate, English Heritage.

All restoration works carried out during the last 50 years have been undertaken in regard to the highest standards of conservation practice applicable at the date of restoration. For example, the Palm House, widely considered to be the most important surviving 19th century glass and iron structure in the world, was extensively repaired and refurbished in the late 1980s due to its dangerous condition. Proposals for the work were subject to considerable interest and were scrutinised by numerous statutory, amenity and learned bodies. The extent of the deterioration of the structure meant that the building had to be dismantled down to its primary structural frame. This involved removing all the glass and glazing bars as well as the secondary cast-iron elements, including the high-level lantern structures. Where possible, building elements were repaired, not replaced. However, new castings were required in some vulnerable positions. The original glazing bars were replaced by identically shaped stainless steel bars, which held new toughened safety glass, aimed at promoting the longevity of the structure and maintaining its function, without compromising its character and iconic appearance. The total cost of the restoration work was c. £8,000,000.



More recently Kew Palace, the oldest surviving building on the site, underwent major building repairs between 1996-2000, under the auspices of Historic Royal Palaces. Kew Palace is one of the earliest remaining houses of the gentry along the River Thames. It dates from 1631 and is an early and important example of a brick building employing classical and renaissance elements. The carefully researched and historically accurate conservation work was typified by a minimum of intervention, or loss, to the original fabric, and also

featured the remarkable reinstatement of red-coloured lime-wash on the exterior of the palace. An equally detailed and exact repair and re-presentation process is planned for the interior.

Overall, the historic buildings are excellent and authentic examples of the character, fabric and workmanship of craftsmen and architects from the 17th to the 20th century and the episodes of conversion, repair and occasional re-sittings add to the historical importance and complexity of the structures. These episodes are also well catalogued in Kew's extensive archives and consequently the original location and form of buildings can generally be determined.



### *Integrity*

The Royal Botanic Gardens, Kew possesses all the elements necessary to demonstrate its historical and ongoing role as a botanic garden and public attraction. These include: extensive living and preserved plant collections; research and teaching facilities; propagation and growing-on facilities; glasshouses and buildings suitable for the growing of exotic plant specimens; and modern visitor facilities. All of these are supported by a well-resourced administrative and management regime.

The physical integrity of the site and the proposed Buffer Zone, are safeguarded through a broad range of existing protective measures under central and local government legislation and planning policies. In terms of the day-to-day management and conservation of the site and its integrity the Royal Botanic Gardens, Kew and Historic Royal Palaces work in partnership to maintain the historic buildings, landscapes and collections in accordance with:

- Annual Planned Maintenance Programme,
- 10 Year Forward Works Programme for new buildings and major renovation / restorations,
- 10 Year Forward Works Programme for the maintenance and restoration of artefacts,
- 50 Year Forward Maintenance Programme for listed buildings and other important buildings (partially complete).

The details of the protective measures and internal management regimes are presented in Section 4.

## D) CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED

The Royal Botanic Gardens, Kew is proposed for inscription as:

*A cultural landscape designed and created intentionally for scientific and aesthetic purposes.*

This recognises the complex history of the nominated site and the ever-changing character of its designed landscape and architectural heritage. The continued development of the Gardens has been driven by the changing role of the site as it metamorphosed from being two Royal estates, into an Imperial botanic garden and public attraction and then to today's role as a world-class scientific institution and major public attraction. The site has been sculpted, in all these periods, by keynote architects and garden designers, all of whom drew inspiration from the work of their predecessors, whilst also making their own mark on the landscape and history of Kew.

The nomination is based on the following criteria:

### ***Criterion ii***

*The site exhibits an important interchange of human values over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town planning or landscape design;*

From the early 18th century through to the present day, Kew has been situated at the heart of architectural, technological, scientific and landscape design developments due to its association with the British Royal Family, the British Empire and its role as the world's premier botanic gardens and research centre.

The keynote buildings at Kew were influenced by and then influenced, architectural designs across the globe and represent notable stages in the development of particular architectural styles and architecture in general. The two great Victorian glasshouses (the Palm House and Temperate House) were engineering masterpieces of their time and have influenced glasshouse design from the 19th to 21st century. Recent buildings like the Princess of Wales Conservatory, continue to set the standard.

The historic garden landscape of Kew was first developed by leading members of the English Landscape Movement, one of the key landscape design movements in 18th century Europe, whilst the 19th century design by William Nesfield set the template and standard for many other botanic gardens.

Kew's role as a botanical research institution has seen it develop scientific relationships across the globe from the 18th century onwards. These relationships have led to significant advances in the study of plant biodiversity and economic botany and influenced major scientific theories, such as Darwin's theory of evolution.

**Criterion iii**

*The site bears a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared;*

Kew's exceptional and diverse living collections, supported by the comprehensive preserved collections, exemplify the active European cultural tradition of collecting and cultivating exotic plants for aesthetic, scientific and economic purposes. This tradition has also led to recording and monitoring of the very rich local biodiversity for over 120 years. The biodiversity includes an exceptional range of birds, insects, lichens and fungi; some of the latter have proved to be new to science.

Kew was a symbol of the British Empire. Its outstanding landscape and architecture exemplified the achievements of this civilisation, whilst its role as the hub in the translocation of plants across the empire led to the introduction of key agricultural and industrial crops such as coffee, rubber and breadfruit into the colonies, further enhancing the success and status of the empire.

**Criterion iv**

*The site is an outstanding example of a type of building, architectural or technological ensemble or landscape, which illustrates a significant stage in human history;*

The architectural ensemble at Kew includes a number of unrivalled buildings, including;

- The 17th century Kew Palace, distinguished for its early use of carved brickwork for its architectural ornaments. The building also has strong royal connections and re-created period gardens;
- The 18th century Pagoda, a rare surviving masterpiece of Chinoiserie style architecture;
- The 18th century Orangery, a superb Georgian garden building and the most significant surviving element of the demolished royal palace known as the White House;
- The 18th century Queen Charlotte's Cottage, a 'country vernacular' style building converted from an earlier structure to serve the Royal Family as a private meeting place and occasional dining area;
- The 19th century Palm House, a masterpiece of Victorian wrought iron construction, that became the template for other botanic glasshouses around the world;
- The 19th century Temperate House, the largest surviving Victorian glasshouse in the world;
- The 20th century Princess of Wales Conservatory, an innovative and highly successful modern greenhouse situated in the heart of Kew's landscape.

The historic landscape within which these buildings are situated is a remarkable palimpsest of features from the 18th, 19th and 20th centuries. It has a rich history beginning with its development as two royal estates, which were independently sculpted by major figures of the English Landscape Movement including Charles Bridgeman, William Kent and Lancelot 'Capability' Brown. These two estates were later merged and redesigned by William

Nesfield in the mid 19th century, whose layout became a stylistic cue for many other botanical gardens and which still forms the dominant landscape visible at Kew today.

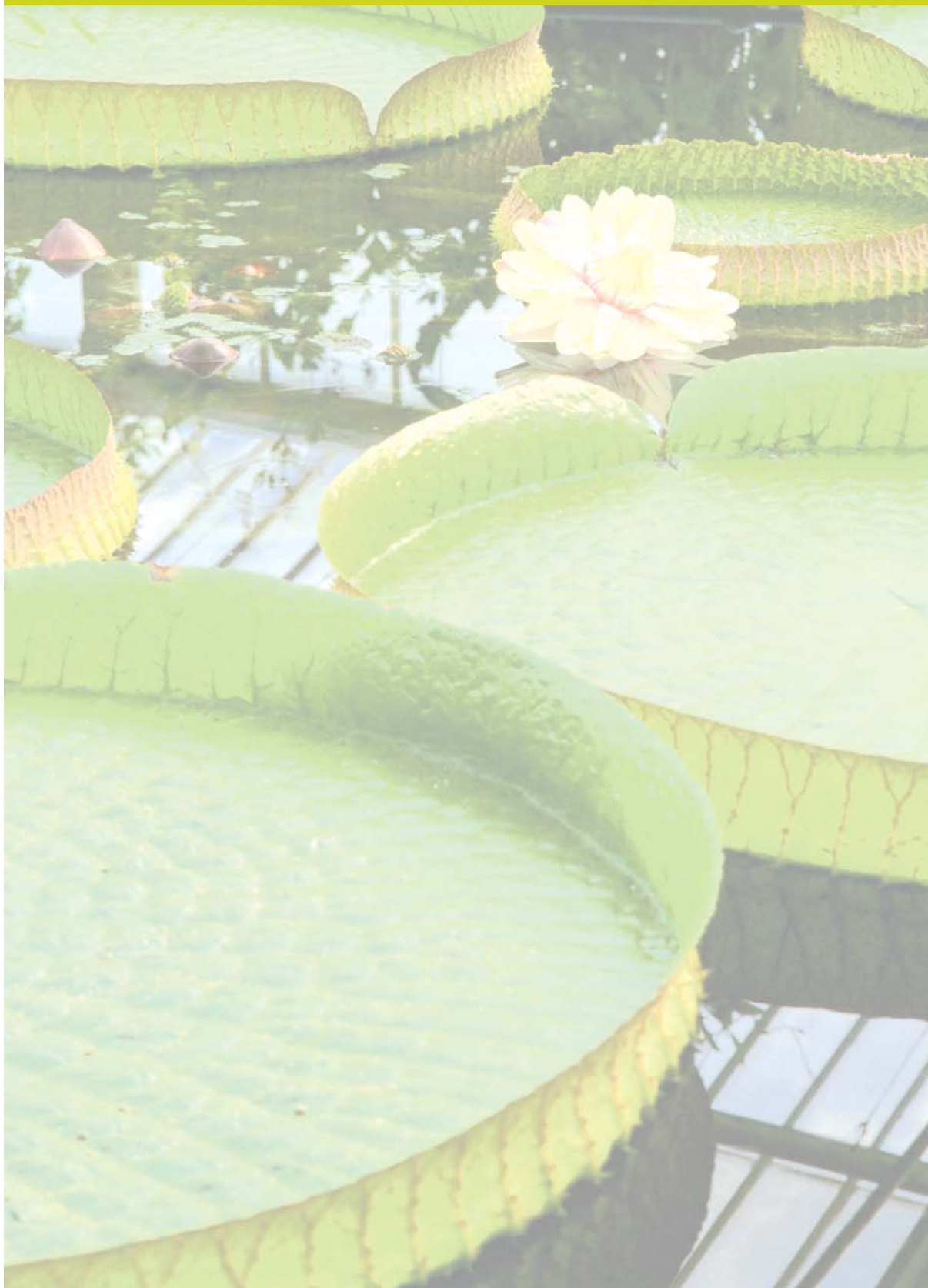
***Criterion vi***

*The site is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, or with artistic and literary works of outstanding universal significance;*

The Gardens' diverse plant collections and Kew's second Director, Sir Joseph Hooker (1817-1911), were closely associated with Charles Darwin and his theory of evolution, embodied in *The Origin of Species*. Darwin relied on Kew to supply plants for his experiments and Sir Joseph Hooker was instrumental in arranging for the complementary theories of Charles Darwin and Russel Wallace to be presented jointly. In gratitude, Darwin and his family financed the research and publication of the most important compilation of the world's plants by Kew, the *Index Kewensis*, which continues to this day.

Kew was responsible for the translocation of plants across the globe to support established, and create new, economies within the colonies of the British Empire. This resulted in substantial changes to the biodiversity of the planet and fundamentally altered the economies of many areas of the world.

## 3.0 DESCRIPTION





## 3.0 DESCRIPTION

### SUMMARY

The rich and diverse history of the site has endowed it with an extensive range of significant features dating from the 17th century through to the present day. The features include landscape garden elements, buildings and scientific collections. They reflect the diverse roles that Kew has played through time including its operation as a royal pleasure garden, botanic garden and scientific institution. Nearly all of the surviving features are in good condition and all are well maintained.

### CONTENTS

- a Description of Property
- b History and Development
- c Form and Date of Most Recent Records of the Property
- d Present State of Conservation
- e Policies and Programmes Related to the Presentation and Promotion of the Property



## A) DESCRIPTION OF PROPERTY

### *Geography and Geology*

The nominated site is situated on the southern bank of the River Thames in southwest London. It is bounded to the northeast by the backs of houses facing Kew Green (some belonging to the Kew estate), to the east by the Kew Road, to the south by the Old Deer Park (historically part of the original Richmond Lodge royal estate) and to the west, northwest and southwest by the River Thames. Fine views and formal vistas extend westwards towards Syon House, another historic park and garden with links to Kew and its predecessors.

The site is situated on the gravel terrace of the River Thames floodplain at a height of approximately 5m above Ordnance Datum (taken as mean sea level). The site is virtually level, with slight undulations, most of them being the result of landscaping and historical gravel extraction.

### *Inventory*

The following inventory of features is divided into four groups;

- Landscape Features
- Built Heritage
- Collections
- Demolished or removed features

These four thematic groupings cover the complex and diverse elements that contribute to the site's outstanding universal value, as outlined in Section 2. The size of the site and its complex history endow it with a wealth of features from all of these groups and correspondingly the following section is expansive. The sections are prefaced by a short introduction outlining the major themes relevant to the particular group. This is then followed by a detailed inventory of the individual elements of Kew's landscape, buildings, and collections.

## *Landscape Features*

### *Introduction*

Kew is essentially the result of four general phases of historic garden landscape development:

- The Richmond Gardens
- The Kew Gardens
- The Nesfield Botanic Garden
- Late 19th and 20th century Botanical Garden developments

### *Richmond Gardens*

The entirety of the western half of the Royal Botanic Gardens was formerly part of the larger Richmond Gardens. The gardens were first associated with Richmond Palace, a site with a royal history



stretching back to the 15th century. By 1700, these gardens were still laid out in a formal 17th century style. The two major phases of landscaping that have left their mark on the current Royal Botanic Gardens occurred in the early 18th century and the later 18th century.

The works in the early 18th century were ordered by Queen Caroline and undertaken by Charles Bridgeman and William Kent, two leading figures in the early years of the English Landscape Movement. Charles Bridgeman was, at the time, the Royal Gardener and he swept away some of the early

formal arrangements of the 17th century garden and developed an informal and naturalistic style of landscape park, although he did retain and enhance a number of formal avenues and an ornamental canal. The different areas of the gardens were linked by a series of walks which led people past a range of garden follies including William Kent's famous Hermitage and Merlin's Cave. The Gardens were widely acclaimed and the riverside terrace, created by the previous owner, The Duke of Ormonde, was known throughout Europe.

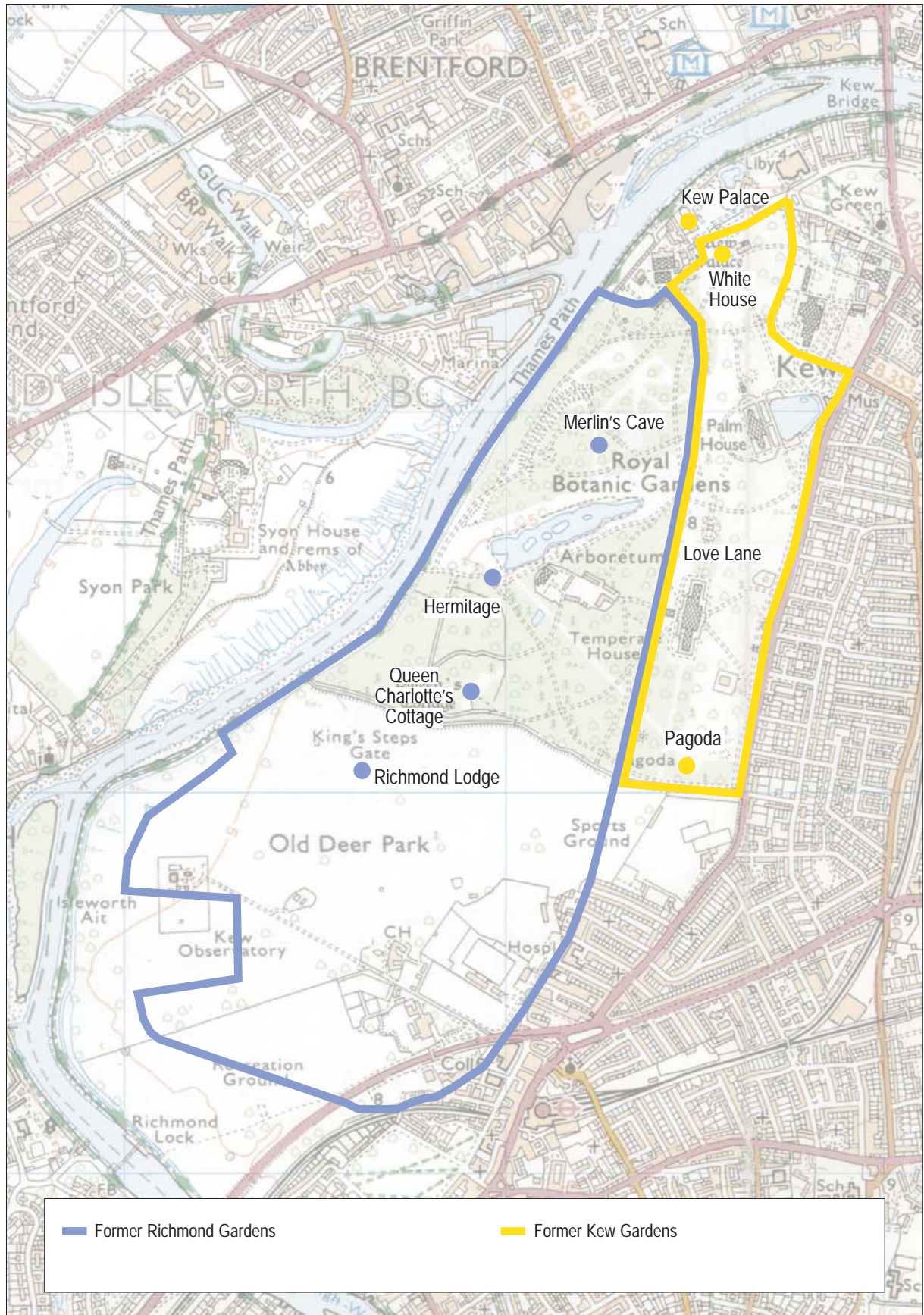
In 1764 George III commissioned Lancelot 'Capability' Brown to completely transform Richmond Gardens. 'Capability' Brown is recognised as one of the leading exponents of the English Landscape Movement begun by figures such as Bridgeman and Kent. Brown was not a disciple of his predecessors and he rapidly set about sweeping away most of their designs and follies. His own style of broad sweeping open vistas, with informal plantings gradually replaced Bridgeman's more contained and ornamental garden. The classic open parkland and informal planting created by Brown was not entirely welcomed by the public, especially as he removed the river terrace and walk, and his work was also condemned by another architect, William Chambers, who was working in the neighbouring Kew Gardens. Brown continued to work on the Gardens even after Richmond Lodge was demolished in 1772. Some of Brown's landscape features can still be traced today including the Riverside ha-ha and the Hollow Walk (Rhododendron Dell).

### *Kew Gardens*

The Kew Gardens neighboured Richmond Gardens and occupied the eastern half of the current Botanic Gardens. The Capel family first developed Kew Gardens in the 17th century, when they were widely admired, especially for their greenhouses. With the leasing of the Capel's house and gardens by Frederick, Prince of Wales in 1731 the history of the



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Scale 1:15,000

MAP 3.1 Extent of Former Richmond Gardens and Kew Gardens





estate changed dramatically. The main house was radically overhauled by William Kent and the landscaping of the gardens was begun, although the major changes did not occur until the 1740s when Frederick set about leasing more land and expanding and redesigning the gardens. This involved creating numerous follies, such as the Ruined Arch, and Frederick and his wife Princess Augusta were probably responsible for other larger features such as the Lake and the Great Lawn.

Unfortunately his designs were curtailed by his death in 1751. Princess Augusta continued with his work and Lord Bute and William Chambers were employed to advise on botanical, architectural and gardening matters. Chambers adorned the garden with numerous follies, the most impressive being the Pagoda which still dominates the southern end of the Botanic Gardens. Also, in 1759, Princess Augusta and Lord Bute established the first botanic garden on the site. This is the direct ancestor of today's establishment and the 1759 date is now widely taken as the foundation date for the Royal Botanic Gardens, Kew.

#### *The Nesfield Botanic Garden*

With the 'official' recognition of the botanic gardens in 1841 and the appointment of the first Director, Sir William Hooker, the Gardens were revitalised and subject to a major episode of landscaping. William Nesfield was employed to redesign Richmond and Kew Gardens. The design was centred on the newly constructed Palm House and consisted of three

vistas; the Pagoda Vista, Syon Vista and another minor vista. These were complemented by the Broad Walk leading from the Main Gate to the Palm House. Nesfield was also responsible for redesigning and planting the Arboretum and for laying out the formal parterres that characterised many of Kew's beds until the late 19th century.

Nesfield's large, relatively formal layout established the basic structure of today's historic garden landscape and reflected the fashions of the day,



whilst also influencing the future layout of many other botanic gardens. He incorporated, where desirable, older elements including the Hollow Walk and Pagoda, but perhaps his most significant achievement was the integration of the two former gardens into a single cohesive designed landscape.

#### *Late 19th and 20th century Botanical Garden developments*

After the completion of Nesfield's landscape design the gardens continued to change. William Hooker's son, Joseph, who became the second Director at



## DESCRIPTION

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Kew, overhauled the Arboretum, added the Cedar Vista and redesigned the original lake, whilst later gardeners removed Nesfield's ornamental parterre at the rear of the Palm House. Slowly the landscape changed in keeping with changing fashions and in response to the development of the Gardens, such as the construction of new keynote buildings like the Temperate House and Princess of Wales Conservatory. However, throughout all these changes the key structural elements of Nesfield's design, such as the Vistas and Broad Walk, and other features from earlier work, like the Rhododendron Dell and Pagoda, survived and these still continue to play a dominant role in the character and integrity of the landscape.

The following gazetteer highlights individual landscape components such as garden areas, lakes, vistas and earthworks that date from these four key phases and that can still be traced in the landscape today.

### *Arboretum*

Kew has a long history of arboreal planting which started when Princess Augusta established a small 5-acre arboretum in her botanic garden in the late 18th century. This arboretum grew within the bounds of the Botanic Gardens until 1841 when the Pleasure



Gardens, formerly under the control of the Royal Gardener, William Aiton, were ceded to William Hooker. With this expansion of available land the

current Arboretum began to take shape. William Nesfield designed a 150-acre arboretum in 1845 and laid it out in taxonomically ordered clusters around his major vistas. This design was enhanced by Joseph Hooker, the second Director, in the 1860s and 1870s when he created features such as the Berberis Dell and Holly Walk. Joseph Hooker was also responsible for the establishment of the current Pinetum. The Arboretum has continued to be developed and altered during the last 150 years and trees are regularly replaced, thinned and maintained to promote its overall health.

### *Nature Conservation Area*

This 15-hectare site is situated behind Queen



Charlotte's Cottage. The area is managed as a habitat for native flora and fauna using traditional woodland management techniques. The area is occasionally closed to protect key species during breeding times or other sensitive periods. The Nature Conservation Area is part of Kew's continuing commitment to maintaining local biodiversity alongside its wider international conservation aims.

### *Order Beds*

These are an important garden area at Kew. They were constructed between 1867 and 1870 and contain over 3000 species from 52 families of herbaceous plants. They are laid out in strict order following the Bentham and Hooker classification, which is still used within the Herbarium. The Order





Beds are a relatively late example of their kind but are in good condition. The Rose Pergola, established in 1959, follows the central pathway across the area.

### *Rhododendron Dell*

This is one of Kew's largest earthwork features and dates to the late 18th century. It was created by Lancelot 'Capability' Brown as part of his extensive



design for the Richmond Gardens. The site was originally known as the 'Hollow Walk' and later became the 'Laurel Vale'. The Dell was planted with rhododendrons in the 1850s and is now one of Kew's landmark features.

### *Vistas*

A series of vistas structure the layout of the Kew landscape. These fall into two broad groups.

First; the four vistas laid out by Nesfield and Burton in the mid 19th century. These are centred on the Palm House and include the Broad Walk, Pagoda

Vista, Syon Vista and a smaller vista terminating at an 18th century Cedar of Lebanon. The Broad Walk was designed by Decimus Burton to supply a route from his new Main Gates to the Palm House. The



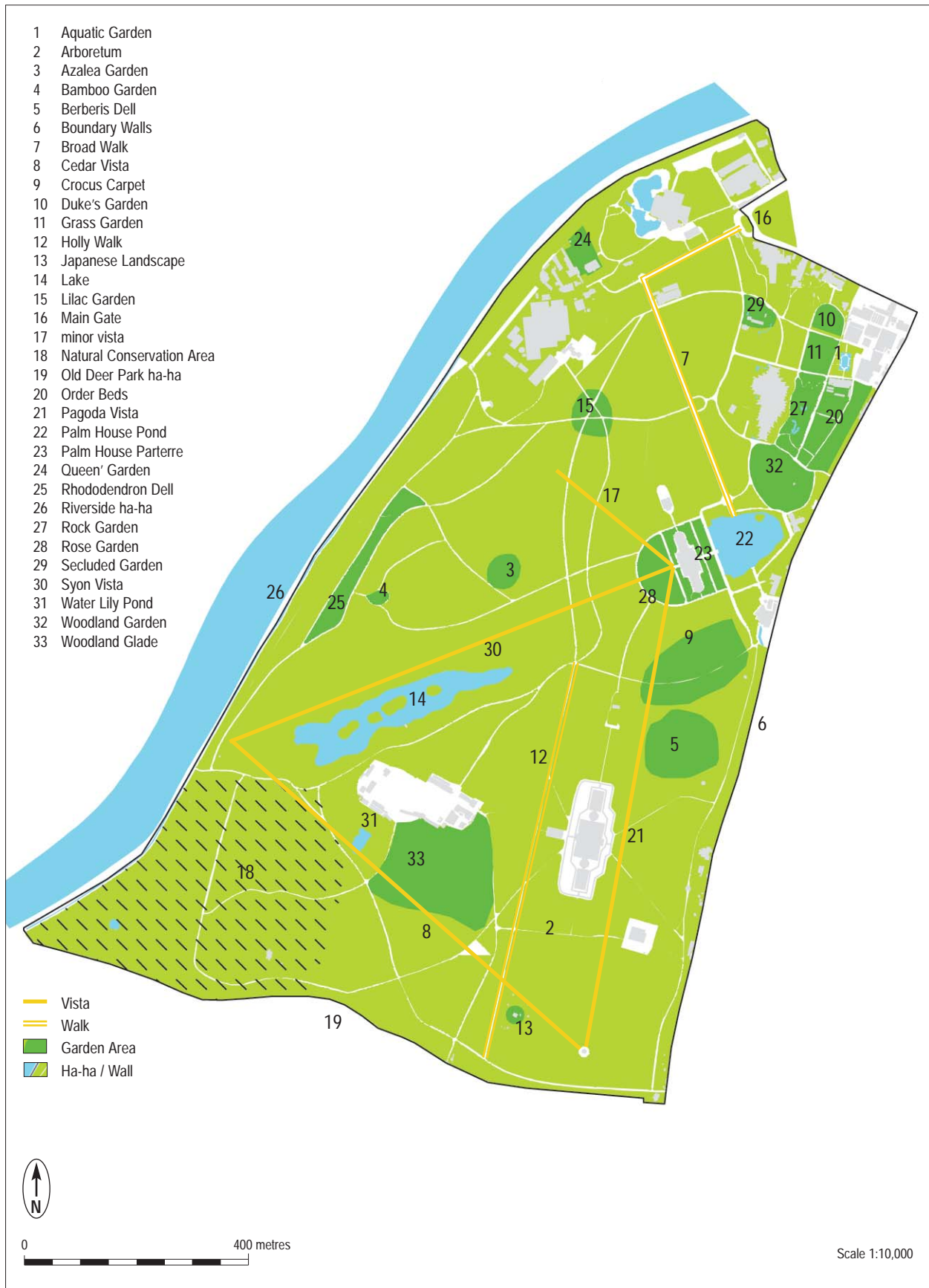
Broad Walk has recently been partially refurbished and new trees have been planted. The other three vistas were designed by Nesfield and form the major axes of the current landscape. The Pagoda Vista sweeps from the Palm House down to the Pagoda along an expanse of lawn, now flanked by the Temperate House and Marianne North Gallery. The Syon Vista leads visitors past the lake and on to a spectacular view across to Syon Park and House, an 18th century parkland designed by 'Capability' Brown.

The next group were laid out by Joseph Hooker, the second Director, in the late 19th century and include, amongst others; the Cedar Vista, Holly Walk and Little Broadwalk. The most important is the Cedar Vista, which linked the terminus of the Pagoda Vista to the Syon Vista and formed part of Joseph Hooker's opening up of the Arboretum in the 1860s and 1870s. Holly Walk is also significant in that it closely follows the line of Love Lane, which originally divided the two royal estates. Holly Walk now holds one of the most important collections of hollies in Europe.

### *The Lake*

William Hooker, the first Director of the Botanic Gardens, created the main lake from a gravel

## DESCRIPTION



MAP 3.2 Locations of Features mentioned in Landscape Inventory





extraction site in the 1850s. By 1861 culverts leading to the Thames had filled the lake and planting had begun to soften its edges. Hooker's son extended parts of the lake and it now covers an area of about 5 hectares.

#### *Palm House Pond*

The Palm House Pond is a remnant of an earlier and larger lake dating back to the original Kew Gardens. The current lake was redesigned by Nesfield and Burton in 1845 to form a dramatic frontpiece and setting for the new Palm House. The lake encompasses the frontage of the Palm House and reflects the entire length of the building in its waters. The Statue of 'Hercules and Achelous' now dominates the lake, but in 1853 the lake contained only one simple fountain.



#### *Azalea Garden*

This historic garden area began life as the American Garden in the mid-19th century before eventually being converted to the Azalea Garden in 1882. The Azalea Garden exclusively displays azalea hybrids and its 29 beds are laid out in a structured manner showing the development of the varieties from their introduction to the UK in 1820 to the current day.

#### *Bamboo Garden*

The Bamboo Garden was established in 1891-2 in a disused gravel pit. It originally contained 40 species of bamboo but this has now increased to 135 species, making it one of the largest collections in the UK. In 2001 a Japanese Minka House (a form of traditional building) was erected on the site. The



Minka House had been brought from Japan and re-erected at Kew under the auspices of the Japan Minka Re-use and Recycle Association. The building now operates as a space for workshops, displays and other events.

#### *Berberis Dell*

This is one of Kew's largest earthwork features and was formerly a gravel pit. The site was developed between 1865 and 1875 as part of the wider Arboretum developments undertaken by Joseph Hooker.

## DESCRIPTION

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### *Duke's Garden*

The Duke's Garden occupies the original site of the 18th century Cambridge Cottage gardens and has been planted and designed to create an intimate space rather than to serve botanic needs. The garden, does however, contain some collections of semi-hardy species that would not survive without the protection of its walls.

### *Grass Garden*

Kew has had a Grass Garden since the 1820s and the current garden was established in 1963. The garden was redesigned and replanted in 1982.

### *Japanese Landscape*

The Japanese Landscape surrounds the Japanese Gateway and was established in 1996. The landscape is composed of three interrelated Japanese gardens in the form of a dry stone kaiyu shiki (stroll around) garden in the Momoyama style, which mirrors the architectural tradition of the Gateway.

### *Queen's Garden*

This garden, at the rear of Kew Palace, is in the style of a 17th century formal garden and was laid out and created by Sir George Taylor, the then Director of Kew, in the 1960s. The garden is an accurate re-creation of 17th century garden styles, but not of any single known garden. The garden design also



involved the re-creation of arcades and steps associated with Kew Palace, based on early watercolours and paintings of the site. The garden uses only plants known to have been grown in the 17th century and creates a magnificent setting for Kew Palace.

### *Rock Garden*

The current Rock Garden was established in 1882, although earlier rock gardens had been built at Kew. The garden was originally made from limestone but in 1929 this was replaced with sandstone to enhance its water retention properties. The Rock Garden contains thousands of alpines, Mediterranean species and some woodland plants.



### *Rose Garden*

This area was converted to a Rose Garden in 1923 when the semi-circular parterre laid out by Nesfield to complement the Palm House was removed after years of maintenance problems. The current Rose Garden is laid out in a formal ornamental style and elements of Nesfield's original design can still be seen in the form of low earthworks running across the area.

### *The Old Deer Park Ha-Ha*

The ha-ha (walled ditch) that separates the Old Deer Park from the Botanic Gardens was constructed by William Hooker in 1846 to replace an earlier wall and fence. The structure was designed to allow an

uninterrupted view out from the Gardens across the Deer Park. This enabled the aesthetic links between the sites to be maintained whilst also allowing the park to be let for grazing.

#### *The Riverside Ha-Ha*

The Riverside ha-ha was constructed in 1767 as part of Lancelot 'Capability' Brown's landscaping of Richmond Gardens. The ha-ha is still extant and forms part of Kew's western boundary. It is one of the few surviving built features from 'Capability' Brown's design.

#### *Boundary Walls*

The 2m high brick walls that mark Kew's eastern boundary are a defining feature of the site. They caused public complaint in the late 19th century but have become an accepted part of the Borough of Richmond upon Thames landscape. The walls date from a variety of periods, but it is believed that they are mainly 18th and 19th century in origin.

#### *Aquatic Garden*

The current Aquatic Garden is situated adjacent to the Jodrell Laboratory. It was constructed in the early twentieth century and replaced a late 19th century aquatic tank. The garden displays hardy plants accustomed to growing in aquatic conditions and the water margins of marsh bound conditions.



#### *Crocus Carpet*

This stretches from Victoria Gate to King William's Temple and was originally planted in 1987 with 1.6 million corms. In 2000 a programme of replanting and expansion was begun.

#### *Lilac Garden*

The current Lilac Garden was replanted in 1997 and is ordered in ten beds arranged according to the history of lilac breeding and cultivation. The breeding of lilacs has been carried out at Kew since at least the early 20th century when Kew's collectors brought specimens back from China.

#### *Secluded Garden*

Built in 1995, this is one of Kew's newest features and represents a continuing tradition of innovation and design. The garden is a 'sensual' garden with areas dedicated to smell, sound, sight, touch and taste. The centrepiece includes a small conservatory that acts as a shelter for visitors and holds small tender plants.

#### *Woodland Garden*

This occupies the area between the Princess of Wales Conservatory and Museum No 1. The Woodland Garden is a semi-natural area managed to re-create the feel of deciduous woodland. Sir William Thiselton-Dyer created the garden in the late 19th century.

#### *Woodland Glade*

The Glade is situated within the Arboretum and occupies the site of a former gravel pit. It houses more delicate trees that require protection from the wind. The area is traversed by the Cedar Vista and dominated by stunning specimens of Giant Redwoods.



## DESCRIPTION

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### *Water Lily Pond*

The pond was constructed in 1897 alongside the Cedar Vista. It, as its name suggests, is used for the growing water lilies.

### ***Built Heritage***

The nominated site has an extremely rich and diverse range of built heritage features reflecting all the phases of the site's history and the variety of roles that it has performed. These features are detailed in the following inventory.

This inventory covers every major building on the site and includes some of the minor structures, many of which are listed, by the Government, as being of national significance. Virtually every period of the site's history is represented, with buildings dating from the 17th century (Kew Palace) through to the 1990s (Lower Nursery Greenhouse Complex). The grand public glasshouses (Palm House and Temperate House) are included alongside smaller less well-known, examples, such as the Alpine House. The 18th century garden follies like the Pagoda and the Temple of Arethusa, figure strongly and reflect the earlier history of the Gardens. More recent buildings that house the scientific departments and collections (Jodrell Laboratory and Herbarium) are included as these are, in many respects, at the heart of Kew's current activities.

### *Palm House*

#### Grade I Listed Building

The Palm House was constructed between 1844 and 1848 and is one of the world's finest surviving 19th



century glasshouses. It was, at the time of its construction, the largest glasshouse in the world being 108m long, up to 30m wide with a maximum height of 20m. Two men, Richard Turner and Decimus Burton, designed the structure. Decimus Burton was the Royal Botanic Gardens' architect and was responsible for overseeing the building and landscape revolution instigated by Sir William Hooker, the first Director of the Gardens. Although



Burton was officially the architect and is generally credited with the design, it was in fact, Richard Turner who developed the structural solutions that enabled the 15m wrought iron spans to be constructed. He was also responsible for the basic design concept behind the structure.





The structure's functional lines and elegant restrained shape are in contrast to the more exuberant and frivolous wrought ironwork decoration that adorns the internal pillars, staircases and arches. This contrast reflects the differing characters of Turner and Burton, with Turner being responsible for the decorative elements, characterised by his sunflower motif, whilst Burton preferred the clean unadorned lines of the exterior.

Turner also designed the heating system, which comprised a series of hot-water pipes set beneath a gridded wrought iron floor. These pipes were heated by 12 boilers situated under the floor of the Palm House. The smoke from these boilers was drawn along a 165m long flue to a chimneystack, the Campanile. This was designed by Decimus Burton in the form of an Italianate campanile (bell tower).

The Palm House was originally glazed in green glass, in a pea-green tint. This was felt to provide the best light conditions for the plants, but as atmospheric pollution intensified in the late 19th century and the sun became more obscured, the

glass was gradually exchanged by Sir William Thiselton-Dyer the third Director of Kew, for a clear variety. This process of constant renewal and adaptation to allow the Palm House to maintain its original function has continued and during the repair programme completed in 1990 the glass was once again replaced, this time by a toughened clear safety glass.

The delicate nature of the Palm House has led to a need for a constant programme of repair, maintenance and occasional episodes of more intensive conservation. In the last 50 years it has been subject to two intensive periods of work. The first occurred in the period 1952 to 1957 when the Palm House had many of its glazing bars and glass panels replaced and overhauled. A more substantial conservation episode took place in the late 1980s. This involved dismantling the building down to its primary structural frame and repairing, where possible, all elements of the ironwork that had suffered corrosion due to the humid conditions inside the structure. The conservation work was completed in 1990 at the cost of c. £8,000,000.

## DESCRIPTION



MAP 3.3 Locations of Structures Listed in Built Heritage Inventory



*The Temperate House*  
Grade I Listed Building

Decimus Burton, who was also partly responsible for the Palm House, designed the Temperate House in 1859. The Temperate House is the largest public glasshouse at Kew, about twice the size of the Palm House. It is also the world's largest surviving Victorian glasshouse with a length of 188m, a floor area of 4880 m<sup>2</sup> and a height of up to 18m. The building is comprised of three elements; the rectangular centre section, the two Octagons and two Wings. The Centre section and the Octagons were built between 1859 and 1862 but work was halted on the Wings until 1895, with the North Wing being completed in 1899.

The three elements are built from a mixture of wood, iron, glass, stone and stucco. The main structural component is a wrought iron framework. This is more rectangular in form than the Palm House, primarily to reduce expense at the time of construction, however, the central section and the Octagons still cost three times more than the original

estimate of £10,000. The glazing bars were originally wooden, designed to improve draught resistance as well as being easier for the staff to maintain. The intricate exterior façade and upper



cornice is a mixture of stone and stucco. The glasshouse was originally, like all Kew's historical glasshouses, glazed in green glass, but this was replaced during the early 20th century with clear glass.

The Temperate House was built to house tender woody plants from the world's temperate regions, whilst also reducing the pressure on the overcrowded greenhouses at Kew. Its construction allowed Sir



## DESCRIPTION

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William Hooker to remove dilapidated structures such as the Great Stove. The current collections are laid out in the original geographical manner envisaged by Burton and include plants from Africa, the Mediterranean, Australasia and Asia. One of the more significant specimens is the Chilean Wine Palm, which is now the world's largest indoor plant.

After nearly 100 years of use a major programme of conservation work began in 1978, which lasted until 1982. This involved the renovation of the major structural elements and, in keeping with the innovative design of the original building, a modern aluminium and neoprene roof replaced the wooden glazing bars and glass, but in exact accordance with the style and layout of the original structure. This conservation work has ensured the continued survival and integrity of the building as well as continuing its use for the purpose it was built.

### *The Princess of Wales Conservatory*

This remarkable structure is the most advanced glasshouse at Kew combining computer monitored



climate control with exceptional energy efficiency to create 10 individual climatic zones. The building is named after Princess Augusta who founded the first botanic garden on the site in 1759. It was officially opened by the Princess of Wales in 1987, and since its opening has won numerous awards including the Europa Nostra Award for Conservation in 1989.

The Conservatory was constructed on the site of the T-Range and 25 other dilapidated glasshouses. It was designed to blend with the historic landscape whilst also creating an architectural statement as powerful and significant as that made by the earlier glasshouses. The innovative design and advanced climate control systems have set the standard for other large botanic greenhouses across the UK, including the National Botanic Gardens of Wales and the Eden Project in Cornwall. What differentiates the Princess of Wales Conservatory from the other large greenhouses at Kew is the manner in which the plants, and not the architecture, dominate the interior space, very much reflecting the conservation ethic of Kew in the latter half of the 20th century.



### *Kew Palace*

#### Grade I Listed Building

The *Dutch House*, as it was commonly referred to, was built in 1631 as a Thameside villa in the classical style by Samuel Fortrey, a Flemish merchant from the City. It is distinguished by its early use of carved brickwork for all its architectural decoration, most notably the superimposed tower of the Orders above the entrance. Original Jacobean ornamentation survives in several of the rooms. At the end of the seventeenth century the house was sold to the future Lord Mayor of London and by 1728 it had been leased to Queen Caroline (wife of George II) for the use of her daughters. Shortly afterwards Frederick, Prince of Wales had the old house opposite rebuilt by William Kent and this became known as the White House.

During this period Kent appears also to have modernised Kew Palace, introducing sash windows and altering much of the joinery. After the youngest Princess left the Palace in 1751, the next generation of the royal family, Prince George (future George III)

and his eldest brother were educated here by their tutor whenever staying at Kew, a precedent which continued for the future George IV. From 1772 King George III and his Queen resided in the White House when visiting Kew.

Kew Palace, remained largely unchanged until the beginning of the nineteenth century, when George III began construction of the Castellated Palace nearby and Kew Palace was again modernised. This included the interiors, which were decorated in the latest neo-classical fashion. Shortly afterwards, in 1804, the King himself was forcibly kept at the Palace during a renewed bout of mental illness. His last visit was in 1806, but Kew Palace continued to be used occasionally by the Queen and her unmarried daughters. In 1818, the ailing Queen saw three of her sons married at Kew Palace before she died there in that year. From this time onwards housekeepers largely occupied the Palace until 1899, when Queen Victoria opened it to the public as a memorial to Queen Charlotte. The Palace was last refurbished in 1976 and closed for repair in 1996. Plans are currently under way to re-present the Palace.



*Orangery*

Grade I Listed Building

The Orangery was designed by Sir William Chambers and built in 1761. It was built as an addition to the White House (now demolished) and



the classical style of the Orangery reflected its partner. Both buildings overlooked the Great Lawn, which once dominated this part of Kew Gardens.

The Orangery was designed to allow the growth of citrus fruits in tubs. Unfortunately the low light levels, even after two glass doors were added in the ends of the building in 1842, prevented this. The building continued to operate as a conservatory until 1863 when its contents were moved to the new Temperate House and the Orangery was converted to a Timber Museum. This initially housed a collection of timber and furniture from the international exhibition at Kensington in 1862. The Orangery continued in this role until 1959 when it was returned to its original purpose and the partitions added during its life as a museum were removed. The building was converted again in 1972 to serve as an exhibition space until its recent conversion into a restaurant. Currently repairs and redecoration are ongoing.

*The Pagoda*

Grade I Listed Building

The Pagoda is one of the keynote buildings at Kew. It was designed by Sir William Chambers in 1761-2 and is a pre-eminent example of the Chinoiserie style of architecture that emerged in Europe during the 17th century and rose to popularity in the 18th century. The Pagoda stands 10 storeys (50m) high and dominates the southern end of the site. It has been subjected to numerous small-scale alterations during its lifetime and its brick construction means that regular maintenance and conservation is required. Even with these alterations its basic design and form remain intact.

The original building was more ornamental and colourful than today. The roofs were covered with varnished iron plates and the edge of each section of roof had an ornamental dragon veneered with coloured glass. Later these were removed and the iron plates replaced by the current slate roofing.

The Pagoda is the most significant building constructed by Sir William Chambers at Kew Gardens. The Pagoda remained a key focal point in William Nesfield's landscape design of the 1840s where he utilised its height as the terminus for the Pagoda Vista.





*Queen Charlotte's Cottage*

Grade II\* Listed Building

This garden building was created as a cottage ornée for Queen Charlotte around 1771, near to the site of Richmond Lodge, where George III had twice planned to create a large new palace. The original building may have been a single storey cottage, which was later added to with elements perhaps from a pre-existing building. It was built as the centrepiece of a formal garden feature, known as the 'New Menagerie'. This had a paddock surrounded by



several houses for more exotic specimens, including a great novelty – kangaroos. The Cottage was intended for picnics on visits to Richmond Gardens, and the painted floral decoration in the larger upper room may have been specially created by Princess Elizabeth for an intended visit from her father, George III. The ground floor still retains its original Print Room decoration. After Queen Charlotte's death the cottage was little used and together with its grounds it was opened to the public in 1899 by Queen Victoria, who intended the area to be kept in its natural state.

*Aroid house*

Grade II\* Listed Building

This magnificent stone and glass building, measuring 24m by 12m and standing nearly 8m high, was designed by John Nash in 1825 and originally stood, with its pair, adjacent to Buckingham Palace. However, its position on the North side of the Palace



made it unsuitable for growing plants and in 1836 King William IV ordered that it be moved to Kew. The rebuilding work was undertaken by Sir Jeffrey Wyatville, who also designed King William's Temple.

The Architectural Conservatory, as it was originally known, had the most modern heating apparatus available for the time and it originally held palms, destined for the proposed Palm House. Later it held the Australian Collection and then in 1862 it acquired its current name when the Australian plants were transferred to the Temperate House and it was filled with specimens of Araceae from the rainforests of South America and South East Asia. Its current poor state of repair will be addressed by a major programme of repairs and conservation work in 2002.

*Temperate House Lodge (also known as Avenue Lodge)*

Grade II\* Listed Building

William Eden Nesfield designed this architecturally significant building, in 1866. It is an extremely early example of the 'Queen Anne' style of architecture made popular by Richard Shaw, Nesfield's architectural partner, in the 1870s. The lodge is a simple single storey square building, with a steeply pitched pyramidal roof. A massive central chimneystack with elaborate moulded brick decoration dominates the structure.

The building was originally designed to serve Queen's Gate, but this was never opened owing to





the re-location of the new railway station a further 800m to the north. Subsequently the foreman of the Arboretum moved into the Lodge and it has been used as a staff residence ever since.

#### *Main Gates*

Grade II\* Listed Building

These magnificent and delicate wrought iron gates and Portland stone piers were erected in 1846. Decimus Burton designed the gates and Walker of Rotherham moulded the ironwork. The gates have



served as the main entrance to the Botanic Gardens since 1846 and the incorporation of the royal coat of arms within the motifs of the ironwork emphasises the long established connections between the Royal Family and the Gardens.

#### *The Herbarium*

Grade II Listed Building

This 18th century building was originally named Hunter House and was occupied by the King of Hanover ( a son of George III) until his death in 1851. The building was acquired by Kew in 1852and the Herbarium and Library were established in the



building. Eminent 19th century botanists including George Bentham and W. A. Broomfield donated their own collections and these in addition to Sir William Hooker's became the foundation of the current Herbarium. The collections grew rapidly and the first wing was added to the Herbarium in 1877. Three further wings were added in 1903, 1932 and 1968. Space continues to be needed and the latest building to house the expanding collections was erected on the quadrangle within the four wings of the Herbarium in 1989.

The Herbarium currently contains over 8,000,000 specimens, representing nearly 98% of all of the higher plant genera in the world. It has the largest documented collection of historical plant specimens (including types), and is globally comprehensive in its coverage. The building also houses the Library and Archive.

*Marianne North Gallery*  
Grade II Listed Building

Given by the artist herself, the Marianne North Gallery is the only building at Kew whose sole purpose is the display of artwork. The building was designed by the architect and architectural historian James Fergusson to illustrate his ideas on how ancient Greek temples were lit. The building, with its external veranda and the 'colonial bungalow' flavour to its architecture, also reflects Marianne North's memories of India. The building is T-shaped with two stories, the upper of which is predominately composed of windows designed to allow light to flood



the interior. During Marianne North's life she utilised part of the Gallery as her studio, an agreement made at the time of the donation. It was opened in July 1882 and has proved to be a constant attraction ever since.

The building houses the collection of Marianne North's botanical art. Marianne North exhibited this



by lining the interior walls with 832 works of art

arranged in geographical order. The current layout is exactly the same as Marianne North's. This collection is one of the most important collections of botanical art in oils from the late 19th century and its completeness, integrity and original setting markedly increase its cultural value.

*Japanese Gateway*  
Grade II Listed Building

The Chokushi-mon (Gateway of the Imperial Messenger) is one of Kew's most enchanting features. The building is a four-fifths replica of the Karamon of Nishi Hongan-ji in Kyoto, Japan. The replica at Kew was originally built for the Japan-British Exhibition in London in 1910, after which it was moved to the Botanic Gardens. It is widely considered to be one of the finest examples of traditional Japanese building in Europe. The building is now set in a sublime Japanese style landscape



garden that further enhances its presence and sense of place.

The building has suffered in the English climate and an expert Japanese wood carver carried out repair work in 1936 and 1957. However, by 1988 its condition had deteriorated badly and a large-scale programme of repair and restoration was required. This was achieved using traditional skills and artisans from Japan alongside modern techniques, repairs were completed in 1995. Part of the restoration process involved replacing the original Japanese cedar roof shingles with a traditional copper finish.



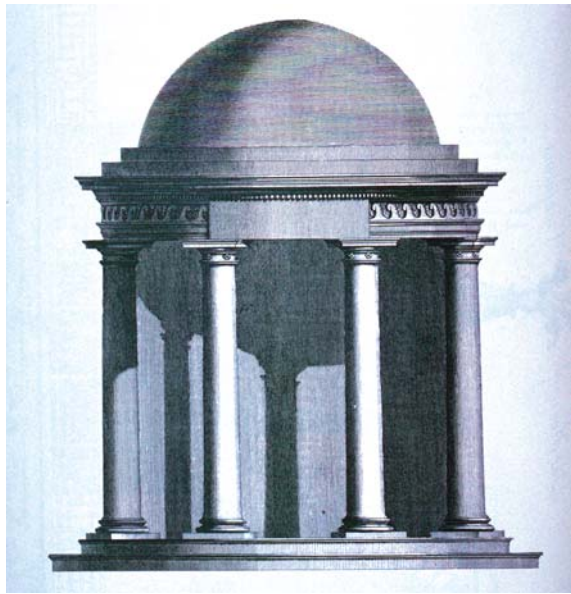
## DESCRIPTION

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### *Temple of Aeolus*

Grade II Listed Building

Decimus Burton constructed the Temple of Aeolus in 1845, in stone, to replace an earlier wooden building by William Chambers. The replacement was built



using Chambers' original plans and is probably relatively accurate, apart from the loss of its revolving seat during the replication and the use of stone. However, the building is still a fine example of an 18th century classical style garden building and reflects the aesthetics and interests of the original royal owners of the site.

### *Temple of Bellona*

Grade II Listed Building

William Chambers designed and built this classical style temple in 1760. The temple is named after the Roman Goddess of War and the internal room was decorated with bronze plaques naming the Hanoverian and British regiments that served in the Seven Years War from 1756-63. The building comprises a portico of two pairs of Doric columns supporting a pediment; behind this is an oval dome, which tops the room in which the plaques sit. The building is a classic example of an 18th century garden temple. It may have been extensively



reconstructed in 1803. However the documentary evidence seems to be unclear on this issue.

### *Ruined Arch*

Grade II\* Listed Building

William Chambers designed this garden folly in 1759. The structure represents a decayed Roman Imperial Triumphal Arch and is one of many garden follies that adorned and structured the 18th century landscape of Kew Gardens. The Arch also served a functional role as a bridge allowing for the movement of sheep



across the area. The side arches were converted into rooms during its construction and the structure was covered with a generous cladding of ivy. This and a scattering of stone fragments at the base added to the ancient dilapidated look.

The structure has survived relatively intact, although the arches were reopened in 1864 after a period of



neglect and some restoration and stabilisation was again required in 1932. Many visitors now pass through the arches on part of the old royal circuit around the Gardens.

*King William's Temple*  
Grade II Listed Building

This ornamental garden building was constructed for William IV in 1837 and designed by Sir Jeffery Wyattville, who was also responsible for the



relocation of the Aroid House. The building was originally called the 'Temple of Military Fame' and has also been known as the 'Pantheon'. It held a series of iron plaques and stone tablets commemorating British military victories from 1760 and 1815. The building was designed to complement William Chambers' 'Temple of Victory' (no longer extant).

*Temple of Arethusa*  
Grade II Listed Building

This ornamental garden building was designed by Sir William Chambers and constructed in 1758. It consists of a small Greek style temple portico with two Ionic columns. The building was taken down and rebuilt in a new location in the early 19th century. In the early 20th century a war memorial was added to the building.

*Museum Number One*  
Grade II Listed Building

This building, overlooking the lake opposite the famous Palm House, was designed by Decimus



Burton and opened in 1857. Its aim was to illustrate mankind's dependence on plants, housing the Economic Botany Collections. The building provides a quiet counterpoint to the magnificent Palm House on the other side of the pond.

The museum closed in 1987 because of its poor state of repair. The collections, the most comprehensive of their type anywhere, are now stored in the Sir Joseph Banks Centre for Economic Botany. The exhibits, which include tools, ornaments, clothing, food and medicines, have gone largely unseen by the public, except for students and other specialised groups. In February 1996 the National Heritage Memorial Fund, financed by the National Lottery, announced the award of £1.4 million to Kew to help renovate the museum.

The building opened again in 1998, and the current exhibition is entitled "Plants + People". Collections are on display in a dozen of the original mahogany cabinets on the Museum's ground floor. The upper two floors accommodate Kew's rapidly expanding public education programme covering a wide range of activities from international diploma courses to school education services.

*Museum Number Two*  
Grade II Listed Building

Museum Number 2 currently houses the School of Horticulture but has a long history of different uses. It was originally built in the 18th century as a fruit store for the Royal Kitchen Garden. In 1846 the Royal

## DESCRIPTION

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Family gave the building to the Botanic Gardens and Sir William Hooker used it to display his own collection of botanical and related material. Sir William Hooker requested that Decimus Burton draw



up plans to convert it to the Museum of Economic Botany. It opened in 1847, to wide acclaim. In 1990 the building was converted to the School of Horticulture and it is the current location for the Kew Diploma Programme. The Museum's display cabinets still line the walls of the School of Horticulture, reminding visitors of its former role.

### *Sir Joseph Banks Centre for Economic Botany*

This innovative and highly energy-efficient building was constructed in 1990 and named after Sir Joseph Banks (1743-1820), who was the first, unofficial, Director of Kew. The building is one of the newest at Kew and was designed to respect the setting of Kew Palace. The Centre is set in a 3ha site that has been extensively landscaped to blend into the gardens and partially conceal the building. It is one of the largest



earth-covered complexes in the UK and the surrounding soil provides insulation and conserves energy.

### *Jodrell Laboratory*

The Jodrell Laboratory occupies a site in the northeast corner of the gardens between the Alpine House and the Order Beds. It was constructed in 1965 on the site of the former Jodrell Laboratory, a 19th century single storey brick building. The



laboratory is the result of a major rebuilding in 1993 that resulted in a tripling of its size. The current building houses researchers and their equipment and is the base for work in the fields of, amongst others, plant anatomy, cytogenetics, physiology, and biochemistry.

### *Evolution House (formerly Australian House)*

In 1994 the Australian House, a large glasshouse situated to the rear of the Temperate House, was



converted into what is now known as the Evolution House. The Australian House was designed by the Office of Public Works and is built of aluminium and glass and opened in 1952. It is one of the world's earliest glasshouses with an aluminium frame. The structure's architectural form was designed to complement the Temperate House

The current Evolution House display was developed within the frame of the Australian House and tells the story of plant evolution. Visiting the Evolution House is a fascinating walkthrough experience of plant development over 3,500 million years. Three major "milestones" have been selected to illustrate the incredibly long history of plant evolution: the Silurian, Carboniferous and Cretaceous periods. The display itself encompasses stromatolites, *Cooksonia* (one of the first plants that adapted to life on land), liverworts, mosses, selaginellas, and the first ferns, being an innovative mixture of live plants and models based on the fossil record.

### *Campanile*

Grade II Listed building

The Campanile was designed by Decimus Burton in 1850 to act as a chimney for the boilers beneath the Palm House. The top of the tower also held a water tank for supplying the Palm House. The building stands 32m high and was built in the form of an Italian Romanesque campanile (a bell tower). It was connected to the Palm House by means of an underground flue. In 1868 chimneys were installed in the Palm House, as the Campanile was failing to remove all the smoke. The Campanile also acts as an eye-catcher at the terminus of the Broad Walk, one of Kew's main vistas. The presence of the new Victoria Gate Visitor Centre at the base of the Campanile has, in recent years, enhanced its role as a landmark feature.

### *Water Lily House*

Grade II Listed Building

This charming glasshouse was built in 1852 to house the remarkable and popular giant Amazonian water



lily (*Victoria amazonica*). At the time of its construction the building was the world's largest single span glasshouse and its wrought iron frame was built by Richard Turner, who was also responsible, in part, for the neighbouring Palm House.

Unfortunately, the giant lily did not thrive in the house and so in 1866 the glasshouse was converted into an Economic Plant House displaying plants for culinary and medicinal purposes. During the Second World War it suffered damage, which was repaired in 1965 when an extensive programme of glazing bar replacement and general repairs works were undertaken. Then, in 1991 the building was completely overhauled and it was returned to its original role as the Water Lily House and since 1999 *Victoria cruziana* has been grown successfully in the central tank.

### *Alpine House*

The current Alpine House was constructed in 1981 and it is the third such glasshouse at Kew. The current incarnation is a technological masterpiece designed to accurately reflect and re-create the





alpine and sub-alpine conditions required to grow these delicate plants successfully. The computer-controlled systems manage the temperature, moisture and light levels; and the building even includes a refrigerated bench to help chill the roots of arctic specimens and those from the high mountains in the tropics. The moat surrounding the building collects rainwater to feed the plants and also moisturises the air and helps cool the building.

#### *Kew Palace Flats*

Grade II Listed Building

This 18th century building is the most substantial surviving remnant of the demolished White House constructed for Frederick, Prince of Wales in 1731-5, to designs by William Kent. The White House formerly occupied the land to the east of the flats, which acted as its kitchen block. The brown brick building is two stories high with a slate roof. The building is currently converted into three flats, which serve as accommodation for key members of Kew's staff.

#### *Kew Palace Cottages*

Grade II Listed Buildings

These two buildings are situated adjacent to Kew Palace Flats. One of the buildings may predate the White House and it seems likely that the second dates to around the time of the White House's demolition in 1802. The buildings were utilised as

residences for the foreman and other members of Kew's staff in 1898 and have remained in residential use ever since.

#### *The Ice House*

The Ice House was probably built in the mid 18th century. It was certainly in existence by 1763. Ice houses were built to supply their owners with a constant source of ice throughout the year for chilling drinks and food. Originally inside its north-facing entrance tunnel there was a thick wooden inner door to aid insulation, and the whole Ice House was covered in soil in the form of a substantial mound. In the early 1800s the soil was removed from the one side of the building, when a new boundary wall for the Gardens was built. The remains of that wall can still be seen.

The mound, which covers the Ice House, has been landscaped on many occasions including being thickly covered with evergreens in the mid-19th century and then being converted to a chalk garden in the mid-20th century. The building was restored in 1977 and 1982, and since then has been open to the public.

#### *Hercules and Achelous*

Grade II Listed Building

This dramatic statue replaced a simple fountain in the Palm House Pond in 1963. The statue originally stood on the East Terraces of Windsor Castle,



another royal residence. The original plaster cast of the statute had been exhibited at the Paris Salon in 1814. From this a bronze copy was made for George IV in 1826 and it is this version that now stands in the lake.

### *The Sower*

Grade II Listed Building

This fine bronze statue cast in 1886 by Sir William Hamo Thornycroft stands on a Portland stone base



designed by Sir Edwin Lutyens and A Drury. The statue depicts a 'romantic' figure sowing seed from a basket and was cast after Sir William's death.

### *Cambridge Cottage*

Grade II Listed Building

The site of Cambridge Cottage has been occupied by houses since at least the early 17th century. The current building seems to have its origins in the early 18th century when it was built and furnished by Christopher Appleby, a barrister. Its first connection

with Kew came in 1758 when the property was leased to Lord Bute, Princess Augusta's botanical advisor and one of the people behind the development of the gardens in the 18th century. The property was purchased in 1772 by George III, who lodged Prince William and Prince Edward there. Then in 1806 it was passed to the Duke of Cambridge, who made it his permanent residence in 1838. He extended the property adding new bedrooms and an extra wing and a veranda.

In 1904 the property passed into the hands of the Botanic Gardens. The building was converted into a Forestry Museum and offices in 1910 and kept this role until 1988 when the ground floor rooms were converted to an Art Gallery and conference space. They now house the Kew Gardens Gallery. Associated with the rear of Cambridge Cottage is the Duke's Garden.

### *Victoria Gate Visitor Centre*

The Victoria Gate Visitor Centre was opened in 1992. It is sited adjacent to the busiest gate at Kew and supplies a high quality catering and shopping experience in a structure with strong architectural lines. The modernist style of the architecture is in keeping with Kew's long history of contemporary architecture and demonstrates the Gardens' continuing commitment to high quality public services and high quality architecture and landscape design.



*Mycology Building*

The building was built in 1930 to house the Imperial Bureau of Mycology that had formerly been located in Gumley Cottage. It was acquired by Kew in 1994 when it belonged to the renamed International Mycological Institute. 700,000 mycological specimens from the Herbarium have now been transferred to the Mycology Building.

*Director's Official Residence (formerly known as Methold House)*

Grade II Listed Building

The property and its garden was acquired by George III in 1794 to add to the Royal Estate at Kew. The property was let to numerous tenants including, in



1802, the Earl of Cardigan. Then, in 1846, its garden was added to the Botanic Gardens. It became the official residence of Kew's Director in 1851 and this use has continued.

The current building is, at its core, an early 18th century building but it has undergone numerous alterations and extensions during its life including, in 1972, the establishment of a temporary laboratory in the former servants' wing.

*Hanover House*

Grade II Listed Building

This four-storey 18th century building stands adjacent to the Herbarium. The building served as the residence for the Keepers of the Museums during the late-19th century and is now used as office accommodation for Kew staff. Part of the building was demolished in 1898 to reduce the risk of fire spreading to the Herbarium.

*53 Kew Green*

Grade II Listed Building

This modest Georgian house has served as a residence for key staff since 1845.

*39-45 (odd) Kew Green: The Gables*

A group of four houses built for gardening staff in 1908. They occupy the site of the former Cambridge Cottage stables. The gateway to the stables was preserved during the building of the houses and this is now a Grade II listed structure.

*17 and 19 Kew Green: Gumley Cottage*

Grade II Listed Building

These two early 18th century cottages are located on the southern side of Kew Green. Since their purchase by the Ministry of Agriculture and Fisheries in 1913 they have served a number of roles. These included, housing the Imperial Bureau of Mycology from 1919 to 1930, and then housing senior Kew staff members until 1952 when a fire damaged the building. Finally they were converted into accommodation for Horticultural Diploma students in 1974.



*55 Kew Green: Official Residence of the Keeper of the Herbarium*

Grade II Listed Building

An early 18th century, or possibly very late 17th century, house situated on the south side of Kew Green. A building is shown on a 1734 map and it is marked as belonging to Frederick, Prince of Wales. Joseph Hooker occupied the house in 1855 when he was appointed Assistant Director under his father. After Joseph took the Directorship in 1865 the house became the Official Residence of the Keeper of the Herbarium and has remained as such to this day.

*Descanso House*

Grade II Listed Building

This 18th century building was probably built as the residence for William Aiton, the head gardener of the Kew Gardens in c. 1760. His son, William Townsend Aiton, succeeded him as head gardener and continued to live in the house. When the Castellated



Palace was demolished in the 1820s one small gothic window was taken from the ruins and incorporated into Descanso House. William Townsend Aiton remained in the house until his death in 1848. For the next 46 years the Office of Works let the house. In 1898 the building became

the Offices for the Curator and a residence for the Assistant Curator. The building still plays an administrative role.

The name 'Descanso House' came from a tenant, George Willison, who rented the property from 1888 to 1892. He had formerly been a merchant in Brazil and gave the house the name Descanso, which means 'rest' in Portuguese.

*Lion Gate Lodge*

Grade II Listed Building

Permission for a lodge to be constructed at Pagoda Gate (as it was then known) was granted in 1851 and the original lodge was probably built with salvaged bricks. Later, in 1863, permission was again granted for construction and this second lodge seems to have replaced the first.

*Cumberland Gate*

Grade II Listed Building

These decorative wrought iron gates stand between brick pillars and date from 1868. The ironwork is identical to that of Victoria Gate, which was originally erected 300 yards to the south of Cumberland Gate and called Queen's Gate.

*Victoria Gate*

Grade II Listed Building

These decorative wrought iron gates stand opposite Lichfield Road, which leads to the railway station. They were erected here in 1889 but had formerly been sited further south, adjacent to the Marianne North Gallery, where they were originally placed in 1868. The original site was known as Queen's Gate, which was never opened to the public due to the eventual building of the railway station at its current location.

*Unicorn Gate*

Grade II Listed Building

The Unicorn Gate marks the original public entrance to the Pleasure Gardens, when these and the



Botanic Gardens were still essentially separate institutions. The Unicorn statue that sits above the gate originally came from the top of a lodge associated with the main entrance to the site, which at that time stood on Kew Green northeast of the current Main Gates. The other lodge was surmounted by a Lion, which now sits above Lion Gate. The Unicorn Gate has been a staff entrance since the 1880s, but is currently not in use.

*Lion Gate*

Grade II Listed Building

This gate marks the location of the Pagoda Gate, one of the original late 18th / early 19th century entrances to the Pleasure Gardens at Kew. The statue of a Lion that tops the gate formerly stood on one of the entrance lodges associated with the early-19th century main gates. After these were removed the Lion was first moved to another 'Lion Gate' near the current Cumberland Gate but sometime after 1840 it was moved again to the Pagoda Gate, which was then renamed the Lion Gate. The gate is still open to members of the public.

*Brentford Ferry Gate*

This gate was originally opened in 1847. The entrance currently serves the main car park for Kew.

*Isleworth Ferry Gate*

Grade II Listed Building

This gate was opened in 1872 in response to petitioning from residents on the other side of the river. The gate is very unusual in that it includes a wooden and cast iron drawbridge to enable visitors to cross the ha-ha that runs along the western boundary of the Gardens. It is currently not in use.

*The Flag Pole*

The tradition of erecting tall flagpoles at Kew began in 1860 with the erection of a pole on the site of the former Temple of Victory. This pole was then replaced by a taller one in 1919 and then by the present example in 1959. The current pole was presented to Kew by British Columbia and flies the Union Flag on state occasions.



*Chinese Lions*

Sir John Ramsden presented a pair of Chinese Lions to Kew in 1958. These stone sculptures now stand on the north side of the Palm House Pond. The sculptures could date to the 18th century or they may originate from China and date to the Ming Dynasty (1368 -1644).

*Queen's Beasts*

These ten stone statues are in the form of heraldic figures displaying the armorial bearings of Her Majesty the Queen's forbears. They are stone replicas of original plaster statues sculpted by James



Woodford for display at Westminster Abbey during the Queen's Coronation in 1953. The stone replicas were also carved by James Woodford and presented anonymously to Kew in 1956. They now line the frontage of the Palm House.

*Alcove north of Lion Gate*

Grade II Listed Building

This small timber building is very similar to another alcove located near the Brentford Ferry Gate. It probably dates to the early or mid-19th century. The building is classical in style with a Greek key motif frieze and a panelled interior.

*Alcove adjacent to Brentford Ferry Gate*

Grade II Listed Building

This small timber building is very similar to another alcove located near the Lion Gate. It probably dates to the early or mid-19th century. The building is classical in style with a panelled interior.

*Boundary Stone*

Grade II Listed Building

A small square boundary stone standing about 45cm high. The stone is engraved with a date of 1728 and the characters 'RTM', the initials of local landowners Robert and Mary Thoroton. There are many other examples of these boundary stones throughout the grounds that demark the boundaries between Kew and Richmond and between various 18th century landowners and leaseholders.

*Coade Stone Medici Vases*

Grade II Listed Buildings

Kew currently holds two early-19th century Coade Stone Medici vases. One is situated in the circular flowerbed at the pond end of the Broad Walk, whilst the other lies near the southeast of the Orangery near the Ginkgo. The first vase was moved from Whitehall Gardens prior to World War II and was installed at Kew in 1958 and is now on permanent



## DESCRIPTION

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loan from the British Museum. The latter piece was originally installed at the Royal Lodge at Windsor in 1825 but was transferred to Kew in the 1960s.

### *Lower Nursery Greenhouse Complex*

A large modern multi-million-pound greenhouse complex covering 6500 m<sup>2</sup>, used for the preparation and growing of a range of specimens, dominates this area. The complex includes 24 separately controlled microclimates suitable for addressing the needs of a wide range of tender herbaceous plants from Kew's living collections. The nursery contains facilities for the propagation, establishment and growing-on of plants from various habitats encountered within the tropical/subtropical regions. These range from arid desert conditions with their broad diurnal temperature range, to the wet lowland tropics and associated high humidity.

### *Temperate Nursery and Stable Yard*

This large glasshouse and service yard complex is situated within the Arboretum and screened from the general public. The site includes the Gardens' Green Waste Recycling area, with space for woody waste for mulching, herbaceous waste for soil conditioning, woody mulch for mycorrhizal work and horse manure. Other recycling operations in the yard include facilities for cardboard, waste oil and filters, tyres, batteries etc. In addition to waste materials, the Stable Yard also provides storage for horticultural chemicals and personal protective equipment. In order to keep Kew's horticultural machinery and equipment in working order, workshops are provided in the Stable Yard. Facilities for the Bird Keeper are also kept within the stable yard. Pens for rearing, holding and release can be found along with feed storage.

### *Aiton House*

Built in 1976 this modern structure houses the Curator's department, the technical propagation unit and the planning and information unit. The building was named after William Aiton, head gardener at Kew Gardens in the late 18th century.

### *47 Kew Green: Administration Building* Grade II Listed Building

This 18th century building currently houses the administrative department of the Royal Botanic Gardens, Kew. The building has undergone many alterations during its life although many early features can still be traced.

## ***Collections***

### *Introduction*

Royal Botanic Gardens, Kew is responsible for 19 main collections (Table 3.1). These were begun at different times, serve different purposes and differ markedly in size and complexity. The collections are divided into three main groups: preserved plant collections, living and genetic resource collections, and documentary and visual reference collections.

### *Relevance of the Collections*

Well-curated collections are the foundation on which all Kew's work on plant diversity is built. Voucher specimens are also vital to accurate communication about plants. Voucher specimens are samples of plants, fungi or other organisms preserved in such a way that they can be examined and their identity confirmed by comparison with other specimens. The 'voucher' may establish the presence at a particular locality of collection in nature or be the permanent identification record for material used in an experiment or other kind of investigation. The most important vouchers are those which act as the ultimate reference points for the application of scientific names to organisms. These are known as types or nomenclatural types and the Kew Herbarium is particularly rich in these.

Specific societal needs served by the collections (rather than via survey, inventory, identification and other activities based upon them) include national heritage functions (library and archives, national collections of certain botanical groups, e.g. UK fungi), education at all levels (including capacity building in curation and other collection techniques), data repatriation, systematic and ethnobotanical research, medicine, conservation, and amenity uses.

Much of Kew's collection work is impacted by the Convention on Biological Diversity (CBD) and this is

likely to increase in the future. Kew's policy is to abide by the spirit, not only the letter, of the CBD. Numerous projects involving data repatriation and capacity building have been undertaken. Close compliance with CBD policies is especially crucial in relation to the *ex situ* conservation collections of genetic resources found in the Seed Bank, Living Collections and DNA bank.

Kew's collections comprise a huge educational resource and are used daily at many levels – from primary school to post-doctoral scholars. The collections underpin Kew's public education strategy, and the living collections in particular demonstrate the wonder and vast variety of plant life. Interpretation efforts seek to explain the importance of this diversity to our daily lives, as well as our responsibility to future generations to conserve and use plant diversity in sustainable ways.

At a more advanced level, all of Kew's preserved collections are used as research tools, providing data to advance scientific understanding of plant and fungal diversity. The collections are increasingly recognised as important international research facilities and Kew is working with partners in Europe – through the Committee on European Taxonomic Facilities (CETAF) – to establish this principle within Europe. Some of Kew's collections also fulfil important legal functions – for example as evidence in the case of material seized by UK Customs and Excise under the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES).

### *Current Status of the Collections*

The strengths of Kew's collections lie in their comprehensiveness, diversity and high levels of use, relative to other collections of international scope. They are particularly rich in nomenclatural types and historical specimens and are generally of a very high quality (including high standards of curation and

## DESCRIPTION

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documentation). The inherent value of the collections is increased enormously by the expertise of associated staff (including affiliated researchers and students) and also by the intellectual input of visitors and other users. The collections also have an unparalleled international reputation for excellence and form the hub of much networking with scientific colleagues, both nationally and internationally.

Outputs from the collections include named duplicates, which are distributed along with other materials from in-house acquisition and propagation activities. Cibachrome images in particular are often sent from the Herbarium as a form of data repatriation, which enriches the recipient's collections. These activities, together with other collaborative work, constitute the response to some of the UK's obligations under the CBD, particularly in terms of repatriation and sharing of collections and information derived from them.

Kew has regularly run a course on Herbarium Techniques, both in-house and abroad, which contributes to technology transfer and capacity building. The Herbarium Handbook (translated into several languages), which was written, produced and updated at Kew, also contributes to capacity building in this area. Provision of material to others for research, re-introduction, education and commerce is important. Information is regularly disseminated from collections-based management systems and in response to enquiries about Kew's holdings.

### *Preserved Plant Collections*

The preserved plant collections primarily serve the research needs of the scientific community. The Economic Botany collection also provides material for public display, both at Kew and through loans to other institutions.

Herbarium and Mycology Collections – The Herbarium was founded in 1852 and is housed in a



complex of buildings situated on the north side of Kew Green. It is Kew's largest and globally most comprehensive collection, totalling more than 8 million, dried, paper-mounted specimens of higher plants and fungi, with ancillary collections of carpological samples, spirit-preserved material (67,000 databased accessions, begun in 1930) and dead seeds (20,000 databased accessions, the majority separately housed in the Sir Joseph Banks Building). The Mycology Collection, begun in 1879, comprises 800,000 fungal specimens and includes the national reference collection for UK taxa (250,000 specimens). Like the main Herbarium collections, the Mycology Collection is the richest depository for fungal types in the world.

Micromorphology, Cytogenetics and Biochemistry Collections - These comprise microscope slides covering plant anatomy (95,000), palynology (24,000) and cytogenetics (30,000). These collections are housed in fire-proof cabinets in the Herbarium and Jodrell Laboratory and have been developed in response to past and present research



interests of Kew staff. The anatomy collection, established c. 1930, is the oldest of these collections. In addition, the Mycology Collection includes some 15,000 slides of hymenia or other spore-producing parts of fungi. A collection of c. 13,000 historical microscope slides, dating from the 1880s, is separately housed in the Jodrell Laboratory and Sir Joseph Banks Building. The biochemistry collection comprises over 10,000 activity profiles, most with the original extracts from which they were obtained.

**Economic Botany Collections** - The Centre for Economic Botany is responsible for collections totalling 76,000 items (the largest such assemblage in the world), which document the great variety of uses of plants. These collections are stored in the Sir Joseph Banks Building, situated to the west of the Herbarium, except for those on public display in Museum No. 1 or elsewhere. The collections were first displayed in 1847 and significantly expanded at the time of the Great Exhibition, in 1851. Museum No. 1, opened in 1857, was the first of its kind devoted to economic botany. These collections are databased and fully documented photographically.

#### *Living and Genetic Resource Collections*

The Living Collections and, to a lesser extent, the Millennium Seed Bank at Wakehurst Place, have significant visitor amenity roles. In addition, together with the *in vitro* elements listed below, they also support Kew's conservation programmes. All of the Living and Genetic Resource Collections also include accessions primarily used for research, and this is the main purpose of the DNA samples.

**Plants *in vivo* (Living Collections, Seed Bank)** - The Living Collections are Kew's oldest, dating from 1759. They are held at the main estate at Kew and the satellite garden at Wakehurst Place, Sussex. A total c. 70,000 live accessions, representing more than 30,000 different taxa is maintained. The composition of these collections, and the fact that



they are mainly held outdoors, is constrained by the UK's cool temperate climate. The living collections are of major importance to Kew's role as a visitor amenity, but also reflect Kew's research interests, both now and in the past. Records of current living and dead accessions are databased.

**Plants *in vitro* / cryo-preserved (incl. DNA samples and cryo-preserved tissues)** - The Micropropagation Laboratory, established in 1976 in Aiton House is ancillary to the Living Collections, holding some 5,000 cultures representing an average of 800 species of higher plants and bryophytes *in vitro*. In addition, it holds 14 species as cryo-preserved plant tissues and numerous samples of orchid seeds. Kew's DNA Bank, established in the Jodrell Laboratory in 1992, contains some 10,000 samples of highly stable DNA from a wide range of the world's plant species and aims to include representatives of most UK native genera by 2004.

**Fungal *in vitro* / cultures / cryo-preserved** - The Mycology Collections include a facility with c. 1,000 fungal cultures (mainly wood-rotting basidiomycetes) which has been established since 1994. The Micropropagation Laboratory also holds *in vitro* and cryo-preserved collections of those fungi involved in mycorrhizal associations with orchids (100 accessions).

*Documentary and Visual Reference Collections*

These primarily support research, both of Royal Botanic Gardens, Kew and of visiting scientists, while the Illustrations and Photographic Collections are also used for commercial purposes.

**Library** - The Library, whose main collections and Preservation Unit are housed within Wing D of the Herbarium complex, was founded in 1852 and thereafter was greatly enhanced by presentations from George Bentham (1854) and Sir William Hooker (1866). It is a global collection of botanical literature, totalling some 310,000 items including 140,000 monographs, 4,000 periodical titles, 140,000 pamphlets/separata and 11,000 sheet maps. Specialist branch library collections are found in the Jodrell Laboratory, School of Horticulture, Banks Building and Seed Conservation Department.

**Archives** - The Archives comprise collections of hand-written, rather than printed material relating to the history of Royal Botanic Gardens, Kew from the 1840s onwards, and the letters and other private papers of retired and former staff (totalling 4,600 collections and over 7 million sheets). A large collection of correspondence between Sir Joseph Hooker, Kew's second Director, and Charles Darwin is one of the especially significant elements in the Archives. The Archives also house many manuscript itineraries and field notes (e.g. Richard Spruce, the 19th Century Amazon explorer).

**Illustrations Collections** – These are ancillary to, and housed together with, the Herbarium and Library collections and amount to 175,000 prints and drawings – mainly plant portraits.

**Photographic Collections** – Photographic images, whether on paper or digitised, are part of the Herbarium holdings (c. 100,000, mainly plants and habitats), Information Services Department (c.



100,000, mainly photographs of the gardens, people, plants) and Centre for Economic Botany (5,000).

**Marianne North Gallery** – A collection of over 830 paintings by the celebrated 19th century amateur botanical artist Marianne North are held in a historically accurate setting within the gallery. The collection is ordered in the manner in which Marianne North arranged them and is a unique testament to the tradition of botanical art.

TABLE 3.1: COLLECTIONS HELD AT KEW

Collection	Location	Size	Nature
<b>Preserved Collections</b>			
Herbarium	Herbarium	7,500,000	Dried pressed plants
Mycology collection	Herbarium	800,000	Dried fungi
Spirit collection	Herbarium	67,000	Plants and fungi preserved in alcohol
Economic Botany Collection	Banks Building (CEB)	76,000	Artefacts, samples
Seed Collection	Banks Building (CEB)	20,000	Dead seeds
Cytology slides	Jodrell	30,000	Microscope slides
Anatomy slides	Jodrell	95,000	Microscope slides
Palynology	Jodrell	23,996	
Biochemistry	Jodrell	10,172	Activity profiles
<b>Living and Genetic Resource Collections</b>			
Living Collection	Kew, Wakehurst	70,000	Living plants
Mycology <i>in vitro</i>	Mycology	1,000	Cultures
DNA	Jodrell	10,000	Stored samples
Micropropagation	Aiton House	5,000	Living plants <i>in vitro</i>
<b>Bibliographic and Visual Reference Collections</b>			
Library	Herbarium (Library)	310,000	Books, journals, pamphlets, maps, microfiches
Archives	Herbarium (Library)	7,000,000	Letters, unpublished mss
Illustrations	Herbarium (Library)	175,000	Plant portraits and prints
Photographic collection	Herbarium sections	100,000	Photographs of plants, habitats etc.
Photographic collection	Banks Building (ISD and CEB)	105,000	Photographs of Kew, people, plants
Marianne North Collection	Marianne North Gallery	830	Marianne North's 19th century botanical paintings



## ***Demolished or Removed Historic features***

### *Introduction*

It is estimated that there are over 200 documented structures or buildings within the nominated site or in its immediate surrounds that have been demolished or removed. In addition to this at least two major phases of landscape design have been overlaid and partly obscured by 19th and 20th century features. The number of extinct features demonstrates the extensive periods of change and development that the site has undergone during its rich history. The following outlines a few of the extinct features, both structural and landscape, relating to all phases of the Gardens' development. A number of these structures may have left archaeological remains below ground.

### *The White House*

This building formerly lay just south of Kew Palace, then known as the Dutch House. The building was acquired by Frederick, Prince of Wales in 1731, chosen primarily because of its nearness to his father's Richmond Lodge estate. Frederick leased



the existing timber-framed property and in 1732 commissioned William Kent, one of England's leading architects at the time, to convert the property into something befitting a royal residence. The core of the old house was retained and during demolition it was noted that the early house had '..originally

been built of red brick, worked in ornamental grooves and patterns: over this wooden planks had been fastened on which a smooth coating of stucco had been laid'. As well as refurbishing the exterior of the original house, William Kent also designed two additional wings and an opulent interior. The house was completed in 1736 and demolished by George III, Frederick's son, in 1802-3.

### *The Castellated Palace*

The Castellated Palace was a royal folly of the highest order. The architect James Wyatt had begun



discussing his plans for the gothic palace with George III in 1794 and six years later the foundations were dug. Soon after, a four storey high central keep, surrounded by turrets, towers and a high curtain wall emblazoned with crenellations had emerged. Wyatt had used innovative cast iron columns to support much of the structure, but costs quickly escalated. By 1806 over £100,000 had been spent and by the time the building was roofed, but still unfinished, in 1811 the total expenditure had been £500,000. The building was abandoned at this point and lay empty until George IV ordered its demolition in 1827. Much of the interior was removed to Buckingham Palace to finish the restoration there, but William Aiton managed to secure one small gothic window for his residence at Descanso House.



MAP 3.4 Approximate Location of Demolished or Removed Features

### *Hermitage*

This remarkable garden folly was designed by William Kent and built in 1731 in Richmond Gardens. It was situated about 250 metres from Merlin's Cave and was approached across a circular lawn. The building consisted of a ruinous-looking triple arched façade with a central pedimented bay. The whole building was set slightly into a large mound created



by Charles Bridgeman. Inside the building a central octagonal room, about 3.5m across, was flanked by two 'cells' and topped by a dome. The third rear cell contained a bust of Robert Boyle and the niches in the main room held busts of Isaac Newton, Samuel Clarke, John Locke and William Wollaston. The entire building was a philosophical shrine to Newtonian science. The Hermitage escaped the attentions of 'Capability' Brown during his remodelling of Richmond Gardens in the 1760s and 1770s and fragments of the building survived into the 19th century. The busts remain in the Royal Collection.

### *Merlin's Cave*

Merlin's Cave, alongside the Hermitage, was another great attraction of Richmond Gardens. It was also designed by William Kent and situated alongside a duck pond. The building was constructed in 1735 and comprised a central pavilion situated between octagonal wings; all roofed with 'beehive' style thatched edifices. Internally the structure contained wax dummies of mythological and historical figures



maintained by a live-in poet. The iconography of the structure remains largely a mystery to this day. Unlike the Hermitage, Merlin's Cave did not survive the attentions of 'Capability' Brown and it was demolished in 1766.

### *House of Confucius*

This folly was constructed in Kew Gardens in 1749 to a design from either William Chambers or Joseph Goupy, more likely the latter. The building was built from wood and canvas and was highly ornamental in nature. By 1757, when William Chambers began his work in earnest at Kew, it already needed repairs. The fragile building continued to be maintained until 1844 when it was removed.

### *The Alhambra and The Mosque*

These two structures originally flanked William Chambers' Pagoda. They were both designed by William Chambers and built in 1758 and 1761 respectively. They drew on western notions of Moorish architecture and were never designed to be permanent. The Alhambra was a two-storied structure with five bays. It was based on a painting by Johann Muntz, who had travelled to Turkey when in the employ of the French Army. The building was demolished by the 1820s. The Mosque stood on a small mound near the Pagoda and consisted of one large central dome flanked by two smaller domes and minarets. The building was highly decorative and painted outside with Arabic text and inside with



rococo style panels. It was a flimsy structure and was demolished in the 1780s.

### *Great Stove*

This was the first of the major hothouses at Kew. It was built in 1761 to a William Chambers design. The building was over 34m long and 6m high. It had an



18m long bark stove running down its middle with a 7.5m long dry stove at each end. This massive construction was, at the time, one of the largest hot houses in the country. The Stove was demolished in 1861 when Sir William Hooker transferred its contents to the partially finished Temperate House. The only visible reminder is a wisteria that formerly cloaked the east end of the Great Stove, which is now supported by an iron frame.

### *T-Range*

The T-range was another of Kew's large greenhouses, so named because of its 'T' shape. Sir Joseph Hooker built it in 1869 to the designs of Henry



Ormson. The central part of the structure was allocated to tender plants and it also held a tank for the giant water lilies that had been previously grown in the Water Lily House. The T-range was sited where the Princess of Wales Conservatory now stands. It was subject to many phases of restoration and improvement until its demolition in 1983.

### *The Lake*

The current Palm House Pond is a small remnant of a once magnificent lake that stretched across the entire width of Kew Gardens. The naturalistic lake was created in the early 18th century supposedly from a number of marshes and lagoons that stretched from the river down to the village of Mortlake. The lake was almost entirely filled in during the late 1790s or early 1800s, on the orders of George III.

### *The Great Lawn*

This famous lawn of 16 hectares (40 acres), was sited directly in front of the White House. The lawn was a great attraction and widely praised for its beauty and immaculate condition. A flock of sheep was retained to graze the lawn. The site was gradually incorporated into the Royal Botanic Gardens and although remnants of it survive much has been planted over.

## **B) HISTORY AND DEVELOPMENT**

### **Introduction**

The Royal Botanic Gardens, Kew has a rich and complex history. The following outlines elements of that history and highlights key periods and themes in its development. But due to the complex nature of the site it is impossible to accurately reflect its importance in such a confined space. The standard reference work for the history of the Botanic Gardens is: *Kew, The History of the Royal Botanic Gardens* by Ray Desmond (The Harvill Press 1995). A copy is enclosed with this nomination (Annex D), for those that wish to explore the site's history in more detail.

### **16th and 17th centuries**

These two centuries were key to establishing the course of Kew's later history. Henry VII's building of Richmond Palace in the 16th century, on the site of an earlier house, and his transfer of the court to the palace for the summer months fundamentally changed perceptions of the area and set the scene for its future development. Richmond's location next to the Thames drew the King as it allowed him and his courtiers to sail to and from London. This mode of transport was much preferred as it was quicker and cleaner than using the roads. The presence of the court quickly drew the nobles and influential courtiers to the area and the nearby village of Kew grew rapidly over the next 100 years.

By the 17th century its place as an important centre of intrigue and power was firmly established. Major buildings such as the Dutch House (now Kew Palace) were constructed and the origins of both Kew Gardens and the Richmond Gardens can be traced to this period. Under the care of the Capels, in the mid and late-17th century, Kew Gardens were widely admired. Richmond Gardens were laid out in a formal manner during this period and expanded to include former monastic lands. Kew Green became home to many influential people and Love Lane served both the Dutch House and the Royal Palace at Richmond.

### **1700 to 1772: Richmond Lodge and Kew; Two Royal Estates**

The landscape history of these two contiguous estates has already been outlined in Section 3a. The important events that relate to the history of the Botanic Gardens in this period focus primarily on the development of Kew Gardens after the death of Frederick, Prince of Wales in 1751. The Dowager Princess Augusta continued to live at the White House and carried on her deceased husband's work. In 1759 William Aiton was employed as her gardener and was initially placed in charge of a small botanical or 'Physic' garden with an area of about 4 hectares, devoted to medicinal plantings. This date is generally accepted as the official beginnings of the Botanic Gardens. It continued to grow and flourish under Aiton's care and Princess Augusta's patronage, but it was not until Sir Joseph Banks began his involvement with the site began in the early 1770s, that it developed international significance.

### **1772 to 1820: Joseph Banks and the Growth of Kew**

1772 saw George III leave Richmond Lodge and relocate to the White House. Richmond Lodge was demolished



Sir Joseph Banks

shortly afterwards. This change of residence coincided with the arrival of a key figure in Kew's history: Sir Joseph Banks. Banks was a wealthy man with a passion for plants, botany and self-promotion. He had previously travelled with eight scientific companions, all at his own expense, on the HMS Endeavour with Captain Cook, from 1768-71. During the voyage he gathered considerable anthropological, scientific and botanical material. Upon his return he was widely acclaimed and gained an audience with George III; a meeting that was to prove instrumental in shaping the Gardens' future.

By 1773 he had established his presence at Kew and unofficially he promoted his 'superintendence over the Royal Botanic Gardens'. Joseph Banks and George III enjoyed a close relationship and their desire to develop economic uses for exotic and native plants was to set the course for the Gardens' development. Banks also developed a friendship with the Dowager Princess Augusta, with whom he shared a love of botany. Over the coming years Banks instigated collecting campaigns in India, Abyssinia, China and Australia and plants and materials were shipped from Kew to the colonies and vice versa. For example, in 1793 over 800 pots were transferred from the HMS Providence to Kew after her voyages in the southern hemisphere. By the early 1800s virtually no ship left India or any other colony without some living or preserved specimen for Kew. One of Banks' other achievements was the translocation of breadfruit to the West Indies in 1793, after an earlier attempt had been scuppered by the 'Mutiny on the Bounty'. Under his direction the Gardens established an international reputation for plant collecting and competed vigorously to be the first European garden to display any new specimen.

The Gardens themselves also underwent considerable physical change during his time. Lancelot 'Capability' Brown continued work on Richmond Gardens and the Hollow Walk was completed in 1776. The botanic gardens expanded considerably and a formal arboretum was founded. Alongside this, George III pursued his passion for building and James Wyatt began, but never finished the Castellated Palace. George III also ordered the demolition of the White House. Within the Botanic Gardens numerous small glasshouses and hothouses were built, but this period is not characterised by major botanical construction projects. Perhaps the most significant physical changes were the removal, in 1802, of Love Lane and the wall that formerly divided the two royal estates.

Banks's death in 1820 coincided with that of George III. The loss of these two driving forces in Kew's development almost led to the disestablishment of the Gardens.

### 1820-1841: Decline

It is difficult to ascribe blame for the decline that Kew suffered in these twenty years. Certainly the apathy of George IV did not help and the fact the William Aiton was preoccupied with other royal gardens left Kew very much as a minor concern within the royal household. Very rapidly all of Kew's foreign collectors were withdrawn and by 1831 Kew no longer actively collected plants, although it still received many specimens.



Building activity still occurred at Kew and in 1825 an imposing new set of entrance gates, with lodges, was built on Kew Green. These forced the closure of the old entrance to the Gardens and a small gate leading to an alleyway now supplied the only entrance to the Botanic Gardens from Kew Green. The next monarch, William IV, removed the new main gate and its lodges in 1831. In fact, under William IV's patronage the Gardens did improve marginally. For instance, he ordered Sir Jeffry Wyattville to move the Architectural Conservatory (Aroid House) from Buckingham Palace to Kew and this new building proved invaluable in providing space to reduce overcrowding in the old greenhouses at Kew. At that time the Great Stove, built in 1761, was still the largest hothouse in the Gardens. However, by the mid 1830s Kew was in serious decline and a considerable body of public opinion now wanted it closed or bought up to a standard befitting the capital city of a major imperial power.

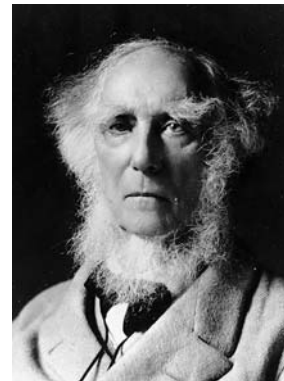
After a parliamentary enquiry, and considerable lobbying, the Treasury eventually agreed to the transfer of the Gardens to the Office of Woods and Forests as the national botanic gardens and Sir William Hooker was appointed as the first official Director in 1841.

### 1841 to 1885: The Hookers and the flowering of Kew

This forty-five year period was, in many respects, Kew's renaissance. It saw the establishment of two of the



Sir William Hooker  
the first Director of Kew



Joseph Hooker  
the second Director of Kew

keynote glasshouses (The Palm House and the Temperate House), the laying out of the Arboretum, the founding of the Herbarium and the restructuring of the gardens by William Nesfield and Decimus Burton. Scientific research at the site expanded and Kew became essential to the developing Empire, supplying seed, crops and horticultural advice to the colonies. Under Queen Victoria's patronage the Gardens flourished and with the arrival of the railway in 1871 Kew's role as a public attraction also grew. These changes were instigated and carried forward by Sir William Hooker (1785-1865) and his son, Sir Joseph Hooker (1817-1911), the first and second Directors of Kew, and together they established Kew as the world's leading botanical garden.

There were, however, differences in the nature of their achievements. William Hooker is predominately known for his redevelopment of the physical and scientific structures of the Gardens, with the building of the Palm House, the redesigning of the landscape and, perhaps most importantly, the founding of the Herbarium. The Herbarium was instrumental in securing Kew's place as a leading botanic garden. Initially Sir William Hooker loaned his own collection and other prominent botanists, such as Bentham, donated their own collections shortly afterwards.



His son Joseph was also responsible for developing the landscape with his restructuring of the Arboretum, the laying out of new vistas and walks and the building of the Temperate House. He also increased, under considerable pressure, public access to the Gardens. But perhaps Joseph Hooker's most significant achievement was the redevelopment of the colonial links originally established by Joseph Banks over forty years before. Under Joseph Hooker's directorship the Gardens were responsible for developing the Malaysian and Indian rubber economies and the introduction of Liberian coffee to Sri Lanka. He also reinstated Kew's strong ties with the West Indies which had declined under his father.

Overall, the Hookers seem to have worked in partnership, the achievements of one feeding and driving the other. But they also stamped their individual identities on the Gardens, and together they established the template for all the future developments at Kew.

### ***1885-1939: Imperial Kew***

With the retirement of Sir Joseph Hooker in 1885 the Directorship passed to Sir William Thiselton-Dyer, his son-in-law. After the years of reform and development at Kew the focus shifted slightly. The ambitious building projects of the Hooker period were now complete and the Gardens moved through a period of maturing evolution. Many aspects of Nesfield's intricate formal design were gradually adjusted to allow ease of maintenance and Thiselton-Dyer, especially, engaged on numerous landscaping projects. Foremost amongst these included restructuring the Arboretum, which at the time caused a public outcry. He was also responsible for building the Rock Garden and expanding the public access to the Gardens, which culminated with the building of the Refreshment Pavilion in 1888. This building attracted further attention in 1913 when Suffragettes burnt it to the ground. Another ornamental feature was the Japanese Gateway, installed at Kew in 1911.

The expansion of public access was accompanied by a growth in the scientific collections, which saw the expansion of the Herbarium first in 1903 and then again in 1932, in part due to the inclusion of the British Museum's herbarium. This period also saw an expansion of greenhouses and space for the living collections with the construction of the first Alpine House in 1887 and the completion of the Temperate House in 1899. Other smaller houses included a Rhododendron House (1925) and cactus and succulent houses.

But, this period is predominantly known for Kew's expanding Imperial links. The Gardens soon reinforced its position, developed over the preceding 100 years, at the heart of a network of botanic gardens across the British Empire. The Gardens served the needs of the Colonial Office and advised extensively on the introduction and translocation of plants across the colonies. This role had developed from earlier successes, such as the transfer of rubber, and in many respects economic botany became the dominant activity carried out at Kew during the early part of this period. However as time progressed the Empire declined and as the colonies slowly gained their independence Kew's influence and central role declined. This decline was hastened by the outbreak of World War II.

### ***1939-2001: Conservation and Expansion***

Kew suffered some damage to its buildings and landscape during the war but more significantly the years of reform and development were slowed. After the war, economic hardship prevented the immediate recommencement of the reform and development process. However, fuelled by the bicentennial celebration planned for 1959, Kew eventually began a period of expansion and change. This started with the construction of the Australian House in 1952, a glasshouse donated by the Australian government. Then the Orangery was converted back to a conservatory after decades as a Timber Museum and the Palm House was restored and reopened in 1959. In the 1960s the Rock Garden, Azalea Garden and Order Beds were all enhanced. However, these new developments could not accommodate Kew's growing collections, and in 1965 the Gardens took on Wakehurst Place, a 200ha garden in which less drought-resistant outdoor specimens could be established.

The preserved collections were also growing and in 1969 the Queen opened another wing at the Herbarium. This was preceded in 1963 by the construction of a larger Jodrell Laboratory to support the burgeoning community of scientists and to expand Kew's research base. New greenhouses such as the technologically advanced Alpine House (1981) were also constructed, the culmination of this glasshouse construction being the completion in 1986 of the Princess of Wales Conservatory, one of the world's most efficient and advanced glasshouses.

The conservation ethic came to the fore as a key theme in Kew's development during this period. This involved both the conservation of the unique heritage of the site and the conservation of the world's ecosystems. On the site, buildings such as the Orangery, in decline due to dry rot, was converted to a more suitable use, whilst in 1977-81 the Temperate House underwent an extensive programme of conservation and repair to preserve its failing structure. One of the greatest building conservation projects was the extensive repair of the Palm House between 1987 and 1990.

However, the growth of the conservation ethic had a major influence behind the scenes and refocused Kew's mission from serving the needs of the colonies to serving the needs of the world community. Although the Gardens had often promoted conservation of plants and habitats to the colonies, i.e. through the despatch of a



botanist to oversee the preservation of the forests on Mauritius and the instigation of forest surveys on Cyprus in the late 19th century, the reasoning behind these decisions were still essentially economic and colonial. The focus has now shifted to both conservation-led research and economic botany, and over the last 30 years Kew has become one of the world's leading species conservation centres. This development has been supported by a tripling in size of the Jodrell Laboratory in 1993, continued expansion of the Herbarium and the operation of an active international research campaign. The conservation work is exemplified by the Millennium Seed Bank at Wakehurst Place (not part of the nominated site) where the aim is to conserve seeds from all native British plants plus a further 24,000 species from around the globe, to act as a genetic bank for future generations.



### C) FORM AND DATE OF MOST RECENT RECORDS OF THE PROPERTY

Records relating to the nominated site, its history, buildings, landscape and collections are stored in a range of repositories. Key amongst these are:

- The extensive range of documents, maps, letters and other material in the Archives and Library of the Royal Botanic Gardens, Kew
- The detailed records and historical documents particularly relating to Kew Palace and Queen Charlotte's Cottage including building surveys and condition surveys as held by Historic Royal Palaces. Important historic records held by Historic Royal Palaces are deposited at the Public Record Office when no longer in regular use.
- The List of Buildings of Special Architectural or Historical Interest held by the Department of Culture, Media and Sport.
- The Register of Parks and Gardens of special historical interest compiled by English Heritage
- Archival documents and maps held by the Public Record Office at Kew
- Letters and correspondence held by the Natural History Museum, London
- Documents and maps held by the Local Studies Library, Richmond
- Conservation Area Statements held by Richmond upon Thames Borough Council
- The National Monument Record held by English Heritage at Swindon
- The Greater London Sites and Monuments Record managed by English Heritage

These records date from the earliest phases of the site's history through to recently compiled data connected with the conservation and management of key buildings on the site. Most of the repositories are subject to constant update and all are actively maintained.

## D) PRESENT STATE OF CONSERVATION

### *Introduction*

The Royal Botanic Gardens, Kew and Historic Royal Palaces have a highly proactive approach to the conservation of their buildings, landscapes and collections. These are all maintained to a very high standard as is appropriate for the most important botanical institute in the world, both to conserve elements of high historic importance and cultural value and to enable the fulfilment of the Gardens' functions.

### *Built Heritage*

All the important buildings at Kew are currently in excellent condition, with one exception – this being the Grade II\* Listed Aroid House. However, this is already planned for repair and conservation during 2002. The team who successfully restored the Palm House are currently preparing specifications for the work at the Aroid House.

The excellent state of preservation of the built heritage on the site is due to a well-structured management regime and an ongoing commitment to repairs and conservation. This commitment can be demonstrated by the following list of major conservation works that have taken place over the last 25 years:

- Restoration and repair of Japanese Gateway
- Restoration of Temperate House
- Major repair of Marianne North Gallery
- Major repair of King William's Temple
- Restoration of Temple of Bellona
- Restoration of the Palm House
- Repair to external envelope of Kew Palace
- Repair to interior and servicing of Kew Palace
- Repair to roof structure and re-thatching of Queen Charlotte's Cottage
- Restoration of Museum No 1
- Restoration of Water Lily House
- Restoration of Museum No 2 (School of Horticulture)
- Repairs/decoration of Orangery
- Major repairs to Cambridge Cottage
- Restoration of Main Gate

### **Historic Garden Landscapes**

The landscape of the nominated site is subject to continual maintenance and management by a dedicated team of horticultural staff. All of the major vistas and walks are currently well maintained; some such as the Broad Walk have been recently replanted as part of the ongoing maintenance programme. The



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major landscape features such as the Lake, Palm House Pond and garden areas, for example the Order Beds and Bamboo Garden are in good structural and botanical order. Many relict features from the 18th century, such as the Riverside ha-ha are also extant and well maintained.

## Collections

### *Living Collections*

A dedicated staff of horticulturists and researchers maintain the living collections. Major collections such as the Arboretum are subject to constant replanting and renewal to maintain their integrity. The extensive nursery complexes and modern glasshouses situated around the fringes of the site ensure the continued propagation and survival of most plant specimens.



### *Preserved Collections*

The Herbarium is actively managed by a team of curatorial staff under the guidance of the Keeper of the Herbarium.

### *Archival Collections*

The Archives and Library are actively managed and curated by a dedicated team of librarians and archivists. A Paper Conservation Unit was established at Kew in 1987 to ensure the continued survival of its collections.





## E) POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

Royal Botanic Gardens, Kew employs a team of marketing and public relations staff to develop advertising and promotional programmes for both UK and international audiences to maximise awareness of Kew, its work and its potential for visitor amenity. In addition to bought press and poster advertising and direct marketing through leaflet distribution, extensive press and television coverage of the Gardens is received free of charge as a result of publicity drives and is currently valued in millions of pounds sterling in advertising equivalent spend.

Open to the public for 160 years, informally for much longer, the Gardens now receive visitors for 363 days of the year, only being closed for Christmas and New Year's Day. Although four gates are open to the public, the majority of visitors enter through the Main Gate and Victoria Gate, which has a visitor centre with comprehensive facilities – a shop, a café, a Friends Help Desk and toilets. There are additional catering outlets at the Pavilion, White Peaks and the Orangery plus a second shop at White Peaks.

A programme of festivals is run throughout the year to entertain and educate visitors. These consist of horticultural displays, exhibitions, workshops and lectures on specific seasonal or annual themes. This starts with the Orchid Festival in February, followed by a spring Festival (including Bluebells, Easter and crocus displays), a summer, autumn and Christmas Festival when arboricultural and architectural features in the Gardens are illuminated with thousands of fairy lights.

The Gardens' associated registered charity, The Foundation and Friends of Kew, was established in 1990 to support Kew's mission through fundraising and helping raise awareness of Kew's work. Its membership has grown to 50,000, representing a major resource for public support and promotion of the site and the Institution's work. A high quality magazine is published quarterly and distributed to all members.



The Royal Botanic Gardens, Kew belongs to ALVA, the UK Association of Leading Visitor Attractions (those with at least one million visitors per year) and is thereby able to share visitor and marketing intelligence with the best amongst UK visitor and tourist venues.

Historic Royal Palaces has the internal resources of a Marketing Department and the capacity offered through marketing opportunities at Historic Royal Palaces's other properties, including Hampton Court Palace, Kensington Palace State Apartments and HM Palace and Fortress of The Tower of London. Historic Royal Palaces is also a member of ALVA.

## 4.0 MANAGEMENT





# 4.0 MANAGEMENT

## SUMMARY

The nominated site is the property of Her Majesty Queen Elizabeth II. Its management and preservation is secured by a comprehensive set of internal management regimes and external planning policies that operate within an established legal framework. The site is managed by the Royal Botanic Gardens, Kew and Historic Royal Palaces. These two bodies work in partnership to secure the ongoing conservation and preservation of the site's historic landscapes, collections and buildings, whilst ensuring its continued status as a world-class botanic garden.

## CONTENTS

- a Ownership
- b Legal Status
- c Protective Measures
- d Agencies with Management Authority
- e Level at which Management is Exercised and Name and Address of Responsible Persons for Contact Purposes
- f Agreed Plans
- g Sources and Levels of Finance
- h Sources of Expertise and Training in Conservation and Management Techniques
- i Visitor Facilities and Statistics
- j Property Management Plan and Statement of Objectives
- k Staffing Levels





## **A) OWNERSHIP**

The entirety of the proposed World Heritage Site, which includes: the Royal Botanic Gardens, Kew; Kew Palace; and Queen Charlotte's Cottage, is the hereditary property of Her Majesty Queen Elizabeth II.

## **B) LEGAL STATUS**

The proposed World Heritage Site comprises two separate management units. The largest is the Royal Botanic Gardens, Kew, which manages the entirety of the site, excepting Kew Palace and Queen Charlotte's Cottage, which are managed by Historic Royal Palaces.

For the purposes of Government, the Royal Botanic Gardens, Kew is constituted as an Executive Non-Departmental Public Body governed by a Board of Trustees. Such bodies carry out the functions of Government at 'arm's length' from central Government. They are required to comply with a comprehensive body of guidance designed to ensure their good governance.

The Board of Trustees of the Royal Botanic Gardens, Kew is an exempt charity (relevant for taxation purposes) as a consequence of Schedule 2 to the UK Charities Act (1960).

Historic Royal Palaces is a Royal Charter Body with charitable status and it is also a Non-Departmental Public Body.

## **C) PROTECTIVE MEASURES**

### ***Planning Policy Framework***

The significance of the nominated site's built and natural heritage, including its proposed buffer zone, is safeguarded through a range of existing protective measures provided under the provisions of established planning legislation, policies and practice. New development and changes to existing properties in England are regulated by the land use planning system.

At the local level, local planning authorities have a statutory duty to consider all applications for development in the built and natural environment. This includes proposals to alter or demolish listed buildings. Applications can be referred to the Secretary of State for Transport, Local Government and the Regions where they affect highly sensitive areas, or raise particularly contentious issues. Local planning involves the formulation of policies for future development (Forward Planning), and the consideration of all planning applications for land use development including changes of use of property or land, plus applications for listed building consent (Development Control).



MAP 4.1 Areas Managed by Royal Botanic Gardens, Kew and Historic Royal Palaces within the Nominated Site

### *Forward Planning*

Local planning authorities are required to produce a 'development plan' for their area setting out policies and proposals for development in their administrative areas. Kew falls within the London Borough of Richmond upon Thames administrative area, which produces a Unitary Development Plan (UDP). The UDP is reviewed regularly and is subject to extensive public consultation. In addition, the London Borough of Hounslow's UDP policies are also relevant with regards to the protection of land within the proposed buffer zone (see below) to the north of the Thames. The relevant plans are outlined in Section 4 (f).

Of particular relevance to the nominated site is the requirement for local planning authorities to keep their conservation areas under regular review and to prepare strategies for their protection and enhancement. For example, there are strategies in place for Syon Park and the Old Deer Park.

### *Development Control*

Applications for proposed work, or change of use, are normally submitted to the local planning authority. On the basis of planning officer recommendations, development control decisions are made by either elected representatives of a Planning Committee, or delegated to senior officers. Approval may be subject to conditions on the design, layout and operation of the proposed development. If refused, applicants have the right of appeal to the Secretary of State. Appeals are considered by an independent government agency (the Planning Inspectorate). The Secretary of State may, in certain circumstances, decide to 'call in' applications for direct consideration. It is normal practice for local planning authority officers to consult on applications relating to works to historic properties and areas with English Heritage.

In the case of major planning proposals, the local planning authority can require that a formal environmental assessment, prepared under the Town and Country Planning (Environment Assessment) Regulations 1999, must be submitted with the planning application.

A local planning authority has the power to rectify breaches of planning control such as non-compliance with planning conditions. This control extends to development and changes of use affecting listed buildings and conservation areas, where work must preserve or enhance the special qualities of these historic assets.

With regard to UK World Heritage Sites, inscription does not carry with it additional statutory controls. However, the Government's Planning Policy Guidance Note on the Historic Environment (see PPG15 below) advises that inclusion on the World Heritage List highlights the outstanding international importance of the site. PPG15 states that this factor is a 'key material consideration' in determining planning and listed building consent applications.

### *Planning Policy Guidance*

To ensure that all local decisions and proposals are consistent with the statutory framework, the Government provides national guidance in the form of Planning Policy Guidance Notes on a range of land-use planning issues. These PPGs are taken into account in determining planning applications and appeals.



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One of the key PPGs for heritage conservation is PPG15: *Planning and the Historic Environment*, which encourages the preparation of Management Plans for all of England's World Heritage Sites. PPG15 requires local planning authorities to formulate, and give due weight to, specific planning policies to provide effective protection for World Heritage Sites as key assets of the historic environment.

At the regional level, a new Spatial Development Strategy for London is being developed which will provide the strategic framework for local land use policies and proposals set out in local authority unitary development plans. Strategic planning in London is the responsibility of the Mayor and the Greater London Authority. Initial proposals for the Mayor's Spatial Development Strategy '*The London Plan*' published in May 2001 set out for public consultation a vision for London and the broad policy directions that will guide specific proposals for the future. The London Plan will replace existing strategic guidance, and reviews of UDPs will be required to be in general conformity with it. The London Plan recognises the importance of conservation areas, listed buildings and heritage sites in London, including its World Heritage Sites, in contributing to the quality of life of local communities and to its international status as a world class city.

### ***Protective Site Designations***

#### *Conservation Area*

Under the provision of Part II of the Planning (Listed Buildings and Conservation Areas) Act 1990, Local Planning Authorities have a duty to designate and care for Areas of Special Architectural or Historic Interest (Conservation Areas). The Act grants statutory protection to the fabric, character and setting of the special architectural or historic interest of Conservation Areas.

The entirety of the nominated site is included within a conservation area designated by the London Borough of Richmond upon Thames.

#### *Buildings of Special Architectural or Historic Interest (Listed Buildings)*

Forty-four buildings and structures within the nominated site have been 'Listed' as Buildings of Special Architectural or Historic Interest by the Secretary of State for Culture, Media and Sport. All listed buildings are statutorily protected under the Planning (Listed Building and Conservation Area) Act 1990. The Act protects the interior, exterior, fittings, fixtures and settings of these structures, and requires that alterations to these buildings, or their settings, require consultation with the relevant local planning authority. Work to a listed building normally requires Listed Building Consent to ensure that it is undertaken in accordance with the provisions of the Act. The Act also empowers local planning authorities to require or carry out urgent works to any Listed Buildings that it considers to be vulnerable.

Listed Buildings in the nominated site include:

- five Grade I Listed Buildings: the Pagoda; Temperate House; Kew Palace; Palm House; and the Orangery. Grade I are the most important and best-preserved buildings/structures, and only about 2% of all listed buildings in England fall within this category.

- five Grade II\* Listed Buildings. Only about 4% of all listed buildings in England are in this category.
- thirty-four Grade II Listed Buildings. About 94% of England's listed properties are within this category.

### *Register of Parks and Gardens*

The whole of the nominated site is designated Grade I on the non-statutory Register of Parks and Gardens of Special Historic Interest compiled by English Heritage in recognition of its exceptional historic interest. Inclusion of the site on the Register offers no additional statutory controls, but local planning authorities are required to protect such sites through their development plan policies and in development control decisions, and to consult English Heritage and the Garden History Society on planning applications affecting gardens and their settings.

### *Nature Conservation*

The nature conservation interest of the Gardens has been afforded protection by Richmond upon Thames through designation as a Site of Borough Importance for Nature Conservation.

### ***Buffer Zone***

There are important views and vistas into and out of the site, the broader Thames-side and parkland setting of the site, and significant and inextricable links between the complex history and development of the Gardens and the adjacent areas. The parks and green spaces around Kew also greatly add to the nominated site's special character and sense of place. In recognition of this, a 'buffer zone' is proposed around the nominated site. Applications for development or changes of use in this zone will need to demonstrate that they are not incompatible with the primary aim of safeguarding the outstanding universal value of the World Heritage Site.

The extent of the proposed buffer zone was shown on Map 1.2. The proposed buffer zone comprises:

- areas key to the protection of significant views in and out of Kew (e.g. Syon Park);
- land with strong historical relationships to Kew (e.g. The Old Deer Park, Kew Green);
- areas that have a bearing on the character and setting of the gardens (e.g. the River Thames and its islands between Isleworth Ferry Gate and Kew Bridge).

The proposed buffer zone is afforded various levels of protection by established policy designations within Unitary Development Plans.

The majority of the proposed buffer zone is designated by both Richmond upon Thames and Hounslow as Metropolitan Open Land in recognition of its strategic significance within London as a whole.

Syon Park lies within the Isleworth Riverside Conservation Area designated by Hounslow. The nature conservation interest of Syon Park has also been recognised by Hounslow who have designated it as a Site of Borough Importance for Nature Conservation. In addition, Tide Meadow abutting the Thames within Syon Park has been notified by English Nature under the Wildlife and Countryside Act 1981 as a Site of Special Scientific Interest in recognition of its national importance for nature conservation. Syon Park is also a Registered Park and Garden.

Both Richmond upon Thames and Hounslow have designated the River Thames and its islands as a Site of Metropolitan Importance in recognition of its significance for nature conservation within London as a whole. This is the highest level of local designation for nature conservation sites in London. The Thames and adjacent riverside land are also subject to the 'Thames Policy Area' definition, within which special policies apply in Richmond upon Thames's and Hounslow's Unitary Development Plans. Within the Thames Policy Area, the general policy approach is to encourage careful planning and management of the riparian landscape. A key aspect of this approach is to give priority to the conservation and enhancement of the landscape, historical and ecological significance of the Thames.

The Old Deer Park is designated as a Conservation Area by Richmond upon Thames. It has also been designated by Richmond upon Thames as a Site of Borough Importance for Nature Conservation, and is a Grade I Historic Park and Garden. Kew Green is designated as a Site of Local Importance for Nature Conservation in recognition of its educational value to Richmond's residents and schools, and is also designated as a conservation area.

The built up areas within the proposed buffer zone adjacent to Kew Road (A307) are designated as conservation areas by Richmond upon Thames.

The proposed buffer zone will be agreed as part of the Management Plan preparation process. Consultation with the local planning authorities and other key stakeholders is required to agree in detail the boundaries of the buffer zone, and to agree procedures for development control within the zone. The Management Plan policies, including the proposed buffer zone, will benefit from their formal adoption as supplementary planning guidance by the Boroughs of Richmond upon Thames and Hounslow.

### ***Site Security***

The site, its contents and public visitors are safeguarded by a permanent team of uniformed constabulary, contracted night-time security services, a number of key management and on-call maintenance staff based on site, a range of fire and burglar alarms, a computer-based access control system and close-circuit television relayed back to a continuously manned control room. The boundaries are secured by a combination of high walls and ditches, including the 18th century ha-ha, which divides Kew from the River Thames towpath.



## D) AGENCIES WITH MANAGEMENT AUTHORITY

The Royal Botanic Gardens, Kew and Historic Royal Palaces manage the site in partnership, working together to ensure the continued conservation of the exceptional historical and botanical significance of the site and the maintenance of its outstanding universal value.

The Secretary of State for Environment, Food and Rural Affairs has overall responsibility for the Royal Botanic Gardens, Kew and is accountable to the UK Parliament. The Secretary of State's role is to ensure that the Gardens deliver their statutory obligations, are accountable to Parliament for the expenditure of public funds and produce work of a high scientific quality.

The strategic and operational management of the Royal Botanic Gardens, Kew is the responsibility of the Board of Trustees established by the National Heritage Act 1983 (see extracts in **Annex A**). Eleven members of the Board are appointed by the Secretary of State and one by Her Majesty the Queen.

The day-to-day management of the Royal Botanic Gardens, Kew is the responsibility of the Director who is appointed by the Board with the Secretary of State's approval.

Historic Royal Palaces is contracted by the Secretary of State for Culture, Media and Sport to manage the palaces on behalf of Her Majesty the Queen. Historic Royal Palaces is responsible for the care, conservation and presentation to the public of the unoccupied royal palaces: HM Palace and Fortress of The Tower of London, Hampton Court Palace, Kensington Palace State Apartments, the Banqueting House, Whitehall and Kew Palace with Queen Charlotte's Cottage.

Historic Royal Palaces is supervised by a Board of Trustees, all of whom are non-executive. The Chief Executive, Alan Coppin, is responsible to the Board of Trustees.

English Heritage, the government's statutory advisor on the Historic Environment is responsible for maintaining the List of Buildings of Special Architectural or Historical Interest and the non-statutory Register of Parks and Gardens of special historic interest. English Heritage is statutory consultee in determining the suitability of alterations proposed to Grade I or Grade II\* listed buildings. English Heritage allocate an Inspector to advise the local planning authority and the Department of Culture, Media and Sport on Scheduled Monument Consent.

The London Borough of Richmond upon Thames is the Local Planning Authority for the nominated site.

The Royal Botanic Gardens, Kew World Heritage Site Nomination Steering Group acts as a co-ordinating and advisory body for the nomination and management plan process.

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**E) LEVEL AT WHICH MANAGEMENT IS EXERCISED AND NAME AND ADDRESS OF RESPONSIBLE PERSONS FOR CONTACT PURPOSES**

The day-to-day management of the Royal Botanic Gardens, Kew is the responsibility of the Director. His details are:

Professor Peter R Crane, FRS  
Director  
Royal Botanic Gardens, Kew  
Richmond  
Surrey  
TW9 3AB  
Telephone: 020 8332 5112  
Fax: 020 8332 5109  
Email: p.crane@rbgkew.org.uk

Responsibility for Kew Palace and Queen Charlotte's Cottage rests with:

Alan Coppin  
Chief Executive  
Historic Royal Palaces Charitable Trust  
Hampton Court Palace  
Surrey  
KT8 0AU  
Telephone: 020 8781 9500  
Email: Alan.Coppin@hrp.org.uk  
Registered Charity Number 1068852

Day-to-day operational responsibility for Kew Palace and Queen Charlotte's Cottage lies with:

Hugh Player  
Director  
Palaces Group  
Hampton Court Palace  
Surrey  
KT8 0AU  
Telephone: 020 8781 9501  
Email: Hugh.Player@hrp.org.uk

## **F) AGREED PLANS**

The key plans which currently guide conservation, maintenance and future change in and around the nominated site are outlined below.

### ***Unitary Development Plans***

The relevance of Unitary Development Plans (UDPs) in protecting the historic environment in and around the nominated site was described in Section 4(c).

The Richmond upon Thames UDP is currently being reviewed. The latest version is the Deposit Draft: First Review, including consolidated post-deposit changes. This document was agreed by the Council as interim planning policy for development control purposes in December 2000.

The Hounslow UDP is also currently being reviewed. The latest version is the Proposed Alterations Revised Deposit 2001. This document was adopted for development control purposes in December 2000.

Relevant policies from these two plans are included in Annex C.

### ***Thames Landscape Strategy: Hampton to Kew***

The Thames Landscape Strategy: Hampton to Kew was published in 1994. It contains a range of relevant policies and site-specific proposals for the active conservation and enhancement of the special character of parks, royal palaces and working communities along the river, including the management of important historical, landscape and nature conservation features.

The Strategy operates by, and depends upon, the consensus of a broad partnership, including the Boroughs of Richmond upon Thames and Hounslow, English Heritage, English Nature, the Countryside Agency, the Environment Agency and the Royal Parks Agency. The Director of Kew is also a key supporter of the Strategy.

The policies of the Strategy have been adopted as supplementary planning guidance by both Richmond upon Thames and Hounslow, giving it formal status as a material consideration in planning decisions. Policies, projects and management practices relevant to the nominated site are included in Annex C.

### ***Kew Corporate Plan***

Corporate Plans for the Royal Botanic Gardens, Kew are produced annually. They set out the Board's Strategy for the following five years. They are approved by the Secretary of State and published. A copy of the Corporate Plan for 2001/2 – 2005/6 is enclosed with this nomination in Annex D.

### ***Historic Royal Palaces Annual Operating Plans***

Historic Royal Palaces produces Annual Operating Plans for all of its properties. In addition to this a 10-year Forward Maintenance Plan for Kew Palace has also been drawn up.



## G) SOURCES AND LEVELS OF FINANCE

The Royal Botanic Gardens, Kew depend upon their principal sponsor – the Department for Environment, Food and Rural Affairs (DEFRA) – for financial support, but supplement this with additional sources of income, funding a budget of around £27 million per year. DEFRA provides an annual grant of some £17 million. The remainder of the Gardens' income is derived from: admission charges; sales of goods and services; fundraising; donations; and endowments. In the region of £3 million is spent annually on the upkeep of the landscape and fabric of the site itself (as opposed to its collections). However, this figure has been regularly supplemented with considerable additional sums granted by DEFRA for specific capital restoration projects.

Historic Royal Palaces receives no Grant-in-Aid from the Government and all income is derived from a variety of sources including: visitor admissions; retail; functions; concessions; and events. In the last four years Historic Royal Palaces has spent £1.5m on repair and conservation of Kew Palace and Queen Charlotte's Cottage in fulfilment of its Charter obligations. Internal re-presentation work is in the later stages of development. It is Historic Royal Palaces's stated intention to proceed with this work and re-present to the highest standards as the funds become available. Further funding is actively being sought to complete this.

## H) SOURCES OF EXPERTISE AND TRAINING IN CONSERVATION AND MANAGEMENT TECHNIQUES

Royal Botanic Gardens, Kew staff are employed in the Horticulture & Public Education, Buildings & Maintenance, Herbarium and Information Services departments, plus emeritus appointees and affiliated researchers. Together this represents a substantial body of on-site expertise in the maintenance of the historic landscape, plantings, buildings and preserved collections. Their knowledge and skills are regularly supplemented by advisers contracted to carry out restoration work, for the interpretation of historic and other features of the site or for the Institution's scientific research. Statutory bodies, such as English Heritage, give their views and advice on applications for planning consents involving changes to, or restorations of, the historic landscape and buildings.

Historic Royal Palaces staff in the Curatorial and Surveyor of the Fabric's Departments (now unified in the Conservation Department) provide the skills in-house to inform conservation work. A range of specialist experience is available including: archaeology; architectural history; historic landscape and garden design; social and cultural history; educational interpretation; conservation building surveying; quantity surveying; conservation housekeeping; and mechanical and electrical engineering services. Research and interpretation work is resourced in-house and provides the most comprehensive source of information, currently available, regarding Kew Palace and Queen Charlotte's Cottage during the periods of Royal occupation from 1729 - 1818.



## I) VISITOR FACILITIES AND STATISTICS

The nominated site has a comprehensive range of visitor facilities, including:

- interpretation through guides (volunteers), publications, promotional literature and signage;
- programmes of formal and informal education;
- a variety of catering facilities to meet all needs at Victoria Gate, Pavilion Restaurant, White Peaks and Orangery;
- two retail outlets at Victoria Gate and White Peaks;
- programmes of public events including seasonal and thematic festivals, music concerts, cultural events and exhibitions;
- car parking;
- lavatories;
- on-site uniformed constabulary trained to respond to emergencies and communicating with other staff by means of radios.

The nominated site was conceived as both a landscape for pleasure and a scientific centre and has been accessible to the public since 1776 (initially for only certain days each week, but since 1867 for at least 363 days per year). Following the opening of the local railway line in 1871, visitor numbers rose dramatically to over a million per year.

Although there has been a decline in visitor numbers in recent years, arising largely from the growth in other competing attractions in London, this trend has now been reversed and the site is expected to receive over one million visitors in the current financial year (April 2001 to March 2002). Visitor numbers over the last six years, and an estimate for 2001/02, are as follows:

1995/96	1,047,869
1996/97	1,015,856
1997/98	903,333
1998/99	856,930
1999/00	861,106
2000/01	859,999
2001/02	1,000,000 [estimate]

This recent increase in visitor admissions is the result of a combination of factors – the creation of successful, innovative, seasonal and thematic festivals for the public and increased marketing investment (total budget £744,000 in 2001/02), which has been deployed primarily in more targeted, high impact advertising and effective public relations. Market research shows good levels of visitor satisfaction and warm reactions amongst non-visitors.



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## J) PROPERTY MANAGEMENT PLAN AND STATEMENT OF OBJECTIVES

The nominated site has adequate legal and protective measures, as required by the Operational Guidelines. Government guidance, local government plans and the corporate plans of the Royal Botanic Gardens, Kew and Historic Royal Palaces provide an overall framework for the management and continued sustainable use of the proposed site and for the protection and enhancement of its outstanding universal values.

### *Management Plan*

A full Management Plan is in preparation and will be in place in time for the World Heritage Committee meeting in June 2003. The plan will provide an integrated approach to the future phased development and protection of the property and will have a number of key aims. These will include the two management bodies working in partnership with all relevant stakeholders to:

- provide objectives for the management of the historic landscape, and the built heritage within it, so that the essential character of the place is conserved and enhanced;
- increase public awareness of, and interest in, the site and to promote the educational and cultural value of the cultural landscape as a whole;
- outline a sustainable approach to the future management of the whole site which balances heritage conservation, visitor access and the needs of its botanic research functions;
- identify the economic and cultural benefits of the site and work with partners in the local community to maximise these benefits, without damaging the heritage resource;
- suggest a programme of action that is achievable and will contribute to the conservation, understanding and, where appropriate, the improvement of the site for all those who visit Kew and who live or work in the area.

Following UNESCO/ICOMOS guidelines, the Management Plan will comprise:

- a definition of the essential features, values and overall significance of the WHS which should be maintained and enhanced;
- the identification of the main management issues affecting the WHS which need to be addressed;
- a vision for the future that provides a clear framework for the effective protection of the significance of the site as described in Section 2 of this Nomination document;
- agreed objectives, to be achieved over short - (5 years), medium - (10 years) or long term - (30 years) for the integrated management of the site, arising from the management issues identified above;



- a strategy for the implementation of the Plan's objectives and a clear programme of action;
- monitoring procedures to allow the review of the status and effectiveness of protective and enhancement measures related to the site.

A provisional contents list for the Management Plan is included as Annex B. It is intended that a detailed Conservation Plan will also be prepared to support the Management Plan by providing prescriptive policies on appropriate management actions and regimes for the conservation and enhancement of the physical fabric of the historic buildings and landscapes within the site. The Conservation Plan will be prepared in accordance with English Heritage's current best practice guidelines for the conservation of historic buildings and landscapes (*Informed Conservation*, English Heritage 2001 and *Conservation Plans in Action*, English Heritage 1998).

Historic Royal Palaces have commenced preparation of a Conservation Plan for Kew Palace and Queen Charlotte's Cottage, in accordance with English Heritage's guidelines. Liaison between Royal Botanic Gardens, Kew and Historic Royal Palaces on this and future plans is in place.

## K) STAFFING LEVELS

Staff levels at Kew currently vary between 530 and 560 full-time equivalents (FTE), which includes 70 staff who work at Royal Botanic Gardens, Kew's second garden at Wakehurst Place, Sussex, but excludes employees of Royal Botanic Gardens Enterprises Ltd and Royal Botanic Gardens, Kew's Foundation and Friends employees, on-site caterers and other contractors. The budgeted FTE staffing level is 587, but there is also a significant number of emeritus appointees, affiliated researchers and volunteers, whose contributions are mainly directed towards the preserved scientific collections and research. The staff have a diverse range of expertise, operational and management skills. Some 60% are plant or fungal scientists and horticulturists. In addition, the Gardens have the capacity for providing training and advice on conservation and sustainable use of plants and fungi, expertise on visitor services and commercial management, and the maintenance of historic landscapes and buildings.

The Gardens have an annual intake of 14 students to the three-year fulltime Horticultural Diploma Course, which is focused towards the management of botanic gardens. The current total of 42 students makes an important contribution to the care and interpretation of the living collections. There are also summer school international diplomas offered every two years in botanic garden management, botanic gardens' education and biodiversity conservation techniques.

Eight college-based sandwich students carry out the external element of their studies at Kew, mainly in the Herbarium and in the Jodrell and Micropropagation Laboratories. More than 50 students from a variety of countries are currently engaged in doctoral level studies under the supervision of science staff and spend varying amounts of their time carrying out research on-site.

Historic Royal Palaces staffing levels when Kew Palace is open to the public will meet the Trust's standards on security, visitor management and health and safety. Specialist tours are currently available from time to time. Operational, conservation housekeeping and maintenance visits are made on a fortnightly basis to carry out routine checks.

Queen Charlotte's Cottage is open when resources permit.

## *5.0 FACTORS AFFECTING THE PROPERTY*





# 5.0 FACTORS AFFECTING THE PROPERTY

## SUMMARY

The nominated site is protected from external development by its legal status. There are internal pressures to develop areas of the site for the ever-expanding collections and also to supply better facilities for the scientific community and visitors. Any development required to meet these pressures would be carried out in a manner that respects the historical character and fabric of the site.

## CONTENTS

- a Development Pressures
- b Environmental Pressures
- c Natural Disasters and Preparedness
- d Visitor / Tourism Pressures
- e Numbers of Inhabitants within the Property and Buffer Zone



## A) DEVELOPMENT PRESSURES

There are no external pressures to develop the Gardens for alternative use, e.g. housing or industrial activities, as the land is protected from inappropriate development under the National Heritage Act (1983) and other statutes (see Section 4C).

However, since Royal Botanic Gardens, Kew is a world leader in the study of plant diversity and a major visitor attraction, there is an ongoing need to continue to fulfil its traditional and international role through developing appropriate facilities to maintain and enhance its collections, scientific programmes, horticultural activities and its visitors' needs. For example, the more than 8,000,000 specimens contained in the Herbarium expand at a rate of approximately 50,000 per year, which creates the need for extensions to the building every 20 to 30 years. The continued managed growth of visitor numbers will also require further development and expansion of the educational and visitor facilities.

Forward planning has identified a number of major projects required over the next 10 years to meet the needs of the expanding scientific and education programme. This work will comprise major maintenance projects for listed buildings, enhanced visitor facilities and additional exhibition areas:

- Restoration of the Orangery – Grade I Listed
- Restoration of the Aroid House – Grade II\* Listed
- Extension to 47 Kew Green – Grade II Listed
- Alterations to enhance facilities for Plant Micropropagation
- Repairs to the Cycad House
- Replace defective water mains
- Provision of Schools Facility
- Decoration of Palm House – Grade I Listed
- Restoration of Marianne North Gallery – Grade II Listed
- Visitor facilities at the Victoria Gate Visitor Centre
- Paper building in the Stable Yard Area
- Sir Joseph Banks Centre – Restore to public use
- Construction of additional Science Block/Plant Information Centre
- Relocate car park
- Construct Childrens' Gardens on current car park
- Sir Joseph Banks Centre/Herbarium Area – Provision of visitor facilities



When assessing the need for additional facilities the site management team ensures that all existing buildings are fully utilised before considering new buildings. If new buildings are required then the objective is to try to locate them within, or adjacent to, existing nursery areas or other areas not open to the public. This approach minimises

the impact of new developments on the historic garden landscapes and ensures that buildings are located in a manner that is sensitive to the needs of the Gardens and visitors.

Where existing buildings have been adapted to facilitate new uses for the benefit of research, the collections or the visiting public, these modifications have avoided adverse impacts upon the historical integrity of the structure concerned.

Wherever possible, new plantings of trees and shrubs have aimed to preserve the historic landscape and planting schemes, except where the conditions of particular areas on the site have proved to be unsuitable for the cultural requirements of a given plant group. In areas where the landscape was historically of a more natural environment, e.g. in the grounds of Queen Charlotte's Cottage, this has been preserved and managed sustainably so as to enhance the natural qualities and indigenous biological diversity.

The proposed Buffer Zone encompasses: a number of privately owned, residential dwellings in the area to the east of the Kew Road; the Thames river landscape; the Syon and Old Deer Parks; and Kew Green, all of which are either designated as 'Metropolitan Open Land', and therefore protected from residential development, or as conservation areas in which planning consents are more strictly controlled to maintain historic character and setting of the features. These designations should prevent unsympathetic or inappropriate development within the vicinity of the Gardens.

## **B) ENVIRONMENTAL PRESSURES**

As is true of much of the western sector of Greater London, Kew is located beneath the principal flight path into Heathrow Airport and consequently suffers from varying degrees of aircraft noise and other pollution during a significant part of most days. This is likely to increase with the development of Heathrow's Terminal 5, but may to some extent be offset by the use of quieter aircraft engines.

Atmospheric pollution affecting Kew is known to have decreased significantly over the past century, as local industrial activities have changed. Recent on-site surveys of pollution-sensitive organisms, such as lichens, indicate an increase in biological diversity, suggesting ongoing improvement in air quality.

Kew is working hard towards cost effective applications of the principles of sustainable use and currently recycles to its own benefit more than 98% of organic plant waste produced on site.



### C) NATURAL DISASTERS AND PREPAREDNESS

The Royal Botanic Gardens, Kew has developed an Emergency Procedures and Crisis Management Plan, which includes measures necessary to address any incidents involving aircraft bound for Heathrow. Regular contacts with, and inspections by, the local Fire Brigade service take place and all the staff receive training in evacuation procedures, for both their own safety and that of the visiting public. All buildings that could be subject to fire have alarm systems installed and these are connected to the centralised on-site security system and constabulary. Most of the glasshouses, because of the nature of their construction, are not considered a fire risk and no fire alarms are fitted.

Higher levels of fire risk have been identified at Queen Charlotte's Cottage due to deposition of a film of highly combustible aviation fuel on the thatch roof. For this reason, among others relating to the time of arrival of the Fire Brigade, Historic Royal Palaces introduced a sparge pipe system in the roof of the Cottage at the time of the last thatch and roof structure repair in 1998. This is tested annually.

Kew Palace is fitted with an automatic analogue addressable fire detection system which reports via dedicated kilostream connection to the 24-hour manned Control Room at Hampton Court Palace. The Intruder Detection System at Kew Palace similarly reports back to Hampton Court. All systems are serviced and tested regularly in accordance with British Standards requirements.

A possible risk to the site is flooding by the tidal River Thames, which could be accentuated by climate change (global warming). This risk is minimised by the Thames Flood Barrier, London's principal flood defence system, and by extensive local defence structures.

A lesser threat, although potentially more likely to occur, is that posed by severe drought, which could result in significant loss of historic trees and other plantings that define historic landscape elements, such as the main vistas. Royal Botanic Gardens, Kew is currently considering ways in which on-site irrigation provision can be improved to reduce this possibility.

The United Kingdom has been subject to severe weather, particularly destructive winds, in recent decades, but Kew's policy of constant renewal in its Arboretum collections has ensured that new specimens have soon replaced any losses.

Wildfires and earthquakes are non-existent in London.



## D) VISITOR / TOURISM PRESSURES

As noted above, public access and education are integral elements of the Gardens' mission and also contribute to revenue-generating activities. The Gardens therefore need to make continual investment in visitor facilities both for economic and educational purposes. The aim is to integrate these facilities into the landscape in ways that complement, rather than damage, its historic features. For example, the Buildings and Maintenance Department and the catering service areas are located on the periphery of the site to avoid disturbing the core of the historic garden landscape.

The capacity of the Gardens is considered sufficient to accommodate the current visitor numbers of approximately 1 million visitors per year, and the potential visitor numbers of 1.4 million visitors per year by 2009, without damaging the cultural and biological values of the site. Greater numbers of visitors in the past, especially in the early and mid-20th century, did not result in deterioration of the site and its fabric. The development of the Management Plan and Conservation Plan will help address the pressures caused by visitors in the future.

Also, the regular monitoring of biological diversity on site gives timely indicators of negative pressures on wildlife. Staff and knowledgeable volunteers carry out the monitoring. The semi-natural areas of the estate, such as the Natural Conservation Area, are managed to encourage plant, animal and fungal diversity and accurate records have been kept over the past 120 years, which act as a baseline dataset for the current monitoring.

Kew Palace, when re-presented and open from Easter to October, has capacity for between 60-70,000 visitors annually.

Although the introduction of meaningful admission charges in the late 1980s initially resulted in a decrease in visitor numbers, current experience suggests that these no longer have a significant effect over longer periods and an increase of £1.50 to £6.50 in 2001 did not inhibit a substantial increase in visitors (children under 17 accompanied by an adult enter free). To enable access to the site for members of the local community Kew has established a series of low cost season ticket options, in addition to free admission schemes. Kew also has a policy of reduced price or free admission for visitors with special needs.

The admission charge and Kew's in-house constabulary combine to ensure that the Gardens are one of the safest and most secure visitor amenities in the United Kingdom.

### **E) NUMBER OF INHABITANTS WITHIN THE PROPERTY AND BUFFER ZONE**

There are no residential areas within the Gardens, except for a small number of dwellings licensed for use by approximately 25 Kew staff and Diploma Students, but only while they remain in the organisation. The staff comprise a mixture of on-call maintenance experts and senior managers, whose presence increases the security of the site and its collections outside normal business hours.

The proposed Buffer Zone incorporates a modest number of privately owned, residential dwellings in the area to the east of the Kew Road, along the Gardens' eastern boundary. Other areas of the proposed Buffer Zone are, for the most part, characterised by open land and have few residents.



## *6.0 MONITORING*





## 6.0 MONITORING

### SUMMARY

Extensive records exist for all of the property and the condition of the buildings, collections and landscapes is currently monitored by a number of qualified bodies. The Management Plan and Conservation Plan for the nominated site will act as a baseline for future monitoring of the site's condition.

### CONTENTS

- a Key Indicators for Measuring State of Conservation
- b Administrative Arrangements for Monitoring the Property
- c Results of Previous Reporting Exercises



## **A) KEY INDICATORS FOR MEASURING STATE OF CONSERVATION**

Baseline data for much of the site already exists in the form of records held by: Historic Royal Palaces; Royal Botanic Gardens, Kew; Richmond upon Thames Local Authority; and English Heritage. These take the form of: listed building records; conservation area appraisals; site management databases; and archival information. This data will be used within the Management Plan and Conservation Plan process to form a comprehensive understanding of the current state of the fabric of the site's buildings, landscapes and collections. The site also possesses 120 years of biodiversity records that enable the site's managers to gauge the effect of changes in land management regimes or visitor numbers on local biodiversity.

The Management Plan and Conservation Plan will lay down detailed and strategic indicators for measuring the effect of the site's future management on the conservation of its outstanding universal value and historical significance.

## **B) ADMINISTRATIVE ARRANGEMENTS FOR MONITORING THE PROPERTY**

Royal Botanic Gardens, Kew have the primary responsibility for monitoring the condition of the site. Trained members of staff or, when necessary, external experts carry this out on a regular basis. This monitoring and management program will be enhanced by the completion of the Management Plan and Conservation Plan, which will include objectives and policies outlining a monitoring schedule.

Historic Royal Palaces are directly responsible for the management and monitoring of Kew Palace and Queen Charlotte's Cottage. They undertake twice monthly inspections and their properties were subject to a quinquennial inspection in 1998. A rolling programme of repairs ensures the continued conservation and enhancement of these keynote properties. All this work is undertaken by trained members of staff or, when necessary, external experts and carefully selected conservation contractors.

The London Borough of Richmond upon Thames has a statutory duty to preserve the heritage resource within its area. This includes the conservation area that encompasses the entirety of the Gardens and the listed buildings contained within the bounds of the Site. The local authority achieves this through monitoring all planning applications and proposed alterations that may affect the conservation areas or listed buildings.

English Heritage is the government's statutory body charged with the conservation of England's heritage. English Heritage are consulted in connection with all changes and alterations to Grade I and Grade II\* listed buildings and also to Grade I and Grade II\* registered parks and gardens. They also advise DCMS on the List of Buildings of Special Architectural or Historical Interest and the Register of Parks and Gardens of special historic interest in England, both of which are updated from time to time.

## **C) RESULTS OF PREVIOUS REPORTING EXERCISES**

As already mentioned in 3c and above, the bodies charged with management and conservation of the property



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hold extensive records on its condition. These have not, to date, been drawn together to form a single document but an overview of the condition of the site, by the Royal Botanic Gardens, Kew indicates that all the buildings, bar those mentioned in Section 3d as requiring work, are in good condition, and that the historic landscape features are generally well maintained and authentic.

## 7.0 DOCUMENTATION



# 7.0 DOCUMENTATION

## CONTENTS

- a Video and Slides
- b Property Management Plans and  
Extracts from Other Relevant  
Plans
- c Select Bibliography
- d Address where Inventory,  
Records and Archives held





## A) VIDEO AND SLIDES

### Video

A promotional video entitled '*A Journey through Kew Gardens*' accompanies this nomination (Annex D).

### Slides

The following 35 mm transparencies can be found at the rear of Section 7.

1. Palm House (external)
2. Palm House (internal)
3. Palm House at night (external)
4. Temperate House (external)
5. Kew Palace
6. Queen Charlotte's Cottage
7. Princess of Wales Conservatory (external)
8. Princess of Wales Conservatory (internal)
9. Marianne North Gallery (internal)
10. Herbarium (internal)
11. Orangery
12. Palm House Parterre
13. Arboretum
14. Conservation Area
15. Temple of Aeolus
16. Pagoda Vista
17. Scientific Research Area
18. Victoria Gate Visitor Centre (internal)
19. Aerial photograph of Nominated Site
20. Map of the Nominated Site showing the location of key features.

The photographer for all slides is Andrew McRobb. Copyright resides with the Trustees of The Royal Botanic Gardens, Kew.

These slides are also reproduced in a digital format on CD no. 1 in Annex D.

The authorisation form can be found at the rear of Section 7.

## B) PROPERTY MANAGEMENT PLANS AND EXTRACTS FROM OTHER RELEVANT PLANS

Extracts from the 1983 Heritage Act (Annex A)  
 Extracts from the Richmond upon Thames UDP (Annex C)  
 Extracts from the Hounslow UDP (Annex C)  
 Extracts from the Thames Landscape Strategy (Annex C)  
 Royal Botanic Gardens, Kew : Corporate Plan 2001/2 - 2005/6 (Annex D)

## C) SELECT BIBLIOGRAPHY

Published and archival material pertaining to the nominated site is very extensive and it is not feasible to reproduce it all. Significant references have been included in the following select bibliography.

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**D) ADDRESS WHERE RECORDS, ARCHIVES AND INVENTORIES HELD**

Library and Archives  
Royal Botanic Gardens, Kew  
Richmond  
Surrey  
TW9 3AE  
UK

Historic Royal Palaces Archive  
Apartment 25  
Hampton Court Palace  
Surrey  
KT8 9AG  
UK

Historic Royal Palaces Drawing Archive  
Waterloo Block  
Tower of London  
London  
EC3N 4AB  
UK

Public Record Office  
Ruskin Avenue  
Kew  
Richmond  
Surrey  
TW9 4DU  
UK

Natural History Museum  
Cromwell Road  
London  
SW7 5BD  
UK

Richmond Local Studies Centre  
Old Town Hall  
Whittaker Avenue  
Richmond  
TW9 1TP  
UK

Greater London Sites and Monuments Record  
English Heritage  
Greater London Archaeology Advisory Service  
Room G01  
23 Savile Row  
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National Monuments Record  
National Monuments Record Centre  
Great Western Village  
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Swindon  
SN2 2GZ



## *8.0 SIGNATURE*

## *8.0 SIGNATURE*

Signed on behalf of the State Party

Full name: Tessa Jowell MP

Title: Secretary of State for Culture, Media and Sport

Date: 15th January 2002

***ANNEX A***  
***EXTRACT FROM THE 1983 HERITAGE ACT***



# ***ANNEX A***

## ***EXTRACT FROM THE 1983 HERITAGE ACT***

### **NATIONAL HERITAGE ACT 1983: ROYAL BOTANIC GARDENS, KEW<sup>1</sup>**

23. (1) There shall be a body known as the Board of Trustees of the Royal Botanic Gardens, Kew.
- (2) Part IV of Schedule 1 shall have effect with respect to the Board.
24. (1) So far as practicable and subject to the provisions of this Act, the Board shall-
- (a) carry out investigation and research into the science of plants and related subjects, and disseminate the results of the investigation and research,
  - (b) provide advice, instruction and education in relation to those aspects of the science of plants with which the Board are for the time being in fact concerned,
  - (c) provide other services (including quarantine) in relation to plants,
  - (d) care for their collections of plants, preserved plant material, other objects relating to plants, books and records,
  - (e) keep the collections as national reference collections, secure that they are available to persons for the purposes of study, and add to and adapt them as scientific needs and the Board's resources allow, and
  - (f) afford to members of the public opportunities to enter any land occupied or managed by the Board, for the purpose of knowledge and enjoyment from the Board's collections.
- (2) For those purposes the Board may, subject to the provisions of this Act -
- (a) enter into contracts and other agreements (including agreements for the Board's occupation or management of land),
  - (b) acquire and dispose of land and other property, and
  - (c) require payment for any advice, instruction, education or other service provided by the Board or for any goods provided by them or for entry to any land occupied or managed by them.

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<sup>1</sup> The Minister's powers are now exercised by the Secretary of State for Environment, Food and Rural Affairs.



- (3) Subject to the provisions of this Act, the Board may do such things as they think necessary or expedient-
    - (a) for preserving, and increasing the utility of, their collections,
    - (b) for securing the due administration of anything vested in or acquired by them and any land occupied or managed by them, under or by virtue of this Act, and
    - (c) otherwise for the purposes of their functions.
  - (4) Subsection (5) applies to functions which are exercisable by a Minister of the Crown (whether by virtue of an enactment or otherwise) in relation to the management of Kew Gardens or other land and which in his opinion can appropriately be exercised by the Board having regard to their functions and resources; but subsection (5) does not apply to a function of making regulations or other instruments of a legislative character.
  - (5) If the Minister directs the Board to exercise functions specified in the direction in relation to land so specified, the Board shall exercise them on his behalf in such manner as he may from time to time direct.
  - (6) The Board shall not acquire or dispose of land without the consent of the Minister of Agriculture, Fisheries and Food; but that restriction does not apply to the grant of a lease of, or a licence or concession in respect of, land if the term of the proposed grant is less than one year.
  - (7) The Board shall not fix, without that Minister's consent, the hours in which members of the public may enter land occupied or managed by them.
  - (8) The Board shall not fix, without that Minister's consent given with the Treasury's approval, the fees charged for such entry.
  - (9) The Board's name shall not be taken to confine their activities to Kew.
25. (1) With the consent of the Minister of Agriculture, Fisheries and Food and subject to any conditions he may impose, the Board may form or take part in forming one or more bodies corporate which (or each of which) has as its main object or objects one of those mentioned in subsection (2).
- (2) The objects are-
    - (a) the production and publication of books, films or other informative material relating to the science of plants or related subjects or to the Board and their functions.
    - (b) the production of souvenirs relating to plants or to the Board's activities,

- (c) the sale of plants produced by the Board or objects relating to plants, of informative material relating to the science of plants or related subjects, or of souvenirs relating to plants or to the Board's activities, and
  - (d) the provision of catering or car parking or other services or facilities for the public at any land occupied or managed by the Board.
- (3) The Board may hold interests in any such body, exercise rights conferred by the holding of interests in it, and provide financial or other assistance to or in respect of it (including assistance by way of guarantee of its obligations).
  - (4) This section is without prejudice to any power of the Board to undertake anything mentioned in subsection (2) by virtue of section 24.
26. (1) Where the property in an object was vested in the Minister of Agriculture, Fisheries and Food immediately before the vesting day and the object-
- (a) then formed part of the collections of plants (other than those growing in land), preserved plant material, other objects relating to plants, or books or records of the institution known as the Royal Botanic Gardens, or
  - (b) was then in use in respect of the collections or solely for the purposes of the administration of the institution,
- then the property shall on that day become vested instead in the Board.
- (2) In the case of an object mentioned in subsection (1)(a) it is material that, immediately before the vesting day, it was situated elsewhere than at premises managed for the purposes of the institution (as where it was on loan).
  - (3) On the vesting day any right, power, duty or liability which was immediately before that day exercisable by or incumbent on that Minister in relation to any object mentioned in subsection (1) shall instead become exercisable by or incumbent on the Board.
  - (4) In this section " the vesting day " means the day appointed under section 41(2) for the coming into force of this section.
27. (1) The Board may acquire (whether by purchase, exchange or gift) any objects which in their opinion it is desirable to add to their collections.
- (2) The Board may not dispose of an object the property in which is vested in them and which is comprised in their collections unless-

- (a) the disposal is by way of sale, exchange or gift of an object which is a duplicate of another object the property in which is so vested and which is so comprised, or
  - (b) the disposal is by way of sale, exchange or gift of an object which in the Board's opinion is unsuitable for retention in their collections and can be disposed of without detriment to the interests of students or other members of the public, or
  - (c) the disposal (by whatever means, including destruction) is of an object which the Board are satisfied has become useless for the purposes of their collections by reason of damage, physical deterioration, or infestation by destructive organisms.
- (3) An object may be disposed of as mentioned in subsection (2)(c) notwithstanding a trust or condition (express or implied) prohibiting or restricting the disposal of the object.
28. (1) Subject to subsection (2), the Board may lend any object the property in which is vested in them and which is comprised in their collections (whether or not the loan is for purposes of public exhibition, and whether or not under the terms of the loan the object is to remain in the United Kingdom).
- (2) In deciding whether or not to lend an object, and in determine, the time for which and the conditions subject to which an object is to be lent, the Board-
- (a) shall give special consideration to a request for the loan of an object for public exhibition, and
  - (b) subject to that, shall have regard to the interests of students and other persons visiting the Board's collections, the suitability of the prospective borrower, the purpose of the loan, the physical condition and degree of rarity of the object, and any risks to which it likely to be exposed.
- (3) The Board may accept loans of objects for the purpose (depending on the terms of the loan) of exhibiting them, or on study or research by the Board or by persons seeking to inspect them.
29. (1) The Minister of Agriculture, Fisheries and Food may out of money provided by Parliament pay to the Board such sums towards their expenditure as the Treasury may approve.
- (2) The payment may be made on such conditions as the Minister imposes with the Treasury's approval.

## SCHEDULE 1, PART IV

### Status

31. The Board of Trustees of the Royal Botanic Gardens, Kew shall be a body corporate.
32.
  - (1) Subject to sub-paragraph (3), the Board shall not be regarded as the servant or agent of the Crown or as enjoying any status, immunity or privilege of the Crown.
  - (2) The trustees and their staff shall not be regarded as civil servants and the Board's property shall not be regarded as property of, or held on behalf of, the Crown.
  - (3) In relation to any matter as respects which the Board act by virtue of a direction under section 24(5), the Board shall enjoy the same privileges, immunities and exemptions as those enjoyed in relation to that matter by the Minister giving the direction.
  - (4) Subject to sub-paragraph (5) and any other enactment, the Board shall not be exempt from any tax, duty, rate, levy or other charge whatever (whether general or local).
  - (5) Any hereditament occupied by or on behalf of the Board shall 1967 c. 9 for the purposes of the General Rate Act 1967 be treated as if it were occupied by or on behalf of the Crown for public purposes.

### Membership

33.
  - (1) The Board shall consist of 12 members (referred to in this Part of this Schedule as "trustees").
  - (2) One of the trustees shall be appointed by Her Majesty and the others shall be appointed by the Minister of Agriculture, Fisheries and Food.
  - (3) In appointing any trustee the Minister shall have regard to the desirability of the person's having knowledge or experience of the science of plants or any related subject, management, industrial relations, administration or any other subject knowledge or experience of which would be of use to the Board in exercising their functions.
  - (4) The Minister shall appoint one of the trustees to be chairman.
  - (5) Subject to the following provisions of this paragraph, a trustee or chairman shall hold and vacate office in accordance with the terms of his appointment, but no trustee shall be appointed for a period of more than 5 years.
  - (6) A chairman or a trustee appointed by the Minister may resign his office by notice in writing addressed to the Secretary of State, and a trustee appointed by Her Majesty may resign his office



by notice in writing addressed to Her Majesty.

- (7) If a chairman ceases to be a trustee he shall also cease to be chairman.
- (8) A person who ceases to be a trustee, or ceases to be chairman, shall be eligible for re-appointment.

## **Staff**

34.
  - (1) There shall be a Director of the Royal Botanic Gardens, Kew who shall be appointed by the Board with the approval of the Minister.
  - (2) The Director shall be responsible to the Board for the general exercise of the Board's functions.
  - (3) The Board may appoint such other employees as the Board think fit.
  - (4) The Board shall pay to their employees such remuneration and allowances as the Board may determine.
  - (5) The employees shall be appointed on such other terms and conditions as the Board may determine.
  - (6) A determination under sub-paragraph (4) or (5) is ineffective unless made with the approval of the Minister given with the Treasury's consent.
  - (7) Employment with the Board shall be included among the kinds of employment to which a scheme under section 1 of the Superannuation Act 1972 can apply, and accordingly in Schedule 1 to that Act (in which those kinds of employment are listed) " Royal Botanic Gardens, Kew " shall be inserted after " National Portrait Gallery".
35.
  - (1) The Board shall make, not later than such date as the Minister may determine, an offer of employment by the Board to each person employed immediately before that date in the civil service of the State for the purposes of the institution known as the Royal Botanic Gardens.
  - (2) The terms of the offer shall be such that they are, taken as a whole, not less favourable to the person to whom the offer is made than the terms on which he is employed on the date on which the offer is made.
  - (3) In determining whether the terms of the offer are more or less favourable to that person than those enjoyed by him on the date of the offer no account shall be taken of the fact that employment with the Board is not employment in the service of the Crown.
  - (4) An offer made in pursuance of this paragraph shall not be revocable during the period of 3 months

commencing with the date on which it is made.

- (5) Where a person becomes an employee of the Board in consequence of this paragraph, then, for the purposes of the Employment Protection (Consolidation) Act 1978, his period of employment in the civil service of the State shall count as a period of employment by the Board and the change of employment shall not break the continuity of the period of employment.
- (6) Any dispute arising under this paragraph as to whether or not the terms of any employment offered by the Board are, taken as a whole, less favourable than those applying to a person's employment in the civil service of the State shall be referred to and determined by an industrial tribunal.
- (7) An industrial tribunal shall not consider a complaint whereby a dispute mentioned in sub-paragraph (6) is referred to it unless the complaint is presented to the tribunal before the end of the period of 3 months beginning with the date of the offer of employment or within such further period as the tribunal considers reasonable in a case where it is satisfied that it was not reasonably practicable for the complaint to be presented before the end of the period of 3 months.
- (8) An appeal shall lie to the Employment Appeal Tribunal on a question of law arising from any decision of, or arising in proceedings before, an industrial tribunal under this paragraph; and no appeal shall lie except to the Employment Appeal Tribunal from any decision of an industrial tribunal under this paragraph.

## Proceedings

36.
  - (1) The Board may regulate their own procedure (including, subject to sub-paragraph (7), quorum).
  - (2) In doing so, they may make arrangements for any of their functions, other than the power to acquire or dispose of land, to be discharged by committees.
  - (3) Any committee shall be appointed, and may be dissolved by the Board.
  - (4) A committee may include as members persons who are not trustees, but at least two of the members (including the committee's chairman) must be trustees.
  - (5) A committee shall act in accordance with such directions as the Board may make from time to time.
  - (6) Anything done by a committee under the arrangements shall, if the arrangements so provide, have effect as if done by the Board.
  - (7) The quorum for meetings of the Board shall not at any time be less than four.

- (8) The validity of any proceedings of the Board shall not be affected by any vacancy among the trustees or by any defect in the appointment of any trustee.

### **Allowances**

37. The Board may pay to each of the trustees and the members of any committee such reasonable allowances in respect of expenses or loss of remuneration as the Minister may determine with the Treasury's approval.

### **Instruments**

38. (1) The fixing of the seal of the Board shall be authenticated by the signature of the chairman or of some other person authorised either generally or specially by the Board to act for that purpose.  
(2) A document purporting to be duly executed under the seal of the Board, or to be signed on the Board's behalf, shall be received in evidence and, unless the contrary is proved, be deemed to be so executed or signed.

### **Accounts**

39. (1) The Board shall keep proper accounts and proper records in relation to them.  
(2) The Board shall prepare a statement of accounts in respect of each financial year.  
(3) The statement shall give a true and fair view of the state of the Board's affairs at the end of the financial year and of the Board's income and expenditure in the financial year.  
(4) The statement shall comply with any directions given by the Minister with the Treasury's consent as to the information to be contained in the statement, the manner in which the information is to be presented or the methods and principles according to which the statement is to be prepared.  
(5) The Board shall send the statement to the Minister at such time as he may direct.  
(6) The Minister shall, on or before 31 August in any year, send to the Comptroller and Auditor General the statement prepared by the Board under sub-paragraph (2) for the financial year last ended.  
(7) The Comptroller and Auditor General shall examine, certify, and report on the statement sent to him under sub-paragraph (6) and shall lay copies of it and of his report before each House of Parliament.  
(8) In this paragraph "financial year" means the period commencing with the day of the Board's establishment and ending with the second 31 March following that day, and each successive period of 12 months.

## Information

- 40.
- (1) The Board shall make to the Minister a report on the exercise of their functions since the last report was made or (in the case of the first) since the Board's establishment.
  - (2) The first report shall be made not later than the expiry of the period of 3 years (or such shorter period as the Minister may direct) commencing with the day of the Board's establishment.
  - (3) Each subsequent report shall be made not later than 3 years (or such shorter period as the Minister may direct) since the last was made.
  - (4) The Minister shall lay a copy of each report before each House of Parliament.
  - (5) Each report shall include a statement of action taken by the Board to enable disabled members of the public to use any services or facilities provided by the Board.
  - (6) The Board shall furnish the Minister with such information relating to their property and the discharge and proposed discharge of their functions as he may require, and for that purpose they shall permit any person authorised by him to inspect and make copies of any accounts or other documents of the Board and shall give such explanation of them as that person or the Minister may require.

Schedule 5 inserts Royal Botanic Gardens, Kew into the list of establishments and organisations whose administrative and departmental records are public records for the purposes of the Public Records Act 1958 and into the list of institutions which so far as they are charities are exempt charities within the meaning of the Charities Act 1993.



***ANNEX B  
PRELIMINARY OUTLINE CONTENTS FOR  
THE MANAGEMENT PLAN***



# **ANNEX B**

## **PRELIMINARY OUTLINE CONTENTS FOR THE MANAGEMENT PLAN**

The following outlines the key headings for the major components of the nominated site's proposed management plan.

- Part One: Introduction*  
Outlines the primary aims of the plan, its status, structure and the process behind its preparation.
- Part Two: Description of the Nominated Site*  
A detailed description of the site, its character, state of conservation and historical development.
- Part Three: Statement of Significance*  
An analysis of the site's overall significance and its outstanding universal value, including an assessment of the contribution of individual components to the site's overall significance.
- Part Four: Management Issues and Objectives*  
A detailed analysis and assessment of the management issues affecting the nominated site. The analysis will cover a diverse range of issues including; visitor and tourism management, ecology, heritage conservation, traffic, land management and community access. This will be accompanied by a clear and concise 'Vision for the Site's Future'. The Issues and Vision will be used in the development of Management Objectives for the site.
- Part Five: Implementation*  
A timetabled and prioritised plan for the implementation for the Management Objectives within the context of a 5, 10 and 30 year programme.

***ANNEX C  
EXTRACTS FROM PLANS RELEVANT TO  
THE SITE***



***ANNEX C***  
***EXTRACTS FROM PLANS RELEVANT TO***  
***THE SITE***

EXTRACTS FROM RICHMOND UPON THAMES UNITARY DEVELOPMENT PLAN

EXTRACTS FROM HOUNSLOW UNITARY DEVELOPMENT PLAN

EXTRACTS FROM THAMES LANDSCAPE STRATEGY



# **RICHMOND UPON THAMES UNITARY DEVELOPMENT PLAN : FIRST REVIEW**

## **GENERAL APPROACH AND STRATEGIC POLICIES**

### **STG 2 THE ENVIRONMENT**

The Council will protect and enhance the open and the built environment. In particular it will:

- (A) safeguard the Borough's green belt and metropolitan open land and protect green chains and green corridors and other areas of open land which are important for visual reasons, agriculture, nature conservation, biodiversity, or sport and recreation.
- (B) conserve and enhance areas and buildings of historic or architectural interest or of special townscape value, and ancient monuments and sites of archaeological interest and registered parks and gardens of special historic interest.
- (C) seek to ensure that developments enhance their surroundings, and do not impair important views or skylines.

The Council places a high priority on the protection and enhancement of the natural and built environment at its present high level of quality without compromising its future and its wider local, national and global context. This means that the Borough can remain an attractive area for people to live, work and enjoy their heritage and leisure time. Nature conservation is being promoted through the designation of nature conservation areas, green chains and corridors and statutory nature reserves, and opportunities will be taken to create new habitats. The Thames and its banks are vital elements in the Borough's environment and it is important that this area of metropolitan open land is protected and conserved. Metropolitan open land, green chains and corridors are linked across borough boundaries to enhance their strategic function in south west London.

The Borough's built environment will be protected and enhanced through the operation of the planning system including the designation of conservation areas and the Thames Policy Area. All developments are expected to pay careful regard to their surroundings and their impact on all aspects of the environment. The Council is committed to promotion of sustainable development, and in particular to conserving and enhancing the biodiversity and natural heritage of the Borough of the benefit of future generations.

## THE OPEN ENVIRONMENT

### STRATEGY

The strategy below forms a framework for the protection and enhancement of the Borough's open environment.

The Borough will:

#### Open Land and Recreation

- a) protect and enhance the many features including nature conservation interests, of the existing landscape which give the Borough its special character and define the built-up areas;
- b) protect and enhance the ecological systems of the Borough;
- c) encourage more efficient use of existing facilities and resist the loss of existing facilities where there is a demand;
- d) improve access to recreational facilities, including access for people with disabilities and special needs. Many basic facilities, such as playgrounds and local parks, should be within walking distance of all Borough residents and the route to them should be convenient and safe. More specialised facilities should be conveniently accessible by public transport;
- e) improve the environment in other ways where this is required.

#### River Thames, its Islands and Tributaries

- f) protect the character and distinctiveness of individual reaches;
- g) protect the variety of riverside uses;
- h) ensure that for new buildings and other features the likely impact of development proposals has been adequately assessed, that they take account of their riverside setting, enhance the environment, nature conservation and add interest and activity, rather than detract from it;
- i) encourage recreation on the river, its islands and its banks, nature conservation.
- j) protect the Thames viability as a navigable waterway and give encouragement to the maintenance and extension of these functions. It is particularly important that river related industry such as boat building and repair can continue and that its facilities such as slipways and wet and dry docks are retained and used.

### OBJECTIVES FOR THE OPEN ENVIRONMENT

- To ensure the protection of open land from development, noise, light and air pollution.
- To ensure the preservation and enhancement of areas of open space, and natural environment, including the River Thames, its islands, its banks, flood plain and tributaries.
- To identify and protect sites of nature conservation importance, including the River Thames, its islands, its tributaries and banks, to enhance these sites through appropriate management techniques, and to encourage awareness of the importance of these sites.
- To ensure that ecologically sensitive sites are protected from the damaging effects of

development, and that the ecological potential of every development site is carefully considered and reflected in the form of development proposed.

- To protect existing trees and achieve an overall increase in the number of trees in the Borough.
- To ensure where practicable that all Borough residents and people working in the Borough should have adequate, convenient and equal opportunities for access to a range of outdoor sports facilities, regardless of age, income level, gender, ethnicity, disability or level of performance.
- To ensure that the demand for allotments is catered for as far as possible.
- To identify, conserve and complement the variety of uses and the distinctive architectural and landscape qualities of the River Thames, its islands its banks and tributaries.
- To encourage the continuation of a viable boat building and repair industry, and other industry which is dependent on riverside sites, by protecting wherever possible, its sites, facilities, river features such as steps, stairs, wharves, jetties and slipways, and its employment prospects.
- To encourage the use of the Thames, its tributaries and riverbanks, for passenger and freight transport and recreation, in so far as this is compatible with the protection and enhancement of the riverside environment.
- To ensure that houseboats and other moorings do not have an adverse effect on the riverside environment or hinder public enjoyment of the Thames
- To preserve washlands and floodplains and to safeguard other low-lying parts of the Borough from flooding whilst ensuring that public access to the rivers and their environs is not necessarily diminished.

## **OPEN LAND, PROTECTION AND IMPROVEMENT**

### **ENV 1 METROPOLITAN OPEN LAND**

The Council will protect and conserve metropolitan open land as defined on the proposals map by keeping it in predominantly open use. Building development, including extensions, will generally be unacceptable. Changes of use of existing buildings for purposes not normally acceptable in metropolitan open land will be resisted. In considering development on sites adjoining metropolitan open land the Council will take into account any possible visual impact on the character of the open land.

### **ENV 2 GREEN BELT**

The Council will protect and enhance the green belt as shown on the proposals map. There will be a general presumption against inappropriate development. New buildings proposed on land adjoining the green belt will be required to have minimum visual impact when viewed from the green belt.

### **ENV 3 OTHER OPEN LAND OF TOWNSCAPE IMPORTANCE**

The Council will protect and seek to enhance other open areas that are of townscape importance. In considering development on sites adjoining these open areas the Council will take into account any possible visual impact on the character of the open land.

## **ENV 4 PROTECTION OF VIEWS AND VISTAS**

The Council will seek to protect the quality of views especially those indicated on the proposals map. It will also seek opportunities to create attractive new views and vistas and, where appropriate, improve any that have been obscured.

## **ENV 5 GREEN CHAINS**

The Council, in conjunction with neighbouring Boroughs, will have regard to the importance of interconnected green space (or green chains) as a recreation and nature conservation resource, and as a link to the countryside. Priority will be given to proposals that will provide missing links, and enhance the value of green chains for informal recreation (particularly walking) and nature conservation. Proposals which would breach the green chains with built development will not be permitted.

## **ENV 9 TREES IN TOWN AND LANDSCAPE**

The Council will:

- a) continue to protect trees and make tree preservation orders (TPOs) where appropriate.
- b) encouraging tree planting where appropriate, and give priority to native trees where these are suitable. The Council will continue its own programme of planting, especially in the areas shown on the proposals map.
- c) continue its programme of maintaining trees in streets and public open spaces and of selectively clearing and replanting trees.
- d) seek to retain the existing character of areas of forest tree planting, and generally favour forest trees over others where opportunities arise.
- e) promote planting of clumps and thickets in appropriate locations.

## **ENV 10 HISTORIC PARKS, GARDENS AND LANDSCAPES**

The Council will seek to protect and enhance the parks and gardens of special historic interest included in the Register compiled by English Heritage under the Planning (Listed Buildings and Conservation Areas) Act 1990, and other historic parks, gardens and landscapes where appropriate. Proposals which have an adverse effect on the settings, views, and vistas to and from historic parks and gardens, will not be permitted.

## **POLICIES FOR RECREATION**

### **ENV 11 RETENTION AND IMPROVEMENT OF PUBLIC OPEN SPACE**

- (A) The Council will resist the loss of any land shown as public open space on the proposals map. It will endeavour to increase the enjoyment of public open space through site management of parks and open spaces under Council control, having regard to the needs of nature conservation as well as providing for both active and passive recreation, and improving public access and facilities for all residents, including people with disabilities, where possible.



- (B) The Council will seek to protect and enhance the visual quality of areas of public open space through the maintenance of a high standard of design in landscaping, boundary treatment, fencing materials, play equipment and other items of furniture and by ensuring a high quality of design in new development within or adjacent to it.

## **POLICIES FOR NATURE CONSERVATION**

### **ENV 18 SITES OF SPECIAL SCIENTIFIC INTEREST AND OTHER SITES OF NATURE IMPORTANCE**

Proposals which may have an adverse effect on a Site of Special Scientific Interest, Local Nature Reserve or Other Site of Nature Importance shown on the proposals map, or which may be identified from time to time, will not be permitted. Developers may be required to show that their proposals will not affect these areas by way of built form, noise, air pollution, light pollution, surface run-off of water, water quality, changes in level, landscaping and other factors, including those raised in the Local Biodiversity Action Plan.

### **ENV 19 NATURE CONSERVATION AND DEVELOPMENT PROPOSALS**

All new development will be expected to preserve and where possible enhance existing habitats and wildlife features. The opportunity should be taken in new and existing developments to create appropriate new habitats, in the design of buildings themselves and in appropriate design and species in landscaping schemes and to incorporate features to attract wildlife. Supplementary planning guidance will be issued and site briefs will incorporate specific requirements. Conditions or agreements will be used where appropriate to protect features, secure mitigating measures or ensure appropriate management, and subsequent monitoring.

### **ENV 20 GREEN CORRIDORS**

The Council will protect and enhance green corridors as shown on the proposals map for nature conservation. Developments which threaten the integrity of these corridors will not be permitted, and opportunities will be taken to strengthen, enhance or create new wildlife corridors when new development takes place.

### **ENV 21 MANAGEMENT FOR NATURE CONSERVATION**

The Council will promote nature conservation where appropriate in the management of its own land. The Council will encourage and advise other landowners to manage land in accordance with nature conservation principles and will seek to secure management agreements where appropriate. Management plans will be prepared for all nature conservation sites controlled by the Council, in consultation with expert bodies and other individuals or groups with an interest in the land. When resources are available, appropriate sites will be designated as Local Nature Reserves (see Policy ENV 25).

## **POLICIES FOR THE RIVER THAMES**

### **ENV 26 THAMES POLICY AREA**

The Council will seek to protect and enhance the special character of the Thames Policy Area (TPA), whose boundaries are indicated on the Proposals Map, by:

- (a) protecting and enhancing views and vistas of and from the River Thames and its riverside landmarks as identified in RPG 3B/9B, on the proposals map and in supplementary planning guidance, as indicated on the Proposals Map;
- (b) identifying and protecting the special character of individual reaches;
- (c) ensuring a high quality of design for buildings and spaces, appropriate to the identity of the context, so that the individuality of the reaches is protected;
- (d) ensuring that development establishes a relationship with the River and takes full advantage of its riverside location, addressing the River as a frontage and opening up views and access to it, taking account of the changed perspective with tides (see ENV35);
- (e) identifying sites where landmark buildings may be appropriate;
- (f) encouraging development which includes a mixture of uses, including uses which enable the public to enjoy the riverside, especially at ground level in buildings fronting the river;
- (g) preparing design briefs, as appropriate, in consultation with the local community and requiring design statements from developers for all significant developments in the TPA, including all riverside sites;
- (h) identifying and protecting landscape features, important structures and archaeological resources associated with the River and its history and heritage and ensuring that new riverside development incorporates existing river features (as described in detail in policy ENV30).
- (i) discouraging land infill and development which encroaches into the river and its foreshore other than in exceptional circumstances, which may include where necessary for the construction of new bridges, tunnels, piers, slipways etc.
- (j) supporting the Thames Landscape Strategy, Hampton to Kew and other similar initiatives;
- (k) discouraging land infill and development which encroaches into the river and its foreshore, other than in exceptional circumstances (which may include where necessary for the construction of new bridges, tunnels, jetties, piers, slipways etc.);
- (l) requiring a statement of the effect of the proposal on any existing river-dependent uses on the site and their associated facilities (both on and off the site); and an assessment of the potential of the site for river-dependent uses and facilities if there are none existing.

### **ENV 27 ACCESS TO THE RIVER THAMES (INCLUDING FORESHORE) AND THE THAMES PATH NATIONAL TRAIL**

The Council will seek to maintain and improve access to the River Thames and its foreshore, and implement the Thames Path National Trail. To that end, the Council will, on either side of the River Thames:

- (a) Protect existing rights of way and public rights of access to the Thames-side, and resist any

proposals that would remove, narrow or materially impair such rights.

- (b) Seek to provide public rights of access to Thames-side pedestrian facilities where such rights do not exist.
- (c) Require development of Thames-side sites to provide a permanent, continuous, high quality public right of way, adjacent to the river, with links to the surrounding network, and without restricted access hours. (Subject to the exceptions below).
- (d) Ensure that the following features are incorporated into new sections of riverside paths:
  - Full accessibility, including for people with disabilities;
  - High quality design, layout and materials;
  - Way marking and other signposting and street furniture in accordance with design guidelines, signs to indicate links to other walking routes, stations, bus stops etc.
- (e) Take opportunities to maintain and, where appropriate, enhance access to the foreshore, in conjunction with the PLA.

Exceptions to (a) and (b) will only be considered if it is necessary

- to protect a listed building or its setting;
- to enable any industrial or commercial activity that uses the Thames, to continue to operate;
- to preserve or conserve any natural or man-made features that contribute to the character of the Thames-side;
- to protect natural habitats, to preserve the natural ecology of the Thames and Thames-side; to ensure public safety.

In such circumstances, locating the route back from the bank edge will be investigated as an alternative option, and only if varying the route would not overcome potential problems will an exception to the policy be made.

## **ENV 28 ENCOURAGEMENT OF THE RECREATIONAL USE OF THE RIVER THAMES TRIBUTARIES AND RIVERBANKS**

The Council will encourage the recreational use of the Thames, tributaries and their riverbanks by

- (a) resisting the loss of facilities that contribute to their enjoyment
- (b) encouraging new facilities and extensions to existing ones, where the physical capacity of the river and environmental considerations including the ecological implications and the amenities of the riverside residents allow, subject to consultation where appropriate, with the PLA.
- (c) seeking to conserve, restore and enhance the natural elements of the river environment.

## **ENV 32 NATURE CONSERVATION ON THE RIVER**

The Council will ensure that new development does not encroach into the river or damage valuable wildlife habitats and will seek to protect the flora and fauna along the Thames, banks, margins, islands and tributaries and take opportunities to restore wildlife value where it has been lost.

## THE BUILT ENVIRONMENT

### STRATEGY

Any proposal affecting buildings will have an effect on the quality and character of the environment and there is obviously an overlap between the policies of this chapter and many other aspects of the Plan. Thus the policies below form a framework within which the Borough's attractive and valuable features can be protected and enhanced and its poorer features improved. There is a strong emphasis on sustainable development, conservation (the careful management of existing resources), and a preference for rehabilitation over large scale redevelopment.

The policies in the next paragraph are intended to implement this strategy by:

- (a) protecting and enhancing historic buildings and areas of attractive townscape;
- (b) requiring good design in new buildings which should relate well to their setting and incorporating the principles of sustainable development;
- (c) securing a high quality of urban design, which can be defined as the complex relationships between all the elements of built space and open space, including patterns of movement and activity. This implies detailed consideration of the relationship between buildings and spaces in the public domain, the nature of the public domain itself, and the relationship of areas with each other;
- (d) improving the environment in other ways where this is required.

### OBJECTIVES

To implement the provisions of the Council's Environmental Policy Statement and in particular:

- To encourage sustainable development.
- To preserve and enhance areas and individual buildings of historic interest, architectural quality and good townscape character, and their settings, and to retain the distinctive individual character of different areas of the Borough.
- To ensure a high standard of design in new buildings and in alterations to existing buildings and a sensitivity to their surroundings in terms of site layout, massing, proportions, scale, materials and façade character.
- To provide a safer and more accessible environment.
- To mitigate the harmful effect of traffic and parking on townscape and amenity, and to positively encourage cycle and pedestrian routes and the provision of vehicle free or limited access areas.
- To encourage environmental improvements especially in areas where they would have the greatest benefit to amenity.
- To seek to reduce pollution and conserve energy.
- To preserve archaeological remains and, where appropriate, make provision for archaeological excavation.



## **CONSERVATION AREAS, HISTORIC BUILDINGS AND ARCHAEOLOGY**

### **BLT 1 DESIGNATION OF CONSERVATION AREAS**

The Council will continue to protect areas of special quality by designating further conservation areas and extensions to existing conservation areas. The criteria for designation to which the Council will have regard are as follows:

- (a) that the whole area, or connected parts thereof, have a distinct physical identity such that they are visually distinguishable from surrounding development;
- (b) that the area possesses environmental and/or architectural cohesiveness;
- (c) that the area forms a finite spatial entity of some size such as a street, a group of streets or a square (as opposed to a single terrace or one or two buildings); or a well-defined and extensive area of open space;
- (d) that any buildings within the area are of a high standard of architectural or townscape quality, often including listed buildings, but also buildings that are worthy of protection but would not qualify for listing, such as important landmarks in the local scene or examples of good local or vernacular style or materials;
- (e) that the landscape, spatial quality or general layout exhibits some special environmental character derived, for instance, from a natural or topographical feature, historic open space, landscaping, or historic street pattern;
- (f) that the area possesses a sense of character that derives from social, economic, or historic associations.

### **BLT 2 PROTECTION AND ENHANCEMENT OF CONSERVATION AREAS**

The Council will pay special attention to the preservation and enhancement of the character or appearance of the conservation areas by applying the relevant policies of this chapter and by:

- (a) retaining buildings, or parts of buildings, and trees and other features which make a positive contribution to the character or appearance of the area;
- (b) allowing development (including redevelopment) which would contribute positively to the character or appearance of the conservation area or leave it unharmed;
- (c) making directions withdrawing permitted development rights for a prescribed range of development;
- (d) publishing supplementary planning guidance on policies to be applied to existing and proposed development within individual conservation areas;
- (e) not granting conservation area consent for demolition which would be detrimental to the character of an area unless detailed proposals have been approved (including the resolution of relevant conditions) for an acceptable replacement.
- (f) seeking to retain the historical balance between buildings and their gardens or other curtilage;
- (g) where a key building in a conservation area appears to be in need of repair, the Council will request the Secretary of State for the Environment to authorise the use of powers under the Planning (Listed Buildings and Conservation Areas) Act 1990 Section 73(1) and Section 47, and Section 48(1)-(4), (6), (7) to effect repairs.

### **BLT 3 PRESERVATION OF LISTED BUILDINGS AND SCHEDULED ANCIENT MONUMENTS**

The Council will encourage the preservation of scheduled ancient monuments and listed buildings of special architectural or historic interest and seek to ensure that they are kept in a good state of repair by the following means:

- (a) consent will not be granted for the demolition of listed buildings and ancient monuments;
- (b) alterations and extensions to listed buildings or development requiring planning permission affecting a scheduled ancient monument will only be permitted where they will not detract from the architectural or historic character or setting of the building, or affect its structural integrity. Where alterations are concerned, the Council will normally insist on the retention of the original structure, features, material and plan form. In order to ensure preservation of the building fabric, when repairs are necessary the Council will expect retention and repair, rather than replacement of the structure, features, and materials of the building which contribute to its architectural and historic interest; and will require the use of appropriate traditional materials and techniques.
- (c) the Planning (Listed Building and Conservation Areas) Act 1990, Sections 54(1)-(7), and Section 47, which give the Council power to take steps to secure the repair of listed buildings, will be used where appropriate;
- (d) in considering proposals for development near to ancient monuments and listed buildings special attention will be paid to the need to preserve their setting;
- (e) when resources permit, grants or loans will be made available for the repair or replacement of original features in appropriate cases.

### **BLT 4 PROTECTION OF BUILDINGS OF TOWNSCAPE MERIT**

The Council will seek to ensure and encourage the preservation and enhancement of buildings of townscape merit and will use its powers where possible to protect their character and setting. Buildings of townscape merit will be identified in supplementary planning guidance.

### **BLT 5 USE OF HISTORIC BUILDINGS**

The Council will generally seek to ensure that listed buildings and buildings of townscape merit are used for the purpose for which they were originally built or a similar use. Where the Council is satisfied that change of use is required to ensure the future of a building, an appropriate alternative use will be permitted provided it does not adversely affect the appearance and architectural or historic character of the building.

### **BLT 7 ARCHAEOLOGICAL SITES**

The Council will seek to promote the conservation, protection and enhancement of the archaeological heritage of the Borough, including industrial archaeology, and will encourage the interpretation and presentation of sites, finds and research to the public.

### **BL 8 EVALUATION OF ARCHAEOLOGICAL SITES**

Where development proposals may affect archaeological remains or areas of archaeological potential the Council will encourage early discussions of the implications with developers and specialist bodies where appropriate. The

Council may require the applicant to arrange and make adequate provision, including funding, for an archaeological field evaluation, according to a written specification agreed with the Council, before proposals can be considered.

#### **BLT 9 DEVELOPMENT OF ARCHAEOLOGICAL SITES**

Where development affects sites of archaeological importance the Council will normally require that the applicant satisfies the Council that appropriate provision, including funding, has been made for the remains to be preserved in situ, or in exceptional cases where preservation in situ is not appropriate or feasible, excavated and recorded. A condition will normally be attached to any consent granted requiring these works to be carried out.

#### **BLT 10 VERNACULAR BUILDINGS**

The Council will seek to promote a greater awareness of the archaeology of vernacular buildings and will encourage co-operation between developers and a Council-approved archaeological organisation for the purposes of investigating and recording both the interior and exterior of such buildings.

### **DESIGN POLICIES**

#### **BLT 11 DESIGN CONSIDERATIONS**

The Council will require a high standard of design in new buildings and in extensions or alterations to existing buildings, while ensuring that schemes are compatible with the scale and character of existing development, its setting, and the setting of new development. The Council wishes to encourage sustainable development and will support proposals whose materials, constructions, services, features and layout derive from ecological design principles. The Council accepts that in some circumstances this may result in new building forms, which will need sensitive integration into existing settlements or landscape. The Council will take account of the following factors in considering applications:

- (a) scale of development;
- (b) layout and access arrangements;
- (c) relationship to existing townscape and between proposed buildings;
- (d) height;
- (e) form;
- (f) frontage;
- (g) building materials and colour;
- (h) detailing;
- (i) compliance with ecological design principles.

#### **BLT 18 HIGH BUILDINGS**

Buildings which are higher than the general height of surrounding buildings will not normally be permitted.

# **LONDON BOROUGH OF HOUNSLOW UDP : PROPOSED ALTERATIONS REVISED DEPOSIT 2001**

## **NATURAL ENVIRONMENT POLICIES**

### **OBJECTIVE ENV-N.1**

To protect, maintain and improve, the open nature, amenity, ecological value, recreational value and the quality of Green Belt, Metropolitan Open Land, heritage areas (parks of historic interest) and other open spaces.

#### **POLICY ENV-N.1.13 PROTECTION OF OPEN SPACE**

Planning permission will not normally be granted for a development either operational or change of use which would result in the loss of Green Belt, or Metropolitan Open Land, other public or private open space or common land which has recreational, conservation, wildlife, historical or amenity value, unless the development is of a suitable scale and will be ancillary to the existing use of the land. These valuable open areas need to be protected from inappropriate development except in very exceptional circumstances.

#### **POLICY ENV-N.1.1 PURPOSES OF INCLUDING LAND IN AND OBJECTIVES FOR THE USE OF LAND IN THE GREEN BELT**

The main aim of the Green Belt in Hounslow is to prevent urban sprawl by keeping land permanently open. The four purposes of including land in the Green Belt in Hounslow are:

- (a) to prevent built-up areas from merging into one another;
- (b) to check the unrestricted sprawl of large built up areas;
- (c) to assist in safeguarding the countryside from encroachment, and
- (d) to assist in urban regeneration by encouraging the recycling of derelict and other urban land.

The Green Belt also offers opportunities to enjoy the open countryside.

The Green Belt in Hounslow, because of its location on the fringe of London, and its fragmented nature is subject to intense development pressure and thus very vulnerable. The Council will therefore safeguard the permanence and integrity of the Green Belt (as defined on the Proposals Map) by ensuring it is kept permanently open and by measures including land restoration, maintenance and management to fulfil the following objectives for the use of land in the Green Belt: retaining and enhancing land in agricultural, forestry and related uses; retaining and enhancing attractive landscapes; nature conservation interest and ecological value; providing opportunities for outdoor sport and recreation; maximising public access to and enjoyment of the open areas.

#### **POLICY ENV-N.1.5 PROTECTION OF METROPOLITAN OPEN LAND**

The Council will safeguard the permanence and integrity of the Metropolitan Open Land within the Borough, with special regard to conserving and enhancing its particular character, appearance, historic and cultural value and its



ecological value, whilst increasing access to and enjoyment of these large open spaces.

#### **POLICY ENV-N.1.15 HERITAGE LAND (PARKS OF HISTORIC INTEREST)**

The Council will protect the individual quality and character of and promote suitable public access to, each area of Heritage Land as shown on the Proposals Map.

#### **POLICY ENV-N.1.16 HISTORIC PARKS AND GARDENS**

Development will not normally be permitted which would adversely affect the site, setting or views to and from historic parks and gardens.

#### **OBJECTIVE ENV-N.2**

To protect, provide, enhance and promote Sites of Special Scientific Interest, Local Nature Reserves, other areas of nature conservation interest with reference to the Hounslow Biodiversity Action Plan, and areas of high amenity value.

#### **POLICY ENV-N.2.1 STRATEGIC NATURE CONSERVATION SITES**

Development will not be permitted within defined Sites of Special Scientific Interest (SSSIs), Local Nature Reserves (LNRs) or Sites of Metropolitan Importance for Nature Conservation (SMIs) (as shown on the Proposals Map) unless it can be shown that it would not be harmful to nature conservation interests at the defined site.

Development adjoining strategic nature conservation sites will not be permitted unless it can be shown that there would be no damage to the nature conservation interests of the defined site. English Nature will be consulted on planning applications in, around or likely to affect a SSSI. The Council will continue to designate Local Nature Reserves where appropriate.

#### **POLICY ENV-N.2.2 SITES FOR LOCAL NATURE CONSERVATION**

The Council will encourage the protection and sensitive management of these sites for local nature conservation. Development will only be permitted when it can be shown that it would not be harmful to nature conservation interests at the defined site and should include:

- (i) built facilities for interpretation and nature study together with their ancillary uses;
- (ii) other open air facilities where appropriate as picnic areas and nature trails.

#### **POLICY ENV-N.2.4 HABITAT PROTECTION**

The Council will conserve and enhance areas of ancient and established habitats through appropriate means of protection and sympathetic management with reference to the Local Biodiversity Action Plan, including where required, through agreed management plans with other landowners.

## **POLICY ENV-N.2.6 LANDSCAPE FEATURES**

The Council will protect important landscape features both in the built up area and open land which are affected by development, and will promote conservation of such features, e.g. groups of trees, specimen trees, hedgerows, ponds, ditches and natural river features and will promote nature conservation management on its own land holdings.

## **POLICY ENV-N.2.7 TREES AND COMMUNITY WOODLANDS**

The Council will aim to protect all trees in the Borough which contribute to the value of the environment. The Council wants to promote the aesthetic value of trees as part of the landscape and for their value as screening. When considering development proposals the Council will normally require all existing trees of amenity and landscape value to be retained. If a tree is considered worthy of retention then its location and protection will be a constraint to development.

## **POLICY ENV-N.2.8 TREE PRESERVATION ORDERS**

The Council will continue to make and enforce Tree Preservation Orders to protect trees of public amenity and landscape value particularly where they are threatened by development. The LPA's powers are principally contained in the Town and Country Planning Act 1990. The Council will ensure that adequate provision is made for the preservation (including proper measures for practical protection) and planting of trees, when granting planning permission, by imposing conditions and making TPOs. During developments the treescape should receive due consideration, attention and expert advice.

## **POLICY ENV-N.2.9 GREEN CORRIDORS**

The Council has identified Green Corridors which form visual and vegetated links, often along transport routes or water courses between open areas. These links may provide opportunities for the dispersal of wildlife and the improvement of landscape and amenity.

## **POLICY ENV-N.2.10 GREEN CHAINS**

The Council has identified Green Chains which consist of areas of open space linked by way marked footpaths and other pedestrian routes, often along water courses. These provide a recreational and nature conservation resource, which link across the Borough and beyond. These chains will ideally have public access at present or such access can be readily achieved. The Council, in implementing its Green Strategy intends to enhance the visual and environmental continuity and accessibility of these Green Chains, by promoting planting and landscape schemes incorporating footpaths and where they can be accommodated without undue harm to the environment cycleways. The Green Chains in the Borough include open land adjacent and near to the River Crane and the Duke of Northumberland River, the Brent River and Grand Union Canal, the M4 Linear Park, and the Thames Riverside. Three of these Green Chains form part of London-wide walking routes, the River Crane is part of the London Loop Orbital route, the Brent River and Grand Union Canal is part of the Capital Ring and the Thames Riverside is part of the Thames Path.

Acceptable new development or redevelopments within or adjoining a chain will be expected where opportunities exist to enhance this continuity and improve access and amenity, and there will be a presumption against any development which would destroy or detract from the open character. Green Chains play a vital role in the urban environment by providing visual, nature conservation and environmental links and extended access routes for the public between open spaces both through and beyond the Borough.

## **BUILT ENVIRONMENT POLICIES**

### **OBJECTIVE ENV-B.1**

To promote high quality design, urban design and a sense of place and identity throughout the Borough, and promote improvements which prioritise a safe, sustainable, accessible and pedestrian friendly environment for all.

#### **POLICY ENV-B.1.2 HIGH BUILDINGS OR STRUCTURES AFFECTING SENSITIVE AREAS**

Planning permission will normally be refused for the erection of buildings or other structures which significantly exceed the height of their surroundings in or where it would result in significant harm to:

- (i) the Metropolitan Green Belt;
- (ii) Metropolitan Open Land;
- (iii) residential areas;
- (iv) Conservation Areas
- (v) Thames riverside, Thames Policy area and all the Borough's waterways;
- (vi) local parks, sites of nature conservation importance and other open spaces;
- (viii) the settings of listed buildings.

### **OBJECTIVE ENV-B2**

To protect and enhance the built environment from the adverse implications of development, particularly views and landmarks, Conservation Areas, listed buildings, areas of townscape value, the Thames Policy Area and along the Grand Union Canal.

#### **POLICY ENV-B.2.1 DESIGNATION OF CONSERVATION AREAS AND BOUNDARY REVIEW OF EXISTING AREAS**

The Council will continue to protect areas of special quality by designating further conservation and review the boundaries of existing areas.

## POLICY ENV-B.2.2 CONSERVATION AREAS

The Council will preserve and enhance the character or appearance of existing (and proposed) conservation areas by ensuring that:

- (i) any development within or affecting a conservation area preserves or enhances the character and appearance of the conservation area, any development should respect the character of the existing architecture in scale, design and materials.
- (ii) there will be a presumption in favour of retaining any building in a conservation area, which makes a positive contribution to the character or appearance of the area. Where a building makes little contribution to the area, consent for demolition will not be given unless there are approved plans for redevelopment or re-use of the land.
- (iii) any development proposal takes account of the Council's specific conservation area guidelines.
- (iv) the Council will consider making Article 4 directions under the Town and Country Planning Development Order 1988, in those Conservation Areas, where such a direction is considered to be appropriate, subject to the availability of resources.

## POLICY ENV-B.2.5 DEVELOPMENT AFFECTING THE SETTING OF A LISTED BUILDING

The Council will have special regard to the desirability of preserving the setting of a listed building in considering whether to grant listed building consent or planning permission by appropriate controls over proposals including design, scale, height, massing and alignment and use of appropriate materials.

## POLICY ENV-B.2.8 VIEWS AND LANDMARKS

The Council will seek to protect the local and strategic views and landmarks (see Table ENV-B.1) from immediate obstruction from high buildings and any development should only be permitted if it does not adversely affect the views and landmarks.

**TABLE ENV-B.1 VIEWPOINTS AND LANDMARKS**

LOCAL AND STRATEGIC VIEWS	DIRECTION	FEATURES/LANDMARKS
7. Old Isleworth Riverside	All directions	Syon Reach/Isleworth Ait/Nazareth House/Old Isleworth historic waterfront and Gordon House, Old Deer Park and Observatory
9. Syon House and Park	East	Kew Gardens
10. Grand Union Canal	East	Kew Palace

VIEWS FROM OUTSIDE THE BOROUGH	DIRECTION	FEATURES
(vii) Old Deer Park	West	Isleworth Ait, Old Isleworth and Brentford
(viii) Kew Gardens	North West	Views of Brentford, Syon House and Grand Union Canal



### **OBJECTIVE ENV-B.3**

To conserve protect and enhance the Borough's ancient monuments and archaeological heritage.

#### **POLICY ENV-B.3.1 ANCIENT MONUMENTS**

In its role as the Local Planning Authority, the Council will enhance and preserve the scheduled ancient monuments and their settings in Hounslow and protect them from any developments which would adversely affect them.

#### **POLICY ENV-B.3.2 SITES OF ARCHAEOLOGICAL IMPORTANCE**

The Council will promote the conservation, protection and enhancement of the archaeological heritage of the Borough and its interpretation and presentation to the public. Where development may affect land of archaeological significance or potential, the Council will expect applicants to have properly assessed and planned for the archaeological implications of their proposals.

### **WATERWAYS POLICIES**

#### **OBJECTIVE ENV-W.1**

To protect and enhance the status, quality and vitality of the Thames Policy Area as defined on the Proposals Map.

#### **POLICY ENV-W.1.1 DESIGN IN THE THAMES POLICY AREA**

All development proposals within the Thames Policy Area as designated on the Proposals Map should normally:

- (i) respect the scale, mass, height, silhouette, skyline, layout, materials and colour of buildings adjacent to and in the vicinity of the River;
- (ii) optimise locational advantage by establishing and reflecting a relationship with the River;
- (iii) treat the River as a frontage to create an attractive and inviting environment with a compatible River bank edge;
- (iv) take account of the relationship with buildings and structures of particular sensitivity, including listed buildings and prominent landmarks;
- (v) foster good urban design and wherever possible, open up views and create pedestrian routes, squares and open spaces which allow safe and secure public access to and along the River;
- (vi) have regard to the potential prominence and visibility of the development and seek to protect local and strategic views along and across the Thames (see Map ENV-B2 and Policy ENV-B.1.2 and ENV-B.1.3 on buildings and high structures);
- (vii) be accompanied by a design statement prepared by the applicant for significant development proposals;
- (viii) comply with other relevant UDP policies, including ENV-B.1.1 'All new development'.

### **POLICY ENV-W.1.2 MIXED USES IN THE THAMES POLICY AREA**

The Council will encourage a mixture of uses within the Thames Policy Area at a scale appropriate to a riverside setting, including public uses, especially on the lower floors of buildings fronting the river with access to and from the River front with attractive frontages.

### **POLICY ENV-W.1.3 IMPORTANT VIEWS AND STRUCTURES IN THE THAMES POLICY AREA**

The Council will seek to protect the important Thameside views listed in table ENV.B.1, together with the following structures and their settings which are associated with the River Thames and its history, from inappropriate development.

### **POLICY ENV-W.1.4 ARCHAEOLOGY OF THE THAMES POLICY AREA**

The River Thames has a rich archaeological heritage. The Council will expect applicants to have properly assessed and planned for the archaeological implications of their proposals where development may affect land of archaeological significance. Applications for development within the Thames Riverside Archaeological Priority Area (MAP ENV-B3), should also comply with the relevant requirements of policy ENV-B.3.2 'Sites of Archaeological Importance'.

### **POLICY ENV-W.1.5 NATURE CONSERVATION IN THE THAMES POLICY AREA**

The Council will protect, conserve and enhance the River Thames natural environment, including natural landscapes, habitats and species of nature conservation interest and habitats associated with the Thames and its islands. An assessment of the likely effect of development proposals on the ecology of the River Thames will be sought where these are likely to have a significant impact. An Environmental Impact Assessment will be required where appropriate (see Policy ENVP.1.1).

### **POLICY ENV-W.1.10 THE THAMES PATH NATIONAL TRAIL AND ACCESS TO THE RIVER**

The Council will protect and enhance public access to, along and across the Thames, including existing public rights of access to the Thames Riverside along the route of the designated Thames Path National Trail, taking into account the needs of people with impaired mobility. Any new Riverside development along the designated route of the Thames Path will be required to incorporate a Riverside walkway with public access to that walkway and the surrounding network, and take account of the Countryside Commission's Thames Path Design Guidelines. Where it is practical, taking into account the available space and safety considerations, the Council will seek separate provision for cyclists to be incorporated alongside Riverside walkways. The benefits associated with improving access to the Thames will need to be balanced against the passive enjoyment and nature conservation interests along some stretches of the River.

## THAMES LANDSCAPE STRATEGY : HAMPTON TO KEW

The landscape between Hampton and Kew can be divided into 12 reaches of different character and identity.

The analysis of each reach is summarised in a series of proposals for specific policies, projects and management practices, identified during the study. The projects are a list of specific works which need to be programmed into the environmental enhancement schedule for the river. And the management proposals cover particular on-going management practices which have an effect on the river landscape.

In many cases these proposals reiterate existing local authority plans and national agency guidelines. Occasionally they require a modification of existing policy. Wherever possible reference is made to relevant existing policies. The bodies which might take the initiative on project and management proposals are also listed. All proposals would require full consultation before implementation.

The following abbreviations are used in the proposals sections:

Countryside Comm	Countryside Commission
Eng Her.	English Heritage
Eng Nat.	English Nature
LEU	London Ecology Unit
NRA	National Rivers Authority
PLA	Port of London Authority
LBH	London Borough of Hounslow
LBRuT	London Borough of Richmond-upon-Thames
RBKuT	Royal Borough of Kingston-upon-Thames
ElmbB	Elmbridge Borough
SCC	Surrey County Council

### LOCAL AUTHORITY DECISIONS ON ADOPTION

#### London Borough of Hounslow

*Planning and Transport and Leisure Services Committees:*

1. The Committees endorse the comments on the Draft Thames Landscape Strategy which, with other minor factual amendments, will be sent to the consultant.
2. The Director of Leisure Services and the Director of Planning and Transport respectively approve a contribution not exceeding £1,500 each towards the cost of a Project Officer from revenue budget provision in 1994/95.
3. The Committees recommend a member to serve on the Thames Steering Committee.
4. Subject to the necessary amendments, the Final Report will be adopted as supplementary planning guidance for the enhancement of the Thames riverside.

## **London Borough of Richmond upon Thames**

### *Planning and Transport and Leisure Services (points 1-4 only) Committees:*

1. The Committee welcomes and supports the strategy in principle, subject to the incorporation of amendments and additions. Implementation of projects will take place as the Council's resources permit, subject to detailed consideration and consultation.
2. The Committees support the appointment of a Project Officer, subject to officer involvement in the advertisement and selection procedure.
3. The Committees delegate authority to the Director of Planning, Transport and Client Services, Head of Planning and Building Control to participate in the recruitment of the Project Officer.
4. The Committees agree in principle to be represented on a permanent Thames Landscape Strategy Committee, subject to the composition of the Committee.
5. The Planning and Transport Committee will consider incorporating the appropriate policies, projects and management objectives detailed in Chapters 2 and 3 of the Strategy, into the Unitary Development Plan and supplementary planning guidance, to be published after consideration of the Inspector's report.
6. The Council would act as employing Authority for the Project Officer, at no additional cost.
7. The Committee will consider the Thames Landscape Strategy as a Millennium Project.
8. Authority is delegated to the Director of Planning, Transport and Client Services/Head of Planning and Building Control, in consultation with the Chairman, to consider and respond to the representations received.

## **LANDSCAPE CHARACTER REACH**

### **10. ISLEWORTH**

The following proposals have been identified as part of the survey and analysis of the Thames Landscape Strategy. The policy proposals amplify the issues raised in Chapter 2 to be included in Supplementary Planning Guidance. The project and management proposals are recommended for incorporation into national agency and local government work programmes, co-ordinated by a Project Officer and Officers' Steering Committee (see Chapter 5). All proposals would require full consultation before implementation:



## Policy Proposals

	<i>Policy</i>	<i>Reference</i>
Pol 10.1	Restore the open character of the historic parkland landscape, linking Isleworth, Syon, the Old Deer Park and Kew.	LBRuT: RIV1 LBH: ENV4.7,6.1
Pol 10.2	Protect the visual links between:  King's Observatory and the southern part of the Old Deer Park King's Observatory and the meridian obelisks King's Observatory and Isleworth King's Observatory and Syon Park King's Observatory and Twickenham Bridge Twickenham Bridge and Richmond Hill	LBRuT: RIV 1.ENV 2 13.32 (11) LBH: ENV 1.6a
Pol 10.3	Retain the domestic scale of buildings on the Middlesex bank, with particular concern for the Isleworth skyline. As redevelopment opportunities arise, high buildings should be replaced with lower structures which complement the surrounding town and landscape.	LBH: ENV 1.6a,1.6,6.1
Pol 10.4	Conserve and enhance the nature conservation interest of the river and its corridor, with particular attention to the flooded ditch and Isleworth Ait.	LBRuT: RIV 12 LBH: ENV 6.7

## Project Proposals

	<i>Policy</i>	<i>Initiative</i>
Proj 10.1	Re-open the views between the King's Observatory, the Old Deer Park, Twickenham Bridge, Isleworth and Syon.	Crown Estate Royal Mid-Surrey
Proj 10.2	Resurface the towpath between the railway bridge and Richmond Lock with fine grade hoggin.	LBRuT: RIV 3
Proj 10.3	Clean Twickenham Bridge and repaint Richmond Railway Bridge.	LBRuT British Rail
Proj 10.4	Plant further large-scale trees along the edge of the A316 road through the Old Deer Park to match the mature trees along the river edge and reduce the impact of traffic on the park.	LBRuT: ENV 8,12 Cons area study No. 57 Friends of O.D.Park
Proj 10.5	Re-instate the Lancelot Brown tree groups in the Old Deer Park, where not in conflict with playing fields, and around the Pools Complex and car parks and relocate the playground closer to the swimming baths.	LBRuT

Proj 10.6	Re-open the original meridian vista through the King's Observatory between the riverside obelisks to the north and south.	LBRuT: ENV2, RIV1 Crown Estate Royal Mid-Surrey
Proj 10.7	Open sunny glades in the scrub clogging the flooded ditch and coppice tree growth in panels along the edge of the towpath.	LBRuT: ENV 8,12 Crown Estate Royal Mid-Surrey
Proj 10.8	Gradually replace exotic and conifer planting on the Royal Mid-Surrey Golf Course with oaks and native plantings following Brown's original designs. Plantings must work with the layout of the course and the long cross vistas. Consider less intrusive fencing around the Observatory.	LBRuT: ENV 8,12 Crown Estate Royal Mid-Surrey
Proj 10.9	Re-instate the short stretch of riverside cast-iron railings missing opposite the Eel Pie Studios at the end of Ranelagh Drive.	LBRuT: ENV 34
Proj 10.10	Remove the ash and sycamore scrub obscuring the views from the Gordon House riverside park.	LBRuT: ENV2, RIV1
Proj 10.11	Negotiate a public path along the river edge of Nazareth House gardens and beyond to link Isleworth with St Margaret's along the water.	LBRuT: RIV 3 Private landowners
Proj 10.12	Enhance the connecting walks up the Duke of Northumberland and Crane Rivers. Remove some of the trees overhanging the lower reaches of the tidal Crane; encourage adjacent garden owners to create a wild meadow strip close to the river's edge; encourage bankside vegetation by modifying the steep walls of the lower stretch.	LBRuT: RIV 3,12 LBH, NRA WLWaterway Walks Private landowners

## Management Proposals

	<i>Management</i>	<i>Initiative</i>
Mng 10.1	Continue maintaining Richmond Lock, the Weir footbridge and the Ranelagh Drive railings in the original 1894 paint colours.	LBRuT: ENV 34 PLA
Mng 10.2	Limit the areas of close-mown grass in recreation areas, to reduce maintenance costs and increase nature conservation interest.	LBRuT: ENV 18 Royal Mid-Surrey
Mng 10.3	Control scrub growth between the Old Deer Park footpath and the river.	LBRuT: ENV 18, RIV 3,12 Royal Mid-Surrey

Mng 10.4	Maintain the willow carr on Isleworth Ait and allow the woodland to regenerate naturally.	LBH: ENV 1.9,6.1,6.7 LWT, TWU
Mng 10.5	Maintain the wetland vegetation on the northern edge of the Old Deer Park recreation ground by cutting every 2-3 years and coppicing the willows.	LBRuT: RIV 12 Royal Mid-Surrey

## LANDSCAPE CHARACTER REACH

### 11. SYON

The following proposals have been identified as part of the survey and analysis of the Thames Landscape Strategy. The policy proposals amplify the issues raised in Chapter 2 to be included in Supplementary Planning Guidance. The project and management proposals are recommended for incorporation into national agency and local government work programmes, co-ordinated by a Project Officer and Officers' Steering Committee (see Chapter 5). All proposals would require full consultation before implementation:

#### Policy Proposals

	<i>Policy</i>	<i>Reference</i>
Pol 11.1	Conserve and enhance the Syon SSSI and the Grade 1 historic landscapes of Syon Park and the Royal Botanic Gardens.	LBRuT: ENV 12, 13.32 (7/11) LBH: ENV4.1,4.7, 4.10,5.1
Pol 11.2	Protect the visual links between: Syon, the river and Kew Gardens Syon and the King's Observatory King's Observatory and Isleworth The Pagoda and Isleworth The Pagoda, the Temperate House and the Palm House Queen Charlotte's Cottage and the Old Deer Park	LBRuT: RIV 1,ENV2 LBH: ENV 1.6a
Pol 11.3	Prevent any further parking on the river edge and remove existing parking if and when suitable alternative parking sites become available.	LBRuT: RIV 1 LBH: ENV 4.7
Pol 11.4	Conserve and enhance the nature conservation interest of the river and its corridor, with particular attention to the tide meadow at Syon Park.	LBH ENV 5.1,6.7

## Project Proposals

	<i>Policy</i>	<i>Initiative</i>
Proj 11.1	Cut back invading scrub to reveal the Capability Brown tree clumps and re-open tidal meadow at Syon Park.	LBH: ENV4.7,5.1,5.5, 6.7 Syon Park Ltd Eng Her, Eng Nat, Countryside Comm
Proj 11.2	Conserve and where necessary restore the Syon river banks and water meadow channels.	NRA, Syon Park Ltd Eng Her, Eng Nat, Countryside Comm
Proj 11.3	Conserve and enhance the east-west axial visual line through Syon to Kew, re-instating the Syon avenues.	Syon Park Ltd Royal Bot. Gardens
Proj 11.4	Sharpen the triangle of Nesfield Avenues as the landscape framework of the Royal Botanic Gardens.	Royal Bot. Gardens
Proj. 11.5	Make the formal landscape structure of Kew clearer in signs and guides.	Royal Bot. Gardens
Proj 11.6	Re-open Isleworth vista from the Pagoda.	LBRuT:RIV 1, 13.32(11) Eng Her. Royal Bot. Gardens Royal Mid-Surrey
Proj 11.7	Re-open Isleworth and Syon vistas from the Observatory.	LBRuT: RIV 1, 13.32(11) Eng Her. Crown Estate Royal Mid-Surrey
Proj 11.8	Re-open views south from Queen Charlotte's Cottage over the Hooker ha-ha and from the Nesfield Avenue to the King's Observatory.	Royal Bot. Gardens
Proj. 11.9	Re-instate the river walk and views in the Royal Botanic Gardens.	Royal Bot. Gardens
Proj. 11.10	Re-instate the Isleworth ferry and promote the circular walk from Kew to Brentford to the Grand Union Canal and Syon.	LBRuT: RIV 7 LBH:C5.10, ENV 6.4 Countryside Comm British Waterways



## Management Proposals

	<i>Management</i>	<i>Initiative</i>
Mng 11.1	Manage the meadows and pastures of Syon park by grazing, without applying herbicides or fertilisers.	LBH, Syon Park Ltd Eng Her, Eng Nat, Countryside Comm
Mng 11.2	Control scrub growth and ha-ha management on the Kew towpath.	LBRuT: RIV 3
Mng 11.3	Manage tree screens to protect the Royal Botanic Gardens from prevailing south-westerly winds and intrusive views from the north.	Royal Bot. Gardens LBRuT: ENV 8
Mng 11.4	Manage the marshy pond and woodland around Queen Charlotte's Cottage gardens to maintain a thriving wildlife area.	Royal Bot. Gardens

## LANDSCAPE CHARACTER REACH

### 12. BRENTFORD / KEW

The following proposals have been identified as part of the survey and analysis of the Thames Landscape Strategy. The policy proposals amplify the issues raised in Chapter 2 to be included in Supplementary Planning Guidance. The project and management proposals are recommended for incorporation into national agency and local government work programmes, co-ordinated by a Project Officer and Officers' Steering Committee (see Chapter 5). All proposals would require full consultation before implementation:

### Policy Proposals

	<i>Policy</i>	<i>Reference</i>
Pol 12.1	Conserve the industrial character and scale of the Grand Union Canal and Brentford Waterfront, contrasting with the thick trees of the aits and the Royal Botanic Gardens.	LBRuT: RIV 12, LBH: ENV6.1
Pol 12.2	Protect the visual links between: Kew Palace and the Grand Union Canal entrance Kew towpath and St George's Church Kew towpath and the Steam Museum tower Kew/Syon Reach and St George's Church	LBRuT: RIV 1.ENV2 13.32(11) LBH: ENV 1.6a
Pol 12.3	Prevent any further flat-roofed, high-rise buildings from intruding into the Brentford Waterfront massing. When the Kew Bridge office block comes up for re-development it should be replaced with a lower building of a form, massing and materials which complement the surrounding townscape.	LBH: ENV 1.5

Pol 12.4	Conserve the wild character of Lots Ait, controlling public access and preventing any causeway connection. No new built development should be allowed on the island or mudflats.	LBH: ENV 5.1,6.7
Pol 12.5	Conserve and enhance the nature conservation interest of the river and its corridor, with particular attention to Lots Ait and the surrounding intertidal mudflats.	LBH: ENV 5.1,6.7

## Project Proposals

	<i>Project</i>	<i>Initiative</i>
Proj 12.1	Plant groups of trees along the Brentford Housing Estate to soften the impact of the building on the Royal Botanic Gardens.	LBH: ENV 1.8
Proj 12.2	Connect access along the Canal and river edge, designing the frontage to fit the dockland character.	LBH: ENV 1.8 LBH: Waterside Strategy
Proj 12.3	Return the memorial column to the end of Ferry Lane, once the waterfront path is completed.	LBH: ENV 1.8 LBH: Waterside Strategy
Proj 12.4	Remodel the Waterman's Art Centre river frontage to take more advantage of the water. Modify windows and walkways so that visitors can see the river and create more board-walk platforms and balconies for sitting out.	LBH: ENV 1.8 LBH: Waterside Strategy
Proj 12.5	Continue the re-instatement of Waterman's Park to enhance its riverside setting.	LBH: ENV 1.8 LBH: Waterside Strategy
Proj 12.6	Complete the footpath connections between Waterman's Park and Kew Bridge.	LBH: ENV 6.2 LBH: Waterside Strategy
Proj 12.7	Enhance the PLA Pier and the approach to Kew Green from the river.	LBRuT: 13.32 (12) Cons area study No 2
Proj 12.8	Re-surface Kew waterfront path with fine grade hoggin.	LBRuT: 13.32 (12) Cons area study No 2
Proj 12.9	Review the need for the huge flood protection revetments at Kew now that the Thames Barrier has been built. When the flood protections eventually need to be repaired, consider more sympathetic alternatives.	PLA, NRA, LBRuT

Proj 12.10	Review the need for a road and car park on Queen Elizabeth's Lawn. Explore the alternative sites for parking and works yards, opening the possibility of restoring the relationship between the Royal Botanic Gardens and the river along the liens of river promenades designed by Bridgeman and Brown in the 18th century.	LBRuT: 13.32 (12) Cons area study No 2
Proj 12.11	Explore ways of facing the vertical campshedding on the Aits to encourage the growth of vegetation and reduce the impact at low tide.	LBRuT: RIV 12, 13.32 (16)
Proj 12.12	Eliminate car parking along the edges of the Grand Union Canal.	LBH: Waterside Strategy

### Management Proposals

	<i>Management</i>	<i>Initiative</i>
Mng 12.1	Manage Brentford and Lots Aits for nature conservation, maintaining the woodland cover.	LBH, LBRuT, LEU, LWT, Eng Nat

***ANNEX D***  
***SUPPORTING DOCUMENTATION***  
***(IN SEPARATE FILE)***





# ***ANNEX D***

## ***SUPPORTING DOCUMENTATION***

The slides listed in Section 7A can be found overleaf.

The following items are enclosed within the box that contains this nomination:

*Video - A Journey through Kew Gardens*

Royal Botanic Gardens, Kew - Corporate Plan 2001/2 - 2005/6

Desmond, R (1995) - *The History of the Royal Botanic Gardens, Kew*

Royal Botanic Gardens, Kew (2001) - *A Souvenir Guide*

CD no 1 - PC Format Tiff files of slides listed in Section 7a




CD no 2 - Complete Nomination Document in PDF format

# ROYAL BOTANIC GARDENS, KEW: SITE MAP

SHOWING KEY BUILDINGS, LANDSCAPE FEATURES AND  
GARDEN ELEMENTS

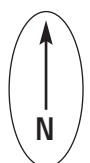
## KEY

- 1 Administration Building
- 2 Alpine House
- 3 Aquatic Garden
- 4 Aroid House
- 5 Azalea Garden
- 6 Bamboo Garden and Minka House
- 7 Brentford Gate
- 8 Broad Walk
- 9 Cambridge Cottage
- 10 Campanile
- 11 Cedar Vista
- 12 Cumberland Gate
- 13 Duke's Garden
- 14 Evolution House
- 15 Flagpole
- 16 Grass Garden
- 17 Herbarium
- 18 Holly Walk
- 19 Ice House
- 20 Isleworth Ferry Gate
- 21 Japanese Gateway and Landscape
- 22 Jodrell Laboratory
- 23 Kew Palace
- 24 King William's Temple
- 25 Lilac Garden
- 26 Lion Gate
- 27 Lower Nursery Greenhouse Complex
- 28 Main Gates
- 29 Marianne North Gallery
- 30 Minor Vista
- 31 Museum No 1
- 32 Museum No 2
- 33 Orangery
- 34 Order Beds
- 35 Pagoda
- 36 Pagoda Vista
- 37 Palm House
- 38 Palm House Pond
- 39 Pavilion Restaurant
- 40 Princess of Wales Conservatory
- 41 Queen Charlotte's Cottage
- 42 Rhododendron Dell
- 43 Rock Garden
- 44 Rose Garden
- 45 Ruined Arch
- 46 Secluded Garden
- 47 Sir Joseph Banks Centre
- 48 Syon Vista
- 49 Temperate House
- 50 Temperate House Lodge
- 51 Temperate Nursery and Stable Yard
- 52 Temple of Aeolus
- 53 Temple of Arethusa
- 54 Temple of Bellona
- 55 Unicorn Gate
- 56 Victoria Gate
- 57 Victoria Gate Visitor Centre
- 58 Water Lily House

-  Vista
-  Walk
-  Garden Area



Scale: 1:5,000



Ordnance Survey Grid North





**ROYAL BOTANIC GARDENS, KEW:  
AERIAL PHOTOGRAPH**





# Royal Botanic Gardens, Kew Candidate World Heritage Site

## Management Plan



November 2002





# ROYAL BOTANIC GARDENS, KEW

## CANDIDATE WORLD HERITAGE SITE

### MANAGEMENT PLAN



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# ***CONTENTS***

**Foreword**

**Acknowledgements**

**Amendment Sheet**

**Summary**

**SECTION 1: Introduction**

- 1.1 World Heritage Sites
- 1.2 Need for a WHS Management Plan
- 1.3 Purpose of the Plan
- 1.4 Status of the Plan
- 1.5 Preparation of the Plan
- 1.6 Structure of the Plan

**SECTION 2: Description of the Site and Statement of Significance**

- 2.1 Location and Extent of the Site
- 2.2 Brief Description of the Site
- 2.3 Statement of Significance
- 2.4 Criteria under which Inscription is proposed

**SECTION 3: Ownership and Management of the Site**

- 3.1 Ownership of the Site
- 3.2 Management of the Site
- 3.3 Planning and Policy Framework
- 3.4 Protective Site Designations
- 3.5 Management Zones

**SECTION 4: Management Issues and Objectives**

- 4.1 Introduction
- 4.2 Vision for the future of Kew
- 4.3 Overarching Objectives
- 4.4 Respecting the Setting of the Site
- 4.5 Conservation of the Site
- 4.6 Continuing Scientific Research
- 4.7 Access, Visitor Management and Education
- 4.8 Understanding the Site

**SECTION 5: Implementation and Monitoring**

- 5.1 Mechanisms for Implementation
- 5.2 Monitoring and Reviewing the Plan
- 5.3 Programme for Action

**Select Bibliography**



- APPENDIX 1: Members of the WHS Steering Group**
- APPENDIX 2: Public Consultation Process**
- APPENDIX 3: Relevant UDP Policies and SPG**
- APPENDIX 4: Designated Assets within the Site**

## **LIST OF MAPS**

- Map 2.1 Site Location
- Map 2.2 Site Boundary
- Map 2.3 Site Zones
- Map 3.1 Areas managed by RBG, Kew and HRP within the Site
- Map 4.1 Significant Views and Vistas out of and into the Site
- Map 4.2 Proposed Buffer Zone

# FOREWORD



*by The Rt Hon Tessa Jowell MP, Secretary of  
State for Culture, Media and Sport, and*

*The Rt Hon Margaret Beckett MP, Secretary of  
State for Environment, Food and Rural Affairs*



We are delighted to present this Management Plan for the Royal Botanical Gardens, Kew Candidate World Heritage Site.

Founded in 1759, the Gardens constitute a major cultural landscape, with surviving elements illustrating the interaction between humankind and the natural environment through the development of garden landscape design in the 18th, 19th and 20th centuries. The Gardens contain many buildings of special architectural or historic interest ranging from former Royal residences such as Kew Palace (1631), garden buildings such as the Orangery (1761) and the Pagoda (1761), to major botanical buildings of the 19th and 20th centuries such as the Palm House (1844-48). The Gardens are also recognised around the world as a centre of excellence for the study of plant diversity based on unrivalled living and preserved plant and fungal collections.

The Government is accountable to UNESCO and the wider international community for the future conservation and presentation of this important site. It is a responsibility we take seriously. This Management Plan has been developed in close co-operation with the organisations responsible for the day-to-day care of the Site, together with the local community and others with a special interest in it. The Plan aims to ensure that the conservation and management of the Gardens is undertaken in a sensitive and appropriate manner. It highlights the key issues affecting the Site both now and in the future, and outlines how these will be addressed.

We are extremely grateful to all those bodies and individuals who have worked so hard to produce this Plan, in particular English Heritage, ICOMOS (UK), and the other members of the Royal Botanical Gardens, Kew World Heritage Site Steering Group. We feel sure that this document will prove to be an invaluable management tool to all those involved in the ongoing presentation and conservation of this very special place.

*Tessa Jowell*

TESSA JOWELL

*Margaret Beckett*

MARGARET BECKETT



## ACKNOWLEDGEMENTS

The WHS Management Plan was prepared on behalf of the Royal Botanic Gardens, Kew (RBGK) by Chris Blandford Associates (CBA). The preparation of the plan was assisted by the WHS Management Plan Steering Group, which included the key stakeholders with an interest in the management of the Candidate Site. A full list of the Steering Group members can be found in Appendix 1. Special acknowledgement is given to Steven Gleave of the Department for Environment, Food and Rural Affairs for chairing the Steering Group.

Thanks are also due to all members of Staff at RBGK who played a role in the development of the Plan. Particular thanks go to the RBGK Project Team:

Tom Bailey	-	Head of Building and Maintenance Dept. & RBGK Project Manager
Peter Crane	-	Director
Nigel Taylor	-	Curator / Head of Horticulture and Public Health Dept.
Jill Preston	-	Head of Marketing and Commercial Activities
Clare Hyde	-	PR Manager

The CBA team comprised:

Chris Blandford	-	Project Director
Dominic Watkins	-	Project Manager
Andrew Croft	-	Project Co-ordinator
Pippa Pemberton		
Guy Stone		
and		
Chris Evans	-	The Tourism Company

Chris Blandford Associates  
November, 2002









# SUMMARY

## CONTENTS

Introduction

Why is the Royal Botanic Gardens, Kew so Important?

Nomination of the Site

The Purpose of the Management Plan

Preparation of the Plan

Key Issues for the Management Plan

Vision for the Future

Management Objectives

Implementing the Plan







## INTRODUCTION

*World Heritage Sites* are places or buildings of outstanding universal value recognised as constituting a world heritage 'for whose protection it is the duty of the international community as a whole to co-operate'. Once selected, sites are inscribed onto the *World Heritage List*, which is maintained by the United Nations Educational, Scientific and Cultural Organisation (UNESCO).

The Royal Botanic Gardens, Kew was nominated for inscription onto the World Heritage List in January 2002 by the UK Government. The nomination recognises the outstanding universal value of the Site resulting from its unique history, diverse historic landscape, rich architectural legacy, unique botanic collections, its position as one of the world's leading botanic gardens, and its scientific research and educational roles. The *World Heritage Committee* at UNESCO will announce a decision on the nomination in July 2003.

An integral part of the nomination process is the preparation of a World heritage Site (WHS) Management Plan. The aim of the Management Plan is to ensure that the Outstanding Universal Values of the Site are sustained and conserved for the benefit of future generations.

Within the UK, WH Sites are not statutory designations and their Management Plans have no statutory basis. Rather, they provide an advisory policy framework for guiding and influencing current, planned or potential management initiatives at a variety of scales and for different purposes. Achieving the desired aims for the WHS depends on those signing up to the Management Plan working effectively together in partnership towards the agreed objectives.

## WHY IS THE ROYAL BOTANIC GARDENS, KEW SO IMPORTANT?

The Royal Botanic Gardens, Kew is a rich historical cultural landscape that has developed through centuries of scientific and cultural evolution. The Gardens are currently recognised as a global centre of excellence in the study of plant diversity and economic botany. Kew Gardens also holds the world's largest documented living and preserved plant and fungal collections, and has been recognised as a leader in plant collection and study since the late 18th century. The Gardens are notable for the role they played in the translocation of plants across the British Empire during the 19th and 20th centuries, which resulted in the establishment of new agricultural economies and fundamentally influenced global biodiversity. The Site is a major historic garden landscape with elements illustrating major periods in garden design from the 18th, 19th and 20th centuries. The Gardens also contain a large number of architecturally significant buildings from these periods, including some of the finest surviving examples of Victorian glasshouse technology. All these elements combined give the Site its outstanding universal value.

## NOMINATION OF THE SITE

The Royal Botanic Gardens, Kew has been nominated for inscription as a cultural landscape designed and created intentionally for scientific and aesthetic purposes.

The selection of the site for inclusion on the World Heritage List requires that it meets at least one of the criteria listed in the World Heritage Convention. The Royal Botanic Gardens, Kew has been nominated under the following criteria:

*The site exhibits an important interchange of human values over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town planning or landscape design;*

*The site bears a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared;*

*The site is an outstanding example of a type of building, architectural or technological ensemble or landscape, which illustrates a significant stage in human history;*

*The site is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, or with artistic and literary works of outstanding universal significance;*

## THE PURPOSE OF THE MANAGEMENT PLAN

This Management Plan has been developed to sustain and conserve the outstanding universal values of the Site. It aims to achieve this by:

- Supporting the Site's continued role as a premier Botanic Garden and world leader in plant research, conservation and education;
- Outlining an approach to maintaining, preserving and enhancing the Site's rich historic cultural landscape; architectural legacy and horticultural heritage, in a way that respects the layers of evidence and the Site's role in the 18th Century English Landscape movement;
- Ensuring the continued preservation and growth of its internationally significant living, preserved and archival collections;
- Developing broad guidance to aid the protection and enhancement of the Site's setting;
- Outlining ways to promote and increase access to and understanding of the Royal Botanic Gardens, Kew's vast knowledge resource, its historical significance both scientifically and culturally, and its outstanding universal values.

In summary, the principal roles of the Plan are:

- The establishment of a consensual framework for future decision-making on sustaining and conserving the Site and its immediate environs by the bodies and individuals responsible for the implementation and monitoring of such decision;
- To increase public and professional awareness of the outstanding universal values of the Site and its WHS status, and to develop an integrated approach to the presentation and interpretation of the Site's values, history and scientific role;
- The development of a sustainable approach to the long-term management and development of the Site that balances the need to conserve its physical fabric with the need to maintain its historical roles and hence preserve its scientific and educational functions and future relevance;
- To suggest a prioritised action plan for the implementation of projects, policies and programmes that are both achievable and will contribute to the conservation, understanding, enjoyment and sustainable evolution of the Site.

## PREPARATION OF THE PLAN

The Management Plan has been prepared in broad accordance with the general procedures and requirements published in 1998 by ICCROM, ICOMOS and UNESCO as *Management Guidelines for World Cultural Heritage Sites*. The Plan also takes into account other documents including the *Nara Document on Authenticity* (1994) and the *Oxford Declaration on Landscape* (2000).

The preparation of the Management Plan has been guided by the *World Heritage Site Steering Group*. This includes representatives of the following bodies:

- Department for Environment, Food and Rural Affairs (DEFRA) (*Chair*)
- Department for Culture, Media and Sport (DCMS)
- Royal Botanic Gardens, Kew (RBG, Kew)
- Historic Royal Palaces (HRP)
- English Heritage (EH)
- International Council on Monuments and Sites (ICOMOS-UK)
- London Borough Richmond-upon-Thames (LBRuT)
- London Borough of Hounslow (LBH) (from June 2002)
- Foreign and Commonwealth Office (FCO)

The Management Plan was written by consultants Chris Blandford Associates in consultation with a wide range of bodies and organisations.



A Consultation draft of the Plan was produced and circulated for consultation between the 8th July 2002 and 30th September 2002. This offered an opportunity for the public to consider the proposed objectives for the future management of the World Heritage Site. Following this, the Plan was submitted to the Secretary of State for Culture, Media and Sport for approval and forwarding to UNESCO's World Heritage Committee. The Management Plan is only the start in the continuing and ongoing management of the site which, it is hoped, will provide a robust framework for identifying solutions to site-specific needs within the World Heritage Site, now and in the future.

### KEY ISSUES FOR THE MANAGEMENT PLAN

The Royal Botanic Gardens, Kew is a complex living site with active scientific, plant conservation and educational roles. It is also a significant historical site with many surviving assets. The Management Plan aims to respect the needs of all these roles and assets and ensure that the significance of the site and its outstanding universal values are conserved. Analysis of the site and its environs identified the following key issues for the Management Plan:

- Respecting the Setting of the Site;
- Conservation of the Site;
- Continuing Scientific Research;
- Access, Visitor Management and Public Education;
- Understanding the Site.

The analysis of these key issues enabled the development of a Vision for the future of the Site.

### VISION FOR THE FUTURE

For the future, the Royal Botanic Gardens, Kew aims to sustain the significance and values of the site. It will:

- continue to set the standard as the world's premier botanic garden, and develop its role as a leader in plant research, conservation and horticultural practice
- underpin the sustainable management and evolution of the site by conserving and enhancing its outstanding historic landscape gardens and their architectural heritage
- enhance the quality of visitor facilities and achieve new levels of excellence in visitor management and experience as one of the UK's top tourism destinations
- continue to balance its key roles as a centre for scientific research and major visitor destination with conserving its outstanding assets
- enhance the quality of on-site facilities for the collections, research and staff, allowing for the incorporation of new opportunities for public engagement and intellectual access
- interpret Kew's history and scientific role to a larger and more diverse audience, and promote innovative public education programmes
- continue the Gardens' long tradition of contemporary landscape design

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## MANAGEMENT OBJECTIVES

The Vision is supported by 28 Management Objectives that address the key issues facing the Site. These are outlined below.

### *Overarching Objectives*

- Objective 1.1* - Sustain the outstanding universal values of the World Heritage Site.
- Objective 1.2* - Endorse the Management Plan's vision and objectives as the overarching framework for all plans, policies and decisions relating to the site.
- Objective 1.3* - Ensure that all uses, activities and developments within the WHS are undertaken in a sustainable manner.
- Objective 1.4* - Promote the need for special treatment and a unified approach by central government departments, agencies, local authorities and other statutory bodies with responsibilities for making and implementing policies and undertaking activities that may affect the WHS.
- Objective 1.5* - Increase awareness of and access to the Site and its knowledge resources, educational programmes and outstanding universal values.

### *Respecting the Setting of the Site*

- Objective 2.1* - Ensure that the setting of the Site is adequately protected from development that is incompatible with the unique status and character of the WHS.
- Objective 2.2* - Achieve a high quality environment for the setting of the Site by promoting the highest possible standards of design for new development, and encouraging sensitive land management regimes, which are appropriate and beneficial to the unique status and character of the WHS.
- Objective 2.3* - Consider opportunities for improving physical access to the Thames riverside and enhancing visual relationships between the Site and the river.
- Objective 2.4* - The London Borough of Richmond upon Thames and the London Borough of Hounslow should ensure that appropriate policies to protect the outstanding universal value of the WHS and its setting are included in future Unitary Development Plans.
- Objective 2.5* - Encourage the London Borough Richmond upon Thames to formally adopt the Management Plan as Supplementary Planning Guidance to its Unitary Development Plan.

### ***Conservation of the Site***

- Objective 3.1* - Ensure that significant historical, landscape and environmental assets that contribute to the Site's outstanding universal values are sustained.
- Objective 3.2* - Conserve the structure, character and fabric of the Site's historic designed landscape and, where appropriate, restore historic designed landscape features; whilst continuing the Site's long tradition of high quality contemporary landscape and garden design.
- Objective 3.3* - Continue to develop a premier landscape for the Gardens appropriate to its significance and aspirations, through the adoption and innovative use of planting and high quality hard landscaping materials, features and detailing.
- Objective 3.4* - Maintain and, where appropriate, enhance the character, setting and fabric of the historic architectural heritage of the Site in line with current conservation guidelines.
- Objective 3.5* - Assess, and regularly review, the function of all buildings on the Site to ensure that their architectural and historical significance is not compromised by their usage. Where appropriate, encourage uses, or presentation, of buildings that reflect their original function and / or historical traditions of usage.
- Objective 3.6* - Identify the location of areas of known archaeological deposits and other areas of potential interest and, wherever possible, preserve these deposits *in-situ* or, if necessary, by investigation and recording.
- Objective 3.7* - Identify and monitor the nature conservation interest of the Site and develop policies, projects and management regimes that ensure the continued conservation, and where appropriate the enhancement and creation, of habitats vital to species of nature conservation interest.
- Objective 3.8* - Royal Botanic Gardens, Kew and Historic Royal Palaces should continue to identify and monitor potential threats to the Site and ensure that appropriate plans and strategies are drawn up and implemented to mitigate for these threats.

### ***Continuing Scientific Research***

- Objective 4.1* - Develop the facilities and resources needed to support RBG, Kew's role as a world-class centre for scientific research and biodiversity conservation.

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- Objective 4.2* - Ensure the long-term conservation, survival and development of the collections that contribute to the outstanding universal value of the Site through targeted growth, the continued development of appropriate conservation techniques, management regimes, storage facilities and horticultural practices.
- Objective 4.3* - Manage the collections and their growth in a way that balances the needs of the collections and the scientific community with the need to conserve the Site's historic, landscape and natural assets that contribute to its outstanding universal values.

### ***Access, Visitor Management and Education***

- Objective 5.1* - Develop an integrated approach to the management of visitors on the Site that delivers an exceptional and sustainable visitor experience and develops potential benefits for the local community without compromising the outstanding universal values of the Site.
- Objective 5.2* - Encourage the majority of visitors to arrive at the Site by public and / or other forms of sustainable transport.
- Objective 5.3* - Promote and encourage the use of sustainable forms of transport on the Site and reduce the affect of traffic on the character of the Site without overly compromising the ability of the staff to undertake their duties, or significantly increasing costs.
- Objective 5.4* - Maintain and improve the educational programmes and facilities on the Site.
- Objective 5.5* - Enhance the visitor experience within the gardens as a whole through the provision of improved orientation, information and high quality visitor facilities and services.
- Objective 5.6* - Interpret RBG, Kew's scientific work, its collections and history to a larger and more diverse audience.
- Objective 5.7* - Consider the needs of RBG, Kew's internal community in the management of the Site, especially with respect to minimising visitor intrusion into private working and living areas.

### ***Understanding the Site***

- Objective 6.1* - Promote, facilitate and encourage appropriate research to improve understanding of the historical and environmental values of the Site that would assist the implementation of the Management Plan, and ensure that all parties undertaking such research disseminate the results to relevant bodies and individuals.



## IMPLEMENTING THE PLAN

The organisations that have worked together to develop the plan now need to implement its aims and objectives to secure the protection of the Site and its outstanding universal values for future generations. The implementation of the Management Plan's objectives requires the support and participation of these and other organisations and individuals. The Plan itself can provide the focus for co-ordinating this effort, but it requires a significant level of continued commitment and resources if it is to succeed. The Royal Botanic Gardens, Kew are the lead body responsible for championing the Plan and carrying forward its implementation with other partners.

The recognition of this commitment is implicit in the work of the Royal Botanic Gardens, Kew World Heritage Site Steering Group. The group was responsible for guiding the preparation of this Plan, and it represents a long-term commitment by its members to conserving and improving the WHS. The members of the group have a continuing role to play in creating a sense of ownership of, and support for, the objectives of the Management Plan among all users of the Site and those that may be affected by the Plan. In this respect, the advisory role of the WHS Steering Group should continue in the future to assist RBG, Kew with the implementation and monitoring of the Plan.

The Plan's objectives will be realised through a wide range of actions. The Plan suggests a *programme of action*, and identifies those agencies or bodies with the lead responsibility for their implementation. Target dates for implementation are also identified against each action. In order to help target and monitor the implementation of appropriate actions in the World Heritage Site, a number of broad *Management Zones* with specific needs and opportunities have been identified in the Plan.

# 1.0 INTRODUCTION

## CONTENTS

- 1.1 World Heritage Sites
- 1.2 Need for a WHS Management Plan
- 1.3 Purpose of the Plan
- 1.4 Status of the Plan
- 1.5 Preparation of the Plan
- 1.6 Structure of the Plan





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## 1.1 WORLD HERITAGE SITES

### *The Concept of World Heritage*

- 1.1.1 The concept of World Heritage lies at the core of the *World Heritage Convention*, adopted by UNESCO in 1972, to which 175 nations are currently signatories. The Convention defines '*World Heritage Sites*' as places or buildings of outstanding universal value recognised as constituting a world heritage 'for whose protection it is the duty of the international community as a whole to co-operate'. A cultural World Heritage Site (WHS) is a 'monument, group of buildings or site of historical, aesthetic, archaeological, scientific, ethnological or anthropological value'.
- 1.1.2 The Convention came into force in 1975 and established a *World Heritage List* as a means of identifying, protecting, conserving and presenting those parts of the world's natural and cultural heritage that are of sufficient 'outstanding universal value' to be the responsibility of the international community as a whole. By joining the Convention, nation states are pledged to safeguard the WH Sites in their territory as part of a universally agreed policy for protecting their national heritage.
- 1.1.3 As of November 2002, there are 730 WH Sites in 125 countries worldwide, of which 563 are cultural, 144 natural and 23 are mixed properties.

### *The United Kingdom and the World Heritage Convention*

- 1.1.4 The United Kingdom (UK) ratified the World Heritage Convention in 1984 and submitted its first Tentative List in 1986. The Department for Culture, Media and Sport (DCMS) is responsible for the UK's general compliance with the Convention, and for nominating sites in England. The devolved administrations in Wales, Scotland and the Northern Ireland Environment and Heritage Service are responsible for choosing sites to nominate from their areas. The Foreign and Commonwealth Office is responsible for sites in the UK's overseas territories and the Home Office is responsible for Crown Dependencies.
- 1.1.5 Twenty-four cultural and natural heritage sites have now been inscribed on the World Heritage List in the UK and its overseas territories, fourteen of these are in England, four in Scotland, two in Wales, one in Northern Ireland and three in the UK's Overseas Territories and Crown Dependencies.

### *Process of Inscription*

- 1.1.6 The selection of sites for inclusion on the List is overseen by the *World Heritage Committee*. The Committee comprises representatives of 21 of the 175 countries that have ratified the convention, each elected for six years at a time. It is serviced by UNESCO's *World Heritage Centre* in Paris. The Centre (established in 1992) also advises States Parties on the preparation of site nominations, organises technical assistance on request, and co-ordinates reporting on the condition of sites and on emergency action to protect threatened sites. It also administers the *World Heritage Fund* to which all States Parties signed up to the Convention contribute.



1.1.7 The Centre and the Committee are advised by three non-governmental international bodies: *ICOMOS* (International Council on Monuments and Sites) on cultural sites; *IUCN* (World Conservation Union) on natural sites; and *ICCROM* (International Centre for the Study of the Preservation and Restorations of Cultural Property) which provides expert advice and training on the conservation of cultural sites. Once nominated by the appropriate nation state, a potential WHS is evaluated by ICOMOS and / or IUCN. The World Heritage Committee takes the final decision on inscription.

***Timetable for the Inscription of Royal Botanic Gardens, Kew***

1.1.8 The timetable for the inscription of the Royal Botanic Gardens, Kew is outlined below:

Nomination Document submitted to World Heritage Centre	31 January 2002
Consultation Draft of Management Plan Launched	8 July 2002
ICOMOS Evaluation Visit	July 2002
End of Consultation period for Management Plan	30 September 2002
Management Plan finalised and issued to the World Heritage Centre	Late 2002
ICOMOS makes recommendation to World Heritage Bureau	Early 2003
World Heritage Committee makes Inscription Decision	July 2003

**1.2 NEED FOR A WHS MANAGEMENT PLAN**

***UNESCO requirements***

1.2.1 The Operational Guidelines issued by the World Heritage Committee strongly recommend that all State Parties have management frameworks and adequate legal protection suitable for securing the long-term conservation of WH Sites. The guidelines emphasise the importance of Management Plans as an effective way of achieving this. The Committee sees effective management frameworks and plans for Candidate WH Sites as an important requisite for inscription.

***UK Government Policy***

1.2.2 The UK Government is committed to working with all interested parties to develop Management Plans for the sixteen English and Welsh WH Sites, as inscribed by December 2001. This commitment is expressed in the recent statement on the historic environment, *The Historic Environment: A Force for our Future*, issued by the Department for Culture, Media and Sport (DCMS) and the Department for Transport, Local Government and the Regions (DTLR) in December 2001. The Government aims to achieve this by the end of 2002 in time for the periodic report to the World Heritage Committee on the state of conservation of all European WH Sites in 2005. The 2001 statement reinforces the Government's commitment to WH Sites outlined in Planning Policy Guidance Note 15 (PPG15 : Planning for the Historic Environment).

1.2.3 In addition to this, the UK Government actively supports the development of Management Plans for all Candidate WH Sites on the Tentative List, and for all nominations.

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### 1.3 PURPOSE OF THE PLAN

1.3.1 This Management Plan has been developed to sustain and conserve the outstanding universal values of the Site. It aims to achieve this by:

- Supporting the Site's continued role as a premier Botanic Garden and world leader in plant research, conservation and education.
- Outlining an approach to maintaining, preserving and enhancing the Site's rich historic cultural landscape, architectural legacy and horticultural heritage, in a way that respects the layers of evidence and the Site's role in the 18th Century English Landscape movement.
- Ensuring the continued preservation and growth of its internationally significant living, preserved and archival collections.
- Developing broad guidance to aid the protection and enhancement of the Site's setting.
- Outlining ways to promote and increase access to and understanding of RBG, Kew's vast knowledge resource, its historical significance both scientifically and culturally, and its outstanding universal values.

1.3.2 In summary, the principal roles of the Plan are:

- The establishment of a consensual framework for future decision-making on sustaining and conserving the Site and its immediate environs by the bodies and individuals responsible for the implementation and monitoring of such decisions.
- To increase public and professional awareness of the outstanding universal values of the Site and its WHS status, and to develop an integrated approach to the presentation and interpretation of the Site's values, history and scientific role.
- The development of a sustainable approach to the long-term management and development of the Site that balances the need to conserve its physical fabric with the need to maintain its historical roles and hence preserve its scientific and educational functions and future relevance.
- To suggest a prioritised action plan for the implementation of projects, policies and programmes that are both achievable and will contribute to the conservation, understanding, enjoyment and sustainable evolution of the Site.

### 1.4 STATUS OF THE PLAN

1.4.1 Within the UK, WH Sites are not statutory designations and their Management Plans have no statutory basis. Rather, they provide an advisory policy framework for guiding and influencing current, planned or potential management initiatives at a variety of scales and for different purposes. Achieving the desired aims for the WHS depends on those signing up to the Management Plan working effectively together in partnership towards the agreed objectives.

- 1.4.2 The London Boroughs of Richmond-upon-Thames's and Hounslow's ***Unitary Development Plans*** are the statutory documents for controlling and monitoring change and development in and around the WHS. There are no additional statutory controls directly resulting from the WHS inscription on those living or working in or around the Site under current Government policy. However, national policy on WH Sites is to require local planning authorities to recognise the importance of the WHS as a 'key material consideration' in their planning policies and proposals and in exercising their development control functions (Planning Policy Guidance Note 15, 1994 - see Section 3.3). Where appropriate, WHS Management Plans can be adopted as Supplementary Planning Guidance (see Section 4.4).
- 1.4.3 The ***Kew Corporate Plan*** is prepared by the Royal Botanic Gardens, Kew as required by its obligations under the 1983 Heritage Act. The Corporate Plan provides the focus for the strategic management of the organisation's scientific and visitor programmes. It sets out in detail measurable aims and plans for action over the next five years endorsed by the Board of Trustees.
- 1.4.4 The Kew Corporate Plan for 2002/3 - 2006/7 is a key mechanism for implementing the Management Plan's vision and many of its objectives, and provides the means by which Kew can monitor and report progress. This is reflected in the Management Plan's implementation strategy and programme of action (see Section 5).
- 1.4.5 The ***Royal Botanic Gardens, Kew: Site Conservation Plan*** has been developed alongside the Management Plan to provide a detailed analysis and policies focused primarily on the conservation of the physical environment of the Site. The Site Conservation Plan is complementary to the Conservation Plans being prepared by Historic Royal Palaces (HRP) for their properties within the Kew Gardens.
- 1.4.6 Together, the WHS Management Plan, Kew's Corporate Plan and the Site Conservation Plan provide the framework for sustainable management and evolution of the Site. Future site development necessary to meet the needs of RBG, Kew's scientific and visitor programmes set out in the Corporate Plan will be designed to support the vision and objectives of the Management Plan, and be guided by the Site Conservation Plan.

## 1.5 PREPARATION OF THE PLAN

### ***Guidelines***

- 1.5.1 The Management Plan has been prepared in broad accordance with the general procedures and requirements published in 1998 by ICCROM, ICOMOS and UNESCO as *Management Guidelines for World Cultural Heritage Sites*. The Plan also takes into account other documents including the *Nara Document on Authenticity* (1994) and the *Oxford Declaration on Landscape* (2000).
- 1.5.2 The Plan was developed with reference to current best practice as expressed in the latest generation of recently published WHS Management Plans in the United Kingdom.

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### ***Organisations Involved***

1.5.3 The preparation of the Management Plan has been guided by the *World Heritage Site Steering Group*. The Steering Group includes representatives of the following bodies:

Department for Environment, Food and Rural Affairs (DEFRA) (*Chair*)

Department for Culture, Media and Sport (DCMS)

Royal Botanic Gardens, Kew (RBG, Kew)

Historic Royal Palaces (HRP)

English Heritage (EH)

International Council on Monuments and Sites (ICOMOS-UK)

London Borough Richmond-upon-Thames (LBRuT)

London Borough of Hounslow (LBH) (from June 2002)

Foreign and Commonwealth Office (FCO)

1.5.4 A full list of members can be found in Appendix 1.

1.5.5 The Management Plan was written by consultants Chris Blandford Associates in consultation with a wide range of bodies and organisations.

1.5.6 Following approval by the Steering Group, a Consultation Draft of the Management Plan was launched on the 8th July 2002. The three month public consultation process involved:

- press release and advert in local papers to promote awareness about the consultation process;
- presentation of the consultation draft document to Public Meetings;
- copies of the draft Plan displayed in the Richmond Civic Centre and Hounslow Civic Centre;
- access to the draft plan via RBG, Kew's website ([www.kew.org](http://www.kew.org));
- circulation of the draft plan for comment to key organisations;
- distribution of summaries of the draft plan to interested individuals and relevant organisations locally, nationally and internationally;
- exhibition located at Victoria Gate Visitor Centre, to explain the purpose of the Management Plan to visitors.

1.5.7 Further details regarding the consultation process are included as Appendix 2.

### ***Legal Review***

1.5.8 The Consultation Draft of the Management Plan was also subject to review by Burges Salmon, RBG, Kew's legal advisors. Their review raised no substantial issues.



## **1.6 STRUCTURE OF THE PLAN**

### ***1.0 Introduction***

This section broadly outlines the nature and structure of the Plan and the history of its development.

### ***2.0 Description of the Site and Statement of Significance***

This section describes the Site's character, location and history, and provides an evaluation of the significance of the Site. This section also identifies the Criteria under which the Site is proposed for Inscription.

### ***3.0 Ownership and Management of the Site***

This section includes details on ownership and management structures

### ***4.0 Management Issues and Objectives***

This section details a vision for the Site's future; the key issues affecting the significance of the Site; and the proposed management objectives to address these issues.

### ***5.0 Implementation and Monitoring***

The mechanisms and programme for the implementation of the vision and objectives are set out in this section within the context of short (5 year), medium (10 year) and long-term (30 year) actions.

## ***2.0 DESCRIPTION OF THE SITE AND STATEMENT OF SIGNIFICANCE***

### **CONTENTS**

- 2.1 Location and Extent of the Site
- 2.2 Brief Description of the Site
- 2.3 Statement of Significance
- 2.4 Criteria under which Inscription is proposed





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## 2.1 LOCATION AND EXTENT OF THE SITE

### *Name of Property*

2.1.1 Royal Botanic Gardens, Kew

### *Location*

2.1.2 The Royal Botanic Gardens, Kew is situated in the London Borough of Richmond upon Thames, in southwest Greater London, United Kingdom.

2.1.3 The official address is:

Royal Botanic Gardens, Kew  
Richmond  
Surrey  
TW9 3AB  
Telephone: 020 8332 5000  
Fax: 020 8332 5197

2.1.4 The geographical location of the site's approximate centre point is at:

Latitude	51° 28' 38" N
Longitude	0° 17' 39" W
National Grid Reference	TQ 1844 7680

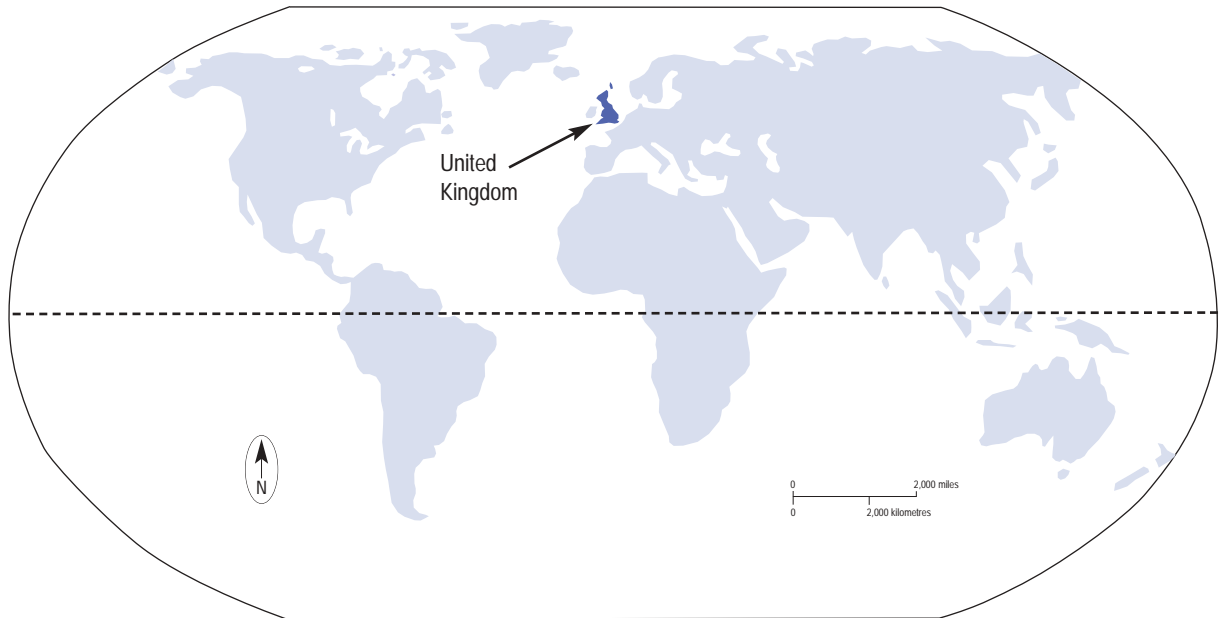
2.1.5 The geographical locations of the site's south-west and north-east corners are respectively:

Latitude	51° 28' 23" N
Longitude	0° 18' 31" W
National Grid Reference	TQ 1746 7619

Latitude	51° 28' 57" N
Longitude	0° 17' 08" W
National Grid Reference	TQ 1901 7740

2.1.6 The location of the site is shown on Map 2.1

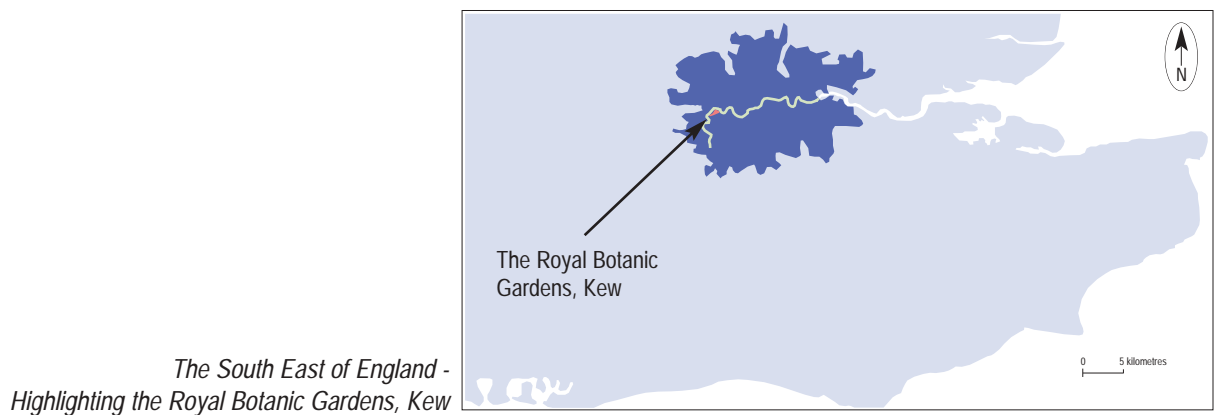




*The World - Highlighting the United Kingdom*



*The United Kingdom - Highlighting London*



*The South East of England -  
Highlighting the Royal Botanic Gardens, Kew*

MAP 2.1 Site Location

### ***Site Boundary***

2.1.7 The boundary of the proposed World Heritage Site is marked on Map 2.2. This aligns with the current administrative boundary of the Royal Botanic Gardens, Kew and also incorporates the Dutch House (also known as Kew Palace) and Queen Charlotte's Cottage, two properties under the care of Historic Royal Palaces. The boundary encompasses the entirety of the historic botanic gardens.

### ***Area of the Property***

2.1.8 The Royal Botanic Gardens, Kew cover an area of 132 hectares.

## **2.2 BRIEF DESCRIPTION OF THE SITE**

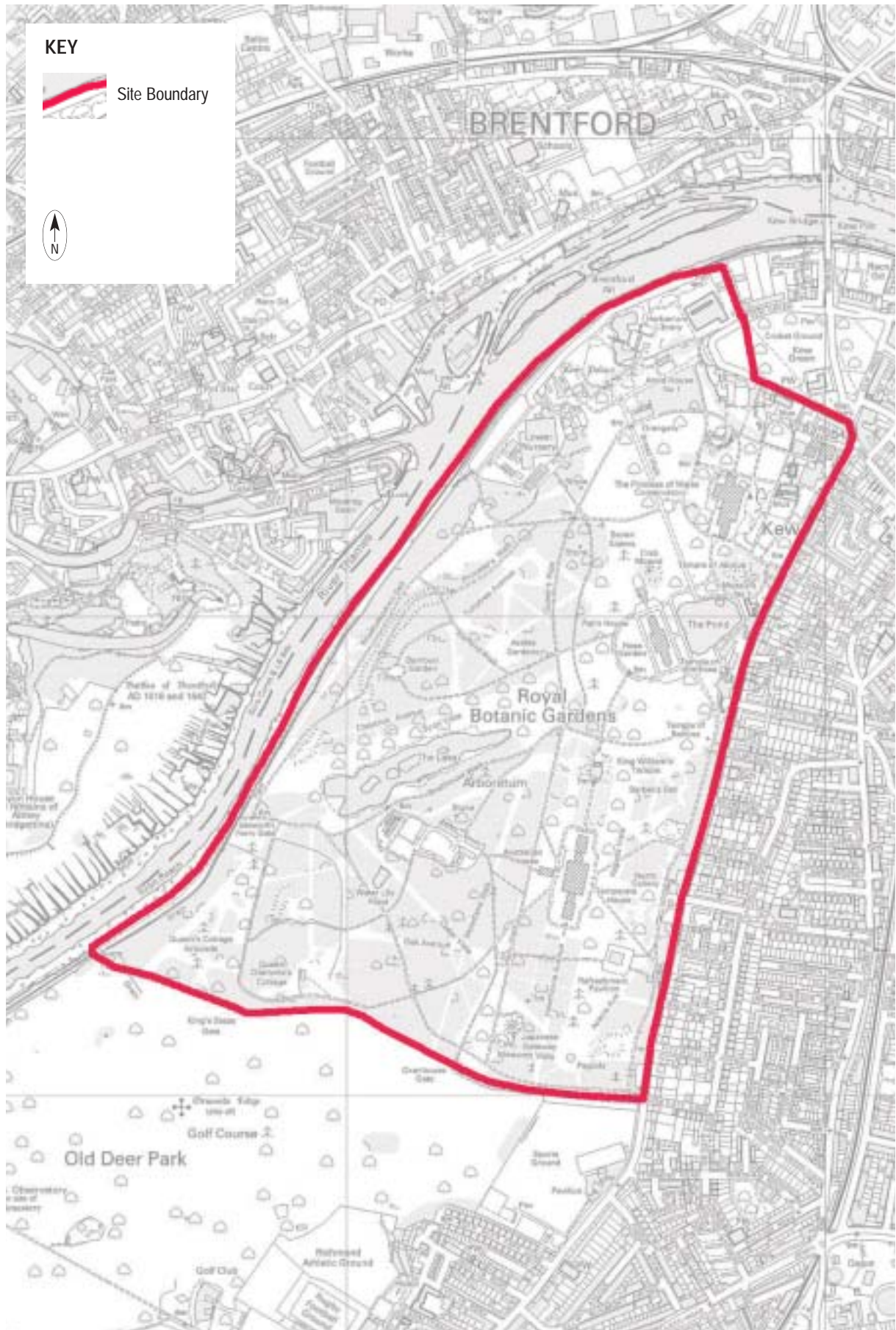
### ***Introduction***

2.2.1 The Royal Botanic Gardens, Kew is situated in the west of London alongside the River Thames. The site forms one link of a green chain running from central London to Hampton Court and its 'green space' character is highly valued by local people and residents of London. The site's landscape is currently characterised by taxonomically ordered collections of plants, predominantly trees and shrubs. As the site is essentially flat, the collections form the basic structure of the landscape. All of the topographical features, i.e. Rhododendron Dell and the Crab Mound, are the result of over 300 years of landscape gardening and gravel extraction.

2.2.2 Within this landscape are a number of iconic and historically significant buildings and glasshouses. Structures such as the Palm House and the Temperate House have international significance and form a fundamental component of the site's identity and character. In addition to these there are many other highly interesting buildings including the Dutch House, the Temperate House Lodge and the School of Horticulture.

2.2.3 The Gardens have a rich and complex history stretching back hundreds of years. The Site was, from the mid-18th century to the mid-19th century, predominately occupied by two royal estates / landscape gardens. The eastern half of the Gardens was formerly Kew Gardens, a 'Chinoiserie' style 18th century landscape designed, in part, by William Chambers. It has a fairly open character with strong formal plantings and a naturalistic edge, intertwined with pathways and plantings of trees, all focused on the Pagoda. The western area is more naturalistic and dominated by a strong woodland canopy underlain by grass. This area was part of the 18th century Richmond Gardens, and subject to extensive landscaping under the direction of Charles Bridgeman, William Kent and 'Capability' Brown, all leading exponents of the English Landscape Garden style.

2.2.4 The northern part of the site was not included in either royal garden. The area subsequently has a more varied character and is essentially a series of discrete spaces, including; gardens, greenhouses, public and private buildings, all of which are centred on a large, open lawn. Many of these spaces still preserve the boundaries of the small 18th century private gardens that formerly bordered the royal gardens.



MAP 2.2 Site Boundary

- 2.2.5 William Nesfield and Decimus Burton unified all these areas under one coherent landscape scheme beginning in the 1840s. They were also responsible for many of the other features now recognised as landmarks of the Gardens, such as the Palm House and its vistas and the taxonomic planting schemes for the trees. In essence the earlier Royal Gardens have supplied the basic character of today's landscape while Nesfield and Burton's design has supplied its enduring structure.
- 2.2.6 These historic landscapes were designed to accommodate visitors, and the Site has a history of public access and formal visitor arrangements stretching back over 250 years. This long history has had a major influence on the development of the Gardens.
- 2.2.7 RBG, Kew's scientific role has also been of fundamental importance to the development of the Site since about 1759 when the first botanic garden was established. The botanical role of the Site grew rapidly after this date, and today the Site remains an excellent living example of the rational and scientific approach to knowledge and learning that developed in Western Europe over the last 200 years.

### ***Zones***

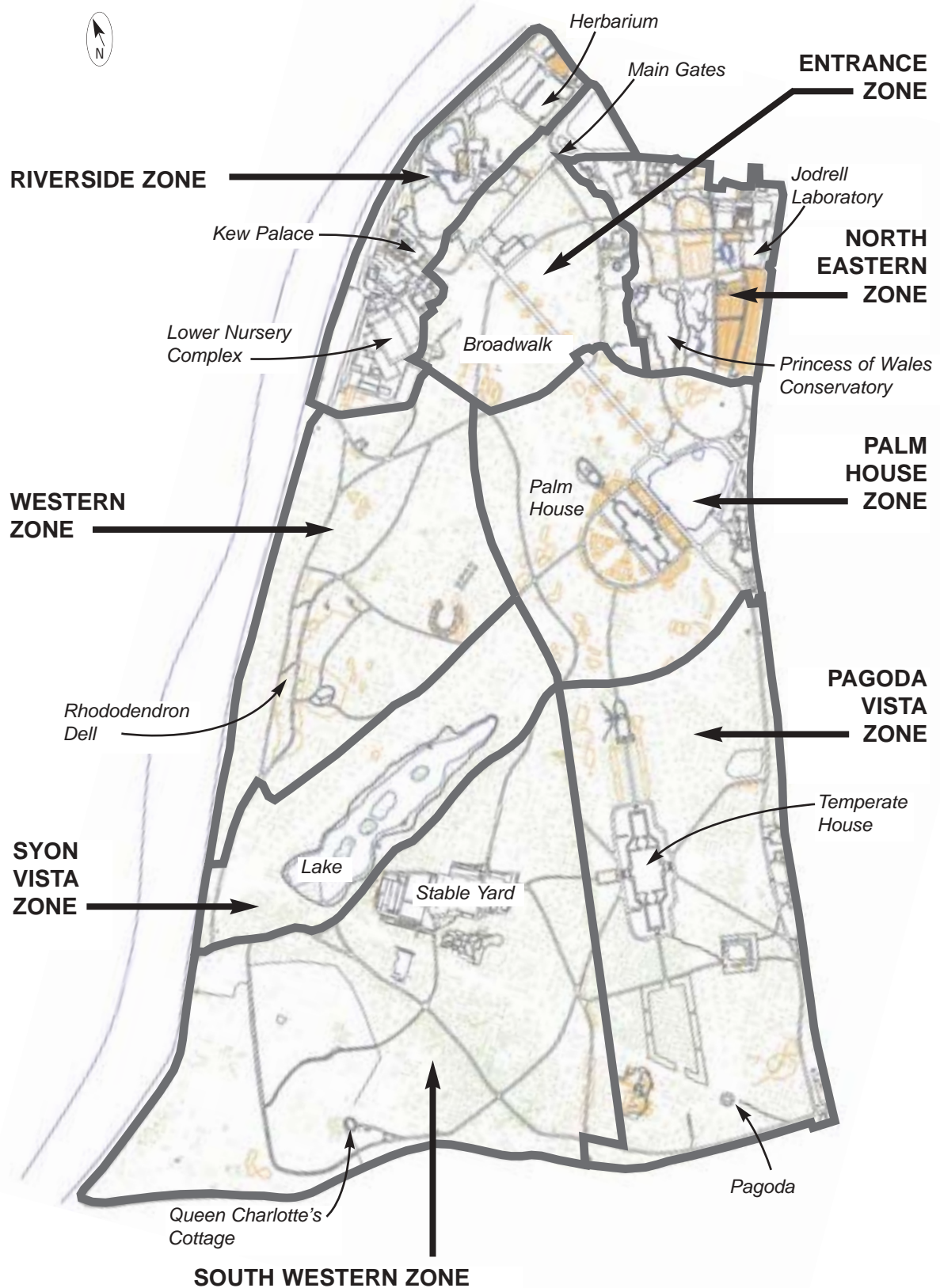
- 2.2.8 Through undertaking an analysis of the historic development, landscape character, significance and current management structures of the site it has been possible to identify and describe a series of eight zones. The characteristics of these zones are described below and their boundaries are shown on Map 2.3.

### ***Entrance Zone***

- 2.2.9 This zone historically contained three main areas: Kew Green, the White House and the original Botanic Gardens. Kew Green used to extend as far as the Dutch House where it intersected with Love Lane, which divided Kew Gardens from Richmond Gardens and led to Brentford Ferry. The original Botanic Gardens were founded in 1759 and grew to form a formal area of beds and a 9-acre arboretum. This is the core from which the current Royal Botanic Gardens, Kew developed. The White House (demolished 1802) was the home of Frederick, Prince of Wales and Augusta, his wife. Together they were the main driving forces behind the development of Kew Gardens, and it was Augusta who founded the original Botanic Gardens.







MAP 2.3 Site Zones

2.2.10 The current character of this zone is relatively mixed, consisting of open lawn areas interspersed with trees and plantings. These are crossed by a number of formal pathways, often with avenue plantings, including Nesfield and Burton's Broadwalk and Little Broadwalk. An open dispersed planting of young trees, intended to represent many of the major groups of trees, now marks the area of the original Botanic Gardens. The southern end of this zone is characterised by a large, open area of grass, marking the site of the 40 acre Great Lawn which formerly lay in front of the White House. The keynote buildings in the zone include the Main Gates, the Aroid House and the Orangery. Two of these buildings, the Orangery and the Aroid House, are currently undergoing refurbishment and re-presentation. The historic Main Gates currently handle approximately 30% of the visitors to the Gardens and the zone is often one of the first areas experienced by visitors.

### *Riverside Zone*

2.2.11 The Riverside Zone occupies a strip of land that originally lay outside Kew Gardens and Richmond Gardens. The external and internal boundaries of the zone are largely based on the land plots of historical private buildings and their gardens. The northern end of the zone is dominated by the Herbarium. This houses the internationally significant preserved plant collections and the area is one focus for scientific activity on the Site. The oldest building on the Site, the 17th century Dutch House, (also known as Kew Palace), lies further to the south. This was built as a merchant's riverside villa, and later became a royal residence. Behind the Dutch House is a small, modern formal garden designed in a 17th century style.



2.2.12 Between the Herbarium and the Dutch House is the modern Sir Joseph Banks Centre for Economic Botany. The building was constructed in 1990 and stands within a 3ha landscaped site. The building is one of the largest earth-covered complexes in the UK and is currently not open to the public. South of this and the Dutch House is the Lower Nursery Complex and the Building and Maintenance Yard. These are bounded, private areas of extensive modern greenhouses, administrative offices and staff residences. The Lower Nursery Complex is the site of the ill-fated Castellated Palace, commissioned by George III and demolished, unfinished, by George IV.

2.2.13 Some of the zone is open to the public but the majority of the zone houses 'backroom' activities, such as curation, horticulture and science. As such it is of particular importance to the care and management of the collections on the Site.

### ***North Eastern Zone***

2.2.14 Historically this zone consisted of small houses and gardens set in linear plots extending from Kew Green, and in squarer plots lining Kew Road. Many of these were incorporated into the Royal Botanic Gardens in a piecemeal manner during the 18th, 19th and 20th centuries. Currently the buildings around the outside edges of this zone are used for administrative and residential purposes. Many of these buildings are also historically interesting and listed.



2.2.15 The historic garden plots are occupied by small discrete garden areas generally representing particular elements of botanic interest, i.e. the Aquatic Garden and the Rockery. These are currently focused around the architecturally stunning Princess of Wales Conservatory, one of the most advanced glasshouses on the site. Although the core of the zone is predominately open to the public, the buildings and yards, including the Jodrell Laboratory and Melon Yard, are distinctly private areas. The location of the Jodrell Laboratory in this zone makes it a particularly important focus for scientific activity on the Site.

### ***Palm House Zone***

2.2.16 This zone forms the heart of the 1850s Nesfield and Burton landscape design. The design, in this zone, overlies the earlier 18th century Kew Garden landscape, created, in part, by William Chambers. This cumulative design activity has created a variety of landscape character areas, making this one of the more varied zones on the site. These character areas range from small plots of open lawn, to formal flowerbeds, terraces with seats, an ornamental lake, clumps of mature trees and open vistas. In all, the zone represents an unusual mix of high Victorian design, 18th century formality and 20th century intervention.



2.2.17 The zone is dominated by its keynote buildings, particularly the Palm House. The Palm House is a Grade I listed building and is one of the world's finest surviving 19th century glasshouses. Built of wrought iron and glass this building was the largest greenhouse in the world when it was built and it remains one of the

architectural icons of the Site. The Palm House is surrounded by a terrace and flowerbeds and overlooks a lightly wooded landscape which comprises plantings of diverse genera. Dividing the landscape are Nesfield's three vistas, the Syon Vista (leading to the Thames), the Pagoda Vista (to the Pagoda) and a minor vista (to a Cedar of Lebanon). These three vistas form the core structural elements of the Nesfield / Burton design and are best experienced from the west entrance to the Palm House.

2.2.18 There is a key visitor entrance point at Victoria Gate, now serviced by a modern visitor centre. This popular access point is well serviced by public transport. The location of the Victoria Gate, combined with the attraction of the highly visible and recognisable Palm House, makes this zone a 'honey-pot' for visitor activity. The Broad Walk, the vistas and numerous other paths structure visitor movement around the zone and into other areas of the site. Museum Number One opposite the Palm House, currently houses the educational resource centre for the Gardens and as such is major focal point for school children visiting the site.

### *Pagoda Vista Zone*

2.2.19 Historically, the Pagoda Vista Zone was part of Kew Gardens and was, and still is, focused on the Pagoda, the most significant surviving architectural element of William Chamber's designs. The Pagoda became a major axis for the Nesfield / Burton landscape design, with establishment of the Pagoda Vista. This vista is lined by a double avenue consisting of paired plantings of broadleaved trees, flanked externally by paired evergreens.



2.2.20 Decimus Burton's Temperate House is another keynote building in this zone and its quinpartite splendour of glass, stucco, iron, timber and stone dominates the western half of the Zone. The Temperate House is the largest public glasshouse at Kew and the world's largest surviving Victorian glasshouse. Opposite this, nestled in woodland near the garden wall, is the Marianne North Gallery, which houses an important botanical art collection and serves as a reminder of the importance of botanical artists in the history of the Royal Botanic Gardens.

2.2.21 The Pagoda Vista Zone is an important visitor area. The Lion Gate currently handles approximately 10% of all visitors to Kew. However, the majority of visitors to the zone arrive from the north, either from the Palm House Zone along the Pagoda Vista, or from the Syon Vista Zone and South Western Zone by walking along the Cedar Vista.



### ***South Western Zone***

2.2.22 The South Western Zone was historically part of Richmond Gardens and contains, in its far southwest corner, the fragmentary remains of a formal garden canal that used to run north-west from Richmond Lodge. In the 18th century Bridgeman, Kent and 'Capability' Brown redesigned the gardens to create a more naturalistic woodland / parkland landscape. Later a rustic cottage was built, incorporating an earlier menagerie, for Queen Charlotte. This building remains and forms a focal point for visitors in the area. In the 19th century the zone became the heart of the Arboretum and continues in this role today.



2.2.23 The zone is currently managed to balance nature conservation with the needs of the collections. This includes maintaining a population of protected Great Crested Newts and a number of badger setts, another protected species, as well as encouraging more natural woodland development. The zone also includes the Stable Yard, which acts as the base for the horticultural and arboricultural management of the Gardens. The Stable Yard is closed to the public. The Zone attracts few visitors, compared to other areas on the site, primarily due to its distance from the core of the site.

### ***Syon Vista Zone***

2.2.24 Like the Pagoda Vista Zone, the Syon Vista Zone marks a major axis in the Nesfield / Burton landscape. The zone was originally part of Richmond Gardens, however, its character is predominately influenced by the 19th century designs of Nesfield and the Hookers. The zone is dominated by the Vista and the later lake, both of which were located within a clearing in the historic landscape of Richmond Garden.



2.2.25 The zone contains a key view from the site to Syon House and is perhaps the most visited area in the western half of the site. The Syon Vista forms part of a relatively popular long walk along the three triangular vistas (Syon, Cedar and Pagoda). The zone holds a mixture of arboreal collections and the lake is of some, but limited, nature conservation interest.

### *Western Zone*

2.2.26 As with the previous two zones, the Western Zone was historically part of Richmond Gardens. It has a mixed character with discrete but interrelated botanical garden areas linked by collections of trees. These garden areas include important collections such as the Bamboo Garden, established in 1891-2, which now holds the largest collection of bamboos in the UK, and the Azalea Garden, planted in 1882.

2.2.27 The zone also contains a number of surviving historic landscape features, such as 'Capability' Brown's Hollow Walk, now known as Rhododendron Dell, and also his Ha-Ha between the Gardens and the Thames. The Western Zone was historically associated with the Thames and prior to Brown's landscaping in the late 18th century was the site of Bridgeman's much-celebrated Riverside Terrace. The zone still has strong physical and visual links with the Thames, although 19th and 20th century plantings have partially obscured these links and it can be difficult to gain a sense of the relationship between the Gardens and the River.



2.2.28 The Western Zone is a relatively popular visitor area and is currently served by Brentford Gate and its associated car park. The zone supplies a sense of isolation and relaxation for the visitors with its mazelike configuration of paths and rides.

## 2.3 STATEMENT OF SIGNIFICANCE

2.3.1 The Royal Botanic Gardens, Kew is a rich historical cultural landscape that has developed through centuries of scientific and cultural evolution. The Gardens are currently recognised as a global centre of excellence in the study of plant diversity and economic botany. The Site also holds the world's largest documented living and preserved plant and fungal collections, and has been recognised as a leader in plant collection and study since the late 18th century. The Gardens are notable for the role they played in the translocation of plants across the British Empire during the 19th and 20th centuries, which resulted in the establishment of new agricultural economies and fundamentally influenced global biodiversity. The Botanic Gardens themselves are a major historic garden landscape with elements illustrating major periods in garden design from the 18th, 19th and 20th centuries. The Gardens also contain a large number of architecturally significant buildings from these periods, including some of the finest surviving examples of Victorian glasshouse technology.

2.3.2 Princess Augusta, widow of Frederick, Prince of Wales, established a botanic garden at Kew in 1759. This began as a small physic garden but was later combined with her father-in-law's (King George II) adjacent

estate and during the latter part of the 18th century the combined gardens grew rapidly under royal patronage and soon held some of Europe's most significant botanical collections. As the British Empire grew the gardens developed close links with the colonies, which the Botanic Gardens used as the focus for its collecting activities. The Gardens also redistributed plants from across the globe and was responsible for supplying the plants, and horticultural advice, necessary to create entirely new economies in the colonies. This included supplying commercially viable rubber plants to India and Sri Lanka (Ceylon), the introduction of disease resistant coffee to Sri Lanka and the worldwide distribution of breadfruit. The introduction of many of these new crops and the associated agricultural techniques had a substantial influence on the biodiversity of the planet, and the crops still form the basis of many agricultural economies.

2.3.3 With the decline of the British Empire the emphasis moved towards a conservation and research ethic which still underpins RBG, Kew's current mission, *'To enable better management of the earth's environment by increasing knowledge and understanding of the plant and fungal kingdoms - the basis of life on earth'*. This has seen RBG, Kew take a leading role in economic botany and the study of plant diversity and the Gardens continue to sponsor plant collection and field study expeditions across the globe.

2.3.4 At the time of the foundation of the first botanic garden in 1759 the Gardens consisted of two royal estates. These were part of a chain of royal and noble residences stretching from Kew to Hampton Court Palace. These estates, supported by their wealthy owners, were developed and redeveloped throughout the 17th and 18th centuries and are now recognised as the cradle of the 18th century English Landscape Movement. This movement of landscape design had an international influence and the Site's landscape was sculpted by some of its key figures including; Charles Bridgeman, William Chambers, Lancelot 'Capability' Brown and William Kent.

2.3.5 The overall importance of the Thames landscape and its place in the history of landscape design is now widely recognised and the recently completed *'Thames Landscape Strategy'* aims to preserve its integrity and character by recognising and maintaining key vistas and open spaces.



2.3.6 The nominated Site's present landscape is a palimpsest of features from the 18th, 19th and 20th centuries. The dominant design is William Nesfield's 1840s layout. This highly structured landscape with its three major axes centred on the Palm House has survived relatively intact and is an excellent example of Victorian landscape design.

2.3.7 The work of William Nesfield on the Site became an example for other botanic gardens and many of their more typical features, such as extensive annual plantings and relatively formal layouts of vistas and walks can be traced back to Nesfield's design and wider fashions in Victorian landscape design.

2.3.8 The architectural heritage of the Site is equally important and includes a number of internationally significant buildings including a former royal residence (the Dutch House, a rare surviving 17th century house that served as a royal residence in the 18th century), 18th century ornamental garden structures such as William Chambers's Pagoda and later botanical buildings. These later buildings include three world famous glasshouses from the 19th and 20th centuries;



The Palm House, a masterpiece of Victorian glasshouse technology and perhaps the world's most famous botanical conservatory; the Temperate House, the largest surviving Victorian glass structure; and the 20th century Princess of Wales Conservatory, one of the world's most technologically advanced, environmentally efficient glasshouses and winner of the 1989 Europa Nostra Award for Conservation. Alongside these keynote features are over 30 other historically significant structures related both to the scientific and royal history of the Gardens. Various architectural styles and the work of many significant architects from the 17th to the 20th century are represented throughout the Gardens and their juxtapositions and relationships add depth, character and historical value to the site.

2.3.9 The collections at the RBG, Kew are equally, if not more, important than the architecture and can be divided into three types: preserved plant collections; living and genetic resource collections; and documentary and



visual reference collections. The living collections include over 70,000 live accessions from over 30,000 different taxa. These are the public face of the Gardens and clothe the landscape and the interior of the great buildings. The preserved collections are more considerable, with the Herbarium alone holding over 8 million specimens. The Archive and Library holds 750,000 published volumes, 200,000 photographs, over 175,000 botanical illustrations and a considerable quantity of primary archival material relating to key events in world botany and the Site's development. All of these collections are of universal significance and the Herbarium currently holds the world's single largest documented and properly curated collection of preserved specimens.

2.3.10 In terms of its historical significance, the scope of its collections, the quality of the historic garden landscape, the diverse architectural heritage and the collective knowledge of its staff, the Royal Botanic Gardens, Kew are of universal value and are rightly regarded as the world's premier botanic garden and research institution.



## 2.4 CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED

2.4.1 The Royal Botanic Gardens, Kew is proposed for inscription as:

*A cultural landscape designed and created intentionally for scientific and aesthetic purposes.*

2.4.2 This recognises the complex history of the nominated Site and the ever-changing character of its designed landscape and architectural heritage. The continued development of the Gardens has been driven by the changing role of the Site as it metamorphosed from being two Royal estates, into an Imperial botanic garden and public attraction and then to today's role as a world-class scientific institution and major public attraction. The Site has been sculpted, in all these periods, by keynote architects and garden designers, all of whom drew inspiration from the work of their predecessors, whilst also making their own mark on the landscape and history of the Site.

### *Criterion ii*

*The site exhibits an important interchange of human values over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town planning or landscape design;*

2.4.3 From the early 18th century through to the present day, the Site has been situated at the heart of architectural, technological, scientific and landscape design developments due to its association with the British Royal Family, the British Empire and its role as the world's premier botanic gardens and research centre.

2.4.4 The keynote buildings on the Site were influenced by, and then influenced, architectural designs across the globe and represent notable stages in the development of particular architectural styles and architecture in general. The two great Victorian glasshouses (the Palm House and Temperate House) were engineering masterpieces of their time and have influenced glasshouse design from the 19th to 21st century. Recent buildings like the Princess of Wales Conservatory, continue to set the standard.

2.4.5 The historic garden landscape of the Site was first developed by leading members of the English Landscape Movement, one of the key landscape design movements in 18th century Europe, whilst the 19th century design by William Nesfield set the template and standard for many other botanic gardens.

2.4.6 RBG, Kew's role as a botanical research institution has seen it develop scientific relationships across the globe from the 18th century onwards. These relationships have led to significant advances in the study of plant biodiversity and economic botany and influenced major scientific theories, such as Darwin's theory of evolution.

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**Criterion iii**

*The site bears a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared;*

- 2.4.7 RBG, Kew's exceptional and diverse living collections, supported by the comprehensive preserved collections, exemplify the active European cultural tradition of collecting and cultivating exotic plants for aesthetic, scientific and economic purposes. This tradition has also led to recording and monitoring of the very rich local biodiversity for over 120 years. The biodiversity includes an exceptional range of birds, insects, lichens and fungi; some of the latter have proved to be new to science.
- 2.4.8 RBG, Kew was a symbol of the British Empire. Its outstanding landscape and architecture exemplified the achievements of this civilisation, whilst its role as the hub in the translocation of plants across the empire led to the introduction of key agricultural and industrial crops such as coffee, rubber and breadfruit into the colonies, further enhancing the success and status of the empire.

**Criterion iv**

*The site is an outstanding example of a type of building, architectural or technological ensemble or landscape, which illustrates a significant stage in human history;*

- 2.4.9 The Site's architectural ensemble includes a number of unrivalled buildings, including;
- The 17th century Dutch House (also known as Kew Palace), distinguished for its early use of carved brickwork for its architectural ornaments. The building also has strong royal connections and re-created period gardens;
  - The 18th century Pagoda, a rare surviving masterpiece of Chinoiserie style architecture;
  - The 18th century Orangery, a superb Georgian garden building and the most significant surviving element of the demolished royal palace known as the White House;
  - The 18th century Queen Charlotte's Cottage, a 'country vernacular' style building converted from an earlier structure to serve the Royal Family as a private meeting place and occasional dining area;
  - The 19th century Palm House, a masterpiece of Victorian wrought iron construction, that became the template for other botanic glasshouses around the world;
  - The 19th century Temperate House, the largest surviving Victorian glasshouse in the world;
  - The 20th century Princess of Wales Conservatory, an innovative and highly successful modern greenhouse situated in the heart of Site's landscape.

2.4.10 The historic landscape within which these buildings are situated is a remarkable palimpsest of features from the 18th, 19th and 20th centuries. It has a rich history beginning with its development as two royal estates, which were independently sculpted by major figures of the English Landscape Movement including Charles Bridgeman, William Kent and Lancelot 'Capability' Brown. These two estates were later merged and redesigned by William Nesfield in the mid 19th century, whose layout became a stylistic cue for many other botanical gardens and which still forms the dominant landscape visible on the Site today.

***Criterion vi***

*The site is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, or with artistic and literary works of outstanding universal significance;*

2.4.11 The Gardens' diverse plant collections and RBG, Kew's second Director, Sir Joseph Hooker (1817-1911), were closely associated with Charles Darwin and his theory of evolution, embodied in *The Origin of Species*. Darwin relied on RBG, Kew to supply plants for his experiments and Sir Joseph Hooker was instrumental in arranging for the complementary theories of Charles Darwin and Russell Wallace to be presented jointly. In gratitude, Darwin and his family financed the research and publication of the most important compilation of the world's plants by RBG, Kew, the *Index Kewensis*, which continues to this day.

2.4.12 RBG, Kew was responsible for the translocation of plants across the globe to support established, and create new, economies within the colonies of the British Empire. This resulted in substantial changes to the biodiversity of the planet and fundamentally altered the economies of many areas of the world.

## *3.0 OWNERSHIP AND MANAGEMENT OF THE SITE*

### CONTENTS

- 3.1 Ownership of the Site
- 3.2 Management of the Site
- 3.3 Planning and Policy Framework
- 3.4 Protective Site Designations
- 3.5 Management Zones







### 3.1 OWNERSHIP OF THE SITE

- 3.1.1 The entirety of the proposed World Heritage Site, which includes: the Royal Botanic Gardens, Kew; the Dutch House (also known as Kew Palace) and Queen Charlotte's Cottage, is the hereditary property of Her Majesty Queen Elizabeth II.

### 3.2 MANAGEMENT OF THE SITE

#### *Agencies with Management Authority*

- 3.2.1 The Royal Botanic Gardens, Kew (RBG, Kew) and Historic Royal Palaces (HRP) manage the site in partnership, working together to ensure the continued conservation of the exceptional historical and botanical significance of the site and the maintenance of its outstanding universal value.
- 3.2.2 The Secretary of State for Environment, Food and Rural Affairs has overall responsibility for the Royal Botanic Gardens, Kew and is accountable to the UK Parliament. The Secretary of State's role is to ensure that the Gardens deliver their statutory obligations, are accountable to Parliament for the expenditure of public funds and produce work of a high scientific quality.
- 3.2.3 The strategic and operational management of the Royal Botanic Gardens, Kew is the responsibility of the Board of Trustees established by the National Heritage Act 1983. Eleven members of the Board are appointed by the Secretary of State and one by Her Majesty the Queen.
- 3.2.4 The day-to-day management of the Royal Botanic Gardens, Kew is the responsibility of the Director, who is appointed by the Board with the Secretary of State's approval.
- 3.2.5 Historic Royal Palaces is contracted by the Secretary of State for Culture, Media and Sport to manage the palaces on behalf of Her Majesty the Queen. Historic Royal Palaces is responsible for the care, conservation and presentation to the public of the unoccupied royal palaces: HM Palace and Fortress of The Tower of London; Hampton Court Palace; Kensington Palace State Apartments; the Banqueting House, Whitehall; and Kew Palace with Queen Charlotte's Cottage.
- 3.2.6 Historic Royal Palaces is supervised by a Board of Trustees, all of whom are non-executive. The Chief Executive of HRP is responsible to the Board of Trustees.
- 3.2.7 English Heritage was established under the National Heritage Act 1983 and is the Government's statutory adviser on the protection of England's historic environment. It is adviser to the Secretary of State on the List of Buildings of Special Architectural or Historic Interest, and maintains the Register of Parks and Gardens of Special Historic Interest in England. It also maintains the National Monuments Record and the Greater London Sites and Monuments Record, and employs Inspectors of Ancient Monuments to advise the Secretary of State on applications for Scheduled Monument Consent. In London, English Heritage has power of direction on applications for listed building consent for works to grade I and II\* listed buildings and for major works to grade II buildings.

3.2.8 The London Borough of Richmond upon Thames is the Local Planning Authority for the nominated site.

#### ***On-site Management Bodies***

3.2.9 The proposed World Heritage Site is managed by two separate management units. The largest is the Royal Botanic Gardens, Kew, which manages the entirety of the site, excepting Kew Palace and Queen Charlotte's Cottage, which are managed by Historic Royal Palaces. Map 3.1 marks the respective areas managed by the two bodies.

#### ***Legal Status of the Management Bodies***

3.2.10 For the purposes of Government, the Royal Botanic Gardens, Kew is constituted as an Executive Non-Departmental Public Body governed by a Board of Trustees. Such bodies carry out the functions of Government at 'arm's length' from central Government. They are required to comply with a comprehensive body of guidance designed to ensure their good governance.

3.2.11 The Board of Trustees of the Royal Botanic Gardens, Kew are constituted under the National Heritage Act 1983, and are an exempt charity (relevant for taxation purposes) as a consequence of Schedule 2 to the UK Charities Act (1993).

3.2.12 Historic Royal Palaces is a Royal Charter Body with charitable status and it is also a Non-Departmental Public Body.

#### ***Relationship between the Management Bodies***

3.2.13 The Royal Botanic Gardens, Kew and Historic Royal Palaces have agreed a *Partnership Protocol* to guide their joint management of the Site.

3.2.14 In addition to this, both bodies have a history of working effectively together to secure the long-term conservation of the Site and have collaborated on the production of the WHS Management Plan, the WHS Nomination Document and the Site Conservation Plan.

#### ***Role of the World Heritage Site Steering Group***

3.2.15 The WHS Steering Group will continue to play a monitoring and advisory role after the completion of the Management Plan and inscription of the Site. The group will be primarily charged with overseeing the implementation of the plan's objectives and vision, but it will also act as a multi-agency liaison panel to ensure that the site and its values are properly taken into account in wider decisions that may affect it. The group will meet annually to review progress and discuss any key issues facing the site.

KEY

 Royal Botanic Gardens, Kew

 Historic Royal Palaces



MAP 3.1 Areas managed by RBG, Kew and HRP within the Site



### **3.3 PLANNING AND POLICY FRAMEWORK**

#### ***Planning Policy Framework***

- 3.3.1 The significance of the Site's built and natural heritage, including its proposed Buffer Zone, is safeguarded through a range of existing protective measures provided under the provisions of established planning legislation, policies and practice. New development and changes to existing properties in England are regulated by the land use planning system.
- 3.3.2 At the local level, local planning authorities have a statutory duty to consider all applications for development in the built and natural environment. This includes proposals to alter or demolish listed buildings, although English Heritage must be consulted in regard to alterations to Grade I and II\* buildings. Applications can be referred to the Secretary of State at the Office of the Deputy Prime Minister where they affect highly sensitive areas, or raise particularly contentious issues. Local planning involves the formulation of policies for future development (Forward Planning), and the consideration of all planning applications for land use development including changes of use of property or land, plus applications for listed building consent (Development Control).

#### ***Forward Planning***

- 3.3.3 Local planning authorities are required to produce a 'development plan' for their area setting out policies and proposals for development in their administrative areas. The Site falls within the London Borough of Richmond upon Thames administrative area, which produces a Unitary Development Plan (UDP). The UDP is reviewed regularly and is subject to extensive public consultation. In addition, the London Borough of Hounslow's UDP policies are also relevant with regards to the protection of land within the proposed Buffer Zone to the north of the Thames.
- 3.3.4 Of particular relevance to the nominated Site is the requirement under PPG15, for local planning authorities to keep their Conservation Areas under regular review and to prepare strategies for their protection and enhancement. In addition to the work of local authorities, two major local landowners, Crown Estates and the Duke of Northumberland, have also prepared strategies for the Old Deer Park and Syon Park respectively.

#### ***Development Control***

- 3.3.5 Applications for proposed works, or change of use, are normally submitted to the local planning authority. On the basis of planning officer recommendations, development control decisions are made by either elected representatives of a Planning Committee, or delegated to senior officers. Approval may be subject to conditions on the design, layout and operation of the proposed development. If refused, applicants have the right of appeal to the Secretary of State at the Office of the Deputy Prime Minister (ODPM). Appeals are considered by an independent government agency (the Planning Inspectorate). The Secretary of State may, in certain circumstances, decide to 'call in' applications for direct consideration.

- 3.3.6 Consent procedures for development affecting a conservation area or a listed building are separate and additional to planning consent procedures. It is normal practice for local planning authority officers to consult on applications relating to works to historic properties and areas with English Heritage.
- 3.3.7 In the case of major planning proposals, the local planning authority can require that a formal environmental assessment, prepared under the Town and Country Planning (Environment Assessment) Regulations 1999, must be submitted with the planning application.
- 3.3.8 A local planning authority has the power to rectify breaches of planning control such as non-compliance with planning conditions. This control extends to development and changes of use affecting listed buildings and conservation areas, in the latter case work must preserve or enhance the special qualities of these areas.
- 3.3.9 With regard to UK World Heritage Sites, inscription does not carry with it additional statutory controls. However, the Government's Planning Policy Guidance Note on the Historic Environment (see PPG15 below) advises that inclusion on the World Heritage List highlights the outstanding international importance of the site. PPG15 states that this factor is a 'key material consideration' in determining planning and listed building consent applications.

#### ***Planning Policy Guidance***

- 3.3.10 To ensure that all local decisions and proposals are consistent with the statutory framework, the Government provides national guidance in the form of Planning Policy Guidance Notes on a range of land-use planning issues. These PPGs are taken into account in determining planning applications and appeals.
- 3.3.11 One of the key PPGs for heritage conservation is *PPG15: Planning and the Historic Environment*, which encourages the preparation of Management Plans for all of England's World Heritage Sites. PPG15 requires local planning authorities to formulate, and give due weight to, specific planning policies to provide effective protection for World Heritage Sites as key assets of the historic environment.
- 3.3.12 At the regional level, a Draft Spatial Development Strategy (SDS) for Greater London was published for consultation in June 2002 by the Mayor and the Greater London Authority. The SDS will provide the strategic framework for local land use policies and proposals set out in local authority unitary development plans. The Draft SDS sets out a vision for London and the broad policy directions that will guide specific proposals for the future. The SDS will replace existing strategic guidance, and reviews of UDPs will be required to be in general conformity with it. The Draft SDS recognises the importance of conservation areas, listed buildings and heritage sites in London, including its World Heritage Sites, in contributing to the quality of life of local communities and to its international status as a world class city.

### 3.4 PROTECTIVE SITE DESIGNATIONS

#### *Conservation Areas*

- 3.4.1 Under the provision of Part II of the Planning (Listed Buildings and Conservation Areas) Act 1990, Local Planning Authorities have a duty to designate and care for Areas of Special Architectural or Historic Interest (Conservation Areas). The Act grants statutory protection to the fabric, character and setting of the special architectural or historic interest of conservation areas.
- 3.4.2 The entirety of the Site is included within a conservation area designated by the London Borough of Richmond upon Thames.

#### *Buildings of Special Architectural or Historic Interest (Listed Buildings)*

- 3.4.3 Forty-six buildings and structures within the Site have been 'Listed' as Buildings of Special Architectural or Historic Interest by the Secretary of State for Culture, Media and Sport. All listed buildings are statutorily protected under the Planning (Listed Building and Conservation Area) Act 1990. The Act protects the interior, exterior, fittings, fixtures and settings of these structures, and requires that alterations to these buildings, or their settings, require consultation with the relevant local planning authority. Work to a listed building normally requires Listed Building Consent to ensure that it is undertaken in accordance with the provisions of the Act. Both English Heritage and the local planning authority have powers of direction in regard to Listed Buildings. The Act also empowers local planning authorities to require or carry out urgent works to any Listed Buildings that it considers to be vulnerable.
- 3.4.4 Listed Buildings in the nominated site include:

- Five Grade I Listed Buildings: the Pagoda; Temperate House; the Dutch House (or Kew Palace); Palm House; and the Orangery. Grade I are the most important and best-preserved buildings / structures, and only about 2% of all listed buildings in England fall within this category.
- Five Grade II\* Listed Buildings. Only about 4% of all listed buildings in England are in this category.
- Thirty-six Grade II Listed Buildings. About 94% of England's listed properties are within this category.

#### *Scheduled Monuments*

- 3.4.5 The Site contains one Scheduled Monument (SM), the Dutch House (or Kew Palace). This is also a Grade I listed building. Works that may affect a SM require Scheduled Monument Consent.

### ***Register of Parks and Gardens***

3.4.6 The whole of the Site is designated Grade I on the Register of Parks and Gardens of Special Historic Interest compiled by English Heritage, in recognition of its exceptional historic interest. Inclusion on the Register is a material consideration in determining planning applications, and local planning authorities are required to protect such sites through their development plan policies and in development control decisions. English Heritage and the Garden History Society are to be consulted on planning applications affecting registered gardens and their settings.

### ***Nature Conservation***

3.4.7 The nature conservation interest of the Gardens has been afforded protection by Richmond upon Thames through designation as a Site of Borough Importance for Nature Conservation.

## **3.5 MANAGEMENT ZONES**

3.5.1 The eight zones described in Section 2.2 and displayed on Map 2.3 have been adopted as broad management zones for the site. These have helped guide the development of the Management Plan and will continue to help structure its implementation. The use of management zones are derived from an understanding of a range of factors including; historic associations, landscape character, current land use and current management structures. These provide a robust basis for future integrated management that reflects the various values and variations in the character of the Site. It is expected that these management zones will be subject to minor revision as the Site evolves over the coming decades but their broad structure should remain relatively intact.





# 4.0 MANAGEMENT ISSUES AND OBJECTIVES

## CONTENTS

- 4.1 Introduction
- 4.2 Vision for the future of Kew
- 4.3 Overarching Objectives
- 4.4 Respecting the Setting of the Site
- 4.5 Conservation of the Site
- 4.6 Continuing Scientific Research
- 4.7 Access, Visitor Management and Education
- 4.8 Understanding the Site





## 4.1 INTRODUCTION

4.1.1 This section of the plan provides a Vision for the future of the Royal Botanic Gardens, Kew which is designed to sustain its significance and values for the benefit of future generations, whilst maintaining its authenticity of function.

4.1.2 The Vision is supported by 28 management objectives, which have been developed through an analysis of the following key issues:

- Respecting the Setting of the Site
- Conservation of the Site
- Continuing Scientific Research
- Access, Visitor Management and Public Education
- Understanding the Site

4.1.3 The discussion of the issues and objectives are cross-referenced where necessary with other issues and objectives. This section can be read in any order, however, it is recommended that individual objectives are read in the context of the *Vision* and the *Overarching Objectives* as these underpin all other aspects of the Plan.

4.1.4 As described in Section 3.2, the Royal Botanic Gardens, Kew in conjunction with Historic Royal Palaces have comprehensive management structures and frameworks in place for the Site as a whole. The Site is essentially managed as a unified whole and current standards of management are generally appropriate. Section 5 of this Management Plan identifies actions considered necessary to sustain the outstanding universal values of the Site. Many of these actions have already been implemented, or are in the process of being implemented. In addition, other Management Plan actions are identified in the Kew Corporate Plan 2002/3 as priorities for the next five years. Only a few actions are additional to current programmes identified in the Corporate Plan. A key issue facing the Site is securing adequate long-term funding to implement many of the actions identified in the Management Plan.



## 4.2 VISION FOR THE FUTURE OF KEW

For the future, the Royal Botanic Gardens, Kew aims to sustain the significance and values of the Site. It will:

- continue to set the standard as the world's premier botanic garden, and develop its role as a leader in plant research, conservation and horticultural practice;
- underpin the sustainable management and evolution of the Site by conserving and enhancing its outstanding historic landscape gardens and their architectural heritage;
- enhance the quality of visitor facilities and achieve new levels of excellence in visitor management and experience as one of the UK's top tourism destinations;
- continue to balance its key roles as a centre for scientific research and major visitor destination with conserving its outstanding assets;
- enhance the quality of on-site facilities for the collections, research and staff, allowing for the incorporation of new opportunities for public engagement and intellectual access;
- interpret the Site's history and scientific role to a larger and more diverse audience, and promote innovative public education programmes;
- continue the Gardens' long tradition of contemporary landscape design

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### 4.3 OVERARCHING OBJECTIVES

- 4.3.1 The effective management of a complex site, such as the Royal Botanic Gardens, Kew, is aided by the establishment of overarching objectives. These help guide the future management of the site, by both the on-site management bodies and external organisations that make decisions affecting the site.
- 4.3.2 The four overarching objectives outlined below are designed to be long-lived and will remain relevant to all future revisions of the Management Plan. These have been developed from an analysis of other recent UK Management Plans and also take into consideration the requirements of the 1972 UNESCO *Convention Concerning the Protection of the World Cultural and Natural Heritage*, and the advice given in the *Management Guidelines for World Cultural Heritage Sites* (Feildon and Jokilehto 1998).

*Objective 1.1 - Sustain the outstanding universal values of the World Heritage Site.*

- 4.3.3 This is the fundamental requirement of any management plan and sets a benchmark by which all decisions and scenarios can be assessed. In the case of RBG, Kew, the outstanding universal values of the Site are complex and include not only historic features, such as buildings and landscapes, but also living and preserved botanical collections and the long established history of scientific endeavour and research.
- 4.3.4 This 'living' element of Site's significance and its history of continual evolution highlight the need for the Site to be managed in a dynamic manner, and not as a static entity. It is therefore necessary to acknowledge that the Site requires continuing evolution to maintain and protect its outstanding universal values and ensure its authenticity of function. For instance, the preserved herbarium collections, a fundamental component of the Site's significance, grow substantially on a yearly basis. Hence the maintenance of their completeness and value requires the periodic development of further storage facilities. This may impact upon other assets that contribute to other values, i.e. architectural assets. Consequently a balance will have to be drawn between the relative values of the various elements, in deciding on the suitability of a development.
- 4.3.5 The more detailed objectives outlined below offer further guidance on achieving this balance, but it is imperative that all of the Site's diverse values are considered in all decisions, and that the outstanding universal values are protected and conserved during the ongoing evolution of the Site.

*Objective 1.2 - Endorse the Management Plan's vision and objectives as the overarching framework for all plans, policies and decisions relating to the site.*

- 4.3.6 For a Management Plan to effectively guide the future of a Site it should be adopted as the over-arching document in the management structure. This is readily achievable for this site as it is managed by only two organisations: the Royal Botanic Gardens, Kew and Historic Royal Palaces. The Royal Botanic Gardens, Kew is responsible for commissioning this Management Plan and both parties have been actively

involved, through the WHS Steering Group, in the development of the Plan.

4.3.7 It is therefore incumbent on both parties to adopt the Management Plan as the key document for guiding strategic management of the Site, and to refer to its aims and objectives in the development of their own plans.

4.3.8 This also applies to other bodies associated with the Site and represented on the Steering Group, including:

- The Department for Environment, Food and Rural Affairs (DEFRA)
- The Department for Culture, Media and Sport (DCMS)
- London Borough Richmond upon Thames (LBRuT)
- London Borough Hounslow (LBH)
- English Heritage (EH)

4.3.9 Endorsement of the Management Plan does not affect the statutory obligations under which these bodies operate.

*Objective 1.3* - Ensure that all uses, activities and developments within the WHS are undertaken in a sustainable manner.

4.3.10 The Site needs to operate in a sustainable manner as well as contributing to wider local, national and international sustainability goals. This requires the integration of the concept of sustainability into all aspects of the Site's management, promotion and development. This has already been taken into account by the Royal Botanic Gardens, Kew and sustainability underpins the aims and objectives of the Corporate Plan 2002/3.

4.3.11 Sustainability can, at its simplest level, be defined as an approach that meets the needs of the present without compromising the needs of the future. The concept of sustainability includes environmental, economic and social considerations.

4.3.12 The overarching approach of the Management Plan to sustainable site management and development is set out in the following paragraphs.

### ***Environmental Sustainability***

4.3.13 Environmental sustainability seeks to ensure that the environment we inhabit today is passed onto future generations in its current state or in an improved condition. This concept fits well with the principles of Conservation and Authenticity outlined in the 1972 UNESCO *Convention Concerning the Protection of the World Cultural and Natural Heritage*; the 1964 *Charter of Venice*; the 1994 *Nara Document on Authenticity* and the 2000 *Oxford Declaration on Landscape*, all of which are relevant to the management of the site

- 4.3.14 The Royal Botanic Gardens, Kew, already has a corporate ethos of environmental sustainability and its mission, "*To enable better management of the earth's environment by increasing knowledge and understanding the plant and fungal kingdoms - the basis of life on earth*", is a key external recognition of that ethos. Internally the Gardens already undertake a number of measures that contribute to its environmental ethos. These include recycling 99% of plant waste, integrated pest management in the living collections, and the use, wherever possible, of zero-emission vehicles on-site.
- 4.3.15 This ethos has also been realised through recent building developments including the Joseph Banks Centre for Economic Botany, the Alpine House and the Princess of Wales Conservatory, all of which utilise modern construction techniques and climatic control technologies to reduce their environmental impact. RBG, Kew insists that all new building development on the site achieves a high score under the *Building Research Establishment Environment Assessment Method* (BREEAM). RBG, Kew also aims to follow the *Green Code for Architecture*, which outlines principles for the environmentally sensitive construction of buildings.
- 4.3.16 RBG, Kew regularly review the environmental efficiency of their operations and will continue to do so. All staff on site are made aware of their role in ensuring environmental sustainability, and managers are encouraged to seek out new technologies and practices that contribute to environmental improvements.
- 4.3.17 RBG, Kew also has a major role in aiding environmental sustainability through its international plant conservation and research activities, and through its educational role on and off the site. Its stated mission '*To enable better management of the earth's environment by increasing knowledge and understanding of the plant and fungal kingdoms - the basis of life on earth*', is founded on the principle of environmental sustainability. This contribution needs to continue to be highlighted and recognised by all agencies and plans relating to the site as a fundamental component of the Site's function and identity.

### ***Social Sustainability***

- 4.3.18 RBG, Kew is committed to action, and the development of policy, to ensure '*social progress that recognises the needs of everyone*' (Corporate Plan 2002/3). Kew can play a major role in contributing to this through its educational role on and off the Site, and through ensuring widespread access to the Site.
- 4.3.19 RBG, Kew has a policy of social inclusion, and although admission charges have increased over recent years, this has been offset to a large degree by a significant increase in free admission and concessionary admissions. In so far as is possible RBG, Kew plays a considerable role in attempting to achieve social inclusion.

### ***Economic Sustainability***

- 4.3.20 For the Site to have a sustainable future, it needs a strong and sustainable economic basis. This requires continued and sustained Government funding, supported by effective business management that aims to maximise returns from the Site and its visitors. Business management approaches are well established at RBG, Kew and are reflected in the Corporate Plan and the work of the Board of Trustees.



*Objective 1.4* - Promote the need for special treatment and a unified approach by central government departments, agencies, local authorities and other statutory bodies with responsibilities for making and implementing policies and undertaking activities that may affect the WHS.

4.3.21 The Gardens are sited within the UK's largest metropolis and as such are affected by decisions taken by a number of bodies. These decisions range from changes in traffic management, control of aircraft movements and planning in the Buffer Zone, through to provision of public transport services, funding and international promotion.

4.3.22 To ensure the continued success and a long-term future for the Gardens it is vital that the bodies making decisions that may affect the site appreciate the significance and importance of the candidate WHS and work towards the implementation of their policies and projects in a unified and co-ordinated manner. This can be achieved in part through members of the World Heritage Site Steering Group promoting the importance of such an approach to their own organisations. The recognition by the statutory authorities of the Management Plan as the leading document for the management of the site (Objective 1.2) will also be important in this regard.

4.3.23 It is necessary for the primary funding body for the Gardens, currently the Department for Environment, Food and Rural Affairs, to offer a sustained and considered approach to the future funding of the site.

*Objective 1.5* - Increase awareness of and access to the Site and its knowledge resources, educational programmes and outstanding universal values.

4.3.24 A theme running through all WHS guidance is the need to increase public awareness of a Site and its significance, and to ensure appropriate access to a Site. As part of a wider family of WH Sites, RBG, Kew would have a duty to promote a wider appreciation and recognition of the concept of 'World Heritage'.

4.3.25 RBG, Kew also has a duty, as enshrined in its mission, to promote its educational roles and develop intellectual access to its considerable knowledge resource. This needs to occur at a variety of levels from children's education programmes, through to formal scientific work, and also through on-site interpretation. RBG, Kew has an excellent track record in this area, and centres of excellence such as the School of Horticulture are good examples of its educational achievements.

4.3.26 Physical access to the Site is particularly important, and RBG, Kew's historic role as a major visitor attraction needs to be continued.

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## 4.4 RESPECTING THE SETTING OF THE SITE

### *Concept of Setting*

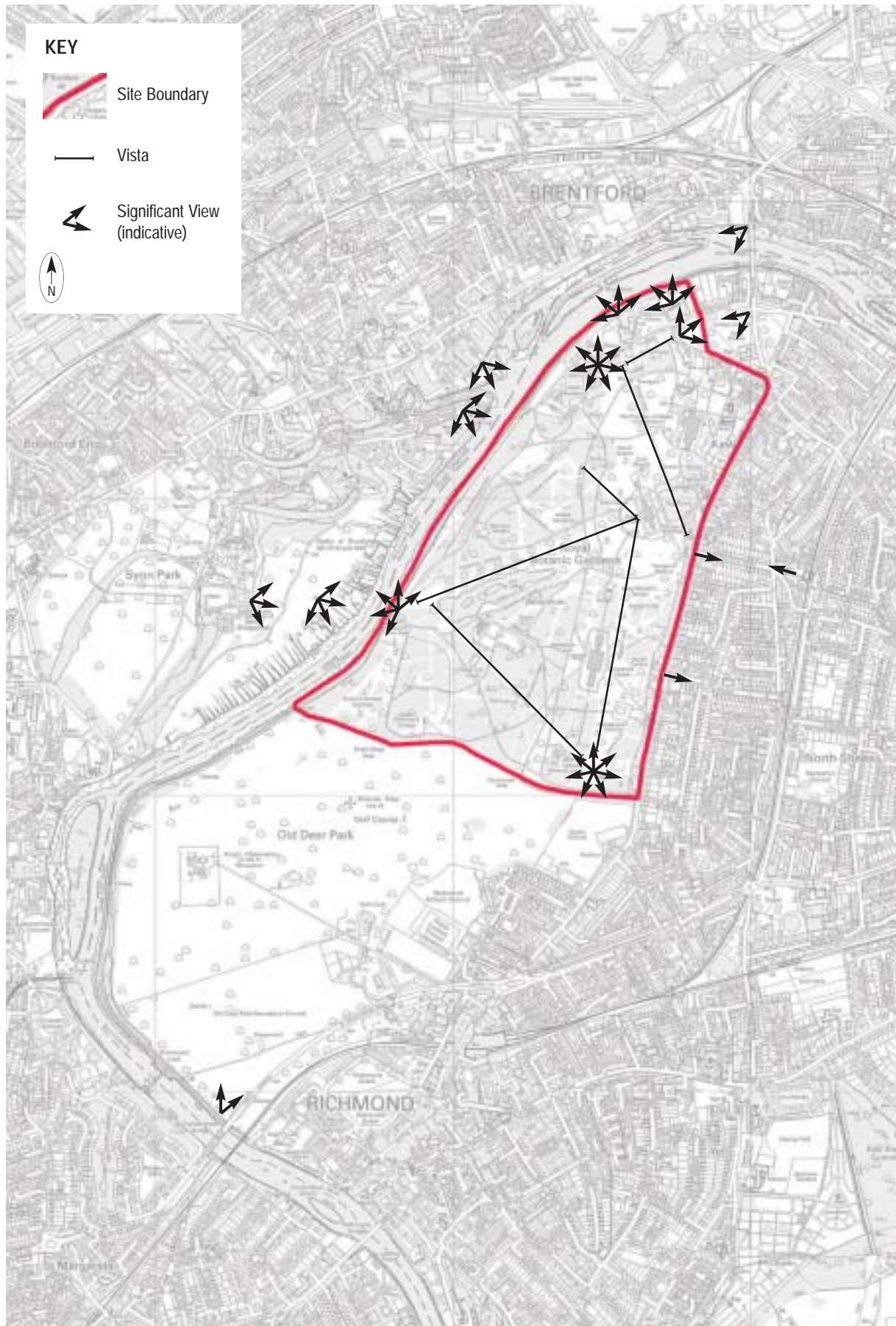
- 4.4.1 The relationship between a WHS and its setting is an important concept in the World Heritage Convention. The UK Government has also made it clear that the concept of setting is a material consideration in cultural heritage planning policy generally, and that specifically a WHS is capable of having a material setting, whether or not the heritage feature is recognised by one or more heritage designations (e.g. Scheduled Monument, Listed Building or Conservation Area). National guidance on World Heritage Sites is contained in *Planning Policy Guidance Note (PPG15) Planning and the Historic Environment* (DOE, 1994). PPG15 gives explicit policy support to the concept of setting, and recommends that local planning authorities should consider the adoption of appropriate plan policies to safeguard the settings of such Sites.
- 4.4.2 At its simplest level, the meaning of the term 'setting' refers to the environment or surroundings in which a thing is set. Setting is usually regarded to be a fundamentally visual concept related to the visibility of a heritage feature and its physical surroundings. However, the general extent and nature of the setting of a heritage feature is not just a case of considering its extreme limit of visibility (i.e. the visual envelope). It also requires consideration of the significance of the heritage features, and the importance of the contribution of those relevant surrounding visual elements to its 'special setting'. The concept of setting also incorporates issues connected with historic continuity and relationships.

### *The Setting of the Site*

- 4.4.3 The Site is situated in the west of London alongside the River Thames, in an area characterised by a predominately urban environment interspersed with large open green spaces. The setting of the Site is described below in four sections and is related to the internal management zones:
- Northern Edge (Riverside Zone, Entrance Zone and North Eastern Zone);
  - Eastern Edge (Palm House Zone, Pagoda Vista Zone);
  - Southern Edge (Pagoda Vista Zone, South Western Zone);
  - Western Edge (South Western Zone, Syon Vista Zone, Western Zone).
- 4.4.4 The description highlights significant views and vistas and the nature and quality of the visual character and setting of each area, as well as examining historical and other linkages. The significant views and vistas are shown on Map 4.1.

### *Northern Edge*

- 4.4.5 The area around the northern edge of the Gardens is dominated by a predominately urban environment, including major local roads and mixed use residential and commercial properties. The key open space is Kew Green which has strong historical links with the Gardens. The views out of the North Eastern Zone along the northern boundary adjacent to Kew Green tend to be limited by the buildings and boundary



MAP 4.1 Significant Views and Vistas out of and into the Site

features that define the boundary / edge of the Gardens. There is a significant restricted short view from the Entrance Zone running northeast through the main entrance across Kew Green towards the Cricket Pavilion.

- 4.4.6 The area around the Dutch House and the Herbarium in the Riverside Zone has a number of significant views leading northwards out of the Site. Significant views are also possible from the upper storeys of the Dutch House and Herbarium across the Thames towards Brentford and the six Haverfield Estate tower blocks; there is also a glimpsed view of Kew Bridge. The Haverfield Estate tower blocks are also visible from the Broadwalk, a key vista, where they punctuate the skyline above the trees in the Riverside Zone.



- 4.4.7 There are also a number of short to medium length views into the Gardens from around the Northern edge including;

- Significant open views from the northern end of Kew Bridge;
- Open and partial views from several office buildings on the north side of the Thames;
- Partial views from elevated sections of Brentford High Street;
- Views from the A207 and A206 junction looking southwards;
- Significant restricted views towards the Main gates from Kew Green and the east side of the Green; and
- Distant views from sections of the M4 / Great West Way where the Pagoda and Flagpole in the Pagoda Vista Zone are visible above the trees within the Gardens.



- 4.4.8 The significant views from the north edge include those running northwest along the Broad Walk, the views from the Grade I Listed Dutch House and views along the Little Broadwalk through the Main Gates. The particularly significant views into the site are from Kew Bridge and Kew Green. The major features affecting the setting on the northern edge of the Gardens are the Haverfield estate tower blocks, but the emerging dominant development along the western bank of the Thames also poses a threat to the quality of the overall setting.

#### *Eastern Edge*

- 4.4.9 The area to the east of the Gardens consists of urban environment, predominantly residential, separated from the Gardens by Kew Road, a major thoroughfare. The high brick boundary wall along this edge of the Gardens tends to screen most outward views. However, there are a number of locations where restricted (narrow) views are obtained, these occur mainly at the gates. Otherwise the views that are obtained over the wall in both the Pagoda Vista Zone and the Palm House Zone are to the upper storeys of the houses and flats located on the east side of Kew Road.



4.4.10 A significant restricted view is obtained from the Victoria Gate in the Palm House Zone towards Kew Gardens Station along Lichfield Road. Another relatively restricted view can be obtained through the railings adjacent to the Marianne North Gallery in the Pagoda Vista Zone. In addition the six tower blocks on the Haverfield Estate form part of the skyline for views obtained from viewpoints located within the northern parts of the Gardens, and especially along the Broadwalk in the Palm House Zone. Views from the upper storeys of the Pagoda are wide reaching and cover much of the surrounding landscape.

4.4.11 There are a number of views towards the Site from this area. However, the majority of these are short restricted views looking along roads, as housing development in the area tends to screen most views. Key views include:

- Sight lines down the length of Kew Road and along adjoining side roads;
- Significant restricted views from Lichfield Road and parts of Station Approach towards Victoria Gate;
- General glimpsed views of the Pagoda from the surrounding area;
- Restricted views from The Avenue towards Marianne North Gallery; and
- A restricted view towards the Pagoda from Burdett Road.



4.4.12 The most significant views out of the Gardens are along both directions of the Broadwalk in the Palm House Zone and from the Victoria Gate. The views from the upper storeys of the Pagoda are also particularly significant and unusual for the area. The views into the Gardens from Lichfield Road and Kew Road are also considered significant views and the view from Burdett Road is incidental, but noteworthy, for local residents.

#### *Southern Edge*

4.4.13 The land to the south of the southern edge of the Gardens is occupied by the Old Deer Park, which is characterised by predominately open green space, currently occupied by a golf course and rugby football ground. The relationship between the Old Deer Park and the Gardens is a crucial one in historical terms as the Old Deer park was formerly part of the Richmond Gardens. The majority of the views out of the Gardens along the Southern Edge are obscured by trees and shrub plantings within the Gardens and by vegetation on the golf course.

4.4.14 There are a very limited number of publicly accessible views towards the Site from the south due to the extent of tree planting within the Old Deer Park and golf course. The two features that are possible to identify easily are the Pagoda and top of the flagpole. Key viewpoints include:

- Open and partial views from the golf course;



- Partial views from the Old Deer Park Recreation Ground;
- A significant open clear view of the Pagoda from the towpath on the Thames near Twickenham Bridge;
- Partial and open views from the Richmond sports grounds; and
- Partial views from a section of Kew Road near the sports ground looking northwards.

4.4.15 Although there currently no significant views out of the Gardens along this boundary towards the south, work for the Thames Landscape Strategy has identified a number of possible vistas that could be reinstated, including links between the Pagoda and Observatory (both William Chambers's Buildings), the Isleworth Vista from the Pagoda to Isleworth and a possible vista from the end of the Cedar Vista to the Observatory in the Old Deer Park.



The inward view from the Thames towpath is particularly significant as it supplies a visual historical continuity between the Old Deer Park and the Gardens. The glimpsed views of the Pagoda are also important.

#### *Western Edge*

4.4.16 The western boundary of the Site is dominated by the River Thames and developments along its western bank. There are partial and glimpsed views at the northern end of the boundary towards Augustus Close and the marina through boundary vegetation. Some views to the north are also possible from this section with the six Haverfield Estate tower blocks clearly visible on the horizon. These high-rise buildings are the major visual feature in the locality. The dominant blocks of housing and flats on west side of the river create a visual barrier across the Thames. In the central area of the boundary in the Western Zone short views are available to the west side of the Thames with some distant views towards St Paul's church in Brentford and views towards the new GlaxoSmithKline office block near the M4.



4.4.17 The most significant views are: towards Syon House from the end of the Syon Vista; and north / south along the river from the end of the Syon Vista. Tree planting on the west side of the river to the north and south of Syon House creates a visual horizon. There are also strong historical links between Syon Park and the Gardens as 'Capability' Brown sculpted both in the late 18th century and in effect created a unified English style landscape garden across the Thames. There are also significant views up and down the Thames at this point.

4.4.18 Most views towards the Site from this side are either short views from properties on the west side of the Thames or views from Syon House. The key viewpoints include:

- Open views from the new development at Ferry Quays;
- Open and partial views from Augustus Close / Brentford Marina;
- Significant open views from Syon House; and
- Significant open / partial / glimpsed views from parts of Syon Park.

4.4.19 The views to and from Syon House and Park are particularly significant for the Gardens as are the views up and down the Thames. The key viewing point on the western boundary of the Gardens is from the terminus of the Syon Vista.

### ***Development Pressures on Kew's Setting***

4.4.20 The greatest development pressures relating to the setting of the Gardens are currently situated in the Brentford area on the west bank of the Thames. The six existing tower blocks within the Haverfield Estate and the nearby Bull Building have created increased pressure for further tall buildings in their vicinity. Developers have argued that the presence of tall buildings is a particular feature of the locality and hence feel that further tall buildings would be in keeping with the character of the area. The Haverfield Estate tower blocks are 22 storeys high and rise to approximately 70m. They affect the setting of the site due to their visibility throughout most of the Gardens and especially from the Broadwalk, one of the keynote elements of the Nesfield / Burton design. The Bull Building, with a height of 69m, is also visible from much of the Gardens.



### ***Protecting the Setting***

*Objective 2.1* - Ensure that the setting of the Site is adequately protected from development that is incompatible with the unique status and character of the WHS.

4.4.21 As outlined above there are important views and vistas into and out of the Site, relationships with the broader Thames-side and parkland setting of the Site, and significant and inextricable links between the complex history and development of the Gardens and the adjacent areas. The parks and green spaces around the Gardens also greatly add to the Site's special character and sense of place.

*Site Boundary*

4.4.22 Recent advice from ICOMOS has emphasised the importance of ensuring that boundaries are drawn widely enough around WH Sites so as to ensure that they can be appreciated in an appropriate setting or context. The current boundaries of the Site encompass the entirety of the Botanic Gardens, both historic and modern. The boundary is sufficiently large to supply an adequate setting for the keynote features on the site and it is felt that extensions of the boundary outside of the bounds of the Royal Botanic Gardens, Kew would currently create little extra benefit in terms of protection and integrity and would instead degrade the integrated management that currently exists for the proposed WHS.

4.4.23 Notwithstanding this, the boundaries of the WHS should be kept under review as part of the ongoing monitoring of the Management Plan.

*Buffer Zone*

4.4.24 The designation of 'buffer zones' around WH Sites whenever necessary for the proper conservation of a cultural property is recommended by UNESCO. Buffer Zones themselves do not necessarily contain remains of WHS value but are intended to afford the necessary protection to prevent unsympathetic or otherwise intrusive development being built close to or overlooking the WHS.

4.4.25 Whilst it is considered that the existing strategic and local planning policy context (as described in Appendix 2) is largely adequate in both content and extent in respect of controlling inappropriate development within the Site's setting, it is recommended that a formal planning Buffer Zone is adopted around the WHS. The Greater London Authority, together with the London Boroughs of Richmond upon Thames and Hounslow, are jointly responsible for effective protection of the Site's setting. Applications for development or changes of use in this Buffer Zone will need to demonstrate that they are not incompatible with the primary aim of safeguarding the outstanding universal value of the World Heritage Site.

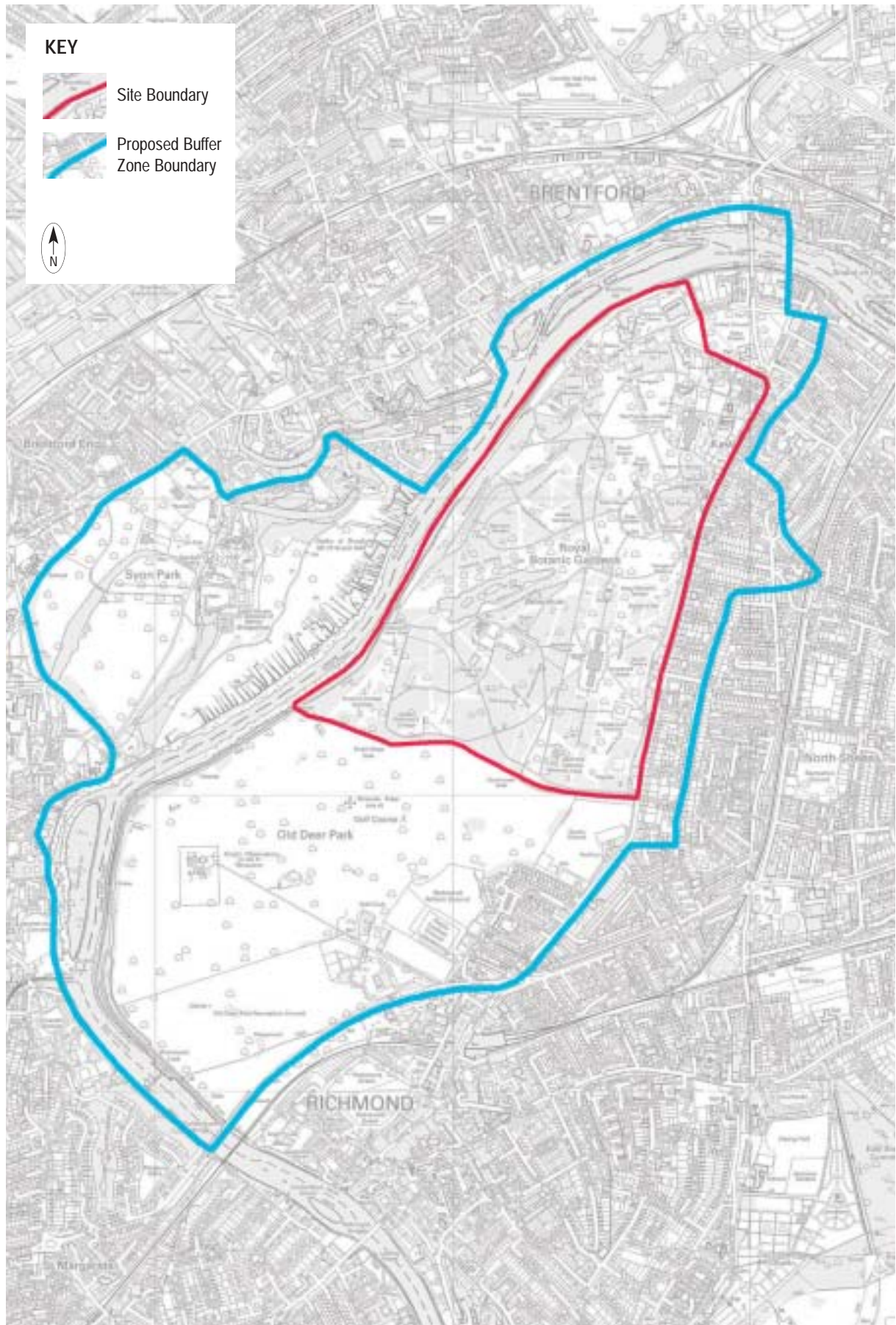
4.4.26 The extent of the Buffer Zone is shown on Map 4.2. The Buffer Zone comprises:

- areas key to the protection of significant views in and out of Kew (e.g. Syon Park);
- land with strong historical relationships to Kew (e.g. The Old Deer Park, Kew Green);
- areas that have a bearing on the character and setting of the gardens (e.g. the River Thames and its islands between Isleworth Ferry Gate and Kew Bridge).

4.4.27 The Buffer Zone is afforded various levels of protection by established policy designations within Unitary Development Plans. The majority of the Buffer Zone is designated by both Richmond upon Thames and Hounslow as Metropolitan Open Land in recognition of its strategic significance within London as a whole.

4.4.28 Syon Park lies within the Isleworth Riverside Conservation Area designated by Hounslow. The nature conservation interest of Syon Park has also been recognised by Hounslow who have designated it as a Site of Borough Importance for Nature Conservation. In addition, Tide Meadow abutting the Thames within Syon Park has been notified by English Nature under the Wildlife and Countryside Act 1981 as a Site of





MAP 4.2 Proposed Buffer Zone



Special Scientific Interest in recognition of its national importance for nature conservation. Syon Park is also a Grade I Registered Park and Garden.

4.4.29 Both Richmond upon Thames and Hounslow have designated the River Thames and its islands as a Site of Metropolitan Importance in recognition of its significance for nature conservation within London as a whole. This is the highest level of local designation for nature conservation sites in London. The Thames and adjacent riverside land are also subject to the 'Thames Policy Area' definition, within which special policies apply in Richmond upon Thames's and Hounslow's Unitary Development Plans. The River and Thames Policy Area are also subject to the provisions of Regional Planning Guidance RPG 3B/9B - Strategic Planning Guidance for the River Thames. This will shortly be replaced by the provisions of the Blue Ribbon policy in the Mayor's new Spatial Development Strategy for Greater London once adopted. Within the Thames Policy Area, the general policy approach is to encourage careful planning and management of the riparian landscape. A key aspect of this approach is to give priority to the conservation and enhancement of the landscape, historical and ecological significance of the Thames. This particular stretch of river is also subject to the policies of the Thames Landscape Strategy (Hampton to Kew). This 100 year strategy for the river has been adopted as SPG by Richmond upon Thames and Hounslow.

4.4.30 The Old Deer Park is designated as a Conservation Area by Richmond upon Thames. It has also been designated by Richmond upon Thames as a Site of Borough Importance for Nature Conservation, and is a Grade I Historic Park and Garden. Kew Green is designated as a Site of Local Importance for Nature Conservation in recognition of its educational value to Richmond's residents and schools, and is also designated as a conservation area. The built up areas within the proposed Buffer Zone adjacent to Kew Road (A307) are designated as conservation areas by Richmond upon Thames.

4.4.31 The Buffer Zone has been agreed as part of the Management Plan preparation process and the current planning designations make it robust and cohesive. Even though existing conservation areas provide, in effect, *de-facto* planning control in the Buffer Zone there is still a need for the local planning authorities to refer to the setting of the WHS in future reviews of Conservation Area Statements / Appraisals, to ensure that the sensitivity of the WHS's setting is taken into account when considering proposals for change.

#### *Significant Views and Vistas*

4.4.32 In addition to seeking to protect the character of the setting of the WHS within the Buffer Zone one of the major concerns of the Management Plan is to protect the significant views into and out of the Site and the backdrop to the Site's key vistas. High buildings, even when some considerable distance away, can affect the backdrop of key vistas and more general views from within the Gardens, whilst other developments can affect significant views through inappropriate siting, height or scale.

4.4.33 The following significant views and vistas are considered as being of importance to the setting and historical integrity of the Gardens (see Map 4.1):

- Views of the Gardens from the North end of Kew Bridge;
- Views of the Gardens from Kew Green;

- Views of the Pagoda / Gardens from Burdett Road;
- Views of the Gardens from the towpath by Twickenham Bridge;
- Views of the Gardens from Syon House and Syon Park;
- Views of the Gardens from Brentford Marina;
- Views out from the Main Gates;
- Views out from the Riverside Zone including from the Herbarium;
- Views from the Dutch House (Kew Palace);
- Views out from Victoria Gate towards the Station;
- Views from the Pagoda;
- Views from the terminus of the Syon Vista;
- The backdrops to the Little Broadwalk and Broadwalk; and
- The backdrops to the Pagoda Vista, Syon Vista, Cedar Vista and the small north-western vista to the Cedar of Lebanon.

4.4.34 Existing policies in the local planning authorities' UDPs already seek to protect significant views and vistas (see Appendix 2). The authorities are encouraged to review these in line with the Management Plan and the significant views and vistas identified above. Further to these views and vistas, the effect of proposed tall or inappropriately scaled buildings on the character and setting of the Gardens in the vicinity of the WHS, but outside of the proposed Buffer Zone, should also be taken into account during the consideration of development proposals and during future UDP reviews.

*Design / Land Management*

*Objective 2.2* - Achieve a high quality environment for the setting of the Site by promoting the highest possible standards of design for new development, and encouraging sensitive land management regimes, which are appropriate and beneficial to the unique status and character of the WHS.

4.4.35 The conservation of the setting for the site does not require a blanket ban on new development within the bounds of the Buffer Zone, in the backdrop of the vistas or along key views into or out of the Gardens. Rather it requires that new development is undertaken in a manner that reflects and acknowledges the importance and significance of the World Heritage Site and its setting. In this case development refers not only to built environment works but new landscaping works, flood defence works and any other activities that affect the character of a place.

4.4.36 The entirety of the Buffer Zone is adequately protected by current designations and policies and the appropriateness of development within these designated areas can largely be controlled through the application of development control policies by the local authorities. The descriptions of the designated areas, in particular the Conservation Areas, will require minor alteration to include reference to the need to preserve the special character of the WHS and its setting.

4.4.37 However, land management regimes tend to fall outside of the development control process and here an

active process of communication will have to be undertaken to ensure that local landowners and managers, especially those in the Old Deer Park and Syon Park, are made aware of the WHS setting issues. Consultation on proposed changes to land management regimes should be encouraged by RBG, Kew and partnership should be sought to address local environmental issues. Future reviews of the Thames Landscape Strategy could also supply a useful medium through which to negotiate a high quality setting for the WHS.

### ***Relationship to the River Thames***

*Objective 2.3* - Consider opportunities for improving physical access to the Thames riverside and enhancing visual relationships between the Site and the river.

4.4.38 The Site and the River Thames are currently relatively divorced. Historically there were closer physical and visual links between the Thames and the Site but these have been eroded by successive generations of plantings and developments. Many of these were deliberately instigated by former Directors of RBG, Kew to screen the Site from intrusive development on the western bank of the Thames. There is now a strong case for developing sympathetic solutions for reinstating the links between the river and the Site to help provide a high quality setting for the WHS.

4.4.39 Although there is still a need to protect views into and out of the Gardens through screening and planting it should be possible, within the bounds of the WHS, to enhance views of the Thames in an oblique manner that prevents excessive visual intrusion into the enclosed landscape of the Gardens. There is also a case for improving the banks of the Thames and the towpath through enhancing and managing this space. This would involve the development of cohesive and high quality landscaping works along the Thames riverside, that would (with the cooperation of the Gardens) allow for views into the Gardens and also promote pedestrian / bicycle links from Kew Bridge both to the Site (see Objective 5.2) and the Thames Path running to the South. These improvements could be incorporated in to any forthcoming review of the Thames Landscape Strategy.

### ***Unitary Development Plans***

*Objective 2.4* - The London Borough of Richmond upon Thames and the London Borough of Hounslow should ensure that appropriate policies to protect the outstanding universal value of the WHS and its setting are included in future Unitary Development Plans.

4.4.40 Responsibility for the control of development within the immediate and wider setting of the Site is predominately lodged with the London Borough of Richmond upon Thames, although the London Borough of Hounslow is responsible for a significant proportion of the Buffer Zone. This division of responsibilities is potentially vulnerable to inconsistency both in the definition and application of policy objectives.

4.4.41 Therefore, in order to be effective, the objectives of this management plan need to be consistently adopted and uniformly expressed within strategic, regional and local planning policies, guidance and advice. This demands a consistent and coherent approach, based on the recognition of these common objectives. Indeed, *Planning Policy Guidance Note 15 (PPG15) Planning and the Historic Environment* (DOE, 1994) urges each local planning authority to take account of World Heritage Sites and other relevant statutory designations and to formulate specific planning policies for their protection. These policies should, in turn, be incorporated within the requisite development plans.

4.4.42 At a local planning level, this Management Plan endeavours to:

- Stimulate the preparation of specific planning policies and supplementary guidance to protect the WHS and adjoining designated Conservation Areas, and to ensure that development proposals are carefully scrutinised for their likely long-term effect on the Site, its wider setting, and cultural context;
- Ensure that the Plan's objectives are enlarged through a process of public participation, and that they become enshrined within the Unitary Development Plans of the London Boroughs of Richmond upon Thames and Hounslow;
- Establish a consistent approach to the implementation of planning policies and supplementary guidance across the two boroughs and, where appropriate, to redefine these policies to promote coherence and consistency;
- Encourage the periodic review of planning policies, guidance and advice across the two boroughs so as to test their continued relevance and applicability to the setting and context of the WHS, and to introduce co-ordinated mechanisms for the amendment and improvement of these policies;
- Establish a forum for the greater harmonisation and, where appropriate, greater convergence of planning policies with respect to the WHS and its setting.

*Objective 2.5* - Encourage the London Borough Richmond upon Thames to formally adopt the Management Plan as Supplementary Planning Guidance to its Unitary Development Plan.

4.4.43 The role of Supplementary Planning Guidance (SPG) in the planning system is set out in draft Government guidance issued as *Planning Policy Guidance Note 12 (PPG12) Development Plans* (DETR 1999). Planning guidance which supplements the policies and proposals of the Unitary Development Plan (UDP) can provide helpful additional guidance both to developers, aiding them in the formulating of their development proposals, and to planning officers assessing planning applications. By providing more detailed information to the public, SPG can be a useful starting point for negotiations with developers, thereby helping to improve the quality of submissions and aiding development control decision-making.



4.4.44 PPG12 confirms that SPG will be accorded increased weight if it is subject to public consultation, but also states that Plan policies should not attempt to delegate decisions to SPG. Such supplementary guidance may be taken into account as a material consideration, but only where it is directed to matters of detail within the framework of clearly expressed policies in the UDP. It is important that all policy issues are fully covered in the UDP and that any SPG is not only consistent with Plan policies and national and regional planning guidance, but is clearly cross-referenced to the relevant policy or proposal.

4.4.45 In this instance it is hoped that LBRuT will, upon inscription of the Site in 2003 (if forthcoming), adopt the Management Plan as Supplementary Planning Guidance to help ensure the continued preservation and enhancement of its setting and character.

## 4.5 CONSERVATION OF THE SITE

4.5.1 Safeguarding a sustainable future for the Site's key assets is crucial to ensuring the continued survival of the Site and its significance. These assets include.

- a rich and diverse historic cultural landscape;
- an iconic architectural legacy;
- numerous archaeological sites relating to the historic development of the Site;
- a locally significant nature conservation resource;
- globally important preserved and living plant collections;
- a horticultural heritage of keynote species and collections;

4.5.2 This section addresses the first four asset groups in the above list. The collections, living and preserved, and the site's horticultural heritage are covered under Section 4.6 - *Continuing Scientific Research*. There are many areas where this distinction between collections and heritage assets overlaps, most especially in regard to the conservation of landscape and the maintenance of the living collections. These overlaps are highlighted and cross-referenced between Sections 4.5 and 4.6 as required.

4.5.3 The Site Conservation Plan offers detailed policies for ensuring the long term conservation of the Site's physical assets, and should be consulted prior to making any decisions that may affect the Site.

4.5.4 Many of the Site's assets are designated under UK law and their protection is addressed by a series of statutory measures. A full list of designated assets can be found in Appendix 3. If any substantial restorations, refurbishment's or new works are necessary on the Site the Royal Botanic Gardens, Kew follow the procedures set out in the 18/84 Circular published by the then Department of the Environment. This procedure involves consultations with the Local Authority and English Heritage to ensure that proposed works are appropriate.

### ***Sustaining the Site's Outstanding Universal Values***

*Objective 3.1* - Ensure that significant historical, landscape and environmental assets that contribute to the Site's outstanding universal values are sustained.

- 4.5.5 As already mentioned, the Site contains a diverse range of designated and undesignated assets. Some of these, such as the Palm House, are obviously integral to the overall significance of the Site and their continued survival and conservation is a prerequisite of all management planning on the Site. Other assets, like the Temperate House Lodge, are architecturally or historically interesting in their own right as well as reflecting moments in the historic development of the Site. These too need to be actively conserved and maintained as part of the ongoing management of the Site.
- 4.5.6 However, on a site as extensive and complex as RBG, Kew there are some assets that seemingly have little value within the context of the Site's overall significance. Alterations to these assets still require careful consideration and consultation as the significance of a particular feature varies depending on the knowledge available at the time. A 'precautionary' approach should be taken whereby it is assumed that all assets are of some significance and their alteration, removal or restoration should only be undertaken once a full understanding of that significance has been gained. The extent of this work may vary from rapid assessment and evaluation by on-site experts through to the production of more detailed conservation plans and statements. In all cases the Site Conservation Plan should form the framework for decision making.
- 4.5.7 The Site also contains a number of assets, such as the Pavilion Restaurant, that actively degrade the Site's value and integrity. These need to be considered with the context of the Site's overall significance and, if necessary, alteration, removal or restoration should be undertaken. Further action will require consultation with the relevant authorities, English Heritage and LBRuT, to ensure compliance with planning regulations and other statutory requirements.

### ***Landscape***

- 4.5.8 The Site has been nominated for inscription as "*A cultural landscape designed and created intentionally for scientific and aesthetic purposes*". This places its landscape at the core of its significance and reflects the Site's unique history as both an internationally significant designed landscape and botanical garden. The landscape of the Site does not reflect a single period of design or the work of a single designer. Instead, it is an amalgam of many hundreds of years of evolution and design at the hands of numerous designers, architects and Directors. In addition to this complex and rich landscape history the Site also houses an internationally significant living collection of plants. These living collections supply much of the structure and character in the modern landscape as well as being a vital scientific resource in their own right. Within these collections is a rich horticultural heritage of unique specimens and groups that need identification and management.
- 4.5.9 Together, the two issues of historic landscape and the collections, supply much of the challenge facing RBG, Kew and its landscape over the coming decades. The



collections are addressed in more detail in Section 4.7, but they are also referred to below in the discussion of the Site's landscape.

*Objective 3.2* - Conserve the structure, character and fabric of the Site's historic designed landscape and, where appropriate, restore historic designed landscape features; whilst continuing the Site's long tradition of high quality contemporary landscape and garden design.

4.5.10 The landscape history of the Gardens is described in both the Nomination Document and the Site Conservation Plan. The broad character of the Site is also covered under Section 2.2 of this document. In very broad terms; the western zones of the Site (South-western Zone, Syon Vista Zone and Western Zone) more closely reflect the Bridgeman, Kent and 'Capability' Brown designs of Richmond Gardens, whilst the eastern zones (Entrance Zone, Palm House Zone and Pagoda Vista Zone) reflect an amalgamation of the early Kew Gardens and later Nesfield landscape. The character of the remaining zones (Riverside Zone and North Eastern Zone) is broadly based on early private property plots that originally bordered the main gardens. All of these have been affected, to some degree by 19th and 20th century interventions and developments.

4.5.11 In addition to the historic character and structure of the Site many historic landscape features also survive, including areas such as 'Capability' Brown's Hollow Walk (now Rhododendron Dell). These features require particular attention and their locations and significance are discussed in the Site Conservation Plan.

4.5.12 It is important that these historic features, and the character and structure of the landscape, are conserved as part of the Site's long-term management, and the Site Conservation Plan will offer more detailed guidance on this. It is also important that the tradition of contemporary and high quality landscape design continues on the Site. Landscapes are dynamic and living entities and it is the responsibility of RBG, Kew to ensure that the development of its landscape is undertaken in a manner that is both sympathetic to the historic patterns and reflects the very best of contemporary design. There is a great opportunity on the Site to rejuvenate the landscape in a way that reflects and utilises its broad historic character and its powerful structure while also incorporating modern elements and styles.

4.5.13 This needs to occur in a far reaching manner and not just in small pockets of change. The primary issues facing the landscape are mainly design issues and relate to the need to clarify the intelligibility of the landscape and supply distinct character and recognisable meaning to the different Zones in the Gardens. To achieve this requires a long-term view and it is recommended that a long-term vision for the landscape of the Site be developed. This should draw upon the recommendations of the Site



Conservation Plan and aim to balance the needs of the historic landscape and collections with the aim to develop the highest quality of contemporary design.

4.5.14 The living collections are discussed more fully in Section 4.6. However, there is a need to incorporate an understanding of this rich horticultural heritage and vital scientific resource into this consideration of landscape. Any future landscape for the Gardens must allow for the maintenance of the collections and the preservation of horticulturally and scientifically significant specimens. Although the historic structure and character of the Gardens is of vital significance, it needs to be recognised that as a living landscape the Gardens now serve other equally important roles. The aim is therefore to achieve a balance between the differing demands and in addition create a unified and coherent landscape that supplies a rich experience for visitors to ensure the continued viability of the Gardens.

*Objective 3.3* - Continue to develop a premier landscape for the Gardens appropriate to its significance and aspirations, through the adoption and innovative use of planting and high quality hard landscaping materials, features and detailing.

4.5.15 It is widely recognised that many elements of the Site's landscape are currently 'tired' including signposting, interpretation boards, path edges, surfacing materials etc. Replacements for these and the development of a particular and contemporary landscape style need to occur within the context of the long term vision for the landscape and the Site Conservation Plan. The development of a particular style for the Gardens, or for parts of the Gardens, through the development of in-house design guidelines will benefit the intelligibility and cohesiveness of the landscape and help create a high quality landscape that reflects RBG, Kew's significance and aspirations. The guidelines do, however, need to be very carefully thought through to prevent uniformity across such a diverse landscape and they will also need to reflect the range of historic styles visible in the Gardens. Any guidelines will also need to take into account the operational issues and management concerns of the staff. For example, path surfacing and edge treatments must be suitable for both visitors and for heavy vehicles (i.e. tractors) used in maintaining the collections.

### ***Architectural Heritage***

*Objective 3.4* - Maintain and, where appropriate, enhance the character, setting and fabric of the historic architectural heritage of the Site in line with current conservation guidelines.

4.5.16 The Site contains a rich and varied architectural heritage ranging from large Victorian glasshouses to Georgian houses, garden statues and even 18th / 19th century boundary stones. Over 40 of these structures are designated as Listed Buildings and their preservation is enshrined in UK law and supported by PPG15 and the LBRuT UDP.



4.5.17 The historic architectural heritage of the Site also includes many unlisted buildings, such as parts of the offices of the Building and Maintenance Department, that have important historical associations, in this case with the Dutch House (Kew Palace). This makes them worthy of long-term conservation as an integral expression of the Site's history and significance. These buildings have, where possible, been identified in the Site Conservation Plan.



4.5.18 To ensure the survival and integrity of the Site's architectural heritage it is necessary to conserve both the physical fabric of any structure, any significant internal fittings / decorations, the structure's basic character and its setting. This requires the development of a detailed understanding of the history and significance of every historic building on the Site. The Site Conservation Plan supplies this for many buildings on the Site, but keynote structures such as The Dutch House, the Palm House and some of the Kew Green buildings will, in the future, require the production of specific conservation plans or statements to address their own particular needs and issues.

4.5.19 Within the context of these plans, including the ongoing Site Conservation Plan, it is possible to identify actions that would enhance the architectural heritage. These include simple measures such as improving the setting through the removal / screening of unsympathetic features and the disguising / removal of intrusive modern services. These enhancements need to be carefully considered as any alterations may affect the significance of a structure.



4.5.20 All works on the Site that may affect architectural heritage features need to be undertaken in accordance with current guidelines and be of the highest appropriate quality. Consultation with English Heritage and LBRuT is encouraged, and in the case of listed buildings, it is necessary. The two management bodies are also encouraged to share their expertise in built heritage conservation. The ongoing programme of Quinquennial Surveys should be continued and recommendations outlined during these should be acted upon. The recently completed 50 year maintenance programme for the Site will continue to be updated on a regular basis and implemented.

*Objective 3.5* - Assess, and regularly review, the function of all buildings on the Site to ensure that their architectural and historical significance is not compromised by their usage. Where appropriate, encourage uses, or presentation, of buildings that reflect their original function and / or historical traditions of usage.



4.5.21 Virtually all of the buildings on the Site are in active use, and many are still being utilised for their original function, for example the Palm House and the Temperate House still act as public glasshouses. Others, like the Orangery, are now used for other purposes, primarily because their original designs were 'unfit for purpose'. Key to the conservation of the built heritage resource, both designated and undesignated, is ensuring that current and future functions for buildings do not adversely affects the setting, character and fabric of the buildings.

4.5.22 Another aspect to consider is the authenticity of a building's function. Often the original purpose for which a building was constructed is inappropriate in the modern context and other patterns of usage have emerged. It may be appropriate in some instances to return buildings to their original function, but this may actually damage the fabric of a structure and a careful balance will have to be drawn between ensuring authenticity of function and the conservation of fabric and character. Historical traditions of usage also need to be considered in this equation as some buildings, such as the School of Horticulture, have undergone many changes of function and their original function has been largely superseded by later alterations and changes.

4.5.23 These factors, and the recommendations of the Site Conservation Plan, need to be considered within the context of the accommodation space study identified in the 2001/2 Corporate Plan. This should help achieve an optimisation of accommodation for staff, visitors and other facilities within the framework of the historic building stock. Future uses for buildings should be assessed, in the first instance, to ensure that they will not degrade the fabric, character and setting of a structure and if possible these future uses should attempt to reflect or enable the presentation of past or original functions.

### ***Archaeology***

*Objective 3.6* - Identify the location of areas of known archaeological deposits and other areas of potential interest and, wherever possible, preserve these deposits *in-situ* or, if necessary, by investigation and recording.

4.5.24 The Site has a high potential to contain archaeological deposits from a range of periods, including Palaeolithic and early prehistoric deposits held within the gravel terraces of the River Thames. Evidence for prehistoric activity is well attested to in the local area and numerous findspots are listed in the Greater London Sites and Monuments Record. There is also a general, but unconfirmed, belief that the Roman army crossed the Thames at Brentford during the invasion of Britain, and it is likely that any such crossing point would have been accompanied by some form of Roman military installation.

4.5.25 The area was occupied throughout the medieval and post-medieval periods and the Thames acted as a major arterial route during this time. It is possible that remains of sites such as ferry crossing points, buildings and other agricultural features are located within or near to the bounds of the Site.

4.5.26 The most significant archaeological deposits relate to the more recent history of the Site and its development as a major royal centre, landscape garden and botanical garden. The presence of many demolished, removed or relocated structures has been identified in documentary sources and on early maps of the Site. These include a large number of historically significant features, such as:

- The Castellated Place - Royal Palace;
- The 'White House' - Royal Palace;
- The Hermitage - A William Kent Garden Folly;
- Merlin's cave - A William Kent Garden Folly; and
- The Great Stove - An early botanical hothouse.

4.5.27 The locations of many of these structures and other features, such as the Richmond Lodge ornamental canal, have been identified and mapped in the Site Conservation Plan. Recent excavations at the site of the White House by the Time Team in May 2002, have demonstrated that archaeological deposits are likely to exist at least some of these locations.

4.5.28 Activities relating to the management of the Site and the maintenance of its outstanding universal values may affect archaeological deposits. For instance, archaeological deposits may be impacted upon by the living collections through root action, general maintenance activities and windblown trees. Developments involving ground disturbance, such as new buildings or the supply of services, may also impact upon buried deposits and compromise their integrity. It is important that in accordance with PPG16, archaeological deposits are, wherever possible, preserved *in-situ*.

4.5.29 If disturbance is necessary to ensure the protection of the Site's outstanding universal values, and the archaeological deposits are not considered to be part of those outstanding universal values, then adequate archaeological excavation and recording should be undertaken in line with Richmond upon Thames's UDP polices and English Heritage requirements. The Site Conservation Plan will offer some guidance on the



relative significance and sensitivity of known archaeological deposits, to assist in the management of the resource.

4.5.30 In addition to the Site Conservation Plan, thought should be given to establishing a set of principles and procedures for the management of the Site's archaeological resource. These could include, in consultation with LBRuT, HRP and EH, measures for research orientated archaeological activity. The '*Statement of Principles Governing Archaeological Work*' at Stonehenge, produced by English Heritage, Wessex Archaeology, National Trust and Wiltshire County Council, may serve as a useful model.

### ***Nature Conservation***

*Objective 3.7* - Identify and monitor the nature conservation interest of the Site and develop policies, projects and management regimes that ensure the continued conservation, and where appropriate the enhancement and creation, of habitats vital to species of nature conservation interest.

4.5.31 The Site has been subject to a Phase 1 Habitat Survey as part of the Conservation Plan. A brief summary of main habitats is presented below:

#### *Improved Grassland*

4.5.32 Improved grassland occupies the majority of the Site, in open areas and beneath tree planting. It is of low conservation value, but colonies of the nationally scarce species chamomile *Chamaemelum nobile* have been identified on improved grassland to the north of the Palm House Pond.

#### *Semi-Improved Neutral Grassland*

4.5.33 The survey identified two main types of semi-improved grassland within the Site. The first is present underneath large areas of tree planting. Here, previously improved grassland has been treated as a hay crop and has been managed less intensively. This has enabled the area to become colonised naturally with a mixture of grassland and woodland species, giving a flora typical of such woodland edge habitats. Generally the range of plant species present is small, but although species poor, these habitats are likely to be of significant value for invertebrates, small mammals and birds, and are of considerably greater value than the mown areas.

4.5.34 The second type is present in small, restricted areas which are mown with greater regularity. One such area is in the southwest of the Site, close to the oak woodland. This contains a range of grasses which although species poor, is of value considering the limited amount of semi-natural grassland within the Site.

#### *Unimproved Neutral Grassland*

4.5.35 Unimproved neutral grassland is present in the open rides, which run through the oak woodland in the



southwest of the Site. The nature of this grassland is dry and slightly acidic, reflected by a range of small herbs. This grassland is rather species poor, but represents one of the few natural plant communities present on the Site.

#### *Oak Plantation Woodland*

4.5.36 An area of oak plantation occupies the south west of the Site. The majority of trees here are likely to have been planted, although willows along the Thames may have colonised naturally. Although dominated by pedunculate oak *Quercus robur* other species are present in the canopy, including small areas of English elm *Ulmus procera*. The more open areas and rides have a thick carpet of bluebell. Areas of managed hazel *Corylus avellana* coppice are also present. The oak woodland is of significant nature conservation value both within the context of the Site and in a wider local context. The dominance of mature oaks and mature riverside willows are likely to be of value for invertebrates and the dense undergrowth supports many badger setts.



#### *Open Water*

4.5.37 The most valuable areas of open water are two small ponds within the oak woodland. The first of these is very shallow and its overgrown nature and lack of open water limits its current value for nature conservation. A number of narrow-leaved bittercress *Cardamine impatiens* plants were seen adjacent to this pond. This species is nationally scarce as a native and is likely to have been introduced here. The second pond is well within the woodland and is circular and semi-shaded by surrounding trees. It is covered by a dense carpet of the introduced least duckweed *Lemna minuta*. This has reduced its aquatic interest as submerged species have been shaded out. This pond is known to support a colony of great crested newt *Triturus cristatus*, a species protected by Schedule 5 of the Wildlife and Countryside Act 1981.

4.5.38 The ha-ha which runs between the gardens and the River Thames, contains a little water in its base that supports some aquatic species. This is of limited nature conservation value due to its lack of water depth and suitable rooting medium. Other water bodies on the Site are of limited value for nature conservation due to their ornamental function, which involves intensive management.

#### *Conclusions*

4.5.39 The Site contains a range of habitats and a number of scarce and important species, including *Chamaemelum nobile*, *Saxifraga granulata* and *Orobanche hederatae*. These exist within a dominant and, in terms of nature conservation, generally low grade grassland habitat under a canopy of predominately exotic tree species. The areas of ecological interest identified in the survey, predominately in the South-



Western Zone, require careful maintenance and enhancement. The recent appointment of a Manager for the Conservation Area will ensure that this occurs.

4.5.40 Although this Management Plan primarily aims to secure the protection of the Site's collections and historic assets there is distinct scope to enhance the nature conservation value of the Site. This potential has already been identified by RBG, Kew and is currently being acted upon by the Site managers. The development of a formal programme / strategy for nature conservation and habitat enhancement, drawn up in consultation with the appropriate authorities, may be advisable at some time in the future.

### ***Risk Preparedness***

*Objective 3.8* - Royal Botanic Gardens, Kew and Historic Royal Palaces should continue to identify and monitor potential threats to the Site and ensure that appropriate plans and strategies are drawn up and implemented to mitigate for these threats.

4.5.41 World Heritage Site managers are now requested to specifically consider the issue of risk preparedness at their site. Guidelines have been issued (Stovel 1998) and these have been taken into account here.

4.5.42 The Royal Botanic Gardens, Kew has developed an Emergency Procedures and Crisis Management Plan (EPCMP), which includes measures necessary to address any incidents involving aircraft bound for Heathrow. Regular contacts with, and inspections by, the local Fire Brigade service take place and all the staff receive training in evacuation procedures, for both their own safety and that of the visiting public. All buildings that could be subject to fire have alarm systems installed and these are connected to the centralised on-site security system and constabulary. Most of the glasshouses, because of the nature of their construction, are not considered a fire risk and no fire alarms are fitted. The Site's management team will need to regularly review and update the EPCMP to ensure that any new threats are addressed.

4.5.43 Higher levels of fire risk have been identified at Queen Charlotte's Cottage due to deposition of a film of highly combustible aviation fuel on the thatch roof. For this reason, among others relating to the time of arrival of the Fire Brigade, Historic Royal Palaces introduced a sparge pipe system in the roof of the Cottage at the time of the last thatch and roof structure repair in 1998. This is tested annually. Kew Palace (Dutch House) is fitted with an automatic analogue addressable fire detection system which reports via dedicated kilostream connection to the 24-hour manned Control Room at Hampton Court Palace. The Intruder Detection System at Kew Palace similarly reports back to Hampton Court. All systems are serviced and tested regularly in accordance with British Standards requirements.

4.5.44 A possible risk to the Site is flooding by the tidal River Thames, which could be accentuated by climate change (global warming). This risk is minimised by the Thames Flood Barrier, London's principal flood defence system, and by extensive local defence structures. A lesser threat, although potentially more likely to occur, is that posed by severe drought, which could result in significant loss of historic trees and other plantings that define historic landscape elements, such as the main vistas. Royal Botanic Gardens, Kew

is currently considering ways in which on-site irrigation provision can be improved to reduce this possibility.

4.5.45 The United Kingdom has been subject to severe weather, particularly destructive winds, in recent decades. RBG, Kew's policy of constant renewal in its Arboretum collections has ensured that new specimens have soon replaced any losses and potentially vulnerable diseased examples. RBG, Kew's *Tree Risk Management Database* is a key tool in this process, and will continue to be maintained and updated for this purpose.



4.5.46 One of the key themes emerging from the analysis is the potential impact that climate change may have on the living collections, landscape and overall significance of the Site. RBG, Kew will need to monitor climate change indicators and regularly review predictions on possible future patterns for climate change to enable the development of long-term strategies that ensure, whatever the eventuality, the significance of the Site is not compromised by climatic change. One of the most likely impacts will be on the range and type of plants that can be grown outdoors at the Site. It may therefore be necessary to adjust collections and acquisitions policies now, to reflect this possibility.

## 4.6 CONTINUING SCIENTIFIC RESEARCH

4.6.1 The Royal Botanic Gardens, Kew has a long history of scientific research and it is currently recognised as one of the world's leading institutions for plant biodiversity information and conservation. RBG, Kew's research focuses mainly on its extensive collections of plants, both living and preserved, and its considerable curated body of scientific literature. Full use is made of the substantial human knowledge base and the expertise in taxonomy and horticulture present in the institution as a whole. Current research centres on certain major plant and fungal groups, families and genera, and also focuses on key geographic and regional areas. Scientific research priorities are regularly updated and reported in the Corporate Plan.

### *Facilities and Resources*

*Objective 4.1* - Develop the facilities and resources needed to support RBG, Kew's role as a world-class centre for scientific research and biodiversity conservation.

4.6.2 Key to ensuring RBG, Kew's leading role in scientific research and the protection of its authenticity of function is the maintenance and development of the facilities needed to support its scientific staff and collections. A recent audit of RBG, Kew's scientific role by an independent body highlighted three areas

where additional investment is urgently required: accommodation for the collections (see Objective 4.2); facilities for micro-propagation; and the electronic delivery of services and information. These three obviously form the priorities for action on the Site and the development of these facilities should be resourced and developed as a matter of priority.

- 4.6.3 The needs of the scientific enterprise at RBG, Kew go beyond the above three areas and include: working space; library facilities; laboratories; administrative support; research grants; human resources and many other elements. For example, both the Herbarium and the Jodrell Laboratory are reaching capacity and additional space will be required to address the current and emerging needs. Continual monitoring of these resources is required and long-term plans are needed to ensure critical shortfalls are avoided and that suitable levels of funding are secured. The use of external specialist independent auditors on a periodic basis is an excellent way of undertaking this form of monitoring. This already occurs and should be continued.



### *The Collections*

*Objective 4.2* - Ensure the long-term conservation, survival and development of the collections that contribute to the outstanding universal value of the Site through targeted growth, the continued development of appropriate conservation techniques, management regimes, storage facilities and horticultural practices.

- 4.6.4 The 19 main collections for which RBG, Kew has responsibility can be divided into three main groups: preserved plant collections, living and genetic resource collections and documentary and visual reference collections.

### *Preserved Plant Collections*

- 4.6.5 The preserved and reference collections are the crucial samples of plant diversity necessary for research in plant diversity. They provide the essential foundation for much of the research work undertaken by staff at RBG, Kew, but they primarily serve the research needs of the broader scientific community. The Collections contain vast amounts of data relating to the distribution and ecology of plant species that are important for conservation purposes.
- 4.6.6 The Herbarium concentrates on: the floristic of non-temperate parts of the world; British and world non-lichenised fungi and monocotyledons. Today, with c.8,000,000 reference specimens available for

examination, the Herbarium is probably the world's largest fully curated herbarium and a national reference collection of global importance. The Herbarium contains over 250,000 "type specimens" - the original specimens on which the names of new species have been based. These specimens, some dating back to the 18th century, typify and fix a species' name for all time, and are invaluable for research into the taxonomy and systematics of plants and fungi. The collections also include the personal herbaria of some of Britain's most celebrated scientists and explorers, including George Bentham, William Hooker, Charles Darwin, Joseph Hooker, David Livingstone, John Hanning Speke, Richard Spruce, Ernest 'Chinese' Wilson and Miles Joseph Berkeley.

4.6.7 In all, the Herbarium forms an outstanding primary source of information on the identification, distribution, morphology, and economic usage of plants and fungi from around the world and represents a major and irreplaceable international asset.

4.6.8 To ensure the survival of this collection continual improvement and management of the specimens is required. RBG, Kew should aspire to promote the highest standards of curation within the most suitable facilities. To maintain their relevance, utility and international significance the Collections should continue to grow. The facilities should reflect this need for growth as well as the need to conserve the collections and to supply a superb working environment for the international scientific community. The facilities should, if possible, carry forward some sense of the historic character of the Herbarium as this adds much to its value and significance. The Herbarium's collections should remain clustered together in a single location, but not necessarily in a single building, as dispersal would severely degrade their scientific value and usefulness.



#### *Living and genetic resource collections*

4.6.9 The living and genetic resource collections also support research but are of particular significance as an *ex situ* safe haven for many plant species that are threatened in the wild. The living collections are also the foundation of RBG, Kew's capacity to attract and inform the visiting public and the arboreal elements form the backbone of the landscape of the Gardens. The living collections include 70,000 live accessions, representing more than 30,000 different taxa. As such they are a significant global resource. The genetic resource collections share similar issues to those of the preserved collections, namely the need for the highest standards of curation and suitable facilities.

4.6.10 The living collections are by definition a growing and evolving resource. The collections require extensive restocking and maintenance and careful management. The living collections fall into two broad groups: those grown under glass and those grown outdoors.



4.6.11 The collections growing under glass need suitably constructed and well maintained facilities (glasshouses) to safeguard their survival. They also require relatively intensive skilled labour. Many of these glasshouses need careful climatic management and RBG, Kew has a good track record in supplying modern technologically advanced facilities for example the Alpine House, Princess of Wales Conservatory and the Lower Nursery Greenhouse Complex. The constant monitoring of space requirements should continue and an ongoing round of maintenance, refurbishment and replacement of glasshouses is crucial to maintain the viability and health of the collections. Risk management is also a crucial element as sudden changes in climate, for example, that caused by structural damage, can substantially affect collections grown under glass. Appropriate strategies to cover such risks are in place.

4.6.12 The outdoor collections, as well as being internationally significant in their own right, also form the backbone of the landscape of the Gardens, especially the tree specimens. As such they require a dual purposed management regime aimed at both safeguarding their health and also at developing and maintaining a world-class landscape (this latter aspect is covered under Objectives 3.2, 3.3 and 4.3). The health, completeness and growth of the collections is of critical importance and an active collections and acquisition policy is required to ensure that this is achieved. RBG, Kew's current Acquisition and Retention Policy for its Living Collections is adequate for this purpose and should continue to be regularly reviewed to reflect the Corporate Plan.



4.6.13 Formal guidelines for the management of the collections do not exist and the Royal Botanic Gardens, Kew rely on the individual expertise of the staff to ensure the survival and health of the collections. For this situation to continue and to ensure continuing high standards the staff need active support through detailed information databases. Currently the Plant Information Records are incomplete for the Site and a systematic input of data is required to remedy this situation, subject to availability of resources. This enhanced information will enable the staff to make best-informed decisions about individual accessions and maintain the viability and genetic purity of the specialist collections, especially the heritage collections i.e. those of E H Wilson, which require vegetative propagation. This data should also be integrated with other on-site databases such as the Land Database and the Tree Risk Database to ensure integrated management.

*Documentary and visual reference collections*

4.6.14 The documentary and visual reference collections add value to the other collections and also comprise important elements of RBG, Kew's intellectual property that need to be safeguarded, developed and used. They are predominately housed in the Library and Archives (Information Services Department) in one wing of the Herbarium. The collections are managed by a number of curators and archivists and supported by a Paper Conservation Unit.

4.6.15 The full value and significance of the archival, art and documentary collections at Kew needs wider

appreciation and publicity. Relationships with other major archives, locally, nationally and internationally, should be encouraged and developed. This could lead to on-line access to the archives and library through the National Register of Archives; this would help satisfy RBG, Kew's stated desire to increase electronic access to its collections. It is also clear that the Library and Archives have reached capacity and that additional space is now required. This will need to be considered within the wider context of future developments for the Herbarium, with which the Library and Archives are inextricably linked. Although dependent on resources, it may be appropriate for the Library and Archives to undertake an Archival Audit as per the Benchmarks for Collections Care issued by the Council for Museums, Libraries and Archives.



*Objective 4.3* - Manage the collections and their growth in a way that balances the needs of the collections and the scientific community with the need to conserve the Site's historic, landscape and natural assets that contribute to its outstanding universal values.

4.6.16 To ensure the continued health and survival of the collections it is necessary to allow for their expansion and development. The issues for this expansion and development fall into two broad categories: accommodating new facilities, and landscape capacity.

#### *New Facilities*

4.6.17 All of the preserved collections, the genetic resource collections and the documentary and archival collections require built and managed facilities for their preservation. For instance, around 50,000 new specimens are added every year to the Herbarium through a programme of overseas expeditions, work with overseas colleagues, gifts and exchanges with other institutes. These specimens are of vital importance and are crucial to maintain the significance of the Herbarium. Currently many of these collections require additional space for both storage and study. This will require the development of new facilities.

4.6.18 The key issue is accommodating these new facilities within the context of an internationally significant historic environment. Careful balances will have to be drawn between the need to protect RBG, Kew's historic environment and the need to preserve the integrity and completeness of the collections as well as to allow for their future growth and development. One test that can be applied is whether the assets potentially affected by the proposed development are of outstanding universal value or whether, compared to the collection, they are of 'lesser' value to the Site's significance. By returning to the concept of the Site's

significance (see Section 2.3), and referring to the recommendations contained in the Site Conservation Plan, it will be possible to create new facilities in a way that is sympathetic to the historic environment while meeting the valid and important needs of the collections.

#### *Landscape*

- 4.6.19 As discussed in Section 2.2 and 4.5, the living outdoor collections form the backbone and visual character of the Site's landscape and its character. This has the potential to create a conflict between the needs of the historic landscape, which is in itself an internationally significant element, and the needs of the living collections, also of international significance. One problem lies in determining whether the growth and development of the living collections has compromised the structure and character of the historic landscape to such a degree as to threaten its significance and integrity.
- 4.6.20 The Site Conservation Plan has identified some areas where the character and structure of the historic landscape has been degraded to a degree by the development of the Collections. This is perhaps most noticeable in limited localities within the eastern zones, and to a lesser degree in the western zones. Overall, the Collections have not significantly affected the broad character and structure of the Site's historic landscape. Some change has occurred, and this is to be expected on a living site such as RBG, Kew.
- 4.6.21 The more substantial problem lies not in effects on the historic landscape, but in attempting to create a premier landscape that is easily understood and reflects the significance and aspirations of RBG, Kew. As discussed under Objectives 3.2 and 3.3, some improvements can be made in this regard. The application of high quality aesthetic design, as well as the already well established high quality horticultural practice, to the development of the living Collections would benefit the landscape character of the site. This 'design' approach would accommodate the historic character of the landscape as well as reflect the need for particular horticultural practices such as grouped plantings and regular thinning. The changes should be implemented as part of a long-term process to avoid potential radical changes and increased capital costs.
- 4.6.22 As discussed under Objective 3.2, there is a need to develop a long-term vision for the landscape of the Site. This will balance the needs of the collections, staff, visitors and historic landscape while also exploring ways of achieving the required quality of landscape design and sense of place. This vision will help RBG, Kew continue to develop their collections, enhance the diverse character and maintain the fabric of the historic landscape.

## **4.7 ACCESS, VISITOR MANAGEMENT AND EDUCATION**

- 4.7.1 The Gardens have a long history of public access and formal visitor arrangements. The two early Royal estates, Richmond Lodge Gardens and Kew Gardens, both admitted visitors on a limited basis. The original Botanic Gardens, once established, were also opened on a restricted basis as visitors, up until the 1840s, had to be accompanied by a member of staff.

- 4.7.2 With the formation of the Royal Botanic Gardens in 1841 and the gradual development of the Arboretum on the former Pleasure Grounds, opening hours became longer and more established. By 1883 the Gardens were open seven days a week from noon to dusk and by 1921 they opened from 10am till dusk every day of the year, bar Christmas day. Admission charges were first imposed in 1916 and have been charged continually since 1931.
- 4.7.3 Visitor numbers to the Site were first recorded in 1841 (9174 visitors). Accurate measurements were not possible until 1916 when turnstiles and admission charges were introduced. At that time c. 713,000 people visited the gardens but by 1924 this had risen to 1,535,855. The numbers fluctuated over the course of the 20th century peaking at 1,567,954 in 1946 but declining to 749,139 in 1991. Last year (April 2001 to March 2002) 1,040,185 people visited the Gardens and it is hoped to increase this to 1,400,000 by 2007.
- 4.7.4 History firmly places visitors at the heart of the Site's significance and future growth. Future management of the Site needs to respect this and continue to place visitors at the core of the Site's management alongside its scientific roles and the need to protect the assets that contribute to its outstanding universal value. The Gardens should continue to reach out to many different sections of society and broaden their appeal and relevance.

### ***Visitor Management***

*Objective 5.1* - Develop an integrated approach to the management of visitors on the Site that delivers an exceptional and sustainable visitor experience and develops potential benefits for the local community without compromising the outstanding universal values of the Site.

- 4.7.5 It is recommended in the Corporate Plan 2002/3 that a visitor management strategy should be developed and implemented. This should enable the successful continuation of the high quality visitor experience and ensure that all visitors, whether able, less-abled or disabled, continue to be accommodated on the Site with minimal adverse affects. The production of this strategy is supported by the Management Plan.

- 4.7.6 A visitor management strategy is a key element of World Heritage Site management planning and is primarily recommended by ICOMOS and UNESCO to help preserve a site as visitor numbers increase due to its change in status. This particular issue is less relevant to RBG, Kew as visitor numbers are unlikely to increase significantly should WHS status be granted.



This leaves the visitor management strategy free to concentrate on managing the planned increase in visitor numbers (an additional 0.4 million visitors by 2007) and to ensure that visitor experience, education and satisfaction is maximised. This strategy will also have to ensure that the development of new facilities, changes in visitor movement patterns and the increased access to RBG, Kew's scientific work and

resources occurs in an environmentally sustainable manner, does not compromise the Site's outstanding universal values or the security and long-term conservation of its collections.

- 4.7.7 The strategy should include reference to, or incorporate, an Interpretation Strategy (also identified in the 2002/3 Corporate Plan) aimed at defining the messages and delivery mechanisms needed promote the Site's roles, values and significance (see Objective 5.6).

***Sustainable Transport***

*Objective 5.2 - Encourage the majority of visitors to arrive at Kew by public and / or other forms of sustainable transport.*

- 4.7.8 Access to the Site by public transport is good and is encouraged in most promotional media and assisted by co-promotions with public transport providers. Subsequently, most visitors (65%) walk or arrive by public transport, these figures breakdown as follows:

Walk	7%
Underground / Silverlink Rail Services	26%
Rail main line	16%
Bus	13%
Boat	3%

- 4.7.9 The balance (35%) arrive at the Site by road:

Car / motorbike	25%
Coach / dropped off	10%
Taxi	1%

- 4.7.10 For those arriving by public transport, the approach from Kew Gardens Station is short, attractive, safe and relatively well signed both from and to the station. Improvements could be made to the eastern exit to enhance directional signing and general appearance. The approach from Kew Bridge station is less appealing as a major road junction has to be crossed and there is a lack of continuation signs. Bus access is good (2 routes) with links from Ealing, Hammersmith and Richmond. Kew Pier enables an attractive approach to the Site, and walking along the towpath from either direction could be made more pleasurable, subject to repairs. Walking along Kew Road is less appealing in rush hour and exhaust emissions are a serious detractor.

- 4.7.11 For those arriving by road, there are white on brown signs to the Site. There is an easy drop-off at the Main Gates and substantial car parking available on Kew Road, Kew Green and the car park at Brentford Gate. There is also additional staff car parking at the rear of the Herbarium. Although there are problems with peak day capacity and disembarking on the busy Kew Road, parking is rarely a serious issue, which is



unusual for a major attraction in London. It has been noted by the Thames Landscape Strategy that the current Brentford Gate car park intrudes into the Thames landscape and it would be beneficial if it were removed. Hopefully, there may be scope under a review of car parking in this part of the site to allow this to happen.

- 4.7.12 The exceptional success of the Gardens in managing to enable the majority of visitors to arrive by sustainable transport needs to be continued, and the Gardens should continue to co-promote its public transport links. The transport requirements of visitors should continue to be monitored and if necessary action should be taken to improve and enhance these. For instance, projects to improve links, or signage, from Kew Bridge station and along the River Thames could be beneficial and should be considered.

*Objective 5.3 - Promote and encourage the use of sustainable forms of transport on the Site and reduce the affect of traffic on the character of the Site without overly compromising the ability of the staff to undertake their duties, or significantly increasing costs.*

- 4.7.13 The maintenance and management of the Site requires widespread vehicular access. This causes conflict with visitors and can also degrade the ambience and character of the Site. The Gardens have in the past, tried to develop informal and formal traffic systems and even attempted diverting traffic around the Site to Oxenhouse Gate. These measures have, so far, proved to be ineffective or impractical. Solutions for the issue of vehicle movements across the Site are still required. Major thoroughfares and historic features such as the Broadwalk should, ideally, carry only minimal traffic, and other routes need to be more carefully managed.

- 4.7.14 The Royal Botanic Gardens, Kew should continue to assess vehicular movements across the Site and develop approaches to rationalising these. The approaches should take into account the Site Conservation Plan recommendations.

- 4.7.15 As well as minimising the number of journeys and controlling the traffic flow, it is also essential that RBG, Kew continues its work in reducing environmental impact. Therefore the Royal Botanic Gardens, Kew's current plans to convert to and purchase more zero emission vehicles are important and should continue to be supported. It may also be possible, in the medium to long-term, to require that contractors use similar vehicles on-site. A long-term programme aiming to phase out all internal combustion engine powered vehicles on the Site would be a worthy goal, even though it is currently unachievable due to technical limitations.

### ***Education***

*Objective 5.4 - Maintain and improve the educational programmes and facilities on the Site.*

4.7.16 Education on the Site falls under a number of categories including:

- Informal education of visitors;
- Schools education;
- Formal adult education;
- Horticultural training.

4.7.17 Education is seen as crucial to the management of the Site by Royal Botanic Gardens, Kew and the 2002/3 Corporate Plan outlines a range of programmes and strategies to improve its provision. These measures are supported by the Management Plan and reflect the importance that UNESCO places on access, education and interpretation in its guidance. Future reviews of the Corporate Plan will need to ensure that WHS status and values are incorporated into the relevant educational programmes.



### ***Orientation, Information and Facilities***

*Objective 5.5* - Enhance the visitor experience within the gardens as a whole through the provision of improved orientation, information and high quality visitor facilities and services.

#### *Orientation and Information*

4.7.18 There is currently no orientation centre / facility on the Site. This leaves many visitors relying on advice given by the Friends Desk at Victoria Gate and information gathered from other informal sources. Some material and aides are available for visitors, including:

- A site map for self-guiding;
- Four seasonal routes around the garden suggested in the Guide Book (there are special itineraries for the travel trade / groups);
- A set of functional directional finger posts around the Site;
- Maps, mounted on boards, providing more comprehensive information adjacent to gates, major buildings etc;
- The Kew Explorer (adults £3) transports visitors around the Site on a fixed route with an hourly service. In practice, visitors use it as a tour or amusement ride rather than as a means of access to different parts of the Site.

4.7.19 However, even with this information, the Site's size, complexity and wooded landscape make navigation and orientation very difficult, even for the seasoned visitor and especially for the less-abled or disabled

visitors. This sense of unintelligibility hinders the exploration of the Site and can lead to visitors becoming confused about both the purpose and nature of the Site and its history and geography.

4.7.20 In practice, the large majority of visitors remain in the Entrance Zone, North-Eastern Zone and the Palm House Zone i.e. the north of the Site. The Pagoda Vista Zone, which includes the Temperate House and Pagoda, is the next most popular area while the western zones (Western, Syon Vista and South western zones) are the least used. There are also seasonal attractions and events to highlight the many opportunities the Site offers the visitor. These attempt to spread the visitor load across the year, although visitor numbers still peak at key times of the year.

4.7.21 Despite these spatial and temporal preferences, congestion is rarely a problem on the Site. Within the main glasshouses, visitor volumes can be a problem on peak days, for example if a visitor or group of visitors wants to linger or study something in particular, but this is rarely a major issue.

4.7.22 There is a need to improve the information available to visitors, both in terms of on-site orientation and the provision of information about the Site's values and activities. This should be addressed within a wider visitor management strategy aimed at dispersing visitors and encouraging access to all parts of the Site, within the bounds of environmental and historical constraints. It would also be appropriate to open up greater visitor access to behind the scenes areas, with staff possibly acting as guides / rangers to offer assistance and information to visitors across the Site and not just at central points.

#### *Visitor Facilities*

4.7.23 There are extensive on-site facilities for visitors including toilets, cafes, restaurants and shops. These vary considerable in age and quality and some are no longer appropriate for the Site. Visitor surveys have revealed a degree of dissatisfaction from visitors and some disappointing results from the benchmarking exercise for the Site. A relatively high proportion of visitors were only 'satisfied' or 'not very satisfied' with restaurants, shops, toilets and information (self-completion survey) and *"Kew Gardens generally performs below the mean score on all aspects of service performance, general cleanliness, efficiency and knowledge, friendliness and welcome, finding the Site, information, toilets, finding way around the Site, finding staff to help"*. (MEW Executive Summary for 2001).



4.7.24 Consultation with on-site staff and visitors; observation of visitors; landscape analysis of the Site; and a review of other documentation suggests the following issues currently need addressing:

- The toilets need better maintenance, renovation, additional units and a better distribution within the Gardens;
- Some toilet blocks are sited inappropriately within the landscape and require relocation;
- The current shops (Victoria Gate and White Peaks) perform well but are not accessible by non-visitors;

- The on-site catering also performs well and will be significantly improved with the reopening of the Orangery. The Pavilion restaurant is in need of refurbishment or removal;
- There is considerable potential to develop corporate hospitality but facilities are limited and / or restricted to evening use;
- Facilities for the disabled and less-abled are generally very good but there are some places where wheelchair access is not possible; and the needs of the wider less-abled population need consideration;
- Visitor concerns about the quality of service need to be addressed.

### ***Interpretation***

*Objective 5.6* - Interpret RBG, Kew's scientific work, its collections and history to a larger and more diverse audience.

#### 4.7.25 Current interpretation of the Site includes:

- A souvenir guide book;
- Two guided walks each day conducted by volunteers;
- Themed talks once a week;
- Plant labels;
- A variety of different style interpretation panels around the Site;
- Commemorative labels;
- The 'Plants and People' exhibition in Museum No 1;
- The Kew Gardens Gallery;
- The Marianne North Gallery;
- Temporary exhibitions - and events.

4.7.26 These elements are not currently structured within a single Interpretation Strategy for the Site. The messages communicated by the different elements are variable and no coherent or clear picture of Kew's significance, role and history emerges. A key complaint of visitors is the minimal interaction with staff and lack of interpretation. Although the diverse elements currently available do, in part, address the needs of the various visitor populations, including educational parties, there is still a need to develop improved facilities and new and more comprehensive approaches. This work should include allowance for the visitors to exercise choice in the kind of experience they desire ranging from using the Site as a personal resource, much like a public park, to those preferring a more structured experience.

#### 4.7.27 Among the key themes for interpretation are:

- The Gardens' rich and complex history;
- The link between the Gardens and the river;
- The Gardens' collections and scientific and conservation work;

- The Site's world class landscape;
- The development and maintenance of horticultural standards and techniques;
- The importance of environmental literacy and sustainability to the natural world;
- The Site's World Class architecture.

4.7.28 RBG, Kew have identified a need for a clear and detailed interpretation strategy in their 2002/5 Corporate Plan. This would benefit the majority of visitors coming to the Site. It would also help communicate the Gardens' significance and, if inscribed, World Heritage Values. The strategy needs to be developed in an inclusive manner and should allow for greater interaction between visitors and staff and for greater visitor access to the scientific resources. The website could play a potentially significant role in the strategy and the use of the Site area as a pre-orientation facility should be considered.

### *Community within the Gardens*

*Objective 5.7* - Consider the needs of RBG, Kew's internal community in the management of the Gardens, especially with respect to minimising visitor intrusion into private working and living areas.

4.7.29 Although there is a recognised need to ensure greater access to RBG, Kew's scientific and horticultural activities and its historic and landscape assets, there is also a need to respect the requirements of the c. 500 employees and the small, c. 25, resident population.

4.7.30 For example, Kew Palace Flats and Cottages currently occupy a transitional space on the edge of a public-private divide between the Gardens and the Lower Nursery complex. Alterations to visitor movement patterns through this area, or the opening up of access to the greenhouses could degrade the sense of privacy and the quality of life enjoyed by the residents of these properties. A similar issue also exists with objectives for allowing greater public access to the scientific and horticultural activities on the Site.

4.7.31 Through an active process of consultation and through the promotion of high-quality design and mitigation measures it is not anticipated that this issue will cause substantial problems. However, potential areas of conflict will need to be monitored and, where necessary, acted upon.

## **4.8 UNDERSTANDING THE SITE**

*Objective 6.1* - Promote, facilitate and encourage appropriate research to improve understanding of the historical and environmental values of the Site that would assist the implementation of the Management Plan, and ensure that all parties undertaking such research disseminate the results to relevant bodies and individuals.



4.8.1 The effective long-term management of the Site needs to be based on, and supported by, appropriate and on-going research into a number of areas, including;

- History and Archaeology
- Ecology
- Visitors
- Traffic

### ***History and Archaeology***

4.8.2 The Site is well served by a number of authoritative histories including, Desmond (1995), Blomfield (1994 and 2000), Cloake (1995, 1996) and the SCP (CBA, 2002). The Royal Botanic Gardens, Kew also holds a considerable archival resource relevant to the Site and this is matched by material held in a number of repositories including the Public Record Office, the Royal Archives, The British Museum, the British Library and the Royal Institute of British Architects.

4.8.3 Historic Royal Places have undertaken considerable research into the royal history of the Site and some of this work, along with an analysis of the published histories and primary documentary sources, has informed the development of the Site Conservation Plan. This plan has identified some gaps and weaknesses in our knowledge of the Site's history. These include:

- The extent to which buried deposits associated with former garden buildings and palaces survive;
- The extent to which Capability Brown's plans were executed;
- The complex visual and aesthetic history of the Site.

4.8.4 The Royal Botanic Gardens, Kew, English Heritage, Historic Royal Palaces, and other interested academics should work together to draw up priorities for further research into the history and archaeology of the Site within a structured long-term research framework that is regularly reviewed and monitored.

### ***Ecology***

4.8.5 The Site contains a relatively rich ecological / nature conservation resource and has been subject to a Phase 1 habitat survey as part of the Site Conservation Plan process. This baseline requires further more detailed survey to identify potentially significant habitats that may contribute to local and national Biodiversity Action Plans (BAPs). The baseline should also undergo periodic review. Further surveys should aim to identify opportunities for habitat enhancement and, where appropriate, habitat creation. Future ecological survey and monitoring works on the Site should be conducted within the context of a framework drawn up by the Royal Botanic Gardens, Kew in consultation with English Nature, the London Ecology Unit and other interested bodies.

***Visitors***

- 4.8.6 The Royal Botanic Gardens, Kew undertake regular surveys in connection with their visitor population. These address a range of questions including: mode of transportation used to reach the Site; satisfaction with the visit; quality of service etc. These surveys supply extremely useful information to aid the management of the WHS. The surveys should be regularly reviewed and the programme of surveys, market research and questionnaires should continue. These should ideally attempt to gauge the success of the interpretation strategy and whether visitors have gained an appreciable understanding of the significance of the Site and its values.
- 4.8.7 Alongside this 'market' orientated research there is also a need to monitor the footfall impacts of visitors on the physical fabric of the Site and promote further study of visitor movement patterns. All of these works, including the Market Research elements should be undertaken within the context of a Visitor Management Strategy.

***Traffic***

- 4.8.8 As discussed under Objectives 5.2 and 5.3 traffic in and around the Site is a major issue facing the future management of the Gardens. RBG, Kew should periodically review the local traffic situation in partnership with the local authority.

***Research Framework***

- 4.8.9 All of this broad based research needs to be integrated and monitored through a properly structured and integrated research framework that undergoes regular review and updating. Elements of the framework need to be developed in consultation with external agencies and on-site partners. Results should be disseminated to interested parties, including the World Heritage Site Steering Group.



## 5.0 IMPLEMENTATION AND MONITORING

### CONTENTS

- 5.1 Mechanisms for Implementation
- 5.2 Monitoring and Reviewing the Plan
- 5.3 Programme for Action







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## 5.1 MECHANISMS FOR IMPLEMENTATION

### *Partnership and Commitment to the Plan*

- 5.1.1 The organisations that have worked together to develop this plan now need to face the challenge of implementing its aims and objectives to secure the protection of the Site and its outstanding universal values for future generations. The implementation of the Management Plan's objectives requires the support and participation of these and other organisations and individuals. The Plan itself can provide the focus for co-ordinating this effort, but it requires a significant level of continued commitment and resources if it is to succeed. The Royal Botanic Gardens, Kew are the lead body responsible for championing the Plan and carrying forward its implementation with other partners.
- 5.1.2 The recognition of this commitment is implicit in the work of the Royal Botanic Gardens, Kew World Heritage Site Steering Group. This group was responsible for guiding the preparation of this Plan, and it represents a long-term commitment by its members to conserving and improving the WHS. The members of the group have a continuing role to play in creating a sense of ownership of, and support for, the objectives of the Management Plan among all users of the Site and those that may be affected by the Plan. These include the local community, landowners and visitors, and those bodies with statutory responsibilities within and around the WHS. In this respect, the advisory role of the WHS Steering Group should continue in the future to assist RBG, Kew with the implementation and monitoring of the Plan.

### *Strategy for the Implementation of the Plan*

- 5.1.3 Experience from other World Heritage Sites has demonstrated that effective implementation arrangements are vital to encourage participation and action in line with the agreed objectives of a Management Plan. The key aspects of an implementation strategy for the Management Plan include:
- Preparation and co-ordination of a programme for action, which translates the Plan's objectives into practical action on the ground;
  - Establishment of monitoring procedures, including the maintenance of relevant databases and indicators for monitoring progress;
  - Mechanisms for reviewing and updating the Management Plan;
  - Co-ordination and facilitation of new initiatives identified in the Plan;
  - Consideration of opportunities for funding to support new initiatives in line with the Management Plan;
  - Promotion of the significance of the WHS to local, regional and national audiences;
  - Establishment and facilitation of informal links with the other WH Sites, especially those in London (Tower of London, Westminster and Maritime Greenwich), to ensure consistency of approach and exchange of experience between those responsible for preparing and implementing WHS Management Plans.

5.1.4 To facilitate the implementation of the Management Plan, Royal Botanic Gardens, Kew will nominate a senior member of Staff as the *World Heritage Site Management Plan Implementation Co-ordinator*.

### ***Annual Action Programmes***

5.1.5 The overall programme of action (see Section 5.3) will be translated into annual action programmes in line with the Kew Corporate Plan (2002/3 - 2006/7).

## **5.2 MONITORING AND REVIEWING THE PLAN**

5.2.1 Management planning is a dynamic process and does not stop with the production of a Management Plan document. New information or changed perceptions of management priorities can change the emphasis of the Plan as the knowledge and practical experience of those responsible for the management of the WHS develops. As additional information or knowledge comes to light, e.g. archaeological discoveries or the location of new habitats, the understanding of the significance of the Site and its components also changes. These will have an effect on the long-term management of the Site.

5.2.2 Responsibility for organising and facilitating the monitoring and reviews of the Management Plan lies with RBG, Kew. Through their Corporate Plan, Kew will monitor the progress of implementation by:

- Reviewing each year's work as set out in the annual action programmes;
- Reporting on progress and identifying priorities for the following year;
- Assessing the effectiveness of action in achieving the Management Plan's objectives and reviewing the overall direction of its strategy and initiatives in response to changing priorities and needs.

5.2.3 The actions set out in the Management Plan will retain their relevance for up to five to ten years, and the overall objectives are likely to be relevant for much longer. A formal review of the Management Plan will be undertaken every six years, and an revised as required to reflect changed circumstances. Some parts of the Management Plan may need updating more frequently in line with the annual updating of the Corporate Plan.

## **5.3 PROGRAMME FOR ACTION**

5.3.1 The objectives set out in Section 4 will be achieved by the implementation of a wide range of actions to be undertaken by the agencies and bodies responsible for planning and management in and around the WHS. Whether these actions are implemented by a single body or require a partnership approach, it is of fundamental importance that they are conceived, designed and implemented within the framework established by the Management Plan, the Corporate Plan and the Site Conservation Plan.

5.3.2 The actions are outlined below in a series of tables. All actions are related to particular objectives and issues.

5.3.3 Some of the suggested actions represent WHS-wide actions, while others are more area-specific and reflect targeted objectives in specific Management Zones (see Section 2.2, 3.5 and Map 2.3). The following abbreviations are used to describe the zone(s) to which a particular action relates:

WHS	Entire Site
EZ	Entrance Zone
NEZ	North-eastern Zone
PHZ	Palm House Zone
PVZ	Pagoda Vista Zone
SWZ	South-western Zone
SVZ	Syon Vista Zone
WZ	Western Zone
RZ	Riverside Zone
BZ	Buffer Zone

5.3.4 The following abbreviations are used to identify the agencies or bodies with the lead responsibility for implementation:

DCMS	Department for Culture, Media and Sport
DEFRA	Department for Environment, Food and Rural Affairs
EH	English Heritage
EN	English Nature
FCO	Foreign and Commonwealth Office
HLF	Heritage Lottery Fund - (possible funding source)
HRP	Historic Royal Palaces
ICOMOS	International Council on Monuments and Sites (UK)
LBH	London Borough of Hounslow
LBRuT	London Borough of Richmond upon Thames
LEU	London Ecology Unit
RBG, Kew	Royal Botanic Gardens, Kew

5.3.5 Target dates for implementation are either specifically stated or are indicated as follows:

Complete	Action / Project completed
In progress	Action / Project currently in progress
Ongoing	A continuing ongoing action / project with no defined start / finish date
Short Term	Action / Project to be completed within 5 years
Medium Term	Action / Project to be completed within 10 years
Long term	Action / Project to be completed within 30 years

OVERARCHING OBJECTIVES	Action	Extent	Agencies	Funding	Target for Implementation
<b>Objective 1.1</b> - Sustain the outstanding universal values of the World Heritage Site.	1.1.1 Ensure all departments and staff are aware of the significance of the Site and the Management Plan Objectives.	WHS	RBG, Kew and HRP	N / A	Short Term
<b>Objective 1.2</b> - Endorse the Management Plan's vision and objectives as the overarching framework for all plans, policies and decisions relating to the Site.	1.2.1 All agencies to formally endorse the Management Plan as the overarching document for the management of the Site.	WHS and BZ	RBG, Kew, HRP, EH, DCMS, DEFRA, LBRuT, LBH, ICOMOS-UK	N / A	In progress
	1.2.2 On-site Management Bodies to incorporate the recommendations of the Management Plan into their Corporate Plans.	WHS and BZ	RBG, Kew and HRP.	N / A	At review of 2003 / 4 Corporate Plans.
<b>Objective 1.3</b> - Ensure that all uses, activities and developments within the WHS are undertaken in an sustainable manner.	1.3.1 Ensure that all departments and staff are aware of their responsibilities in terms of moving towards greater environmental sustainability.	WHS	RBG, Kew and HRP.	N / A	Short Term
	1.3.2 Introduce new technologies and techniques where they can improve efficiency or environmental performance for the collections and staff.	WHS	RBG, Kew	TBA	Ongoing

OVERARCHING OBJECTIVES	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
<b>Objective 1.4</b> - Promote the need for special treatment and a unified approach by central government departments, agencies, local authorities and other statutory bodies with responsibilities for making and implementing policies and undertaking activities that may affect the WHS.	1.4.1 Secure consistent and sustained funding for the Site.	WHS	DEFRA, DCMS, HRP and RBG, Kew	N / A	Ongoing
<b>Objective 1.5</b> - Increase awareness of and access to the Site and its knowledge resources, educational programmes and outstanding universal values.	1.5.1 Promote the WHS and its values to a wide audience at every available opportunity	WHS	WHS Steering Group and RBG, Kew	N / A	Ongoing



RESPECTING THE SETTING OF THE SITE	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
<b>Objective 2.1</b> - Ensure that the setting of the Site is adequately protected from development that is incompatible with the unique status and character of the WHS.	2.1.1 Establish a Buffer Zone for the Site	WHS and BZ	RBG, Kew and WHS Steering Group	N / A	Complete
	2.1.2 Review existing UDP policies on the protection of significant views and vistas in line with the Management Plan	WHS and BZ	LBRuT and LBH	N / A	In Progress
	2.1.3 During future reviews of Conservation Areas Statements within the Buffer Zone, ensure the sensitivity of the setting of the WHS is taken into account	WHS and BZ	LBRuT and LBH	N / A	Short to Medium Term
<b>Objective 2.2</b> - Achieve a high quality environment for the setting of the Site by promoting the highest possible standards of design for new development, and encouraging sensitive land management regimes, which are appropriate and beneficial to the unique status and character of the WHS.	2.2.1 Ensure that policies in the UDP that relate to development within the Buffer Zone reflect the importance of the Setting of the WHS	WHS and BZ	LBRuT and LBH	N / A	Ongoing
	2.2.2 Establish dialogue with local landowners and managers to review land management regimes in the Buffer Zone	WHS and BZ	RBG, Kew	N / A	Short Term

RESPECTING THE SETTING OF THE SITE	Action	Extent	Agencies	Funding	Target for Implementation
	2.2.3 Ensure future reviews of the Thames Landscape Strategy consider the sensitivity and significance of the WHS and its setting	WHS and BZ	RBG, Kew and Thames Landscape Strategy	N / A	Ongoing
<b>Objective 2.3</b> - Consider opportunities for improving physical access to the Thames riverside and enhancing visual relationships between the Site and the river.	2.3.1 Develop visual links between the Gardens and the River Thames	WHS	RBG, Kew	TBA	Short to Long Term
	2.3.2 Develop better physical links between the Site and the Thames through physical enhancements of the Tow Path and improved pedestrian links from Kew Bridge to the Site	WHS and BZ	TLG and LBRuT	TBA	Short to Medium Term
	2.3.3 Work within the context of future reviews of the Thames Landscape Strategy to develop cohesive strategies for the improvement of the Thames Riverside	WHS and BZ	RBG, Kew, LBRuT and Thames Landscape Strategy	N / A	Ongoing
<b>Objective 2.4</b> - The London Borough of Richmond upon Thames and the London Borough of Hounslow should ensure that appropriate policies to protect the outstanding universal value of the WHS and its setting are included in future Unitary Development Plans.	2.4.1 Future reviews of UDP policies connected with the protection of the WHS and its setting should be reviewed in line with Management Plan Objectives	WHS and BZ	LBRuT and LBH	N / A	Ongoing

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<b>RESPECTING THE SETTING OF THE SITE</b>	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
<b>Objective 2.5</b> - Encourage the London Borough Richmond upon Thames to formally adopt the Management Plan as Supplementary Planning Guidance to its Unitary Development Plan.	2.5.1 Facilitate adoption of the Plan as SPG by LBRuT	WHS and BZ	LBRuT	N / A	Short Term

CONSERVATION OF THE SITE	Action	Extent	Agencies	Funding	Target for Implementation
<b>Objective 3.1</b> - Ensure that significant historical, landscape and environmental assets that contribute to the Site's outstanding universal values are sustained	3.1.1 Develop Site Conservation Plan	WHS	RBG, Kew	N / A	Complete
	3.1.2 Identify Key Assets and develop programme for the preparation of individual Conservation Plans / Statements for these in line with the 50 year Maintenance Plan	WHS	RBG, Kew and HRP	In-house	Short Term
<b>Objective 3.2</b> - Conserve the structure, character and fabric of the Site's historic designed landscape and, where appropriate, restore historic designed landscape features; whilst continuing the Site's long tradition of high quality contemporary landscape and garden design.	3.2.1 Implement Site Conservation Plan recommendations in regard to the historic landscape	WHS	RBG, Kew	DEFRA and HLF	Short to Long Term
	3.2.2 Develop a long-term vision for the landscape of the Site.	WHS	RBG, Kew	N/A	In progress
<b>Objective 3.3</b> - Continue to develop a premier landscape for the Gardens appropriate to its significance and aspirations, through the adoption and innovative use of planting and high quality hard landscaping materials, features and detailing.	3.3.1 Develop landscape design guidelines within the frameworks of the Site Conservation Plan and landscape vision.	WHS	RBG, Kew	TBA	Short Term

CONSERVATION OF THE SITE	Action	Extent	Agencies	Funding	Target for Implementation
<b>Objective 3.4</b> - Maintain and, where appropriate, enhance the character, setting and fabric of the historic architectural heritage of the Site in line with current conservation guidelines.	3.4.1 Prepare Conservation Plans / Statements for key buildings within the framework of the Site Conservation Plan and in line with Action 3.1.2	WHS	RBG, Kew	RBG, Kew	Ongoing
	3.4.2 Complete Conservation Plans / Statements for Kew Palace and Queen Charlotte's Cottage.	RZ and SWZ	HRP	HRP	In progress
	3.4.3 Complete current 2002 Quinquennial Surveys of significant buildings on the Site	WHS	RBG, Kew	RBG, Kew	Complete
	3.4.4 Establish on-site forum for the sharing of expertise in built heritage conservation	WHS	RBG, Kew, HRP, LBRuT and EH	N / A	Short Term
	3.4.5 Conserve and restore the buildings on site in line with the recommendations of the 50 year Maintenance Plan, the Site Conservation Plan and other specific conservation plans.	WHS	RBG, Kew	DEFRA and HLF	Ongoing
<b>Objective 3.5</b> - Assess, and regularly review, the function of all buildings on the Site to ensure that their architectural and historical significance is not compromised by their usage. Where appropriate, encourage uses, or presentation, of buildings that reflect their original function and / or historical traditions of usage.	3.5.1 Undertake the accommodation space study identified in the Corporate Plan 2001/2.	WHS	RBG, Kew	N/A	In progress



CONSERVATION OF THE SITE	Action	Extent	Agencies	Funding	Target for Implementation
	3.5.2 Formulate an approach to the sensitive accommodation of staff and facilities within the architectural heritage of the Site.	WHS	RBG, Kew	N/A	In progress
<b>Objective 3.6</b> - Identify the location of areas of known archaeological deposits and other areas of potential interest and, wherever possible, preserve these deposits <i>in-situ</i> or, if necessary, by investigation and recording	3.6.1 Implement Site Conservation Plan recommendations in regard to archaeology	WHS	RBG, Kew and HRP	TBA	Short to Long Term
	3.6.2 Develop principles of archaeological practice	WHS	RBG, Kew, HRP and EH	N / A	Short Term
	3.6.3 Ensure known areas of archaeological interest are incorporated into the Site GIS, with appropriate management recommendations	WHS	RBG, Kew	In-house	Short Term
<b>Objective 3.7</b> - Identify and monitor the nature conservation interest of the Site and develop policies, projects and management regimes that ensure the continued conservation, and where appropriate enhancement and creation, of habitats vital to species of nature conservation interest.	3.7.1 Complete Phase 1 Habitat Survey for the Site	WHS	RBG, Kew	N / A	Complete
	3.7.2 Develop ecological management strategy for the Site	WHS	RBG, Kew, LEU and EN	TBA	Short Term

CONSERVATION OF THE SITE	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
<b>Objective 3.8</b> - Royal Botanic Gardens, Kew and Historic Royal Palaces should continue to identify and monitor potential threats to the Site and ensure that appropriate plans and strategies are drawn up and implemented to mitigate for these threats.	3.8.1 Regularly review existing 'Emergency Procedures and Crisis Management Plan'	WHS	RBG, Kew	In-house	Ongoing
	3.8.2 Regularly review appropriateness of security measures at Kew Palace and Queen Charlotte's Cottage	RZ and SWZ	HRP	In-house	Ongoing
	3.8.3 Implement review of irrigation facilities and procedures on the Site	WHS	RBG, Kew	DEFRA	Short Term
	3.8.4 Monitor climate change indicators and predictions and review Collections Strategy and procedures accordingly	WHS	RBG, Kew	N/A	In progress and ongoing

CONTINUING SCIENTIFIC RESEARCH	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
<b>Objective 4.1</b> - Develop the facilities and resources needed to support RBG Kew's role as a world-class centre for scientific research and biodiversity conservation.	4.1.1 Implement recommendations of scientific audit, as reported in the Corporate Plan 2002 / 3	WHS	RBG, Kew	DEFRA	Short Term
<b>Objective 4.2</b> - Ensure the long-term conservation, survival and development of the collections that contribute to the outstanding universal value of the Site through targeted growth, the continued development of appropriate conservation techniques, management regimes, storage facilities and horticultural practices.	4.2.1 Develop new facilities to accommodate the growth of the Herbarium and other preserved plant collections and to supply high quality working space for staff and visiting researchers	RZ	RBG, Kew	TBA	Short Term
	4.2.2 Review current facilities for the collections grown under glass and develop strategy for their development	RZ, NEZ, SWZ, PHZ, PVZ	RBG, Kew	None	Complete
	4.2.3 Develop Vision and strategy for the living collections, within the context of landscape vision and Site Conservation Plan.	WHS	RBG, Kew	N/A	In progress
	4.2.4 Regularly review 'Acquisitions and Retention Policy' for the living collections in line with the Corporate Plan	WHS	RBG, Kew	N/A	Ongoing
	4.2.5 Systematically complete and update the Plant Information Record database, make available to curatorial staff	WHS	RBG, Kew	TBA	In progress

CONTINUING SCIENTIFIC RESEARCH	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
	4.2.6 Undertake Archival Audit, use results to assist in development of a strategy for future development of Archive and Library	RZ	RBG, Kew and Council for Museums, Archives and Libraries	TBA	Short Term
	4.2.6 Promote, and raise appreciation of, Site's rich archival, art and library collections	WHS	RBG, Kew	TBA	In progress
<b>Objective 4.3</b> - Manage the collections and their growth in a way that balances the needs of the collections and the scientific community with the need to conserve the Site's historic, landscape and natural assets that contribute to its outstanding universal values.	4.3.1 Ensure all future developments for the collections are carried out in a manner that respects the outstanding universal values of the Site	WHS	RBG, Kew	N / A	Ongoing
	4.3.2 Ensure needs of Collections are properly considered within the development of the landscape vision	WHS	RBG, Kew	N / A	In progress

VISITOR MANAGEMENT	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
<b>Objective 5.1</b> - Develop an integrated approach to the management of visitors on the Site that delivers an exceptional and sustainable visitor experience and develop potential benefits for the local community without compromising the outstanding universal values of the Site.	5.1.1 Prepare a comprehensive Visitor Management Strategy as identified in the Corporate Plan 2002/3	WHS	RBG, Kew	TBA	Short Term
<b>Objective 5.2</b> - Encourage the majority of visitors to arrive at the Site by public and / or other forms of sustainable transport.	5.2.1 Continue to co-promote public transport links to the Site	WHS	RBG, Kew and HRP	TBA	Ongoing
	5.2.2 Improve approach from Kew Bridge Station to the Site	WHS and BZ	RBG, Kew, LBRuT, LBH	TBA	Medium Term
	5.2.3 Improve links along Thames Corridor to the Site	WHS and BZ	RBG, Kew, LBRuT, LBH	TBA	Short to Medium Term
	5.2.4 Review car parking arrangements for the Site	WHS	RBG, Kew	TBA	Short Term
	5.2.5 Continue to monitor transport modes used by visitors and update Visitor Management Strategy accordingly	WHS	RBG, Kew	In-house	Ongoing
<b>Objective 5.3</b> - Promote and encourage the use of sustainable forms of transport on the Site and reduce the affect of traffic on the character of the Site without overly compromising the ability of the staff to undertake their duties.	5.3.1 Assess vehicular movements across the Site and rationalise use	WHS	RBG, Kew	N/A	Short Term



VISITOR MANAGEMENT	Action	Extent	Agencies	Funding	Target for Implementation
	5.3.2 Substantially increase proportion of journeys made on-site by zero emission vehicles, including contractors vehicles	WHS	RBG, Kew	DEFRA	In progress
<b>Objective 5.4</b> - Maintain and improve the educational programmes and facilities on the Site.	5.4.1 Implement the relevant actions detailed in the 2002/3 Corporate Plan	WHS	RBG, Kew	TRA	Short to Medium Term
<b>Objective 5.5</b> - Enhance the visitor experience within the Gardens as a whole through the provision of improved orientation, information and high quality visitor facilities and services.	5.5.1 Improve orientation on the Site for Visitors	WHS	RBG, Kew	TBA	Medium Term
	5.5.2 Develop high quality facilities suitable for the visitor population	WHS	RBG, Kew	DEFRA	Short to Medium term
	5.5.3 Implement, where possible, the review of facilities for disabled and less-abled visitors and enhance where necessary	WHS	RBG, Kew and HRP	DEFRA	Short Term
<b>Objective 5.6</b> - Interpret RBG, Kew's scientific work, its collections and history to a larger and more diverse audience.	5.6.1 Develop Interpretation Strategy for the Site in line with Corporate Plan 2002/3	WHS	RBG, Kew	N/A	Short Term
	5.6.2 Continue to implement the review of educational resources	WHS	RBG, Kew	DEFRA	Short to Medium term

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VISITOR MANAGEMENT	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
<b>Objective 5.7</b> - Consider the needs of RBG, Kew's internal community in the management of the Site, especially with respect to minimising visitor intrusion into private working and living areas.	5.7.1 Ensure views of staff and residents are taken into account within the management of the Site through establishment of appropriate channels of communication	WHS	RBG, Kew	N / A	Ongoing

UNDERSTANDING THE SITE	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
Objective 6.1 - Promote, facilitate and encourage appropriate research to improve understanding of the historical and environmental values of the Site that would assist the implementation of the Management Plan, and ensure that all parties undertaking such research disseminate the results to relevant bodies and individuals.	6.1.1 Develop research framework for the Site	WHS	RBG, Kew, HRP, EH, EN, LEU, LBRuT and other interested parties and bodies	TBA	Short Term

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IMPLEMENTATION	<i>Action</i>	<i>Extent</i>	<i>Agencies</i>	<i>Funding</i>	<i>Target for Implementation</i>
Need for a WHS Management Plan Implementation Co-ordinator	Nominate senior member of staff as <i>World Heritage Site Management Plan Implementation Coordinator</i>	WHS	RBG, Kew	N/A	In progress





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## SELECT BIBLIOGRAPHY

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***APPENDIX 1***  
***MEMBERS OF THE WHS STEERING GROUP***







## MEMBERS OF THE WORLD HERITAGE SITE STEERING GROUP

Chair: Steven Gleave - Department for Environment, Food and Rural Affairs

Members: Sheelagh Evans - Department for Culture, Media and Sport  
Paul McCormack - Department for Culture, Media and Sport  
Iain Orr - Foreign and Commonwealth Office  
Dr. Christopher Young - English Heritage  
Christopher Sumner - English Heritage  
Nigel Arch - Historic Royal Palaces  
Susan Denyer - ICOMOS UK  
Jenny Pearce - London Borough of Richmond upon Thames  
Mark Price - London Borough of Hounslow (from June 2002)  
Tom Bailey - Royal Botanic Gardens, Kew  
Dr. Nigel Taylor - Royal Botanic Gardens, Kew  
Jill Preston - Royal Botanic Gardens, Kew

Consultants: Chris Blandford - Chris Blandford Associates  
Dominic Watkins - Chris Blandford Associates  
Andrew Croft - Chris Blandford Associates

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# ***APPENDIX 2 PUBLIC CONSULTATION PROCESS***







## **A2.0 PUBLIC CONSULTATION PROCESS**

### **A2.1 Summary of Public Consultation Process**

A2.1.1 The public consultation period on the Draft WHS Management Plan for the Royal Botanic Gardens, Kew ran from the 5th of July 2002 and until the 30th of September 2002.

A2.1.2 During the consultation period, RBG Kew promoted the opportunity to give feedback and input into the Draft Management Plan through a programme of events, promotional material and exhibitions. These were designed to target a wide range of stakeholders, including local interest groups, immediate neighbours, staff, the local community, the London Boroughs of Richmond on Thames and Hounslow, science, conservation and heritage partners, and other professional interest groups.

A2.1.3 By the end of the consultation process responses had been received from 13 individuals and organisations. Copies of these have been retained by RBG, Kew as a technical annex to the master copy of the WHS Management Plan.

### **A2.2 The Consultation Process**

#### ***Promotion of the Consultation Process and the Draft Management Plan***

##### *Kew website*

A2.2.1 The Draft Management Plan was placed on RBG, Kew's website from the 5th of July with a prominent banner from the homepage. Website visitors were invited to email their comments and feedback. The Management Plan retained a link from the homepage for the duration of the consultation period.

##### *Posters*

A2.2.2 20 x A3 posters in the local area flagged up the consultation process for the Draft Management Plan, gave the locations of the displays and RBG, Kew website address. The posters invited responses to the Management Plan.

##### *Advertising and PR*

A2.2.3 An advertising campaign was run in the local free-sheet newspaper, The Informer, over two weeks. This raised the profile of the consultation process and invited input and feedback.

##### *Exhibitions*

A2.2.4 A temporary exhibition on the World Heritage Site process and the Management Plan was placed at Victoria Gate Visitor Centre at RBG, Kew from the 5th July 2002. A copy of the Draft Management Plan was available for inspection and full colour leaflets were also distributed.

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A2.2.5 A temporary exhibition was also installed at Richmond Civic Centre (June / July) and Hounslow Civic Centre (July / August). This outlined the WHS process, the purpose of the Management Plan and invited feedback. A copy of the draft Plan was available for public inspection and full colour leaflets were also distributed.

***Public Consultation meetings***

A2.2.6 A database of stakeholders with an interest in the Site was compiled. These included local interests, immediate neighbours and stakeholders from the professional heritage, science and conservation sectors. Invitation letters were mailed out four weeks in advance, inviting stakeholders to a meeting and informal presentation on the Plan. Two meetings were held, on 23rd and 24th July, with representatives of senior Kew staff, the Steering Committee and consultants, Chris Blandford Associates. Refreshments were provided and the Director set the Management Plan in context, before inviting feedback.

***Invitees***

A2.2.7 The following organisations were invited to attend the Public Consultation meetings:

Association of Leading Visitor Attractions	Greater London Arts	Medical Research Council
BBSRC	Greater London Authority - Environment Committee Chair	Millennium Commission
Botanic Gardens Conservation International	Guy's and St Thomas' Hospital Trust	National Botanic Garden of Wales.
Botanical Society of the British Isles	Horticultural Development Council	National Museum Directors' Conference
British Bryological Society	Horticultural Research International	National Trust
British Council	HRP	Natural Environment Research Council
British Waterways	ICOMOS-UK	Natural History Museum
Countryside Agency	Institute of Grassland and Environmental Research	Office of Science and Technology
DCMS	IUCN-UK	Open Spaces Society
Defence Estates (Old Deer Park)	John Innes Centre	Parishes of St Philip & All Saints
DEFRA	Joint Nature Conservation Council	People and Plants Initiative
English Heritage	Kew Guild	Plantlife
Environment Agency	Kew Society	Richmond Chamber of Commerce
Environment Trust	Linnean Society of London	Richmond Society
Farming and Rural Conservation Agency (now RDS)	London Borough of Hounslow	Royal Agricultural Society of England
Farming and Wildlife Advisory Group	London Borough of Richmond upon Thames	Royal Botanic Gardens, Edinburgh
Fauna and Flora International	London Historic Parks & Gardens Trust	Royal Horticultural Society
FCO	London String of Pearls	Royal Mid-Surrey Golf Course
Forestry Commission	London Tourist Board	Old Deer Park
Garden History Society		

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Royal Parks Agency	Surrey County Council	Wildlife Trusts
Royal Society for Nature Conservation	Syon Park	Wolfson Foundation
RSPB	Thames Landscape Strategy	World Wildlife Fund – UK
Save British Science Society	Thames Water	Zoological Society of London
Science and Plants for Schools (SAPS)	The Barn Church	
Soil Survey and Land Research Centre	The Royal Society	
	Victorian Society	
	Wellcome Trust	
	Wetlands Centre	

A2.2.8 The following individuals were invited to the public consultation meetings:

Bill Webb	Mark Bridger	Peter Sheak
Brain Stannard	Martin Staniforth	Phil Griffiths
Brian Schrire	Mary Done	Ray Desmond
Catherine Abley	Mike Marsh	Rev. Nicholas Darby
Cathy King	Mike Sinnott	Rev. Worn
Clive Soley MP	Mike Spink	Roger Thompson
Cllr Robin Jowit	Mr & Mrs Dixon	Simon Owen
Cllr Tony Barnett	Mr & Mrs Enthoven	Stephen Graham
Dave Cooke	Mr & Mrs Godby	Steve Renvoize
David Attenborough CBE	Mr & Mrs Godfrey	Sue Cole
Donald Insall	Mr & Mrs Harris	Susan Clarke
Dr Jenny Tonge MP	Mr & Mrs Kesner	Tom Cope
Dr Vincent Cable	Mr & Mrs Leach	Tom Dreeze
Greg Redwood	Mr & Mrs Lynch	
Ian Leese	Mr & Mrs Mardon Taylor	
Jo Baker	Mr & Mrs McGee	
John Cloake	Mr & Mrs Pethick	
Julie Bowers	Mr & Mrs Streatfield	
Laura Giuffrida	Mr & Mrs Whitter	
Lynn Macdougall	Pat Gleave	

### ***Staff consultation***

A2.2.9 An article highlighting the Draft Management Plan was published in Vista, the Kew staff magazine. A news piece was published on the Intranet with weblink to the Plan. Staff were invited to a special consultation session and staff that had been involved with site issues received a personal letter from the Director outlining the purpose of the Draft Management Plan and inviting their feedback.

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### ***Wider consultation***

A2.2.10 10,000 leaflets were distributed to arts, culture, and heritage venues within a 90-minute radius of RBG, Kew, via London Calling during July over a two week period.

### **A2.3 Responses**

A2.3.1 By the end of the consultation process 13 organisations and individuals had responded to the Draft Management Plan and WHS Bid. Responders included:

- David Blomfield;
- Brentford Community Council;
- John Cloake;
- English Heritage;
- Mark Jackson;
- The Linnean Society;
- Historic Royal Palaces;
- The Kew Society (x 2);
- The Parish Church of St Anne;
- John Sales;
- Timothy Simons;
- Julia Welchman.

A2.3.2 The responses were generally favourable and the majority of comments made were relatively minor in nature. Where appropriate changes were made to the text during the finalisation of the Management Plan. The most substantial comments concerned the extent of the proposed Buffer Zone.

A2.3.3 A complete record of all formal responses on the Draft Management Plan has been retained by RBG, Kew as a technical annex to the master copy of the WHS Management Plan

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# ***APPENDIX 3 RELEVANT UDP POLICIES AND SPG***

## **CONTENTS**

Extracts from the London Borough of  
Richmond upon Thames Unitary  
Development Plan

Extracts from the London Borough of  
Hounslow Unitary Development Plan

Extracts from the Thames Landscape  
Strategy







# **RICHMOND UPON THAMES UNITARY DEVELOPMENT PLAN : FIRST REVIEW**

## **GENERAL APPROACH AND STRATEGIC POLICIES**

### **STG 2 THE ENVIRONMENT**

The Council will protect and enhance the open and the built environment. In particular it will:

- (A) safeguard the Borough's green belt and metropolitan open land and protect green chains and green corridors and other areas of open land which are important for visual reasons, agriculture, nature conservation, biodiversity, or sport and recreation.
- (B) conserve and enhance areas and buildings of historic or architectural interest or of special townscape value, and ancient monuments and sites of archaeological interest and registered parks and gardens of special historic interest.
- (C) seek to ensure that developments enhance their surroundings, and do not impair important views or skylines.

The Council places a high priority on the protection and enhancement of the natural and built environment at its present high level of quality without compromising its future and its wider local, national and global context. This means that the Borough can remain an attractive area for people to live, work and enjoy their heritage and leisure time. Nature conservation is being promoted through the designation of nature conservation areas, green chains and corridors and statutory nature reserves, and opportunities will be taken to create new habitats. The Thames and its banks are vital elements in the Borough's environment and it is important that this area of metropolitan open land is protected and conserved. Metropolitan open land, green chains and corridors are linked across borough boundaries to enhance their strategic function in south west London.

The Borough's built environment will be protected and enhanced through the operation of the planning system including the designation of conservation areas and the Thames Policy Area. All developments are expected to pay careful regard to their surroundings and their impact on all aspects of the environment. The Council is committed to promotion of sustainable development, and in particular to conserving and enhancing the biodiversity and natural heritage of the Borough of the benefit of future generations.

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## THE OPEN ENVIRONMENT

### STRATEGY

The strategy below forms a framework for the protection and enhancement of the Borough's open environment. The Borough will:

#### Open Land and Recreation

- a) protect and enhance the many features including nature conservation interests, of the existing landscape which give the Borough its special character and define the built-up areas;
- b) protect and enhance the ecological systems of the Borough;
- c) encourage more efficient use of existing facilities and resist the loss of existing facilities where there is a demand;
- d) improve access to recreational facilities, including access for people with disabilities and special needs. Many basic facilities, such as playgrounds and local parks, should be within walking distance of all Borough residents and the route to them should be convenient and safe. More specialised facilities should be conveniently accessible by public transport;
- e) improve the environment in other ways where this is required.

#### River Thames, its Islands and Tributaries

- f) protect the character and distinctiveness of individual reaches;
- g) protect the variety of riverside uses;
- h) ensure that for new buildings and other features the likely impact of development proposals has been adequately assessed, that they take account of their riverside setting, enhance the environment, nature conservation and add interest and activity, rather than detract from it;
- i) encourage recreation on the river, its islands and its banks, nature conservation.
- j) protect the Thames viability as a navigable waterway and give encouragement to the maintenance and extension of these functions. It is particularly important that river related industry such as boat building and repair can continue and that its facilities such as slipways and wet and dry docks are retained and used.

### OBJECTIVES FOR THE OPEN ENVIRONMENT

- To ensure the protection of open land from development, noise, light and air pollution.
  - To ensure the preservation and enhancement of areas of open space, and natural environment, including the River Thames, its islands, its banks, flood plain and tributaries.
  - To identify and protect sites of nature conservation importance, including the River Thames, its islands, its tributaries and banks, to enhance these sites through appropriate management techniques, and to encourage awareness of the importance of these sites.
  - To ensure that ecologically sensitive sites are protected from the damaging effects of
-

development, and that the ecological potential of every development site is carefully considered and reflected in the form of development proposed.

- To protect existing trees and achieve an overall increase in the number of trees in the Borough.
- To ensure where practicable that all Borough residents and people working in the Borough should have adequate, convenient and equal opportunities for access to a range of outdoor sports facilities, regardless of age, income level, gender, ethnicity, disability or level of performance.
- To ensure that the demand for allotments is catered for as far as possible.
- To identify, conserve and complement the variety of uses and the distinctive architectural and landscape qualities of the River Thames, its islands its banks and tributaries.
- To encourage the continuation of a viable boat building and repair industry, and other industry which is dependent on riverside sites, by protecting wherever possible, its sites, facilities, river features such as steps, stairs, wharves, jetties and slipways, and its employment prospects.
- To encourage the use of the Thames, its tributaries and riverbanks, for passenger and freight transport and recreation, in so far as this is compatible with the protection and enhancement of the riverside environment.
- To ensure that houseboats and other moorings do not have an adverse effect on the riverside environment or hinder public enjoyment of the Thames
- To preserve washlands and floodplains and to safeguard other low-lying parts of the Borough from flooding whilst ensuring that public access to the rivers and their environs is not necessarily diminished.

## **OPEN LAND, PROTECTION AND IMPROVEMENT**

### **ENV 1 METROPOLITAN OPEN LAND**

The Council will protect and conserve metropolitan open land as defined on the proposals map by keeping it in predominantly open use. Building development, including extensions, will generally be unacceptable. Changes of use of existing buildings for purposes not normally acceptable in metropolitan open land will be resisted. In considering development on sites adjoining metropolitan open land the Council will take into account any possible visual impact on the character of the open land.

### **ENV 2 GREEN BELT**

The Council will protect and enhance the green belt as shown on the proposals map. There will be a general presumption against inappropriate development. New buildings proposed on land adjoining the green belt will be required to have minimum visual impact when viewed from the green belt.

### **ENV 3 OTHER OPEN LAND OF TOWNSCAPE IMPORTANCE**

The Council will protect and seek to enhance other open areas that are of townscape importance. In considering development on sites adjoining these open areas the Council will take into account any possible visual impact on the character of the open land.

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## **ENV 4 PROTECTION OF VIEWS AND VISTAS**

The Council will seek to protect the quality of views especially those indicated on the proposals map. It will also seek opportunities to create attractive new views and vistas and, where appropriate, improve any that have been obscured.

## **ENV 5 GREEN CHAINS**

The Council, in conjunction with neighbouring Boroughs, will have regard to the importance of interconnected green space (or green chains) as a recreation and nature conservation resource, and as a link to the countryside. Priority will be given to proposals that will provide missing links, and enhance the value of green chains for informal recreation (particularly walking) and nature conservation. Proposals which would breach the green chains with built development will not be permitted.

## **ENV 9 TREES IN TOWN AND LANDSCAPE**

The Council will:

- a) continue to protect trees and make tree preservation orders (TPOs) where appropriate.
- b) encouraging tree planting where appropriate, and give priority to native trees where these are suitable. The Council will continue its own programme of planting, especially in the areas shown on the proposals map.
- c) continue its programme of maintaining trees in streets and public open spaces and of selectively clearing and replanting trees.
- d) seek to retain the existing character of areas of forest tree planting, and generally favour forest trees over others where opportunities arise.
- e) promote planting of clumps and thickets in appropriate locations.

## **ENV 10 HISTORIC PARKS, GARDENS AND LANDSCAPES**

The Council will seek to protect and enhance the parks and gardens of special historic interest included in the Register compiled by English Heritage under the Planning (Listed Buildings and Conservation Areas) Act 1990, and other historic parks, gardens and landscapes where appropriate. Proposals which have an adverse effect on the settings, views, and vistas to and from historic parks and gardens, will not be permitted.

## **POLICIES FOR RECREATION**

### **ENV 11 RETENTION AND IMPROVEMENT OF PUBLIC OPEN SPACE**

- (A) The Council will resist the loss of any land shown as public open space on the proposals map. It will endeavour to increase the enjoyment of public open space through site management of parks and open spaces under Council control, having regard to the needs of nature conservation as well as providing for both active and passive recreation, and improving public access and facilities for all residents, including people with disabilities, where possible.
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- (B) The Council will seek to protect and enhance the visual quality of areas of public open space through the maintenance of a high standard of design in landscaping, boundary treatment, fencing materials, play equipment and other items of furniture and by ensuring a high quality of design in new development within or adjacent to it.

## **POLICIES FOR NATURE CONSERVATION**

### **ENV 18 SITES OF SPECIAL SCIENTIFIC INTEREST AND OTHER SITES OF NATURE IMPORTANCE**

Proposals which may have an adverse effect on a Site of Special Scientific Interest, Local Nature Reserve or Other Site of Nature Importance shown on the proposals map, or which may be identified from time to time, will not be permitted. Developers may be required to show that their proposals will not affect these areas by way of built form, noise, air pollution, light pollution, surface run-off of water, water quality, changes in level, landscaping and other factors, including those raised in the Local Biodiversity Action Plan.

### **ENV 19 NATURE CONSERVATION AND DEVELOPMENT PROPOSALS**

All new development will be expected to preserve and where possible enhance existing habitats and wildlife features. The opportunity should be taken in new and existing developments to create appropriate new habitats, in the design of buildings themselves and in appropriate design and species in landscaping schemes and to incorporate features to attract wildlife. Supplementary planning guidance will be issued and site briefs will incorporate specific requirements. Conditions or agreements will be used where appropriate to protect features, secure mitigating measures or ensure appropriate management, and subsequent monitoring.

### **ENV 20 GREEN CORRIDORS**

The Council will protect and enhance green corridors as shown on the proposals map for nature conservation. Developments which threaten the integrity of these corridors will not be permitted, and opportunities will be taken to strengthen, enhance or create new wildlife corridors when new development takes place.

### **ENV 21 MANAGEMENT FOR NATURE CONSERVATION**

The Council will promote nature conservation where appropriate in the management of its own land. The Council will encourage and advise other landowners to manage land in accordance with nature conservation principles and will seek to secure management agreements where appropriate. Management plans will be prepared for all nature conservation sites controlled by the Council, in consultation with expert bodies and other individuals or groups with an interest in the land. When resources are available, appropriate sites will be designated as Local Nature Reserves (see Policy ENV 25).

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## **POLICIES FOR THE RIVER THAMES**

### **ENV 26 THAMES POLICY AREA**

The Council will seek to protect and enhance the special character of the Thames Policy Area (TPA), whose boundaries are indicated on the Proposals Map, by:

- (a) protecting and enhancing views and vistas of and from the River Thames and its riverside landmarks as identified in RPG 3B/9B, on the proposals map and in supplementary planning guidance, as indicated on the Proposals Map;
- (b) identifying and protecting the special character of individual reaches;
- (c) ensuring a high quality of design for buildings and spaces, appropriate to the identity of the context, so that the individuality of the reaches is protected;
- (d) ensuring that development establishes a relationship with the River and takes full advantage of its riverside location, addressing the River as a frontage and opening up views and access to it, taking account of the changed perspective with tides (see ENV35);
- (e) identifying sites where landmark buildings may be appropriate;
- (f) encouraging development which includes a mixture of uses, including uses which enable the public to enjoy the riverside, especially at ground level in buildings fronting the river;
- (g) preparing design briefs, as appropriate, in consultation with the local community and requiring design statements from developers for all significant developments in the TPA, including all riverside sites;
- (h) identifying and protecting landscape features, important structures and archaeological resources associated with the River and its history and heritage and ensuring that new riverside development incorporates existing river features (as described in detail in policy ENV30).
- (i) discouraging land infill and development which encroaches into the river and its foreshore other than in exceptional circumstances, which may include where necessary for the construction of new bridges, tunnels, piers, slipways etc.
- (j) supporting the Thames Landscape Strategy, Hampton to Kew and other similar initiatives;
- (k) discouraging land infill and development which encroaches into the river and its foreshore, other than in exceptional circumstances (which may include where necessary for the construction of new bridges, tunnels, jetties, piers, slipways etc.);
- (l) requiring a statement of the effect of the proposal on any existing river-dependent uses on the site and their associated facilities (both on and off the site); and an assessment of the potential of the site for river-dependent uses and facilities if there are none existing.

### **ENV 27 ACCESS TO THE RIVER THAMES (INCLUDING FORESHORE) AND THE THAMES PATH NATIONAL TRAIL**

The Council will seek to maintain and improve access to the River Thames and its foreshore, and implement the Thames Path National Trail. To that end, the Council will, on either side of the River Thames:

- (a) Protect existing rights of way and public rights of access to the Thames-side, and resist any
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proposals that would remove, narrow or materially impair such rights.

- (b) Seek to provide public rights of access to Thames-side pedestrian facilities where such rights do not exist.
- (c) Require development of Thames-side sites to provide a permanent, continuous, high quality public right of way, adjacent to the river, with links to the surrounding network, and without restricted access hours. (Subject to the exceptions below).
- (d) Ensure that the following features are incorporated into new sections of riverside paths:
  - Full accessibility, including for people with disabilities;
  - High quality design, layout and materials;
  - Way marking and other signposting and street furniture in accordance with design guidelines, signs to indicate links to other walking routes, stations, bus stops etc.
- (e) Take opportunities to maintain and, where appropriate, enhance access to the foreshore, in conjunction with the PLA.

Exceptions to (a) and (b) will only be considered if it is necessary

- to protect a listed building or its setting;
- to enable any industrial or commercial activity that uses the Thames, to continue to operate;
- to preserve or conserve any natural or man-made features that contribute to the character of the Thames-side;
- to protect natural habitats, to preserve the natural ecology of the Thames and Thames-side; to ensure public safety.

In such circumstances, locating the route back from the bank edge will be investigated as an alternative option, and only if varying the route would not overcome potential problems will an exception to the policy be made.

## **ENV 28 ENCOURAGEMENT OF THE RECREATIONAL USE OF THE RIVER THAMES TRIBUTARIES AND RIVERBANKS**

The Council will encourage the recreational use of the Thames, tributaries and their riverbanks by

- (a) resisting the loss of facilities that contribute to their enjoyment
- (b) encouraging new facilities and extensions to existing ones, where the physical capacity of the river and environmental considerations including the ecological implications and the amenities of the riverside residents allow, subject to consultation where appropriate, with the PLA.
- (c) seeking to conserve, restore and enhance the natural elements of the river environment.

## **ENV 32 NATURE CONSERVATION ON THE RIVER**

The Council will ensure that new development does not encroach into the river or damage valuable wildlife habitats and will seek to protect the flora and fauna along the Thames, banks, margins, islands and tributaries and take opportunities to restore wildlife value where it has been lost.

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## THE BUILT ENVIRONMENT

### STRATEGY

Any proposal affecting buildings will have an effect on the quality and character of the environment and there is obviously an overlap between the policies of this chapter and many other aspects of the Plan. Thus the policies below form a framework within which the Borough's attractive and valuable features can be protected and enhanced and its poorer features improved. There is a strong emphasis on sustainable development, conservation (the careful management of existing resources), and a preference for rehabilitation over large scale redevelopment.

The policies in the next paragraph are intended to implement this strategy by:

- (a) protecting and enhancing historic buildings and areas of attractive townscape;
- (b) requiring good design in new buildings which should relate well to their setting and incorporating the principles of sustainable development;
- (c) securing a high quality of urban design, which can be defined as the complex relationships between all the elements of built space and open space, including patterns of movement and activity. This implies detailed consideration of the relationship between buildings and spaces in the public domain, the nature of the public domain itself, and the relationship of areas with each other;
- (d) improving the environment in other ways where this is required.

### OBJECTIVES

To implement the provisions of the Council's Environmental Policy Statement and in particular:

- To encourage sustainable development.
  - To preserve and enhance areas and individual buildings of historic interest, architectural quality and good townscape character, and their settings, and to retain the distinctive individual character of different areas of the Borough.
  - To ensure a high standard of design in new buildings and in alterations to existing buildings and a sensitivity to their surroundings in terms of site layout, massing, proportions, scale, materials and façade character.
  - To provide a safer and more accessible environment.
  - To mitigate the harmful effect of traffic and parking on townscape and amenity, and to positively encourage cycle and pedestrian routes and the provision of vehicle free or limited access areas.
  - To encourage environmental improvements especially in areas where they would have the greatest benefit to amenity.
  - To seek to reduce pollution and conserve energy.
  - To preserve archaeological remains and, where appropriate, make provision for archaeological excavation.
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## **CONSERVATION AREAS, HISTORIC BUILDINGS AND ARCHAEOLOGY**

### **BLT 1 DESIGNATION OF CONSERVATION AREAS**

The Council will continue to protect areas of special quality by designating further conservation areas and extensions to existing conservation areas. The criteria for designation to which the Council will have regard are as follows:

- (a) that the whole area, or connected parts thereof, have a distinct physical identity such that they are visually distinguishable from surrounding development;
- (b) that the area possesses environmental and/or architectural cohesiveness;
- (c) that the area forms a finite spatial entity of some size such as a street, a group of streets or a square (as opposed to a single terrace or one or two buildings); or a well-defined and extensive area of open space;
- (d) that any buildings within the area are of a high standard of architectural or townscape quality, often including listed buildings, but also buildings that are worthy of protection but would not qualify for listing, such as important landmarks in the local scene or examples of good local or vernacular style or materials;
- (e) that the landscape, spatial quality or general layout exhibits some special environmental character derived, for instance, from a natural or topographical feature, historic open space, landscaping, or historic street pattern;
- (f) that the area possesses a sense of character that derives from social, economic, or historic associations.

### **BLT 2 PROTECTION AND ENHANCEMENT OF CONSERVATION AREAS**

The Council will pay special attention to the preservation and enhancement of the character or appearance of the conservation areas by applying the relevant policies of this chapter and by:

- (a) retaining buildings, or parts of buildings, and trees and other features which make a positive contribution to the character or appearance of the area;
  - (b) allowing development (including redevelopment) which would contribute positively to the character or appearance of the conservation area or leave it unharmed;
  - (c) making directions withdrawing permitted development rights for a prescribed range of development;
  - (d) publishing supplementary planning guidance on policies to be applied to existing and proposed development within individual conservation areas;
  - (e) not granting conservation area consent for demolition which would be detrimental to the character of an area unless detailed proposals have been approved (including the resolution of relevant conditions) for an acceptable replacement.
  - (f) seeking to retain the historical balance between buildings and their gardens or other curtilage;
  - (g) where a key building in a conservation area appears to be in need of repair, the Council will request the Secretary of State for the Environment to authorise the use of powers under the Planning (Listed Buildings and Conservation Areas) Act 1990 Section 73(1) and Section 47, and Section 48(1)-(4), (6), (7) to effect repairs.
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### **BLT 3 PRESERVATION OF LISTED BUILDINGS AND SCHEDULED ANCIENT MONUMENTS**

The Council will encourage the preservation of scheduled ancient monuments and listed buildings of special architectural or historic interest and seek to ensure that they are kept in a good state of repair by the following means:

- (a) consent will not be granted for the demolition of listed buildings and ancient monuments;
- (b) alterations and extensions to listed buildings or development requiring planning permission affecting a scheduled ancient monument will only be permitted where they will not detract from the architectural or historic character or setting of the building, or affect its structural integrity. Where alterations are concerned, the Council will normally insist on the retention of the original structure, features, material and plan form. In order to ensure preservation of the building fabric, when repairs are necessary the Council will expect retention and repair, rather than replacement of the structure, features, and materials of the building which contribute to its architectural and historic interest; and will require the use of appropriate traditional materials and techniques.
- (c) the Planning (Listed Building and Conservation Areas) Act 1990, Sections 54(1)-(7), and Section 47, which give the Council power to take steps to secure the repair of listed buildings, will be used where appropriate;
- (d) in considering proposals for development near to ancient monuments and listed buildings special attention will be paid to the need to preserve their setting;
- (e) when resources permit, grants or loans will be made available for the repair or replacement of original features in appropriate cases.

### **BLT 4 PROTECTION OF BUILDINGS OF TOWNSCAPE MERIT**

The Council will seek to ensure and encourage the preservation and enhancement of buildings of townscape merit and will use its powers where possible to protect their character and setting. Buildings of townscape merit will be identified in supplementary planning guidance.

### **BLT 5 USE OF HISTORIC BUILDINGS**

The Council will generally seek to ensure that listed buildings and buildings of townscape merit are used for the purpose for which they were originally built or a similar use. Where the Council is satisfied that change of use is required to ensure the future of a building, an appropriate alternative use will be permitted provided it does not adversely affect the appearance and architectural or historic character of the building.

### **BLT 7 ARCHAEOLOGICAL SITES**

The Council will seek to promote the conservation, protection and enhancement of the archaeological heritage of the Borough, including industrial archaeology, and will encourage the interpretation and presentation of sites, finds and research to the public.

### **BL 8 EVALUATION OF ARCHAEOLOGICAL SITES**

Where development proposals may affect archaeological remains or areas of archaeological potential the Council will encourage early discussions of the implications with developers and specialist bodies where appropriate. The

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Council may require the applicant to arrange and make adequate provision, including funding, for an archaeological field evaluation, according to a written specification agreed with the Council, before proposals can be considered.

#### **BLT 9 DEVELOPMENT OF ARCHAEOLOGICAL SITES**

Where development affects sites of archaeological importance the Council will normally require that the applicant satisfies the Council that appropriate provision, including funding, has been made for the remains to be preserved in situ, or in exceptional cases where preservation in situ is not appropriate or feasible, excavated and recorded. A condition will normally be attached to any consent granted requiring these works to be carried out.

#### **BLT 10 VERNACULAR BUILDINGS**

The Council will seek to promote a greater awareness of the archaeology of vernacular buildings and will encourage co-operation between developers and a Council-approved archaeological organisation for the purposes of investigating and recording both the interior and exterior of such buildings.

### **DESIGN POLICIES**

#### **BLT 11 DESIGN CONSIDERATIONS**

The Council will require a high standard of design in new buildings and in extensions or alterations to existing buildings, while ensuring that schemes are compatible with the scale and character of existing development, its setting, and the setting of new development. The Council wishes to encourage sustainable development and will support proposals whose materials, constructions, services, features and layout derive from ecological design principles. The Council accepts that in some circumstances this may result in new building forms, which will need sensitive integration into existing settlements or landscape. The Council will take account of the following factors in considering applications:

- (a) scale of development;
- (b) layout and access arrangements;
- (c) relationship to existing townscape and between proposed buildings;
- (d) height;
- (e) form;
- (f) frontage;
- (g) building materials and colour;
- (h) detailing;
- (i) compliance with ecological design principles.

#### **BLT 18 HIGH BUILDINGS**

Buildings which are higher than the general height of surrounding buildings will not normally be permitted.

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# **LONDON BOROUGH OF HOUNSLOW UDP : PROPOSED ALTERATIONS REVISED DEPOSIT 2001**

## **NATURAL ENVIRONMENT POLICIES**

### **OBJECTIVE ENV-N.1**

To protect, maintain and improve, the open nature, amenity, ecological value, recreational value and the quality of Green Belt, Metropolitan Open Land, heritage areas (parks of historic interest) and other open spaces.

#### **POLICY ENV-N.1.13 PROTECTION OF OPEN SPACE**

Planning permission will not normally be granted for a development either operational or change of use which would result in the loss of Green Belt, or Metropolitan Open Land, other public or private open space or common land which has recreational, conservation, wildlife, historical or amenity value, unless the development is of a suitable scale and will be ancillary to the existing use of the land. These valuable open areas need to be protected from inappropriate development except in very exceptional circumstances.

#### **POLICY ENV-N.1.1 PURPOSES OF INCLUDING LAND IN AND OBJECTIVES FOR THE USE OF LAND IN THE GREEN BELT**

The main aim of the Green Belt in Hounslow is to prevent urban sprawl by keeping land permanently open. The four purposes of including land in the Green Belt in Hounslow are:

- (a) to prevent built-up areas from merging into one another;
- (b) to check the unrestricted sprawl of large built up areas;
- (c) to assist in safeguarding the countryside from encroachment, and
- (d) to assist in urban regeneration by encouraging the recycling of derelict and other urban land.

The Green Belt also offers opportunities to enjoy the open countryside.

The Green Belt in Hounslow, because of its location on the fringe of London, and its fragmented nature is subject to intense development pressure and thus very vulnerable. The Council will therefore safeguard the permanence and integrity of the Green Belt (as defined on the Proposals Map) by ensuring it is kept permanently open and by measures including land restoration, maintenance and management to fulfil the following objectives for the use of land in the Green Belt: retaining and enhancing land in agricultural, forestry and related uses; retaining and enhancing attractive landscapes; nature conservation interest and ecological value; providing opportunities for outdoor sport and recreation; maximising public access to and enjoyment of the open areas.

#### **POLICY ENV-N.1.5 PROTECTION OF METROPOLITAN OPEN LAND**

The Council will safeguard the permanence and integrity of the Metropolitan Open Land within the Borough, with special regard to conserving and enhancing its particular character, appearance, historic and cultural value and its

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ecological value, whilst increasing access to and enjoyment of these large open spaces.

#### **POLICY ENV-N.1.15 HERITAGE LAND (PARKS OF HISTORIC INTEREST)**

The Council will protect the individual quality and character of and promote suitable public access to, each area of Heritage Land as shown on the Proposals Map.

#### **POLICY ENV-N.1.16 HISTORIC PARKS AND GARDENS**

Development will not normally be permitted which would adversely affect the site, setting or views to and from historic parks and gardens.

#### **OBJECTIVE ENV-N.2**

To protect, provide, enhance and promote Sites of Special Scientific Interest, Local Nature Reserves, other areas of nature conservation interest with reference to the Hounslow Biodiversity Action Plan, and areas of high amenity value.

#### **POLICY ENV-N.2.1 STRATEGIC NATURE CONSERVATION SITES**

Development will not be permitted within defined Sites of Special Scientific Interest (SSSIs), Local Nature Reserves (LNRs) or Sites of Metropolitan Importance for Nature Conservation (SMIs) (as shown on the Proposals Map) unless it can be shown that it would not be harmful to nature conservation interests at the defined site.

Development adjoining strategic nature conservation sites will not be permitted unless it can be shown that there would be no damage to the nature conservation interests of the defined site. English Nature will be consulted on planning applications in, around or likely to affect a SSSI. The Council will continue to designate Local Nature Reserves where appropriate.

#### **POLICY ENV-N.2.2 SITES FOR LOCAL NATURE CONSERVATION**

The Council will encourage the protection and sensitive management of these sites for local nature conservation. Development will only be permitted when it can be shown that it would not be harmful to nature conservation interests at the defined site and should include:

- (i) built facilities for interpretation and nature study together with their ancillary uses;
- (ii) other open air facilities where appropriate as picnic areas and nature trails.

#### **POLICY ENV-N.2.4 HABITAT PROTECTION**

The Council will conserve and enhance areas of ancient and established habitats through appropriate means of protection and sympathetic management with reference to the Local Biodiversity Action Plan, including where required, through agreed management plans with other landowners.

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## **POLICY ENV-N.2.6 LANDSCAPE FEATURES**

The Council will protect important landscape features both in the built up area and open land which are affected by development, and will promote conservation of such features, e.g. groups of trees, specimen trees, hedgerows, ponds, ditches and natural river features and will promote nature conservation management on its own land holdings.

## **POLICY ENV-N.2.7 TREES AND COMMUNITY WOODLANDS**

The Council will aim to protect all trees in the Borough which contribute to the value of the environment. The Council wants to promote the aesthetic value of trees as part of the landscape and for their value as screening. When considering development proposals the Council will normally require all existing trees of amenity and landscape value to be retained. If a tree is considered worthy of retention then its location and protection will be a constraint to development.

## **POLICY ENV-N.2.8 TREE PRESERVATION ORDERS**

The Council will continue to make and enforce Tree Preservation Orders to protect trees of public amenity and landscape value particularly where they are threatened by development. The LPA's powers are principally contained in the Town and Country Planning Act 1990. The Council will ensure that adequate provision is made for the preservation (including proper measures for practical protection) and planting of trees, when granting planning permission, by imposing conditions and making TPOs. During developments the treescape should receive due consideration, attention and expert advice.

## **POLICY ENV-N.2.9 GREEN CORRIDORS**

The Council has identified Green Corridors which form visual and vegetated links, often along transport routes or water courses between open areas. These links may provide opportunities for the dispersal of wildlife and the improvement of landscape and amenity.

## **POLICY ENV-N.2.10 GREEN CHAINS**

The Council has identified Green Chains which consist of areas of open space linked by way marked footpaths and other pedestrian routes, often along water courses. These provide a recreational and nature conservation resource, which link across the Borough and beyond. These chains will ideally have public access at present or such access can be readily achieved. The Council, in implementing its Green Strategy intends to enhance the visual and environmental continuity and accessibility of these Green Chains, by promoting planting and landscape schemes incorporating footpaths and where they can be accommodated without undue harm to the environment cycleways. The Green Chains in the Borough include open land adjacent and near to the River Crane and the Duke of Northumberland River, the Brent River and Grand Union Canal, the M4 Linear Park, and the Thames Riverside. Three of these Green Chains form part of London-wide walking routes, the River Crane is part of the London Loop Orbital route, the Brent River and Grand Union Canal is part of the Capital Ring and the Thames Riverside is part of the Thames Path.

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Acceptable new development or redevelopments within or adjoining a chain will be expected where opportunities exist to enhance this continuity and improve access and amenity, and there will be a presumption against any development which would destroy or detract from the open character. Green Chains play a vital role in the urban environment by providing visual, nature conservation and environmental links and extended access routes for the public between open spaces both through and beyond the Borough.

## **BUILT ENVIRONMENT POLICIES**

### **OBJECTIVE ENV-B.1**

To promote high quality design, urban design and a sense of place and identity throughout the Borough, and promote improvements which prioritise a safe, sustainable, accessible and pedestrian friendly environment for all.

#### **POLICY ENV-B.1.2 HIGH BUILDINGS OR STRUCTURES AFFECTING SENSITIVE AREAS**

Planning permission will normally be refused for the erection of buildings or other structures which significantly exceed the height of their surroundings in or where it would result in significant harm to:

- (i) the Metropolitan Green Belt;
- (ii) Metropolitan Open Land;
- (iii) residential areas;
- (iv) Conservation Areas
- (v) Thames riverside, Thames Policy area and all the Borough's waterways;
- (vi) local parks, sites of nature conservation importance and other open spaces;
- (viii) the settings of listed buildings.

### **OBJECTIVE ENV-B2**

To protect and enhance the built environment from the adverse implications of development, particularly views and landmarks, Conservation Areas, listed buildings, areas of townscape value, the Thames Policy Area and along the Grand Union Canal.

#### **POLICY ENV-B.2.1 DESIGNATION OF CONSERVATION AREAS AND BOUNDARY REVIEW OF EXISTING AREAS**

The Council will continue to protect areas of special quality by designating further conservation and review the boundaries of existing areas.

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## POLICY ENV-B.2.2 CONSERVATION AREAS

The Council will preserve and enhance the character or appearance of existing (and proposed) conservation areas by ensuring that:

- (i) any development within or affecting a conservation area preserves or enhances the character and appearance of the conservation area, any development should respect the character of the existing architecture in scale, design and materials.
- (ii) there will be a presumption in favour of retaining any building in a conservation area, which makes a positive contribution to the character or appearance of the area. Where a building makes little contribution to the area, consent for demolition will not be given unless there are approved plans for redevelopment or re-use of the land.
- (iii) any development proposal takes account of the Council's specific conservation area guidelines.
- (iv) the Council will consider making Article 4 directions under the Town and Country Planning Development Order 1988, in those Conservation Areas, where such a direction is considered to be appropriate, subject to the availability of resources.

## POLICY ENV-B.2.5 DEVELOPMENT AFFECTING THE SETTING OF A LISTED BUILDING

The Council will have special regard to the desirability of preserving the setting of a listed building in considering whether to grant listed building consent or planning permission by appropriate controls over proposals including design, scale, height, massing and alignment and use of appropriate materials.

## POLICY ENV-B.2.8 VIEWS AND LANDMARKS

The Council will seek to protect the local and strategic views and landmarks (see Table ENV-B.1) from immediate obstruction from high buildings and any development should only be permitted if it does not adversely affect the views and landmarks.

**TABLE ENV-B.1 VIEWPOINTS AND LANDMARKS**

LOCAL AND STRATEGIC VIEWS	DIRECTION	FEATURES/LANDMARKS
7. Old Isleworth Riverside	All directions	Syon Reach/Isleworth Ait/Nazareth House/Old Isleworth historic waterfront and Gordon House, Old Deer Park and Observatory
9. Syon House and Park	East	Kew Gardens
10. Grand Union Canal	East	Kew Palace

VIEWS FROM OUTSIDE THE BOROUGH	DIRECTION	FEATURES
(vii) Old Deer Park	West	Isleworth Ait, Old Isleworth and Brentford
(viii) Kew Gardens	North West	Views of Brentford, Syon House and Grand Union Canal

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### **OBJECTIVE ENV-B.3**

To conserve protect and enhance the Borough's ancient monuments and archaeological heritage.

#### **POLICY ENV-B.3.1 ANCIENT MONUMENTS**

In its role as the Local Planning Authority, the Council will enhance and preserve the scheduled ancient monuments and their settings in Hounslow and protect them from any developments which would adversely affect them.

#### **POLICY ENV-B.3.2 SITES OF ARCHAEOLOGICAL IMPORTANCE**

The Council will promote the conservation, protection and enhancement of the archaeological heritage of the Borough and its interpretation and presentation to the public. Where development may affect land of archaeological significance or potential, the Council will expect applicants to have properly assessed and planned for the archaeological implications of their proposals.

### **WATERWAYS POLICIES**

#### **OBJECTIVE ENV-W.1**

To protect and enhance the status, quality and vitality of the Thames Policy Area as defined on the Proposals Map.

#### **POLICY ENV-W.1.1 DESIGN IN THE THAMES POLICY AREA**

All development proposals within the Thames Policy Area as designated on the Proposals Map should normally:

- (i) respect the scale, mass, height, silhouette, skyline, layout, materials and colour of buildings adjacent to and in the vicinity of the River;
  - (ii) optimise locational advantage by establishing and reflecting a relationship with the River;
  - (iii) treat the River as a frontage to create an attractive and inviting environment with a compatible River bank edge;
  - (iv) take account of the relationship with buildings and structures of particular sensitivity, including listed buildings and prominent landmarks;
  - (v) foster good urban design and wherever possible, open up views and create pedestrian routes, squares and open spaces which allow safe and secure public access to and along the River;
  - (vi) have regard to the potential prominence and visibility of the development and seek to protect local and strategic views along and across the Thames (see Map ENV-B2 and Policy ENV-B.1.2 and ENV-B.1.3 on buildings and high structures);
  - (vii) be accompanied by a design statement prepared by the applicant for significant development proposals;
  - (viii) comply with other relevant UDP policies, including ENV-B.1.1 'All new development'.
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#### **POLICY ENV-W.1.2 MIXED USES IN THE THAMES POLICY AREA**

The Council will encourage a mixture of uses within the Thames Policy Area at a scale appropriate to a riverside setting, including public uses, especially on the lower floors of buildings fronting the river with access to and from the River front with attractive frontages.

#### **POLICY ENV-W.1.3 IMPORTANT VIEWS AND STRUCTURES IN THE THAMES POLICY AREA**

The Council will seek to protect the important Thameside views listed in table ENV.B.1, together with the following structures and their settings which are associated with the River Thames and its history, from inappropriate development.

#### **POLICY ENV-W.1.4 ARCHAEOLOGY OF THE THAMES POLICY AREA**

The River Thames has a rich archaeological heritage. The Council will expect applicants to have properly assessed and planned for the archaeological implications of their proposals where development may affect land of archaeological significance. Applications for development within the Thames Riverside Archaeological Priority Area (MAP ENV-B3), should also comply with the relevant requirements of policy ENV-B.3.2 'Sites of Archaeological Importance'.

#### **POLICY ENV-W.1.5 NATURE CONSERVATION IN THE THAMES POLICY AREA**

The Council will protect, conserve and enhance the River Thames natural environment, including natural landscapes, habitats and species of nature conservation interest and habitats associated with the Thames and its islands. An assessment of the likely effect of development proposals on the ecology of the River Thames will be sought where these are likely to have a significant impact. An Environmental Impact Assessment will be required where appropriate (see Policy ENVP.1.1).

#### **POLICY ENV-W.1.10 THE THAMES PATH NATIONAL TRAIL AND ACCESS TO THE RIVER**

The Council will protect and enhance public access to, along and across the Thames, including existing public rights of access to the Thames Riverside along the route of the designated Thames Path National Trail, taking into account the needs of people with impaired mobility. Any new Riverside development along the designated route of the Thames Path will be required to incorporate a Riverside walkway with public access to that walkway and the surrounding network, and take account of the Countryside Commission's Thames Path Design Guidelines. Where it is practical, taking into account the available space and safety considerations, the Council will seek separate provision for cyclists to be incorporated alongside Riverside walkways. The benefits associated with improving access to the Thames will need to be balanced against the passive enjoyment and nature conservation interests along some stretches of the River.

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## THAMES LANDSCAPE STRATEGY : HAMPTON TO KEW

The landscape between Hampton and Kew can be divided into 12 reaches of different character and identity.

The analysis of each reach is summarised in a series of proposals for specific policies, projects and management practices, identified during the study. The projects are a list of specific works which need to be programmed into the environmental enhancement schedule for the river. And the management proposals cover particular on-going management practices which have an effect on the river landscape.

In many cases these proposals reiterate existing local authority plans and national agency guidelines. Occasionally they require a modification of existing policy. Wherever possible reference is made to relevant existing policies. The bodies which might take the initiative on project and management proposals are also listed. All proposals would require full consultation before implementation.

The following abbreviations are used in the proposals sections:

Countryside Comm	Countryside Commission
Eng Her.	English Heritage
Eng Nat.	English Nature
LEU	London Ecology Unit
NRA	National Rivers Authority
PLA	Port of London Authority
LBH	London Borough of Hounslow
LBRuT	London Borough of Richmond-upon-Thames
RBKuT	Royal Borough of Kingston-upon-Thames
ElmbB	Elmbridge Borough
SCC	Surrey County Council

### LOCAL AUTHORITY DECISIONS ON ADOPTION

#### London Borough of Hounslow

*Planning and Transport and Leisure Services Committees:*

1. The Committees endorse the comments on the Draft Thames Landscape Strategy which, with other minor factual amendments, will be sent to the consultant.
  2. The Director of Leisure Services and the Director of Planning and Transport respectively approve a contribution not exceeding £1,500 each towards the cost of a Project Officer from revenue budget provision in 1994/95.
  3. The Committees recommend a member to serve on the Thames Steering Committee.
  4. Subject to the necessary amendments, the Final Report will be adopted as supplementary planning guidance for the enhancement of the Thames riverside.
-



## **London Borough of Richmond upon Thames**

### *Planning and Transport and Leisure Services (points 1-4 only) Committees:*

1. The Committee welcomes and supports the strategy in principle, subject to the incorporation of amendments and additions. Implementation of projects will take place as the Council's resources permit, subject to detailed consideration and consultation.
2. The Committees support the appointment of a Project Officer, subject to officer involvement in the advertisement and selection procedure.
3. The Committees delegate authority to the Director of Planning, Transport and Client Services, Head of Planning and Building Control to participate in the recruitment of the Project Officer.
4. The Committees agree in principle to be represented on a permanent Thames Landscape Strategy Committee, subject to the composition of the Committee.
5. The Planning and Transport Committee will consider incorporating the appropriate policies, projects and management objectives detailed in Chapters 2 and 3 of the Strategy, into the Unitary Development Plan and supplementary planning guidance, to be published after consideration of the Inspector's report.
6. The Council would act as employing Authority for the Project Officer, at no additional cost.
7. The Committee will consider the Thames Landscape Strategy as a Millennium Project.
8. Authority is delegated to the Director of Planning, Transport and Client Services/Head of Planning and Building Control, in consultation with the Chairman, to consider and respond to the representations received.

## **LANDSCAPE CHARACTER REACH**

### **10. ISLEWORTH**

The following proposals have been identified as part of the survey and analysis of the Thames Landscape Strategy. The policy proposals amplify the issues raised in Chapter 2 to be included in Supplementary Planning Guidance. The project and management proposals are recommended for incorporation into national agency and local government work programmes, co-ordinated by a Project Officer and Officers' Steering Committee (see Chapter 5). All proposals would require full consultation before implementation:

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## Policy Proposals

	<i>Policy</i>	<i>Reference</i>
Pol 10.1	Restore the open character of the historic parkland landscape, linking Isleworth, Syon, the Old Deer Park and Kew.	LBRuT: RIV1 LBH: ENV4.7,6.1
Pol 10.2	Protect the visual links between:  King's Observatory and the southern part of the Old Deer Park King's Observatory and the meridian obelisks King's Observatory and Isleworth King's Observatory and Syon Park King's Observatory and Twickenham Bridge Twickenham Bridge and Richmond Hill	LBRuT: RIV 1.ENV 2 13.32 (11) LBH: ENV 1.6a
Pol 10.3	Retain the domestic scale of buildings on the Middlesex bank, with particular concern for the Isleworth skyline. As redevelopment opportunities arise, high buildings should be replaced with lower structures which complement the surrounding town and landscape.	LBH: ENV 1.6a,1.6,6.1
Pol 10.4	Conserve and enhance the nature conservation interest of the river and its corridor, with particular attention to the flooded ditch and Isleworth Ait.	LBRuT: RIV 12 LBH: ENV 6.7

## Project Proposals

	<i>Policy</i>	<i>Initiative</i>
Proj 10.1	Re-open the views between the King's Observatory, the Old Deer Park, Twickenham Bridge, Isleworth and Syon.	Crown Estate Royal Mid-Surrey
Proj 10.2	Resurface the towpath between the railway bridge and Richmond Lock with fine grade hoggin.	LBRuT: RIV 3
Proj 10.3	Clean Twickenham Bridge and repaint Richmond Railway Bridge.	LBRuT British Rail
Proj 10.4	Plant further large-scale trees along the edge of the A316 road through the Old Deer Park to match the mature trees along the river edge and reduce the impact of traffic on the park.	LBRuT: ENV 8,12 Cons area study No. 57 Friends of O.D.Park
Proj 10.5	Re-instate the Lancelot Brown tree groups in the Old Deer Park, where not in conflict with playing fields, and around the Pools Complex and car parks and relocate the playground closer to the swimming baths.	LBRuT

Proj 10.6	Re-open the original meridian vista through the King's Observatory between the riverside obelisks to the north and south.	LBRuT: ENV2, RIV1 Crown Estate Royal Mid-Surrey
Proj 10.7	Open sunny glades in the scrub clogging the flooded ditch and coppice tree growth in panels along the edge of the towpath.	LBRuT: ENV 8,12 Crown Estate Royal Mid-Surrey
Proj 10.8	Gradually replace exotic and conifer planting on the Royal Mid-Surrey Golf Course with oaks and native plantings following Brown's original designs. Plantings must work with the layout of the course and the long cross vistas. Consider less intrusive fencing around the Observatory.	LBRuT: ENV 8,12 Crown Estate Royal Mid-Surrey
Proj 10.9	Re-instate the short stretch of riverside cast-iron railings missing opposite the Eel Pie Studios at the end of Ranelagh Drive.	LBRuT: ENV 34
Proj 10.10	Remove the ash and sycamore scrub obscuring the views from the Gordon House riverside park.	LBRuT: ENV2, RIV1
Proj 10.11	Negotiate a public path along the river edge of Nazareth House gardens and beyond to link Isleworth with St Margaret's along the water.	LBRuT: RIV 3 Private landowners
Proj 10.12	Enhance the connecting walks up the Duke of Northumberland and Crane Rivers. Remove some of the trees overhanging the lower reaches of the tidal Crane; encourage adjacent garden owners to create a wild meadow strip close to the river's edge; encourage bankside vegetation by modifying the steep walls of the lower stretch.	LBRuT: RIV 3,12 LBH, NRA WLWaterway Walks Private landowners

## Management Proposals

	<i>Management</i>	<i>Initiative</i>
Mng 10.1	Continue maintaining Richmond Lock, the Weir footbridge and the Ranelagh Drive railings in the original 1894 paint colours.	LBRuT: ENV 34 PLA
Mng 10.2	Limit the areas of close-mown grass in recreation areas, to reduce maintenance costs and increase nature conservation interest.	LBRuT: ENV 18 Royal Mid-Surrey
Mng 10.3	Control scrub growth between the Old Deer Park footpath and the river.	LBRuT: ENV 18, RIV 3,12 Royal Mid-Surrey

Mng 10.4	Maintain the willow carr on Isleworth Ait and allow the woodland to regenerate naturally.	LBH: ENV 1.9,6.1,6.7 LWT, TWU
Mng 10.5	Maintain the wetland vegetation on the northern edge of the Old Deer Park recreation ground by cutting every 2-3 years and coppicing the willows.	LBRuT: RIV 12 Royal Mid-Surrey

## LANDSCAPE CHARACTER REACH

### 11. SYON

The following proposals have been identified as part of the survey and analysis of the Thames Landscape Strategy. The policy proposals amplify the issues raised in Chapter 2 to be included in Supplementary Planning Guidance. The project and management proposals are recommended for incorporation into national agency and local government work programmes, co-ordinated by a Project Officer and Officers' Steering Committee (see Chapter 5). All proposals would require full consultation before implementation:

#### Policy Proposals

	<i>Policy</i>	<i>Reference</i>
Pol 11.1	Conserve and enhance the Syon SSSI and the Grade 1 historic landscapes of Syon Park and the Royal Botanic Gardens.	LBRuT: ENV 12, 13.32 (7/11) LBH: ENV4.1,4.7, 4.10,5.1
Pol 11.2	Protect the visual links between: Syon, the river and Kew Gardens Syon and the King's Observatory King's Observatory and Isleworth The Pagoda and Isleworth The Pagoda, the Temperate House and the Palm House Queen Charlotte's Cottage and the Old Deer Park	LBRuT: RIV 1,ENV2 LBH: ENV 1.6a
Pol 11.3	Prevent any further parking on the river edge and remove existing parking if and when suitable alternative parking sites become available.	LBRuT: RIV 1 LBH: ENV 4.7
Pol 11.4	Conserve and enhance the nature conservation interest of the river and its corridor, with particular attention to the tide meadow at Syon Park.	LBH ENV 5.1,6.7

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## Project Proposals

	<i>Policy</i>	<i>Initiative</i>
Proj 11.1	Cut back invading scrub to reveal the Capability Brown tree clumps and re-open tidal meadow at Syon Park.	LBH: ENV4.7,5.1,5.5, 6.7 Syon Park Ltd Eng Her, Eng Nat, Countryside Comm
Proj 11.2	Conserve and where necessary restore the Syon river banks and water meadow channels.	NRA, Syon Park Ltd Eng Her, Eng Nat, Countryside Comm
Proj 11.3	Conserve and enhance the east-west axial visual line through Syon to Kew, re-instating the Syon avenues.	Syon Park Ltd Royal Bot. Gardens
Proj 11.4	Sharpen the triangle of Nesfield Avenues as the landscape framework of the Royal Botanic Gardens.	Royal Bot. Gardens
Proj. 11.5	Make the formal landscape structure of Kew clearer in signs and guides.	Royal Bot. Gardens
Proj 11.6	Re-open Isleworth vista from the Pagoda.	LBRuT:RIV 1, 13.32(11) Eng Her. Royal Bot. Gardens Royal Mid-Surrey
Proj 11.7	Re-open Isleworth and Syon vistas from the Observatory.	LBRuT: RIV 1, 13.32(11) Eng Her. Crown Estate Royal Mid-Surrey
Proj 11.8	Re-open views south from Queen Charlotte's Cottage over the Hooker ha-ha and from the Nesfield Avenue to the King's Observatory.	Royal Bot. Gardens
Proj. 11.9	Re-instate the river walk and views in the Royal Botanic Gardens.	Royal Bot. Gardens
Proj. 11.10	Re-instate the Isleworth ferry and promote the circular walk from Kew to Brentford to the Grand Union Canal and Syon.	LBRuT: RIV 7 LBH:C5.10, ENV 6.4 Countryside Comm British Waterways

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## Management Proposals

	<i>Management</i>	<i>Initiative</i>
Mng 11.1	Manage the meadows and pastures of Syon park by grazing, without applying herbicides or fertilisers.	LBH, Syon Park Ltd Eng Her, Eng Nat, Countryside Comm
Mng 11.2	Control scrub growth and ha-ha management on the Kew towpath.	LBRuT: RIV 3
Mng 11.3	Manage tree screens to protect the Royal Botanic Gardens from prevailing south-westerly winds and intrusive views from the north.	Royal Bot. Gardens LBRuT: ENV 8
Mng 11.4	Manage the marshy pond and woodland around Queen Charlotte's Cottage gardens to maintain a thriving wildlife area.	Royal Bot. Gardens

## LANDSCAPE CHARACTER REACH

### 12. BRENTFORD / KEW

The following proposals have been identified as part of the survey and analysis of the Thames Landscape Strategy. The policy proposals amplify the issues raised in Chapter 2 to be included in Supplementary Planning Guidance. The project and management proposals are recommended for incorporation into national agency and local government work programmes, co-ordinated by a Project Officer and Officers' Steering Committee (see Chapter 5). All proposals would require full consultation before implementation:

### Policy Proposals

	<i>Policy</i>	<i>Reference</i>
Pol 12.1	Conserve the industrial character and scale of the Grand Union Canal and Brentford Waterfront, contrasting with the thick trees of the aits and the Royal Botanic Gardens.	LBRuT: RIV 12, LBH: ENV6.1
Pol 12.2	Protect the visual links between: Kew Palace and the Grand Union Canal entrance Kew towpath and St George's Church Kew towpath and the Steam Museum tower Kew/Syon Reach and St George's Church	LBRuT: RIV 1.ENV2 13.32(11) LBH: ENV 1.6a
Pol 12.3	Prevent any further flat-roofed, high-rise buildings from intruding into the Brentford Waterfront massing. When the Kew Bridge office block comes up for re-development it should be replaced with a lower building of a form, massing and materials which complement the surrounding townscape.	LBH: ENV 1.5

Pol 12.4	Conserve the wild character of Lots Ait, controlling public access and preventing any causeway connection. No new built development should be allowed on the island or mudflats.	LBH: ENV 5.1,6.7
Pol 12.5	Conserve and enhance the nature conservation interest of the river and its corridor, with particular attention to Lots Ait and the surrounding intertidal mudflats.	LBH: ENV 5.1,6.7

## Project Proposals

	<i>Project</i>	<i>Initiative</i>
Proj 12.1	Plant groups of trees along the Brentford Housing Estate to soften the impact of the building on the Royal Botanic Gardens.	LBH: ENV 1.8
Proj 12.2	Connect access along the Canal and river edge, designing the frontage to fit the dockland character.	LBH: ENV 1.8 LBH: Waterside Strategy
Proj 12.3	Return the memorial column to the end of Ferry Lane, once the waterfront path is completed.	LBH: ENV 1.8 LBH: Waterside Strategy
Proj 12.4	Remodel the Waterman's Art Centre river frontage to take more advantage of the water. Modify windows and walkways so that visitors can see the river and create more board-walk platforms and balconies for sitting out.	LBH: ENV 1.8 LBH: Waterside Strategy
Proj 12.5	Continue the re-instatement of Waterman's Park to enhance its riverside setting.	LBH: ENV 1.8 LBH: Waterside Strategy
Proj 12.6	Complete the footpath connections between Waterman's Park and Kew Bridge.	LBH: ENV 6.2 LBH: Waterside Strategy
Proj 12.7	Enhance the PLA Pier and the approach to Kew Green from the river.	LBRuT: 13.32 (12) Cons area study No 2
Proj 12.8	Re-surface Kew waterfront path with fine grade hoggin.	LBRuT: 13.32 (12) Cons area study No 2
Proj 12.9	Review the need for the huge flood protection revetments at Kew now that the Thames Barrier has been built. When the flood protections eventually need to be repaired, consider more sympathetic alternatives.	PLA, NRA, LBRuT

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Proj 12.10	Review the need for a road and car park on Queen Elizabeth's Lawn. Explore the alternative sites for parking and works yards, opening the possibility of restoring the relationship between the Royal Botanic Gardens and the river along the liens of river promenades designed by Bridgeman and Brown in the 18th century.	LBRuT: 13.32 (12) Cons area study No 2
Proj 12.11	Explore ways of facing the vertical campshedding on the Aits to encourage the growth of vegetation and reduce the impact at low tide.	LBRuT: RIV 12, 13.32 (16)
Proj 12.12	Eliminate car parking along the edges of the Grand Union Canal.	LBH: Waterside Strategy

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### Management Proposals

	<i>Management</i>	<i>Initiative</i>
Mng 12.1	Manage Brentford and Lots Aits for nature conservation, maintaining the woodland cover.	LBH, LBRuT, LEU, LWT, Eng Nat

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# ***APPENDIX 4 DESIGNATED ASSETS WITHIN THE SITE***

## **CONTENTS**

- A4.1** Introduction
- A4.2** Summary of Heritage Designations
- A4.3** Gazetteer of Scheduled Monuments  
and Listed Structures







## **A4 DESIGNATED HERITAGE ASSETS WITHIN THE SITE**

### **A4.1 INTRODUCTION**

A4.1.1 This appendix lists the designated heritage assets in the Royal Botanic Garden's, Kew. The designations for the Site are summarised below and then detailed in the Gazetteer (Section A3.3).

### **A4.2 SUMMARY OF HERITAGE DESIGNATIONS**

#### ***Scheduled Monuments***

A4.2.2 The Dutch House (Kew Palace), in the Riverside Zone, is designated as a Scheduled Monument.

#### ***Conservation Areas***

A4.2.3 The entirety of the Site is included within a conservation area designated by the London Borough of Richmond upon Thames.

#### ***Register of Parks and Gardens***

A4.2.4 The Site is designated as a Grade I Registered Park and Garden of Special Historic Interest.

#### ***Listed Buildings and Structures***

A4.2.5 Forty-six buildings and structures within the Site have been Listed as Buildings of Special Architectural or Historic Interest and have been graded according to their significance. Five are Grade I listed, five Grade II\* and thirty-six Grade II.

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### A4.3 GAZETTEER OF SCHEDULED MONUMENTS AND LISTED STRUCTURES

ASSET NAME	DATE(S) OF MAIN BUILDING PHASES	STATUTORY DESIGNATION
<i>Entrance Zone</i>		
Aroid House	Built 1825, moved to Kew 1836	Grade II* Listed Building
Orangery	Built 1761	Grade I Listed Building
Main Gates	Built 1846	Grade II* Listed Building
Sundial	Early 18th Century	Grade II Listed Building
Urn at end of path	Early 19th Century	Grade II Listed Building
<i>North Eastern Zone</i>		
Cambridge Cottage	18th Century with 19th Century additions	Grade II Listed Building
17-19 Kew Green	Early 18th Century	Grade II Listed Building
47 Kew Green	18th Century	Grade II Listed Building
49 Kew Green and covered passageway and railings	18th Century with later alterations	Grade II Listed Building
53 Kew Green	Mid 19th Century	Grade II Listed Building
55 Kew Green	Early 18th Century	Grade II Listed Building
Descanso House	18th Century	Grade II Listed Building
Cast-iron gates to No.s 39 to 45 Kew Green		Grade II Listed Building
Museum No. 2	18th Century with early 19th Century additions	Grade II Listed Building
The Sower	Built 1886	Grade II Listed Building
Cumberland Gate	Built 1868	Grade II Listed Building
<i>Palm House Zone</i>		
The Temple of Aeolus	Built 1845, replacing 18th Century version	Grade II Listed Building
Sculpture of Hercules and Achelous	Built 1826, moved to Kew in 1963	Grade II Listed Building
Retaining wall of Pond	Completed 1848	Grade II Listed Building
The Palm House	Completed 1848	Grade I Listed Building
The Water Lily House	Built 1852	Grade II Listed Building

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ASSET NAME	DATE(S) OF MAIN BUILDING PHASES	STATUTORY DESIGNATION
Museum No. 1	Built 1857	Grade II Listed Building
The Campanile	Built 1850	Grade II Listed Building
The Temple of Arethusa	Built 1758, moved 1803	Grade II Listed Building
Victoria Gate	Built 1868, moved 1889	Grade II Listed Building

### ***Pagoda Vista Zone***

King William's Temple	Built 1837	Grade II Listed Building
The Temple of Bellona	Built 1760, moved 1803	Grade II Listed Building
Unicorn Gate	Unicorn sculpture built 1825, Gate constructed mid 19th Century	Grade II Listed Building
Marianne North Gallery	Built 1882	Grade II Listed Building
Temperate House	Central section completed 1862, wings completed 1899	Grade I Listed Building
Temperate House Lodge	Built 1866	Grade II* Listed Building
Ruined Arch	Built 1759; arches opened 1864	Grade II* Listed Building
Pagoda	Built 1761	Grade I Listed Building
Japanese Gateway	Built 1910, moved to Kew 1911	Grade II Listed Building
Lion Gate	Lion statue built 1825, Gate constructed late 18th/early 19th Centuries	Grade II Listed Building
Lion Gate Lodge	Built 1863	Grade II Listed Building
Alcove north of Lion Gate	Probably early to mid 19th Century	Grade II Listed Building
Boundary Stone	Engraved with date 1728	Grade II Listed Building

### ***South Western Zone***

Queen Charlotte's Cottage	Built pre-1771	Grade II* Listed Building
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### ***Syon Vista Zone***

Isleworth Ferry Gate with drawbridge	Built 1872	Grade II Listed Building
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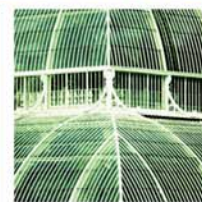
ASSET NAME	DATE(S) OF MAIN BUILDING PHASES	STATUTORY DESIGNATION
<i>Western Zone</i>		
Alcove by Brentford Ferry Gate	Probably early to mid 19th Century	Grade II Listed Building
<i>Riverside Zone</i>		
Kew Palace (or Dutch House)	Built 1631	Grade I Listed Building and Scheduled Monument
Kew Palace Flats	18th Century	Grade II Listed Building
Kew Cottages	One probably 18th Century other probably early 19th Century	Grade II Listed Building
Herbarium with railings and gate	Early 18th Century	Grade II Listed Building
Hanover House	18th Century	Grade II Listed Building

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# Royal Botanic Gardens, Kew

## Site Conservation Plan



November 2002





# ROYAL BOTANIC GARDENS, KEW

## SITE CONSERVATION PLAN



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# CONTENTS

## FOREWORD

## ACKNOWLEDGEMENTS

## EXECUTIVE SUMMARY

## USER'S GUIDE

## AMENDMENT SHEET

### SECTION 1: INTRODUCTION

- 1.1 General Background
- 1.2 Relationships to Other Plans
- 1.3 Purpose of the Site Conservation Plan
- 1.4 Preparation of the Plan

### SECTION 2: INTRODUCTION TO THE SITE

- 2.1 Brief Description of the Site
- 2.2 Management Zones
- 2.3 Short Descriptions of the Zones

### SECTION 3: HISTORICAL DEVELOPMENT OF THE SITE

- 3.1 Introduction
- 3.2 Archaeological Background
- 3.3 Medieval
- 3.4 16th and 17th Centuries: Royal Influences
- 3.5 1700-1772: Two Royal Gardens
- 3.6 1773-1820: George III and Joseph Banks
- 3.7 1820-1841: Gardens in Decline
- 3.8 1841-1885: The Hookers and the Flowering of The Royal Botanic Gardens
- 3.9 1885-1945: Imperial Kew
- 3.10 1945-2001: Modern Kew
- 3.11 Kew Into the 21st Century

### SECTION 4: STATEMENT OF SIGNIFICANCE

- 4.1 Introduction
- 4.2 Overall Statement of Significance
- 4.3 Theme 1: Landscape
- 4.4 Theme 2: Built Heritage
- 4.5 Theme 3: Collections
- 4.6 Theme 4: Historic Associations
- 4.7 Theme 5: Scientific Endeavour
- 4.8 Theme 6: Visitors
- 4.9 Theme 7: Archaeology
- 4.10 Theme 8: Nature Conservation



## **SECTION 5: ISSUES AND POLICIES**

- 5.1 Introduction
- 5.2 Recognition of the Site's Significance
- 5.3 Landscape
- 5.4 Built Heritage
- 5.5 Collections
- 5.6 Historic Associations
- 5.7 Scientific Endeavour
- 5.8 Visitors
- 5.9 Archaeology
- 5.10 Nature Conservation
- 5.11 Security

## **SECTION 6: IMPLEMENTATION**

- 6.1 Introduction
- 6.2 Built Heritage
- 6.3 Collections
- 6.4 Visitors
- 6.5 Landscape
- 6.6 Understanding
- 6.7 Reviewing the Site Conservation Plan

## **SECTION 7: REFERENCE INVENTORY**

- 7.1 Introduction
- 7.2 Structure
- 7.3 Using the Inventory
- 7.4 Outline Discussion of the Findings
- 7.5 Reference Inventory

## **APPENDIX A: BIBLIOGRAPHY**

- A.1: Publications
- A.2: Maps and Surveys
- A.3: Plans and Proposals
- A.4: Drawings, Paintings and Engravings

## **APPENDIX B: PHASE I HABITAT SURVEY**

- B.1: Brief Description of the Site
- B.2: Amenity Grassland
- B.3: Semi-Improved Neutral Grassland
- B.4: Unimproved Acid Grassland
- B.5: Oak Plantation Woodland
- B.6: Open Water
- B.7: Scattered Trees
- B.8: Cultivated Beds and Borders
- B.9: References

**APPENDIX C: DESIGNATED HERITAGE ASSETS WITHIN THE SITE**

- C.1: Introduction
- C.2: Summary of Heritage Designations
- C.3: Gazetteer of Scheduled Monuments and Listed Structures

**APPENDIX D: TRANSCRIPTIONS FROM NESFIELD'S 19TH CENTURY PLANS**

- D.1: Introduction
- D.2: "Plotted Plan of the Pleasure Ground at Kew"
- D.3: "Tracing from the Plan of the Proposed Arboretum"
- D.4: "Sketch Plan of the Ground Attached to the Proposed Palm House at Kew and Also of the Pleasure Ground"
- D.5: "No 4: Detailed Plan of the Shrub Parterre, Chiefly of the Order Ericaceae, West of the Palm House and of North and South Wings"
- D.6: "Details for the Parterres of the Palm House No 2" (East Terrace)

## LIST OF FIGURES

- 2.1 The Location of the Site
- 2.2 Management Zones
  
- 3.1 The Historical Areas
- 3.2 Richmond and Kew in the 15th Century (Cloake)
- 3.3 Richmond and Kew in the late 16th Century and early 17th Century (Cloake)
- 3.4 Richmond and Kew in the early 18th Century (Cloake)
- 3.5 “A Plan or Survey of the lands and premises belonging to Nathaniel St Andre Esq ... lying at ... Kew ...”. c.1730 (Anon)
- 3.6 The 18th century development of Kew Gardens
- 3.7 “A plan of the Lodge, the Garden, the Park ... at Richmond”, 1707-1734 (Attrib. Bridgeman)
- 3.8 “A New Plan of Richmond Garden”, 1748 (Rocque)
- 3.9 “Richmond Gardens and the proposed alterations”, 1704 (Attrib. Brown)
- 3.10a “Plan of the Royal Manor of Richmond...”, 1771 (Burrell and Richardson)
- 3.10b Detail of the gardens at Kew and Richmond, 1771 (from Burrell and Richardson)
- 3.11 Plan of Richmond and Kew Gardens, c.1794 (Anon)
- 3.12 “Royal Gardens, View”, 1837 (Aiton)
- 3.13 First edition 25 inch map, 1861-1871 (Ordnance Survey)
- 3.14 Second edition 25 inch map, 1891-1896 (Ordnance Survey)
  
- 7.1.1 The Queen’s House [1002], 1748 (Rocque)
- 7.1.2 Burton’s Queen Elizabeth Gates [1018/1032], 1846 (Burton)
- 7.1.3 The Dutch House [1001], with the demolished buildings [1033] and the area now known as the Building Maintenance Yard [1007], in 1880 (Anon)
- 7.1.4 The Castellated Palace [1003] from the Dutch House [1001] Lawn, c.1810-1820 (Anon)
  
- 7.2.1 The White House [2010] and Part of the Great Lawn [2007], 1763 (Kirby)
- 7.2.2 The Aviary [3002/2] and the Flower Garden [3001], 1763 (Sandby)
- 7.2.3 The Menagerie [3002/1], 1763 (Sandby)
- 7.2.4 The Great Stove [2009/2], 1763 (Chambers)
  
- 7.3.1 Smeaton’s Water Engine [3032], 1763 (Chambers)
- 7.3.2 The House of Confucius [3006], 1820 (Papendiek)
- 7.3.3 Nesfield’s Broad Walk [2002] Plantings, 1845 (Nesfield)
- 7.3.4 Interior of the Palm House [3012] under construction, 19th Century (Anon)

- 
- 7.3.5 Exterior of the Palm House [3012], 19th Century (Anon)
  
  - 7.4.1 A View of the Pagoda Wilderness [4002] with the Alhambra [4006/1], the Pagoda [4014], the Mosque [4007] and part of the Sunken Fence [4023], 1763 (Marlow)
  - 7.4.2 The Ruined Arch [4019] and the Temple of Victory [4005], 1763 (Woollett), 1763
  - 7.4.3 The Gothic Cathedral [4008], 1763 (Chambers)
  - 7.4.4 A Section of the Gallery of Antiques [4009], 1763 (Chambers)
  
  - 7.5.1 Proposed Plan of the Canal Garden [5007], early 18th Century (Attrib. Bridgeman)
  - 7.5.2 Merlin's Cave [5008/1] and the Duck Pond, 1736 [5008/2]
  - 7.5.3 Princess Mary's Summer House [5005/6], 1748 (Rocque)
  - 7.5.4 The Summer House to the Terrace [5019/2], 1748 (Rocque)
  - 7.5.5 The Bridge [5007/2], the Mount [5007/3] and Richmond Gate (the Bridge to the Mount) [5007/3], 1748 (Rocque)
  
  - 7.6.1 The Hermitage [6005], 18th Century (Gravelot)
  - 7.6.2 Site of the Proposed Lake [6003] with the Syon Vista [6004], c.1855 (Anon)
  
  - 7.7.1 Rhododendron Dell [7001], late 19th/early 20th Century (Anon)
  
  - 7.8.1 Burton's Proposed Parterres for the Herbaceous Ground [8021], 1847 (Burton)
  - 7.8.2 Burton's Herbaceous Ground Museum [8012], 1846 (Burton)
  - 7.8.3 Rock Garden [8023], late 19th/early 20th Century (Anon)
  - 7.8.4 T-Range [2009/3], late 20th Century (Anon)
  
  - B.1 Phase 1 Habitat Survey
  
  - D.1 "No. 4: Detailed Plan of Shrub Parterre .... West of the Palm House and at North and South Wings".
  - D.2 "Details for the Parterre at the Palm House No. 2".





**FOREWORD**

The Royal Botanic Gardens, Kew is a vibrant and active scientific and conservation organisation with a distinguished history. Our nomination for World Heritage Site Status in 2002 has brought to the fore this rich and complex history and has re-emphasised the importance of our role as guardians of the Gardens' unique heritage. To aid us with the future management of the Gardens we commissioned Chris Blandford Associates to prepare, in conjunction with our staff, a Site Conservation Plan and World Heritage Site Management Plan.

These two documents are critical to informing our annual Corporate Plan and supply us with a framework for guiding the future development and management of the Site. Both documents acknowledge our fundamental role as a scientific, amenity and educational organisation devoted to increasing knowledge and public understanding of plant diversity. They seek to enhance this role and ensure that we continue to be recognised as an international centre of excellence for the study of plant diversity and remain the world's premier botanic garden.

The Site Conservation Plan is designed to ensure that we can continue to pursue our mission while also conserving the diverse heritage of the Gardens. The Plan is a tool designed to aid us with decision-making on the site. The policies and recommendations contained in the Plan will help us all, whether we are making day-to-day decisions or long-term strategic choices. The Conservation Plan's comprehensive Reference Inventory will soon be incorporated into our site-wide Geographical Information System (GIS) and will prove an invaluable addition to our growing range of digital management tools.

However, the Site Conservation Plan is more than just a policy document. Building on extensive previous research the considerable historical investigations that went into the preparation of the Plan have revealed new aspects of the Gardens' history and have considerably extended our knowledge of the early development of the site. The result is a concise, yet comprehensive, telling of the historical development of the Gardens. This new level of understanding represents a significant milestone in writing the history of the Gardens, even though we recognise that further research will be needed to answer many remaining questions.

All of us involved in writing the Site Conservation Plan and the WHS Management Plan have benefited considerably from the process. We are now better informed and have a clearer understanding of the many values associated with Site. As a result, we are well placed to plan the continued evolution and management of the Royal Botanic Gardens, Kew in ways that will enhance its values and sustain it into the future.

Peter R. Crane FRS

Director

Royal Botanic Gardens, Kew



**ACKNOWLEDGEMENTS**

The Site Conservation Plan (SCP) was prepared on behalf of the Royal Botanic Gardens, Kew (RBGK) by Chris Blandford Associates (CBA). The SCP has been written, researched and developed with the active support and assistance of many members of staff from RBGK.

Particular thanks go to the RBGK Project Team:

Tom Bailey - Head of Building and Maintenance Dept. & RBGK Project Manager  
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Chris Blandford - Project Director  
Dominic Watkins - Project Manager  
Andrew Croft - Project Coordinator  
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Barry Stow

Chris Blandford Associates

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## EXECUTIVE SUMMARY

The Royal Botanic Gardens, Kew (RBGK) commissioned Chris Blandford Associates (CBA) to prepare a Site Conservation Plan (SCP) for the Royal Botanic Gardens at Kew. The SCP is part of a suite of management tools that have been developed for the Site during the year of its candidature for World Heritage Site (WHS) status. These include the WHS Management Plan (CBA 2002b), the WHS Nomination Document (CBA 2002a), and RBGK's Corporate Plan - 2002/3-2005/6.

This SCP has followed the recommended methodology for Conservation Plans as outlined in Heritage Lottery Fund and English Heritage guidance. Firstly, the SCP developed an understanding of the Site, its historic development and its assets. From this understanding a statement of significance for the Site was written, based on the statement of significance presented in the WHS Nomination Document and WHS Management Plan. The SCP then developed policies for safeguarding and enhancing the significance of the Site and discussed ways of implementing these policies.

The research for the SCP has revealed previously unknown or under appreciated aspects of the Site's history. One of these is the seeming inherent conservatism of the Site's landscape. For example, it has previously been thought that Charles Bridgeman's seminal work at Richmond Lodge had been swept away by 'Capability' Brown, however the SCP has revealed a remarkable continuity in design between these two periods. The SCP has also identified an area in the South Western zone that has been continuously wooded since at least the 17th century.

Research also revealed that the creation of the Royal Botanic Gardens in 1841 was accompanied by an expansive flourish of new landscape designs. Examples include the Herbaceous Ground Parterres (now the Order Beds) created for Decimus Burton's newly converted Museum No 2 (now the School of Horticulture); and a large formal oval garden encompassing the south end of the Pagoda Vista, which created an unusual setting for the 18th century Pagoda. The SCP has also demonstrated that some of the Victorian landscape settings for buildings, such as William Eden Nesfield's Palm House Parterres, are still partially extant.

Above all, the SCP has demonstrated how the current landscape character and structure of the Site is deeply rooted in its historical development. It has shown that there is a high level of continuity extending through its successive phases of landscape design, each of which contained significant iconic, and often internationally influential, features.

The SCP recognises that the Site is a living scientific organisation and visitor attraction, with living collections and a living and evolving landscape. Consequently, it has devised policies within the context of the Site's diverse significance that attempt to balance the needs of the Site's assets, its institutions, residents and visitors. The



policies and recommendations contained in the SCP and its Reference Inventory will hopefully underpin and guide RBGK's ongoing custodianship of the Site.

To reflect the evolving nature of the Site, the SCP is intended to be a flexible management tool. As well as guiding day-to-day decision-making and strategic planning through the application of its policies, the SCP's innovative Reference Inventory has been developed to be continually updated as new information emerges. The Reference Inventory and its accompanying spatial data are compatible with RBGK's GIS system, and are a unique and invaluable management system for the Site. It is believed that this is the first time that such an adaptable form of Reference Inventory has been incorporated into a Conservation Plan. The SCP itself should be reviewed every six years in tandem with the WHS Management Plan, to ensure its continued relevance.

## USER'S GUIDE

The Site Conservation Plan is designed to be a tool to aid decision-making on the Site and guide the development of plans and strategies for the future development of the Site. Sections 1 to 3 form the foundation of understanding about the Site and its development; Section 4 outlines the significance of the Site; Sections 5 to 7 supply practical and theoretical guidance on how to manage and conserve the significance of the Site.

Sections 1 to 6 of the study can be read as a whole, or alternatively specific sections can be consulted as required. Section 7, the Reference Inventory, is a detailed database of the Site's heritage assets and should be referred to on an asset-by-asset basis. When assets are mentioned in Sections 1 to 6, the Reference Inventory asset number is given as a four-digit number in square brackets next to the asset name, e.g. the Palm House [3012]. This indicates that more information about the asset is included in the Reference Inventory and guides the reader to its location.

An outline of the Site Conservation Plan's structure is provided below to guide the reader to the relevant sections.

### ***Section 1.0 Introduction***

Broad outline of the SCP's content, relationships to other plans and method of preparation.

### ***Section 2.0 Introduction to the Site***

Brief description of the Site and the eight management Zones developed for the WHS Management Plan and adopted by the SCP.

### ***Section 3.0 Historical Development of the Site***

A concise illustrated history of the site focusing on the development of the landscape through time. This section should be read with the support of the Reference Inventory (Section 7).

### ***Section 4.0 Statement of Significance***

Outlines and develops the Statement of Significance presented in the WHS Nomination Document (CBA 2002a) and the WHS Management Plan (CBA 2002b).

### ***Section 5.0 Issues and Policies***

A detailed analysis of the issues facing the significance of the Site and the policies required to address these issues. The section draws on and develops the analysis presented in the WHS Management Plan (CBA 2002b).

***Section 6.0 Implementation***

A discussion of how the aims and objectives of the SCP could be implemented on the Site.

***Section 7.0 Reference Inventory***

A comprehensive and detailed inventory of the Site's assets. The Inventory serves as a reference tool for all elements of the SCP and is designed to be constantly updated.

***Appendix A Bibliography***

***Appendix B Phase 1 Habitat Survey***

***Appendix C List and Plan of Designations affecting the Site***

***Appendix D Transcriptions from Nesfield's 1840s plans***







# 1.0 INTRODUCTION

## CONTENTS

- 1.1 General Background
- 1.2 Relationships to Other Plans
- 1.3 Purpose of the Site Conservation Plan
- 1.4 Preparation of the Plan





## 1.0 INTRODUCTION

### 1.1 General Background

1.1.1 The Royal Botanic Gardens, Kew Site Conservation Plan (SCP) has been prepared by Chris Blandford Associates (CBA) on behalf of the Royal Botanic Gardens, Kew (RBGK). The Site Conservation Plan has been developed between January 2002 and November 2002.

1.1.2 The SCP has been developed with specific reference to the following guidance:

- Conservation Plans for Historic Palaces (Heritage Lottery Fund 1998)
- Informed Conservation (Clark, K 2001)
- Nora Document on Authenticity (UNESCO 1994)
- Burra Charter (ICOMOS 1999)

1.1.3 The Site Conservation Plan is referred to as either the *SCP* or the *Conservation Plan* throughout this document.

### 1.2 Relationships to other Plans

1.2.1 The SCP has been developed iteratively with the World Heritage Site (WHS) Management Plan for the Royal Botanic Gardens, Kew (CBA 2002b). The two plans are, in effect, companion documents and are designed to operate in a complimentary manner as well as acting as stand-alone items.

1.2.2 The RBGK Corporate Plan 2002/3-2006/7 also considers matters relevant to the SCP and has been taken into account, although its overall focus is very different to the SCP.

1.2.3 The SCP has also been prepared with regard to the Conservation Statements being developed by Historic Royal palaces (HRP) for Kew Palace and Queen Charlotte's Cottage.

1.2.4 Other local strategies and plans taken into account include:

- The Thames Landscape Strategy (Kim Wilkie Associates 1994)
- The Old Deer Park Landscape Strategy (Kim Wilkie Associates 2000)
- The Syon Park Conservation Plan (LUC 2000)

### **1.3 Purpose of the Site Conservation Plan**

- 1.3.1 The SCP has been prepared to assist RBGK in conserving the significance of the Site. The SCP aims to achieve this through clearly identifying the nature of the Site's significance, the issues that are affecting or have affected that significance and the policies and strategies that could be implemented to address those issues.
- 1.3.2 The SCP focuses on the physical assets of the Site, especially those of historical significance, but it also takes into account the needs of the scientific community, the collections, visitors and staff. Together, the WHS Management Plan, RBGK's Annual Corporate Plan and the SCP form a complete framework for the long-term management of the site.

### **1.4 Preparation of the Plan**

- 1.4.1 The SCP has been prepared through an intensive process of research, survey and analysis. This work has focused on unpicking the complex historical development of the Site (Section 3); understanding the values associated with the Site and its overall significance (Section 4); analysis of the issues facing the Site (Section 5) and developing policies and projects to address those issues (Sections 5 and 6).
- 1.4.2 The process has involved undertaking a number of specialist studies, including: a detailed architectural assessment of the Site's built heritage resource (the results of which have been incorporated into the Reference Inventory - Section 7); a Phase 1 habitat survey of the Site (see Appendix B); a comprehensive site walkover survey (the results of which have been incorporated into the Reference Inventory - Section 7) and extensive research at a number of archives including the Public Record Office (PRO), British Library (BL) and RBGK's own archive.
- 1.4.3 A substantial part of the SCP's production focused on developing a comprehensive inventory of the Site's assets. This is presented in Section 7. This inventory has formed the basic reference source for the development of the SCP's policies and projects.



## 2.0 INTRODUCTION TO THE SITE

### CONTENTS

- 2.1 Brief Description of the Site
- 2.2 Management Zones
- 2.3 Short Descriptions of the Zones







## 2.0 INTRODUCTION TO THE SITE

### 2.1 Brief Description of the Site

- 2.1.1 The Royal Botanic Gardens, Kew is situated in the west of London alongside the River Thames (Figure 2.1). The Site forms one link of a green chain running from central London to Hampton Court and its 'green space' character is highly valued by local people and residents of London. The Site's landscape is currently characterised by taxonomically ordered collections of plants, predominantly trees and shrubs. As the Site is essentially flat, the collections form the basic structure of the landscape. All of the topographical features, e.g. Rhododendron Dell [7001], are the result of over 300 years of landscape gardening and gravel extraction.
- 2.1.2 Within this landscape are a number of iconic and historically significant buildings and glasshouses. Structures such as the Palm House [3012] and the Temperate House [4017] have international significance and form a fundamental component of the Site's identity and character. In addition to these there are many other buildings of great interest including the Dutch House [1001], the Temperate House Lodge [4017] and the School of Horticulture [8012].
- 2.1.3 The Gardens have a rich and complex history stretching back hundreds of years. The Site was, from the mid-18th century to the mid-19th century, predominately occupied by two royal estates / landscape gardens. The eastern half of the Gardens was formerly Kew Gardens, a 'Chinoiserie' style 18th century landscape designed, in part, by William Chambers. It has a fairly open character with strong formal plantings and a naturalistic edge, intertwined with pathways and plantings of trees, all focused on the Pagoda [4014]. The western area of the Site is more naturalistic and dominated by a strong woodland canopy underlain by grass. This area was part of the 18th century Richmond Gardens, and subject to extensive landscaping under the direction of Charles Bridgeman, William Kent and 'Capability' Brown, all leading exponents of the English Landscape Garden style.
- 2.1.4 The northern part of the site was not included in either royal garden. The area has a more varied character and is essentially a series of discrete spaces, including; gardens, greenhouses, public and private buildings. Many of these spaces still preserve the boundaries of the small 18th century private gardens that formerly bordered the royal gardens.
- 2.1.5 Since the start of the 19<sup>th</sup> Century, when George III held both Richmond and Kew Gardens in a single ownership for the first time, the Site has become progressively more unified. Following the formation of the Royal Botanic Gardens in the mid 19<sup>th</sup> Century, Sir William Hooker, William Andrews Nesfield and Decimus Burton incorporated several of the disparate areas outlined above into a single coherent landscape scheme. Since that time further individual parcels of land have been incorporated piecemeal into the Site.

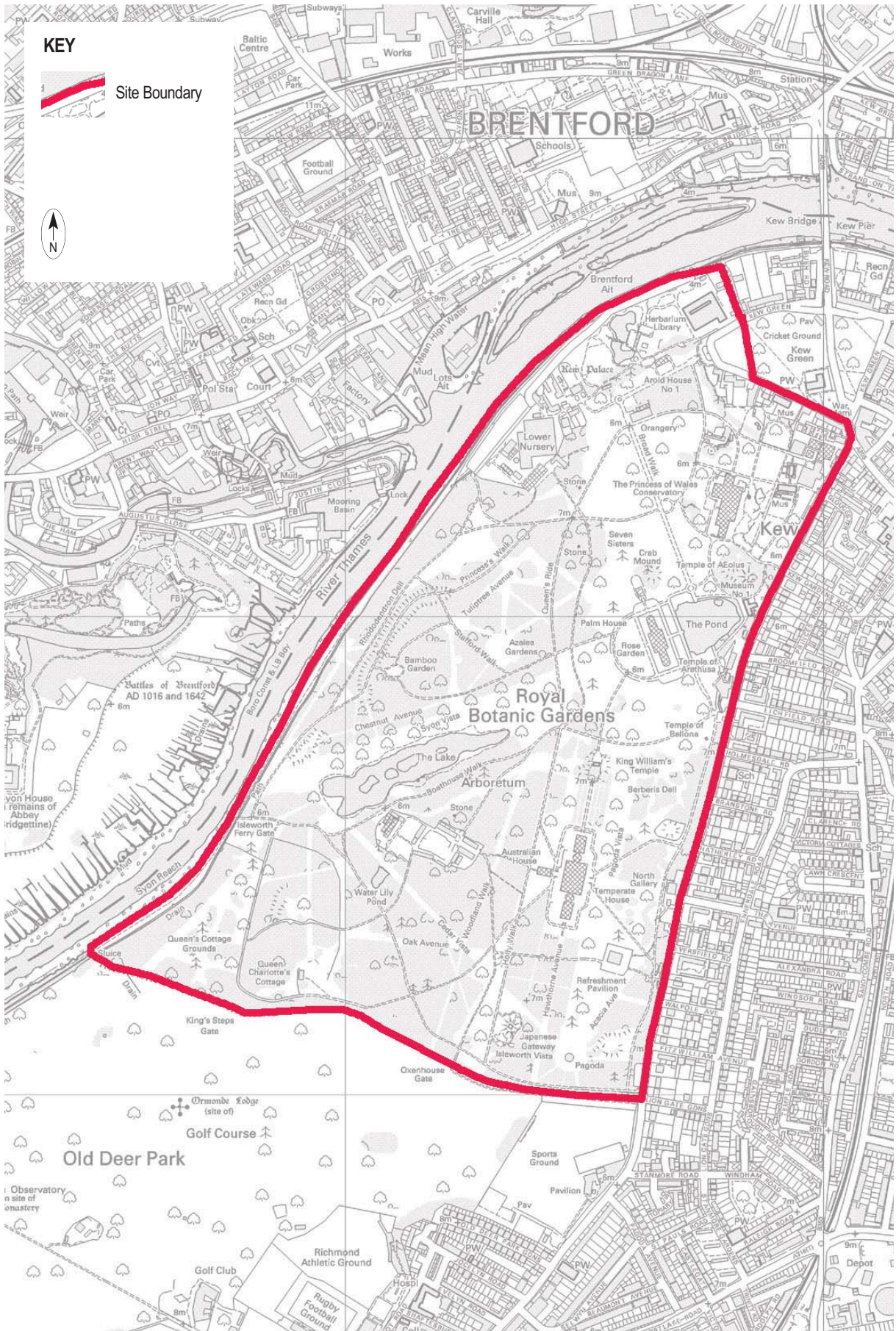


FIGURE 2.1 The Location of the Site

- 2.1.6 Nesfield and Burton, under the direction of Hooker, were also responsible for many of the other features now recognised as landmarks of the Gardens, such as the Palm House [3012] and its vistas, and the taxonomic planting schemes for the trees. In essence the earlier Royal Gardens have supplied the basic character of today's landscape while Nesfield and Burton's design has supplied its enduring structure.
- 2.1.7 Many of these historic landscapes were designed to accommodate visitors, and the Site has a history of public access and formal visitor arrangements stretching back over 250 years. This long history has had a major influence on the development of the Gardens.
- 2.1.8 Kew's scientific role has also been of fundamental importance to the development of the Site since about 1759 when the first botanic garden [2009] was established. The botanic role of the Site grew rapidly after this date, and today the Gardens remain as an excellent living example of the rational and scientific approach to knowledge and learning that developed in Western Europe over the last 200 years.

## **2.2 Management Zones**

- 2.2.1 The WHS Management Plan identified eight broad management zones (see Sections 2.2 and 3.5 of the WHS Management Plan). These were developed through undertaking an analysis of the historic development, landscape character, significance and current management structures of the Site. The broad characteristics of these zones are outlined below and their boundaries are shown on Figure 2.2.
- 2.2.2 The Management Zones have been adopted by the Conservation Plan as a way of structuring the findings of the study. The zones form the geographic framework within which the various elements of the Conservation Plan can be located and implemented. As such they are a fundamental aspect of both plans.

## **2.3 Short Descriptions of the Zones**

### ***Entrance Zone***

- 2.3.1 This zone historically contained three main areas: Old Kew Green [2003], the White House [2010] and the original Botanic Gardens [2009]. Kew Green formally extended as far as the Dutch House [1001] where it intersected with Love Lane [1035]. Love Lane divided Kew Gardens from Richmond Gardens and provided access from Richmond to Brentford Ferry.



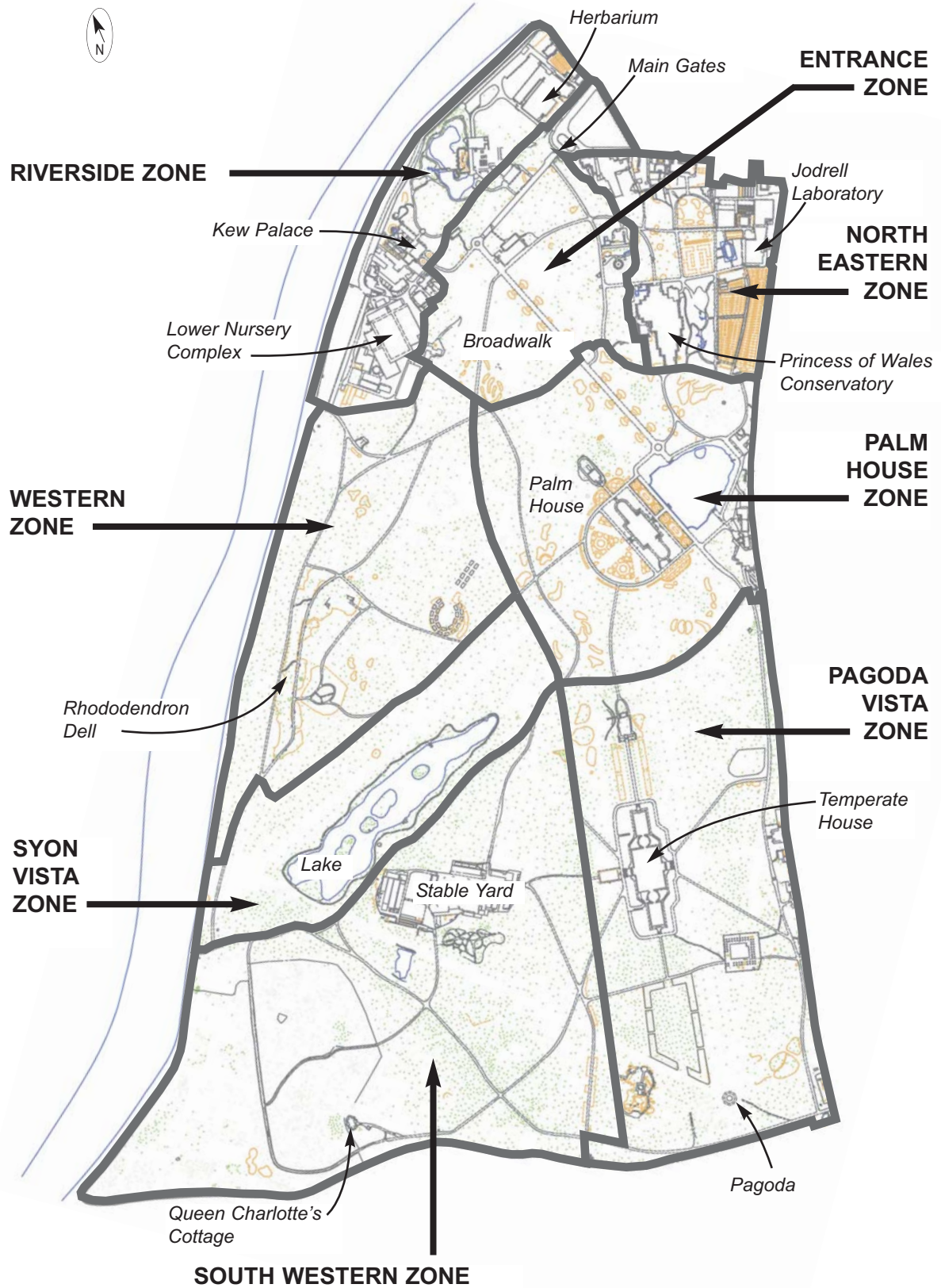


FIGURE 2.2 Management Zones



- 2.3.2 The original Botanic Gardens [2009] were founded in 1759 and grew to form a formal area of beds and a 9-acre arboretum. This is the core from which the current Royal Botanic Gardens, Kew developed.
- 2.3.3 The White House [2010] (demolished 1802) was the home of Frederick, Prince of Wales and Augusta, his wife. Together they were the main driving forces behind the development of Kew Gardens, and it was Augusta who founded the original Botanic Gardens [2009].
- 2.3.4 The current character of this zone is relatively mixed, consisting of open lawn areas interspersed with trees and plantings. These are crossed by a number of formal pathways, often with avenue plantings, including Nesfield and Burton's Broad Walk [2002] and Little Broad Walk [2001]. An open dispersed planting of young trees, intended to represent many of the major groups of trees, now marks the area of the original Botanic Gardens [2009]. The southern end of this zone is characterised by a large, open area of grass, marking the site of the 40 acre Great Lawn [2007], which formerly lay in front of the White House [2010].
- 2.3.5 The keynote buildings in the zone include the Main Gates [2013], the Aroid House [2014] and the Orangery [2012]. Two of these buildings, the Orangery and the Aroid House, have undergone refurbishment and re-presentation in 2002. The historic Main Gates currently handle approximately 30% of the visitors to the Gardens and the zone is often one of the first areas experienced by visitors.

### ***Riverside Zone***

- 2.3.6 The Riverside Zone occupies a strip of land that originally lay outside Kew Gardens and Richmond Gardens. The external and internal boundaries of the zone are largely based on the land plots of historic private buildings and their gardens. The northern end of the zone is dominated by the Herbarium [1008, 1010-1014]. This houses the internationally significant preserved plant collections as well as the Library, botanical art and archival collections and is one of the foci for scientific activity on the site. The oldest building on the Site, the 17th century Dutch House [1001], often also called Kew Palace, lies further to the south west. This was built in 1631 as a merchant's riverside villa, and later became a royal residence. Behind the Dutch House is a small, modern formal garden, the Queen's Garden [1034], designed in the 1960s in a 17th century style.
- 2.3.7 Between the Herbarium [1008, 1010-1014] and the Dutch House [1001] is the modern Sir Joseph Banks Centre for Economic Botany [1016]. The building was constructed in 1990 and stands within a 3ha landscaped site. The building is one of the largest earth-covered complexes in the UK. South of both the Banks Centre and the Dutch House [1001] is the Lower Nursery Complex and the Building and Maintenance Yard [1007]. These are bounded, private areas of extensive modern greenhouses,

administrative offices and staff residences. The Lower Nursery Complex is also the site of the ill-fated Castellated Palace [1003], commissioned by George III and demolished, unfinished, by George IV.

- 2.3.8 Some of the zone is open to the public but the majority of the zone houses 'backroom' activities, such as collections, horticulture and science. As such it is of particular importance to the care and management of the living and preserved collections kept at the site.

### ***North Eastern Zone***

- 2.3.9 Historically this zone consisted of small houses and gardens set in linear plots extending from Kew Green, and in squarer plots lining Kew Road. Many of these were incorporated into the Royal Botanic Gardens in a piecemeal manner during the 18th, 19th and 20th centuries. Currently the buildings around the outside edges of this zone [8001-10] are used for administrative and residential purposes. Many of these buildings are also historically interesting and listed.

- 2.3.10 The historic garden plots are now occupied by small discrete garden areas generally representing particular elements of botanic interest, e.g. the Aquatic Garden [8024] and the Rock Garden [8023]. These are currently focused around the architecturally stunning Princess of Wales Conservatory [8015], one of the most advanced glasshouses on the site. Although the core of the zone is predominantly open to the public, the buildings and yards, including the Jodrell Laboratory [8016] and Melon Yard [8011], are distinctly private areas. The location of the Jodrell Laboratory in this zone makes it a particularly important focus for scientific activity on the Site.

### ***Palm House Zone***

- 2.3.11 This zone forms the heart of the 1850s Nesfield and Burton landscape design. The design, in this zone, overlies and dominates the earlier 18th century Kew Garden landscape largely designed by Frederick the Prince of Wales, Princess Augusta, William Chambers and Lord Bute. This cumulative design activity has created a variety of landscape character areas, making this one of the more varied zones on the Site. These character areas range from small plots of open lawn, to formal flowerbeds, terraces with seats, an ornamental lake, clumps of mature trees and open vistas. As a whole, this zone presents an unusual mix of high Victorian design, 18th century formality and 20th century intervention.

- 2.3.12 The zone is dominated by its keynote buildings, particularly the Palm House [3012]. The Palm House is a Grade I listed building and is one of the world's finest surviving 19th century glasshouses. Built of wrought iron and glass this building was the largest greenhouse in the world when it was built and it

remains one of the architectural icons of the Site. The Palm House is surrounded by a terrace [3007/1] and flowerbeds [3018 & 3007/2], which have replaced Nesfield's original parterres, and overlooks a lightly wooded landscape comprised of plantings of diverse genera. Dividing the landscape are Nesfield's three vistas, the Syon Vista (leading to the Thames) [6004], the Pagoda Vista (to the Pagoda) [4001] and a minor vista (to a Cedar of Lebanon) [3008]. These three vistas form the core structural elements of the Nesfield / Burton design and are best experienced from the western entrance to the Palm House [3012].

- 2.3.13 There is a key visitor entrance point at Victoria Gate [3009], now serviced by a modern visitor centre [3033]. This popular access point is well serviced by public transport. The location of the Victoria Gate, combined with the attraction of the highly visible and recognisable Palm House, makes this zone a 'honey-pot' for visitor activity. The Broad Walk [2001 & 2002], the vistas [3008, 4001, 6004] and numerous other paths structure visitor movement around the zone and into other areas of the Site. Museum Number One [3013] opposite the Palm House [3012], currently houses the educational resource centre for the Gardens and is a focal point for school children visiting the site.

### ***Pagoda Vista Zone***

- 2.3.14 Historically, the Pagoda Vista Zone was part of Kew Gardens and was, and still is, focused on the Pagoda [4014], the most significant surviving architectural element of William Chambers' designs. The Pagoda became a major axis for the Nesfield / Burton landscape design, with the establishment of the Pagoda Vista [4001]. This vista is lined by a double avenue consisting of paired plantings of broadleaved trees, flanked externally by paired evergreens.
- 2.3.15 Decimus Burton's Temperate House [4017] is another keynote building in this area and its quinpartite splendour of glass, stucco, iron, timber and stone dominates the western half of the Zone. The Temperate House is the largest public glasshouse at Kew and the world's largest surviving Victorian glasshouse. Opposite this, nestled in woodland near the garden wall, is the Marianne North Gallery [4020], which houses an important botanical art collection and serves as a reminder of the importance of botanical artists in the history of the Royal Botanic Gardens, Kew.
- 2.3.16 The Pagoda Vista Zone is an important visitor area. The Lion Gate [4036] currently handles approximately 10% of all visitors to Kew. However, the majority of visitors to the zone arrive from the north, either from the Palm House Zone along the Pagoda Vista [4001] and 'Augusta's Walk' [1017], or from the Syon Vista Zone and South Western Zone by walking along the Cedar Vista [5002].

### ***South Western Zone***

- 2.3.17 The South Western Zone was historically part of Richmond Gardens and contains, in its far southwest corner, the fragmentary remains of an early formal canal garden [5007] designed by Charles Bridgeman, that used to run north-west from Richmond Lodge. In the 18th century, first Bridgeman and Kent and later 'Capability' Brown designed and redesigned the gardens to create a more naturalistic woodland / parkland landscape. Later a rustic cottage [5006] was built for Queen Charlotte, incorporating an earlier menagerie. This building remains and forms a focal point for visitors in the area. In the mid-19th century the zone became the heart of the Arboretum and continues in this role today.
- 2.3.18 The zone is currently managed to balance nature conservation with the needs of the collections. This includes maintaining a population of protected Great Crested Newts and a number of badger setts, another protected species, as well as encouraging more natural woodland development. The zone also includes the Stable Yard [5010], which acts as the base for the horticultural and arboricultural management of the Gardens. The Stable Yard is closed to the public. The Zone attracts few visitors, compared to other areas on the site, primarily due to its distance from the core of the site.

### ***Syon Vista Zone***

- 2.3.19 Like the Pagoda Vista Zone, the Syon Vista Zone marks a major axis in the Nesfield / Burton landscape. The zone was originally part of Richmond Gardens, however, its character is predominately influenced by the 19th century designs of Nesfield and the Hookers. The zone is dominated by the Vista [6004] and the later Lake [6003], both of which were located within a clearing in the historic landscape of Richmond Garden.
- 2.3.20 The zone contains a key view from the Site to Syon House and is perhaps the most visited area in the western half of the Site. The Syon Vista [6004] forms part of a relatively popular long walk along the three triangular vistas (Syon [6004], Cedar [5002] and Pagoda [4001]). The zone holds a mixture of tree collections and the lake is of some, but limited, nature conservation interest.

### ***Western Zone***

- 2.3.21 As with the previous two zones, the Western Zone was historically part of Richmond Gardens. It has a mixed character with discrete but interrelated botanical garden areas linked by collections of trees. These garden areas include important collections such as the Bamboo Garden [7005], established in

1891-2, which now holds the largest collection of bamboos in the UK, and the Azalea Garden [7004], planted in 1882.

- 2.3.22 The zone also contains a number of surviving historic landscape features, such as Brown's Hollow Walk, now known as Rhododendron Dell [7001], and also his Ha-Ha [5011] between the Gardens and the Thames. The Western Zone was historically associated with the Thames and prior to Brown's landscaping in the late 18th century was the site of Bridgeman's much-celebrated Riverside Terrace [5017]. The zone still has physical and visual links with the Thames, although 19th and 20th century plantings have partially obscured these links and it can be difficult to gain a sense of the relationship between the Gardens and the River.
- 2.3.23 The Western Zone is a relatively popular visitor area and is currently served by Brentford Gate [1030] and its associated car park. The zone supplies a sense of isolation and relaxation for the visitors with its mazelike configuration of paths and rides.

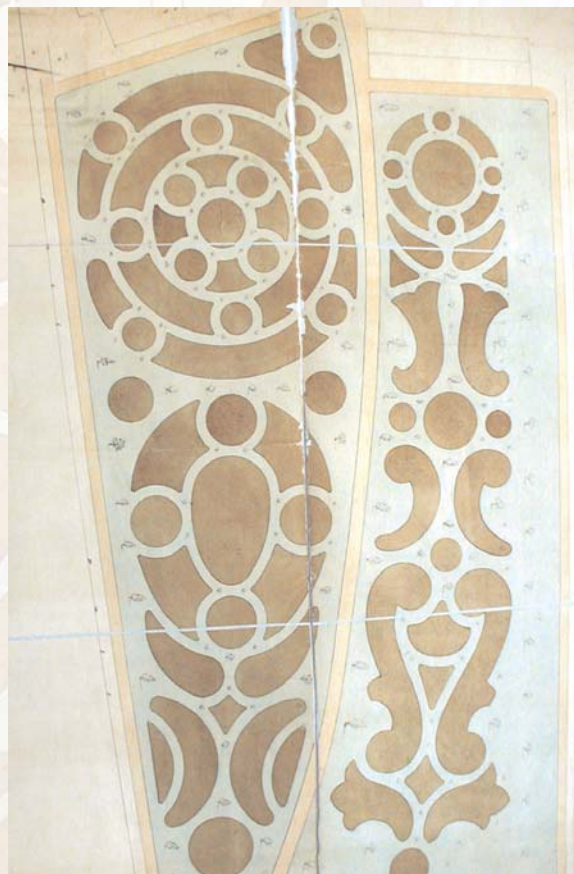




## 3.0 HISTORICAL DEVELOPMENT OF THE SITE

### CONTENTS

- 3.1 Introduction
- 3.2 Archaeological Background
- 3.3 Medieval
- 3.4 16th and 17th Centuries: Royal Influences
- 3.5 1700-1772: Two Royal Gardens
- 3.6 1773-1820: George III and Joseph Banks
- 3.7 1820-1841: Gardens in Decline
- 3.8 1841-1885: The Hookers and the Flowering of the Royal Botanic Gardens
- 3.9 1885-1945: Imperial Kew
- 3.10 1945-2001: Modern Kew
- 3.11 Kew into the 21st Century





### 3.0 HISTORICAL DEVELOPMENT OF THE SITE

#### 3.1 Introduction

3.1.1 This section gives a broad introduction to the historical development of the Site. It is the foundation for the Site Conservation Plan and, in addition, provides a historical framework for the entries included in the Reference Inventory (Section 7). The Inventory contains significantly more detail on specific assets. Where reference is made to an asset included in the Reference Inventory, the Asset Number is given in square brackets after the asset name. The general extent and locations of features listed in the Reference Inventory are marked on the Inventory map (Figure 7.1).

3.1.2 “*The History of the Royal Botanic Garden Kew*” by Ray Desmond (1995) has been extensively drawn upon in the production of this history. As continuous referencing to the book would make the text very cumbersome, the debt to Ray Desmond’s work is acknowledged here. In the same way, Section 3.3 of the history has been developed from John Cloake’s (1995) “*Palaces and Parks of Richmond and Kew Volume 1*”, and again the reader is referred to his work.

3.1.3 Where primary sources and other secondary sources have been used to develop the history further, these are referenced in the body of the text. A full bibliography is included in Appendix A. Where possible, both the references for and the holders of the originals of the primary source material are listed.

#### ***Limitations and Constraints***

3.1.4 The historic development of the Royal Botanic Gardens Kew is a complex subject, documented in a multitude of primary sources of a wide variety of forms, held in numerous locations. The research for the Site Conservation Plan has analysed a considerable proportion of the available cartographical and pictorial evidence. The results of this analysis are presented in this section and in the Inventory. The research has not explored written primary sources such as correspondences, accounts books or personal papers. Such an analysis would take many years to complete. However, it is a recommendation of the Site Conservation Plan and the WHS Management Plan that such research is undertaken (see Section 6.6.1).

***The Historical Background***

- 3.1.5 The Royal Botanic Gardens, Kew are the product of a complex history, stretching over many millennia. The Site occupies a prominent bend in the river Thames and bears the remains of many thousands of years of human activity. These range in age and type from Mesolithic stone axes [7007], to William III’s 17th century avenue [5007/6], through to the modern Princess of Wales Conservatory [8015].
- 3.1.6 The Site has evolved from two distinct foci, namely the settlements of Richmond and Kew. Over the last 500 years these foci became increasingly influential in the history of the Site. More specifically, during the past three centuries the formal designs of the royal Richmond Gardens were expanded northeast along the Thames from Richmond, and the royal Kew Gardens were expanded southwest from the settlement of Kew. Richmond Gardens and Kew Gardens are two of the five identifiably distinct historical areas contained within the Site (see Figure 3.1)
- 3.1.7 As shown on Figure 3.1, the third of the five historic areas borders Kew Gardens to the northeast, between Kew Gardens and Kew Green, and the fourth lies to the northwest, between Kew Gardens and the Thames. These two areas consisted of a number of private houses and gardens and developed as part of the settlement of Kew. They have been incorporated into the Site over the past 300 years, and have retained their own distinct identities and characters. The fifth area comprises a section at Kew Green, which used to extend further into the Gardens than its current extent.
- 3.1.8 The historical areas described above and shown on Figure 3.1 form the basis for understanding the landscape history of the Site. The Management Zones created to facilitate the RBGK Management Plan (CBA 2002) and the Site Conservation Plan (see Section 2) were the product of an analysis of the landscape structure and present usage of the Site. It is not surprising, therefore, that the historical areas, each with their own identifiable landscape character, relate well to these Zones. The close relationship between the historical areas and the Management Zones is outlined in the table below.

<b>Historical Area</b>	<b>Management Zones</b>
Richmond Gardens	South Western Zone; Syon Vista Zone; Western Zone
Kew Gardens	Entrance Zone; Palm House Zone; Pagoda Vista Zone
Private properties bordering the Thames	Riverside Zone
Private properties bordering Kew Green	North Eastern Zone
Former Kew Green	Entrance Zone; Riverside Zone



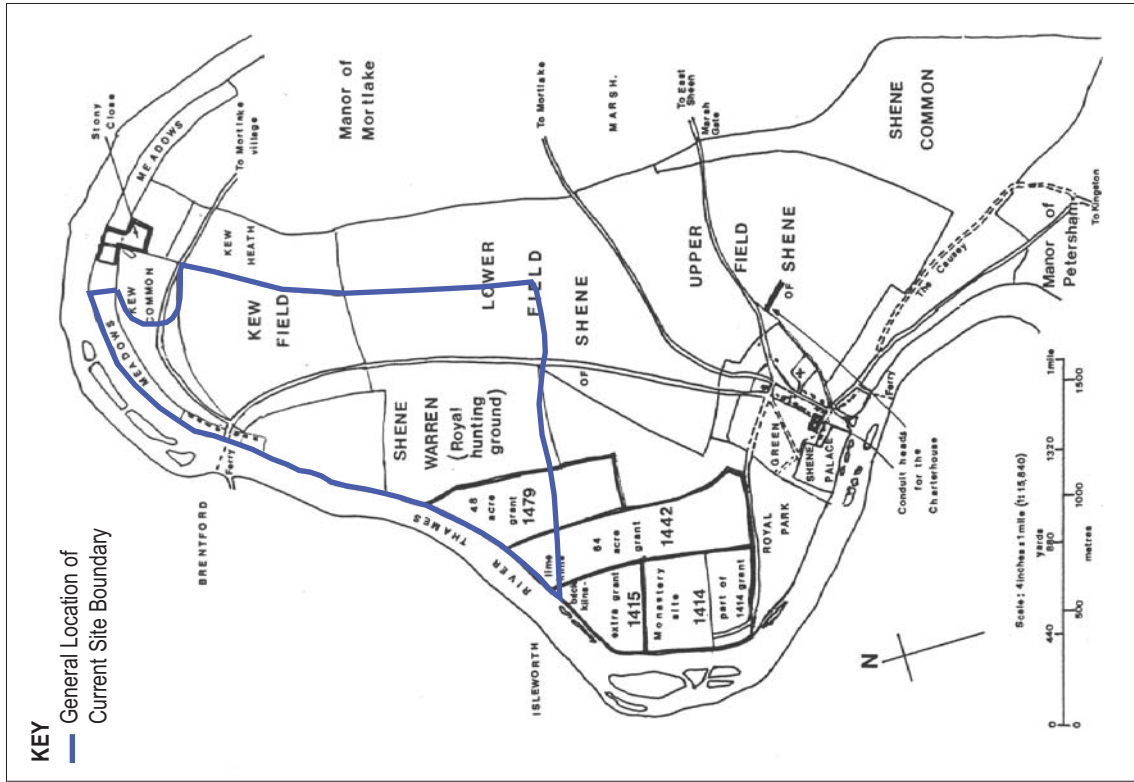


FIGURE 3.2 Richmond and Kew in the 15th century

Source: Cloake 1995, p42

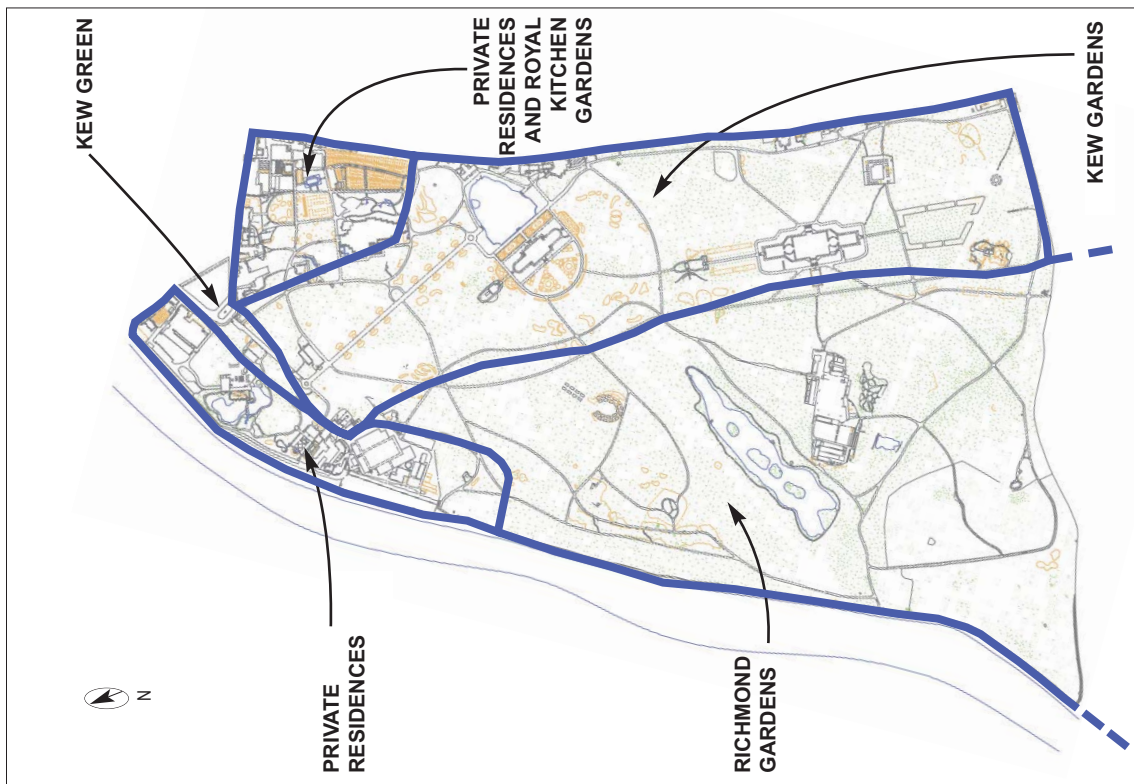


FIGURE 3.1 Historical Areas

- 3.1.9 The four historical areas outlined above were particularly distinct from each other prior to the 19th century. When describing the crucial period of the 16th to the 18th centuries in the following history these four areas have been treated as the separate entities they were. When the two royal gardens were united for the first time in 1772, the histories of these areas became increasingly entwined. In recognition of this, the story of the subsequent development of the Gardens is told as a single strand, treating all four areas as a single site.
- 3.1.10 The early developments on the Site are briefly described in the first two sections of this history. Although these developments are important for their role in setting the scene for the development of the Royal Botanic Gardens and for creating the broad outline of the Site, the majority of the changes that are responsible for the modern structure of the Gardens have taken place during the past five centuries. These centuries are discussed in more detail from Section 3.3 to Section 3.10.

## **3.2 Archaeological Background**

### ***Richmond, Kew and the Thames***

- 3.2.1 Diverted by ice-sheets, the Thames came to settle in its present course during the Palaeolithic period (470,000 to 13,000 years ago). Riverside landscapes have always been desirable places to hunt, gather, visit, pass through and dwell within. The area of Kew and Richmond, sitting in a bend in the river Thames, has subsequently always been a particular focus for human activity. The river not only provides water but also, along with the surrounding land, it provides a variety of ecological niches from which to obtain a broad range of resources such as food, clothing, tools, fuel and building materials. In addition, particularly when the surrounding area is covered with thick forest or by expanses of human development, the use of the river as a local and long-distance transport route becomes attractive, and is a recurring theme in the history of the Thames.
- 3.2.2 Because the river continually attracts human activity, each successive generation contributes to the destruction or burial of the evidence of those who used the area before them. This action is further compounded by the flooding of the river, which buries the remains of human activity under layers of alluvium. This means that the known evidence for early human activity in the area surrounding Kew is relatively scarce, being deeply buried, destroyed or sited underneath existing riverside development. For these reasons, *in-situ* evidence for human settlement from all periods of prehistory is virtually unknown, whereas chance finds of isolated artefacts and features are far more common.

***Prehistoric Artefactual Remains***

- 3.2.3 Remains from several periods of prehistory have been located in the vicinity of Kew and Richmond. Mesolithic (c.8000 to 4300 BC) tools have been found in the locality of the Gardens, including 3 stone axes found between Brentford Dock and the ferry [7007]. Major concentrations of Neolithic (4300 to 2700 BC) artefacts have also appeared at locations within Richmond and Brentford and a small Neolithic flint flake and scraper [6007] have been found within the Site.
- 3.2.4 The same focus on the river continued through the Bronze Age (c.2,300-700 BC) and Iron Age (c.700 BC-43 AD) and a multitude of metal artefacts from this period have been found, almost exclusively within the river. This distribution pattern is due to a Europe-wide pattern of the ritual deposition of artefacts in water, for which the Thames was a particular focus. The Thames was also a centre for European trade during this period. These two facts combined led to a situation whereby a significant proportion of the non-indigenous Bronze Age and Iron Age metalwork found in Surrey has been found in, or by, the Thames. Indeed, there is a class of Early Bronze Age axe for which almost all the examples found in Surrey have been found next to the Thames, and one of these axes was found within the parish of Kew (Needham 1987, 99).

***Roman Roads and the Brentford Ford***

- 3.2.5 For the Roman and early medieval periods, the range of surviving evidence for human activity in the vicinity of Richmond and Kew begins to expand. For example, inferences can be drawn from evidence such as the Roman road network that indicate that Kew's Thames-side location continued to be of importance. The Roman road between Silchester and London ran several miles north of the Thames only connecting with the river at the posting stations at Brentford and Staines (Bird, 1987, 167). As Kew is located beside the lowest crossing at which people could regularly cross the Thames by foot (Blomfield 2000, 1) it is likely that the presence of the posting station and the Roman road at Brentford would have influenced the Kew area, across the ford from Brentford. There is a widespread belief that Caesar crossed the Thames at this point, claiming the Roman Invasion of Britain. No absolute evidence to confirm or refute this suggestion has been found. This strategically, economically and socially important Brentford crossing would have ensured the continued relevance of the Kew area throughout the Roman and Early Medieval periods. Later in history this ford was the location of the important defeat of the Danes by Edward Ironside in 1016.

### 3.3 Medieval

#### *Early Medieval Kew*

3.3.1 Although it is likely that there was a settlement in the Kew during the Roman and Early Medieval period, if not earlier, to service the trade passing across the Brentford Ford, no settlement remains have yet been located. The first documentary reference for a settlement in this area occurs in 1313, and by 1483 the hamlet of Kew was of a taxable size (Blomfield 2000, 1).

3.3.2 Though there is little currently known about Early Medieval Kew, the neighbouring area now known as Richmond was undergoing intense change during this period, primarily due to the development of a royal palace. This royal development in turn influenced the hamlet of Kew, and this is reflected in the 14th and 15th century.

#### *Early Medieval Richmond*

3.3.3 The royal developments of the 14th and 15th centuries at Richmond largely took place in the area of the Old Deer Park, outside of the bounds of the nominated World Heritage Site. They are relevant to the history of the Site as they set the scene for the future royal involvement. In the early medieval period the parish of Richmond was known as Shene. It only assumed the name of Richmond after 1497, when Henry VII completely rebuilt Shene Palace and re-named it Richmond after his Yorkshire earldom. The new name originally only applied to the manor and the park, but it was soon adopted by the village and the parish.

3.3.4 The first known documentary reference to Shene is in the 951 AD will of Theodred, Bishop of London,. By the 12th century, Shene, which then included within its bounds both Richmond and Kew, was one of the four chapelries dependant on the Minster at Kingston-on-Thames, and this relationship continued until 1769 (Blair 1991, 99). It is not currently certain when the modern Richmond and Kew became separate parishes, though this was certainly prior to the 15th century.

#### *Royal Shene: The Manor becomes the Palace*

3.3.5 Henry I granted the manor of Shene to the Norman family of Belet in the 12th century, and it remained in their possession until the 13th century. By 1290, Edward I is recorded as owning large areas of Shene, and by 1313 he owned the manor itself, in the south of the area now known as the Old Deer Park. Edward founded a house of Carmelite monks at the manor house, and they resided there for two years until Edward moved them to Oxford. He then gave the manor to his wife, Isabella, who held

it until her death in 1358. Edward III inherited the manor from his mother, Isabella, and converted it into a moated royal palace with a hunting ground extending as far as Kew (see Figure 3.2).

- 3.3.6 Edward III died at Shene in 1377 and his grandson, Richard II, inherited the property. Shene was apparently the favourite home of Richard and his wife, Anne of Bohemia, and, when Anne died of the plague at Shene in 1394, Richard demolished the palace, allegedly out of grief. The building material was reclaimed and was used at both Windsor and the Tower of London. Strangely, the gardens at Shene Palace were retained and were still being maintained at the end of the 14th century.

*Royal Shene: The Palace and the Charterhouse*

- 3.3.7 This favoured Plantagenet manor entered royal history again in 1414, when Henry V founded the Carthusian Shene Charterhouse, along with the Benedictine Isleworth and Brigittine Syon convents, to expiate the sins of his father, Henry IV, for his part in the murder of Richard II. Several additional grants of land were made to the Carthusian monastery, located to the west of the Old Deer Park area during the 15th century (see Figure 3.2), ensuring that, until the dissolution (1536-1540) the Shene Charterhouse was the largest and richest of its kind.

- 3.3.8 Henry V also built a new palace slightly to the south-east of the old palace's site, and in around 1438, his son, Henry VI added a 50 acre park, the New Park of Shene, to Shene Palace. This park stretched between the palace building and the Charterhouse (see Figure 3.2). During the 1430s and 1440s Henry VI extended and developed further the palace built by his father, particularly in 1444/5 in preparation for his marriage to Margaret of Anjou.

***Early Tudor Richmond: Henry VII's New Palace***

- 3.3.9 Shene Palace burnt down in 1497, and the new Richmond Palace was built by Henry VII. The name Richmond was attached to both the palace and the manor of Shene but not the village. However, the village appears to have adopted it during this period. Richmond Palace was a favourite residence of Henry VII, and he died there in 1509

**3.4 16th and 17th Centuries: Royal Influences**

***Richmond Palace and Kew***

- 3.4.1 The 16th and 17th centuries were key to establishing the course of the Site's later history. Henry VII's building of Richmond Palace in the 16th century, on the site of the earlier royal house, and his transfer



of the court to the palace for the summer months fundamentally changed perceptions of the area and set the scene for its future development. Richmond's location next to the Thames drew the King as it allowed him and his courtiers to sail to and from London. This mode of transport was much preferred as it was quicker and cleaner than using the roads. The presence of the court quickly drew the nobles and influential courtiers to the area and the nearby village of Kew grew rapidly over the next 100 years. By the 17th century Kew's place as an important centre of political power and intrigue was firmly established.

### ***Richmond Lodge, and the early development of Richmond Gardens***

- 3.4.2 The landscape surrounding Richmond Palace also underwent change during this period. James I created a new hunting ground of 370 acres by combining most of the former monastic land and other royal land with the former New Park of Shene (enclosed by Henry VI). As part of this development Robert Stickles built a hunting lodge, Richmond Lodge, in the middle of the new park (Figure 3.3).
- 3.4.3 Following the execution of Charles I (1649), Parliament sold off Richmond Palace, the Lodge and the hunting ground. The Palace became valued as a source of building material, and the majority of the Palace was dismantled. This was a common treatment of previously royalist buildings during the Commonwealth and, whilst the reclaiming and re-use of building materials was an accepted practice at the time, there was probably also an ideological desire to disincorporate and subvert the material symbols of the old status quo. In the same way the area of the park was split into a number of smaller, probably agricultural, lots. During the later reign of William III (1689-1702), the Old Deer Park was largely reassembled and, due to the aforementioned dismantling of the Palace, attention focused on the improvement of Robert Stickles's surviving Richmond Lodge.
- 3.4.4 With this restoration and extensive improvement of the former hunting lodge as a royal residence, the landscape surrounding the Lodge also received attention as a formal designed landscape. The landscape changes that occurred around Richmond Lodge during this period, which comprise the early origins of Richmond Gardens, are not understood, and would benefit from further research. It is known that in the 1690s George London created the Broad Avenue [5007/6] for William III, connecting the Lodge with the Thames (Figure 3.4). It is not currently known whether any of the other formal avenues, or other landscape features shown on early 18th century maps (eg. attrib. Bridgeman, 1707-1734; attrib Bridgeman 1718-1727, Figure 3.7; Rocque 1734) date from William III's time.
- 3.4.5 The land attached to Richmond Lodge did not extend the full distance north to the buildings of Kew Farm, but stopped halfway (see Figures 3.2, 3.3 and 3.4). The land north of this line serviced Kew Farm, and this did not become attached to Richmond Lodge until sometime during the first quarter of the 18th century, prior to the drawing of the 1718-1727 map attributed to Bridgeman (Figure 3.7). The landscape history of Kew Farm [7012] during this period is not currently understood and would benefit from further research.



## ***Kew Gardens***

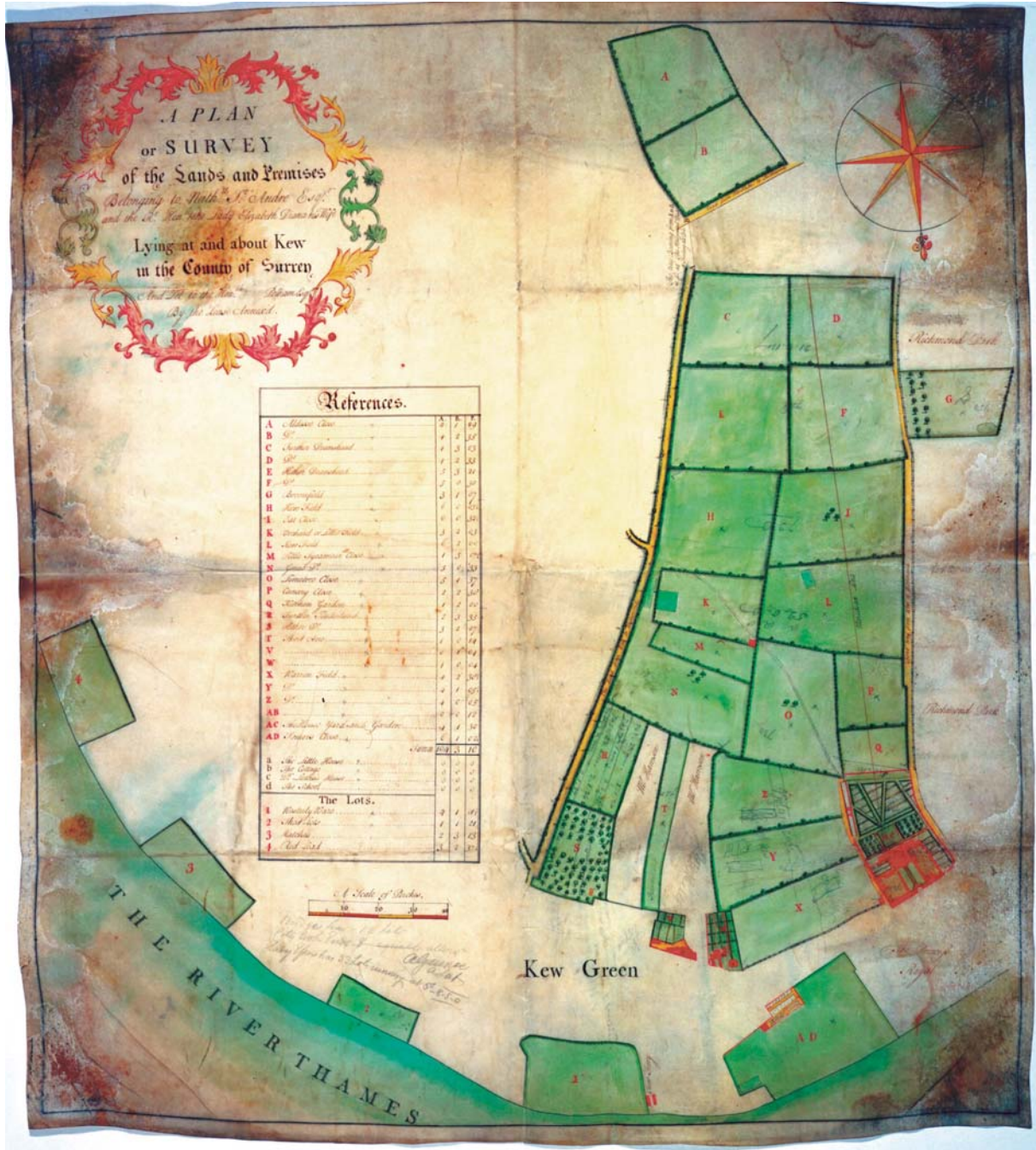
### *Kew Field*

- 3.4.6 The origins of the estate at Kew lie in an area of open field called Kew Field. Kew Field was a single large field, farmed as a series of north-south strips divided between three east-west furlongs (Cloake 1995, 151). Between c.1600 and the c.1730 map of the St Andre estate (Figure 3.5) Kew Field underwent a process of enclosure which replaced the large open field with its multitude of strips, with the more regular enclosed fields shown on the c.1730 map (Cloake, 1995, 167). The exact history of the 17th or early 18th century enclosure of Kew Field is not currently known. Prior to this enclosure, between 1500 and 1550, the house of Kew Park was inserted into the northeast corner of Kew Field (Cloake 1995, 150 & 170), and the estate extended from this core.

### *The Capels at Kew Park*

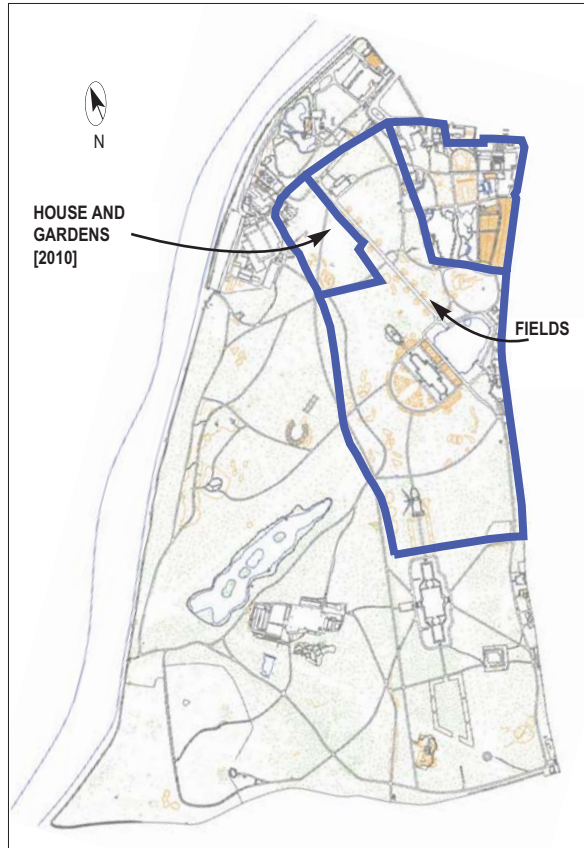
- 3.4.7 The Kew Park estate changed hands several times through the 16th century, settling with Sir Richard Bennett in the first half of the 17th century. In turn his daughter, Dorothy Bennett, who had married Sir Henry Capel, inherited the estate. It was this family who developed the first famous gardens on the Site. Gardens of some form may have existed at Kew Park prior to this, but their form and history is not currently known.
- 3.4.8 The Capels resided at Kew Park (later converted to the White House [2010]) during the latter half of the 17th century. A later map (c.1730, Figure 3.5) shows the house [2010] and formal gardens [2010/3] occupying a small area south of the Dutch House [1001]. Though this map was drawn over 30 years after the death of Lord Capel in 1696, it is unlikely that Lord Capel's formal gardens would have been any larger than the area shown on this map. The design of the gardens would also have been broadly similar to those on this map, with small walled gardens and formal courtyards flanking the house. The land outside of the area of the house and gardens was used as agricultural fields, whose boundaries can be seen on the c.1730 map. Though some strip fields can still be identified on the c.1730 map, in the northeast corner of the Site, by this time most of the estate was parcelled into fairly regular fields.
- 3.4.9 The Capel estate did not occupy the entire site of the later Kew Gardens. The c.1730 map shows that the land then owned by the family (named St Andre due to Elizabeth Capel's remarriage) extended south for about two thirds of the length of the modern gardens. This boundary is retained in Prince Frederick's 18th century Kew Gardens in the southern-most extent of the northern sunken fence [3017]. This relationship is depicted on Figure 3.6.



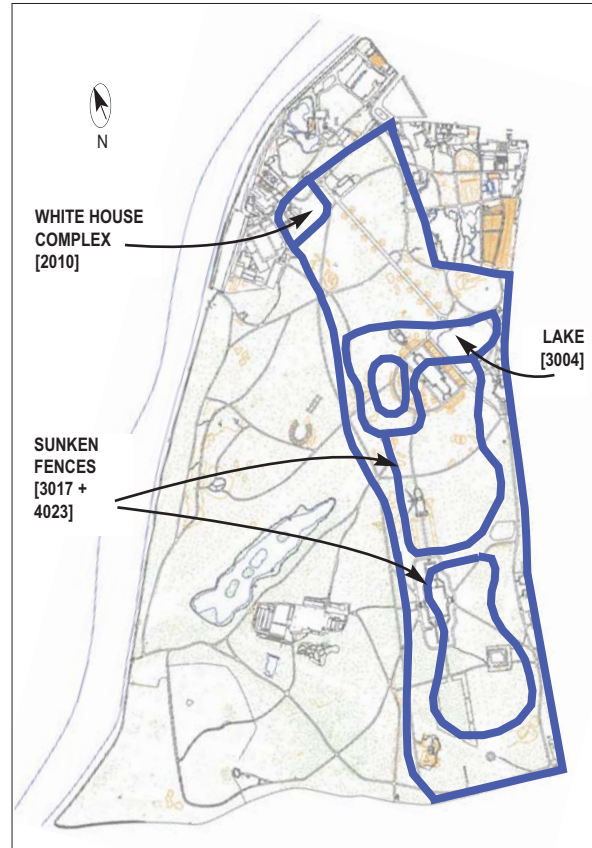


Source: Aron 1730

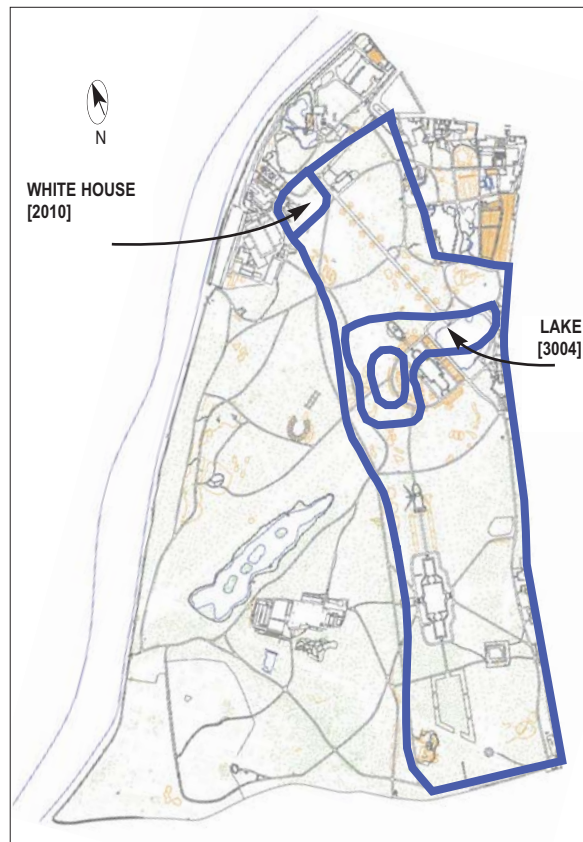
FIGURE 3.5 "A Plan or Survey of the Lands and Premises belonging to Nathaniel St Andre Esq... lying at... Kew..." c 1730  
Image courtesy of the Public Record Office



The St Andre Estate in c1730. See Figure 3.5



Kew Gardens in 1771. See Figure 3.10



Kew Gardens in c1794. See Figure 3.11

FIGURE 3.6 The 18th century Development of Kew Gardens



### *The Capel's Gardens*

- 3.4.10 Both Henry Capel and *"the whole Capel family were famously devoted to gardening ... it was close to an obsession"* (Blomfield, 1994, 21). The gardens were widely admired, especially for their greenhouses, trees and exotic plants. In 1724, nearly 30 years after the death of Capel, Mackay referred to the gardens at Kew as *"said to have been furnished with the best fruit trees in England by that great statesman and gardener, Lord Capel"* (cf Blomfield, 1994, 21).

### *John Evelyn on Kew Park*

- 3.4.11 The writer and garden designer John Evelyn was a regular visitor to Kew Park and his recorded observations are useful for reconstructing the gardens. In 1678 Evelyn noted *"Hence I went to my worthy friend Sir Henry Capel ... his garden certainly has the choicest fruit of any plantation in England, as he is the most industrious and understanding in it"*. In 1683 Evelyn commented on the *"cupola made with pole work between two elms at the end of a walk, which being covered by plashing the trees to them ... very pretty"* (cf Blomfield 2000, 6). In 1688 Evelyn recorded that Capel's *"orangerie and myretum are most beautiful and perfectly well kept. He is contriving very high palisadoes of reedes to shade his oranges during the summer and painting those reedes in oil"* (cf Blomfield, 1994, 21).

### **Riverside Zone**

- 3.4.12 In the early 16th century, the land between Kew Green and the Thames was laid out in a regular series of plots, each containing a dwelling (Cloake, 1995, 150, see also Figure 3.3). Increasingly during the 16th century royal courtiers settled in this area and, under the influence of complex Tudor politics, the regular plots coalesced into larger, less equal land-holdings.

### *Kew Farm and the Dutch House*

- 3.4.13 By 1558 Sir Robert Dudley held all the free land between the modern Brentford Gate [1030] and the Dutch House [1001]. There were a series of small houses on this land but these were neglected and destroyed, eventually leaving only one large house on the estate. This was given the name Kew Farm [7012].
- 3.4.14 A similar process took place on the land to the east, and by the early 17th century two houses dominated this strip of land, dividing the land between them. In 1631, on one of these plots, Samuel Fortrey, the merchant son of Flemish émigrés, built the Dutch House [1001] (see Figure 7.1.3) as a Thames-side villa. This is now the oldest building in the Royal Botanic Gardens, Kew. The Dutch House is distinguished by its use of carved brickwork for all of its architectural decoration, most notably

the superimposed tower of the Orders above the entrance. The design of the landscape surrounding the Dutch House during this time is not currently known.

- 3.4.15 The ownership history of the plot east of the Dutch House (now housing the Herbarium Complex) is not currently understood, however the c.1730 map (see Figure 3.5) shows that by this date the St Andres owned it, and it formed part of the Kew Park estate. A square house [1028] is shown within the plot, with a small area of formal gardens extending to the east. This same house and gardens can be seen on the slightly later 1748 map by Rocque (Figure 3.8).

### ***North Eastern Zone***

- 3.4.16 From the 15th century through to the end of the 16th century this area was part of an open field known as the 'Tinderland'. By the start of the 17th century a series of small building plots (see Figure 3.2) had developed immediately adjacent to Kew Green, in the northern edge of the Tinderland (Cloake 1995, 167). The rest of the area remained as the Tinderland field, and some remnants of the strip fields that it contained during the 16th and 17th centuries can be seen on the c.1730 plan (Figure 3.5).

## **3.5 1700-1772: Two Royal Gardens**

### ***Richmond Gardens***

#### *Ormonde Lodge*

- 3.5.1 In 1707 Richmond Lodge was leased by James Butler, the Duke of Ormonde, who renamed it Ormonde Lodge. He partially rebuilt the house and incorporated William III's tree-lined avenue to the Thames [5007/6] into a larger garden design. At the time the lands attached to the Lodge only amounted to 58 acres (Cloake, 1996, 28) and included a large area of woodland. The rest was parcelled into a number of fields, or 'closes', that were rented from the Crown by other individuals (see Figure 3.4).
- 3.5.2 Ormonde created a 'wilderness' out of the existing woodland [5005] by cutting walks into it. He rented further fields to the north, extending his holding along the river. Out of the Brickfield Close he created his Riverside Terrace [5019/1], with its summer house [5019/2] (Figure 7.5.4) and probable canal [5019/3]. He possibly also rented the Barbados or Broom Close, the Virginia Close and the first Keeper's Close (not to be confused with another area named by Rocque (1734 and 1748) as 'the wilderness call'd Keeper's Close' [5005/2]). Ormonde may have created the Diagonal Wilderness [5004] out of the 'first' Keeper's Close. It is currently uncertain whether Bridgeman or Ormonde created the Diagonal Wilderness, though it is usually attributed to Bridgeman.

3.5.3 Ormonde's landscape creations at Richmond were described as:

*"A perfect Trianon [the late 17th century garden at Versailles], everything in it and about it answerable to the grandeur and magnificence of its great master ... There is a fine avenue that runs from the front of the house to the town of Richmond at a half mile distance one way and from the other front to the Riverside, both inclosed with balustrades of iron. The gardens are very spacious and well kept. There is a fine terrace towards the River. But above all the woods cut out into walks with plenty of birds singing in it, make it a perfect habitation"* (John Macky, 1714, cf Desmond 1995, 2).

3.5.4 The Kew Farm lands were not included in Ormonde's holdings, as they then belonged to Sir William Brownlow's estate (Cloake 1996, 28). The boundary between Brownlow's estate and the Crown estate was marked by the line of trees that crossed the Site from east to west [5004/1].

#### *Ormonde Lodge Forfeited*

3.5.5 Ormonde forfeited all his property following the unsuccessful Jacobean Rebellion of 1715 and the Prince and Princess of Wales (Prince George; later George II and Princess Caroline) moved into the building in 1718, which reverted to its former name of Richmond Lodge. Richmond Lodge and its associated grounds were given outright to Queen Caroline following coronation of George II in 1727. There is a map (Figure 3.7) attributed to Bridgeman, which is dedicated to the Prince and Princess of Wales. This shows the landscape at Richmond after 1718, when the Prince and Princess of Wales leased the property, and before their coronation in 1727.

#### *Queen Caroline and the English Landscape Garden*

3.5.6 The English Landscape style of gardening developed in England in the 1730s, from where it spread across Europe and the wider world. *"In its purest form it rejected all forms of geometry and regularity"* (Goodchild, 2002, 4). Stephen Switzer (1682-1745) is generally accepted as being the first practitioner of this style which was famously advocated by the English poets and essayists, Joseph Addison (1672-1719) and Alexander Pope (1688-1744). 'Capability' Brown (1716-1783) and Humphry Repton (1753-1818) are closely associated with the later development of this style. The story of the birth and development of the English Landscape Garden *"is, of course, more complex"* (Goodchild, 2002, 3), involving many other people, such as Charles Bridgeman (died 1738), who worked at Richmond, and William Kent, who worked at both Richmond and Kew Gardens (1685-1748). Horace Walpole said of Kent that he was *"born with a genius to strike out a great system from the twilight of imperfect essays. He leaped the fence and saw that all nature was a garden"* (Walpole 1780, 43). The Brompton nursery of the two royal gardeners, George London (who designed a formal landscape at Richmond Lodge for William III, and who died in 1714) and Henry Wise (1653-1738), appears to have been a hothouse for the early development of these designers, with Switzer and possibly Bridgeman both working there.



FIGURE 3.7 "A Plan of the Lodge, the Garden, the Park.....at Richmond" (1707-1734)  
*Image courtesy of the Public Record Office*



- 3.5.7 Queen Caroline has been acknowledged to be a patron of English Landscape Gardening, and, in her own words, her concern was to set about 'helping Nature, not losing it in art' (Batey et al, 2000, 101). Having spent her early married years at the celebrated formal baroque gardens of Herrenhausen in Germany, Caroline accompanied her father-in-law, George I, to England at the time of the Hanoverian succession. She was not then in a position to re-order the royal gardens at the various royal palaces to her favoured style: at that time they were all designed in the highly formal fashions of the era. When the Prince of Wales bought Ormonde Lodge in 1718, having quarrelled with his father, this purchase brought with it a landscape prime for Caroline to develop as an 'English Landscape Garden'.
- 3.5.8 At that time the area surrounding the Lodge mostly consisted of fields, with some formal avenues installed by William III and Ormonde, and Ormonde's Terrace and woodland walks. Desiring to move beyond the high formality of the era and embrace the developing informality of the English Garden Movement, she held a meeting of critics and designers at Richmond Gardens in 1719 to discuss her gardens, and subsequently she employed two of the leading proponents of the early English Landscape Garden, Charles Bridgeman and William Kent. The results of their collaboration at Richmond have been described as a "geometrical '*ferme ornee*'" (Goodchild 2002, 9). For further discussion of the concept of *ferme ornee*, please see Section 3.6.8.

#### *Bridgeman at Richmond*

- 3.5.9 Bridgeman was appointed 'one of HM's Principle Gardeners' in 1726, and Royal Gardener in 1728, however it is probable that he began work at Richmond Gardens in the early to mid-1720s. Bridgeman, as Royal Gardener, had a hand in the design of most of the Royal Palace gardens, however, apart from Richmond, his work at most of these, such as Hampton Court and Windsor, involved preserving the original design, rather than significantly altering it (Willis 1986, 72). Richmond is the only Royal garden that Bridgeman designed almost from scratch, starting as he did with only a small area of formal gardens left by Ormonde and William III. It is known that William Kent contributed a number of buildings to this new formal landscape (see Section 3.5.20). The early 18th century Richmond Gardens are usually attributed to Bridgeman, and the extent to which Kent contributed to, or moulded this design is currently uncertain. This question would benefit from future research.
- 3.5.10 By the time of their coronation in 1727, George II and Charlotte had rented five fields that had formerly belonged to the Brownlow estate, extending the area of Richmond Garden north, towards Kew (Cloake 1996, 36). With this new canvas, Bridgeman radically redesigned the landscape, for the first time bringing the entirety of the holding into a formal design (see Figures 3.7 and 3.8). This designed landscape is crucial to the later history and design of the gardens, not only because of the features that were later retained and reworked, but also for the skeletal structure and geographical extent that it set.



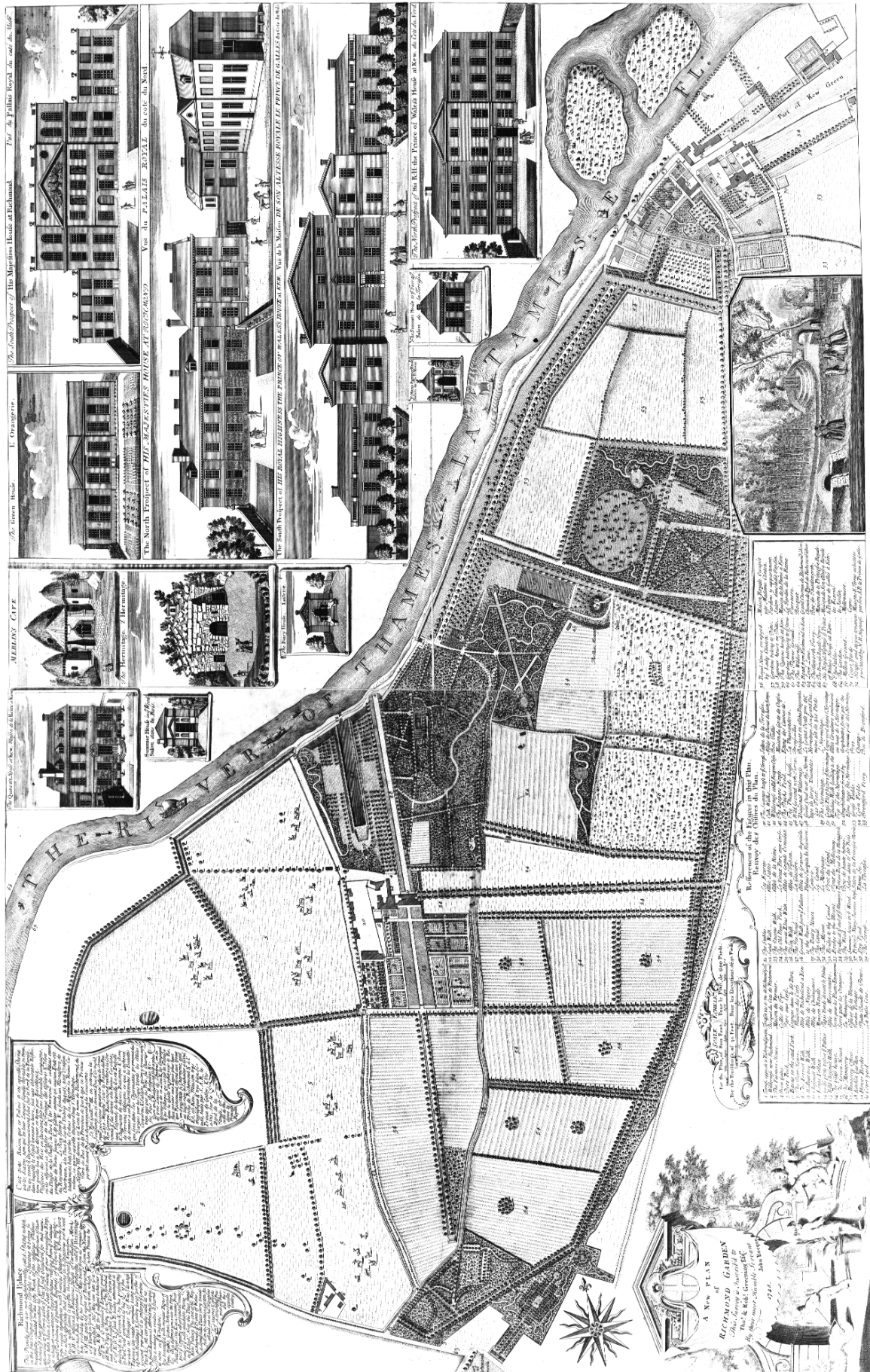


FIGURE 3.8 "A New Plan of Richmond Garden", 1748  
Source: Rocque 1748



- 3.5.11 By the time of Rocque's map of 1734, Bridgeman had developed four main areas of the Gardens. In one area he had extended the Wood [5005/1], probably already cut into walks by Ormonde, by planting the Keeper's Close [5005/2]. Several buildings were built within this enlarged wilderness, and these are labelled on Rocque's 1748 map as "The Summer House in ye Wood" [5005/7] (see insert in Figure 3.7), the Ice House, Princess Mary's Summer House [5005/6] (see insert in Figure 3.8 and Figure 7.5.3). The Keeper's Close wilderness also included the Keeper's House [5005/3] and the Pheasant House [5005/4], and had the famous Merlin's Cave [5008/1] (Figure 7.5.2) at its edge. Both the Summer House in the Wood and Merlin's Cave were designed by William Kent; the first was a classical pavilion, the second a romantic folly.
- 3.5.12 A second area developed by Bridgeman was that immediately surrounding the Diagonal Wilderness [5004], which was joined by a large Great Oval [6006/1], the Amphitheatre [6006/2] and the Hermitage [6005/1] with its Grass Plot [6005/2] (see Figure 7.6.1). These formal woodland features are a classic motif in Bridgeman's work and appear in many of his designed landscapes. Bridgeman favoured elms in his designs, and the Amphitheatre was entirely constructed out of this species.
- 3.5.13 The two woodland areas of the Wood and Keeper's Close, and the Diagonal Wilderness, Great Oval and Amphitheatre were united by the Duck Pond [5008/2], which was one of the earliest Bridgeman features on the Site. By the time of Rocque's map of 1748 (Figure 3.8), the Duck Pond and Merlin's Cave had been joined by the New Mount [5008/3], which was again clothed in elms.
- 3.5.14 The third main area developed by Bridgeman was the Canal Garden [5007] (see Figure 7.5.1 for proposed plan attributed to Bridgeman). This was a formal garden to the south of London's Broad Avenue [5007/6], that combined a large ornamental canal [5007/1] with a small wilderness. The Canal Garden included several classical buildings designed by Kent (the Dairy and the Tuscan Temple [5007/4]), a viewing mound [5007/3], which was enlarged in 1733 by the orders of George II, and several bridges [5007/2 and 5007/5] (see Figure 7.5.5). The garden was criticised by the landscape gardener and architect, Batty Langley (1696-1751), in his "New Principles of Gardening" (1728), as he found the canal "*too narrow for its length*", and its plantations of trees "*stiff and regular*" (cf. Desmond 1995, 11).
- 3.5.15 The fourth area that underwent dramatic redesign was the area beside the river. Here Bridgeman extended Ormonde's Terrace [5019/1] almost as far as the Royal House occupied by Lady Clinton [1029/1]. Bridgeman's new River Terrace [5017] was lined with elms and was a popular promenade for the fashionable crowds on summer Sunday evenings, who either walked the line of the Terrace within the gardens, or followed it along the river, outside the garden boundary.

- 3.5.16 Apart from Batty Langley's public criticism of the Canal Garden, Bridgeman's designs at Richmond were generally well-received among his peers and visitors to the gardens. Contemporary opinion formers, such as Horace Walpole and the famous garden critic Sir John Clerk of Penicuik, particularly praised Bridgeman's innovative incorporation of cultivated fields juxtaposed with dense plantings of trees. It was these "*cultivated fields and even morsels of a forest appearance*" that Walpole thought most advanced the agenda of the English Landscape Gardening reformation and indicated the "*dawn of modern taste*" (Walpole, 1780, 42).
- 3.5.17 Peter Willis (Willis 1985, 72), an authority on the work of Bridgeman, divides Bridgeman's design palette into three groups of features: the formal (parterres, kitchen gardens, avenues and rectilinear, octagonal or round lakes and ponds), traditional (mounts, amphitheatres, statues, garden buildings and irregular *cabinets*) and progressive (ha-has, rides and walks to emphasize particular vantage spots). Richmond combined the full variety of Bridgeman features, with, for example, the formal Duck Pond [5008/2], the traditional New Mount [5008/3] and the progressive River Terrace [5017]. The later destruction of the River Terrace by 'Capability' Brown, and its replacement with a ha-ha [5011], can thus be seen in an ironic light, as it replaced one progressive feature that Bridgeman was famous for, with another that Bridgeman is accredited with popularising. The ha-ha [eg. 7008] was Bridgeman's "*capital stroke, the leading step to all that followed*" (Walpole 1780, 42).
- 3.5.18 Kent's buildings also inspired much comment, with the Hermitage [6005/1] (see Figure 7.6.1 and insert in Figure 3.8) being the most praised and Merlin's Cave [5008/1] (Figure 7.5.2) the most contentious. Alexander Pope mocked in the 1730s: "*Every man, and every boy, is writing verses on the Royal Hermitage*" (cf Desmond 1995, 15). This comment was made in response to the competition sponsored by the 'Gentleman's Magazine' in both 1732 and 1733 for the best poem acclaiming "*Her Majesty's Grotto at Richmond*" (cf Desmond, 1995, 15).

#### *Richmond Gardens and Political Symbolism*

- 3.5.19 In keeping with the political nature of gardening in the 18th century, as seen at estates such as Stowe, Caroline's gardening, and Merlin's Cave in particular, became entwined in politics. "Fog's Weekly Journal" for 6th December 1735 commented that Merlin's Cave was "*Hieorglyphical [sic], Emblematical, Typical and Symbolical, conveying messages of Policy to Princes and Ministers of State*" (cf Desmond, 1995, 18). Indeed, "*many political jokes were made about Kent's buildings*" (Batey, 2000, 102), and when Caroline complained to George II about this he famously replied "*I am very glad of it ... you deserve to be abused for such childish silly stuff*" (cf Desmond 1995, 18).

3.5.20 Inspired by the *'fete-gallant'* pastoral paintings of Watteau, Caroline invited her court to "*Watteau's world of picnics, minuets, coquetries and masquerades in the Richmond Gardens*" (Batey 2000, 104). This romanticism amused Walpole, who "*delighted in the absurdity of the idea of the court and people of rank and fashion playing Watteau's game*" (Batey 2000, 105), and called it "*a kind of impossible pastoral, a rural life led by those opposites of rural simplicity*" (cf Batey 2000, 105), led in full view of the public walking the Thames tow path. Such activities undertaken in the full view of the public were bound to inspire comment. Caroline's attitude to the political insinuations drawn from her pastoral activities is reflected in her comment to her husband transcribed above, however, the extent of her naiveté, or concerted blindness, with regard to the political connotations of her garden and her *'fete gallantes'* has not been analysed within the scope of the present study. As she was in receipt of secretive transfers of money from the King's purse to her own, made by the Prime Minister, Robert Walpole (Batey et al 2000, 102), she cannot have been in total ignorance of the relationship between the State and her garden. When Caroline died (1737) she left debts amounting to £20,000, most of which were accrued through her activities at Richmond and Kensington Palace.

#### *George II and the Greenings*

3.5.21 Queen Caroline died in 1737, and Bridgeman died in 1738. Her husband, George II, inherited the Gardens, and responsibility for their upkeep was transferred to the Greening family. Though the main body of Bridgeman's implemented design was completed by the time of Rocque's plan of 1734, two further plans by Rocque (1748, Figure 3.8, and 1754) show that even after the deaths of both Caroline and Bridgeman, the landscape of Richmond Gardens continued to develop. Under the care of the head gardener, Thomas Greening, and his son, new features and garden areas were introduced, such as the small wilderness at the very north of the Garden. Many features not implemented by 1734 (Rocque) appear on the 1748 (Rocque) map (Figure 3.8), but it is not yet certain how many of these were undertaken after the death of Bridgeman. Such features include the 'Little Wilderness' [5009/1], the New Mount [5008/3] and the sunken feature [7008] delineating the fields at the north of the Garden. The contribution to Richmond Gardens made by Thomas Greening and his son, Robert Greening, was acknowledged by Rocque, who dedicated his 1748 map to them. Robert Greening later became the head gardener for Princess Augusta's neighbouring Kew Gardens.

#### *George III and 'Capability' Brown*

3.5.22 In 1760 George II died and George III became King. As was usual with the landed classes, the passing of the generations was marked by changes to the inherited buildings and landscapes.

- 3.5.23 In 1764 Lancelot 'Capability' Brown was appointed George III's 'Surveyor to his Majesty's Gardens and Waters' at Hampton Court, a post recently vacated by John Greening. Following this appointment George commissioned Brown to transform his late mother's Richmond Gardens. Brown's grand scheme for Richmond included visually uniting the Gardens with Syon Park across the Thames, which he had already landscaped. This visual unification of lands on either side of the Thames was not a new feature of the landscape at Richmond, as, at the turn of the 16th century, Henry VII had extended his hunting grounds into lands on the other side of the Thames.
- 3.5.24 'Capability' Brown is recognised as one of the leading exponents of the English Landscape Movement, however he was not a disciple of his predecessors and he rapidly set about radically altering the designs and removing most of the follies Bridgeman and Kent had installed at Richmond. His own style of broad sweeping open vistas and informal plantings gradually replaced Bridgeman's carefully contrived garden with its variety, contrasts and associative features.
- 3.5.25 The 1764 plan attributed to Brown (Figure 3.9) shows the Richmond landscape as a single whole. The plan shows a dramatically altered landscape that bears little resemblance to the gardens that already existed. Unlike Bridgeman, however, Brown was working with a landscape that had already been formally designed, whose boundaries and defining features had already been created. Little is currently known about the process through which Brown debated his designs with King George, nor how he implemented the designs that were eventually agreed. What is clear, however, is that Brown's initial vision of vast areas of open parkland, bordered and punctuated by slim sinuous strips of woodland and curvaceous clumps broken by delicate groves was not entirely implemented. Instead, the design that emerges by the time of Burrell and Richardson's 1771 map (Figure 3.10) is far more solid, restrained by the pre-existing woodland and retaining many existing features.
- 3.5.26 Brown's retention of the Hermitage [6005/1] and the Grass Plot [6005/2] is well-recognised, however Bridgeman's landscape influenced Brown in further, less well-known, ways. Instead of sweeping away and starting again, Brown took the mature woodland that pre-existed Bridgeman (i.e. The Wood [5005/1]), and the earliest of Bridgeman's plantings (eg. Keeper's Close [5005/2]) and turned them to his advantage. He took the wilderness walks in the Wood and the Keeper's Close and completely redesigned them, removing all the offending symmetrical designs and lines and replacing them with more serpentine paths. At the edges of the woodland block he combined the removal of trees with judicious replanting to create the characteristic curvaceous edges that can be seen on the 1771 map. In this way he kept the mature woodland on the site, giving an age and maturity to his designs.





FIGURE 3.9 "Richmond Gardens and the Proposed Alterations", 1764

Source: Attrib. 'Capability' Brown 1764

- 3.5.27 Adjacent to the Keeper's Close, Brown planted a new strip of woodland [7011/1] to connect this woodland block with the Diagonal Wilderness [5004]. The formal paths in the Diagonal Wilderness were removed, as were most of the classic Bridgeman features of the Amphitheatre [6006/2], and the Great Oval [6006/1]. Brown retained the most southern portion of the Amphitheatre to finish his design, and the area of woodland at the northwest corner of the Great Oval became a section of his large circle of woodland [7011/2] beside the Hollow Walk [7001]. These tree plantings had been the most recent areas of woodland that Bridgeman had added to the site, and it may be no coincidence that the only blocks of woodland that Brown removed were the youngest and least mature of all those found in the gardens. It is highly likely that these trees would have been planted elsewhere within the Site rather than simply being discarded. There would not have been enough trees in these removed blocks for the entirety of Brown's new planting and some new trees would have had to be imported to the Site. The largest area that Brown planted was the woodland [7011/2] adjacent to his Hollow Walk [7001] and some of the trees removed from the Great Oval and the Amphitheatre may have been used in this planting.
- 3.5.28 The removal of the Amphitheatre and the majority of the Great Oval, along with the planting of the Hollow Walk Woodland [7011/2], is one of the more important aspects of Brown's design at Richmond. The associated creation of the open space at the centre of Richmond Gardens (as seen on Figure 3.10) is one of the more enduring aspects of Brown's design, and it later enabled the 19th century building of the Lake [6003] and the Syon Vista [6004] (see Figures 3.13 and 7.6.2).
- 3.5.29 In addition, Bridgeman's ditch [7008] (the possible ha-ha at the northern end of the Site), was metamorphosed into a section of Brown's famous Hollow Walk [7001]. Although Brown's removal of Bridgeman's River Terrace was widely decried, his new path with its ha-ha [5017] maintained the innovation of visual Riverside access that Bridgeman had installed in the Gardens. Both Bridgeman and Brown made the Thames central to their designs, bringing it into the garden and allowing intellectual and visual appreciation of this river and its changing aspect. It is this breaking down of the boundaries of the Garden and the incorporation of the wider landscape within the Garden that, more than any other aspect, unites the designs of both Bridgeman and Brown within the single philosophy of the English Landscape Garden.
- 3.5.30 The now classic open parkland created by Brown divided contemporary public opinion, especially in the matter of the River Terrace. The 'waving lawns' he put in place of the more formal River Terrace were decried by some: "*nor is there a person who can recollect the beauty of the lengthened terrace, but censures the innovator – Mr Capability Brown*" (Middlesex Journal 1774 cf. Desmond 1995, 66) and praised by others as "[hanging] *to the river in a most beautiful manner*" (Arthur Young 1771 cf.

Desmond 1995, 66). The architect William Chambers, who was working in the neighbouring Kew Gardens, condemned Brown's work.

- 3.5.31 It is apparent that during Brown's work Richmond Gardens was divided into sections, and Brown landscaped each area at different times. A c.1794 plan of the Gardens (Figure 3.11) clearly shows that only two of these sections were landscaped in Brown's style: the area north of Queen Caroline's Cottage, and the southern area between the Observatory and the Thames. As Brown died in 1783 it is safe to assume that the remaining section, the area surrounding the old Richmond Lodge, never received Brown's attentions. A second 18th century plan in the style of Brown (Anon, undated - late 18th century) survives in the PRO, showing how the area of Richmond Lodge could be landscaped after the demolition of the buildings. This plan is wrongly labelled in a more recent hand as being a plan of the "Old Kitchen Garden, Kew Palace" and is held in the Public Record Office (WORK 32/96). It is not currently known if this plan was by Brown and the design does not appear to have been implemented.

*The demolition of Richmond Lodge*

- 3.5.32 Richmond Lodge was demolished in 1772 and the royal family moved to the Kew White House [2010], recently vacated by the death of Princess Augusta. Brown continued to work on Richmond Gardens even after this event.

*The legacy of Bridgeman, Kent and Brown*

- 3.5.33 Bridgeman, and to an unknown degree Kent, created the basic structure and form of Richmond Gardens. Brown enhanced and developed this landscape further. All three were great masters of the English Landscape Movement, and Richmond was an important melting pot for their thoughts and designs. As a Royal garden, Richmond was closely watched and commented on and the estate became an important leader in garden fashion.
- 3.5.34 The 18th century Bridgeman-Kent-Brown landscape is overlain in the modern day by the Nesfield-Hooker-Burton designs of the mid to late 19th century, and by subsequent 19th and 20th century developments. Several of Brown's landscape features can still be seen, including the Riverside ha-ha [5011] and the Hollow Walk (Rhododendron Dell see Figure 7.7.1) [7001]. Bridgeman's individual features are less easy to identify in the Site, though it is possible that within the modern Gardens trees planted by Bridgeman, or by Brown, may still survive.



3.5.35 Though Richmond Gardens have changed considerably since Brown's involvement, they still retain the pattern of open space and woodland that he inherited from Bridgeman and which he altered to his own design. Blocks of woodland still exist in the areas of the Hollow Walk Woodland [7011/2]; the Diagonal Wilderness [5004], the Wood [5005/1], Keeper's Close [5005/2] and the Little Wilderness [5009/1]. The pre-Brown trees [5009/5 and 5009/6] shown on Rocque's 1748 map (Figure 3.8) in the area of the Wild Ground with Furze [5005/3 and 5005/4] may also still survive in the Gardens. Brown's woodland [7011/1] that joined the Keeper's Close with the Diagonal Wilderness and the retained sections of the Great Oval [6006/1] and the Amphitheatre [6006/2], is also still wooded today. In this way, the important historical 18th century structure of informal woodland punctuated by walks and glades still continues to this day as does the important clearing in the middle of Richmond Gardens that now contains the Syon Vista [6004] and the Lake [6003].

### ***Kew Gardens***

#### *Kew Farm becomes the White House*

3.5.36 In 1731 Frederick Louis, Prince of Wales, leased the Capel's house and gardens at Kew Park (see Figure 3.5), next door to his parents' property at Richmond Lodge, and the history of the Kew estate changed dramatically. William Kent, who had recently designed a large number of buildings and follies in Caroline's (Frederick's mother) garden, was employed to redesign the house at Kew Farm. Kent added an extension to either side of the building, but the majority of his redesign involved the transformation of the existing building by cladding it in white stucco (Figure 7.2.1). The white stucco used to create the famous Palladian facade earned the house the more familiar name of the White House (see gazetteer entry [2010] for a more detailed discussion of these changes). Kent also designed interior decorations and furnishings for the building, and a design included in Chambers' "Plans, Elevations and Sections ..." (1763) shows that Kent did have some input into the garden, designing at least one garden seat [3022]. This seat does not appear to have survived. As well as designing buildings and interiors, Kent was a well-known landscape architect, and though he is not accredited with the design of the 18th century landscape of Kew Gardens, it is not inconceivable that he may have held some influence over the design, particularly with regard to the elusive '*Plan*' (see Section 3.5.41). This matter deserves further research.

3.5.37 The White House was accompanied by a number of domestic and estate buildings, as would be expected for a house of that size and social stature. Kew Palace Cottages [1005 & 1006] were built before Frederick and Augusta first rented the property, as were several of the stable buildings [2010/1] to the east of the main house. Kew Palace Flats [1004] were constructed after Rocque's map of 1748 (Figure 3.8) was surveyed, along with a number of other buildings that have not survived, the flats may

have been designed by William Kent. This expansion of the servant's offices took place in an area that was previously formal gardens attached to the house and the buildings are shown on Burrell and Richardson's 1771 map (Figures 3.10 a and b).

#### *HRH Frederick's Kew Gardens*

- 3.5.38 The main phase of HRH Frederick's landscaping appears to have taken place in the 1740s. The changes gathered pace throughout that decade until his sudden and unexpected death in 1751. The lack of map evidence for this period means that the detail of these alterations and the order of their development is not currently known. Primary archival research of documents such as house accounts, letters and diaries is needed in order to understand the development of the gardens during this crucial time. In general terms, Frederick appears to have first set about landscaping the area immediately south of the house, planting a multitude of trees and creating in several stages the Great Lawn [2007], the Lake [3003] with its large island, and the mound [3005/2] on which the Temple of Aeolus [3015/1] now stands (the Temple was added to the mound after Frederick's death). The Mound was intended to have been made into a 'Mount Parnassus', with paired busts of ancient and modern philosophers, however, Frederick died before his plan for the mound was completed. Goupy, Frederick's art advisor, had created the design for the Mount Parnassus building, and he was also responsible for a number of other follies in the Garden. The known examples of his work include the Temple of Confucius [3006 & 3019], a Chinese style garden folly built in 1749 (Figure 7.3.2) and which probably originally stood on the island in the Lake, before it was moved by Chambers to the head of the Lake in 1757. Another, less-well documented example of Goupy's work is the Chinese Arch [4003].
- 3.5.39 All the landscape features listed above (except possibly the Chinese Arch) were located in the north of the Gardens, transforming the fields that Frederick and Augusta had first rented, then bought, from the St Andres (see Figure 3.5). The southern extent of the estate shown on the c.1730 map correlates with the strip of woodland that ran through the middle of the two southern lawns shown on the 1763 and 1771 plans (Figure 3.10) of the Gardens (this process is shown on Figure 3.6). Frederick set about expanding the gardens, leasing more land to the south of the St Andre estate boundary. In the reverse of the process undertaken by his parent's northerly expansion of their garden from Richmond to Kew, Frederick extended his garden south, beyond the Kew parish boundary and into Richmond. In the 17th century and earlier, this land acquired by Frederick had been part of the large open field called Richmond Lower Field (Cloake, 1995, 175), and which was known in the early 18th century as Parkshot (Cloake 1996, 28).



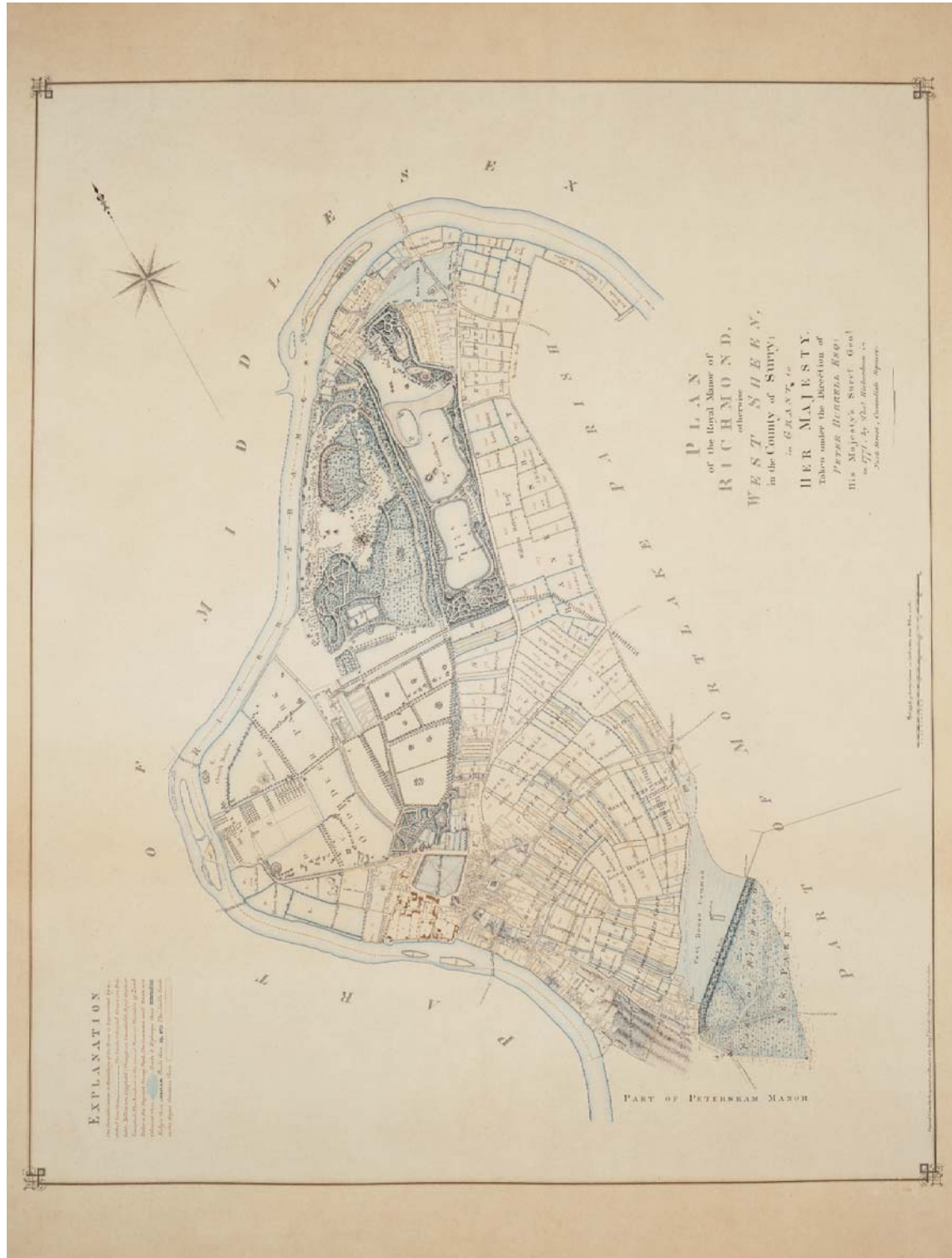


FIGURE 3.10a "Plan of the Royal Manor of Richmond...", 1771  
Source: Burrell and Richardson 1771





- 3.5.40 It would appear that the new land acquired by Frederick did not include the area that now surrounds the Pagoda, which was on a separate lease from the rest of the gardens. This land was the cause of several difficult negotiations over the years, and was finally bought by George IV in 1822. It is therefore suggested that the sunken fence line [4023] at the south end of the south lawn marks the edge of the second phase of Frederick's garden expansion.
- 3.5.41 It does not appear that many buildings were constructed in this new area before Frederick's death, though the aforementioned Chinese Arch [4003] may have stood at the Kew Road side of the garden, opposite the mound later occupied by the Mosque [4007], and possibly underneath, or near, the later Alhambra [4006/1]. An invoice for the Chinese Arch was submitted in 1750 or 1751, though it is not currently known whether the Arch was constructed before or after this date. It is mentioned in Greening's contract renewal from 1757, in which the boundary of the Gardens is described as running from the "*little mount in Love Lane to the Chinese Arch by the road on the other or opposite side of the gardens*" (cf Desmond, 1995, 34). This boundary description suggests that Augusta did not lease the land on which the Pagoda now stands until after 1757. As stated before, the question of mid-18th century land lease and purchase requires further research. Further research may also discover more buildings built within the Gardens during this period. Being very flimsy, and maybe unsuited to later designs, it is possible that any number of buildings may have been constructed and removed before the first known plan of the Gardens was published in 1763.

*Augusta's Kew Gardens*

- 3.5.42 Unfortunately Frederick's designs were curtailed by his sudden death in 1751. The extent to which Princess Augusta continued with his intended designs, and the extent to which she replaced these designs with her own is not currently understood. In 1752 she ordered John Dillman, her head gardener, to "*compleat all that part of the Garden at Kew that is not yet finished in the manner proposed by the Plan and to keep all that is now finished*" (cf Desmond 1995, 30). Unfortunately "*the Plan*" has not been located for the purposes of this study and it is not currently known whether it survives.
- 3.5.43 The story of Kew Gardens under Augusta is often told through the men she involved in the process, namely Frederick, Lord Bute and William Chambers, each of whom have been the subjects of considerable research. Until more detailed primary research is undertaken to understand Augusta and her role in the design of the Gardens, her probable role will remain largely unrecognised.
- 3.5.44 Lord Bute was apparently a friend of Frederick, and Augusta sought both his help, and the help of another friend, Reverend Stephen Hales, in bringing about the completion of "*the Plan*". It was through

Lord Bute that William Chambers became involved in the Gardens in 1757, and a new phase of design began.

- 3.5.45 The late 1750s and early 1760s appear to have been a time of great activity in the Gardens, similar in intensity to Frederick's changes in the 1740s. The design process by which the follies came to be placed in the Gardens during 1757-1763 is not currently understood and more primary research is needed on this matter. From a simplistic analysis of the build dates given in Chambers' 1763 book of the garden, and the locations of the follies known from maps and other documentary evidence, there does not appear to be any particular pattern in the order in which they were built. This suggests that the process was either entirely random and intuitive, or that a site-wide plan, possibly an extension of Frederick's "*Plan*" mentioned above, was being followed. Chambers' first acts in 1757 were to move the House of Confucius [3006 & 3019] (Figure 7.3.2); to build the Gallery of Antiques [4009] (Figure 7.4.4); possibly to remove the Chinese Arch [4003]; and to build the Palladian Bridge [3003/1]. The Palladian Bridge is reputed to have been built in one night (Chambers 1763, 6). This is a common theme in the Garden, where most of the follies were not built to last, being made out of flimsy materials that were quick to construct. The overnight building of follies is one of the legendary attributes of Kew Gardens.
- 3.5.46 In 1758 Chambers built the Alhambra [4006/1] (Figure 7.4.1); the Temples of Arethusa [3001]; and the Temple of Pan [3005]. As the date that Augusta first rented the land on which the Pagoda [4014] (Figure 7.4.1) now stands is not currently known, it is uncertain whether the Alhambra was built beside the then southern boundary of the Gardens, or if it was the first building to be constructed in the area of the Pagoda Wilderness [4002] (Figure 7.4.1). It is not impossible that the Alhambra may stand on, or near, the former site of the Chinese Arch [4003] (see Section 3.5.40). A number of garden alcoves were also constructed in 1758, designed by Chambers. These were probably the first seats of this type to appear in the Gardens, and the basic design has been copied several times since. A possible Chambers alcove [4016] can be found near to the current Lion Gate [4036], and two, probably later, examples can be found near the Isleworth Ferry Gate [alcove 6001; gate 6002] and the Brentford Gate [alcove 7002; gate 1030].
- 3.5.47 1759 saw the construction of Johann Heinrich Muntz's Gothic Cathedral [4008] (Figure 7.4.3), along with Chambers' Temple of Victory [4005] (Figure 7.4.2). It is generally held that the Physic and Exotic Garden [2009] was begun in 1759, when "*cultivating the Physic Garden*" first appears in household accounts (cf Desmond 1995, 34), though Chambers states that it "*was not begun until the year 1760*" (Chambers 1763, 3). There are many possible solutions to this apparent contradiction and further research will hopefully resolve this issue. See section 3.5.54 for further discussion about the First Botanic Garden.

- 3.5.48 1760 was also the year in which the Ruined Arch [4019] (Figure 7.4.2), the Temples of Aeolus [3015/1] and Bellona [4022 & 3021], the Theatre of Augusta [4004] and the Chinese Ting in the centre of the Menagerie [3002/1] (Figure 7.2.3) were all constructed. 1761 was a similarly productive year, with the construction of the Pagoda [4014] begun (Figure 7.4.1) and the glasshouses of the Orangery [2012] and the Great Stove [2009/2] (Figure 7.2.4) built. The Temple of the Sun [2006] and the Mosque [4007/1] (Figure 7.4.1) were also built in this year, as was Smeaton's water engine [3032] (Figure 7.3.1). John Smeaton was a well-known civil engineer, famous for designing the first Eddystone lighthouse. His Water Engine was an important addition to the infrastructure of the Site, supplying water for the flower beds, ponds and Lake [3003]. It continued in this purpose until the 1850s, when a new water system was installed. The engine incorporated an archimedes screw, turned by a horse gin to draw water from a 12-foot deep well.
- 3.5.49 According to Chambers' 1763 book, "Plans, Elevations, Sections and Perspective Views of the Gardens and Buildings at Kew in Surrey", no new construction projects were undertaken in the Gardens in 1762. Building continued on the Pagoda [4014], which was completed in 1763, when the Temple of Solitude [2011] was also built. By the time of the 1763 plan of the Site (Anon, 1763), Kew Garden had been brought to the pinnacle of their design under Augusta's ownership. The 1771 plan by Burrell and Richardson (Figure 3.10) shows the garden in its late 18th century heyday, just prior to Augusta's death in 1772. Comparison with the c.1730 map (Figure 3.5) shows the dramatic extent of the changes that Frederick and Augusta had brought about in a period of 40 years (see also Figure 3.6).

*The Naturalistic Formality of Kew*

- 3.5.50 As can be seen on the 1771 plan (Figure 3.10), the Gardens at Kew were formal yet naturalistic in their design, with the Lake [3003] and the three great lawns. A large pleasure ground that included a wilderness [4002] (Figure 7.4.1), formal gardens of flowers [3001] (Figure 7.2.2), exotics [2009], animals and birds [3002], and the glasshouses of the Orangery [2012] and Great Stove [2009/2] (Figure 7.2.4), was laid out beside the White House. The follies were kept to the edges of the gardens, largely set within the bands of trees and dense shrubbery at the edge of the gardens, and areas of wilderness such as the Pagoda Wilderness [4002] (Figure 7.4.1) and the northern wilderness [2008]. Some follies stand out from this pattern, and were located in more open positions, such as the Temple of Aeolus [3015/1], the Mosque [4007/1], Pagoda [4014] (Figure 7.4.1), Temple of Victory [4005] (Figure 7.4.2) and the Gothic Cathedral [4008] (Figure 7.4.3). The intervisibility of these more exposed follies was an important feature of the Gardens' design. A walk [1017] wound its way around the perimeter of the Garden, passing through each garden and past each folly in a set order. This walk was largely contained within woodland with carefully managed openings and glimpsed views. In 1765 the Reverend William Gilpin sketched one of these contrived openings, the view of the Theatre of Augusta, Temple of Victory and Palladian Bridge. Altogether Kew Gardens seems to have presented:



*“a series of high quality and evidently artificial, and architecturally distinctive surprises. [In contrast to Richmond Gardens] It was a design that did not take in the world beyond its boundaries, except from the upper floors of the Pagoda”* (Goodchild, 2002, 10)

#### *Kew’s Continental Fame*

- 3.5.51 On the Continent, Kew was the most famous of the two 18th century gardens at Richmond and Kew. Many of the designs and ‘Perspective Views’ included in Chambers’ 1763 book were included in a 21 part series on the “Details de Nouveaux Jardins a la Mode”, by G.L. Le Rouge, published between 1776 and 1787. Indeed, in his 1779 “Theory de l’Art des Jardins”, Hirschfeld stated *“Most strangers, at least the Germans, do not know of many more gardens than Kew and Stowe”*. (Hirschfeld 1779, 63).
- 3.5.52 In the light of this fame, it is possible that Kew influenced the style of the World Heritage Site garden at Worlitz in Germany (Goodchild 2002, 11), as suggested by the diary of a 1777 visitor to Worlitz. According to Goodchild (2002, 11), G F Ayer commented in his travel diary following his visit to Worlitz in 1777 *“Kew nach Worlitz”*. Goodchild considers that the sense of this is *“that Worlitz was based on Kew, or that when compared with the standard at Kew, Worlitz was better”*. (Goodchild, 2002, 11). Worlitz was the center of a ‘garden-kingdom’ laid out by Prince Franz in the tiny state of Anhalt-Dessau between 1760 and 1817. One of these gardens was Oranienbaum, laid out between 1793 to 1797, and literally borrowing from Chamber’s Kew design, with a five-storey Pagoda, Chinese House, lake and Chinese Bridge.
- 3.5.53 Where Bridgeman’s designs at Richmond were an important part of the early development of the English Landscape Garden, breaking away from the formality of the French inspired gardens of the time, the gardens at Kew completed the circle, inspiring French designers to create the *Jardin Anglo-Chinois*. Indeed, modern garden historians acknowledge the influence of both Chambers and the *Jardin Anglo-Chinois* at Kew upon French gardens of the period. For example, the work “Les Jardins” by Michel Baridon (1998, 857-8) contains a section on Chambers and his gardens at Somerset House and Kew. Baridon states that Chambers’ influence in France was considerable, and as a result the term ‘*anglo-chinois*’ was applied to ‘*jardins de la sensibilité*’ (gardens of sensibility). (cf Goodchild 2002, 12). Chambers’ two books, “Designs of Chinese Buildings” and “A Dissertation on Oriental Gardening”, were not only sources of information but also fostered the idea that English gardens were in fact derived from the Chinese (Lambin & Woodbridge 1985, 203). On this basis, Horace Walpole objected to the term ‘*Jardin Anglo-Chinois*’, stating that:

*“the French have of late years adopted our style in gardens, but choosing to be fundamentally obliged to more remote rivals, they deny us half the merit or rather originality of the invention, by ascribing the discovery to the Chinese, and calling our taste in gardening ‘le gout anglo-chinois’”* (cf Goode, 1985, 298).

3.5.54 Examples of French *Jardin Anglo-Chinois* include:

- The gardens at Cassan, Val d'Oise; this garden has a surviving Chinese Pavilion;
- Chantilly, Oise; famous multi-period landscape belonging successively to the Montemorency, Conde and d'Orleans families;
- Desert de Retz, Yvelines; a late 18th century fantastical construction by Francois Nicolas Henry Racine, Baron de Monville (currently undergoing restoration);
- Folie Saint-James, Paris; a neoclassical pavilion with park and '*promenade souterraine*'; and
- Pagode de Chanteloup, Indre-et-Loire; designed by Louis-Denis de Camus and inspired by Kew, combining an irregular layout with vistas leading to a six-storey pagoda.

*The Site's first Botanic Garden*

3.5.55 Botanic Gardens have a long history in the UK, beginning with the foundation of the Oxford Botanic Garden in 1621 and the Chelsea Physic Garden in 1673 (Goodchild, 2002, 4). The phenomenon was widespread across Europe, with its earliest roots in Italy. The first formal Botanic Garden was founded in Pisa in 1543, closely followed by those at Padua (1545; now a World Heritage Site) and Florence (1550). These early botanic gardens were designed as medicinal teaching collections. The Pisa garden is of particular interest as not only was an early herbarium begun there by Ghini, but it was also the instigator of a number of botanizing expeditions in the north of Italy. Over the succeeding centuries the European botanic gardens became increasingly tied in with the expanding empires, and seeds and plants were sent back to the gardens from all over the world. The botanic gardens were closely tied in with colonial exploration, with seeds and plants being sent back to the gardens from all over the world. Private collections became important status symbols for the wealthy during the 18th century, a time when scientific exploration was part of the discourse of nobility. Some gardens were eclectic, intending to be as diverse as possible, whilst others were closely supervised, ordered and maintained (Hepper, 1986, 67).

3.5.56 It is widely accepted that in 1759, Princess Augusta and Lord Bute established the first botanic garden on the Site, employing William Aiton as the gardener. The confusion about this date has already been mentioned in Section 3.5.45. The Physic or Exotic Garden [2009] is the direct ancestor of today's establishment and the 1759 date is now widely taken as the foundation date for the Royal Botanic Gardens, Kew. The Physic or Exotic Garden was one of a number of small formal gardens at the north end of the Site, sandwiched between the northern Wilderness [2008] and the Flower Garden [3001] (Figure 7.2.2), Menagerie [3002/1] (Figure 7.2.3) and Aviary [3001/2] (Figure 7.2.2). It included within its extent Chambers' Great Stove [2009/2] (Figure 7.2.4). This hot house continued to function for exactly a century, until it was finally superseded by the Temperate House [4017] and was demolished in 1861. The wisteria that used to grow across its eastern end now marks its site.

- 3.5.57 The garden that William Aiton had charge of covered an area of about 4 hectares and was devoted to medicinal plantings. It continued to grow and flourish under Aiton's care and Princess Augusta's patronage, but it was not until after her death in 1772 that Sir Joseph Banks began his involvement with the site and it developed an international significance in its own right.

### ***Riverside Zone***

#### *Dutch House*

- 3.5.58 By 1728 the Dutch House [1001] (Figure 7.1.3) was being leased by Queen Caroline for the use of her daughters, the youngest of which left the House in 1751. Subsequently the young Prince George (later George III) and his eldest brother were educated here by their tutor whenever staying at Kew, a precedent which continued for the future George IV. From 1772 King George III and his Queen resided in the White House [2010] (Figure 7.2.1) when visiting Kew. Kew was a favourite residence of theirs and on average they spent three months of every year there.
- 3.5.59 Plans of the area published in 1748 (Rocque, Figure 3.8) and 1771 (Burrell and Richardson, Figure 3.10) show the area around the Dutch House to be largely laid to grass with an avenue of trees leading from the back of the House to the Thames. At the end of this avenue was a jetty on the river [1001/1], and to the east was a sub-rectangular pond [1024]. An avenue also extended northeast from the side of the House, and the line of the river was marked by a further row of trees.

#### *Kew Farm*

- 3.5.60 During the 18th century the area surrounding the old Kew Farm house was subdivided into a series of smaller residences with their own areas of formal gardens, some with garden buildings. These properties appear to have been owned by the Royal family and some appear to have been leased out to royal courtiers. Along with the Dutch House [1001] and the White House [2010], these houses formed a cluster at the Brentford ferry end of the Old Kew Green [2003]. There is only one known image of the least well-known of the Royal Palaces at Kew, the Queen's House [1002] (Figure 7.1.1), the largest and most dominant of these houses. This picture is one of the cameos included in the corner of Rocque's 1748 map (Figure 3.8). No images are known of the Royal House occupied by Lady Clinton [1029], which lay to the southwest of the Queen's House. The layout of these houses and gardens is clearly shown on Rocque's 1748 map (Figure 3.8).
- 3.5.61 Frederick, the Prince of Wales, also owned the house [1028] to the east of the Dutch House. This building was part of the estate that he bought from the St Andres (see Figure 3.5), though it is not currently known what use he made of it within his estate, nor to what use Augusta put it to after his death. Formal gardens were attached to the building and these can be seen on the 1734 and 1748

maps by Rocque (Figure 3.8), and the 1771 map by Burrell and Richardson (Figure 3.10). The building and gardens were removed after Burrell and Richardson's 1771 map and prior to Aiton's 1837 "Royal Gardens View" (Figure 3.12). The site is now located beneath the Herbarium complex [1008, 1009-14].

### ***North Eastern Zone***

3.5.62 The strip of housing alongside Kew Green continued to develop during the 18th century. The 1771 map by Burrell and Richardson (Figure 3.10) is the first map to show this area since the c.1730 map of the St André estate (Figure 3.5). In 1771 the Royal Kitchen Garden was laid out in square plots whilst the rest of the Zone was divided into strips that appear to be attached to some of the dwellings beside Kew Green.

## **3.6 1773-1820: George III and Joseph Banks**

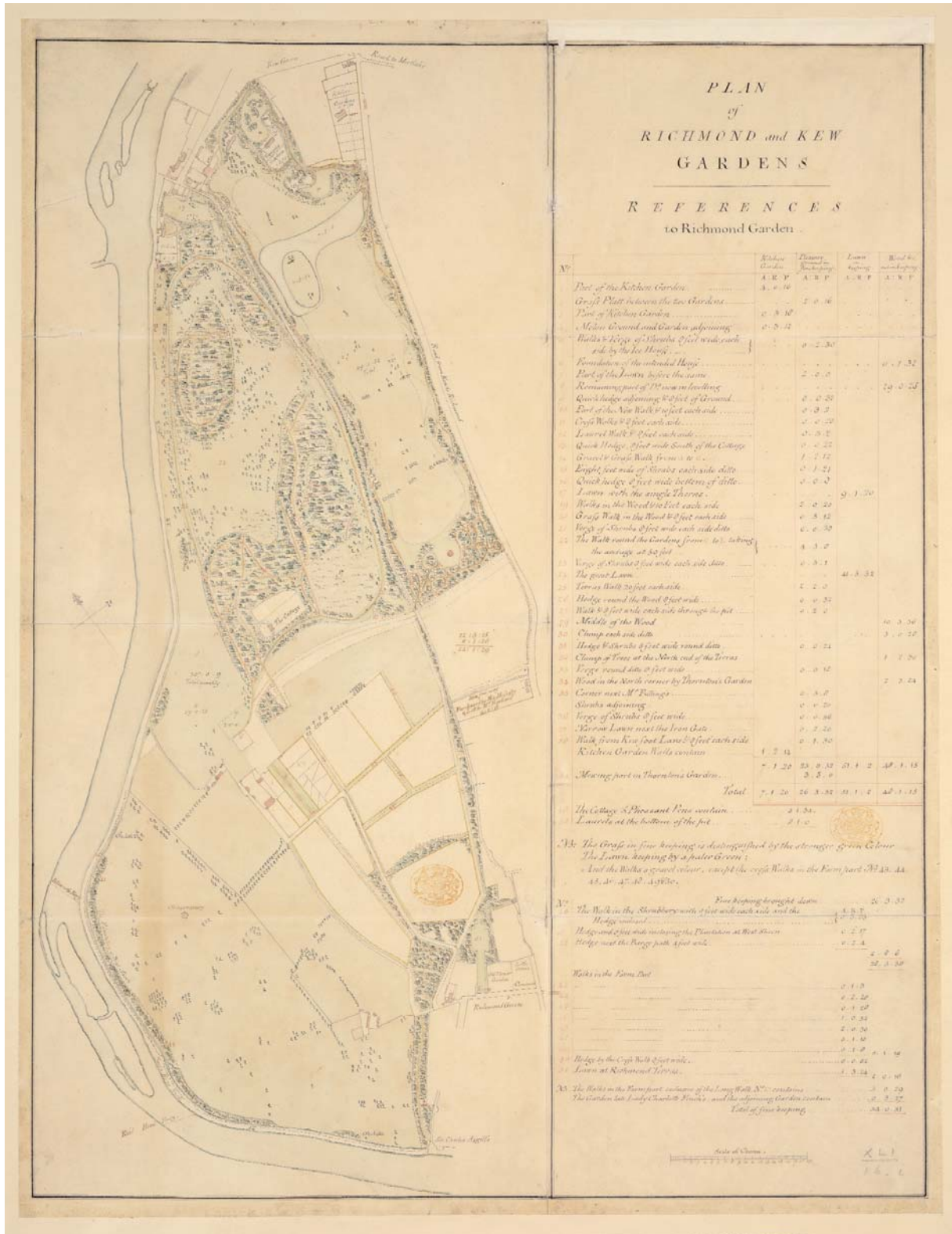
### ***Richmond Garden, Kew Garden and the Riverside Zone United***

#### *The Extent of the Estate*

3.6.1 When George III inherited Kew Gardens from his mother in 1772, the three areas of the Richmond Gardens, Kew Gardens and most of the Riverside Zone came under single ownership for the first time in their history. Two plots of land near the Brentford Gate remained outside of royal ownership until after 1800, though these have been subsumed into the estate by 1837. In addition, though Frederick Prince of Wales, had owned the building on the site of the Herbarium [1028] as part of the St André estate (see Figure 3.5, and Section 3.5.60), this property had fallen out of royal ownership sometime after Frederick's death, though the process by which this occurred is not currently understood. George IV finally brought this area back into the estate in 1820.

#### *Kew Gardens 1771-c.1794*

3.6.2 Though the two gardens at Richmond and Kew were united by 1772, it was not until 1802 that George removed Love Lane [1035] and the walls that formerly divided the two royal estates. Until that time there was a wooden bridge that went over Love Lane, though the location of this is not currently known. A plan of the Gardens exists from c.1794 (Figure 3.11), showing the form that the gardens took after George came into ownership of them both, and before he physically united them.



Source: Anonymous c1794

FIGURE 3.11 Plan of Richmond and Kew Gardens, c1794  
Image courtesy of the Public Record Office



3.6.3 Comparing the 1771 map by Burrell and Richardson (Figure 3.10) and the c.1794 map (Figure 3.11) highlights that George made several changes to the Gardens before he removed Love Lane. In the Kew Gardens side of the Site, by c.1794, the two sunken fences [3017, 4023] (Figure 7.4.1) had been removed, as had the strip of trees that divided them. The Alhambra [4006] (Figure 7.4.1) and the Gothic Cathedral [4008] (Figure 7.4.3) had been demolished, whilst the Menagerie [3002/1] (Figure 7.2.3) and Aviary [3002/2] (Figure 7.2.2) had been disbanded and reduced to grass. George apparently retained the Chinese Ting from the centre of the Menagerie [3002/1] (Figure 7.2.3), but not the pond that it had stood within. What the maps do not show is that during this period George also repaired various garden buildings in Kew Gardens, including the Temple of Solitude [2011], the Pagoda [4014] (Figure 7.4.1) and the House of Confucius [3006] (Figure 7.3.2).

*Richmond Gardens 1771-c.1794*

3.6.4 George also made changes to Richmond Gardens between 1771 and c.1794, with the northern half of the Wild Ground with furze [5009/3] being planted with trees. In the same period the New Mount [5008/3], the unknown building on its top [5008/4] and the Grass Plot [6005/1] in front of the Hermitage (Figure 7.6.1) were removed. The walks in the area of the Wood [5005/1] and the Keeper's Close [5005/2] also appear to have been rationalised.

*Gardens United, 1802*

3.6.5 It is currently difficult to determine the number of changes that George made to the Gardens once they were physically united in 1802. The first map to show the Site after this event is Aiton's "Royal Gardens View" drawn in 1837 (Figure 3.12). There are many differences between the c.1794 plan (Figure 3.11), and Aiton's "View" and it is likely that most of these came about under the direction of George. However, as George died in 1820 and Aiton's plan is dated 1837, it is not possible to attribute all these changes to George based on this plan alone. We know that the conversion of the New Menagerie into the Queen's Cottage [5006], with the associated dispersal of the menagerie and the creation of the Cottage Garden, occurred in around 1806. We also know that it was George who ordered the majority of the Lake [3003] to be backfilled to create the area labelled as 'Home Lawn' on Aiton's "View". We do not know whether it was George III who ordered the creation of the two new southern gateways during this period; Lion Gate [4036] and the Oxenhouse Gate [5015]. This issue would benefit from further research.

3.6.6 It is known that the Stafford Walk [7009] was constructed prior to 1813. It crossed through the Game Preserve and truncated the entrance to the Hollow Walk [7001]. This path was short-lived in its complete form, as William Hooker removed its central section during the redesign of the Lake [6003]

area in the 1850s. Stafford Walk is an important part of the attempt by George to unite the Gardens into a single, coherent landscape. The creation of a series of paths down the centre of the Site, replacing Love Lane [1035], is further evidence of this desire.

- 3.6.7 As can be seen on the 1837 plan, between c.1794 and 1837 a new strip of woodland was introduced to Kew Gardens, further to the north than the original shaw. The exact date of this introduction is currently unknown, however it is probably part of George's agricultural design, separating the field in front of the Pagoda from the rest of the Gardens

*George III's Ferme Ornee*

- 3.6.8 In his desire for arable land, George converted several areas marked on the c.1794 plan as grass. By 1813 there is record of several areas being under arable cultivation including: "*land cropp'd with oats and barley from Stafford Walk to Pagoda*" and another 23 acres "*cropp'd with turnips and buckwheat*". (cf. Desmond, 1995, 364). Aiton's "View" shows that in 1837 this land use was continuing, with areas in both Richmond and Kew Gardens being shown as ploughed unenclosed fields. The Gardens were also used for grazing sheep, a common practice in the 18th and 19th centuries. What was different about the sheep at Richmond and Kew was that they were part of an experiment by 'Farmer George' (George III's nickname) to improve the genetic stock of British sheep by cross-breeding with the Spanish Merino. As the Spanish guarded their lucrative Merinos very closely, Sir Joseph Banks organised a smuggling expedition from Spain, via Portugal, to fulfil the King's desires. This Spanish flock was kept at Windsor and Kew and was publicly auctioned on 15th August 1804, in the field below the Pagoda.
- 3.6.9 George III's use of the Gardens as an elaborate *ferme ornee*, harks back to Bridgeman's innovative incorporation of fields into his landscape designs at Richmond a century earlier (see Section 3.5). Though Pliny the Younger's 1st century AD Tuscan Villa, and to a lesser extent his Laurentian Villa, are the earliest documented examples of the conscious incorporation of a cultivated landscape into a formally designed garden, in Britain '*ferme ornee*' were a phenomenon peculiar to the 18th and 19th centuries. Stephen Switzer is acknowledged as the first advocate and practitioner of this form of landscape design in Britain, and, in his 1742 edition of "Ichnographia Rustica" he ascribed his inspiration to the practice of French landscape designers. In his book, "The Nobleman, Gentleman and Gardener's Recreation", Switzer (1715) described the practice of the *ferme ornee* as:

*"By mixing the useful and profitable parts of Gard'ning with the Pleasurable in the Interior Parts of my Designs and Paddocks, obscure enclosures, etc. in the outward, My Designs are thereby vastly enlarg'd and both Profit and Pleasure may be agreeably mix'd together"* (cf Holden, 1985, 186).

- 3.6.10 George's *ferme ornee* at Richmond and Kew may have been inspired more from a desire to reclaim agricultural land from within an already ornamental landscape, rather than from Switzer's desire to marry the ornamental and practical in order to maximise aesthetic landscape. However, the external effect arrived at by these two approaches is similar in its outward appearance.

*The Castellated Palace*

- 3.6.11 George III pursued his passion for building and in 1800 James Wyatt began the Castellated Palace [1003] (Figure 7.1.4), work stopped in 1811 with the palace left unfinished. The palace was located on the site of the former Kew Farm and eventually subsumed all the residences, including the Queens House (Figure 7.1.1) [1002, 1029, 7010], between the Dutch House [1001] and the Brentford Ferry. The Castellated Palace project devoured everything that had existed in that area before it, wiping the slate clean when it was demolished, unfinished, by George IV in 1827. Anticipating the completion of the Castellated Palace, George III ordered the demolition of the White House [1003] (Figure 7.2.1) in 1802 and the family moved to the Dutch House [1001].

*The Botanic Gardens*

- 3.6.12 Within the Botanic Gardens [2009] numerous small glasshouses and hothouses were built, though this period is not characterised by major botanical construction projects. Building developments in the Botanic Gardens included the house for the African plants, later known as the Botany Bay House when it became used for Australian collections; the 60 foot long hothouse, the Cape House, used for larger Australian and Cape plants; and the 40 foot long Span House intended for smaller Cape and Australian plants.
- 3.6.13 The most prominent physical development of the Botanic Gardens was Banks's 1773 planting of over 800 species of tree and shrub, the majority of which were from the North American continent. Whilst the exact location of these plantings is currently unknown and would benefit from further research, it is likely that the Arboretum [2008] begun by Augusta and marked on all maps from 1763 (Anon 1763) onwards was the location of this planting, though some specimens may have been distributed elsewhere in the Gardens.
- 3.6.14 The Botanic Gardens did not considerably physically expand during this time. Aiton's "View" of 1837 (Figure 3.12) shows them to be largely contained within the old area of the Physic and Exotic Garden [2009/1]. This "View" does show that a small expansion of the Garden was made following George III's purchase of Methold's Garden (see Section 3.6.06), when the Botanic Garden appears to have gained the bottom fifth of the newly-acquired land.

3.6.15 The most significant developments at the Botanic Gardens during this period were not in terms of the area of land incorporated into the Garden, nor in terms of the buildings constructed. Rather the crucial importance of this period in the Garden's history lies in the international reputation and significance it gained under the guidance and direction of Sir Joseph Banks.

*Banks at Kew*

3.6.16 Banks was a wealthy man with a passion for plants, botany and self-promotion. He had previously travelled, all at his own expense, with eight scientific companions on the HMS Endeavour with Captain Cook, from 1768-71. During the voyage he gathered considerable anthropological, scientific and botanical material. Upon his return he was widely acclaimed and gained an audience with George III; a meeting that was to prove instrumental in shaping the Gardens' future.

3.6.17 By 1773 he had established his presence at Kew and unofficially he promoted his 'superintendence over the Royal Botanic Gardens'. Joseph Banks and George III enjoyed a close relationship and their desire to develop economic uses for exotic and native plants was to set the course for the Gardens' development. Over the coming years Banks instigated collecting campaigns in India, Abyssinia, China and Australia and plants and materials were shipped from the Gardens to the colonies and vice versa. For example, in 1793 over 800 pots were transferred from the HMS Providence to Kew Gardens after her voyages in the southern hemisphere.

3.6.18 By the early 1800s Kew Garden's reputation and influence had grown to such an extent that virtually no ship left India or any other colony without some living or preserved specimen for the Botanic Gardens, as was Banks' aim. Under Banks' direction the Botanic Gardens established an international reputation for plant collecting and competed vigorously to be the first European garden to display any new specimen.

3.6.19 One of Banks' seminal achievements was the development of the Garden's role in the colonial economy with the translocation of breadfruit to the West Indies in 1793 (an earlier attempt had been scuppered by the 'Mutiny on the Bounty'). This important development underlined that the Botanic Gardens was not simply a collecting house for botanical specimens, but was the British centre for economic botany with a direct practical relevance to both Britain and her colonies. It is in recognition of this vital contribution that Banks made to the history of the Site that the new "Sir Joseph Banks Centre for Economic Botany" [1016] was named in his honour in 1990.

3.6.20 Banks's death in 1820 coincided with that of George III. The loss of these two driving forces in the Site's development almost led to the disestablishment of the Gardens.

### ***North Eastern Zone***

- 3.6.21 In 1794 George III purchased Rev Thomas Methold's house [8007] and gardens of about 3-5 acres, bringing another section of this area under the control of the crown. The strip between Methold's Garden and the Kitchen Gardens remained in private ownership during this period, as did the houses and gardens lining Kew Green.

## **3.7 1820-1841: Gardens in Decline**

### ***George IV***

- 3.7.1 It is difficult to ascribe blame for the decline that the Site suffered in these twenty years. Certainly the apathy of George IV did not help, nor did the Treasury's economies and the increased competition from other horticultural establishments. To compound this situation, on George IV's orders, William Aiton was preoccupied with the redesign of other royal gardens including Buckingham Palace and St James's Park leaving the Gardens very much adrift and under the direct management of its four foremen. These foremen were in charge respectively for the Botanic Garden, the Pleasure Grounds, the Kitchen Garden and the Fruit and Forcing Department. The names of these foremen are not currently known. In addition to Aiton's absence, all of the Gardens' foreign collectors appointed by Banks were withdrawn, and by 1831 the Botanic Gardens at Kew no longer actively collected plants although it still received many specimens.

### *Hunter House and the Enclosure of Kew Green*

- 3.7.2 George IV did have plans for one area of the royal estates at Kew and Richmond. In 1819, while still Prince Regent, he began negotiations for Hunter House [1008], and in 1820 he had bought the house and its six acres, along with Meyer House, directly across Ferry Lane. He intended to demolish the Dutch House [1001] and to adapt or replace Hunter House [1008] and Meyer House to create the King's Lodge. As part of this grand scheme, George applied to Parliament to close the portion of Kew Green [2005 & 2003] that lay in front of them and to the east, and in 1824 he achieved this aim. A plan showing the "Land enclosed by the Act of Parliament" was produced in that year. In 1825 George built imposing new gates with lodges [2005/1] to mark his new entrance. These forced the closure of the old entrance to the Botanic Gardens [2009] and George built a new double gate leading to the new entrance to the Botanic Gardens, which was diverted through a narrow passageway by the new main gates. The public side of George's new main gates were marked by a line of lime trees; this line still survives.



*The Purchase of the Pagoda Land and the Demolition of the Castellated Palace*

- 3.7.3 Notably, George IV finally secured the 20 acres of land on which the Pagoda [4014] and the Pagoda Wilderness [4002] stood. The lease had expired in 1819 and in 1822 the owner gave it to the crown in exchange for land on the other side of Kew Road. George IV's final royal edict regarding the estate at Kew and Richmond was to order the demolition of the unfinished Castellated Palace [1003] in 1827. George IV died in 1830.

***William IV***

- 3.7.5 The next monarch, George's brother, William IV, removed George IV's main gate and its lodges in 1831, re-opening Little Kew Green [2005] to public access. He did, however, retain the area of Old Kew Green as royal property [2003]. He gave the King's Lodge (Hunter House [1008]), with its associated land, to the Duchess of Cumberland for her lifetime, and her husband received several hundred acres of the former Richmond Gardens and the Old Deer Park to use as a game preserve and pasturage.
- 3.7.6 In fact, under William IV's patronage the Gardens did improve marginally. He opened up the northern area of the Gardens, removing sections of the boundary walls of the original Botanic Gardens and the perimeter wall at the east end of the Kew Palace garden. These changes can be seen in Aiton's "Royal Gardens View" of 1837 (Figure 3.12). Intending to extend the Dutch House [1001] (Figure 7.1.3) and reopen it as a royal residence, William separated the Dutch House from the more public area of the Gardens by constructing two sections of sunken fence [2022] connected by railings, extending from the river to the west wall of the Botanic Gardens [2009]. This was an important introduction as it further obscured the old east-west division of the Gardens by introducing a new north-south barrier. This fence line can be clearly seen on Aiton's "View" and, although it was later truncated by Decimus Burton's construction of the Broad Walk [2002] (Figure 2.3.3), it survived until the start of the 20th century.

*The Aroid House and King William's Temple*

- 3.7.7 Both George III and George IV had considered plans to build a new palm house, the existing one being full to capacity. William IV also toyed with this idea, commissioning a design from Sir Jeffry Wyattville, but this also was never built. Eventually, William ordered Wyattville to move one of the four John Nash Architectural Conservatories (Aroid House [2014]) from Buckingham Palace to Site. The other Conservatory remains at Buckingham Palace. Wyattville extensively remodelled the Conservatory and the new building proved invaluable in providing space to reduce overcrowding in the old greenhouses. At that time, the Great Stove [2009/2] (Figure 7.2.4), built in 1761, was still the largest hothouse in the Gardens.



- 3.7.8 Wyatville also designed and built the Temple of Military Fame, now known as King William's Temple [4021]. The building was almost finished by the time William died in 1837.

### ***Parliamentary Enquiries 1837-1840***

- 3.7.9 The problems of the underfunding of the Gardens and the lack of botanic vision, which developed after the death of George III, continued throughout the reigns of George IV and William IV. By the mid 1830s, the Site was in serious decline and a considerable body of public opinion now wanted it closed or bought up to a standard befitting the capital city of a major imperial power. When William IV died, income from Hanover also ceased. As a response to the cessation of this money, and against the background of the debate about the Gardens, the Treasury instituted a review of the funding of the Royal Household. During this review the royal gardens were identified as one area where costs might be reduced. The Gardens were singled out for intensive examination, and a Committee of Investigation into the Conduct of the Gardens was set up in 1839. The chair of the Committee, John Lindley, was asked to make particular recommendations on the Gardens' future as either a garden serving both the royal Household and the public or as a place "*solely for the interests of science*". At this stage all the land belonging to the modern Gardens was held by the crown, bar certain sections of the North- Eastern Zone: namely the houses adjoining Kew Green and the strip of land between Methold's Garden and the Kitchen Garden.
- 3.7.10 After three years of consideration, the 1839 parliamentary enquiry, and considerable lobbying; the Treasury eventually agreed to the transfer in 1840 of the Gardens to the Office of Woods and Forests as a National Botanic Garden. At this stage it was decided that WT Aiton was to stay in control of both the Pleasure Grounds and the Botanic Gardens. All the land owned by the crown at Richmond and Kew was diverted to the National Botanic Gardens, bar Queen Charlotte's Cottage and its grounds [5006], the Dutch House and its grounds [1001] (Figure 7.1.3) and the Royal Kitchen Garden. In March 1841 Aiton ceded control of the Botanic Gardens, retaining his control of the Pleasure Grounds, and Sir William Hooker was appointed as the first official Director of the Botanic Gardens.

## **3.8 1841 - 1885: The Hookers and the Flowering of the Royal Botanic Gardens**

- 3.8.1 This forty-five year period was, in many respects, the Site's renaissance. It saw the establishment of two of the keynote glasshouses (The Palm House [3012] (Figures 7.3.4 and 7.3.5) and the Temperate House [4017]), the laying out of the National Arboretum, the founding of the Herbarium collection and the restructuring of the gardens by Sir William Hooker, William Nesfield, Decimus Burton and Sir Joseph Hooker. Scientific research at the Site expanded and RBG, Kew became essential to the developing Empire, supplying seed, crops and horticultural advice to the colonies. Under Queen



Victoria's patronage the Gardens flourished and with the arrival of the railway in 1871 the Site's role as a public attraction also grew. These changes were instigated and carried forward by Sir William Hooker (1785-1865) and his son, Sir Joseph Hooker (1817-1911), the first and second Directors of Kew. Together they established RBG, Kew as the world's leading botanic garden.

- 3.8.2 There were, however, differences in the nature of their achievements. William Hooker is predominately known for his redevelopment of the physical and scientific structures of the Gardens, the building of the Palm House [3012], the redesigning of the landscape and, perhaps most importantly, the founding of the Herbarium. The Herbarium was instrumental in securing RBG, Kew's place as a leading botanic garden. Initially Sir William Hooker loaned his own collection and other prominent botanists, such as Bentham, donated their own collections shortly afterwards.
- 3.8.3 William Hooker's son, Joseph, was also responsible for developing the landscape with his restructuring of the National Arboretum, the laying out of new vistas and walks and the building of the Temperate House [4017]. He also increased, under considerable pressure, public access to the Gardens. But perhaps Joseph Hooker's most significant achievement was the redevelopment of the colonial links originally established by Joseph Banks over forty years before. Under Joseph Hooker's directorship the Gardens were responsible for developing the Malaysian and Indian rubber economies and the introduction of Liberian coffee to Sri Lanka. He also reinstated the Site's strong ties with the West Indies, which had declined under his father.
- 3.8.4 Overall, the Hookers seem to have worked in partnership, the achievements of one feeding and driving the other. But they also stamped their individual identities on the Gardens, and together they established the template for all the future developments on the Site.

### ***Consolidating the Gardens***

- 3.8.5 With the 'official' recognition of the botanic gardens in 1841 and the appointment of the first Director, Sir William Hooker, the Gardens were revitalised and subject to a major episode of landscaping. Over a period of several years Hooker expanded his domain, extracting land from Aiton's Pleasure Grounds and transferring them to the Botanic Gardens. A high rabbit-proof wire fence [3023], sweeping from the Unicorn Gate [4032] to the private grounds of the Dutch House [1001] (Figure 7.1.3), divided the Pleasure Grounds from the Botanic Gardens from 1843 onwards. Though Aiton retired in 1845, and the Pleasure Grounds passed into Hooker's control, the fence separating the Pleasure Grounds from the Botanic Gardens remained in place until 1895.

3.8.6 Hooker landscaped his fenced and expanding Botanic Garden as a single entity, taking out internal walls, thinning shrubbery, extending lawns and creating new walks. Piece by piece the territory of the modern gardens came together during this period. The King of Hanover (Duke of Cumberland) had retained various sections of the Pleasure Grounds, but he finally ceded them in their entirety in 1848. The Royal Kitchen Garden transferred to Hooker in 1846, and only the private grounds of the Dutch House [1001] (lawn in front added to RBGK in 1895; building passed to Office of Works in 1898); Queen's Cottage [5006] (added in 1898), and the area between Brentford Ferry and the former Dutch House Lawn (added in 1902) remained outside his control.

### ***The Palm House***

- 3.8.7 Resurrecting Wyattville's plans for the new timber Palm House commissioned for William IV, Hooker persuaded Parliament to contribute £2,000 for the new glasshouse project in 1842-3 and £3,000 in 1843-4. Eventually Wyattville's design was rejected and several architects submitted plans for the new building. Richard Turner, Ireland's leading glasshouse designer, won the contract, appointing Decimus Burton as architectural consultant to the project. Turner's most significant contributions to the project were probably his technological breakthroughs, whereby, using the tensile strength of wrought iron he devised a means of spanning 50 feet, thus dispensing with supporting columns. He also substituted lighter wrought iron for cast iron. Through a tense design relationship Turner and Burton devised the elegance of the building we know today.
- 3.8.8 Integral to the design of the Palm House [3012] (Figure 7.3.4 and 7.3.5) was the Campanile [3010], a new building designed to act both as water tower and as smoke flue for the 12 boilers under the House. An underground tunnel connected the two buildings, and also allowed the underground transportation of coal to the Palm House.
- 3.8.9 The siting of the Palm House is significant and was only arrived at after much debate. Originally Hooker had been instructed to hide the new building in the trees, however, when Queen Victoria and the Prince Consort saw an earlier design for the Palm House in 1843 they expressed the hope that they would be able to see it from the Dutch House [1001] (Figure 7.1.3); and Hooker seized upon this comment. The future Palm House progressed through several locations before being built: Hooker instructed Turner to place it near to the other glasshouses [2009]; then the Curator thought it should go north of the Pond [3004], flanking a new path with the intended new Temperate House; and the Commissioners still wanted it hidden away. Hooker changed his mind and won the debate, putting the Palm House in its current location, in the middle of the back-filled 18th century Lake [3003]. The Pond [3004] being the last remnant of this feature. This location caused endless problems to the Palm House, particularly when the basement was flooded in 1848. It took several years to lower the level of



the water by pumps and in 1853 the floor level of the Boiler Room was raised, with the unfortunate by-product of reducing the amount of draught to the flues.

### ***The Royal Botanic Gardens***

#### *Decimus Burton*

- 3.8.10 When the Palm House [3012] was commissioned in 1844, Decimus Burton, the architectural consultant to Richard Turner's project, was also commissioned to design a series of other features for the new Royal Botanic Gardens (the area contained within the wire fence [3023]). This amounted to a complete re-conceptualisation of most of the area contained within the fence, working the remains of the 18th century design into this concept as it suited, largely through renovating and redesigning them. The Temple of the Sun [2006]; the Temple of Aeolus [3015/1] (completely rebuilt in stone by Decimus Burton) and its mound [3015/2] (cleared and grassed); the Pond [3004] (redesigned); the Orangery [2012] (new large windows inserted) and the glasshouses (mostly enlarged, and renovated) were all retained and altered to suit the new, proud Royal Botanic Garden. The radical extent of these changes can be seen by comparing the "Royal Gardens View" drawn by Aiton in 1837 (Figure 3.12) with the 1st edition of the Ordnance Survey, surveyed between 1861 and 1871 (Figure 3.13). Though several plans (eg Nesfield 1844-48, Burton 1844-48) of the various phases of the design of the Royal Botanic Garden have survived, the detail of the process by which the overall vision for the Site was created is not currently understood, and this question would benefit from future research.
- 3.8.11 Burton's Main Gate [2013] and Broad Walk [2001 & 2002] not only created a new, formal, entrance structure for the Botanic Gardens, but the Broad Walk in particular involved the restructuring of the landscape and the transfer of more land from the Crown to the Gardens. Many plans for these projects have survived in the RBGK Archive, and, apart from providing information about the intended structure of these features (discussed in the Reference Inventory), they are also interesting for the information they provide about the relationship between the Crown and the Gardens at this crucial time in the Gardens' history.
- 3.8.12 The plan showing the "*portion of the Palace Grounds the possession of which is required to complete the new entrance walk*" (Burton, 1845) shows the Little Broad Walk in an unfinished state, labelled as a "*walk now in progress*", and the main Broad Walk as "*a new walk*", presumably not yet begun. The confidence of the creators of the Botanic Gardens is illustrated in the fact that construction of the Little Broad Walk had begun before the land on which half of it was to stand was secured from the Crown. The plan shows that the land that was needed was not empty space, but was instead occupied by stable buildings [2010/1], and these would need to be demolished before the Little Broad Walk and

Broad Walk (Figure 7.3.3) could be completed. Further down its length the construction of the main Broad Walk also involved the truncation of the Crown's sunk fence [2022], though no plans of this exchange of land are known to have survived. This renegotiation of the boundaries between the Crown and the Gardens was not an isolated incident, with another Burton (1847b) plan for the redesign of the Brentford Gate area involving further changes to the sunk fence [2022] at its other end.

- 3.8.13 The construction of the Broad Walk (Figure 7.3.3) and Little Broad Walk was no mean feat, with the spoil created during the levelling of the path used to construct the Crab Mound [3027]. This mound was an integral part of the design, managing the views of the Palm House that could be obtained from the formal walkway. This careful management of views is a popular feature of garden design through the ages, and was an integral part of the design of Prince Frederick and Princess Augusta's 18th century Kew Gardens.

*William Andrews Nesfield*

- 3.8.14 Nesfield was originally a watercolour painter, who had first ventured into landscape gardening in the 1830s when he designed period gardens for his brother-in-law, Anthon Salvin. His influence at the Royal Botanic Gardens was engineered by the First Officer of Woods and Forests who, in January 1844, informed Hooker that Nesfield had been chosen to draft a design for the new arboretum. This arboretum was to stand within the wire-fenced grounds of the Botanic Garden, and would replace the now overgrown arboretum developed by Banks [2008] (see section 3.8.17). Hooker was uncertain about the choice of Nesfield for this position, stating to Lord Lincoln in February 1844:

*"He perhaps favours too much the formal or what he calls the 'geometrical' arrangement, which to a certain extent, with so noble a piece of ground may be desirable. But I trust he has too much good sense to carry it too far"* (cf Desmond 1995, 174).

- 3.8.15 Hooker preferred to replace Nesfield, but Burton championed Nesfield's cause, and by a series of manoeuvres permission was given by the Board of Woods and Forests that Burton himself could retain Nesfield.

*The Concept of the Vistas*

- 3.8.16 Nesfield's principle of three vistas radiating from the Palm House door was introduced before the final location of the Palm House was agreed (Nesfield 1844, "Sketch of Arboretum at Kew"). When the Palm House location was moved from the north of the Palm House Pond [3004] to its current site, the idea of the vistas was transported with it. In both this plan and its successor (Nesfield 1845a, "Sketch plan of

the ground attached to the proposed Palm House at Kew”), the vistas are unmarked on the ground outside the boundary of the Palm House Parterres, and only existed as undefined sight lines.

- 3.8.17 The three vistas create a ‘Patte d’Oie’ at the western door of the Palm House. This is a classic design feature in which three to five straight vistas meet at acute angles, which suggest the foot of a goose, hence the name. The angles of the ‘Patte d’Oie’ created by Nesfield were irregular in his first design for the site, shown on the ‘sketch plan’ of the ground attached to the proposed Palm House (Nesfield 1845a). The relocation of the Palm House and its associated landscape design meant that Nesfield could create a more formal geometry out of the Palm House’s relationship with the vistas. In the new design the three vistas of the Patte d’Oie meet at 60° to each other, creating a much more impressive feature. The central line of the Syon Vista continues through the Palm House [3012] and intersects Burton’s Museum No. 1 [3013]. This was probably a conscious decision on the part of Burton to extend the geometry in this way. It has been suggested that if the remaining 60° lines are inserted into this plan then they pass near the Main Gate and the Victoria Gate. These relationships are probably more coincidental than intentional.

### *Nesfield’s Parterres*

- 3.8.18 The 1844 (Nesfield) plan showing the Palm House north of the pond also contains the broad outlines of the precursor of Nesfield’s Palm House parterres, a geometric feature to which Hooker had particularly objected. This early version was squarer than the garden that was eventually built, and, in a reverse of the eventual design, the east terrace was larger than the western garden. Nesfield’s parterres [3007] and East Terrace (Figures D.1 and D.2) were not only an essential part of the original setting of the Palm House [3012] (Figures 7.3.4 and 7.3.5), for which they were especially designed, but they were central to the 19th century design of the Royal Botanic Gardens.
- 3.8.19 The text that accompanies Nesfield’s plans (Nesfield 1848a & 1848b) outlines that the parterres were designed with an emphasis on the long-term practicalities of maintaining the gardens (see Appendix D). Features such as stone kerbing were included in order to minimise the erosion of the design through time, and to remove the labour of maintaining turf edges. Bearing in mind Hooker’s aversion to these designs, Nesfield’s inclusion of these comments on the side of the designs may have been intended to ameliorate some of his concerns. The transcription of the text included on Nesfield’s designs can be found in Appendix D. More detailed discussions of Nesfield’s Palm House Parterres [3007] are contained in the Reference Inventory.
- 3.8.20 Nesfield did design a further set of geometrical parterres to line the south side of the Orangery (Nesfield 1845b), but though the ground was levelled in preparation it does not appear that these were

ever built. Hooker's apparent dislike of Nesfield's geometric gardens may explain why the Orangery parterres were not constructed, and may also explain why both Burton (1847a) and John Smith (1847) designed the more curvaceous parterres that were built in the Herbaceous Ground [8021].

- 3.8.21 As with the Palm House, designed by both Turner and Burton, Nesfield also landscaped Burton's main Broad Walk [2002] (Nesfield 1845b; 1845d, see Figure 7.3.3). Again, plans and a more detailed discussion of the Broad Walk and Nesfield's plantings are included in the Reference Inventory. As with the Palm House, the Broad Walk and Nesfield's formal plantings along its length were central features in the landscape design of the Site and would have been experienced by all visitors to the Garden.

### ***The National Arboretum and the Pleasure Grounds***

- 3.8.22 It had long been a desire of the gardeners and managers of the Site to expand the area occupied by Bank's arboretum. Aiton had tried, and failed, to gain some extra ground from the Pleasure Grounds in 1831, when the Botanic Garden [2009] was still tightly confined to the north east of the Site. Hooker succeeded in this aim in 1843, when an additional grant of land was made to the Botanic Gardens (essentially the area described by the Palm House Zone), extending its boundary south of the Pond [3003]. Ordering many trees and shrubs from British and Continental nurseries, Hooker began a scheme whereby specific spaces were allocated to genera, and, as mentioned previously, Nesfield was employed to devise a design for the newly expanded arboretum. Whilst Nesfield did submit a design for this small, contained arboretum within the grounds of the Botanic Garden (Nesfield 1844), the scheme gained more impetus, and a grander scale, when Aiton retired.

### *William Hooker Gains the Pleasure Grounds*

- 3.8.23 Though the physical separation between the Botanic Garden and the Pleasure Grounds was maintained until 1895, when Aiton retired in 1845 the Pleasure Grounds were given to Hooker to manage along with the Botanic Garden. This ceding of the Pleasure Grounds was the result of a joint campaign by Hooker and Nesfield: when Hooker had heard rumours of Aiton's imminent retirement he asked Nesfield "*to make a report to the effect that the present Botanic Garden cannot be what it ought to be unless the Pleasure Grounds are considered one with it*" (cf Desmond, 1995, 175). The apparent warming of the relationship between Hooker and Nesfield reflected in this joint campaign is also portrayed in the conciliatory letter that Hooker sent to Nesfield after Burton informed Hooker of Nesfield's confidence to Burton that without the enlargement he wanted nothing further to do with Kew. Two weeks after Aiton retired, "*with tears in his eyes*" (Hooker July 1845, cf Desmond 1995, 175) Nesfield had submitted to Hooker a "Report on the formation of a National Arboretum at Kew".

*The Creation of the National Arboretum*

- 3.8.24 In the Pleasure Grounds Nesfield began his arboreal plantings, for example, flanking the Pagoda Vista [4001] (then still unmarked on the ground) with clumps of genera in the Rosaceae and Leguminosae families. The outline plan for this design can be seen in Nesfield's 1845 "Sketch Plan of the Arboretum..." (Nesfield 1845a). Whether under Hooker's orders, or by his own design, Nesfield plan states that he was concerned not to "*materially alter the general features*" (Nesfield 1845a) of the surviving 18th century landscapes of the Pleasure Ground (for a full transcript of the text attached to Nesfield's 1845 plan see Appendix D). When Hooker was granted the Pleasure Grounds to manage he had stated in a letter to his father (July 1845) that "*In future not a tree is to be cut down for profit, only when necessary for improving the beauty of the place*" (cf Desmond 1995, 175). This ethic is in contrast to the fenced-off area of the Botanic Gardens where, as has been outlined above, changes to the landscape were dramatic and radical. By 1849 the Gardens as a whole contained more than 2,000 species, and over 1,000 varieties and hybrids had been planted. With this in mind Hooker named it a National Arboretum.

*Syon Vista and Lake*

- 3.8.25 Along with the plantings Nesfield and Hooker also undertook topographical sculpting. Syon Vista [6004] (Figure 7.6.2), begun in 1851 and completed in 1852, had a gravelled walk made up of 18 inches of sand and gravel down its entire length. Excavated soil from this feature was used to create Mount Peasant [6004/1] at the river end of the vista. In the same area, Hooker expanded the gravel pits created during the excavation of material for the foundations of the Temperate House [4017], and filled them with water to make the 4.5 acre Lake [6003] (Figure 7.6.2). Underground culverts from the Thames filled the Lake for the first time in 1861 and their locations are clearly marked on the 1st edition of the Ordnance Survey (Figure 3.13). The Lake had a functional as well as aesthetic purpose, acting as a reservoir for the Gardens. This function is discussed in more depth in Section 3.8.46.
- 3.8.26 A plan for the construction of the Lake (Anon, 1855, an extract of which is included as Figure 7.6.2) survives in the RBGK Archive. This plan reinforces the conservative principle behind the mid-19th century changes in the Pleasure Grounds, as it is clear that the shape of the southern shore was arrived at by working it around a cluster of mature trees. These trees shown on the map are probably the mature sweet chestnuts that still survive in this area, and which, clearly predating Hooker's changes may be a remnant of 'Capability' Brown's designs.





- 3.8.27 This plan is also interesting for the detail it provides of the Syon Vista [6004], showing its gravelled path, but also showing it lined by a double avenue, like the Pagoda Vista. This same information is included on the 1st edition of the Ordnance Survey (Figure 3.13). It is currently uncertain whether the Vista was ever constructed with a double avenue, or whether this map and plan show intended designs that were never carried out. A more detailed discussion of this information is included in the Reference Inventory and this issue would benefit from further research.

#### *Small Formal Gardens*

- 3.8.28 A less well-known feature of the mid-19th century Pleasure Ground is a proliferation of short-lived formal Victorian gardens scattered across the Site. These are shown on the 1st edition of the Ordnance Survey (Figure 3.13), surveyed in 1861-1871, but were removed by the time of the 2nd edition (Figure 3.14), surveyed in 1891-1896. The Herbaceous Ground [8021] (Figure 7.8.1) and Palm House parterres [3007] (Figures D.1 and D.2) were the Botanic Garden versions of the same phenomena. None of these small gardens have survived intact, and the only surviving, much-altered example is the Azalea Garden [7004].
- 3.8.29 Examination of the 1st edition Ordnance Survey map (Figure 3.13) shows that Berberis Dell [4010] and the Water Lily Pond [5001] were originally small formal gardens, converted out of gravel pits. A further series of these gardens can also be seen lining the length of the later Holly Walk [4035]. The largest of these gardens was at the Pagoda [4014] end of the Pagoda Vista [4001], where a large oval garden punctuated with seats and standard evergreens encompassed the avenue. This garden may have been the precursor of the squarer Canal Beds [4024] that eventually replaced this garden south of the Temperate House [4017].

#### *The Temperate House*

- 3.8.30 Hooker, as Director of Kew, had to campaign for money and support for his projects, gaining permission from the Board of Wood and Forests. With much persistence between 1853 and 1859 he finally persuaded the Board and the Government that a second large glasshouse was needed, this time in the Pleasure Ground. The building was sited opposite the expected new entrance that would have served the proposed rail station. However, the rail station was eventually built further north, at its current site, and Victoria Gate [3009] was opened to serve it. The proposed Gate opposite the Temperate House was never opened to the public. Burton again designed the building, however, as with the Palm House, the building firm employed to construct the building, this time William Cubbitt and Company, altered his design.





Source: Ordnance Survey 1891-1896

FIGURE 3.14 Second Edition 25 inch Map  
Image Courtesy of the British Library

- 3.8.31 The Treasury limited the money available for the Temperate House [4017] project and only the central range and the two octagons were completed by the time funds ran dry in 1862. The building was opened to the public, unfinished, in 1863.

### ***The Boundaries to the Gardens***

#### *Queen Elizabeth's Lawn*

- 3.8.32 While the changes in the Gardens were taking place, Hooker also paid attention to the boundaries of the Site. Since its demolition in 1827 the site of the Castellated Palace [1003] (Figure 7.1.4) had been marked by piles of rubble and was entirely hidden behind hoardings. By 1847 Hooker had had this space cleared, levelled and grassed, with shrubs planted and the river brought back into view. Hooker divided this newly created space into two areas, as can be seen on the 1st edition of the Ordnance Survey (Figure 3.12). The southeast portion became a series of nursery beds within the Palace Grounds, on the site of the present Lower Nursery Complex. The riverside portion became Queen Elizabeth's Lawn [1027], a public area openly accessible from the Thames towpath and named after an elm under which Elizabeth, reputedly held liaisons with Dudley. The two areas were divided by a new ha-ha [1027/1].
- 3.8.33 A surviving plan (Burton 1847b) shows how the riverside area extending from the Dutch House Lodge [1007/5] to below the Brentford Gate [1030], was conceived of as a single design. In this plan, alterations to the sunk fence [2022] below Queen Elizabeth's Lawn designed to enhance the entrance through the Brentford Gate, are paired with the proposal for new railings between the Dutch House Lodge and the new Queen Elizabeth Gate (now the gateway for the Lower Nursery Gate [1020 & 1021]). The gates themselves now hang near the White Peaks [1032] (see Figure 7.1.2).
- 3.8.34 Queen Elizabeth's Lawn, visually open to both the river and the Gardens across the ha-ha, was the impressive new setting for the main entrance [1020 & 1032] to the Royal Palace at the Dutch House [1001] (Figure 7.1.2), and the public entrance to the Gardens through the Brentford Gate [1030]. The Royal entrance to the Dutch House consisted of the Lodge [1007/5] and a pair of gates designed by Burton and built by Richard Turner [1032]. A plan for these Queen Elizabeth Gates, stamped with the initials VR to honour Queen Victoria, survives in the PRO (Burton 1846a), (see Figure 7.1.2). The Gates were removed at some point and placed in storage, from where they were rescued in 1985 and hung in their present location at the entrance to the Lower Nursery Complex, beside White Peaks.
- 3.8.35 The Brentford Gateway was created after c.1794 (Figure 3.11) and before Aiton's "View" of 1837 (Figure 3.12). No plans for the Brentford Gate itself have yet been located, and whilst the gateway

predates the creation of the Royal Botanic Gardens, Desmond states that the gate only came into use for the public in 1847 (Desmond 1995, p394). This may indicate that the gate was redesigned prior to 1847, and Burton's involvement in the design of this general area indicates that he probably had a hand in the design of the Brentford gates.

#### *Riverside Screening*

- 3.8.36 Below Queen Elizabeth's Lawn, between Brentford Ferry and the Syon Vista, William Hooker planted trees along the riverside to screen out the undesirable development of the new docks and railway station at Brentford. This would also have served to create a more impressive setting for Queen Elizabeth's Lawn, contrasting the openness of the lawn area to the north with the enclosed tree plantings to the south. Joseph Hooker thickened these plantings in 1877 and Thiselton-Dyer improved them again in 1912 and 1913, replacing the elms with trees such as Holm Oaks, pines and laurel.

#### *Gates*

- 3.8.37 Under William Hooker three new entrances were constructed to the Gardens: the Main Gate [2013], the Brentford Gate [1030] and the Unicorn Gate [4032]. Of these, the only gate that involved the creation of a completely new entrance in the Gardens' boundary was the Unicorn Gate. In addition a gate was created opposite the Temperate House, now next to the Marianne North Gallery, but never opened due to the relocation of the railway.

#### ***The Landscape Legacy of Hooker, Nesfield and Burton***

- 3.8.38 Hooker, Nesfield and Burton's large, relatively formal layout established the basic structure of today's historic garden landscape, whilst also influencing the future layout of many other botanic gardens. This layout reflected the fashions, design philosophies and concerns of the day whilst also incorporating, where desirable, older elements including the Hollow Walk [7001] (Figure 7.7.1) and the Pagoda [4014] (Figure 7.4.1). Perhaps the most significant achievement of these three men was the integration of the two former gardens into a single cohesive designed landscape, albeit still divided by the wire fence [3023] around the Palm House Zone and the Entrance Zone.

#### ***The Museums and Herbarium***

- 3.8.39 William Hooker was also responsible for several of the Site's museums. When the Royal Kitchen Garden came into the possession of the Botanic Gardens in 1846, Hooker once again employed Decimus Burton as his architect and oversaw the conversion of the 18th century fruit store into



Museum No. 2 [8012] (Figure 7.8.2), and this opened to the public in 1848. As part of this development the rest of the Kitchen Garden was also redesigned, with elaborate curvaceous parterres [8021] creating the setting for the Museum. These can be seen on the 1st edition Ordnance Survey map of the Site (Figure 3.12). There is some controversy as to who designed these parterres, with designs in the RBGK Archive by both Decimus Burton (1847, Figure 7.8.1) and John Smith (1852), the curator. The design by Smith, a retrospective plan included in a set of papers, sketches and plans that he drew for a book he was intending to write, states that though he designed the parterres, Burton was paid for them. Further research may resolve this issue.

3.8.40 The success of this venture meant that the Herbaceous Ground Museum (Museum No. 2) [8012] was soon overcrowded, and a second Museum designed by Burton (Museum No. 1) [3013] soon followed at the east end of the Palm House Pond [3004]. The Orangery [2014] became a Timber Museum, and, perhaps most importantly, in 1852 Hooker succeeded in his campaign for more space to house his personal herbarium, which he kept open to the public, in several rooms of Hunter House [1008], now the Herbarium building. The first official curator of the Herbarium, Allan A Black, was appointed in 1853.

3.8.41 The Herbarium rapidly grew in size and importance, with the donation of Jeremy Bentham's personal herbarium and Joseph Hooker's securing of the East India Company's collection. During the process of identifying and cataloguing the East India Company Collection, it was found that there were nearly 400,000 duplicate specimens, and Hooker redistributed these between the principle British and Continental herbaria. Many other renowned botanists and private collectors followed Bentham's example, donating their herbaria, and soon only the British Museum's own collection rivalled that at RBG, Kew. The question of the distribution of the nation's herbaria, between RBG, Kew and the British Museum, reached such a level of debate that a Parliamentary enquiry was held to look into this matter in 1860. The matter was finally resolved in 1862 when the Trustees of the British Museum resolved that the natural history collections must leave the smog of Bloomsbury, a decision sanctioned by an Act of 1878. The Natural History Museum was built for this purpose in South Kensington, opening to the public in 1881.

### ***Joseph Hooker, Director 1865-1885***

#### *Joseph Hooker's Landscape*

3.8.42 After much campaigning on his behalf by William Hooker, Joseph Hooker succeeded his father as Director of RBG, Kew in 1865. His focus was to rationalise and expand the designs created by his father, and in so doing he created new designated walks, both gravelled and grassed, in the arboretum

and between the Lion Gate [4036] and the Unicorn Gate [4032]. He continued the theme of taxonomic planting begun by his father and Nesfield and planted avenues of single families of trees e.g. Thorn Avenue (1868); Cedar Vista [5002] (1871); Acacia Avenue (1872); Holly Walk [4035] (1874); and Sweet Chestnut Avenue (1880). He expanded this theme to plant groups of birches and elms near the Brentford Gate [1030], poplars near Rhododendron Dell [7001], and a pinetum on the south side of the Lake [6003]. The impact of these walks on the design and structure of the Gardens can be seen by comparing the 1st edition of the Ordnance Survey map of the Site (Figure 3.13), with the 2nd edition (Figure 3.14).

- 3.8.43 The unpopular gravel on the Syon Vista [6004] (Figure 7.6.2) was gradually replaced by grass over a number of years and the Lake [6003] was expanded by about half an acre, softening its edges with the planting of trees. This addition to the Lake probably had more to do with the needs of the Site's water supply, than for any aesthetic reason (see section 3.8.46, Water Supplies). Joseph Hooker also contributed his share of new buildings to the Gardens, and these included the new Hunter House [1008] C-Wing [1012], completed in 1877 and purpose-built to house the Herbarium. He was also responsible for the T-Range glasshouse [2009/3] and accepted Marianne North's offer of her collection of botanical paintings and a purpose-built gallery [4020] to house them in. Kew received another significant bequest during this period: the funds to build and equip a laboratory [8016] to investigate 'the effects of blight, insect ravages and disease of plants', courtesy of Thomas Jodrell Phillips-Jodrell.

#### *Opening Hours*

- 3.8.44 While Joseph Hooker concentrated on his works in the gardens, public pressure was continuing for the review of opening hours of the Gardens. This argument was further strengthened by the extension of the railway network through London and the increased ease of movement that this brought to London's population. On the advice of the Treasury, Joseph Hooker remained adamant about the restricted opening hours until his retirement in 1885, with a single compromise of opening the Gardens one hour earlier, imposed upon him by the Commissioner of Works. From 1 April 1883 the gardens were open from noon on weekdays and from one o'clock on Sundays.

#### *Gates*

- 3.8.45 Joseph Hooker introduced two entirely new gates in the Gardens' boundaries. The Queen's Gate [3009] opposite the Temperate House [4017] was opened in 1868; the Isleworth Ferry Gate [6002] was opened in 1872. The Cumberland Gate [3028] was also created under Hooker's directorship, by converting the old Water Engine Yard [3032/2] gateway in 1868.

***Water supplies***

- 3.8.46 Since the foundation of the Royal Botanic Gardens in 1841, water supplies had been a constant issue. Decimus Burton had recommended that a well was sunk beneath the Campanile [3010] to supply the Palm House with water, however this suggestion was not carried out. On the advice of the engineers Messrs Easton and Amos. James Easton a steam engine and pump had been installed in the base of the Campanile to pump water from the river through a suction pipe near the Brentford Ferry. However, when the plants were watered a fine deposit of alluvia was sprayed over the plants. This replacement for Smeaton's Water Engine [3032] was not effective and another solution was sought. James Simpson and Company sunk a well near the river and connected it to a new cement lined underground reservoir in the Temple of Aeolus Mound [3015/2]. It is not currently known how long this system remained in use, nor if the underground reservoir still survives.
- 3.8.47 William Hooker's Lake [6003] (Figure 7.6.72) provided a third solution to this problem. In 1864 an engine house [5010/1] was constructed to pump water from the Lake to the Gardens, and in 1867 James Simpson reported that this water, once filtered, was superior to that pumped from the river wells. In response the Lake was deepened, and filter beds [5010/2] were constructed. Mains water was connected to the Gardens in 1876 for the use of the residences, the museums and drinking fountains, though the Lake filter system remained in use until after 1931 when the Richmond Borough main was connected to the Site. The Lake was excavated again in 1890 to increase its capacity, largely through removing the "*vast accumulation of mud, in great part London sewerage*" (source unknown, cf Desmond 1995, 408). Electric pumps were added to the Lake sluices at the turn of the century to ensure that the Lake remained full even when gravity feed was not sufficient. During the drought of 1921 the Lake was found to have had a high salt-water content and it was emptied and re-filled several times. New rainwater tanks were constructed to reduce dependency on the Lake. River water from the Lake was used to water the plants in the Gardens until 1973. Pipes to conduct the water were constructed across the Site in several phases and now form an elaborate network.

***Royal Developments in the areas of the Site retained by the Crown***

- 3.8.49 During the period 1841-1885 two main areas of the Site were still retained by the crown, namely the Dutch House [1001] and its grounds; and Queen Charlotte's Cottage [5006] and its grounds. Both areas were fenced off from the public, with their own independent gates (King's Steps Gate [5021] and Queen Elizabeth's Gate [1032]). Of these two locations the most significant changes took place in the grounds of Queen Charlotte's Cottage. The extent of these changes are described in the Reference Inventory, and these changes can be seen by contrasting Figure 3.11 (Aiton's 1837 "View") with Figure 3.12 (the 1st edition of the Ordnance Survey of the Site). The addition of area 5006/4 to the grounds

of the Cottage in 1851, with its associated redesign, is perhaps the most significant development in this area during this period. The formal Victorian park design that was put in place during this period is still in existence in this area today, albeit very overgrown. The history of this landscape, and the name of the designer, are currently unknown and would benefit from further research.

### **3.9 1885-1945: Imperial Kew**

#### ***Thiselton-Dyer as Director***

3.9.1 With the retirement of Sir Joseph Hooker in 1885 the Directorship passed to the Assistant-Director, Sir William Thiselton-Dyer, Hooker's son-in-law. After the years of reform and development the focus shifted slightly. The ambitious building projects of the Hooker period were now complete and the Gardens moved through a period of maturing evolution. Many aspects of Nesfield's intricate formal designs were gradually adjusted to minimise maintenance, and to fit in with changing fashions, and Thiselton-Dyer engaged himself on numerous landscaping projects. Foremost amongst these included restructuring the Arboretum, which at the time caused a public outcry. He also continued the informal policy of screening the Gardens from the industrial development occurring across the river at Brentford, by planting about 80 Austrian pines in the grounds of the Herbarium [1008, 1009-1014] to form a screen.

3.9.2 Thiselton-Dyer was particularly fond of these design projects, his first having been the Rock Garden [8023], whilst he was Assistant Director. As Director he continued the reclamation of gravel pits, and in his turn he created the Bamboo Garden [7005] and a sunken garden [4006/2] for rambler and tea roses. The Dell [5001] beside the Engine House [5010/1], a gravel pit that had already been reclaimed by the Hookers, was expanded and made into a Water Lily Pond in 1897. The warm waste water from the nearby Engine House [5010/1] was used to fill the pond so that tender aquatics could be grown there. He also re-landscaped the edges and islands of the Lake [6003] with heavy woodland to add contrasts of light and shade to the water, an effect he was particularly fond of.

#### ***Unification and Expansion of the Gardens***

3.9.3 As Director, Thiselton-Dyer also oversaw the further unification and expansion of the Botanic Gardens. He supervised the removal of the wire-fence [3023] dividing the Pleasure Grounds from the Botanic Gardens, physically uniting the Botanic Gardens as a single whole for the first time since their official creation in 1841, and he received the gardens surrounding both the Dutch House [1001] and Queen Charlotte's Cottage [5006] from Queen Victoria in 1898. It was a condition of the gift that the area

surrounding Queen Charlotte's Cottage should remain in its natural state, in reality an overgrown Victorian formal park design from 1851 [5006/4], and thus the concept of the Nature Conservation Area was born. Several royal retainers were still in residence in both the Dutch House [1001] and Kew Cottages [1005, 1006] and so Thiselton-Dyer was thwarted in his goal of bringing the Dutch House itself into the control of the Botanic Gardens. In addition, the Cumberland family still occupied Cambridge Cottage [8014], giving their opinions on the arrangement of the Botanic Garden flowerbeds and trying to annexe land from the Botanic Gardens. This house finally came into RBG, Kew's use in 1904 with the death of the 2nd Duke, and the King agreed that this royal property could be used '*as a museum of Forestry, as quarters for the staff of the Gardens, and for other cognate purposes*'. The forestry museum, displaying British timbers, their utilisation, tree diseases and forestry equipment, opened to the public in 1910.

### *RBGK and the Suffragettes*

- 3.9.4 Thiselton-Dyer finally expanded public access to the Gardens, and this culminated with the building of the Refreshment Pavilion in 1888. This building attracted further attention in 1913 when suffragettes burnt it to the ground, 12 days after destroying orchids and smashing glass panes in three of the orchid houses. A temporary tea pavilion was erected in 1914, and this was eventually replaced in 1920 with the current Pavilion Restaurant [4031], designed by the Office of Works in a functional style.

### *Expansion of the Herbarium*

- 3.9.5 The expansion of public access to the Gardens was accompanied by a growth in the scientific collections. As the Herbarium gained in size and importance, fears began to be expressed about its fire-proofing. Hanover House [1009] had been partially demolished as its proximity to the Herbarium was to present a fire-risk, but in 1903 this issue received a more direct treatment with the transfer of the collections to a new B-Wing [1013], the gutting of the original 1877 C-Wing [1012], the installation of fire-proof floors and the widening of the galleries by 18 inches. The recurrent question of the reorganisation of RBG, Kew and the British Museum was finally resolved in 1901, after 14 sittings of the Committee, 18 witnesses and the examination of many documents. In conclusion, the Committee recommended that the two herbaria should be united at RBG, Kew, and its Director should now be the official advisor to the Government on all matters regarding botany. Central to the debate was Thiselton-Dyer's argument that RBG, Kew was a place of research whereas the British Museum was simply a repository, and that the Gardens played such a central role in the economies of the empire.



### *New Glasshouses*

- 3.9.6 Under Thiselton-Dyer the space requirements of the expanding living collections also received much needed attention, with the construction of the first Alpine House in 1887, enlarged in 1891, and the completion of the Temperate House [4017] in 1899. The Succulent House, erected in 1855, was replaced in 1905 with a lighter construction, as was the Temperate Fern House. Thiselton-Dyer also removed the last of the green glass from the glasshouses, replacing it with the clear glass we are now familiar with.

### *The Gardens and David Prain*

- 3.9.7 Thiselton-Dyer retired in 1905 and was replaced by David Prain. Like his predecessor, Prain embarked on a number of landscaping activities, but the pace of change slowed under his directorship. Under Prain, Nesfield's Western Palm House parterres [3007/2] underwent further change, including the replacement of the semi-circular hedge of yew with holly and the grassing of the gravelled walks within the parterres that led to the Pagoda [4001] and Syon Vistas [6004]. In addition, he undertook other works around the Gardens, incorporating the Cambridge Cottage [8014] garden into the broader Gardens; removing its conservatory and putting gateways in its southern walls. He built the current Aquatic Garden [8024] beside the Jodrell Laboratory [8016] in 1909, and constructed the Japanese Gateway in 1911 [4015].

### *The Wilson Collection*

- 3.9.8 E.H Wilson's Chinese specimens were an important addition to the Gardens' collections, arriving during Prain's directorship. These included Rhododendrons in Rhododendron Dell [7001] (planted 1911), *prunus* near Holly Walk [4035] (planted 1914), and 24 oaks planted in 1915. The distribution of these plants is widespread across the Site and many collections contain at least one Wilson specimen. More specifically, these include specimens in the following collections: Cotoneaster; Acer; Catalpa; Cladastris; Thuja; Picea; Araliaceae; Cephalataxus; Pinus; Castanea and Carpinus. The Wilson Collection specimens are central to these collections and it is important that they are only perpetuated by vegetative propagation.

### *First World War*

- 3.9.9 The 1914-1918 war caused some disturbance to the landscape at the Gardens, with the Dutch House [1001] lawn and Nesfield's East Terrace Parterres [3007/1] in front of the Palm House [3012] dug up to plant root crops. Women gardeners, first recruited in 1896, expanded dramatically in number due to

the conscripting of men, and during this period they were responsible for the daily upkeep of the Gardens.

*Sir Arthur William Hill and the British Empire*

3.9.10 Sir Arthur William Hill, previously the Assistant-Director, succeeded Prain as Director in 1922. Hill was aided in his activities by the financial support of the newly founded Empire Marketing Board. The Board funded both the appointment of the new position of Economic Botanist and the sending of RBG, Kew staff on expeditions overseas. The Board was also responsible for the instigation of the quarantine service and the building of a quarantine house at the Board's expense. When the Board came to an end in 1938, Hill succeeded in persuading the Treasury to make permanent most of the temporary posts funded by the Empire Marketing Board.

3.9.11 The entirety of the period 1885-1939 is predominantly known for RBG, Kew's expanding Imperial links. Throughout the Hooker period (1841-1885) the Gardens had expanded their colonial links and collecting activities. During 1885-1939 the Gardens reinforced its position at the heart of a network of botanic gardens across the British Empire. The Gardens served the needs of the Colonial Office and advised extensively on the introduction and translocation of plants across the colonies. This role had developed from earlier successes, such as the transfer of rubber, and in many respects economic botany became the dominant activity carried out at RBG, Kew during the early part of this period. Hill continued this tradition, both in his work in conjunction with the Empire Marketing Board and in his encouragement of his staff to forge links with colonial institutions. He ensured the third expansion of the Herbarium (the A-Wing [1010]), in 1932, facilitating the continued publication of colonial floras.

*Bedgebury*

3.9.12 Hill also looked to his home responsibilities and recognising the problem of pollution, he built upon Prain's work in securing a second site for RBG, Kew's pines, entering into a joint venture with the Forestry Commission at Bedgebury in 1924. Bedgebury was never an ideal site, suffering from frost pockets, and Professor Edward Salisbury recommended the closure of the pinetum within weeks of becoming Director in 1943. RBGK remained on the management board at Bedgebury until 1965 when it acquired the lease of Wakehurst Place from the National Trust.

3.9.13 On-site changes continued under Hill, though he was sometimes frustrated by post-war austerity, such as with his aborted plans to replace the Temple of the Sun [2006], destroyed in a storm in 1916. Hill was more successful in building, renovating, adapting and extending glasshouses. There was a new Rhododendron House in 1925/6; a larger Economic House in 1930 and a South African Succulent House for small desert plants in 1936.

**1939-1945: Kew at war**

- 3.9.14 As with the 1914-1918 war, the 1939-1945 war brought change to the Gardens and its management. As before, lawns were dug up to plant vegetable crops and women replaced most men in the workforce. Rare and valuable books, paintings and irreplaceable Herbarium specimens were taken to temporary storage in Oxfordshire and Gloucestershire. RBG, Kew's public advisory role expanded to encompass demonstration vegetable plots, designed to show the public how to grow food. RBG, Kew was also central in the search for replacements for important vegetable products now denied to Britain by the war, and particularly specialised in the growing of pharmaceutical plants.
- 3.9.15 The Pagoda [4014] played a particularly unique role in the war effort: the Royal Aircraft Establishment evaluated the flight capabilities of various models of bombs by dropping 'small bomb shapes' through holes cut in each of its floors. These holes still exist.
- 3.9.16 The gardens and buildings survived the war relatively unscathed. About 30 high explosives had fallen within the Gardens, breaking glass in several buildings, including the Temperate House [4017] and the Palm House [3012]. The Tropical Water Lily House [3014] was severely damaged. The most significant effect of the war, however, was that the years of reform and development were slowed. Unfortunately, Sir Arthur Hill was killed in a riding accident in 1941. Edward Salisbury, was finally appointed as his successor in 1943 and he brought the Gardens through the final years of the war.

**3.10 1945-2001: Modern Kew**

- 3.10.1 After the war, economic hardship prevented the immediate recommencement of the reform and development process. The end of the war also coincided with the death, through age and decay, of many mature and historic trees. Despite these hardships, RBG, Kew's work with the colonies continued unabated, with particular demands from plant breeders, and a new quarantine house was built in the Melon Yard [8011] in 1951, funded by a Colonial Development and Welfare Grant.

*The Introduction of Aluminium Alloy Glasshouses*

- 3.10.2 A large gift to the Gardens at this time was the Australian House (now the Evolution House [4018]), donated by the Australian government in 1952 to commemorate the Director's visit to their continent in 1949. This was the first example of a pre-fabricated aluminium alloy building on the Site. This precedent was followed in the replacement succulent house, completed in 1956. Salisbury retired in 1956, frustrated by post-war austerity, and was replaced by Dr George Taylor.

***Dr George Taylor and the Bicentennial***

- 3.10.3 Fuelled by the bicentennial celebration planned for 1959, RBG, Kew eventually began a period of expansion and change. The Orangery [8012] was converted back to a conservatory after decades as a Timber Museum with many of its timber supplies being transferred to the Forestry Museum in Cambridge Cottage [8014]. As a result of obtaining these samples, the Cambridge Cottage Forestry Museum was renamed as the Wood Museum. The Palm House [3012], suffering as a result of the lack of maintenance it experienced during the Second World War, had been closed to the public after 1952 as it was considered unsafe. As part of the activity at the Gardens during this time, plans for the replacement at the Palm House were considered, including a design that incorporated the Coronation Arches that was drawn up by E Bedford at the Ministry of Works. Eventually this idea was rejected and the Palm House was restored and reopened to the public in the bicentennial year. Other changes during this period include the creation of the new Heath Garden [5006/2] and the construction of a new Rose Pergola between the Order Beds [8021]. After the 1959 celebrations, the momentum for change was maintained and enhancements included re-organisation and expansion in the Rock Garden [8023], Azalea Garden [7004] and Order Beds [8021]. In 1965 the Gardens took on Wakehurst Place, a 200ha garden in which less drought-resistant outdoor specimens could be established.
- 3.10.4 The preserved collections were also growing and in 1969 the Queen opened another wing at the Herbarium (D-Wing [1013]). This was preceded in 1963 by the construction of a larger Jodrell Laboratory [8016] to support the burgeoning community of scientists and to expand RBG, Kew's research base.
- 3.10.5 Developments in the Gardens continued apace under Taylor, with the development of the 17th century styled garden, the Queen's Garden [1034], behind the Dutch House [1001] and the construction of the new Filmy Fern house.

***The Gardens in the 1970s and 1980s: New Glasshouses***

- 3.10.6 A succession of short tenure Directors succeeded Taylor. John Heslop-Harrison was his immediate successor in 1971 and he oversaw the instigation of a variety of building projects in his 5 years in the post. JPM Brenan saw most of these through to completion during his 5-year tenure, and these included Aiton House (1977); a new Quarantine House (1979); the technologically advanced Alpine House [8017] (1981); and the complete restoration of the Temperate House [4017] (1977-1980). Professor EA Bell maintained this building momentum with work beginning on the landscaped Sir Joseph Banks Centre for Economic Botany [1016] in 1985 and on the Princess of Wales Conservatory [8015] in 1984. A sprawl of glasshouses was demolished to make way for the Conservatory, including

the T-Range [2009/3] and earth thrown up from its construction was used to create another mound [2020] near the Broad Walk [2002]. The year 1984 was also marked with the closure of the Palm House [3012] as structurally unsafe and the complete restoration of this structure was finally completed in 1990.

### ***The 1990s and RBGK's Conservation Ethic***

- 3.10.7 The conservation ethic developed as a theme in RBG, Kew's development during the period 1945-2001. This involved both the conservation of the unique heritage of the site and the conservation of the world's ecosystems. In 1988 the appointment of Ghilleen Prance as Director brought the latter to the forefront of RBGK's mission.
- 3.10.8 However, the growth of the conservation ethic had a major influence behind the scenes and refocused RBG, Kew's mission from serving the needs of the colonies to serving the needs of the world community. Although the Gardens had often promoted conservation of plants and habitats to the colonies, i.e. through the despatch of a botanist to oversee the preservation of the forests on Mauritius and the instigation of forest surveys on Cyprus in the late 19th century, the reasoning behind these decisions were still essentially economic and colonial. With the encouragement of Prance, the focus shifted more strongly to conservation-led research and economic botany, and RBG, Kew has now become one of the world's leading species conservation centres.
- 3.10.9 RBG, Kew's role in international species conservation had its roots in the blossoming of the global plant conservation movement in the 1970s. Through the 1980s and 1990s RBG, Kew's relationship with the IUCN (The World Conservation Union) and RBG, Kew's contribution to the IUCN administered Red Lists grew inordinately. Indeed, the development and exact nature of RBG, Kew's contribution in the early global plant conservation movement would benefit from future research. RBG, Kew's position within this movement is now firmly established. For example, in the IUCN Red List 2002 update 450 new organisms were listed, of which 400 were plants. Virtually all of the latter were submitted by RBG, Kew.
- 3.10.10 This expansion of RBG, Kew's global conservation role has been supported by a tripling in size of the Jodrell Laboratory [8016] in 1993, continued expansion of the Herbarium [1008, 1009-1014] and the operation of an active international research campaign. The conservation work is exemplified by the Millennium Seed Bank at Wakehurst Place where the aim is to conserve seeds from all native British plants plus a further 24,000 species from around the globe, to act as a genetic bank for future generations.



3.10.11 The construction of new buildings and the conversion of existing ones continued throughout the last decades of the 20<sup>th</sup> century. Museum No 1 was converted into the Education Centre of the School of Horticulture [8012] in 1990 and the tropical Water Lily House [3014] was extensively renovated and restocked. The Mycological Institute [1015] was finally acquired by RBG, Kew in 1994 and 70,000 of the Herbarium's mycology specimens were transferred there.

### **3.11 Kew Into the 21<sup>st</sup> Century**

3.11.1 RBG, Kew has come forward into the 21<sup>st</sup> century as an organisation with a heritage to be proud of. The global conservation ethic continues in the work of the organisation and its staff, both at home and abroad, and the essential conservation of the home assets of the organisation has continued to gain further momentum.

3.11.2 2002 saw the Site's heritage assets enhanced and promoted through a variety of means, including:

- The high profile restorations of the Orangery [2012] and the Aroid House [2014]
- The nomination of the Site as a World Heritage Site, in January 2002
- The publication of the WHS Management Plan and Site Conservation Plan
- The excavation of part of the White House complex by the Time Team

3.11.3 Less high profile, but as crucial to Kew's ongoing sustainability, is the continued 'behind-the-scenes' work of RBG, Kew's dedicated staff, who, together, ensure that the Site and its assets are handed down for future generations to enjoy.

## 4.0 STATEMENT OF SIGNIFICANCE

### CONTENTS

- 4.1 Introduction
- 4.2 Overall Statement of Significance
- 4.3 Theme 1: Landscape
- 4.4 Theme 2: Built Heritage
- 4.5 Theme 3: Collections
- 4.6 Theme 4: Historic Associations
- 4.7 Theme 5: Scientific Endeavour
- 4.8 Theme 6: Visitors
- 4.9 Theme 7: Archaeology
- 4.10 Theme 8: Nature Conservation





## **4.0 STATEMENT OF SIGNIFICANCE**

### **4.1 Introduction**

4.1.1 An understanding of the significance of the Site has been developed through an exploration of its history, land use, character and values associated with these elements. This has led to the identification of eight broad themes relevant to the Site:

- Landscape;
- Built Heritage;
- Collections;
- Historic Associations;
- Scientific Endeavour;
- Visitors;
- Archaeology;
- Nature Conservation.

4.1.2 The following section is structured around the Overall Statement of Significance (Section 4.2) originally presented in the Nomination Document (CBA 2002a) and the WHS Management Plan (CBA 2002b). This Overall Statement is supported by more detailed analysis of the themes presented above (Sections 4.3 to 4.10).

### **4.2 Overall Statement of Significance**

4.2.1 The Royal Botanic Gardens, Kew is a rich historical cultural landscape that has developed through centuries of scientific and cultural evolution. The Gardens are currently recognised as a global centre of excellence in the study of plant diversity and economic botany. The Site also holds the world's largest documented living and preserved plant and fungal collections, and has been recognised as a leader in plant collection and study since the late 18th century. The Gardens are notable for the role they played in the translocation of plants across the British Empire during the 19th and 20th centuries, which resulted in the establishment of new agricultural economies and fundamentally influenced global biodiversity. The Botanic Gardens themselves are a major historic garden landscape with elements illustrating major periods in garden design from the 18th, 19th and 20th centuries. The Gardens also contain a large number of architecturally significant buildings from these periods, including some of the finest surviving examples of Victorian glasshouse technology.

- 4.2.2 Princess Augusta, widow of Frederick, Prince of Wales, established a botanic garden at Kew in 1759. This began as a small physic garden [2009] but was later combined with her father-in-law's (King George II) adjacent estate and during the latter part of the 18th century the combined gardens grew rapidly under royal patronage and soon held some of Europe's most significant botanical collections. As the British Empire grew the gardens developed close links with the colonies, which RBG, Kew used as the focus for its collecting activities. RBG, Kew also redistributed plants from across the globe and was responsible for supplying the plants, and horticultural advice, necessary to create entirely new economies in the colonies. This included supplying commercially viable rubber plants to India and Sri Lanka (Ceylon), the introduction of disease resistant coffee to Sri Lanka and the worldwide distribution of breadfruit. The introduction of many of these new crops and the associated agricultural techniques had a substantial influence on the biodiversity of the planet, and many of the crops still form the basis of many agricultural economies.
- 4.2.3 With the decline of the British Empire the emphasis moved towards a conservation and research ethic which still underpins RBG, Kew's current mission, '*To enable better management of the earth's environment by increasing knowledge and understanding of the plant and fungal kingdoms - the basis of life on earth*'. This has seen RBG, Kew take a leading role in the study of conservation and the sustainable use of plant diversity and the Gardens continue to sponsor plant collection and field study expeditions across the globe.
- 4.2.4 At the time of the foundation of the first botanic garden in 1759 the Gardens consisted of two royal estates. These were part of a chain of royal and noble residences stretching from Kew to Hampton Court Palace. These estates, supported by their wealthy owners, were developed and redeveloped throughout the 17th and 18th centuries and are now recognised as the cradle of the 18th century English Landscape Movement. This movement of landscape design had an international influence and Kew's landscape was sculpted by some of its key figures including; Charles Bridgeman, William Chambers, Lancelot 'Capability' Brown and William Kent.
- 4.2.5 The overall importance of the Thames landscape and its place in the history of landscape design is now widely recognised and the recently completed '*Thames Landscape Strategy*' (Kim Wilkie Associates 1994) aims to preserve its integrity and character by recognising and maintaining key vistas and open spaces.
- 4.2.6 The nominated site's present landscape is a palimpsest of features from the 18th, 19th and 20th centuries. The dominant design is William Nesfield's 1840s layout. This highly structured landscape with its three major axes [3008, 4001, 6004] centred on the Palm House [3012] has survived relatively intact and is an excellent example of Victorian landscape design.



- 4.2.7 The work of William Nesfield on the Site became an example for other botanic gardens and many of their more typical features, such as extensive annual plantings and relatively formal layouts of vistas and walks can be traced back to Nesfield's design and wider fashions in Victorian landscape design.
- 4.2.8 The architectural heritage of the Site is equally important and includes a number of internationally significant buildings including a former royal residence (Dutch House [1001], a rare surviving 17th century house that served as a royal residence in the 18th century), 18th century ornamental garden structures such as William Chambers's Pagoda [4014] and later botanical buildings. These later buildings include three world famous glasshouses from the 19th and 20th centuries: The Palm House [3012], a masterpiece of Victorian glasshouse technology and perhaps the world's most famous botanical conservatory; the Temperate House [4017], the largest surviving Victorian glass structure; and the 20th century Princess of Wales Conservatory [8015], one of the world's most technologically advanced, environmentally efficient glasshouses and winner of the 1989 Europa Nostra Award for Conservation. Alongside these keynote features are over 30 other historically significant structures related both to the scientific and royal history of the Gardens. Various architectural styles and the work of many significant architects from the 17th to the 20th century are represented throughout the Gardens and their juxtapositions and relationships add depth, character and historical value to the site.
- 4.2.9 The collections at RBG, Kew are equally, if not more, important than the architecture and can be divided into four types: preserved plant collections; living and genetic resource collections; documentary and visual reference collections and material culture collections. The living collections include over 70,000 live accessions from over 30,000 different taxa. These are the public face of the Gardens and clothe the landscape and the interior of the great buildings. The preserved collections are more considerable, with the Herbarium alone holding over 8 million specimens. The Archive and Library holds 750,000 published volumes, 200,000 photographs, over 175,000 botanical illustrations and a considerable quantity of primary archival material relating to key events in world botany and RBG, Kew's development. All of these collections are of universal significance and the Herbarium currently holds the world's single largest documented and properly curated collection of preserved specimens.
- 4.2.10 In terms of its historical significance, the scope of its collections, the quality of the historic garden landscape, the diverse architectural heritage and the collective knowledge of its staff, the Royal Botanic Gardens, Kew are of universal value and are rightly regarded as the world's premier botanic garden and research institution.

### 4.3 Theme 1: Landscape

4.3.1 The Site's landscape is perhaps its most significant asset. The landscape has evolved and changed over many centuries reflecting the needs and aspirations of the various personalities and organisations that have owned or managed the Site. This rich history is not, however, the only value encapsulated within the landscape. The Site's landscape is also:

- the home of RBG, Kew's living collections;
- a substantial visitor resource;
- the setting for a number of world-class buildings;
- important for nature conservation.

4.3.2 These values, including its history, are expressed below through a series of related but independent statements.

#### ***Associations with significant designers***

4.3.2 The development of the Site's landscape is associated with a number of historically important landscape designers and architects including:

George London (birth date unknown; died 1714)	Late 17th century Richmond Gardens
Charles Bridgeman (birth date unknown; died 1738)	Early 18th century Richmond Gardens
William Kent (1685-1748)	Early 18th century Richmond Gardens and mid 18th century Kew Gardens
Lancelot 'Capability' Brown (1716-1783)	Mid to late 18th century Richmond Gardens
Sir William Chambers (1723-1796)	Mid 18th century Kew Gardens
William Andrews Nesfield (1793-1881)	Mid 19th century Kew Gardens

#### ***Keynote landscape features***

4.3.3 Features from all periods in the Site's design and history, and features associated with all the designers who worked on the Site (except probably William Kent), have survived on the Site. These include:

Elements of Bridgeman's original woodland plantings	[5004, 5005, 6006]
'Capability' Brown's Hollow Walk (now Rhododendron Dell)	[7001]
Remnants of 'Capability' Brown's woodland	[7011]

HRH Prince Frederick's Mound	[3015]
HRH Prince Frederick's Lake (surviving in part as Palm House Pond)	[3004]
Remnant of HRH Prince Frederick's Great Lawn	[2007]
Remnants of Sir William Chambers' Pagoda Wilderness	[4002]
Remnants of William Nesfield's Palm House Parterres	[3007]
William Andrews Nesfield's Vistas	[4001, 6004, 3008]
Decimus Burton's Broad Walk and Little Broad Walk	[2001 and 2002]
William Hooker's Lake	[6003]
Queen Victoria's formal park	[5006/4]
Sir Joseph Hooker's Cedar Vista	[5002]

### ***Landscape History***

- 4.3.4 The broad structure of the mid / late 18th century designed landscape of the Site has survived relatively intact. The differing characters of the mid / late 18th century Kew Gardens (Entrance Zone, Palm House Zone, Pagoda Vista Zone) and Richmond Gardens (South West Zone, Syon Vista Zone, Western Zone) can still be discerned on the site, whilst the Riverside Zone and North-Eastern Zone still have a character different to both the rest of the site and to each other. These character differences underpin the current landscape of the gardens.
- 4.3.5 The mid / late 19th-century structure of the Royal Botanic Gardens introduced by Hooker, Nesfield and Burton, is intact and still forms the visually dominant structure of the Gardens.
- 4.3.6 This 19th century structure was inserted into an earlier garden landscape and largely respected the pre-existing features and layout. Earlier designs, such as those by Capability Brown for Richmond Gardens, also utilised and respected features from previous designs. This respecting of, and use of earlier designs and structures is a key feature of the landscape history of the Site.

### ***International recognition of the Gardens' landscape***

- 4.3.7 At various moments in the Site's history the landscape has been recognised internationally and nationally as a leader in Garden design. For instance, during the mid / late 18th century Kew Gardens was widely recognised on the Continent as the very ideal of what an 'English Garden' should be, and was placed on a par with Stowe Gardens. For the French, the 'English Garden' did not contain the naturalised sinuous forms of Brown's English Landscape Garden as seen at Richmond, but instead consisted of a series of design concepts and features developed by William Chambers in his writings about Chinese landscapes (1757 and 1772). Both the landscape at Kew, and individual aspects of its

design such as the Pagoda [4014], were much copied in France, as the concept of a *Jardin Anglo-Chinois* developed in the late 18th and early 19th centuries. Other examples of Kew's renown include Bridgeman's Riverside Terrace [5017] of the early / mid-18th century and Nesfield's' parterres and Palm House landscape [3007] of the mid-19th century.

#### ***A home for Kew's living collections***

- 4.3.8 The significance of the Collections, living and preserved is outlined in Section 4.5. The landscape is a fundamental part of that significance as it supplies the home for the outdoor living collections. The collections are widely recognised as being of international significance and the relationship between the collections and the landscape needs to continue to be acknowledged.

#### ***Visitor resource***

- 4.3.9 The landscape is perhaps the most identifiable and recognisable element of the overall identity of the Gardens. The landscape and the plants it contains comprise one of the key visitor draws of the Site. The significance of visitors is discussed further in Section 4.8.
- 4.3.10 The Site acts as a green open space within one of Europe's most extensive urban environments. Within this context the Gardens have an important role as an informal public park for a large local population. This role, although secondary to the site's overall function, is an important aspect of the local values associated with the Site and as such draws people to the Gardens.
- 4.3.11 The extensive designed landscape of the Gardens allows the Site to accommodate the 1 million plus visitors it currently receives per annum. Its diverse character allows visitors to gain access to a wide range of experiences within the safe, police patrolled environment of the Site. These include educational, contemplative, wondrous, horticultural and entertainment experiences.

#### ***Setting for world-class buildings***

- 4.3.12 The landscape and built heritage of the site form a recognisable whole (the significance of the built heritage resource is discussed in Section 4.4). The landscape acts as both the immediate setting for keynote historical buildings and as the fabric that meshes them and the Site together. In many instances keynote buildings have particular landscape designs associated with them, and these are often of particular interest in their own right. For example:

Chambers' Pagoda [4014] and the Pagoda Wilderness [4002]  
 The Palm House [3012] and Nesfield's Parterres [3007]  
 Burton's Main Gates [2013] and the Broad Walk and Little Broad Walk [2001, 2002]  
 Burton's renovated Museum No 2 [8012] and the Herbaceous Ground Parterres [8021]  
 Queen Charlotte's Cottage [5006] and the Victorian formal park [5006/4]  
 Japanese Gateway [4015] and the Japanese Landscape [4034]  
 Dutch House [1001] and the 20th century Queen's Garden [1034]

#### 4.4 Theme 2: Built Heritage

4.4.1 The Site has a proud tradition of architectural heritage and currently houses a number of iconic structures of international significance. In addition it contains a wealth of features that are individually less significant, but which are collectively highly important and relate to a range of aspects of the Site's history and identity. In total the Site contains 46 listed buildings. Details of these designated structures can be found in Section 7 and Appendix C. The following section outlines the significance of the built heritage resource of the Site.

##### *Iconic Structures*

4.4.2 The Site houses a number of iconic buildings including the Palm House [3012], The Temperate House [4017], The Pagoda [4014] and the Princess of Wales Conservatory [8015].

##### *The Palm House*

4.4.3 The Palm House [3012] is a Grade I listed building. It is one of the world's finest surviving 19th century glasshouses. At the time of its construction it was the largest in the world. It is a major icon of Kew and its form and lines were seemingly imitated throughout the botanic gardens of the world. It also forms the centre of Nesfield and Burton's 19th century landscape design for the Gardens. The Palm House was subject to a major £5 million restoration project in 1990.

##### *The Temperate House*

4.4.4 The Temperate House [4017] is a Grade I listed Building. It is the largest glasshouse at Kew and is also the world's largest surviving Victorian glasshouse. The Temperate House was built to house tender woody plants from the world's temperate regions and the current collections are laid out in the original geographical structure. The house is home to the Chilean Wine Palm, now the world's largest indoor plant.



*The Pagoda*

- 4.4.5 The Pagoda [4014] is a Grade I listed building. It was designed by Sir William Chambers in 1761-2 and is a classic example of the *Chinoiserie* style of architecture. This style emerged in Europe during the 17th century and rose to popularity in the 18th century, the latter largely due to the popularising efforts of Chambers (Chambers 1757, 1772). The basic design and form of the Pagoda remain intact, although the original building was more ornamental and colourful than today. The Pagoda dominates the southern end of the Site and was a key focal point of both the mid / late 18th century Kew Gardens and William Nesfield's mid 19th century landscape design.

*Princess of Wales Conservatory*

- 4.4.6 This is the most technologically advanced public glasshouse at Kew [8015]. The building is named after Princess Augusta who founded the first botanic garden [2009] on the Site in 1759. Since its opening in 1987 it has won numerous awards including the Europa Nostra Award for Conservation in 1989. The Conservatory has set the standard for other large botanic greenhouses across the UK, including the National Botanic Gardens of Wales and the Eden Project in Cornwall.

**Keynote Historic Buildings**

- 4.4.7 In addition to the iconic structures there a number of other individual buildings on the Site of significant architectural and / or historical merit. These include:

The Dutch House (Grade I, SM)	17th century riverside villa with royal associations
The Orangery (Grade I)	Mid-18th century Orangery with royal associations
Ruined Arch (Grade II*)	Mid-18th century garden folly
Queen Charlotte's Cottage (Grade II*)	Multi-period building with strong royal associations
The Aroid House (Grade II*)	Early-19th century glasshouse with royal associations
The Main Gates (Grade II*)	Mid-19th century gates designed by Burton.
Temperate House Lodge (Grade II*)	Mid-19th century house of significant architectural interest
The Water Lily House (Grade II)	Mid-19th century glasshouse
Marianne North gallery (Grade II)	Late-19th century building of interesting design that still displays its original botanical painting collection
The Herbarium (Grade II)	A multi period building that houses Kew's preserved collections. Many of the elements of the original herbarium survive intact.

**Associations with significant architects**

4.4.8 The site has many associations with key note architects from a range of periods. These include:

William Kent (1685-1748)	possibly Kew Palace Flats [1004]; White House (removed) [2010]; several early 18th century garden buildings in Richmond Gardens [e.g. see 5005]
Sir William Chambers (1723-1796)	Pagoda [4014], Ruined Arch [4019] and several others in Kew Gardens
James Wyatt (1746-1813)	Castellated Palace (removed) [1003]
Sir Jeffry Wyattville (1766-1840)	King William's Temple [4021] and the remodelling of the Aroid House [2014]
John Nash (1752-1835)	Aroid House [2014]
Decimus Burton (1800-1881)	Temperate House [4017]; Palm House [3012]; Main Gates [2013], amongst others
William Eden Nesfield (1835-1888)	Temperate House Lodge [4012]

**Garden Follies, Temples and Buildings**

4.4.9 The site contains a number of 18th and 19th century garden follies, temples and features relating to the development of the two royal gardens and the later Royal Botanic Gardens, Kew. These features comprise an interesting and significant architectural collection related to a particular element of the Site's identity. They include:

The Pagoda (Grade I)	William Chambers, 1761-1762	[4014]
The Orangery (Grade I)	William Chambers, 1761	[2012]
The Ruined Arch (Grade II*)	William Chambers, 1760	[4019]
The Temple of Arethusa (Grade II)	William Chambers, 1758	[3011 & 3020]
The Temple of Aeolus (Grade II)	William Chambers, 1760-1763 Rebuilt by Decimus Burton, 1845	[3015]
The Temple of Bellona (Grade II)	William Chambers, 1760	[4022 & 3021]
King William's Temple (Grade II)	Jeffry Wyattville, 1837	[4021]
The Japanese Gateway (Grade II)	Architect unknown, 1908	[4015]
Three Alcoves (Two Grade II)	One possibly by Chambers	[4016, 6001, 7002]

***Buildings with Royal Associations***

- 4.4.10 Many of the buildings on the Site are related to the Royal occupation of the area throughout the 17th, 18th and 19th centuries. These royal connections are also outlined in Section 4.6. Buildings with particularly strong royal associations include:

The Dutch House (Grade I, SM)	(extant)	[1001]
The Orangery (Grade I)	(extant)	[2012]
Queen Charlotte's Cottage (Grade II*)	(extant)	[5006]
The Aroid House (Grade II*)	(extant)	[2014]
Hanover House (Grade II)	(extant)	[1009]
The White House	(removed)	[2010]
The Queen's House	(removed)	[1002]
The Castellated Palace	(removed)	[1003]

***Collection of domestic architecture***

- 4.4.11 The site holds a considerable collection of 18th, 19th and 20th century domestic architecture related to: the royal occupation of the Site; the occupation of areas of the Site prior to the formation of the Botanic Gardens; and the development of housing, infrastructure and offices for the Royal Botanic Gardens, Kew. These buildings include:

Kew Palace Flats and Kew Palace Cottages (Grade II)	[1004-1006]
The Offices of the Building and Maintenance Dept. (not listed)	[1007]
Other buildings on Kew Green (generally Grade II)	[8001-8010]
Lion Gate Lodge (Grade II)	[4011]
Temperate House Lodge (Grade II*)	[4020]
Museum No. 2 (Grade II)	[8012]
39-45 Kew Green (the railings are Grade II; the buildings are not listed)	[8003-8005]
49 Kew Green (Director's House) (Grade II)	[8007]
53 Kew Green (Director's House) (Grade II)	[8008]

***Buildings related to the development of the Royal Botanic Gardens, Kew***

- 4.4.12 The built heritage resource on the site contains many buildings designed and built as part of the development of the Royal Botanic Gardens from the mid 19th century to the present day. Many of

these buildings / structures are important historical records of the Gardens' development and form a significant aspect of the Site's history. They include:

Lion Gate Lodge (Grade II)	[4011]
Temperate House Lodge (Grade II*)	[4012]
The Palm House and its Campanile (Grade I and Grade II)	[3012, 3010]
The Temperate House (Grade I)	[4017]
Museum No. 1 (Grade II)	[3013]
Jodrell Laboratory (unlisted)	[8016]
The Herbarium complex (Grade II)	[1008, 1010-1014]
The Marianne North Gallery (Grade II)	[4020]
The Stable Yard complex (Grade II)	[5010]
Victoria Gate Visitor Centre (unlisted)	[3033]
Main Gate (Grade II*)	[2013]
Lion Gate (Grade II)	[4036]
Victoria Gate (Grade II)	[3009]
Brentford Gate (not listed)	[1030]
Queen Elizabeth's Gate (not listed)	[1032]

#### ***Buildings with significant botanical connections***

- 4.4.13 Numerous buildings have or continue to house major figures in the botanical sciences, been the site of important scientific discoveries and / or housed important botanical collections. These places therefore have historical significance both in terms of the wider history of the botanical sciences and the history of the Royal Botanic Gardens, Kew. Examples include:

Palm House (Grade I)	[3012]
Temperate House (Grade I)	[4017]
Herbarium Complex (Grade II)	[1008, 1010-1014]
Mycology Building (not listed)	[1015]
Sir Joseph Banks Centre for Economic Botany (not listed)	[1016]
Museum No 1 (Grade II)	[3013]
Museum No 2 (Grade II)	[8012]
Jodrell Laboratory (not listed)	[8016]
Marianne North Gallery (Grade II)	[4020]
55 Kew Green (Grade II)	[8009]
49 Kew Green, Director's House (Grade II)	[8007]

**Complexity of the built heritage resource**

- 4.4.14 One of the most significant aspects of the Site's built heritage resource is its complexity. The buildings on the Site have been built throughout a number of periods, for a number of functions and by a wide range of architects. There was, unlike many other sites, no singular purpose or person driving the development of the architectural resource and this has endowed the Site with a rich and diverse architectural legacy reflecting many styles and fashions. This complexity and diversity is one of the defining characteristics of the site's built heritage.

**Built Heritage Artefact Collection**

- 4.4.15 The built heritage artefact collection of statues, sculpture and portable garden furniture is extensive and contains artefacts ranging in date throughout the last 300 years. These arrived at Kew through a variety of routes, each of which confers particular significance to the object. The material is wide-ranging and includes artefacts:

Collected during Kew's existence as a Royal palace and gardens, e.g. the five 18th century Terms [1034]

Obtained through Kew's continued royal connections after the formation of RBGK, e.g. the statue of Hercules and Achelous [3004/1] and the Queen's Beasts [3031].

Donated by private individuals, e.g. the Chinese Lions [3004/2] and Venetian Wellhead

Given by other institutions, e.g. the Sower [8018] given to RBGK by the Royal Academy

Loaned by other institutions, e.g. the three 18th & 19th century statues in the Temperate House [4017] on loan from the V&A.

Commissioned by RBGK, e.g. the Seven Slate Towers in the Secluded Garden [2026].

- 4.5.16 Many of these artefacts are significant as examples of the work of specific artists, and the collection includes original examples of work by:

Thornycroft and Lutyens

The Sower [8018]

James Woodford

The Queen's Beasts [3031]

John Cheere

The Shepherd and the Shepherdess, in [4017]

- 4.5.17 Many of these artefacts are significant as being fine examples of work by particular manufactories, and these include examples of work by:

Minton

The Majolica Drinking Fountain [3016]

Coade

Coade Stone Medici Vase [2025] (Grade II listed)



- 4.5.18 The collection includes over 40 original pieces of 19th century garden ornament, supplemented by 116 urns attached to the Temperate House [4017]. These pieces are potentially of national significance for their group value.

#### 4.5 Theme 3: Collections

- 4.5.1 The Royal Botanic Gardens, Kew houses 20 main collections on the site. These can be divided into four main groups preserved plant collections; living and genetic resource collections; documentary and visual reference collections; and material culture collections.

Collection	Location	Size	Nature
<b>Preserved Plant Collections</b>			
Herbarium	Herbarium	7,500,000	Dried pressed plants
Mycology collection	Herbarium	800,000	Dried fungi
Spirit collection	Herbarium	67,000	Plants and fungi preserved in alcohol
Economic Botany Collection	Banks Building	76,000	Artefacts, samples
Seed Collection	Banks Building	20,000	Dead seeds
Cytology slides	Jodrell	30,000	Microscope slides
Anatomy slides	Jodrell	95,000	Microscope slides
Palynology	Jodrell	23,996	
Biochemistry	Jodrell	10,172	Activity profiles
<b>Living and Genetic Resource Collections</b>			
Living Collection	Kew, Wakehurst	70,000	Living plant accessions
Mycology <i>in vitro</i>	Mycology	1,000	Cultures
DNA	Jodrell	10,000	Stored samples
Micropropagation	Aiton House	5,000	Living plants <i>in vitro</i>
<b>Documentary and Visual Reference Collections</b>			
Library	Herbarium (Library)	310,000	Books, journals, pamphlets, maps etc.
Archives	Herbarium (Library)	7,000,000	Letters, unpublished mss
Illustrations	Herbarium (Library)	175,000	Plant portraits and prints
Photographic collection	Herbarium sections	100,000	Photographs of plants, habitats etc.
Photographic collection	Banks Building	105,000	Photographs of Kew, people, plants
Marianne North Collection	Marianne North Gallery	1000+	Marianne North's 19th century Botanical Paintings
<b>Material Culture Collections</b>			
Material culture collections	Kew Palace Flats and other locations	Not catalogued	Artefacts relating to Royal history and historic gardening practices

#### ***Preserved plant collections***

- 4.5.2 These collections are the crucial samples of plant diversity necessary for research in plant diversity. They provide the essential foundation for much of the research work undertaken by staff at Kew, and serve the research needs of the broader scientific community.

- 4.5.3 The Herbarium is the major receptor for these collections on the Site. The Herbarium holds c.8,000,000 reference specimens and is the world's largest fully curated herbarium. It contains over 250,000 "type specimens" - the original specimens on which the names of new species have been based. These specimens, some dating back to the 18th century, typify and fix a species' name for all time, and are invaluable for research into the taxonomy and systematics of plants and fungi. The collections also include the personal herbaria of some of Britain's most celebrated scientists and explorers, including George Bentham, William Hooker, Charles Darwin, Joseph Hooker, David Livingstone, John Hanning Speke, Richard Spruce, Ernest 'Chinese' Wilson and Miles Joseph Berkeley.
- 4.5.4 The Economic Botany collections were founded by William Hooker, and originally housed in Museum No 1 [3013]. Some samples of the collection still remain in Museum No 1, but most of the 76,000 items in the collection are now housed in the purpose-built Sir Joseph Banks Centre for Economic Botany [1016]. This collection is of international significance, containing one of the world's finest wood collections (32,000 wood samples from 12,000 species); thousands of bottles of oils, including a large donation from the Royal Pharmaceutical Society; original samples of plant-based materials from the beginnings of their trials for commercial and industrial production, and the diverse handiwork of people from all over the world. These artefacts and plant products have been collected over the past 150 years and are being continually added to and expanded as part of an active acquisitions process designed to maintain the collection's relevance and comprehensiveness.
- 4.5.5 Like the Herbarium, the Economic Botany collection has benefited from gifts from celebrated botanists and other personalities. The collection contains the renowned paper mulberry and lacquer collections of the diplomats, Sir Harry Parkes and John Quin, both of whom were based in Japan in the 19th century. Other artefacts contained in the collection were collected by famous explorers such as Richard Spruce, who spent 15 years in the Amazon from 1849, and by Joseph Hooker.

***Living and genetic resource collections***

- 4.5.6 The living and genetic resource collections also support research but are of particular significance as an *ex situ* safe haven for many plant species that are threatened in the wild. The living collections include 70,000 live accessions, representing more than 30,000 different taxa. Some documented living collections date from 1762 (e.g. Gingko and Pagoda Tree), but some tree plantings on the site (e.g. Sweet Chestnut, *Castanea sativa*) are assumed to date from George II's time (prior to 1750). Many are associated with key botanical collectors. The Royal Botanic Gardens, Kew's dedication to the curation and concentration of its living collections, is amply demonstrated by the continued development of major glasshouse complexes, including the recently completed Lower Nursery

Greenhouse Complex, widely considered to be one of the most advanced greenhouse installations in Europe.

- 4.5.7 The genetic resource collections include the Micropropagation Laboratory, holding some 5,000 cultures representing c. 800 species of higher plants and bryophytes *in vitro*. In addition, it holds 14 species as cryo-preserved plant tissues and numerous samples of orchid seeds. Kew's DNA Bank, in the Jodrell Laboratory, contains some 10,000 samples of DNA from a wide range of the world's plant species and aims to include representatives of most UK native genera by 2004. The Mycology Collections include a facility with c. 1,000 fungal cultures. In all, these collections are a valuable and actively used scientific resource of international importance.

***Documentary and visual reference collections***

- 4.5.8 The documentary and visual reference collections add value to the other collections and are also an important aspect of Kew's intellectual property. They are predominately housed in the Library and Archives (Information Services Department) in one wing of the Herbarium. The material held is wide-ranging and comprehensive and includes:

Extensive historical material relating to the development of the Site (including maps, accounts, letters etc);  
 The second largest collection of Darwin correspondence in existence;  
 Many important artworks;  
 A major collection of rare botanical books;  
 One of the world's most extensive botanical art collections;  
 A photographic collection (also available as a digital collection).

- 4.5.9 The fact that so much primary and secondary documentary source material is available on the Site and that much of it relates to the history of the Site is of particular significance. The archival, art and documentary collections are extremely significant in their own right, and their continued physical association with the Site enhances this significance.

***Material Culture Collections***

- 4.5.10 The material culture collections at RBGK are uncatalogued and their value as historical research sources and visitor resources have not yet been fully realised. A variety of objects significant for their

domestic use in the Royal household still survive in the kitchens and basements beneath the Kew Palace Flats [1004]. These basements also hold a broad range of gardening artefacts of a variety of dates, relating to the gardening history of the Site. These collections are potentially nationally significant, but their real significance will only be realised once they are catalogued.

#### 4.6 Theme 4: Historic Associations

4.6.1 The Site's historic development has brought it into contact with numerous significant historic figures, including royalty, scientists, architects (see Section 4.4.8), artists, horticulturalists, landscape designers (see Section 4.3.2) and 'philosophers and poets'.

##### *Royal connections*

4.6.2 Both Richmond and Kew Gardens have their origins in two 18th century royal gardens, and several buildings on the Site, particularly in the Riverside Zone and the Entrance Zone, have been the residences of various members of the royal family since the early 18th century. Buildings used as residences by members of the Royal family include:

White House (now demolished)	[2010]
Dutch House	[1001]
Queen's House (now demolished)	[1002]
Hunter House and Hanover House	[1008 & 1009]
Cambridge Cottage	[8014]
Castellated Palace (never finished, and not actually lived in)	[1003]

4.6.3 Royal figures associated with the Site include:

##### *Shene/Richmond manor, Palace and hunting ground:*

King Henry I	(1100-1135)
King Edward I	(1272-1307)
King Edward III	(1327-1377)
King Richard II	(1377-1399)
King Henry V	(1413-1422)
King Henry VI	(1422-1461; 1470-1471)
King Henry VII	(1485-1509)

King Henry VIII	(1509-1547)
Queen Elizabeth I	(1558-1603)
<i>Richmond Gardens:</i>	
King William III	(1689-1702)
Queen Caroline	(1683-1737)
King George II	(1727-1760)
<i>Kew Gardens:</i>	
Prince Frederick Louis	(1707-1751)
Princess Augusta	(1719-1772)
<i>Richmond and Kew Gardens:</i>	
King George III	(1738-1820)
Queen Sophie Charlotte	(1744-1818)
King George IV	(1762-1830)
King William IV	(1830-1837)
Queen Victoria	(1837-1901)
Ernest Augustus, King of Hanover	(1771-1851)
The Cambridge family	(19th Century)

#### ***Associations with keynote artists***

- 4.6.4 The 18th century gardens at Kew and Richmond attracted a number of eminent artists, who used the designed landscapes as inspiration for their work. Such figures include:

Bernard Lens the Younger	(1680-1740)
Marco Ricci	(18th century)
Joshua Kirby	(1716-1774)
William Woollett	(1735-1785)
Philip Mercier	(1689-1760)
Richard Wilson	(1713-1782)
Revd William Gilpin	(1724-1804)
Josiah Wedgwood (dinner service for Empress Catherine II of Russia)	(c. 1795)

- 4.6.5 The Royal Botanic Gardens, Kew are also an important repository of the works of eminent botanic artists. The organisation has a history of commissioning the works of botanic artists, to record plants at Kew, and to record plants whilst on expeditions. Botanic artists with direct links to the Site include:



Margaret Meen	(18th-19th century)
Franz (Francis) Andreas Bauer	(1758-1840)
Simon Taylor	(1742-c.1796)
George Bond	(c.1806-1892)
Walter Hood Fitch	(1817-1892)
Marianne North	(1830-1890)
Matilda Smith	(1854-1926)
Gerald Atkinson	(1893-1971)
Margaret Mee	(1904-1989)

#### ***Associations with keynote horticulturalists***

- 4.6.6 The royal status that the Gardens have enjoyed for the past 300 years means that a number of eminent horticulturalists have been employed at the Site. It has also acted as a training ground in the early careers of many who have gone on to become eminent after leaving the Garden. Eminent horticulturalists employed at Kew include:

John Dillman	(birth date unknown; died c.1760)
Robert Greening	(birth date unknown; died 1758)
William Aiton	(1731-1793)
William Townsend Aiton	(1766-1849)
John Smith	(1798-1888)
George Nicholson	(1847-1908)
William Jackson Bean	(1863-1947)
William Dallimore	(1871-1959)
John Coutts	(1872-1952)

#### ***Associations with philosophers and poets and diarists***

- 4.6.7 The Royal Gardens have inspired comment from many philosophers, poets and diarists over the centuries. The Capel's early-17th century gardens at Kew made several appearances in the diaries of the famous garden designer and writer, John Evelyn (1620-1706). Queen Caroline's early-18th century Richmond Gardens were particularly documented, with Alexander Pope (1688-1744) and Horace Walpole (1717-1797) commenting on many aspects of its development. Whilst he was resident

at Kew, Prince Frederick also sought the friendship of Pope, giving him several marble urns for his garden. Pope's gift to Frederick was a dog whose collar was inscribed with the famous lines:

*"I am His Highnesses' dog at Kew;  
Pray tell me, Sir, whose dog are you?"*

4.6.8 The gardens at both Richmond and Kew have a long heritage of providing inspiration for poets and novelists. Key products of this relationship include Thomas Chatterton's (1742-1770) "Kew Gardens" and Alfred Noyes' (1880-1958) "The Barrel-Organ". The Royal Botanic Gardens at Kew make regular appearances in novels, with notable references being Virginia Woolfe's (1882-1941) "Kew Gardens" and A S Byatt's (born 1936) "Possession". Caroline's Richmond Gardens also had their own resident poet, 'The Thresher Poet' Stephen Duck (1705-1756), who was appointed custodian of Merlin's Cave [5008/1] until Caroline's death in 1737.

4.6.8 In more recent years the Gardens have played a starring role in such famous films as Wyndham's "The Day of the Triffids", and was alluded to, though did not feature in 'The Madness of King George'.

#### 4.7 Theme 5: Scientific Endeavour

4.7.1 The Site is an active scientific institution with a long history of research, experiment and discoveries. The Site has been associated with numerous important scientific discoveries throughout the 18th, 19th and 20th centuries. The Site continues to play an important role in Bio-diversity conservation and botanical science and further discoveries and successes will no doubt continue. Examples of past highlights include James Bradley's discovery in 1725 of the aberration of light and the nutation of the earth's axis, whilst he was staying at Kew Park (which later became the White House [2010]).

4.7.2 With Kew's unsurpassed botanic resource the Site has attracted some of the most eminent botanists of each generation. Examples of such keynote scientists involved at Kew include:

George Bentham	(1800-1884)
George Edward Massey	(1850-1917)
Richard Eric Holttum	(1895-1990)
John Hutchinson	(1884-1972)
Charles Edward Hubbard	(1900-1980)

#### **4.8 Theme 6: Visitors**

- 4.8.1 The Gardens have a long history of public access and formal visitor arrangements. The two early Royal estates, Richmond Gardens and Kew Gardens, both admitted visitors and throughout the 18th century these magnificent gardens were widely admired by visitors from across the UK and the continent. In his 1779 book 'Theory de l'Art des Jardins', Hirschfeld stated: "*Most strangers, at least the Germans, do not know of many more gardens than Kew and Stowe*". (Hirschfeld 1779, 63).
- 4.8.2 Although visitors were originally discouraged from visiting the Botanic Gardens, they were open on a restricted basis. Until the 1840s, members of the public had to be accompanied by a member of staff. However, with the formation of the Royal Botanic Gardens in 1841 and the gradual development of the Arboretum on the former Pleasure Grounds, opening hours became longer and more established. By 1883 the Gardens were open seven days a week from noon to dusk and by 1921 they opened from 10am till dusk every day of the year, bar Christmas day. This long tradition of visitor access is major feature of the Gardens' significance. Of interest in this regard is the presence of the on-site constabulary, who do much to maintain and enhance the visitor experience in the Gardens.
- 4.8.3 The 19th century redesign of the Gardens was largely undertaken to satisfy the needs of the visitors and to ensure that the botanical collections could be displayed in the most appropriate and fitting manner. In fact, the management of the Site in an aesthetic manner to please and attract visitors has underpinned its development since at least the mid 18th century.

#### **4.9 Theme 7: Archaeology**

- 4.9.1 The Site has the potential to contain significant archaeological deposits and remains associated with a number of key historical periods and themes, as such it should be considered as a sensitive and important archaeological reserve. These key themes and periods are outlined below:

##### ***Prehistoric / Palaeolithic Deposits***

- 4.9.2 The presence of the Site on the Thames Gravels would indicate that it has the potential to contain nationally significant deposits from the Palaeolithic and later prehistoric periods. Evidence from the surrounding area supports this view. The relatively undisturbed nature of most of the Site would further indicate that the potential for significant deposits to be located within the bounds of the site is substantial.

***Medieval Occupation***

- 4.9.3 The Site contains the remains of a number of buildings with late medieval origins, the most significant being Kew Park, later transformed into the White House [2010] by William Kent. This large house would have been the centre for a number of buildings, including servant's offices and outbuildings such as stables. Other late medieval domestic centres include: Kew Farm, whose exact location is currently unknown but which was located in the Western Zone; the Riverside Zone, which in the 15th and early 16th century was divided into a series of small plots with houses. There is a high potential that archaeological remains of these features will have survived on the Site.
- 4.9.4 The medieval landscape provides the backbone to Kew's layout. The medieval development of the agricultural landscape created the land plots through which the Site's designed landscape was created. In this way the medieval landscape has been preserved within the Gardens, and it is possible that archaeological features such as head-banks still survive within the Site. A third, related, area of potential for medieval archaeological remains is the riverside, with its ferries, ford and fishing.

***Post-Medieval Royalty***

- 4.9.5 The entire Site is a unique record of the activities, domestic lives, politics and aspirations of the post-medieval royal family. The influence of the Royal family extended to all corners of the Site, and buried archaeological remains of the post-medieval period have the capacity to inform our understanding of them. The Site is particularly uniquely important for the domestic archaeological remains that it preserves in the areas of the royal residences, including the White House [2010], the Queen's House [1002] and in the environs of the Dutch House [1001]. Also of note are the former kitchens beneath Kew Palace Flats [1004], which not only retain many original features dating from their time as the Royal kitchens, but also act as a store for a variety of domestic objects surviving from the Royal household.

***Garden Archaeology***

- 4.9.6 The Site contains a broad range of garden archaeology deposits, ranging from the remains of demolished garden buildings to the sites of formal gardens. As the Site has been preserved from the ravages of intensive agriculture or development there should be a high rate of preservation of these post-medieval features within the Gardens. The Site is particularly significant for the range of garden designs that were successively implemented on the Site by a series of highly influential designers. The archaeological deposits that the Site contains not only have the potential to inform our

understanding of the development of the Gardens, but to enhance our understanding of these keynote designers and the ways that they worked.

#### **4.10 Theme 8: Nature Conservation**

- 4.10.1 The majority of the Site consists of mown improved amenity grassland in which trees and shrubs of ornamental and botanical interest have been planted and is of low nature conservation interest. The most valuable area for nature conservation lies in the South Western Zone, where a large area of oak plantation woodland with a range of other native trees and shrubs can be found. Interspersed within this woodland are important areas of unimproved grassland. A pond in this area is known to support a colony of great crested newt *Triturus cristatus*, a species protected under Schedule 5 of the Wildlife and Countryside Act 1981.
- 4.10.2 Other elements of nature conservation interest include colonies of the nationally scarce chamomile *Chamaemelum nobile* in the grassland on the northern side of the Palm House Pond (See Figure B.1) and pockets of uncommon species including burrowing clover *Trifolium subterraneum*, knotted clover *Trifolium striatum* and fiddle dock *Rumex pulcher* in the mown grassland.
- 4.10.3 Another aspect of particular significance and interest are the 120 years of records relating to many aspects of nature conservation on the Site, these are an invaluable resource and form a major component of the Site's nature conservation interest.



# 5.0 ISSUES AND POLICIES

## CONTENTS

- 5.1 Introduction
- 5.2 Recognition of the Site's  
Significance
- 5.3 Landscape
- 5.4 Built Heritage
- 5.5 Collections
- 5.6 Historic Associations
- 5.7 Scientific Endeavour
- 5.8 Visitors
- 5.9 Archaeology
- 5.10 Nature Conservation
- 5.11 Security





## 5.0 ISSUES AND POLICIES

### 5.1 Introduction

- 5.1.1 This section discusses the issues facing the conservation of the Site's significance and proposes policies to address these issues. The section responds to the Statement of Significance detailed in Section 4 and also draws upon the analysis of issues and objectives presented in the WHS Management Plan (CBA 2002b).
- 5.1.2 The SCP supports and endorses the Vision and Objectives presented in the WHS Management Plan (CBA 2002b). These provide a broad strategic framework suitable for guiding the management and conservation of the Site. This section supplies more detailed policies based on analysis of particular issues and problems relating solely to the conservation of the Site's significance.
- 5.1.3 Conservation, in respect to this plan, is taken as meaning not only ensuring the physical survival of the heritage resource of the Site but also enhancing the character of the Site and the setting of assets located within the Site. In the case of RBGK, conservation also includes improving the interpretation, presentation, utility and understanding of the Site, in order to ensure that the Site maintains its relevance and meaning for modern society.
- 5.1.4 As this section is responding directly to the Statement of Significance (Section 4.0), it is structured in a similar manner. The discussion of the issues and the relevant policies are explored through the following themes:
- Recognition of the Site's Significance
  - Landscape
  - Built Heritage
  - Collections
  - Historic Associations
  - Scientific Endeavour
  - Visitors
  - Archaeology
  - Nature Conservation
  - Security
- 5.1.5 The framework within which the Conservation Plan operates and proposals for the implementation of its policies and aims are discussed in Section 6.

## 5.2 Recognition of the Site's Significance

- 5.2.1 Perhaps the single most important factor in promoting the sustainable management of the Site is ensuring that all parties involved in the management of the Site are aware of, and recognise, the complex values and rich history of the Site that lead to its exceptional significance and outstanding universal values.
- 5.2.2 In the past, and to a lesser degree in the present, many people have predominately viewed the Site as the home of a series of major botanical collections and associated scientific institutions. The needs of these have tended to dominate the management and development of the Site. The historical character and structure of the Site; the value of the site to visitors and the local community; and the Site's nature conservation interest have, previously, tended to be regarded as lesser considerations. External bodies charged with the conservation or enhancement of these other values have, in their comments on the Site, tended to ignore the needs of the botanical collections and associated functioning scientific institutions.
- 5.2.3 It is vital that the future management of the Site is based on a recognition, by all parties, of the Site's significance, as detailed in Section 4.0. This requires that the significance of the Site be successfully communicated to all those that actively manage the Site or take decisions that may affect the Site. Decisions, internal and external, that may affect the site should in the future be based on a comprehensive understanding of the Site's significance and should aim to conserve the significance of the Site.

**Policy 1:** All parties making decisions that may affect the Site should do so with explicit regard to the Statement of Significance, and all decisions that may affect the Site should aim to conserve the significance of the Site.

**Policy 2:** The Royal Botanic Gardens, Kew should effectively communicate the significance of the Site to its staff, visitors, the local community and other external decision making bodies to aid their understanding of the Site.

## 5.3 Landscape

- 5.3.1 The primary issues facing the Site's landscape are focused on a number of key processes. These include:
- Conserving the Site's historic character and form;

- Integrating the living collections into the landscape;
- Enhancing the quality and character of the current landscape;
- Resolving the relationships between the built heritage and the landscape;
- Addressing the lack of a long-term strategy for the landscape;
- Providing appropriate and accessible interpretation and promotion.

### ***Conserving of the Site's historic character and form***

5.3.2 The Site has a rich history of high quality landscape design that has been developed over the last 300 years. This has resulted in an amalgam of design features from a range of periods. The character, form and structure of many of these features and the general landscape character within which they are situated has, through the years, tended to become degraded and lacking in distinctive character. This reflects a management strategy that has focused on horticultural concerns rather than historic landscape issues. Major features such as the Vistas have survived largely intact and the broad underlying character of the Site, i.e. the differences between Richmond Gardens and Kew Gardens, can still be traced within the eight management zones. In places, the landscape has become homogenous and public park-like in its character and now lacks the sense of being the high quality designed landscape(s) it once was.

5.3.3 There is considerable potential for restoring historic landscape features on the Site. This should occur within the context of a site-wide Landscape Strategy (see Sections 5.3.13 and 6.5). Projects of particular note in this regard include:

- Nesfield's parterres [3007] at the Palm House [3012] (see also Appendix D);
- The Pagoda Wilderness [4002];
- Augusta's Walk [2017];
- Some means of recognition on the site of the Original Botanic Gardens [2009];
- Partial restoration of the Great Lawn [2007];
- Enhancement of the Vistas [4001; 5002; 6004; 3008];
- Re-planting of the 18th century woodland structure

**Policy 3:** Future management of the Site's Landscape should be based on an understanding of the historic landscape of the Site and seek to conserve, enhance and, where appropriate, restore historic landscape features and the broader historic character and structure of the Site.



***Integrating the living collections into the landscape***

- 5.3.4 The living collections are a vital element of the Site's significance. Their continued presence, enhancement and management is an absolute necessity of the future management of the Site. There are potentially conflicts between the creation and maintenance of a historically informed and high-quality landscape and the maintenance of the living collections, but with careful consideration of both the horticultural needs and the design needs it should be possible to find solutions to these issues. This could be best achieved through a co-ordinated Landscape Strategy that reflects the policies of the SCP, WHS Management Plan and the needs of the living collections.

**Policy 4:** The living collections should remain a fundamental concern for future management of the landscape and their significance should continue to be recognised by all parties involved in the management of the Site.

***Enhancing the quality and character of the current landscape***

- 5.3.5 The current landscape is dominated by two broad character types: generally open parkland tree planting or more dense semi-woodland plantings. These are interspersed with areas of formal beds, dense shrubbery and more ornamental features.
- 5.3.6 The detailing of the landscape is representative of the urban parks culture of 20th century Britain and is considered to be generally unsuitable for a Site of this significance. This issue is recognised by the Site management team and is gradually being addressed. For instance, the Site has seen a range of experiments with different path surfaces, including work in the vicinity of the Pagoda [4014] and the Palm House [3012], in an attempt to find suitable replacements for the tarmac surfaces that currently predominate.
- 5.3.7 In addition to the issue of path surfaces, the landscape furniture is generally of average quality, and does not convey a sense of cohesiveness, distinctiveness or high quality design. Key areas in the Site's landscape are also overlooked or neglected. All this reflects the past management of the Site as primarily a home for the living collections. It does not however reflect the Site's history of high quality landscape design; its role as an international tourist destination; its status as the premier world-class Botanical Garden; or its potential World Heritage Site status.
- 5.3.8 There is a need to continue the ongoing programmes aimed at enhancing the quality of the Site's overall landscape and also to create a diverse series of character areas across the Site that reflect its

many roles and varied history. The quality and character of the landscape are important aspects of the Site's identity and should not be overlooked.

**Policy 5:** The need to improve the quality of the Site's landscape and diversify its character should underpin the future development and management of the landscape.

### ***Resolving the relationships between the built heritage and the landscape***

- 5.3.9 The interactions between the landscape and the built heritage are a vital aspect of the Site's character and significance. This interaction falls into two broad groupings: immediate setting and interrelationships.

#### *Immediate Setting*

- 5.3.10 The immediate landscape setting of some buildings on the Site is considered unsatisfactory both in terms of visual amenity and historical sensitivity. Many of the materials used in the hard surfacing surrounding buildings have been standardised and, for the most part, paths and hardstanding are now tarmac. There is case for reviewing these areas and considering the insertion of materials such as flags, gravel or other modern but sympathetic materials. Other issues affecting the immediate setting of the buildings include the removal in the past of related landscape features, such as the Palm House Parterres [3007] or the Pagoda Wilderness [4002]. These features were often conceived as part of the original design of the building and form a substantial element of the authenticity and significance of a structure. Another smaller example of this is the courtyard area of 39-45 Kew Green [8003, 8004, 8005], where the original fabric and character of the area have become degraded through time.
- 5.3.11 These areas, and many others across the Site, need consideration and the immediate settings of the significant buildings should be assessed with remedial action planned to enhance the situation. The remedial works should look to retain historical fabric and utilise more sympathetic materials to create a contemporary but respectful setting. Where appropriate and achievable, historically authentic materials should be used.

**Policy 6:** The immediate setting of significant buildings within the Site should be assessed and future change should be directed towards enhancing these areas, with regard to historical precedents and taking into account the future management.

*Inter-relationships*

- 5.3.12 The visual inter-relationships between buildings, and between buildings and landscape features, are a key feature of the Site's landscape character and structure. These relationships are currently under appreciated and require analysis, interpretation and in some cases reinstatement / enhancement. For instance, whilst it is reported that Queen Victoria requested that the Palm House [3012] should be visible from the Dutch House [1001], this relationship is no longer clear. Other relationships include visibility between the end of the Little Broad Walk [2001] and Kew Flats [1004], or the glimpsed views of the Palm House from the Broad Walk [2002]. These 'designed' features create a sense of structure to the landscape and can enhance the visitor experience and appreciation of the landscape. Care is required to maintain these relationships through long-term management and restoration.

**Policy 7:** Royal Botanic Gardens, Kew will identify the key visual inter-relationships on the Site and seek to conserve these through active management.

***Addressing the lack of a long term strategy for the landscape***

- 5.3.13 All of the above issues, and policies need co-ordinated consideration and attention to ensure that the issues are adequately resolved. Frequently, this is achieved through a 'Restoration Plan', which seeks to create a clear direction for the development of the landscape in line with historical precedents and modern requirements / constraints. Such a plan or similar document is required to guide the future development and management of the landscape.
- 5.3.14 This document could be created as a Landscape Strategy aimed at providing a clear direction and guidance for future change in the landscape. The Landscape Strategy is discussed further in Section 6 and it is seen as a key requirement to the delivery of the aims of both the SCP and WHS Management Plan.

**Policy 8:** The Royal Botanic Gardens, Kew will develop a Landscape Strategy for the Site to address the issues and policies identified in the SCP and WHS Management Plan.

***Providing appropriate and accessible interpretation and promotion***

- 5.3.15 The landscape of the Site is a rich historical and botanical document of international significance. This complex history and content is neither presented to the visitor nor to the staff in any structured or promotional manner. There is a distinct need to implement a site-wide heritage Interpretation Strategy

(see Section 5.8). Within this strategy, the interpretation of the landscape; its history and its current roles, should be explored and promoted.

**Policy 9:** The historic development and current roles of the landscape should be explained, interpreted and promoted to the public and staff within the context of an Interpretation Strategy

## 5.4 Built Heritage

5.4.1 The Site has a rich architectural heritage, much of which is actively used to serve the needs of the Royal Botanic Gardens, Kew. There are 46 listed structures on the Site and a considerable number of other unlisted structures, artefacts and buildings of historical significance. The buildings on the Site are actively maintained by Royal Botanic Gardens, Kew, although the Dutch House [1001] and Queen Charlotte's Cottage [5006] are maintained by Historic Royal Palaces (HRP). The SCP has noted a number of issues in regard to conserving the significance of the Site's architectural heritage and these are discussed below.

5.4.2 It is important to remember that the Building and Maintenance Department was only founded comparatively recently in the history of the Site. Prior to its formation, some 15-16 years ago, maintenance works were undertaken in an ad-hoc nature, often utilising inappropriate materials and techniques. This situation has thankfully been corrected and the BM Department now seeks to conserve and restore the historic building stock in line with long term programmes of action within the confines of available resources.

### *Use of appropriate materials and techniques*

5.4.3 The diverse and generally historic architectural heritage requires that in some instances particular maintenance and restoration methods and materials are used. The Quinquennial Reports (Clive Mercer Associates 2002) and the SCP noted that many buildings had been subject, in the past, to inappropriate repair and restoration. Some of the principal issues include:

- The use of cement mortar on historic (Pre-1920) buildings, structures and artefacts instead of appropriate lime putty or lime mortar;
- The use of hard cement mortars on older buildings, structures and artefacts (e.g. School of Horticulture) where soft cement mortars would be appropriate;
- The inappropriate use of modern vinyl paints on historic buildings, these do not allow buildings to 'breathe' and also supply a 'bright' appearance;
- The use of modern tile roofs on historic buildings in place of original slate roofs;
- The use of PVC rainwater drainage pipes in place of original cast iron pipes.

- 5.4.4 These issues are being addressed as part of the long term prioritised programme of repairs and maintenance which the Royal Botanic Gardens, Kew operate. In addition to purely historic concerns, RBGK also need to maintain the buildings in line with current Health and Safety Legislation and particular economic constraints. This means that particular care with the choice of materials used is required. For instance, during the restoration of the Palm House [3012] the original iron glazing bars were replaced by dimensionally accurate copies in stainless steel. This effectively extended the life of the bars whilst retaining the historic form and function. Measures such as these enable many of the buildings in the Site to continue in daily, often authentic, use. Whereas historically accurate restorations may, in some instances have prevented their continued use for their original purpose.

**Policy 10:** Appropriate methods and materials will continue to be used during the maintenance and restoration of all buildings and structures on the Site.

#### ***Introduction of Modern Services***

- 5.4.5 The role of the Site as a working scientific institution, botanical garden and visitor attraction requires that the majority of the buildings on the Site are in active use for modern functions, i.e. administration, residential, science, catering etc. These modern roles require the introduction of modern services to historic buildings. In the past, this has not always been carried out in a sympathetic manner, however recent practice has reversed this trend. Although the materials and techniques used to bring services into buildings are often highly visible, and many redundant service routes and fittings remain unused and in poor condition on the exteriors and interiors of buildings, active effects are now being made to address this.

**Policy 11:** The introduction of services into buildings will continue to be undertaken in a sympathetic manner. Redundant services will be sensitively removed and all services will be maintained to a suitable standard to prevent degradation of the historic fabric through neglect.

#### ***Interiors***

- 5.4.6 For the most part the interiors of buildings at RBG, Kew are well maintained and cared for. However, there are still some minor issues. One of the issues is that the interiors of many buildings are decorated with modern paints in modern styles and palates that do not reflect the historical traditions of the building. It is recommended that, for significant buildings, research into earlier decorative schemes is undertaken and where appropriate sensitive schemes that reflect these are introduced into the buildings. The aim is not to stifle a building's character or constrain the use of the building but to enhance its character as much as possible within the constraints of modern usage. Authentic



materials such as lead paint are unacceptable, and the authenticity needs to be tempered by current requirements. There is also a need when undertaking refittings to identify areas of historic fabric and attempt, wherever possible, to retain this. The gradual loss of fabric through minor change is a key problem in the conservation of built heritage assets. There is also a need to prevent the continual addition of paint layers to older paint layers as this merely obscures detailing and reduces the historical character of the building.

**Policy 12:** Interior decoration schemes should. If appropriate, be sympathetic to historical schemes and should seek to maintain and enhance the clarity of any architectural detailing.

**Policy 13:** Significant historic fabric will be identified and conserved during future refits of buildings.

### ***General Maintenance***

- 5.4.7 On the whole general maintenance works on the Site are carried out swiftly and in accordance with a well-structured and prioritised work programme. There are some remaining areas of concerns including the removal of invasive vegetation; the swift repair of casual damage (e.g. broken windows in the Pagoda); the monitoring and repair of vehicle damage; the maintenance of rainwater gullies etc. The Site has established parameters for reporting maintenance issues and these should be resourced, maintained and further improved.

**Policy 14:** The general maintenance of buildings, structures and artefacts will be continue and RBG. Kew will continue to ensure that there is a swift response to minor maintenance issues to prevent long-term adverse effects to the fabric of the Site's built heritage.

### ***Setting of Buildings***

- 5.4.8 The setting of buildings has already been addressed in Sections 5.3.10 to 5.3.13 and by Policies 6 and 7.

### ***Removal of Structures / Buildings***

- 5.4.9 The Site houses an active and working institution, which requires new facilities on a regular basis. Through time, buildings on the Site have become surplus to requirements or unsuitable for purpose. In the past many of these were removed, often to the detriment of the historic fabric and significance of the Site. Similarly, with changes in the use of buildings and landscape places occurring through time, it may be deemed necessary to change the location of an artefact. The removal of a structure, or

relocation of an artefact, however seemingly insignificant, must be undertaken with care. Before the removal of a structure or artefact, an appropriate level of assessment of its significance should be undertaken. For many smaller structures the SCP will provide enough detail to determine the significance of a feature and will provide some guidance on the desirability of retaining the structure. Other features will require additional research and / or analysis prior to a decision being taken.

- 5.4.10 This process is necessary to ensure that the significance of the Site is not eroded by the gradual removal of less significant features that contribute both to the Site's character and its historic significance. In some cases artefacts have already been moved around the Site several times in their history. Relocation of an artefact may, sometimes allow for the restoration of an original feature by moving an artefact to its original intended position. In other cases artefacts remain *in-situ* as part of the original design, and should continue to remain in this location.

**Policy 15:** Care will be taken to ensure that prior to deciding to remove or relocate any built heritage asset, the significance of the asset will be explored and taken into account during the decision making process.

- 5.4.11 In addition to the above, when a decision is taken to remove / relocate a structure then the recording of that structure should be undertaken in line with its significance. This work may range from rapid photographic surveys and brief written descriptions for minor sites through to full building archaeology recording programmes for more significant features. This process will ensure that the loss of any significance is, at least in part, mitigated for through 'preservation by record'.

**Policy 16:** The removal or relocation of a built heritage asset will be preceded by an appropriate level of survey and recording.

### ***Monitoring and Reporting***

- 5.4.12 The Royal Botanic Gardens, Kew currently operate a comprehensive monitoring and reporting programme for the built heritage. This takes the form of Quinquennial Surveys conducted by built heritage conservation professionals (e.g. Clive Mercer Associates, 2002) and regular assessments and inspections by in-house staff. In addition, there are reporting mechanisms in place for staff and residents to report building maintenance issues. These measures should continue to be resourced.
- 5.4.13 Another issue is the monitoring of currently closed buildings, such as the Temple of Bellona [4022] and the Flat leese of the Marianne North Gallery [4013]. These two buildings have been identified as

needing remedial works, primarily due to their closed status. It is therefore recommended that all closed or rarely used buildings should be regularly inspected.

**Policy 17:** The Royal Botanic Gardens, Kew should continue the Quinquennial Surveys and ensure that the findings are acted upon within the context of a defined maintenance programme.

**Policy 18:** All members of staff are encouraged to report building maintenance or issues in accordance with the established procedures.

**Policy 19:** The relevant recommendations relating to individual assets the Reference Inventory should be incorporated into the long-term maintenance programme and the Reference Inventory maintained as a monitoring and management tool.

### ***Maintenance Schedule***

- 5.4.14 The Royal Botanic Gardens, Kew have a 50-year Forward Works Programme for all buildings on the Site as well as an Annual Programme of Works. These are applauded and should be maintained and used as the basis, in conjunction with the SCP, for guiding the management of the Site's built heritage resource.

**Policy 20:** The 50-year Forward Works Programme and the Annual programme of Works should continue to be regularly updated, and in the future used in conjunction with the SCP to guide the long-term management of the Site's built heritage resource.

### ***Role of the SCP and other Conservation Plans / Statements***

- 5.4.15 The Site Conservation Plan is a broad document covering all aspects of the Site's significance and history. In the future, there may be a need to undertake more detailed and focussed Conservation Plans / Statements to aid the restoration / management of built heritage features on the Site. Obvious examples of these would include all the Grade I and Grade II\* buildings, i.e. the Palm House, The Pagoda, Temperate House etc. This would form part of a long-term continuing process and should not be considered as an immediate priority, rather the additional plans/statements should be developed as and when required.

**Policy 21:** Conservation Plans / Statements should be prepared for all significant buildings.

### ***Planning and Conservation Designations***

- 5.4.16 The Site contains 46 listed buildings, structures and artefacts; it is designated as a Conservation Area and contains one Scheduled Monument. These designations all require consideration when planning change on the Site. One issue that needs immediate attention is the recognition of the Grade II\* listed buildings. Currently the Building Maintenance department's 'schedule of buildings' identifies Grade II\* buildings as Grade II. Grade II\* buildings are, in effect, of similar significance to Grade I buildings and English Heritage are a statutory consultee for all changes to Grade I and Grade II\* buildings.

**Policy 22:** The status of the Site's designated assets should be recognised and the management of the Site should consider these.

**Policy 23:** The Schedule of buildings should be kept up to date and include reference to all listed buildings. It will differentiate between Grade II and II\* buildings.

### ***Historic Building Conservation Skills***

- 5.4.17 The Building Maintenance department has a significant compliment of well trained and experienced staff charged with maintaining the built heritage of the Site. The staff regularly undertake accredited courses. This training needs to continue. The staff should continue to undertake and supervise all works on-site involving historic buildings. A suitably qualified Conservation Architect or other built heritage professional, should supervise major restoration projects on the Site.

**Policy 24:** All historic building maintenance and restoration works should continue to be undertaken and supervised by suitably qualified and trained personnel.

### ***Interpretation, Promotion and Access***

- 5.4.18 The built heritage on the Site has many facets and includes buildings, structures and artefacts of national and international significance. It is however poorly presented and interpreted to the Public, with only a few signs and limited printed material. There is considerable scope to improve this through the Interpretation Strategy (see Section 5.8). The interpretation could draw on the social, scientific and historical aspects of the built heritage whilst also promoting the overall significance of the Site's potential WHS status.

**Policy 25:** The history and roles of the built heritage should be explained, interpreted and promoted to the public and staff within the context of an Interpretation Strategy

5.4.19 In addition to the interpretation of the built heritage there is a need to continue to ensure access to the resource. The majority of buildings on the site are open to the public but there are some notable exceptions, these include:

- The Dutch House;
- The Pagoda;
- Temple of Bellona;
- Temple of Aeolus;
- The Herbarium and Archives.

5.4.20 Where appropriate, access should be increased to these and other currently closed buildings. The needs of the building's users; the conservation of the fabric; and health and safety all need to be taken into account when determining the scale of access. With major buildings it is recommended that access is only increased after a suitable conservation plan / statement has been prepared, as this will help prevent the degradation of the building's fabric and significance.

**Policy 26:** Access to the built heritage on the site should be increased, but only when this can be achieved with due regard to health and safety; security considerations; and without compromising the integrity and significance of the resource.

### Major Restoration Projects

5.4.21 Since the formation of the Building and Maintenance Department, RBGK have undertaken a number of major historic building restoration and refurbishment projects. These include:

Project	Description	Completion date	Cost
Palm House	Major Refurbishment	1985	£8,000,000
King William Temple	Restoration of Listed building	1987	£100,000
School of Horticulture	Conversion of old Apple Store	1989	£500,000
Water Lily House	Restoration of deteriorated building	1991	£450,000
Temple of Britain	Restoration of Listed building	1991	£200,000
Cambridge Cottage	Refurbishment	1991	£200,000
Temperate House	Refurbishment of building	1993	£1,000,000
Japanese Gateway	Refurbishment	1997	£600,000
Herbarium	Replace Defective Windows	1998	£200,000
Museum No. 1	Refurbishment	1999	£2,400,000
Orangery	Refurbishment	2002	£2,400,000
Aroid House	Refurbishment	2002	£800,000
<b>TOTAL</b>			<b>£16,850,000</b>



- 5.4.22 This ongoing process has enabled RBGK to maintain their historic building stock in generally excellent order. The SCP did not identify any buildings on the Site that could be classed as being in a critical condition, which on a site as complex and large as RBG, Kew is an admirable achievement. For this to continue, RBGK needs to continue to invest in, and seek outside sponsorship for, major refurbishment and restoration projects.

**Policy 27:** RBGK should continue its exemplary programme of major refurbishment and restoration projects.

## 5.5 Collections

- 5.5.1 The collections are of central importance to the Site's significance, and these must be maintained. The issues facing the collections have been discussed in Section 4.6 of the WHS Management Plan (CBA 2002b), and Objectives 4.2 and 4.3 address these.

**Objective 4.2:** Ensure the long term conservation, survival and development of the collections that contribute to the outstanding universal value of the Site through targeted growth, the continued development of appropriate conservation techniques, management regimes, storage facilities and horticultural practices.

**Objective 4.3:** Manage the collections and their growth in a way that balances the needs of the collections and the scientific community with the need to conserve the Site's historic landscape and natural assets that contribute to its outstanding universal values.

- 5.5.2 For the sake of brevity, the discussion will not be replicated here. Some issues do, however, require limited discussion. The collections can be divided into four main groups, the Living Collections; the Preserved Collections; the Archival, Art and Library Collections; and the material culture collection. These distinctive groups are treated individually in the following discussion.

### ***Living Collections***

- 5.5.3 The living collections are a part of the historic landscape at Kew, and should be managed in a way that respects and enhances this landscape. Currently the collections are not managed entirely sympathetically with the historic designed landscape, and this deficit should be addressed. Since the late 19th century collections have been inserted piecemeal into the landscape without being part of an

overall design. Collections have grown and expanded to fill the spaces they occupy, removing definition in the landscape. This lack of definition will be a major theme for the Landscape Strategy.

**Policy 28:** The living collections should be maintained and enhanced

**Policy 29:** The needs of the living collections should be fulfilled in a manner that respects the needs of the landscape of the Site

**Policy 30:** Design qualities for the living collections should be improved. Guidelines for the achievement of a sympathetic relationship between the Scientific Collections and the historic landscape should be produced, within the context of the Landscape Strategy.

5.5.4 Design guidelines for the collections could be constructed through analysis of a variety of sources. Some of these may be found in an examination of:

- Historic planting regimes, both in the Gardens and at other locations;
- Contemporary planting schemes and resources, both in the UK and globally.

5.5.5 A further issue with the living collections is that they are not currently generally intelligible to the public. This issue should be addressed through the Interpretation Strategy (see Section 5.8)

**Policy 31:** Improvements in labelling, intelligibility and interpretation of living collections should be sought.

### ***Preserved Plant Collections***

5.5.6 The preserved plant collections are essential to Kew's ongoing significance, and these must not only be retained and maintained, but they must also be expanded to ensure that they remain up to date and relevant. Current management systems for factors such as environmental and pest control and the minimization of fire risk should be continually developed and enhanced.

5.5.7 In order to support this ongoing significance, facilities for the preserved collections and the staff who maintain them must be developed. Further discussion can be found in Section 5.6 of the WHS Management Plan.

**Policy 32:** The preserved plant collections and the facilities related to these collections should be maintained, expanded and enhanced, and this should be achieved in a manner sympathetic with the wider significance of the Site and its assets.

- 5.5.8 As with the living collections it is important that the preserved collections and their significance are interpreted and promoted to the general public, and this can be achieved through the Interpretation Strategy.

**Policy 33:** The preserved collections and their significance should be interpreted and promoted to the public.

***Archival, Art and Library Collections***

- 5.5.9 Many of the original maps and plans contained within the Archive are in a fragile state and the work of the Paper Conservation Unit is central to their survival. The Paper Conservation Unit should continue to be supported in their work. The archiving of these unique documents is in its infancy and should be further developed. Many documents have been poorly treated in the past, and it is important that these are carefully photographed and digitally recorded before progressive degradation results in the loss of detail.

**Policy 34:** The ongoing process of archiving, recording, preserving and transcribing the unique documents in the Archive should continue and more feasibly accelerate.

**Policy 35:** The Paper Conservation Unit should continue to be supported in their role ensuring the preservation of Kew's highly significant archival resources.

- 5.5.10 It is crucial to the significance of the archival, art and library collections that they are continually updated and expanded in order to maintain their relevance. The Library and Archive is currently housed in a wing of the Herbarium complex, and will eventually need to expand its premises.

- 5.5.11 The archival, art and library collections all need specific environmental controls to ensure their longevity. It is important that the buildings that house these collections, such as the Marianne North Gallery, are maintained in the best condition possible so as not to jeopardize the conservation of the collections they contain.

**Policy 36:** RBGK should ensure that the conservation of all its preserved, archival, art and library collections is ensured through appropriate environmental control systems. The buildings that contain these collections should be maintained in the best condition possible, and both the buildings and the collections should be continually monitored.

- 5.5.12 The archival, art and library collections are an important national resource and they should be promoted, interpreted, and where appropriate, displayed to the public. This should be undertaken within the context of the Interpretation Strategy for the Site.

**Policy 37:** The archival, art and library collections should be interpreted and promoted to the public.

### ***Material Culture Collection***

- 5.5.13 The final category of collections held at RBG, Kew concerns the accumulation of objects and items associated with various aspects of the Site's history. This collection has built on an ad-hoc basis and is held in various locations across the Site. This collection is largely unrecognised and uncatalogued. Many of the items are in a fragile state, and their potential significance as individual items and as a group is not understood, hence priority is not given to their appropriate conservation.

**Policy 38:** Items belonging to the Material Culture Collection should be identified and catalogued. The significance of these items both individually and as a group should be assessed.

**Policy 39:** Appropriate conservation measures should be put in place for any significant material identified in the Material Culture Collection.

**Policy 40:** The significance of the Material Culture Collection should be promoted to staff and visitors, and consideration should be given to using this collection as an educative visitor resource.

## **5.6 Historic Associations**

- 5.6.1 As discussed in Section 4.6 the historic associations of the Site are an important aspect of its significance. The main issue is that these associations are neither recognized nor promoted. It is considered important that this deficit is addressed, and that the historic associations of the Site are actively promoted. The most appropriate tool for redressing this balance is the Interpretation Strategy (see Section 5.8)

**Policy 41:** The historic associations of the Site should be recognized and through the aegis of the Interpretation Strategy.

## 5.7 Scientific Endeavour

- 5.7.1 The continued scientific activity at the Site, and the achievements brought about by this activity, are crucial to the significance of RBGK and its mission. This activity, its quality and continued scientific relevance, needs to be safeguarded, promoted and enhanced.

**Policy 42:** Scientific endeavour should continue to be a fundamental part of the role of the Site

**Policy 43:** The achievements of the scientific community at Kew should be promoted and interpreted.

- 5.7.2 To fulfil Policies 42 and 43, further facilities for the scientific community. This must be provided within the context of the need to conserve the Site's assets. To facilitate sustainability and endurance, new facilities must be of the highest quality and environmental standards; they must be carefully thought through to ensure that they provide the best use of space and facilitate future flexibility in the use of space. They must be sensitive and appropriate to their surroundings and to the historic character of the landscape within which they are located.

**Policy 44:** Future expansion of facilities for the scientific community is required and must respect the needs of the rest of the Site and the conservation of its significance. New facilities must be sensitive and appropriate to their surroundings, and to the historic character and significance of the Site and its assets.

- 5.7.3 Further consideration of the scientific needs of the Site, outside the scope of the SCP, is given in the WHS Management Plan (CBA 2002b).

## 5.8 Visitors

- 5.8.1 Visitors are crucial to the mission of RBGK. They also contribute to long-term financial viability of the Site, and in this way they directly contribute to RBGK's ability to effectively conserve and manage its assets. It is vitally important that visitors continue to be attracted to the Gardens so that RBG, Kew's mission can continue.
- 5.8.2 Though the Gardens are a generally well-recognised visitor destination, they have experienced varying levels of popularity over the past 150 years. The numbers visiting the Gardens have now begun to increase recently with 1,040,185 people visiting the Gardens in the period April 2001 to March 2002. It is hoped to increase this to, at least, 1,400,000 by 2007.



- 5.8.3 This increase will, in part, be achieved through improving the external perception of the Site as a 'day-out' attraction and by encouraging repeat visits and 'word-of-mouth' recommendations. Repeat visits and personal endorsements will only be achieved through a continual and effective pursuit of customer satisfaction and the ensured provision of up-to-date and high-quality visitor facilities.

**Policy 45:** The creation of and continual enhancement of visitor satisfaction should enjoy a central position in RBG, Kew's mission.

**Policy 46:** Visitors should be educated about the importance of their role in the delivery of RBG, Kew's Mission and the conservation of the Site and its assets.

- 5.8.4 A high-quality visitor experience is dependant on a number of factors, all of which need to be incorporated within a Visitor Strategy for the Site. These include the provision of:

- Appropriate and high-quality visitor facilities;
- Informative, accessible and stimulating interpretation of the Site;
- Regular and effective visitor surveys and visitor experience audits.

#### ***Visitor Facilities***

- 5.8.5 In order to continue to attract a high number of visitors, and particularly to encourage repeat visits, high quality visitor facilities must be provided at suitable densities across the Site. These facilities include visitor orientation, toilets, cafes and shops. It is important that visitor facilities are inclusive, and provide for the physical needs of all visitors. These needs range from the provision of toilets suitable for people with disabilities, to catering for special dietary requirements at cafes and restaurants. This inclusivity of service is particularly important on the Site, as visitors would otherwise have to leave the Site in order to access other facilities.

- 5.8.6 It is important that visitor facilities are well managed, with obvious regimes for cleanliness and highlighted opportunities for customer feedback. Visitor attractions are often evaluated by visitors on the quality of their visitor facilities, such as lavatories and catering, and RBGK should ensure that it is not alienating potential repeat visitors through a low standard of provision.

**Policy 47:** Visitor facilities should be carefully designed and managed to be inclusive and responsive to the changing needs of visitors. They should be well-managed and of the highest possible quality.

5.8.7 Visitor services should contribute to the visitor's understanding, enjoyment and appreciation of the Site and its management. The provision of orientation materials and clear signposting both at the entrances and at suitable locations across the Site is vitally important to providing for visitor needs.

**Policy 48:** The provision of high-quality orientation materials, clear signposting and comfortable and appropriate landscape furniture is central to the creation of an enjoyable visitor experience

5.8.8 It is central to the philosophy of the SCP that the provision of high quality visitor facilities, both in the past and in the future, should not impact upon the significance of the Site and its landscape. Rather these facilities should be sensitive to their surroundings and should be complementary to the characters of the landscapes within which they are situated. Future opportunities to upgrade the facilities will facilitate the removal of insensitively designed facilities located in inappropriate locations. An example of facilities that should be removed are the toilets at the north end of the Broad Walk.

**Policy 49:** Visitor facilities should be sensitive to the historic nature and significance of the Site, and should be designed and located to complement the Site's landscape and historic character

#### ***Interpretation and Promotion***

5.8.9 Interpretation of the Site can be provided through a variety of means. These could include:

- Orientation facilities;
- Exhibitions;
- Free leaflets;
- Books and guides;
- Guided tours;
- Direct interaction with staff.

5.8.10 RBGK currently utilises several of these approaches including the well-received Volunteer Guides, however, there is no clear interpretative message uniting these forms of communication. It is important that RBGK develops a co-ordinated Interpretation Strategy, which should ensure that:

- Messages communicated about the Site are clear and co-ordinated;
- Approaches to interpretation are cater for a diversity of audiences and learning styles;
- The interpretation provided about the Site promotes engagement with the Site, and deepens visitors' knowledge and understanding;

- The interpretation materials provided promote the uniqueness and significance of the Site without compromising or devaluing its integrity;
- The interpretative strategy provides intellectual, and if appropriate physical, access to a variety of the Site's assets, including scientific collections and staff.

5.8.11 There are many key themes that could to be interpreted for visitors, however, most of these are under-utilised and under-represented. These key themes include:

- The Garden's rich and complex history;
- The built heritage, archaeological, archival and material culture remains of this history;
- The link between the Gardens and the River;
- The Garden's collections and scientific and conservation work;
- The Site's world-class landscape;
- The conservation and management of the Site;
- The World Heritage Site Convention, the nomination of the Site and what inscription means;
- The development and maintenance of horticultural standards and techniques;
- The importance of environmental literacy and sustainability to the natural and cultural world.

**Policy 50:** RBGK should research, create and implement a co-ordinated and inclusive strategy for interpretation.

5.8.12 It is now widely accepted that the visitor experience a Site begins long before the visitor enters through a gate. The provision of appropriate and informative promotional materials that aid the visitor in finding and arriving at the Site, and which enable them to orientate themselves to the key interpretative messages before they arrive, will considerably enhance their visit. Some materials, such as maps, already exist and it is important that RBG, Kew continues to supply, expand and improve these visitor resources, alongside expanding their availability and distribution. It is important that visitor experience audits employ the 'day in the life of' principle in order to ensure that the entire visitor experience is as pleasurable as possible.

5.8.13 Both the promotion of the Site provided in anticipation of a visit to the Gardens, and the interpretative and orientation materials provided on-site have the capacity to alter visitor movements around the Site by influencing what people perceive as desirable to visit. The Interpretation Strategy is a powerful tool in the management of visitors and their impact on the Site. In this way the Interpretation Strategy is a pro-active tool in the conservation management of the Site.

**Policy 51:** The Interpretation Strategy should be used as a visitor management tool to manage the impact of visitors on the Site.

### ***Monitoring visitor impact***

- 5.8.14 There is a general perception that the conservation of the Site would be enhanced by dispersing visitors around the Gardens, relieving pressure on 'honey-pot' areas. The impact of visitors on the Site is more complex than this perception allows, with some areas of the Site being more vulnerable than others. The Nature Conservation Area (South Western Zone) is an example of one area where visitor numbers should continue to be limited and where visitor impacts need to be particularly carefully managed. RBGK must implement a sophisticated strategy for monitoring the impact of visitors on the Site and its assets, which takes into account the varying vulnerabilities of these assets and their surroundings. This strategy must be fed into a reflexive visitor management system that can quickly divert visitor attention and avert incipient problems.

**Policy 52:** RBGK should monitor visitor impact relative to the varying vulnerabilities of assets and their surroundings. This monitoring should be fed into a visitor management system that can modify visitor dispersal as necessary.

## **5.9 Archaeology**

- 5.9.1 The Site contains a high density of archaeological deposits of a variety of forms, largely undisturbed by subsequent development. Some deposits are known, through such evidence as maps, others are visible above ground. Other deposits are currently unknown and are not recognisable above ground. It is likely that, across the full extent of the Site, groundbreaking activities will disturb archaeological deposits. It is important that staff can recognise these deposits and that they are recorded.
- 5.9.2 The Reference Inventory Map (Section 7) shows the general locations of known archaeological deposits. Extra care must be taken when working in these areas.

**Policy 53:** All staff involved in ground braking activities should be made aware of the archaeological potential of the Site and especially of the location of and sites identified in the Reference Inventory.

**Policy 54:** All development involving groundbreaking work should be accompanied by an appropriate level of archaeological assessment and / or mitigation.

- 5.9.3 The Dutch House [1001] is the only Scheduled Monument contained within the Site and as such its legal status is unique within the Gardens. The designation may extend to the environs of the building, and Scheduled Monument Consent must be sought from English Heritage before any ground

disturbances can be conducted in this area. As a matter of urgency the extent of the Scheduled Monument should be clarified with English Heritage.

**Policy 55:** All staff must be made aware of the legal designation attached to the Dutch House, and the implications of its status as a Scheduled Monument.

## 5.10 Nature Conservation

5.10.1 As part of the SCP process CBA undertook a Phase 1 Habitat survey, this is presented in Appendix B. The habitat survey identified numerous areas of nature conservation interest, particularly in the South Western Zone. These areas need continued protection and management and RBGK is actively addressing this issue. There are also other pockets of nature conservation interest on the Site that need identification, monitoring and protection. The Site has the potential to contain significant habitats and species, predominately on a local level, but some protected species have been identified.

5.10.2 Overall, the nature conservation interest of the Site is less than its historic, botanic or scientific interest. However, areas of particular nature conservation interest and potential need careful management and consideration. Objective 3.7 of the WHS Management Plan is supported here, as is action point 3.7.2, which calls for an ecological management strategy to be developed for the Site.

**Policy 56:** RBG, Kew will continue to monitor, manage and enhance the known nature conservation interest on the Site and develop a site wide ecological management strategy.

## 5.11 Security

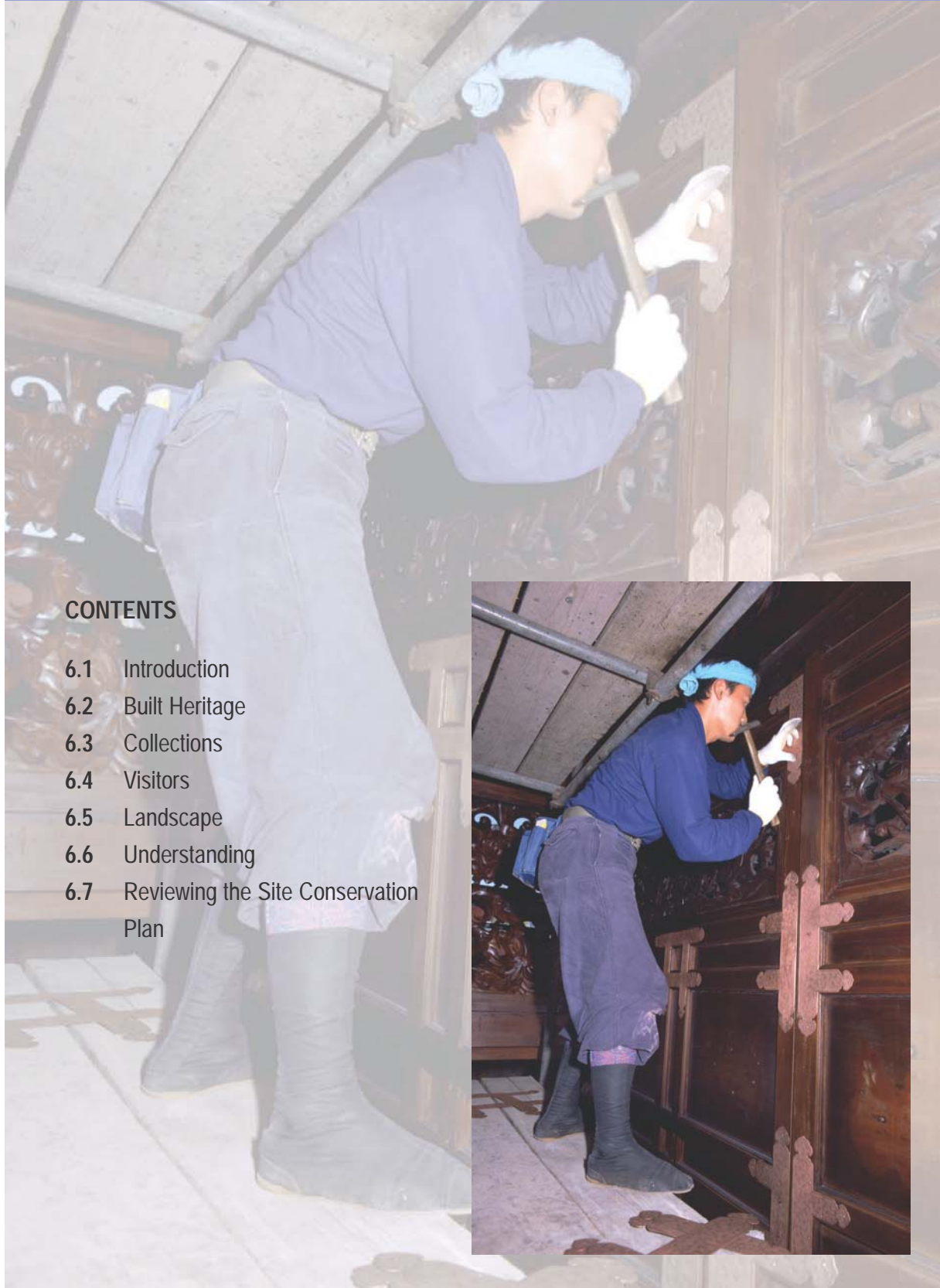
5.11.1 The Site's on-site security measures are extensive. The security of the Site is entrusted to the on-site constabulary, who have a long tradition of ensuring the safety of the visiting public and the security of the Site's collections and resources.

5.11.2 The feeling of security that visitors have when within the Gardens, and the role that the visible uniformed constabulary play in enabling that feeling should not be underestimated. This sense of security is a major visitor attraction and creates an atmosphere and sense of place unique to the Gardens.





# 6.0 IMPLEMENTATION



## CONTENTS

- 6.1 Introduction
- 6.2 Built Heritage
- 6.3 Collections
- 6.4 Visitors
- 6.5 Landscape
- 6.6 Understanding
- 6.7 Reviewing the Site Conservation Plan



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## 6.0 IMPLEMENTATION

### 6.1 Introduction

6.1.1 A conservation plan is a "*Document which sets out the significance of a site and how that significance will be retained in any future use, alteration, repair, management or development.*" (Clarke 2001, 112). As such, conservation plans tend not to include detailed lists of actions for implementation. The Site Conservation Plan has been conceived and realised within this format. The SCP has been designed as a tool to aid both day-to-day decision-making processes on the Site and also to guide the development of plans and strategies for the future management and development of the Site. It is not the only document guiding the management of the Site, but it is the primary document in respect of conserving the significance of the Site's physical assets.

6.1.2 The Site is a complex living and working institution as well as being a place of immense significance and historic interest. The long-term management and development of the Site needs to be carried out with reference to a number of key RBGK documents, these include:

- The Annual Corporate Plan;
- The WHS Management Plan;
- The Site Conservation Plan.

6.1.3 These documents tend to be predominately policy oriented, although they also contain more specific actions. The implementation of their aims and actions needs to be carried out in a structured manner to ensure that a balance is achieved between them. This can, in the view of the SCP, be achieved through the development of a number of targeted strategies / plans that take into account the policies, aims and objectives of all the principal documents guiding the development and management of the Site. The SCP recommends that the following themed strategies / plans are developed and implemented to ensure the continued conservation of the Site's significance:

- **Built Heritage:** 50 year Forward Works and Annual Maintenance Plan
- **Collections:** Acquisitions Policies and Collections Conservation Strategies
- **Landscape:** Landscape Strategy
- **Visitors:** Interpretation Strategy
- **Understanding:** Research Framework

6.1.4 The above strategies / plans are for the most part either complete or in the process of being completed, which reflects RBG, Kew's active approach to conservation on the Site. The following sections discuss these recommended strategies / plans in more detail and outline the role that the SCP may play in their development. In addition to this role it is hoped that the SCP will be widely read, used and referred to by all members of Staff during their day-to-day management of the Site.

## **6.2 Built Heritage**

### ***50 year Forward Works and Annual Maintenance Plan***

6.2.1 RBG, Kew has already put in place a far reaching built heritage management and maintenance programme, this should continue to form the basis for the management of the built heritage resources on the Site. The findings of the SCP and the latest Quinquennial Survey (Mercer 2002) should be incorporated within the forward plans and there are a number of critical items, such as lightning protection, that need to be addressed immediately. In addition to these measures it is felt appropriate for the Forward Works and Annual Maintenance plans to include provision for additional Conservation Plans/Statements for keynote buildings on the Site.

6.2.2 It is also felt that the principles of Conservation Planning should form the basis for the management of the Site's historic built heritage resource. The recent English Heritage publication "*Informed Conservation*" (Clarke 2001) is commended to RBG, Kew and the guidance in that document could form the basis for guiding the management of the Site's historic built resource. The policies detailed in Section 5 of this document should form the basis of that Conservation Planning approach. Overall, RBG, Kew should be congratulated for their approach to built heritage conservation.

## **6.3 Collections**

### ***Acquisitions Policies***

#### *Living Collections*

6.3.1 Currently the living collections at RBG, Kew are managed in line with an Acquisitions Policy that reflects the needs of the staff and scientists at RBG, Kew. The policy is supported by in-house guidelines for the management of the collections, including planting methods etc. These are obviously more than acceptable for the maintenance of the health and viability of the collections.



- 6.3.2 The Acquisitions Policy should continue to guide the development of the living collections as these are ultimately driven by the needs of the scientific community. However, the development of the living collections needs to also be guided by the heritage conservation and visitor management needs. This requires considerable interface between the acquisitions policy and the proposed Landscape Strategy (see Section 6.5). As the same department manages the living collections and the landscape, there should be considerable scope for achieving this interface. The policies and recommendations of the SCP should guide the development of both documents.

#### *Other Collections*

- 6.3.3 Collections other than the living collections also need to be considered. Like the living collections, several of these collections also have their own Acquisitions Policy. The ongoing development of these Policies should be encouraged to ensure that these collections retain their significance and completeness. Collections without such Policies, such as the Archive, need to consider whether such an approach is applicable to them.

#### *Collections Conservation Strategies*

- 6.3.4 The curating of collections is an important tool in the maintenance of significance. Most collections, such as the Archival and the Economic Botany Collections, already have conservation measures in place. Some, such as the uncatalogued material culture collections, do not however, and conservation strategies need to be provided for these collections.

### **6.4. Visitors**

#### ***Interpretation Strategy***

- 6.4.1 As outlined in the WHS Management Plan, RBG, Kew has already initiated the development of an Interpretation Strategy for the Site. This will enable the diverse values, roles and history of the Site to be communicated effectively to the public, staff and local communities. The interpretation of the Site needs to cover a broad gamut of themes and it is probably advisable to develop numerous threads for visitors to follow e.g. History, Taxonomy, Economic Botany, and Overseas Collections etc. The SCP supplies considerable detail on the historic development of the Site and should be able to assist in the development of some of these themes. The development of the strategy will need to take into account the physical constraints of the Site and also the needs to conserve the Significance of the Site. In this respect the SCP can supply valuable policy guidance.

6.4.2 The Interpretation Strategy will also need to be drawn up with regard to other plans / strategies for the Site, especially the built heritage and landscape strategies. Here the need for signage, orientation, facilities, access etc will prove crucial in guiding the development of these other strategies / programmes while the constraints and opportunities identified in the SCP, Landscape Strategy and building maintenance programmes will help guide the development of the Interpretation Strategy.

## 6.5 Landscape

### *Landscape Strategy*

6.5.1 The Landscape Strategy is perhaps the key document that needs to be developed. The Site's landscape is one of its most valuable resources and it needs to be managed with a clear direction, focus and purpose. This management requires a site-wide approach focussed on delivering a high-quality historically informed landscape that meets the needs of the collections, staff, and visitors, whilst also ensuring the conservation of the Site's significance and outstanding universal values.

6.5.2 To achieve this it is felt that the Landscape Strategy needs to follow two broad and interlinked paths:

- Management of the Landscape;
- Landscape Enhancement / Restoration Projects.

### *Management of the Landscape*

6.5.3 The strategy needs to develop clear design guidelines and planting guidelines to assist in the development of a landscape with strong character and intelligible form. These guidelines need to focus on the spaces between the proposed project areas (see below) and create a sense of place distinctive to the Gardens as a whole, whilst also drawing out the diverse range of character areas that exist, or that have existed, across the Site. The guidelines should draw upon historical precedents and aim to conserve the broad character of the historic landscape while also allowing for the contemporary design elements and features.

6.5.4 The guidelines should include information on landscape detailing and suggest a range of suitable furniture, paving surfaces and signage to give character to the Site. The aim is not to implement all these measures overnight but to gradually change the character of the landscape. The guidance for planting the collections should also be reviewed as part of the strategy, and should ensure that aesthetic and design elements are included in the development of the collections. This is a relatively

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unusual approach for a Botanic Garden and should encourage comment and, hopefully, praise from many quarters.

- 6.5.5 Without this long-term strategy and management guidelines for the development of the Site, the implementation of the proposed projects (see below) will prove only partially effective as the majority of the landscape will continue to be dominated by dispersed tree and shrub collections. To have long-reaching and long-lasting effects the Landscape Strategy has to develop effective management regimes and guidelines.

#### *Landscape Enhancement / Restoration Projects*

- 6.5.6 Developing from the foundations of the long-term landscape changes promoted by the management element of the strategy there is considerable scope for extensive landscape development and change across the site. These potential projects fall into a number of broad groups. These groups and a number of the projects they may potentially include are outlined below:

#### Restoration of Historic Landscapes

- Restoration of Nesfield's Parterres and the landscape around the Palm House and Palm House Pond
- Restoration of the Pagoda and the Pagoda Wilderness
- Restoration of the four Vistas

#### Historically Informed Landscape Developments (Blended Landscapes)

- The creation of a new garden area on the site of the Original Botanic Gardens
- Partial Restoration of the Great Lawn
- Enhancement of the Temperate House Setting (on all sides)
- The recreation of Augusta's Garden Walk in the Pagoda Vista Zone
- The enhancement of Rhododendron Dell

#### Woodland Development

- The gradual development of the 18th century woodland planting areas in the Western Zone and South-Western Zone.

- 6.5.7 In addition to these projects there is considerable scope for the improvement of key places within the landscape to create a more intelligible and cohesive landscape. There is also scope for new contemporary landscapes, especially in the Riverside Zone and North Eastern Zone where historic landscape constraints tend to be less. However, all new landscapes will need to consider the historic resource and collections issues during their development, and the Site's designation as a Grade I Registered Park and Garden cannot be ignored.

### ***Conclusion***

- 6.5.8 The development of the landscape strategy has already begun under the auspices of the Site Development Plan. This initial strategy has tended to concentrate on the projects, rather than the long-term management guidelines. It does, however, provide an excellent base from which to develop a full-blown landscape strategy. The SCP has a considerable role to play in the development of the Landscape Strategy in terms of policy guidance and recommended actions as well as supplying considerable detail to aid the restoration and management proposals. For example, Appendix D contains transcriptions of planting schemes and plans for Nesfield's Parterres around the Palm House.

## **6.6 Understanding**

### ***Research Framework***

- 6.6.1 The development of the SCP has involved intensive historical research and analysis but this work has merely begun to scratch the surface of the Site's history and development. In addition, there are many other areas for research, including: archaeology; nature conservation; visitor patterns and traffic. The need for a Research Framework has been discussed in the WHS Management Plan and is supported here.
- 6.6.2 The bulk of the research will probably focus on the history of the Site as this is one area where knowledge is dispersed and incomplete. HRP have undertaken considerable research into the Royal occupation of the Site and the SCP supplies a detailed analysis of the landscape development of the Site. These elements need to be combined with extensive primary archive research and study. Other sources such as the oral histories of past and present staff members, and the unique archaeological and resource present at the Site could also be analysed and developed. There is perhaps the possibility of using PhD, Masters students or a member of staff to undertake this work. What is more important, is that the research is fed back into the SCP and other plans and with this in mind the Reference Inventory (Section 7) has been prepared in a Database and is suitable for conversion to GIS.

## **6.7 Reviewing the Site Conservation Plan**

- 6.7.1 The SCP should be reviewed every six years in-line with the programme for the review of the WHS Management Plan. In addition the Reference Inventory (Section 7) should be kept up to date and should be regularly reviewed and additional information added when required.





# 7.0 REFERENCE INVENTORY

## CONTENTS

- 7.1 Introduction
- 7.2 Structure
- 7.3 Using the Inventory
- 7.4 Outline Discussion of the Findings
- 7.5 Reference Inventory





## 7.0 REFERENCE INVENTORY

### 7.1 Introduction

7.1.1 The Reference Inventory is a major component of the SCP. It supplies a detailed gazetteer of known archaeological, landscape and built heritage resources on the Site. The Inventory has been developed through detailed historical research and analysis and supplies the first comprehensive and ordered Sites and Monuments Record for the Site.

#### *Databases and GIS*

7.1.2 The Reference Inventory has been developed in a MS Access Database and is designed to be searchable and 'queryable'. The mapping (Figure 7.1) has been undertaken in CAD and is designed for transfer to GIS. It is hoped that the information will be used alongside other databases on the Site to guide management activities.

### 7.2 Structure of the Inventory

7.2.1 The Reference Inventory consists of two components: the written Inventory entries and the mapped 'Key to the Reference Inventory' (Figure 7.1).

#### *Key to the Reference Inventory*

7.2.2 Each of the written entries is accompanied by a location on the Key (Figure 7.1), with the exception of the Chinese Arch [4003] and Augusta's Walk [1017] as The Chinese Arch's location is unknown. Augusta's Walk is not included as its route around the perimeter of the 18th century Kew Garden is too complicated to show on the Key.

7.2.3 Five types of features are shown on the Key. The locations of Extant Buildings (marked in red) and Extant Landscape Features (marked in blue) can be considered to be relatively accurate. These have been derived from RBG, Kew's own data, which is used as a base layer for the Key. The Archaeological Features have been broken into two groups, both marked in green. For those whose outline is marked with green lines the Key can be considered to be generally indicative of their probable shape, extent and location. For those Archaeological Features marked with a green circle the Key can be considered to provide a general indication of the probable location of these features. Non-Extant Landscape Features have been marked in brown, and again the key provides a general indication of the probable location, size and extent of these features.

*Accuracy of the Key to the Reference Inventory*

7.2.4 The Key to the Reference Inventory (Figure 7.1) is intended as an outline guide to the location of assets on the Site. It illustrates the general locations of assets along with their comparative densities across the Site. Due to the nature of the processes involved in its creation it is not intended to be a definitive map of absolute site locations. In the future more sophisticated digital manipulation of map sources and possibly targeted archaeological research, using both invasive and non-invasive techniques, may be useful to refine some of these locations.

**Management Zones**

7.2.5 The Reference Inventory is structured geographically around the Eight Management Zones. The unique numbers ascribed to individual entries have been assigned in the following sequence:

1001 to 1999	Riverside Zone
2001 to 2999	Entrance Zone
3001 to 3999	Palm House Zone
4001 to 4999	Pagoda Vista Zone
5001 to 5999	South Western Zone
6001 to 6999	Syon Vista Zone
7001 to 7999	Western Zone
8001 to 8999	North Eastern Zone

**Format of the written inventory entries**

7.2.6 All entries in the written Reference Inventory are ordered in an identical manner under the headings listed below. Where further explanation is required this is highlighted in the list and referenced to the following section.

<b>Number:</b>	Unique identifier
<b>Name:</b>	Commonly given name of asset
<b>Site Type:</b>	Derived from a standard list (see Section 7.2.8)
<b>RBGK Plot No.:</b>	Plot number derived from RBGK database
<b>RBGK Building No.:</b>	Building number derived from RBGK Schedule
<b>Management Zone:</b>	RBGK Management Zone, derived from WHS Management Plan



<b>Designations:</b>	Relevant Statutory Designations. All assets lie within and form part of, a Conservation Area and a Grade I Registered Park and Garden
<b>Historic Information:</b>	Details historic development and role of the asset
<b>Description:</b>	Physical description of the asset
<b>Maps / Sources:</b>	Key sources used in the analysis of the asset. Note: Desmond 1995 " <i>The History of the Royal Botanic Gardens, Kew</i> " is used throughout.
<b>Survival:</b>	Level of survival of asset, derived from a standard list (see Section 7.2.9).
<b>Condition:</b>	Brief summary of condition, derived from a standard list (see Section 7.2.10)
<b>Significance:</b>	Short statement of significance
<b>Issues:</b>	List of issues facing the asset and its significance
<b>Recommendations:</b>	List of recommended actions for each asset

#### ***Explanation of standardised fields***

7.2.7 The following fields in the Inventory rely on standardised entries:

#### *Site Type*

7.2.8 The Site Type has been standardised to the 20 entries outlined below. In some instances multiple site types have been assigned to assets where features have been conglomerated, e.g. Gardens with Buildings.

Boundary	Boundary Wall
Building	Drinking Fountain
Earthworks	Garden
Green	Ha-ha
Ha-ha or sunken fence	Lake
Mound	Ornament
Pond	Road
Site	Sluice Gate
Sunken Fence	Vista
Walk	Woodland

*Survival*

7.2.9 Survival has been categorised according to the following scale:

- Non-extant:** The feature is no longer visible and its original form has largely been superseded by later developments.
- Partially Extant:** Varying proportions of the feature may still be extant and visible and its original form can, in places, still be discerned.
- Extant:** The feature is predominately extant and its original form can be easily discerned
- N/A:** Not applicable, i.e. a findspot

*Condition*

7.2.10 The condition of a feature has been categorised according to the following levels:

- Good:** The asset is in good physical condition with no major issues.
- Moderate:** The asset is in an acceptable condition with few if any major issues
- Poor:** The asset requires attention and has some major issues
- Mixed:** The condition is mixed, and the asset is likely to require some attention
- Removed:** The asset has been removed hence condition does not apply
- Unknown:** The condition is unknown, sometimes due to lack of access. This category has been predominately used for archaeological features.
- N/A:** Condition does not apply, e.g. findspot

### 7.3 Using the Inventory

7.3.1 The Inventory is not intended to be read from front to back. It contains c. 192 entries many of which are very comprehensive and detailed. The inventory is designed to support the Historic Development Chapter of the SCP (Section 3.0), the Statement of Significance (Section 4.0) and also to serve as a tool for RBG, Kew. It is expected that staff and managers will be able to refer to the Inventory and analyse the issues and recommendations contained within when planning management actions and developing strategies that may affect the Site.

7.3.2 The detailed information contained in the Inventory will prove invaluable in guiding many of the strategies / programmes outlined in Section 6.0. The conversion of the SCP Inventory into the RBG, Kew GIS should be undertaken as soon as possible to promote its usability and relevance.

**7.4 Outline Discussion of the Findings**

7.4.1 The Reference inventory contains 192 entries. These are broken down as follows:

**Site Type**

Site Type	Number	Site Type	Number
Boundary	3	Mound	2
Boundary Wall	5	Ornament	4
Building	112	Pond	2
Drinking Fountain	2	Road	1
Earthworks	2	Site	6
Garden	28	Sluice Gate	1
Green	3	Sunken Fence	3
Ha-ha	3	Vista	4
Ha-ha or sunken fence	1	Walk	4
Lake	2	Woodland	4

**Management Zone**

7.4.2 Not all assets are contained exclusively within one Zone; therefore the Number column refers to the number of assets wholly or partially within a Zone.

Zone	Number
Riverside Zone	35
Entrance Zone	27
Palm House Zone	37
Pagoda Vista Zone	42
South Western Zone	20
Syon Vista Zone	11
Western Zone	15
North Eastern Zone	31

**Survival**

Level of Survival	Number
Extant	124
Partially Extant	10
Non-extant	56
N/A	2

**Condition**

Condition	Number
Good	70
Moderate	47
Poor	13
Mixed	1
Removed	6
Unknown	52
N/A	3

**Comments**

- 7.4.3 The above has demonstrated that the majority of features that have survived and are in Good or Moderate condition. For a Site of this complexity and historic significance this is an outstanding achievement.
- 7.4.4 The statistics contained within the database entries lend themselves to more detailed analysis, this has not been wholly completed for the purposes of this study, but preliminary analysis has revealed that of the eighty-two assets that are Extant or Partially Extant and wholly or partially comprised of Buildings have been identified on the Site, 45 were in Good condition, 27 in Moderate condition, 8 in Poor condition, 1 in mixed condition, and 1 unknown. Therefore 85% of the building heritage resource on the Site, assessed as part of the development of the SCP, has been deemed to be in an at least an acceptable condition. Only 9% were felt to be in Poor condition with substantial issues facing their significance.

7.4.5 On a more general level, of the 133 assets identified as being Extant or Partially Extant, 70 were assessed as being in Good Condition, 46 in Moderate Condition, whilst only 12 were deemed to be in Poor condition. The remaining 5 were in mixed, removed or unknown condition. Once again over 85% of the assets were assessed as being as at least acceptable in condition.

7.4.6 These, admittedly rather cursory, figures indicate that RBG, Kew has done a commendable job in conserving its extant heritage. As outlined in Section 6, the task ahead is to maintain this tradition of excellence and to guide the future conservation and management of the Site in particular directions.

## **7.5 Reference Inventory**

7.5.1 The following pages contain the inventory entries. These have been ordered according to the Management Zones. This hard copy may have been superseded by alterations to the digital copy. Users are reminded to check the accuracy of the following entries against the database prior to carrying forward action based on the Inventory's recommendations or findings.





Source: Rocque "A New Plan of Richmond Garden" 1748

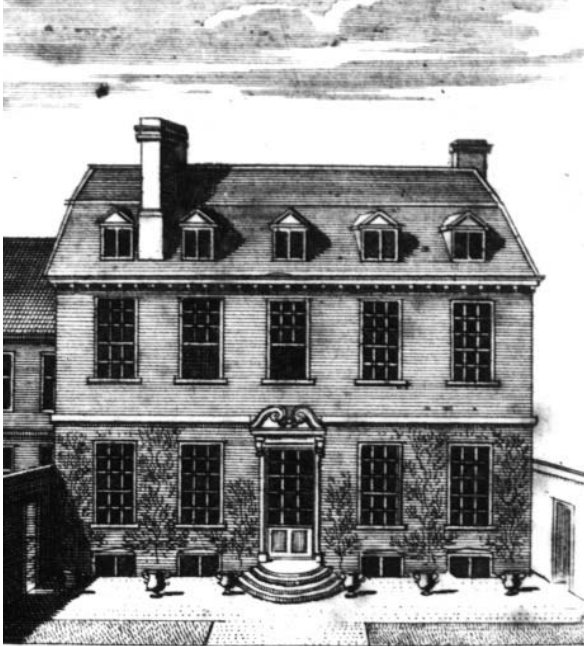


FIGURE 7.1.1 The Queen's House [1002], 1748

Source: Burton "River Entrance to the Palace" 1846a

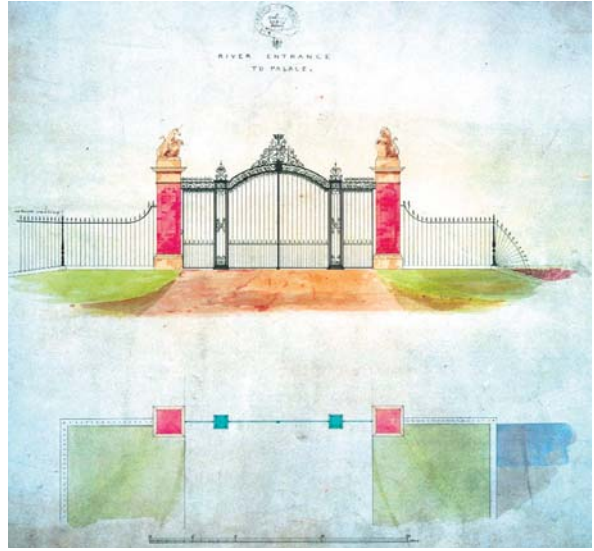


FIGURE 7.1.2 Burton's Queen Elizabeth Gates [1018/1032], 1846. Image Courtesy of the Public Record Office

Source: HM Office of Works, "Elevation of Servant's Offices" 1880

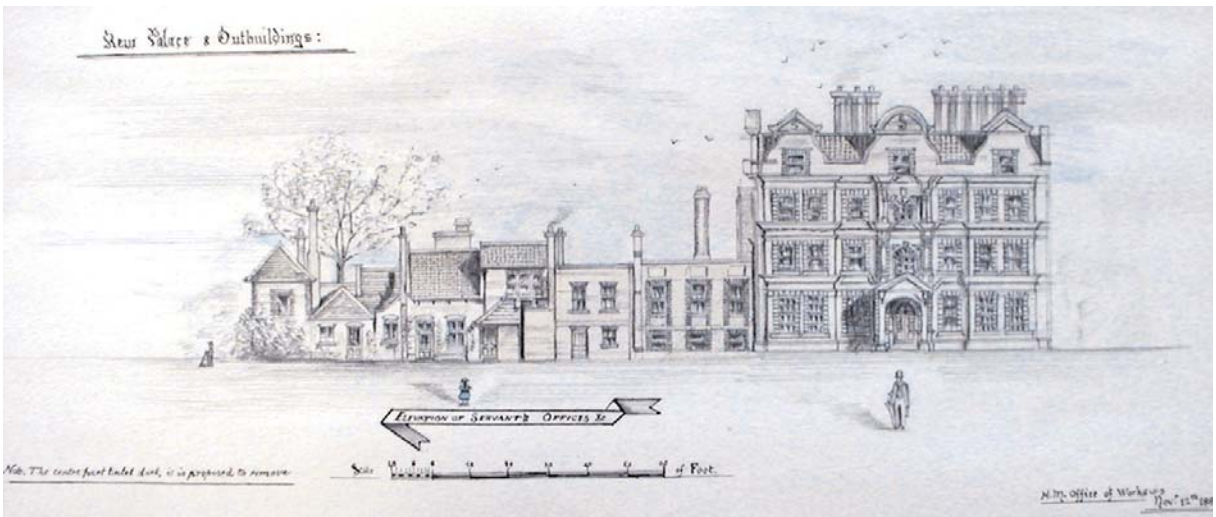


FIGURE 7.1.3 The Dutch House [1001], with the Demolished Buildings [1033] and the area now known as the Building Maintenance yard [1007], in 1880

Source: Anonymous 1810-1820s



FIGURE 7.1.4 The Castellated Palace [1003] from the Dutch House [1001] Lawn c1810-1820

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<b>Number</b>	1001
<b>Name</b>	Dutch House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Scheduled Monument Grade I Listed Building

### Historic Information

Built in 1631 and distinguished for its early use of carved brickwork for its architectural decoration. The building was intermittently used as a royal residence between 1728 and 1899. Its rib-vaulted cellars could be the remains of an earlier building.

The building was the centre of a broader complex of offices and gardens. These underwent several phases of changes over the centuries, including: the intermittent expansion, demolition and replacement of the buildings attached to the Dutch House to the west [1033]; the changes to the servants' offices located in the yard now known as the Buildings Maintenance Yard [1007]; the re-organisation of the gates to the House from the riverside, through the now demolished lodge [1007/5] and Burton's Queen Elizabeth Gates [1018; 1032].

In the early 18th century the main gates to the Dutch House were originally to the southeast, from Kew Green, when Kew Green used to extend this far to the west. These are shown on the painting "The Music Party", by Philip Mercier (c.1733) held at the National Portrait Gallery, as being white pillars surmounted with urns, with metal railings and a stone wall, possibly rendered. The location of these gates is shown on the 1707-1734 plan of the riverside, attributed to Bridgeman, and the site now lies beneath the topiary gardens to the south of the Dutch House. The painting is not clear on the treatment of the courtyard of the Dutch House, which appears to have some form of sculpture in the centre. This configuration of gates and courtyard appears to have lasted until the turn of the 19th century, when Old Kew Green [2003] was enclosed by George III and the White House was demolished. Aiton's "View" in 1837, the first plan to show these changes, shows the front of the Dutch House to have been opened, with a large irregular expanse of surfaced courtyard to the south, and a path leading directly south across the site of the old White House. During the late nineteenth century a fence separated the Royal grounds from the public access Royal Botanic Gardens. This originally took the form of a sunken fence [2022], supplemented with metal fencing. This fence was first truncated in 1846 during the construction of the Broadwalk [2002], and was filled in in 1895 when the 4.5 acres from the Dutch House were added to the Royal Botanic Gardens. After this date a fence ran across the front of the Dutch House, until its removal in the 20th century.

The northwestern rear of the Dutch House has similarly undergone change during the past few centuries. 18th century maps of Kew do not show a formal garden in this location, but they do indicate a pond [1024] and two avenues of trees, one leading from the back of the Dutch House to the Thames and a second running across the back of the building. The 1707-1734 plan attributed to Bridgeman shows the avenue to the Thames terminating at a small jetty [1001/1]. This jetty is not shown on any of Rocque's plans, nor on Burrell and Richardson's 1771 plan, though it is clearly shown on the more detailed survey undertaken by Richardson under Burrell in 1771, and published in 7 sections. It is highly likely that the jetty was either not considered to be of interest, or was not a sufficiently large enough feature to be included on the other plans. The two avenues of trees are more consistently marked, appearing on all the 18th century plans and these are also clearly shown on Paul Sandby's 1776 drawing (reproduced in Desmond p329), which shows the rest of the area to be an expanse of grass. Papendiek's drawing of the area published in c.1820 shows some

beds of low shrubs, but no significant garden design. By 1840 this area has been landscaped as part of the gardens extending from Hunter House. The area becomes more wooded between 1840 and 1861-71. By the time of the 2nd edition Ordnance Survey the trees have been slightly cleared back to create an open area directly behind the Dutch House. This open area remains until after 1910. Its configuration between 1910 and the design of the Queen's Garden in the 1960s is not currently known. In the 1960s the Queen's Garden [1034] was laid out and created by Sir George Taylor, then the Director of RBGK. This garden is designed to be an amalgam of 17th century garden styles, but is not based on any single example. It only contains plants known to have been grown in the 17th century.

### **Description**

Under the management of Historic Royal Palaces

### **Maps / Sources**

WHS Nomination Document Section 3  
1707-1734 Attrib. Bridgeman, map of riverside  
1734, 1748 1754 Rocque maps  
1771 Burrell and Richardson map  
1771 Richardson map  
Sandy 1776, drawing of north front of Dutch House  
Papendiek c.1820 drawing, North front of Dutch House  
Driver 1840 map  
OS 1st edition 1861-1871 map  
HM Office of Works, 12th November 1880, "Elevation of Servant's Offices &c", drawing  
OS 2nd edition 1891-1896 map  
OS 3rd edition 1910 map  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

### **Significance**

Earliest surviving building on the Site, with elements of its associated complex of domestic buildings and gateways also still in existence.

An excellent example of its type of architecture

Historically significant for its association with the Royal family

Popular visitor attraction

### **Issues**

N/A

### **Recommendations**

N/A

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<b>Number</b>	1002
<b>Name</b>	Queen's House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

## Designations

### Historic Information

Leased by Queen Caroline in 1728 along with the Dutch House and 70 acres of land, the entirety was bought by Queen Charlotte in 1781.

After the demolition of Richmond Lodge in 1772 by George III, the Royal family moved up to the White House [2010]. This property was not big enough for the entire family, who were spread out between several buildings, including the Dutch House [1001], and Cambridge Cottage [8014]. The Queen's House was used as a nursery for Prince Ernest.

The Queen's House was demolished after c.1794 to make way for the Castellated Palace.

The worn portland stone heraldic figures that now adorn Queen Elizabeth's Gate [1032] supposedly originate from one of the houses owned by Sir Richard Levitt. Both the Dutch House and the Queen's House were both owned by Sir Levitt at one stage, so it is possible that these figures may be the last surviving remnants of the Queen's House, the fourth Royal palace at Kew.

### Description

Formerly a 3 storey brick building with dormer windows in its hipped roof and half-hidden windows to its basement. It was surrounded by a walled garden and had a large L-shaped complex of further buildings attached to its side. It was accompanied by a large area of gardens between Love Lane and the Thames and these included a formal flower garden, a wilderness and a small number of garden buildings.

### Maps / Sources

Rocque 1743, plan  
Rocque 1748, with inset picture  
Rocque 1754, plan  
Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens c.1794

**Survival** Non-extant

**Condition** Unknown

### Significance

Historically significant for its association with the Royal family  
Part of the early history of the Site

### Issues

Potential for surviving archaeological deposits  
The history and development of this complex is unknown

### Recommendations

The history of the complex should be researched  
Groundworks in the area should be accompanied by archaeological works.  
The potential connection of the Queen Elizabeth's Gate heraldic figures with the Queen's House should be further researched.

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<b>Number</b>	1003
<b>Name</b>	Castellated Palace
<b>Site Type</b>	Building



**RBGK Plot No.** 211, 212, 222, 223, 120

**RBGK Building No.**

**Management Zone** Riverside Zone

### **Designations**

### **Historic Information**

Designed by the architect James Wyatt, under the commission of George III, as an enormous Gothic Castle. This project was one of a number of schemes to build a new palace at Richmond, and of all the proposed projects this one came the closest to completion. Indeed, its future success was so evident to George III that he ordered the White House [2010], then the home of the Royal Family when they were at Richmond, to be demolished in 1802.

The building of the Castellated Palace began in 1800 and was preceded by the large-scale clearance of a plot of land previously occupied by several gardens and dwellings, including the Queen's House. Costs escalated and the project was abandoned, roofed but unfinished, in 1811. It seems, from examination of contemporary prints, that the southern wall of the compound was never completed (see the anonymous painting of Castellated Palace from Kew Palace lawn).

George IV ordered the demolition of the Palace in 1827 and most of its interior was moved to Buckingham Palace to complete the restoration there. William Aiton secured one small gothic window for his residence at Descanso House, where it still remains. Wyatt's use of the cast iron columns was so successful as a construction technique that the building was not easy to demolish and was eventually blown up.

No maps or plans of the site drawn or surveyed whilst the Palace was still standing have yet been located. The earliest map that indicates the location of the Castellated Place is Aiton's "View", drawn in 1837, ten years after the Palace was demolished. Rubble would still have occupied the site, as it was not completely cleared until 1847, and Aiton does indicate the general location of the Site, but he does not mark the foundations or ground plan of the building.

The site remained as an eyesore, covered in rubble for several decades and was eventually tidied by William Hooker in the late 1840s. Part of the site was re-created as the public space of the Queen Elizabeth's Lawn [1027], and part of the site was made into nurseries. This re-organisation is clearly shown on the 1st edition Ordnance Survey map of the Site, surveyed in 1861-1871. Both the 2nd edition and the 3rd edition continue to show the same use of this area, which continues into the present day, the main difference being that Queen Elizabeth's Lawn is now the Brentford Ferry Car Park.

### **Description**

When standing, the Castellated Palace had a 4 storey high central keep, surrounded by turrets, towers and a high curtain wall emblazoned with crenellations. Wyatt innovatively used cast iron columns to support most of the structure. It was a Gothic style folly of the highest order.

The site is now occupied by the Lower Nursery Complex and the Brentford Ferry Car Park.

### **Maps / Sources**

Aiton, 1837, "View"

OS 1st edition 1861-1871, map

OS 2nd edition 1891-1896, map

OS 3rd edition 1910 map

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

World Heritage Site Nomination Document Section 3

Sites and Monuments Record Number: 201323

Anon, 1810-1820s, Painting of Castellated Palace from Kew Palace Lawn (reproduced in Desmond p 82)

Gendall, J, 1819, Aquatint of Castellated Palace

Papendiek, c.1820, Drawing of north front of Dutch House with Castellated Palace in background

**Survival** Non-extant

**Condition** Unknown

### **Significance**

An innovative architectural design, executed on an enormous scale

Historically significant for its association with the Royal Family

### **Issues**

Potential for in-situ archaeological deposits

The exact location and extent of the site is unknown.

### **Recommendations**

Any ground breaking in this area should be accompanied by archaeological works.

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<b>Number</b>	1004
<b>Name</b>	Kew Palace Flats
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	001, 002, 003
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Grade II Listed

### **Historic Information**

Mid 18th century classical Georgian building built after 1748 and before 1763. A plain but elegant detached brick building, originally the kitchen and domestic quarters serving the White House [2010]. As the kitchens, the Flats were originally part of a much larger complex, which survived intact the demolition of the White House. These other buildings were mostly removed between 1840 and 1851 with a final phase of re-organisation at the turn of the 20th century (after the 2nd edition and before the 3rd edition of the Ordnance Survey) leaving the Kew Palace Flats and Cottages [1005 & 1006] as the only survivors.

Rocque's maps of 1734 and 1754 show gardens and courtyards in the space later occupied by the Flats and the rest of the kitchen complex. Rocque's 1754 map does not depict any buildings in this area, however, he does not show the gardens either and he may be being selective in the detail he is introducing to his map. No conclusions can therefore be drawn about this area in 1754. The 1763 plan is highly schematic, but it does indicate the presence of a building in the location of Kew Palace Flats. Certainly, by 1771 (Burrell and Richardson) the kitchen complex of buildings has been built.

The architect of the buildings in the kitchen yard is not currently known, however the similarity between the design of Kew Palace Flats and the classical style of William Kent has been noted. It is not impossible that Kent designed Kew Palace Flats, as he designed so many buildings on the Site during this period. This matter should receive future research.

The building is marked on several 19th century maps as the Kitchens (1840, Driver) and the Kitchen Offices (1851, Standidge), presumably for the Royal residence at the Dutch House. It is now divided into 3 flats and a workshop in the basement. The house and garden are contained within a wall that appears contemporary

with the house. This wall may be a remnant of the original enclosure that surrounded the kitchen complex.

Apart from being an important survivor of the White House complex and possibly designed by William Kent, the Kew Palace Flats are also distinguished for the high level of preserved kitchen features retained within them. These features are described in the Asset Description for this building. The main door to this building is also worthy of note as probably being a surviving feature from the White House. The basement is now used as storage space and, along with quantities of Building and Maintenance Department equipment, holds numerous objects relating to a variety of aspects of the history of the Site. Many of the pieces stored in this basement are important objects of material culture relating to the royal, social and domestic history of the Site and should be conserved. Pieces of architectural historical interest such as radiators, possibly from the innovative heating system for the Aroid House, as well as ornamental pieces such as urns are also stored within this space. Consideration should be given to finding ways to curate and display a range of these objects to help inform visitors of the complex history of the Site, and to bring this history to life for them. The well-preserved Royal domestic offices of the White House kitchen basements may provide an appropriate and attractive setting for this venture, and deserve conservation and presentation in their own right.

## **Description**

### **Building Fabric**

Brick and slate, 2 storeys plus semi basement, square on plan, with triangular pediments above the slightly projecting centre section of the east and west façades, and a wide moulded timber cornice, painted, to all 4 faces.

The lower ground floor is divided into two sections, one with a two storey kitchen space with two wide cooking hearths, one with a spit and turning turbine inserted into the chimney. The other section of the basement is barrel-vaulted and contains further, smaller kitchen rooms, also with cooking hearths with attached mechanisms such as cooking cranes, bread ovens and boilers.

### **Roofs**

The outer pitches are hipped roofs of slate with lead ridges and valleys to the pediment roofs. Some slates have been fixed with tingles.

The central area between the 4 ridges appears to be a lead covered flat. The chimney stacks have been rebuilt.

At the eaves is a projecting timber cornice which now carries a black (PVC?) gutter discharging into cast iron downpipes.

### **Walls**

Plain, solid brick construction with a pedimented gable in the centre of the east and west faces. The brickwork is in good condition but is dirty and stained in places. It has been repointed in cement mortar on the W façade. There are occasional cement mortar repairs to damaged bricks.

### **Windows & Doors**

The windows are arranged symmetrically on the east and west façades. The north façade has a less rigid pattern and also contains 2 doors each with a short external stair leading to the basement. The south façade is blank apart from the central entrance door,

The windows are timber double hung sash windows to the ground floor and timber side hung casements to the upper floor. The windows are later (C19th?) replacements although at least one has thicker glazing bars, indicating an earlier date.

The openings are unadorned brick with simple brick voussoir arches. The windows are apparently in fair condition but the paintwork is peeling. Some early glass remains.

The basement windows are half below ground, and contained in light wells. The 2 external access doors are reached by short steps.

The main entrance door to the south face is an ornate, panelled, half glazed door with some early glass in the windows. It is likely that the glazed section with its watchman's window is not an original feature of the door's design. This door is too ornate for a servants' offices building, and may be a survival from the White House building. It is protected by a projecting flat timber porch, lead covered, on timber brackets. The porch is sagging to one side. The landing inside this door also gives access to a short stair down to the barrel-vaulted kitchen offices, now used for storage.

#### Internal

The upper floors have been modernised as accommodation for staff, one flat on the ground floor and two smaller on the upper floor. The two upper floor flats mirror each other's layout and are divided by what appears to be an original wall. This is perhaps a survival of the common practice of separating the male and female servants' living areas. The upper floor flats retain some original features, such as some door furniture, and the blocked fireplaces may hide further original features behind them. The first floor flats were not examined. The access to the first and second floors is by a Victorian dog leg stair from the main front door, with turned balusters and an oak handrail. There is a panelled dado to the first flight. The landing and stair treads have been covered with a modern vinyl flooring.

The entrance doors to the flats on the stair landings are contained in a full height glazed screen. The interior of the building that could be seen is painted plaster. The timber work is also painted. The paint work is generally in poor condition.

The lower ground floor is divided by a E-W cross wall. To the north is a double height space that at one time was the White House kitchen. The kitchen area is now used as a workshop but still contains two wide arched cooking hearths and some spit roasting and cooking machinery. The largest hearth has a turbine inserted into its chimney, which is attached to the spit roasting equipment, presumably to turn it. Other metal cooking equipment has been inserted into the fireplace during its use. The floor is stone flagged, with many cracked and broken flagstones. The internal west end wall has been rebuilt in modern brickwork.

To the south of the cross wall are further rooms, some barrel vaulted, now all plastered and painted and used for storage. The two areas are connected by a bricked up arched doorway, which retains its original door and door furniture on its south side. Several of these rooms retain their original kitchen features such as meat hooks and wooden working surfaces. A Georgian kitchen table also survives here. Each room has its own fireplace and each of these retain original features such as cooking cranes and associated boilers. There is a doorway beside the entrance to the basement area, leading to a brick built short tunnel leading under the stairs, now shored with wooden props. This may have been used as a saferoom, or for other storage purposes.

#### Other

The brick wall enclosing the garden area is intact and the brickwork in fair condition, but heavily repointed with cement mortar in places, and with ivy growth.

The kitchen garden is now used as a family garden and its original structure has been lost to decorative planting. Similarly the paths have been resurfaced with tarmac.

Any original entrance gates and gate posts have been removed.

#### Maps / Sources

Rocque, 1734, 1748, 1754 maps

Plan of Augusta's Garden, 1763

Burrell and Richardson 1771

Driver 1840 map

Standidge 1851 map

OS 1st edition 1861-1871 map

OS 2nd edition 1891-1896 map  
OS 3rd edition 1910 map

**Survival** Extant

**Condition** Moderate

### **Significance**

Historically the building is significant because of its function and relationship with the White House. The building may have been designed by William Kent and may contain a door from the White House. This door may possibly also have been designed by Kent.

The exterior is simple and elegant, the appearance substantially unaffected by additions and alterations, with the exception of the plastic guttering and later windows.

The building retains its enclosing wall and the relationship with the kitchen garden, now used as a domestic family garden.

The building both provides a setting for the Dutch House and could be the visual terminus of the Little Broad Walk

The building contains important original domestic features from its time as the kitchens and servants' offices for the White House. These are significant for their role in Royal domestic history as well as being important survivals in their own right.

### **Issues**

The building's appearance is at under threat from gradual adaptation and 'modernisation' for domestic use, for example the insertion of new windows and doors, external boiler vents, security lighting and etc. As the building is not on show to the public it is at risk of being disregarded, as less important than the public buildings.

Similarly the appearance will be degraded by inappropriate maintenance and repair of the external fabric; unsuitable paint colours, insensitive repointing etc.

The use of the basement as a workshop puts the significant remaining historic fabric in this space at risk as a result of casual damage and adaptation, in particular the inner wall surfaces, stone flag floor, cooking hearths and equipment. The historic features and objects contained in the vaulted kitchen are at risk from adaptation, casual damage and from a lack of active conservation. The wooden objects and fittings in the vaulted basement have suffered from woodworm in the past. Whilst this may no longer be active the structural damage the woodworm has caused threatens the continued survival of these features, unless they are actively conserved.

The garden wall is at risk of being disregarded because of its present position, adjoining the nursery area, and should be maintained. The ivy growth will damage the wall unless it is removed.

The setting of the house in its kitchen garden is at risk through lack of recognition of its importance, by erosion of remaining features and by continuing adaptation.

The house does not currently provide an optimised setting for the Dutch House and the Little Broad Walk. The area surrounding the building may contain archaeological deposits associated with the White House complex.

### **Recommendations**

General maintenance is required to the roof and exterior, particularly the timber to the moulded cornice and the paintwork. The timber mouldings have failed on the north side of the east elevation and require particular attention, as do parts of the pediment. The cornice on the west elevation needs similar attention.

The roofs require attention soon, in particular the roof slopes of the pediments on both the west and east elevations need stripping and replacing within the next five years. The south facing roof slope requires the same attention but not within the next 10 years.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future maintenance works and improvements to the building fabric should be considered in the context of the building's original appearance and history.

The original paint scheme, internal and external, should be investigated and reinstated where practical.



The use of the basements as a workshop and storage area should be reconsidered and the remaining historic fabric and objects should be conserved. Consideration could be given to presenting to the public the kitchen areas, their surviving historic details and the historic objects they contain.

The ivy growth should be removed from the garden wall and the wall brickwork conserved. The northern pier of the gate providing access to the garden requires attention.

The setting of the house in its kitchen garden should be investigated further and recorded.

The tarmac paving to the drive and path should be reconsidered.

The original gateway to the enclosure should be investigated and reinstated if practical.

The building, its history and significance could be better interpreted for visitors

The relationship between the Flats and their surrounding landscape needs to be resolved both to improve their setting and to improve the setting they provide for the Dutch House and Little Broad Walk.

The question of whether the building was designed by William Kent should be researched, as should the origin of the main door.

Any groundbreaking works in the area of the building should be accompanied by archaeological works.

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<b>Number</b>	1005
<b>Name</b>	1 Kew Palace Cottages
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	0004
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Grade II Listed

### Historic Information

One of a pair of 17th century / 18th century brick cottages, altered and extended. Nos. 1 and 2 are semi-detached but are of different construction and architectural styles.

The cottages are marked on two mid-19th century plans as being the 'Housekeeper's House' (1840, Driver & 1851 Standidge) and are part of the White House [2010] domestic complex along with Kew Palace Flats [1004]. Unlike Kew Palace Flats, however, the Cottage No 1 is clearly shown on Rocque's 1734 map. The c.1730 map of the holdings of the St Andros shows the eastern half of the Cottages building (No 1) already in place beside an area of gardens. The exact age of the older Cottage No 1 is not currently known and requires further research.

Following the demolition of the White House, Kew Palace Cottages became associated with the royal residence at the Dutch House [1001].

Cottage No. 1 has a substantial kitchen garden now enclosed by a timber fence.

### Description

#### Building Fabric

The cottage is of solid brick construction, with Dutch gables to the east and west end walls and a patterned clay tiled pitched roof. The exterior of the building is essentially unaltered from the original footprint apart from a small porch extension to the north.

#### Roofs

The clay tiled appear sound although some tiles have slipped, particularly on the south slope. The abutment

of the roof slopes with the Dutch gables appears to be a clay tile flashing set in mortar, which should be checked. There is a projecting painted plaster cornice with an eaves gutter that drains to cast iron down pipes. The slate pitched roof to the porch on the north façade appears sound.

### Walls

2 storey, solid brick construction, of dark red brick with bright red brick quoins and with Dutch gables to the east and west faces. The brickwork is in fair condition but there are movement cracks in several places, in particular to the east end gable wall, between the upper and lower windows and running up into the Dutch gable. There is also a vertical crack in the south face to the right of the central door that has reappeared through fairly recent repointing.

The brickwork has been repointed in cement mortar on the south façade and there are occasional cement mortar repairs patched areas. The modern porch to the north façade is of light red brick.

### Windows & Doors

Timber double hung sash windows, painted, with flat lintels. The sash boxes are exposed, not recessed, indicating that they are originally early 18th century. The lower windows have slate cills, the upper window cills are finished with a cement render.

The main door in the south face is a timber framed and boarded door protected by a projecting Regency canopy, lead covered.

The modern porch has a timber half glazed door and a timber double hung sash window to either side. In the west face of the porch is a modern timber framed and boarded door that opens onto a store.

### Internal

Both cottages have been modernised as domestic accommodation.

### Other

The kitchen garden is now used as a family garden and the original structure has been lost to decorative planting. Similarly the paths have been resurfaced with tarmac. Any original brick garden wall, entrance gates and gate posts have been removed.

### Maps / Sources

A Plan .. of the lands .. St Andre .. Lying at Kew, c.1730

1734, 1748, 1754 Rocque maps

Plan of Augusta's Garden 1763

Burrell and Richardson 1771 map

Driver 1840 map

Standidge 1851 map

OS 1st edition 1861-1871 map

OS 2nd edition 1891-1896 map

OS 3rd edition 1910 map

**Survival** Extant

**Condition** Good

### Significance

Historically the cottage is significant for its age, as part of the Capel's early 18th century estate.

It is also significant for its relationship with the re-designed White House and for its later association with Kew Palace.

The exterior appearance is substantially as original although affected by repointing and decorative treatment

## Issues

As the cottage is not on show to the public it risks being disregarded as less important than the public buildings. The building's appearance is under threat from gradual adaptation and 'modernisation' for domestic use, for example the insertion of new windows and doors, external vents, security lighting and etc. Similarly the appearance will be degraded by inappropriate maintenance and repair of the external fabric; unsuitable paint colours, insensitive repointing etc.

The setting of the cottages in the kitchen gardens is at risk through lack of recognition of its importance, by erosion of remaining features and by continuing adaptation.

The area surrounding the building may contain archaeological deposits relating to the White House, the Dutch House and Little Kew Green.

## Recommendations

The movement cracks in the brickwork should be monitored and repaired as necessary. The west gable requires inspection within the year, with the necessary conservation work carried out in the next 2 years. General maintenance is required to the roof and exterior, particularly the moulded cornice. The ridge of the roof requires careful repointing and the roof should be ranged over within the next year, checking the condition of pegs and battens. It may be necessary to strip and retile the roof.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future maintenance works and improvements to the building fabric should be considered in the context of the building's original appearance and history.

The original external paint scheme should be investigated and reinstated where practical.

The setting of the house in its kitchen garden should be investigated further and recorded.

The tarmac surface to the path should be reconsidered.

This building, its history and significance could be better interpreted for visitors.

Ground breaking works in the vicinity of the building should be accompanied by archaeological works.

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<b>Number</b>	1006
<b>Name</b>	2 Kew Palace Cottages
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	0005
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Grade II Listed

## Historic Information

One of a pair of 17th century / 18th century brick cottages, much altered and extended. Nos. 1 and 2 are semi-detached but are of different construction and architectural styles. Cottage No 2 has a substantial kitchen garden enclosed by a garden wall.

Cottage No. 2 is younger than No 1 and dates to the early 18th century, if not earlier. Cottage No 2 does not appear on the c.1730 map of the Capel estate, however it does appear on maps as an extension of Cottage No 1 by 1734 (Rocque). The two Cottages are marked on two mid-19th century plans as being the 'Housekeeper's House' (1840, Driver & 1851 Standidge) and are part of the White House [2010] domestic complex along with Kew Palace Flats [1004]. Following the demolition of the White House, Kew Palace Cottages became associated with the royal residence at the Dutch House [1001].

## Description

Building Fabric

Solid brick construction, the original cottage has had the front portion added or extended later and the front north facing wall raised to form a high parapet. A number of new windows have been inserted comparatively recently and two modern brick porches added to the north and west elevations.

## Roofs

The front portion of the house has a single pitched roof with modern interlocking clay tiles behind the frontal brick parapet. This roof forms a valley gutter with the pitched roof of the rear portion. The rear pitches are hipped roofs of slate with lead ridges. Some slates are cracked and slipped, leaving holes in the roof, and some have been fixed with tingles. The brick chimney stacks show some plant growth and are in need of repointing. The roofs drain to an eaves gutter discharging into cast iron downpipes. At the rear portion of the cottage the gutter is supported on a projecting brick cornice with a dentil detail.

## Walls

2 storey, solid brick construction, of dark red brick with some [later] bright red brick window arches. The main north elevation has been much altered and there are vertical joints in the north and west façades. The vertical joint to the north façade, on the west corner, has opened up and been badly stitched and patch repaired with cement mortar but otherwise the masonry is in fair condition.

There is a projecting brick string course to the north face, at first floor level. The brick parapet to the north face was raised later and/or has been rebuilt. The lower front wall has been rendered with a cement render, presumably to deal with damp penetration. There is a vertical movement crack to the south face at the west corner that has reappeared through recent repointing.

The brickwork has been repointed in cement mortar on all façades and there are occasional cement mortar repairs in patched areas.

The modern porch to the north and west façades are of light red brick with flat roofs.

## Windows & Doors

Timber double hung sash windows, painted, with segmental arched lintels. One sliding sash window to the south face has been replaced with a casement window. The sash boxes to the upper windows on the north face are exposed, not recessed, indicating that they are early 18th century in origin although the windows themselves are fairly modern. These windows have no stone cill but are set directly into the brickwork. The ground floor windows are modern replacements, with painted concrete cills.

## Internal

The cottages have been modernised as domestic accommodation.

## Other

The kitchen garden is now used as a family garden and the original structure has been lost to decorative planting. Similarly the path has been resurfaced with tarmac.

Any original entrance gates and gate posts have been removed.

## Maps / Sources

1734, 1748, 1754 Rocque maps

Plan of Augusta's Garden 1763

Burrell and Richardson 1771 map

Driver 1840 map

Standidge 1851 map

OS 1st edition 1861-1871 map

OS 2nd edition 1891-1896 map

OS 3rd edition 1910 map

**Survival** Extant

**Condition** Good

### **Significance**

Historically the cottage is significant because of its relationship with both the White House [2010] and the Dutch House [1001].

The exterior appearance is significantly affected by additions and alterations of different dates, but the original building can still be read. The cottage retains its garden setting.

### **Issues**

As the cottage is not on show to the public it risks being disregarded as less important than the public buildings. The building's appearance is under threat from gradual adaptation and 'modernisation' for domestic use, for example the insertion of new windows and doors, external boiler vents, security lighting and etc.

Similarly the appearance will be degraded by inappropriate maintenance and repair of the external fabric; unsuitable paint colours, insensitive repointing etc.

The setting of the cottage in the kitchen gardens is at risk through lack of recognition of its importance, by erosion of remaining features and by continuing adaptation.

The area surrounding the building may contain archaeological deposits relating to the White House, the Dutch House and Little Kew Green.

### **Recommendations**

General maintenance is required to the roof and exterior, particularly the timber to the moulded cornice and the paintwork.

Lead flashings need to be overhauled and renewed if necessary, and vegetation needs to be removed from between the chimney pots. Investigate further the condition of the gutters.

The roofslopes need to be re-slatted within the next five years, with the exception of the south facing roof slope, which needs a more urgent strip and re-slate.

The brickwork to the front parapet wall should be sensitively repaired as soon as possible and the original appearance reinstated.

The cracks to the brickwork on the north and south faces should be monitored and repaired as necessary.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future maintenance works and improvements to the building fabric should be considered in the context of the building's original appearance and history.

The original external paint scheme should be investigated and reinstated where practical.

The setting of the house in its kitchen garden should be investigated further and recorded.

The tarmac surface to the path should be reconsidered.

This building, its history and significance could be better interpreted for visitors.

Ground breaking works in the vicinity of the building should be accompanied by archaeological works.

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<b>Number</b>	1007
<b>Name</b>	Building Maintenance Yard
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	0701- 0713, 0984, 0982
<b>Management Zone</b>	Riverside Zone



## Designations

### Historic Information

A partially walled enclosure southwest of Kew Palace (Dutch House) [1001] and north of Kew Palace Flats [1004], closed to the public.

The area contains offices, stores and staff accommodation for maintenance and building contractors.

The earliest map of this area examined for the Site Conservation Plan dated to 1707-1734 (Bridgeman, attrib.). This map shows the area of the yard to be occupied by a series of buildings within an enclosure, all attached to the Dutch House [1001].

The configurations of buildings within this area gradually change through time though the line of the wall of the enclosure remains consistent. This wall line is incorporated into the 20th century development and still remains in this unaltered state.

Rocque's map of 1734 shows buildings in the location of RBGK building No. 701 [1007/1] and in part of RBGK No. 702 [1007/2]. Both this map and later maps show the footprints of other buildings that are no longer in existence. The 1880 plan of the elevations of the buildings attached to the Dutch House, drawn by the Office of Works shows the frontages of these buildings at that date. One of the buildings shaded on this plan as intended for destruction still survives today as part of building 701 [1007/1]. All the buildings shown on this plan to the west of this building are contained within building 701, bar the building to the far west, which has subsequently been removed. The outlines of these buildings can be clearly identified within the elevation of building 701 and explain its eccentric form. On the 1880 plan these buildings are described as the Servant's Offices for the Dutch House. Before the buildings [1033] that connected the Dutch House with this building were removed, it has been suggested that building 701 [1007/1] was used as part of the royal residence and contained George III's personal library, as well as the room of his personal servant.

The 1707-1734 map attributed to Bridgeman & Rocque's maps of 1734-1754 all show a front wall [1007/4] to the yard. This wall can still be traced on the ground on either side of the gate to the yard. The wall is probably incorporated into the rear of the Contractor's offices to the south of the yard gate. This enclosure wall continues to the east where it forms the back wall of more modern sheds.

After 1840 (Driver) and before 1851 (Standidge), a new riverside lodge and entranceway was built for the Dutch House. This lodge [1007/5] survives in the external wall of the Gardens, and also in the curved wall [1007/3] that was built during this alteration. Plans for this lodge still survive and are currently accessible as a digital photograph in the RBGK digital archive. The Lodge is also shown on a plan by Burton for proposed changes to the Queen Elizabeth Lawn and Brentford Gate area (Burton 1847b). This plan shows the extent of the Lodge building, and shows how the east and south walls of the Lodge were part of the public approach to the Kew Palace gateway. Burton's plan shows the curved wall alongside the Lodge, and shows how the south wall of the Lodge formed part of this wall. Burton's plan proposed a curved rail fence to accompany the curved wall and Lodge, creating an elliptical enclosure containing a pre-existing Linden tree.

The lodge and entranceway are also clearly shown on the 1st and 2nd Ordnance Survey maps of the site. By 1910 (3rd edition OS) the entrance has been closed and most of the lodge building removed. At the end of the 19th century the Lodge and its occupant, Mrs Wheatstone, a retainer of the Duke of Cambridge, became the focus of "a pitched battle between this woman and the Government" (Thistleton-Dyer, cf Desmond, 1995, 277), though in reality the battle was between Thistleton-Dyer and the Board of Works. Mrs Wheatstone had enjoyed the lodge in front of the Herbarium as a grace-and-favour residence since 1865, however, Thistleton-Dyer became convinced that she was running a brothel from this building and resolved to have her removed. She was moved to the Kew Palace Lodge [1007/5], where she lived with her 'brother', who had been imprisoned some years earlier for assaulting a young girl. Thistleton-Dyer continued to be annoyed by her presence and her activities, including running a public tea garden behind the lodge in the summer. When the Dutch House was going to be opened to the public at the end of the 19th century he

refused all responsibility for the project until the aged Mrs Wheatstone was entirely removed. The result of this argument, documented in papers archived at the Public Record Office (Works 19/229), was that the Board of Works took responsibility for the entire yard, including the Lodge, and converted the Dutch House outbuildings into a Works Depot in 1899.

## **Description**

### **Building Fabric**

Approximately 13 buildings, mostly of brick and tile construction, of various storey heights and forms. Some brick stores/sheds dating from the 19th Century.

The building of principal interest is RBGK building No. 0701, a 2 storey Georgian or early Victorian group of attached workers' cottage buildings, with various extensions and converted for use as offices.

The frontages onto the yard have been altered by the insertion of modern windows and by recent timber framed porches and glazed extensions. The roofs are double pitched (some hipped) of modern red interlocking clay tiles (replacing original slates) with clay ridge and hip tiles. The single storey addition to the W has a single pitched roof of similar tiles. The timber gutter boards appear sound. The cast iron rainwater gutters and downpipes appear original and in fair condition but show some evidence of leaks or blockage. The walls are of solid brickwork, yellow London stock bricks and are in fair condition. Some areas of the walls facing onto the Yard have been painted with a bright white masonry paint. The W end walls facing Kew Palace are substantially unaltered. Where not painted, the walls have been patchily repointed with a hard cement mortar. The upper floor windows are original, small paned double hung sash timber windows with fine glazing bars. The upper window to the south façade is a large double hung sash window divided into 3 by timber mullions. Fabric from the early 18th century buildings may be retained within the structure of this building.

### **Other**

The yard is partially enclosed to the left by the remains of an early garden wall, of brick with Portland stone copings and dressings. The wall shows scars of early openings, now bricked up, and part of an original gateway. The wall is now much damaged and generally in poor condition. The wall is probably related to the early 19th century lodge built in this area for which plans possibly exist in the RBGK digital Archive. This requires further investigation in conjunction with the Gardens' wall line from the Lower Nursery Gate through to the rear of the Dutch House. Particular attention needs to be paid to the exterior face of building 709 and the curved exterior wall beside building 982.

The original extent and configuration of the yard is no longer clear.

The surface treatment, probably cobbles or granite setts, has been replaced with a tarmac finish.

## **Maps / Sources**

Bridgeman, attributed, 1707-1734, map of riverside

Rocque 1734, 1748, 1754 maps

Burrell and Richardson 1771 maps

Richardson 1771

Aiton, 1837 "View", map

Driver 1840 map

Burton 1847b, plan

Standidge 1851 map

OS 1st edition, 1861-1871 map

HM Office Works, 1880 Elevation of Servants' Offices, drawing

OS 2nd edition 1891-1896 map

OS 3rd edition 1910 map

Desmond 1995 "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Poor

### Significance

The yard and buildings are an important facet of both the historical and the current setting of the Dutch House. The yard and buildings served a function as part of the daily life of the Royal estate which needs to be researched and clarified. The yard and buildings also played a role in the early history of the Dutch House, prior to Royal ownership, and this needs to be researched and clarified.

Part of RBGK building No. 701 [1007/1] possibly dates from the early 18th century and is thus one of the earliest buildings remaining on the Site.

### Issues

The remaining yard buildings require routine maintenance to the external brickwork, timberwork, rainwater goods and roof surfaces.

The cottage buildings remaining are in fair condition although their appearance and intended use is being lost through conversion and adaptation for their current use.

Further inappropriate adaptation will significantly damage the architectural merit of these buildings.

Currently the yard is not providing a suitable setting for the Dutch House [1001]

Currently the condition of the yard does not respect its history

There is the possibility that archaeological deposits survive in this area.

### Recommendations

The original configuration of the yard and buildings, in particular the enclosing wall, should be researched and recorded.

Recent modifications to the cottage buildings, such as the replacement of the slate roofing with tile and the proliferation of porches and timber extensions, should be undone to restore the original appearance of the buildings.

Painting historic brickwork is never a sensible thing to do and consideration should be given to removing the paint finish to the cottage buildings. If not practical, the paint colour should at least be changed to an appropriate lime wash colour or to match Kew Palace.

The remaining fair faced brickwork should be lightly cleaned and repointed, including the removal of all cement mortar repairs and replacement with lime mortar.

All future repairs should be in lime putty or lime mortar.

The current use of the yard should be re-examined.

The yard should be reconfigured to provide a more appropriate setting for the Dutch House in a manner that respects and promotes the early history of the yard and its relationship with the Dutch House. It is important that the original fabric of the yard is retained and conserved as an integral part of this process.

The history and development of this yard should be further researched.

The paint surface to the cast iron work should be renewed. The original paint colours should be investigated and used in the redecoration.

The early garden wall should be cleared of all later encroachments and additions and should be repaired and cleaned.

The yard should be retained as a significant component of the site's back room history.

Deep groundbreaking works should be accompanied by archaeological works.

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<b>Number</b>	1008
<b>Name</b>	Hunter House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113

<b>RBGK Building No.</b>	0802
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Grade II Listed

### **Historic Information**

Hunter House was built between 1748 and 1771. On the 1771 plan by Burrell and Richardson it is depicted as being a different shape to its later, now more familiar ground plan, with several wings and without the large bay to the east. By Driver's plan of 1840 it assumes its more familiar shape.

Hunter House was the residence of Pete Theobald and was bought from Hunter's eldest son. It was repaired and improved and sold to the Office of Woods and Forests in 1823, a transaction that was subsequently forgotten. William I believed Hunter House still to be Royal property and presented it, with Hanover House [1009], to his brother the Duke of Cumberland, in 1830 or 1831. The Duke and his wife resided in there until 1837 when he ascended to the throne of Hanover and his trips to Kew became more infrequent.

The empty bottom floor of the King of Hanover's house became temporarily available for William Hooker to use for his Herbarium in 1852, an arrangement that eventually became permanent. Hunter House now forms one part of a much expanded Herbarium courtyard complex [1008; 1010-1014] with buildings dating from the 18th Century (Hunter House) to the 20th Century (Wings A, B, D and E).

### **Description**

#### **Building Fabric**

Solid brick walls with Portland stone dressings and slate roofs. 3 storeys and basement. A classic 7 bay Georgian house with projecting corner bays. Some fine plasterwork interiors particularly to the entrance hall and main stair. The rear elevation with double curved external stair was demolished when the first extension was built to the north in the 1870s.

#### **Roof**

Double pitched hipped roof of grey slate behind raised parapet walls. The ridges and hips are lead. Parapet gutters of stepped lead with flashings, some 'flashband' repairs. Generally the lead valley gutters are too long in their bays and are breaking. In the longer term this problem will need attention. The roof covering is in poor condition, some slates slipped and cracked. Some slates are held on by lead tingles. The roof will need stripping within 10 to 15 years. An extensive area of lead flat to the W of the pitched roof have been patched in the past but a more permanent repair is needed within 2 years. A section of flat roof to the east also requires attention. The valley gutter to the north of the north slope of the pitched roof has water lying in it. Both this and the plain tiled roof adjacent will need attention within the next 5 years. The coping stones to the parapets are of Bath stone, joints in need of repointing. The lightning conductor is loose and needs fixing down. Brick chimney stack with Portland stone cap in poor condition, bricks eroded and cap cracked. Cast iron (and lead?) rainwater pipes.

#### **Walls**

3 storeys and basement. South facing main elevation in dark red brick, lime mortar, with bright red brick quoins and window frames, with decorative brick window heads and cills. The parapet brickwork has been partly rebuilt. Window heads have a carved leaf keystone in a flat arch of rubbed brick voussoirs. Projecting stone string course above first storey. The brickwork has been heavily repointed with cement. The masonry in the area of the lower ground floor sash windows requires conservation and isolated, sensitive repointing in the future. The projecting stone string course and window arch key stones have been painted with a plasticized paint. Some staining due to run marks from flashings. Some paint splashes on the brickwork from previous redecoration. Lower ground floor wall brick plinth with a string course of Portland stone, unpainted.

This brickwork has been unsatisfactorily surface pointed in the past and this will need replacing in the future. The side elevations are dark yellow London clay bricks with red quoins. Circular projecting bay to the west end wall has structural cracks in the brickwork and some window heads have missing voussoirs. The west elevation has 3 blocked windows. The east elevation is architecturally simpler, no keystone detail to the window arches, and has some decaying bricks at parapet level. There is a small 20th Century addition to this elevation, brickwork not bonded in.

#### Windows & Doors

Double hung sash windows with fine glazing bars, some early glass. Timber painted white with a plasticized paint. Basement windows half below ground level in brick wells. Detritus has built up against them and they require regular cleaning.

Door portico with Ionic columns and pediment, stone painted with plasticized paint. Six steps up with wrought iron hand rail and balusters. Painted.

#### Internal

Generally adapted as offices. Most original finishes hidden behind partitions and fittings. Main door opens onto a fine Georgian hall and stair, oak panelled and with fluted balusters. Oak handrail re-stained in places. The hall and stairwell have fine Adams style plasterwork panelled walls and ceilings, painted appropriate colours. Oak doors off the stairwell. The attic floor has some minor cracks in the plasterwork, which will need monitoring.

#### Other

Wrought iron railings and entrance gate, 18th Century with later gates. Paintwork deteriorating. Original front garden/drive replaced with tarmac.

#### Maps / Sources

Burrell and Richardson 1771 map

Driver 1840 map

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

#### Significance

Associated with the early Royal Estate, and residence of Royalty. The original Herbarium and library. Architecturally a major component of the Kew Green frontage, including the railings. The decorative brickwork and classical styling determined the architecture of later additions to the Herbarium.

#### Issues

The building appearance has altered due to the use of cement pointing, and of modern vinyl paint for the external decoration.

The structural movement cracks should be investigated.

The building fabric is at risk principally from inappropriate maintenance and improvement works.

The remaining historic building fabric could be at risk if a future change of use were to require alteration to the building fabric or layout.

Archaeological remains of previous buildings possibly survive in this vicinity

The early history of this building is poorly understood.

Urgent works needed to lightning conductors and the roof requires attention within 2 years.

#### Recommendations



General maintenance required to the roof and exterior, with particular attention to the roof slope, gutters, flat roofs and pointing.

Replace missing bricks to west elevation window arches.

Repoint and monitor cracks in the brickwork.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future decoration should use a more appropriate, traditional paint. Consider using black or other dark colour for the timber glazing bars.

Decide on an appropriate colour palette for future internal redecoration, particularly the hall and stairwell.

The origins, development and early history of this building requires research and clarification.

Deep groundbreaking works should be accompanied by archaeological works.

Address lightning conductor.

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<b>Number</b>	1009
<b>Name</b>	Hanover House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113
<b>RBGK Building No.</b>	0807
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Grade II Listed

### Historic Information

18th century Georgian terrace depicted on Burrell and Richardson's 1771 map. It comprising 3 houses, 3 storeys and basement, on Kew Green and the corner of Ferry Lane. Leased to the Duke of Cumberland (the King of Hanover) and occupied by Jeremiah Meyer (2 houses) until 1851. Used as a residence by various Officers and Keepers of the Museum until 1898 when part was demolished due to perceived fire risk to the adjacent Herbarium in Hunter House and the C-Wing [1008 & 1012].

The east end property is possibly later (early Victorian?).

Now interconnected and used as administrative offices and for the IT section.

### Description

#### Building Fabric

Solid brick walls with Bath stone dressings and slate roofs. Some original interior elements.

#### Roof

Only part visible. Double pitched hipped roof of grey slate behind raised parapet walls. Parapet gutters discharge to internal rainwater pipes on the main south elevation, and to external rainwater pipes at the rear. The gutter bays are too long and this will require attention within the next 2 to 3 years. There are loosely draped cables within the parapet gutters that will need to properly routed and secured or disconnected and removed. The visible section of the roof covering is in poor condition, some slates slipped and cracked. The coping stones to the parapets are of Bath stone, joints in need of repointing. Cast iron (and lead?) rain water pipes, painted. There does not appear to be lightning protection to this building.

#### Walls

South facing main elevation in dark yellow London clay brick, lime mortar. Window heads have a flat arches of pale yellow rubbed brick voussoirs. The brickwork has been repointed with cement and 'penny struck'. Some spalled bricks on all 3 properties have been repaired with a pink mortar.

The parapet and the SW corner of the W property has been partly rebuilt. Two iron bosses on the upper SW corner indicate that tie beams have been inserted. The W elevation has 1 round headed blocked window and 2 newer windows added. There is a vertical movement crack in the centre of this elevation, evidently old. The centre property brickwork is in better condition with less evidence of movement but the parapet and sections of the ground floor rebuilt as before.

The east end property has similar brickwork with window arches of red brick.

The rear elevation is in similar condition, with some evidence of past movement. The centre property has had the ground floor section rebuilt in modern brickwork, reasonably matching, and a modern timber porched door inserted. The east end property has a projecting semicircular bay up to first floor level, with fine curved sash windows.

### Windows & Doors

Double hung sash windows with fine glazing bars, some early glass. Stone cills. The east end property windows are more recent. Timber painted white with a plasticized paint. Basement windows half below ground level in brick wells.

The west end elevation has steps down to a basement door, with early railings. Doors otherwise unremarkable.

### Internal

Generally adapted as offices. Most original finishes hidden behind partitions and fittings. Some early domestic stairs and other details.

### Other

Wrought iron railings to the basement door. Paintwork deteriorating.

Original front garden/drive replaced with tarmac.

The original garden to the north of the house has been lost under later development.

Vehicle damage has occurred to the red brick quoins of the Herbarium courtyard railings where they abut Hanover House. The railings are no longer supported properly and this requires urgent repair. The railings are included in the Grade II listing of Hanover House.

### Maps / Sources

Burrell and Richardson 1771, map

**Survival** Extant

**Condition** Good

### Significance

Associated with the early Royal Estate, and with the King of Hanover.

The residence of many important Officers of RBGK.

Architecturally a major component of the Kew Green frontage, including the railings.

### Issues

The buildings' appearance has altered due to the use of cement pointing, and of modern vinyl paint for the external decoration.

The structural movement cracks should be investigated.

The remaining historic fabric is at risk of loss through further conversion for office or other use.

The archaeological remains of the previous buildings would benefit from conservation.

The early history of this building is not understood.

The seeming lack of lightning protection is of substantial concern.

## Recommendations

General maintenance required to the roof and exterior.

Repoint and monitor cracks in the brickwork.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future decoration should use a more appropriate, traditional paint. Consider using black or other dark colour for the timber glazing bars.

Decide on an appropriate colour palette for future internal redecoration.

Consider repaving the 'drive' in front of the main elevation in a more appropriate material.

Urgent repair is needed to the railings

Urgent consideration needs to be given to the provision of lightning protection for this building.

The building's origin, development and early history requires further research

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<b>Number</b>	1010
<b>Name</b>	Herbarium A Wing
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113
<b>RBGK Building No.</b>	0812
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Grade II Listed

## Historic Information

20th century (1931) office and library addition to Herbarium. Four storeys. Architecturally imitative of the original Hunter House [1008] but much simplified, decorative elements and Portland stone dressings mostly omitted.

Forms the west range of the Herbarium courtyard complex

## Description

### Building Fabric

Solid construction brick walls with Bath stone dressings and flat roof.

### Roof

Flat asphalt roof behind raised parapet walls. The central portion has a raised clerestory window structure lighting the rooms below.

The roof covering is in fair condition, some 'flashband' and asphalt patch repairs to the covering. The asphalt roof above the head of the shallow bay on the south elevation has only one rainwater outlet, on the south east side, and this is blocked. This needs clearing as a matter of urgency. The coping stones to the parapets are of Bath stone, some cracked, joints in need of repointing. One stone on the main south facing elevation is spalling, probably face bedded. Cement render to the inner face of the parapet walls shows many cracks. Lead rainwater pipes, unpainted, to west elevation. Others internal.

### Walls

South facing main elevation. Walls in dark yellow London clay brick, lime mortar, with bright red brick quoins and window frames. The brickwork has been repointed with cement. Some staining due to run marks from the open joints in the parapet stones. Some paint splashes on the brickwork from previous redecoration. Flat projecting 3 storey bay to the south elevation in bright red brick, with Bath stone coping detail and rubbed brick flat arch window heads. There is a large fracture on the north-west corner of the west elevation and

this extends to the roof. Monitoring points were set up in 1942 but a more systematic and precise method of annual monitoring of this fracture is needed. The external face of the west parapet brickwork is very open and will require attention within 5 years. There are also open joints on the south parapet coping stones that will require attention.

#### Windows & Doors

Modern double hung sash windows with thick glazing bars. Timber painted white with a plasticized paint. The W elevation has later double hung sash windows inserted at lower ground level, to the north.

Doors of dark hardwood in red brick frame.

Internal

Unremarkable

Other

Original front garden/drive replaced with tarmac.

#### Maps / Sources

**Survival** Extant

**Condition** Good

#### Significance

Forms architectural group with Hunter House [1008] and Herbarium Wing B [1011], unified by development of original architectural style through 18th, 19th and 20th centuries. A major component of the Herbarium complex.

#### Issues

No major issues.

The building appearance is essentially as intended but modified due to the use of cement pointing, and of vinyl paint for the external decoration.

The roof parapet coping stones are in need of repair or replacement.

The gutters require urgent attention

The structural movement requires monitoring

Some repointing to be done within the next 5 years

#### Recommendations

General maintenance required to the roof and parapet, including repairing and repointing the coping stones and parapet brickwork, and checking the rainwater gutters and downpipes.

Future repointing should be carried out in cement mortar in an appropriate style.

Annually monitor the fracture in the west elevation.

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<b>Number</b>	1011
<b>Name</b>	Herbarium B Wing
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113
<b>RBGK Building No.</b>	0813

**Management Zone**          Riverside Zone

**Designations**              Grade II Listed

### **Historic Information**

20th century office and library addition to Herbarium. Architecturally imitative of Hunter House [1008] but of grander proportions, with 8 bays divided by giant pilasters; decorative elements much simpler. Divided into bays by brick pilasters. Connected to Hunter House [1008] by a link block, architecturally plainer and set back from the main front.

Forms the south range of the Herbarium courtyard complex.

Rocque's 1748 plan of the area shows a building recently acquired by HRH Frederick, Prince of Wales, occupying some of the footprint of B-Wing, E-Wing [1014] and the block that links B-Wing with Hunter House. This building is slightly altered but still in existence on Burrell and Richardson's plan of 1771 but is removed by Driver's plan of 1840.

### **Description**

#### Building Fabric

Three storeys and basement. Solid construction brick walls with Bath stone dressings and slate roofs.

#### Roof

Double pitched hipped roof of grey slate behind raised parapet walls. The ridges are lead. Parapet gutters of stepped copper with flashings, some repairs. The roof covering is in poor condition, some slates slipped and cracked and some tiles have lead tangles. The roof will need stripping and restoring within 10 years. The coping stones to the parapets are of Bath stone, some cracked, patched with cement and joints in need of repointing. The link block roof is flat, with an asphalt covering, some repairs. Cast iron (and lead?) rainwater pipes. Unpainted.

The copper lightning conductor system is not secured and needs attention.

#### Walls

South facing main elevation in dark yellow London clay brick, lime mortar, with bright red brick quoins and window frames, with decorative brick window heads and cills. Window heads have a plain keystone in a segmental brick arch. Projecting stone string course above first storey with dentil detail. The parapet bricks are darker colour. The brickwork on the north face of the parapet wall has open joints that will require selective attention within the next 5 to 10 years. The brickwork has been heavily repointed with cement. Some staining due to run marks from the parapet coping stones. There are two failed coping stones on the south side of the east elevation, where rusting metal fittings have caused the stone to fracture. The iron fixings need to be carefully drilled out and new stone indented. Some paint splashes on the brickwork from previous redecoration. Lower ground floor wall has a battled brick plinth in need of repointing.

The side elevations are dark yellow London clay bricks. No extant window openings. The west elevation has 4 blocked windows. The east elevation is plain and has 2 steel brackets, cut off, which once supported an external box structure.

The rear, north, elevation is similar but without the window arch keystone. On this face the link block elevation has been modified, in 1988, in a similar style to the Herbarium East Wing building.

#### Windows & Doors

Double hung sash windows with fine glazing bars. The sashes are not in good condition and their sash cords, boxes and frames require overhaul. Timber painted white with a plasticized paint. Basement windows half below ground level.

No door opening in the main south face. Plain door opening at basement level in the west face.

Internal

Unremarkable. Generally adapted as offices. Most original finishes hidden behind partitions and fittings.

Other

Original front garden/drive replaced with tarmac.

### Maps / Sources

Rocque 1748, map

Burrell and Richardson, 1771 map

Driver 1840 map

**Survival** Extant

**Condition** Good

### Significance

Forms architectural group with Hunter House and Herbarium Wing A, unified by development of original architectural style through 18th, 19th and 20th centuries.

A major component of the Herbarium building group.

### Issues

No major concerns.

The building appearance is essentially as intended but modified due to the use of cement pointing, and of vinyl paint for the external decoration.

The Bath stone copings to the roof parapet are in need of repair or replacement.

The lightning conductor system requires attention

The roof will need stripping and reslating within 10 years

### Recommendations

General maintenance required to the roof and parapet, including stripping and reslating the roof within 10 years.

The copper lightning system needs securing and testing

The rusting metal fittings require drilling out and the stone repairing

Sash windows require overhaul

Repoint the battled brick course at ground level.

Future repointing should be carried out in cement mortar in an appropriate style.

Future decoration should use a more appropriate paint colour and type.

Decide on an appropriate colour palette for future internal redecoration, particularly the hall and stairwell.

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<b>Number</b>	1012
<b>Name</b>	Herbarium C Wing
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113
<b>RBGK Building No.</b>	0814
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Grade II Listed

### Historic Information



Late 19th century (1877) addition to Herbarium. Three storeys and basement. Architecturally subordinate to Hunter House with no decorative elements.

Internally a fine atrium space surrounded by galleried floors for storage of plant samples and research. Forms the east range of the Herbarium courtyard complex.

## **Description**

### **Building Fabric**

Solid construction brick walls and slate roofs. Cast iron structure forming the galleried interior space.

### **Roof**

Double pitched hipped roof of grey slate behind raised parapet walls. The ridges are lead. Parapet gutters of stepped lead with flashings, some repairs. There is a soft spot in the lead gutter at the north end of the W elevation.

The roof covering is in poor condition, some slates slipped and cracked. The roof slope requires stripping and reslating within the next 10 years. The coping stones to the parapets are in fair condition, but some cracked, patched with cement and joints in need of repointing. The inside faces of the parapet gutters are generally good but will need some selective repointing within the next five years. Cast iron (and lead?) rainwater pipes. Painted. The lightning conductor system is not secured.

### **Walls**

East facing main elevation in dark yellow London clay brick, lime mortar, with bright red brick quoins and window frames, no decorative elements. Window heads are a flat brick arch.

The ground floor is partly obscured by a later disabled access ramp leading to the adjoining Wing D.

The brickwork has been heavily repointed with cement. Some staining due to run marks from the parapet coping stones. Some paint splashes on the brickwork from previous redecoration.

The east elevation is similarly plain.

### **Windows & Doors**

Double hung sash windows with fine glazing bars. Timber painted white with a plasticized paint.

No door opening in the main east face.

### **Internal**

Remarkable cast iron column and beam structure supporting two upper galleried floors around a central open well. The fluted columns have acanthus leaf capitals. The upper floors have a wood block surface. The gallery floors are accessed by 2 cast iron circular stairs contemporary with the main structure. All painted dark red.

The baluster rails on the upper floors do not meet modern safety standards.

The roof covering is supported on steel (iron?) trusses of very delicate construction. All painted cream.

The perimeter spaces on all floors are subdivided by contemporary timber cupboards, full height, for the storage of samples. Each space thus created is lit by a window and contains a work desk. The central open space has large work tables.

### **Other**

The surrounding hard landscape has been resurfaced in tarmac.

## **Maps / Sources**

### **Survival**

Extant

**Condition** Good

### Significance

One of the most important historical components of the Herbarium Complex.

Built for a singular purpose and still used as such. The building fabric essentially unaltered from the design intention and in good condition.

A minor element of the architectural group with Hunter House and Herbarium Wing A and B, unified by development of original architectural style. A major component of the Herbarium complex.

### Issues

No major concerns as long as the building is retained for its present use.

The building appearance is essentially as intended but modified due to the use of cement pointing, and of vinyl paint for the external decoration.

The lightning conductor system requires urgent attention

There is some repointing to be done

The roof will require stripping and reslating within the next 10 years.

### Recommendations

General maintenance required to the roof and parapet, with the roofslope requiring reslating within the next 10 years. Selective repointing and repairs to gutters.

Future repointing should be carried out in an appropriate style.

Future decoration, internal and external, should use a more appropriate paint.

Any proposal to bring the upgrade the balusters rails to the upper floors to modern standards should be carefully considered, in consultation with English Heritage.

Decide on an appropriate colour palette for future internal redecoration, particularly the cast iron structure and stairs.

Address the lightning conductor issue

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<b>Number</b>	1013
<b>Name</b>	Herbarium D Wing
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113
<b>RBGK Building No.</b>	0815
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Grade II Listed

### Historic Information

20th century (1969) north wing addition to the Herbarium group, enclosing the courtyard space. Three storeys and basement with later roof extension. Architecturally unrelated to Hunter House [1008] except in its height and in the use of brick as the elevation treatment.

The main structure dates from 1969. The roof accommodation and glazed entrance lobby date from 1999.

Forms the north range of the Herbarium courtyard complex.

### Description

Building Fabric

Modern construction brick walls and glazed mansard roofs.

Roof

Glazed mansard roof structure of coloured powder coated metal profile sheet on steel frame. A later addition (1999) to the main structure. External black PVC RW pipes, in poor condition.

#### Walls

Modern steel framed construction supporting panels of pale red (rather crude) brickwork in cement mortar, built in projecting bays. Brick parapet and other flashing details of lead. Some horizontal cracking to the projecting brick bays where supported on the cantilevered concrete structure.

#### Windows & Doors

Large fixed pane windows in red powder coated steel frames.  
Main access through the reception area on the east side.

#### Internal

Unremarkable. All hard gypsum plaster surfaces, painted. Central corridor access to peripheral offices, standard commercial office development layout. Pleasantly lit and decorated. The first floor houses the Royal Botanical Society library and collection of rare books, prints and other documents. The glazed roof structure serves as a staff canteen and meeting rooms.

#### Other

The brickwork to the external access stair and ramp on the east face is cracked and salting. The upper soldier course of the ramp wall has detached along the mortar line.

#### Maps / Sources

**Survival** Extant

**Condition** Good

#### Significance

No architectural significance

Built partly to provide a controlled environment for the document collection, which it does well.

#### Issues

No major issues.

It is not certain that this building is listed as part of the Herbarium complex

#### Recommendations

General maintenance required to the external brickwork.

Replace the PVC RW pipes with steel or cast iron.

Refix the loose brickwork courses to the access ramp.

Regularly brush off salt crystals from brickwork.

Check the listing of this building

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<b>Number</b>	1014
<b>Name</b>	Herbarium East Wing
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113

<b>RBGK Building No.</b>	0816
<b>Management Zone</b>	Riverside Zone
<b>Designations</b>	Grade II Listed

### **Historic Information**

20th century (1988) addition to the Herbarium group, infill to the central courtyard space. Single storey, partly below ground used entirely for storage.

Architecturally unrelated to Hunter House [1008].

The building is decorated in a (faux Japanese?) style with a dark blue, black, cream and red motif, and a Japanese roof garden.

### **Description**

#### Building Fabric

Modern construction concrete frame and brick walls, with flat roof.

#### Roof

Flat wide span roof structure covered in asphalt and chippings, and supporting a 'Japanese' rock garden with an upstand glazed gazebo structure.

#### Walls

Modern brick masonry supporting a continuous clerestory glazed light under the roof eaves. Roof parapet and other flashing details of lead.

#### Windows & Doors

Large circular windows in the coloured motif in the main walls. These and the clerestory strip are framed in colour coated steel.

Main access through a double door at the west end, spanned by a massive decorative stone lintel. Normal access is from Wing D by a utility stair.

#### Internal

Unremarkable. Internal walls of fair faced blockwork, painted, but largely obscured by storage units and other fittings. Roof soffit of painted concrete panels. Suspended floor structure, carpeted.

#### Other

None.

### **Maps / Sources**

<b>Survival</b>	Extant
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<b>Condition</b>	Good
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### **Significance**

The architectural style is of some interest but the building does not relate well to the older buildings in the group.

Built partly to provide a controlled environment for storage collection, which it does well.

The 'Japanese' garden is reportedly of little interest to the Herbarium staff, being inaccessible and costly to maintain.

### Issues

No major building issues.

The low level building does not provide a great deal of useful space in return for removing the benefit of a landscaped courtyard.

It is not certain that this building is listed as part of the Herbarium complex

### Recommendations

General maintenance required.

Reconsider the use of the roof terrace as a Japanese garden. The roof could be turfed and planted.

In future development plans, consideration could be given to a much higher infill building providing more storage or office space, possibly also roofing over the courtyard space with a glazed canopy, as at the British Museum et al.

Check the listing of this building

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<b>Number</b>	1015
<b>Name</b>	Mycology Building
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113
<b>RBGK Building No.</b>	0820
<b>Management Zone</b>	Riverside Zone

### Designations

#### Historic Information

20th century (1930) detached brick building, 2 storeys with a 3 storey central section, in the former garden of Hanover House [1009], on the banks of the Thames. Originally the home of the Imperial Mycology Institute, formerly based at Gumley Cottage [8001]. Flat roofed red brick structure with Bath stone doorcase and string course. Still used for the study of mycology

#### Description

##### Building Fabric

Solid construction brick walls with Bath stone dressings and flat roofs. Some contemporary plasterwork interiors and building elements remain.

##### Roof

Flat roof covered with asphalt behind raised parapet walls. No chippings. Roof discharges to external lead RW pipes on the main south and rear elevations. The coping stones to the parapets are of Bath stone, joints in need of repointing.

##### Walls

South facing main elevation in red brick, cement mortar, with bright red quoins to the corners, brick parapet string course and the windows and doorcase. Window heads have a flat arches, some bricks have been replaced. Decorative red brick panels in each bay, between the upper and lower windows. The brickwork has been repointed with a strong cement mix and the asphalt damp proof course pointed over, resulting in some

decay in the brick courses above.

The parapet coping stones and the string course have open joints, resulting in staining to the brickwork below.

#### Windows & Doors

Double hung sash windows with glazing bars. Stone cills. Timber painted white with a plasticized paint. The central south face doorcase is of Bath stone, decorative in the style of the period. The double door is oak with contemporary furniture.

#### Internal

Unremarkable 1930s interior.

#### Other

The contemporary double stair access to the raised door has a decorative wrought iron balustrade.

#### Maps / Sources

**Survival** Extant

**Condition** Good

#### Significance

A modest but elegant building of the period.

Architecturally acknowledges the early buildings of the Hanover House group. Built for a particular purpose and still used as such. The building fabric essentially unaltered from the design intention and in good condition.

A minor element of the architectural group with Hunter House and Herbarium Wing A and B, unified by development of original architectural style.

#### Issues

No major concerns. The building appearance has been damaged by the use of cement pointing.

#### Recommendations

General maintenance required to the roof and exterior.

Repair and repoint damaged brickwork.

Future repointing should be carried out in a softer cement mortar.

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<b>Number</b>	1016
<b>Name</b>	Sir Joseph Banks Centre for Economic Botany
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	104
<b>RBGK Building No.</b>	0968
<b>Management Zone</b>	Riverside Zone

#### Designations

#### Historic Information

20th century (1990). Architects Manning Clamp & Partners. The study Centre for Economic Botany houses



the Economic Botany collection of woods, oils and other plant products started by Sir William Hooker under George III. The design brief was to produce a building that would minimise energy consumption and maintenance costs and would not clash with Kew Palace. The building is constructed largely of mass concrete and is buried under artificial earth mounds, but with a prominent glazed entrance and lobby space.

## **Description**

### **Building Fabric**

Principal form of construction is a mass concrete bunker built into a grassed earth bank planted with shrubbery. The form of the building is largely hidden by the earth banks and by shrubbery. The internal spaces are lit by a single large lightwell and elsewhere by tetrahedral roof lights. Where visible the concrete structure is faced with cut Portland stone, particularly in the exposed main entrance and lobby area. The reception area is housed under a high round-arched atrium, single glazed in white powder coated metal section glazing bars.

General staining reveals that gutters are not working adequately. The timberwork is generally in a poor condition. Preparation and redecoration is needed generally across the whole exterior. All the exterior terraces are generally in poor condition and several are unsafe for use.

### **Internal**

The atrium structure is formed of white powder coated metal tube. The internal surface finishes are Portland stone face concrete, and painted plaster. The fixed glazing and perspex details of the atrium need attention. There is movement between the abutment of the ceiling and the eastern wall.

There is a large vertical fracture in the wall of the Economic Botany storage area and this area is also suffering damp staining on the suspended ceiling. There is also moisture penetration around the fire door, probably relating to the movement in the wall above, the open joints and the probable failure of the damp proof membrane in this area.

### **Other**

The glazed lobby area overlooks an artificial pool that penetrates and helps cool the building.

## **Maps / Sources**

**Survival** Extant

**Condition** Moderate

## **Significance**

The building is well designed for its purposes, for which it is still used to some extent. Architecturally a modest reference to the earlier glass houses of Kew such as the Palm House and Temperate House. Interesting use of water to control the building environment.

The historical significance is in the collection that it houses and presents for study.

## **Issues**

The building and its setting are suffering from a general decline through to lack of maintenance.

## **Recommendations**

Routine maintenance and cleaning required throughout the building interior and exterior.

Movement cracks and damp staining require investigation and repair.

All the external terraces require renovation.

Perspex detailing is generally discoloured and needs restoring or replacement,

The building needs to be brought back into more general use and the general air of abandonment dispelled.

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**Number** 1017  
**Name** Augusta's Walk  
**Site Type** Walk  
**RBGK Plot No.** 117 125 132 127 143 164 148 166 187 186 481 461 482 163 465 483 484  
485 476 477 478 479 443 447 XXX

**RBGK Building No.**

**Management Zone** Entrance Zone, Palm House Zone, Pagoda Vista Zone

**Designations**

**Historic Information**

Augusta's walk was an integral part of the design of Kew Gardens. The route is described in Chambers' 1763 book of "Plans, Elevations .." in the way in which he takes the reader on a walk through the gardens. Describing features as they are encountered. In the rococco design of Kew Gardens the order in which features are encountered is an important part of the design, guiding the visitor from one set experience to the next. The route wound around the gardens, describing an anti-clockwise circle starting at the White House [2010], moving past the Orangery [2012] and through the northern wilderness [2008] with its Temple of the Sun [2006]. From there it progressed to the Physic or Exotic Garden [2009/1], through the Flower Garden [3001], Menagerie and Aviary [3002], past the Temples of Pan [3005], Bellona and Aeolus [3015]. Once past the House of Confucius [3006] the route became straighter, moving down the side of the Garden between the vegetation to the east and the sunken fences [3017/4023] to the west, past such follies as the Theatre of Augusta [4004] and the Temple of Victory [4008] and through the Ruined Arch [4019]. At the Alhambra [4006] the route became less prescriptive, with the visitor making their own way through the Pagoda Wilderness [4002], guided by the sight of the top of the Pagoda [4019] over the trees. Once past the Mosque [4007], the route mirrored the experience on the east side of the Garden, moving north along a defined path past follies set within the trees. As with the eastern path views of the other side of the garden would open up and become obscured as you moved along the route. The route passed by the Temple of Arethusa [3020] and the Lake [3003], up the side of the Great Lawn [2007] and ended back at the White House [2010] at the Temple of Solitude [2011], ironically named as it was the temple closest to the domestic hub. Perhaps the role of the Temple of Solitude was to provide peace within this busy area.

After Augusta's death the route remained for some time, though the landscape around it slowly changed. The strip of woodland separating the two southerly lawns was removed between 1771 and c.1785, as were the sunken fences in the south of the Garden. Love Lane [1035] was closed in 1802 and Stafford Walk [7009] was introduced sometime after. Still the route remained largely unaltered, though new paths intersected with it. The most dramatic change came after the foundation of the National Botanic Gardens in 1841 when the landscape was re-worked under Hooker. With the building of the Palm House [3012] the line of the path has altered in this area, and the development of the Botanic Gardens and its network of paths in the area now known as the Entrance Zone obscured the old line of the route. The development of the Temperate House [4017] and Holly Walk [4035] caused the line of the path to be considerably straightened in this area and the installation of the wire fence [3023] around the Palm House slightly diverted the last section of the path.

**Description**

A circular gravelled route than ran around the perimeter of Augusta's Kew Gardens. The flow and general outline of this walk remains, though the actual detail and line of the paths has been lost in many places. The route of this path is not shown on the gazetteer map, however, the route the walk took may be traced from the description given in the "Historic Information".

**Maps / Sources**

Chambers 1763 "Plans, Elevations, Sections and Perspective Views .."

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Plan of Augusta's Kew Gardens 1763  
Burrell and Richardson 1771  
Plan of Richmond and Kew Gardens c.1785  
Driver 1840  
Standidge 1851  
Key Plan 1885

**Survival** Extant

**Condition** Moderate

### **Significance**

An integral part of the design of the 18th century Kew Gardens  
Survived within the modern Gardens, though slightly altered

### **Issues**

The surface treatment and width of the route is not sympathetic to its history, design and significance.  
The route is no longer coherent and the relationship between the path and the surviving follies that line its length are unclear. Several of these follies and their settings require attention. None of the gardens that lined the path now survive.  
The vegetation through which the path wound its way is now thin and does not encompass the pathway.  
The relevance of the route to Kew Gardens is not currently apparent along its western extent, where the differences between Kew Gardens and Richmond Gardens are neither clear nor pronounced  
The history and significance of this route is not promoted

### **Recommendations**

Though the line of the walk has been changed in several areas, the flow and outline of the walk remains the same and should be retained as such within the modern landscape  
The Ruined Arch [4019], the Temple of Aeolus [3015], the Pagoda Wilderness [4002] and the vegetation along the eastern edge of the Pagoda Vista Zone should all be restored.  
Consideration should be given to re-creating the northern wilderness [2008]; the Temple of the Sun [2006]; the Physic or Exotic Garden [2009/1]; the Flower Garden [3001]; the Menagerie [3002].  
Consideration should be given to creating new follies on the site of the Alhambra [4006/1] and, if the flagstaff [4033] is beyond repair, on the site of the Temple of Victory [4005/1].  
The landscape that surrounds the Temperate House [4017] should be re-designed.  
The inter-relationship between Kew Gardens and Richmond Gardens needs to be re-thought.  
The Great Lawn should be restored as far as possible.  
The history and development of Kew Gardens should be further researched and promoted.

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<b>Number</b>	1018
<b>Name</b>	Lower Nursery Yard Gate (Queen Elizabeth Gateway)
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

### **Designations**

### **Historic Information**

See [1032] for discussion

### Description

Two elaborate brick piers, built in red rubbers with moulded limestone capping. Some of the original spiked railings probably still remain.

The ironwork gate, designed by Decimus Burton and built by Richard Turner, is now located beside the White Peaks entrance to the Lower Nursery Yard Complex [1032].

### Maps / Sources

RCBW TP 3.204

Burton, 1846, River Entrance to Palace, plan

OS 1st edition 1861-1871 map

OS 2nd edition 1891-1896 map

OS 3rd edition 1910 map

**Survival** Extant

**Condition** Moderate

### Significance

Historic gateway to the Dutch House [1001].

The iron gate that hung between these gate posts was designed by Decimus Burton and was built by Richard Turner.

### Issues

The historical significance of this gateway is not currently appreciated, nor promoted.

This gateway is not recognised as being the original location of the Queen Elizabeth Gates.

The gate piers are not managed as historical features in their own right and have suffered from heavy-handed conservation in the past.

The current design of the gateway does not respect its history and significance.

### Recommendations

Gate should, if possible, be retained. Further research is required to ascertain its historic significance.

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<b>Number</b>	1019
<b>Name</b>	Wall: Lower Nursery Gates to the Building Maintenance Yard
<b>Site Type</b>	Boundary Wall
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

### Designations

### Historic Information

A mixed age wall with elements possibly associated with the changes brought about by the development of the Castellated Palace [1003] during 1800-1811.

### Description

Constructed on a curve in Flemish bond with brick on edge coping. Part has been incorporated into the catering services building.

The wall steps down in graduated steps to join an earlier section that includes a polygonal bay. This projecting polygonal brick bay is flanked by two piers and contains blocked windows in two faces, a blocked doorway on the west face and a stone coping that matches that on the two adjoining piers. The bay is possibly part of an 18th/19th century Lodge. For further discussion of this feature and the role of other buildings in this area, please see the entry for the Building and Maintenance Yard [1007].

#### **Maps / Sources**

RCBW FL 4.101

**Survival** Extant

**Condition** Good

#### **Significance**

Elements of the wall form part of the early 19th century history of the Site and are probably associated with either the Castellated Palace or the Dutch House

#### **Issues**

The history and development of the lodge and wall are not understood.  
The historic significance of the feature is not currently recognised.

#### **Recommendations**

The remnants of the lodge should be retained.  
The feature requires further research.

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<b>Number</b>	1020
<b>Name</b>	Wall: Building Maintenance Yard to Kew Green
<b>Site Type</b>	Boundary Wall
<b>RBGK Plot No.</b>	111, 110, 109, 107, 104
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

#### **Designations**

#### **Historic Information**

Several rebuilds of an earlier wall, retaining earlier fabric within it

#### **Description**

Several sections, ranging from yellow London Stocks laid in flemish bond to lengths of older wall, one of which has a rendered plinth. There are several insertions within the older sections of wall, presumably repairs. The wall has several changes in height and includes within it a blocked up gateway with a tiled roof.

#### **Maps / Sources**

RCBW FL 4.1

**Survival** Extant

**Condition** Good

#### **Significance**

Includes sections of an older wall and a bricked up gateway.  
Forms an important part of Kew's noted boundary walls.

**Issues**

None.

**Recommendations**

Where possible, retain the wall.

---

<b>Number</b>	1021
<b>Name</b>	Wall (Internal): Herbarium to Lower Nursery Gate
<b>Site Type</b>	Boundary Wall
<b>RBGK Plot No.</b>	110, 111, 109, 107, 104
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

**Designations**

**Historic Information**

Later rebuild on an earlier wall.

**Description**

Buttresses have been constructed along the wall and the externally blocked archway retains its wrought-iron gates on its inner face. The Gate formerly served the mycology building [1015].

**Maps / Sources**

RCBW FL 4.2

<b>Survival</b>	Extant
<b>Condition</b>	Good

**Significance**

A significant element of Kew's Historic boundary.  
Links to the mycology building.

**Issues**

None

**Recommendations**

Wall should be maintained and retained.

---

<b>Number</b>	1022
<b>Name</b>	Unknown Building
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113



**RBGK Building No.****Management Zone** Riverside Zone**Designations****Historic Information**

Part of the complex of buildings used by the King of Hanover during the early 19th century

**Description**

Linear building, c.30m long

**Maps / Sources**

Chawner 1839 map

Driver 1840 map

**Survival** Non-extant**Condition** Unknown**Significance**

One of the buildings associated with the King of Hanover

**Issues**

Site is now beneath the raised vegetable plots between Hanover House and the Mycology Building. There is a high chance that undisturbed archaeological deposits are contained in this area.

**Recommendations**

Groundwork in the area should be accompanied by archaeological works.

<b>Number</b>	1023
<b>Name</b>	Unknown buildings
<b>Site Type</b>	Building      Drain
<b>RBGK Plot No.</b>	106, 107, 108, 109

**RBGK Building No.****Management Zone** Riverside Zone**Designations****Historic Information**

A series of buildings depicted on 18th century maps of the area. One building [1023/1] is shown on the map of the riverside attributed to Bridgeman (1707-1734) as well as on Rocque's 1734 and 1748 maps. On the attributed Bridgeman Map a drain is clearly shown extending from 1023/1 to the Thames. By 1771 the complex has developed and a further 4 are shown in this area. They are marked on the 1771 map as lining the edges of Blackborne's plot. They are accompanied by an avenue of trees leading to the Thames, which may indicate that the buildings include a dwelling.

Between 1771 and 1840 the entire area between the King of Hanover's house [1009] and the Dutch House [1001] is landscaped and the field boundaries are removed. As part of this process these buildings are also removed.

**Description**

Formerly a group of linear buildings with an avenue of trees leading to the Thames, the site is now mostly occupied by the lake in front at the Sir Joseph Banks Centre [1016].

### Maps / Sources

Attributed Bridgeman 1707-1734 map  
Rocque 1734 and 1748 maps  
Burrell and Richardson 1771 map  
Driver 1840 map

**Survival** Non-extant

**Condition** Unknown

### Significance

Part of the 18th century history of the Site.

### Issues

Archaeological deposits possibly survive in this area.

### Recommendations

This area would benefit from more research into its history and development.  
Ground breaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	1024
<b>Name</b>	Pond
<b>Site Type</b>	Pond
<b>RBGK Plot No.</b>	111
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

### Designations

### Historic Information

Shown as part of the land occupied by Blackborne on Burrell and Richardson's 1771 map. Also appears on Rocque's 1734 and 1748 and the 1707-1734 plan attributed to Bridgeman.

Disappears as part of the re-design of this area that occurred between 1771 and 1840.

### Description

Rectangular pond

### Maps / Sources

1707-1734 map of the Thames riverside attributed to Bridgeman  
Rocque 1734 and 1748 map  
Burrell and Richardson 1771 map  
Driver 1840 map

**Survival** Non-extant

**Condition** Unknown

### Significance

Part of the early 18th century landscape of this area

**Issues**

Archaeological remains possibly survive in this area.

**Recommendations**

None.

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<b>Number</b>	1025
<b>Name</b>	Sluice Gate and Drain
<b>Site Type</b>	Sluice Gate    Drain
<b>RBGK Plot No.</b>	5
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

**Designations**

**Historic Information**

Shown on Burrell and Richardson's 1771 map.

**Description**

Sluice Gate [1025/1] and drain [1025/2] connecting to the Thames

**Maps / Sources**

Burrell and Richardson 1771 map

**Survival**                      Non-extant

**Condition**                      Unknown

**Significance**

Part of the early landscape history of this area

**Issues**

Archaeological deposits possibly survive in this area.

**Recommendations**

None

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<b>Number</b>	1026
<b>Name</b>	Love Lane Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

**Designations**

## Historic Information

Gate shown at the head of Love Lane on Burrell and Richardson's 1771 map, between the external wall of the Queen's House [1002] and the external wall of the White House [2010].

## Description

Only the line of the gate is shown on the map

## Maps / Sources

Burrell and Richardson 1771

**Survival** Non-extant

**Condition** Unknown

## Significance

Part of the late 18th century history of this area  
Related to the development of the Royal properties in this area  
Part of the history of Love Lane

## Issues

Archaeological deposits possibly survive in this area.

## Recommendations

Groundbreaking works should be accompanied by archaeological works.

---

<b>Number</b>	1027
<b>Name</b>	Queen Elizabeth's Lawn and Brentford Ferry Ha-ha
<b>Site Type</b>	Garden Ha-ha
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

## Designations

## Historic Information

By tradition the place where Queen Elizabeth I and Robert Dudley arranged to meet (Blomfield 2000, 3). The elm tree they were supposed to have met beneath fell in a storm in 1844 and was made into a kitchen table for Queen Victoria's Osborne House. A fragment of the trunk remained in situ in the lawn until after 1891 (Desmond p367). The location of the elm is marked on the 3rd edition of the Ordnance Survey (1910), though this does not necessarily mean that any of the elm still remained by this time. The historically important Brentford Ferry was also located in this area, and the ground beneath car park may contain archaeological remains of features associated with this ferry crossing, as well as remains relating to earlier use of the river and the riverside.

Shown as a small strip of grass beside the river on the 1707-1734 riverside plan attributed to Bridgeman. The site remained as such until 1847 when Hooker re-organised this area as part of the tidying up of the site of the ill-fated Castellated Palace [1003] (Desmond p368). Some of these changes are shown on a plan of the Lawn area by Burton, that survives in the RBGK Archive (Burton 1847b). This particular plan shows the proposed rail fence intended to link the wall beside the Kew Palace Lodge [1007/5] and the Queen Elizabeth Gate [1032], and which was curved to go around a pre-existing Linden tree.

The 1st edition Ordnance Survey map shows the results of Hooker and Burton's re-organisation. The area beside the river has been expanded to the east to create a larger, linear area. It is formally named the "Queen Elizabeth Lawn" and its eastern boundary is defined by the new ha-ha. The line of trees to the east of the towpath footpath is extended south to Brentford Ferry. The lawn and trees are still in place on the 3rd edition Ordnance Survey. During the 20th century the lawn was converted to a car park.

The ha-ha [1027/1] was probably constructed at the same time as the new lawn was built in 1847. The line of the ha-ha is shown on Burton's plan of proposed changes to the area (Burton 1847b). As with the lawn, the ha-ha appears on the 1st edition of the Ordnance Survey. The ha-ha ran the length of the Lawn, separating this public access area from the new nurseries that lay inside the Garden's boundary. The Queen Elizabeth Gate [1018 + 1032] designed by Burton and built by Turner, was an associated part of this development. Though the ironwork of the gate features the initials VR, the gate was named for the Queen Elizabeth's Lawn it stood beside. The gate is now dismantled with a modern gate standing in its place at the entrance to the Lower Nursery. The original brick gate piers are still standing, and the gate itself now stands near White Peaks.

### **Description**

Small area of grass by the river, expanded in 1847 into an area of lawn with an line of trees separating it from the tow path. Now the Brentford Ferry Car Park. The line of trees planted in the 1840s is no longer in existence, though its line is still marked by a younger set of trees.

The ha-ha runs the length of the Brentford Ferry Car Park. The ha-ha consists of a broad ditch and a wall that is some 26 courses high and which is topped by a metal fence. On occasions the Ha-ha holds water and there are several sluice gates along its length. The ha-ha is currently heavily overgrown.

### **Maps / Sources**

Blomfield, 2000, 3  
Desmond 1995, "The History of the Royal Botanic Gardens, Kew"  
1707-1734 plan of the Thames riverside, attributed to Bridgeman  
Burrell and Richardson 1771 map  
1840 Driver map  
Burton 1847b  
OS 1st edition 1861-1871  
1885 Key Plan  
OS 2nd edition 1891-1896  
OS 3rd edition 1910

**Survival** Partially Extant

**Condition** Poor

### **Significance**

Historically interesting in its traditional association with Queen Elizabeth.

This area forms part of the landscape history of the Thames riverside and archaeological deposits relating to historic and prehistoric uses of the river and the riverside may be preserved in this area.

The site was also the location of the historically important Brentford Ferry river crossing, and archaeological remains of features relating to this crossing may still survive.

The Brentford Ferry Car Park is an open-access area managed by the Gardens since the mid-19th century. The mid-19th century design specifically enhanced and enlarged this area as a public amenity openly accessible from the tow path.

The ha-ha and the locations of the two gates are the surviving remnants of William Hooker's mid-nineteenth century design of this area.

### **Issues**

The history of this piece of land is not well-understood  
The current use of this area as a car park does not respect its earlier history  
The metal railings on top of the ha-ha wall are causing damage to the fabric of the wall  
The ha-ha wall is in poor condition and heavily overgrown  
The ha-ha is currently an under appreciated feature  
The historic importance of this Site as a mid-nineteenth century design, specifically created and landscaped as a public amenity, is not understood and appreciated.  
High potential for multi-period archaeological deposits surviving in this area.

### **Recommendations**

The use of this piece of land as a car park should be reconsidered and a more appropriate use found.  
The ha-ha should be incorporated into a future landscape design for this area.  
On the ha-ha, rusting metalwork needs replacing and the damage it has caused made good.  
The ha-ha and its brickwork requires remedial attention, beyond normal maintenance.  
Vegetation needs to be removed from the ha-ha and the brickwork made good.  
Deep groundbreaking works must be accompanied by archaeological works.

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<b>Number</b>	1028
<b>Name</b>	Complex of unknown Buildings and Garden
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	113, 104, 5
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

### **Designations**

### **Historic Information**

Shown on Rocque's 1748 map as a series of buildings [1028/1] with associated gardens [1028/2] (not marked on gazetteer map), and garden buildings belonging to HRH Frederick, Prince of Wales. The subdivisions between the buildings can be seen on Burrell and Richardson's 1771 map. The complex with its associated gardens have been removed by 1837 (Aiton's View of the Gardens), probably in association with the redesigning of the landscape that occurs in this area sometime between 1771 and 1837.

There is a very broken avenue of trees extending from this complex to the Dutch House [1001] in 1748 which may indicate some relationship between the two sites.

### **Description**

A series of buildings, shown as 4 buildings with formal gardens and garden buildings in 1748. Internal subdivisions between the buildings are shown on the 1771 map. Removed entirely by 1837. Currently lying beneath the Herbarium A-Wing [1010] and B-Wing [1011].

### **Maps / Sources**

Rocque 1748 map  
Burrell and Richardson 1771  
Aiton 1837 View  
Driver 1840 map

<b>Survival</b>	Extant
<b>Condition</b>	Unknown



## Significance

A historical element of the Site's evolution.

## Issues

The early history and development of this area is not understood.

Low potential for surviving archaeological deposits in the area due to impact by the later Herbarium developments.

## Recommendations

Groundwork in the area should be accompanied by an archaeological watching brief.

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<b>Number</b>	1029
<b>Name</b>	Royal House occupied by Lady Clinton
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	120
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

## Designations

### Historic Information

This building [1029/1] with associated gardens is marked on Rocque's 1734 and 1748 maps of the area as being a Royal House occupied by Lady Clinton. He shows the house and gardens on the 1754 map but does not ascribe labels to them. The house is surrounded by a series of formal gardens adjoining the Thames. These include two garden buildings, most particularly a summer house [1029/2] by the Thames. It is not currently known what the second gable building was, and it is marked on the Gazetteer Map as number [1029/3].

The complex is depicted on Burrell and Richardson's 1771 map and this illustrates that the house and its associated buildings have expanded by this time. The summer house by the Thames has expanded most dramatically and it may be that this is now used for a new function, such as a dwelling.

This complex is removed prior to 1800 to make way for the new Castellated Palace [1003].

## Description

Site B is currently occupied by the lower Nursery Complex.

## Maps / Sources

Rocque 1734, 1748 & 1754 maps

Burrell and Richardson 1771 map

**Survival** Non-extant

**Condition** Unknown

## Significance

Part of the early history of this area and historically significant for its association with Royalty.

## Issues

The early history and development of this area is not understood.

There is potential for archaeological deposits in the area.

### Recommendations

The early history and development of this area should be researched. Groundwork in the area should be accompanied by a watching brief.

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<b>Number</b>	1030
<b>Name</b>	The Brentford Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	211, 120
<b>RBGK Building No.</b>	0938
<b>Management Zone</b>	Riverside Zone

### Designations

#### Historic Information

Mid 19th century. The ferry gate was opened to serve a river ferry from Brentford, on the north bank of the Thames. At the time there was a toll to use the main Kew Bridge and when this abolished, the number of people using the Isleworth and Brentford ferries dropped. The Gate now remains open to serve the car park [1027].

There is a path shown entering the Gardens in this location on Driver's 1840 map and on all subsequent maps of the Site; the c.1794 map does not show one. The entranceway therefore pre-dates the creation of the Royal Botanic Gardens and may be related to the re-organisation of this area brought about by the construction of the Castellated Palace [1003]. Though the map does not show such detail, the entranceway was probably accompanied with a gate of some form. The entranceway is shown on the 1st edition 25" Ordnance Survey map as being located beside the "Brentford Gate Lodge", a small building in the vicinity of the current kiosk [1031].

No plans for the Brentford Ferry gate itself have yet been located, and whilst the gateway predates the creation of the Royal Botanic Gardens, Desmond states that the gate only came into use for the public in 1847 (Desmond 1995, p394). This may indicate that the gate was redesigned prior to 1847, and Burton's involvement in the design of this general area (see [1027] & [1032]) may raise the suspicion that he also had some hand in the design of the gates. A plan of some of the changes Burton proposed for this area survives in the RBGK Archive (Burton 1847b). This plan shows the interface between the new ha-ha [1027/1] and the gate area and also indicates how the sunken fence [2022] that separated the Pleasure Grounds from the Royal grounds could be altered to increase the presence of the gate.

#### Description

##### Building Fabric

A pair of simple cast iron gates between Portland stone piers. A smaller Portland stone pier to either side is connected to the main piers by a cast iron railing.

##### Masonry

The pillars are of Portland stone, in ashlar. The square main gate pillars stand on square plinths. The faces of the piers are undecorated and are capped by a plain entablature and a simple projecting coping stone with a shallow pyramidal top. The smaller gate pillars are similar but of smaller proportions. The surface of the Portland stone is slightly eroded overall with some surface spalling, and the arises and edges of the

entablature are chipped. There are some minor cement mortar repairs. All the stones have ivy growth, in 2 cases the ivy has penetrated under the cap stone and unless removed will displace it. The outer pillars are in similar condition to the gate pillars. One of these has become almost completely overgrown with ivy and its condition cannot be determined.

#### Ironwork

The design of the gates is simple, possibly a replacement of an original gate matching the railings, with spear head palings, a horizontal top and mid frame bar and a curved bracing bar. The ironwork appears sound and the gates in working condition. The black surface paint is peeling and the metal surface is rusting. The railings set between the piers are very simple, certainly original and in similar condition, although the underlying iron work appears more eroded than the gates.

#### Other

The path between and before the gates has been resurfaced with tarmac.

#### Maps / Sources

Plan of Richmond and Kew Gardens c.1794  
Driver 1840 map  
Burton 1847b, plan  
OS 1st edition map 1861-1871

**Survival** Extant

**Condition** Good

#### Significance

The gates are in good condition although the decorative detail to the masonry is damaged. Although simple these gates are elegant and significant as one of the early gated entrances to the Gardens. There has been an entranceway in this location since at least 1840, and probably earlier.

#### Issues

The decorative detail to the stonework is being lost through casual damage. There is some surface sulphation to the Portland stone. The masonry is also at risk of being damaged by uncontrolled ivy growth. The masonry has been repaired in the past with cement mortar. The paint surface to the ironwork is deteriorating and rusting in some instances. The date of construction of the current gate is currently uncertain.

#### Recommendations

The stonework should be restored, including the removal all cement mortar repairs and replacement with lime mortar.  
Remove the ivy growth.  
The masonry should be given a light clean to remove surface grime and sulphation, the cracks filled with a lime mortar, and the damaged arises repaired with lime mortar where appropriate.  
All future repairs should be in lime putty or lime mortar.  
The paint surface to the ironwork should be renewed. The original paint colours should be investigated and used in the redecoration.  
The history of the gate and the date of its construction should be researched as part of a broader project to understand the history and development of the Gardens.  
The gates should be retained in their current location.

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<b>Number</b>	1031
<b>Name</b>	Brentford Gate Kiosk and Lodge
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	211, 120
<b>RBGK Building No.</b>	0939
<b>Management Zone</b>	Riverside Zone

### **Designations**

### **Historic Information**

Timber framed and glazed ticket office adjacent to the Brentford Gates [1030]. Flat roof of felt.

A building is shown near to this location on the OS 1st edition map of the Site. This is called the "Brentford Gate Lodge". This building has been removed by the time of the 2nd edition map and a smaller building stands in this same location on the 3rd edition map. This early 20th century building shown on the 3rd edition is probably the precursor of the current building.

### **Description**

Beside the Brentford Gates.

### **Building Fabric**

The building is a timber frame and plywood panel structure, painted bright green, with a glazed frontage that acts as the ticket office.

The side panels are of painted timber boarding.

The flat roof is covered with roofing felt.

### **Maps / Sources**

OS 1st edition map (1861-1871)

OS 2nd edition map (1891-1896)

OS 3rd edition map (1910)

**Survival** Extant

**Condition** Good

### **Significance**

The Brentford Ferry Lodge may have some significance to the Site and its history

### **Issues**

The history and significance of the Brentford Ferry Lodge is not understood.

There is the potential for archaeological desposits in this area.

### **Recommendations**

Routine maintenance required to the exterior paintwork and roof.

Groundworks in this area should be accompanied by archaeological works.

The history and significance of the Brentford Ferry Lodge should be researched.

<b>Number</b>	1032
<b>Name</b>	Queen Elizabeth Gate

<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	120, 122
<b>RBGK Building No.</b>	0985
<b>Management Zone</b>	Riverside Zone

## Designations

### Historic Information

19th century (circa. 1847). Wrought iron gates designed by Decimus Burton, and stamped by "R Turner, Hammersmith Works, Dublin". These were designed as a riverside entrance to Kew Palace [1001] "plain in style but well adapted in accordance with the Old Palace".

Burton's plan for the gates shows that it was originally intended to use the Lion and Unicorn figures now used on the Lion Gate and the Unicorn Gate to top the brick pillars of the Queen Elizabeth Gate. Burton's plan does state, however, "Note: the lion and unicorn to be omitted for the present", indicating that there was some query about using the figures at that stage.

The location of the gates, hung between the Lower Nursery Gate gateposts [1018], is shown on plan by Burton (1847b) of the area of the Queen Elizabeth Lawn [1027]. Burton's 1846 plan of the gates clearly shows the square terminal of the ha-ha [1027/1] but it does not show the curved railings proposed on the later plan. Though the gates are called the "Queen Elizabeth Gates", they are marked with Queen Victoria's initials. This initial location beside the Queen Elizabeth's Lawn explains the name, and the fact that they were intended to provide the riverside entrance to the Dutch House, which then belonged to Queen Victoria, explains the presence of her initials. It is not currently known when the gates were removed from this location.

The gates were in store for some years but were restored in 1985 and hung in their present position at the entrance to the Lower Nursery, from the Gardens.

The worn Portland stone heraldic figures now used on the gate pillars are said to have originally stood on the gate to one of the houses owned by Sir Richard Levitt: either the Dutch House [1001] or the Queen's House [1002].

### Description

#### Building Fabric

Masonry gate piers of modern brickwork with Portland stone dressings enclosing double gates of cast and wrought iron.

#### Masonry

The 2 square pillars are of light red stock brick, on a simple thickened square plinth. The faces are undecorated. The plain entablature and projecting cornice are of Portland stone, each supporting a heraldic figure in Portland stone, very worn. The surface of the brickwork stone is in reasonable condition but with some eroded bricks, and in need of repointing.

The stone entablature is worn but otherwise undamaged. The heraldic figures, described as 'dogs' but more likely mythical griffons or lions holding shields, are very worn and need conserving.

#### Ironwork

A central pair of gates of cast iron rails within a frame, and with wrought iron embellishments, are hung on a pair of square open-work cast iron posts, similarly decorated. The pillars are capped by a decorative wrought

iron finial. Between the gate posts and the brick piers is a flanking pair of ironwork panels in the same style. The gates are surmounted by an ornate arch of decorative wrought ironwork, somewhat similar in style to Burton's gates in front of 47 Kew Green, but without the lantern. The arch contains the letters 'VR' surmounted by a crown.

The ironwork appears sound but the gates have been damaged by traffic and now do not close. The decorative embellishments all appear to be present, despite being fine and possibly fragile. The black surface paint is rusting in places.

Other

The path before and after the gates has been surfaced with tarmac, which is unfortunate. Cobble sets have been placed in the area directly between the Gates. The Gates are currently crowded by vegetation.

There is the potential to incorporate these Gates as a striking feature within any re-development of the area.

### **Maps / Sources**

Burton, 1846, River Entrance to Palace, plan

Burton 1847b, plan

OS 1st edition 1861-1871, map

**Survival** Extant

**Condition** Moderate

### **Significance**

Designed by Decimus Burton

A fine example of the work of Richard Turner and of his craftsmen.

An element of the Royal Estate and designed as an entrance to Kew Palace through the gate now known as the Lower Nursery Gate.

### **Issues**

The stonework detail is being lost through surface erosion, and this will accelerate in the present polluted conditions. The heraldic beasts are particularly in need of conservation.

The stonework has been repaired and mortared in the past with cement mortar, which will accelerate damage to the limestone in wet conditions.

The paint surface to the ironwork is deteriorating and surface rusting is present in places.

The gates have been damaged by traffic.

The gates are in good condition although the brickwork and the masonry are being eroded.

Not generally seen by the public, perhaps these gates deserve their own interpretation panel, as the more obvious buildings do.

### **Recommendations**

A proposal for the restoration of the stonework, particularly the heraldic figures, should be prepared, including the removal all cement mortar repairs and replacement with lime mortar.

All future stone repairs should be in lime putty or lime mortar.

The paint surface to the ironwork should be renewed. The original paint colours should be investigated and used in the redecoration.

The gates should be listed and an interpretation panel prepared.

Consideration must be given to methods by which the gates can be protected from vehicular damage.

The origin of the heraldic figures should be further researched.

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**Number** 1033

**Name** Buildings next to the Dutch House



<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	112
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

## Designations

### Historic Information

A series of buildings are shown in this location, occupying the space between the Dutch House [1001] and the yard now known as the Buildings Maintenance Yard [1007], from the early 18th century onwards. As the Conservation Plan research did not examine maps prior to this period it is possible that these buildings are even earlier.

The configuration of these buildings changed through time: in 1771 there are two equal sized buildings shown filling the space. On the c.1794 plan the building closest to the yard has disappeared, leaving a gap in the façade. By 1840 the row is complete again and the same configuration is shown on the Ordnance Survey 1st edition. By the time of the 2nd edition of the Ordnance Survey both buildings have been removed and the Dutch House stands in isolation, as it does today.

A drawing of the buildings exists in the RBGK archive, labelled "Elevation of Servant's Quarters. The centre part tinted dark it is proposed to remove", dated November 12th 1880 and signed by the HM Office of Works. This picture shows a number of buildings, of which the three cottages next to the Dutch House are tinted in a yellow wash. From the evidence remaining on the ground today, it can be seen that the tinted building farthest to the left was not removed, though its porch was, either at the time or later. This building still remains in the Building and Maintenance Yard.

The picture of the elevations is also important for the detailing it shows of the buildings that existed here. The building directly next to the Dutch House, the one that has remained in place since before 1707-1734, displays similar detailing to the Dutch House on its façade. It is therefore either contemporary with the Dutch House or copies its design.

The rear yards of the buildings, though not their rear elevations, are shown on GE Papendiek's drawing of c.1820 of the north front of the Dutch House and the Castellated Palace (reproduced in Coake Volume 2 p142).

### Description

A number of two storey buildings located between the Dutch House and the Building and Maintenance Yard. The building closest to the Dutch House remains in place throughout the 18th century until the end of the 19th century. It shows similar detailing on its façade as the Dutch House.

### Maps / Sources

Attrib. Bridgeman 1707-1734, plan of Thames riverside  
 Rocque 1734, 1748 and 1754 plans  
 Burrell and Richardson 1771 map  
 Plan of Richmond and Kew Gardens c.1794  
 GE Papendiek, c.1820, drawing, north front of the Dutch House  
 Driver 1840 map  
 OS 1st edition map 1861-1871  
 HM Office of Works, 12th November 1880, drawing, "Elevation of Servant's Offices &c"  
 OS 2nd edition 1891-1896  
 Croake Vol 2

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Part of a complex of buildings of varying dates attached to the Dutch House.

The building closest to the Dutch House remained upstanding for the longest period, and copied the style of the Dutch House. It is possible that it dated from the same period as the Dutch House and further historical research should clarify this point.

### **Issues**

Potential for significant archaeological deposits

The history and development of these buildings are unknown

It is not known if the Dutch House Scheduled Monument listing affects this area.

### **Recommendations**

The history of these buildings and their relationship with the Dutch House should be researched.

Groundworks should be accompanied by archaeological works.

The status of this area with regard to the Dutch House Scheduled Monument listing should be clarified.

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<b>Number</b>	1034
<b>Name</b>	The Queen's Garden
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	111
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

### **Designations**

### **Historic Information**

Laid out and created in the 1960s by Sir George Taylor, a Director of RGB, Kew. It contains five terms commissioned by HRH Frederick, Prince of Wales in 1734/5. These are considered to be the oldest pieces of sculpture remaining at Kew.

18th century maps of Kew do not show a formal garden in this location, but they do indicate two avenues of trees, one leading from the back of the Dutch House [1001] to the jetty on the Thames [1001/1] and a second running across the back of the building. These trees are clearly shown on Paul Sandby's 1776 drawing (reproduced in Desmond p329). Papendiek's drawing of the area published in c.1820 shows some beds of low shrubs, but no significant garden design. By 1840 this area has been landscaped as part of the gardens extending from Hunter House. The area becomes more wooded between 1840 and 1861-71. By the time of the 2nd edition Ordnance Survey the trees have been slightly cleared back to create an open area directly behind the Dutch House. This open area remains until after 1910. Its configuration between 1910 and the design of the Queen's Garden in the 1960s is not currently known.

### **Description**

An accurate representation of 17th century garden styles, but not based on any single example. The design also involved the recreation of arcades and steps associated with the Dutch house.

The Queen's Garden only contains plants known to have been grown in the 17th century. It also contains several pieces of sculpture including a marble satyr, a venetian well head and five 18th century terms.

## Maps / Sources

WHS Nomination Document Section 3  
1748 Rocque map  
1771 Richardson map  
Sandy 1776, drawing of north front of Dutch House  
Papendiek c.1820 drawing, North front of Dutch House  
Driver 1840 map  
OS 1st edition 1861-1871 map  
OS 2nd edition 1891-1896 map  
OS 3rd edition 1910 map

**Survival** Extant

**Condition** Good

## Significance

An accurate representation of garden styles, containing only plants grown in that period.  
It contains some of the earliest sculpture on the site  
It provides an appropriate setting for the Dutch House  
It is a popular visitor attraction

## Issues

Overcleaning would spoil the appearance of the terms  
Heavy moss and lichen growth increases the danger of frost-cracking  
The use of inappropriate materials for any repairs to the terms would damage them

## Recommendations

General maintenance of the Garden should continue  
The terms should be regularly cleaned of the heaviest moss and lichen growth, though not over-cleaned  
Any necessary repairs to the terms should be carefully made using appropriate, matching materials

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<b>Number</b>	1035
<b>Name</b>	Love Lane
<b>Site Type</b>	Road
<b>RBGK Plot No.</b>	447, 339, 433, 432, 418, 417, 414, 412, 263, 181, 161, 124, 123, 120
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone, Palm House Zone, Pagoda Vista Zone

## Designations

### Historic Information

Love Lane divided the Gardens since long before the inception of Kew Gardens in the 1730s. Indeed, the shapes of both Kew and Richmond Gardens were determined by Love Lane: Richmond Gardens between the Thames and Love Lane and Kew Gardens between Love Lane and Kew Road. Love Lane was the means by which the residents of Richmond accessed the ferry at Brentford.

When both Richmond and Kew Gardens came under a single ownership for the first time in 1772, Love Lane was crossed by a wooden bridge which was repaired in 1784 (Desmond p362). The history and origin of this bridge is not currently known and it is not known where it was located nor if it predated George III's ownership of Kew Gardens. It cannot currently be identified on Burrell and Richardson's 1771 map.

George received permission in 1785 to close Love Lane by Act of Parliament, and as recompense George had to make Kew Road suitable for vehicular traffic. In 1802 the boundary walls separating the two gardens were finally demolished (Desmond p80).

### **Description**

A road that separated Kew Gardens from Richmond gardens until its closure in 1802. It is popularly held that Joseph Hooker's Holly Walk [4035] either follows the line of Love Lane or runs parallel to it (Desmond p80). Love Lane was not a straight road but followed several gentle curves at one stage passing through the later Evolution House [4018].

### **Maps / Sources**

Burrell and Richardson 1771]  
Desmond 1995, "The History of the Royal Botanic Gardens, Kew".

**Survival** Non-extant

**Condition** Removed

### **Significance**

Originally divided the two gardens  
Pre-dated the creation of the gardens

### **Issues**

Archaeological remains of Love Lane and the walls that lined its length may survive.

### **Recommendations**

None

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<b>Number</b>	1036
<b>Name</b>	Hanover's Ha-Ha
<b>Site Type</b>	Ha-ha
<b>RBGK Plot No.</b>	104, 5
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Riverside Zone

### **Designations**

### **Historic Information**

First appears on Aiton's 1837 "View" of the Gardens, as a small stretch of ha-ha separating the rear of Hanover and Hunter House from the Tow Path. It was part of the King of Hanover's redesign of this area.

### **Description**

A small section of ha-ha

### **Maps / Sources**

Aiton 1837 "View"  
OS 1st edition 1861-1871 map  
OS 2nd edition 1891-1896 map  
OS 3rd edition 1910 map

**Survival**                      Non-extant

**Condition**                      Removed

**Significance**

Part of the landscape design of this area brought about by the King of Hanover

**Issues**

Potential for archaeological remains

**Recommendations**

None

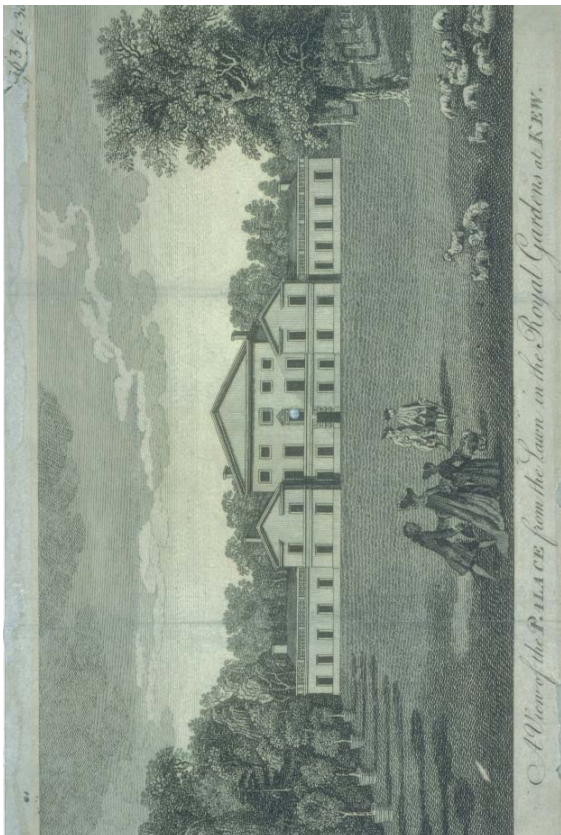


FIGURE 7.2.1 The White House [2010] and part of the Great Lawn [2007], 1763  
Source: Joshua Kirby, in: Chambers "Plans, Elevations, Sections..." 1763

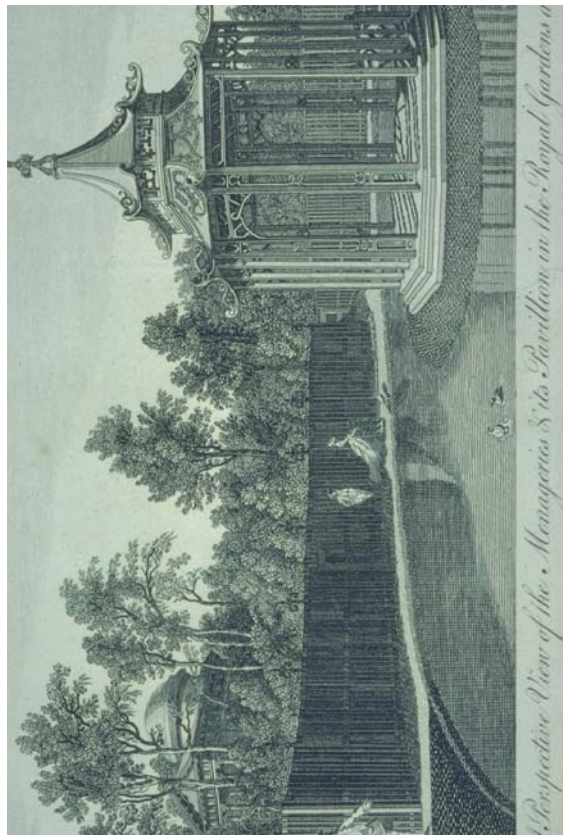


FIGURE 7.2.3 The Menagerie [3002/1], 1763  
Source: Thomas Sandby in Chambers "Plans, Elevations, Sections..." 1763

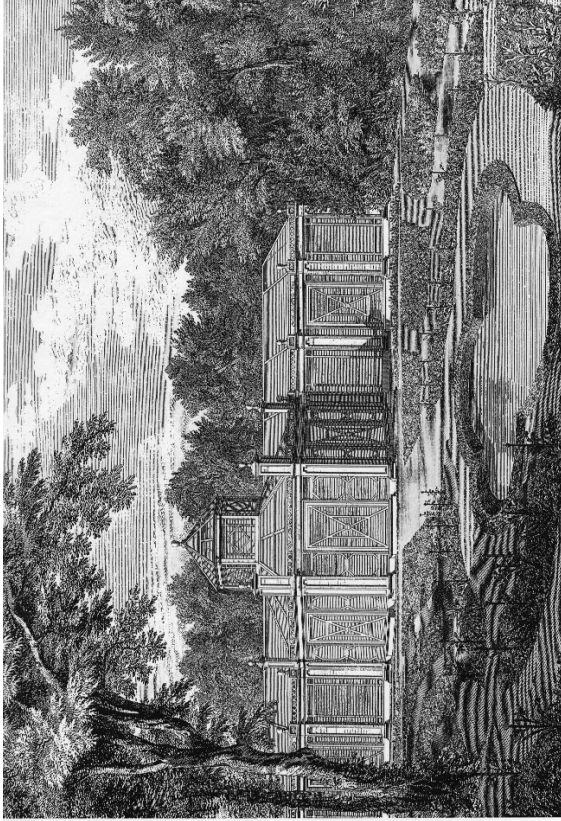


FIGURE 7.2.2 The Aviary [3002/2] and the Flower Garden [3001], 1763  
Source: Thomas Sandby in: Chambers "Plans, Elevations, Sections..." 1763

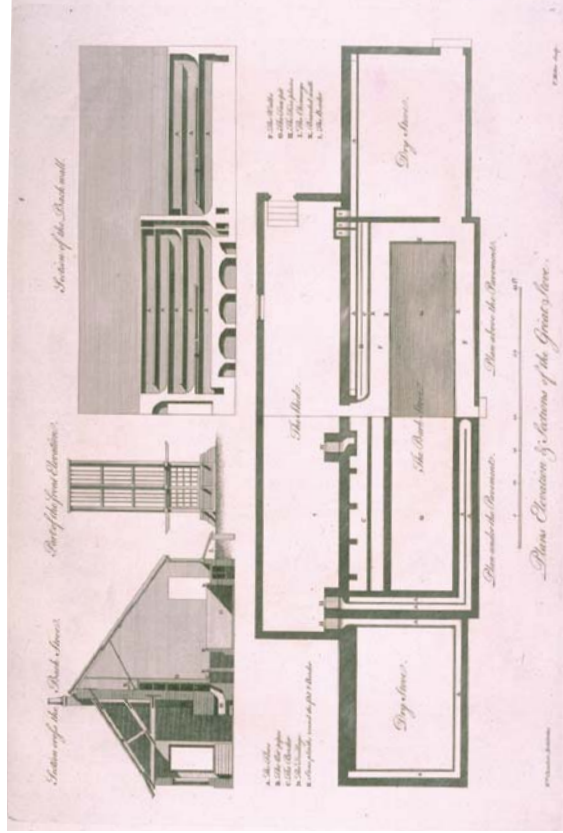


FIGURE 7.2.4 The Great Stove [2009/2], 1763  
Source: Chambers in Chambers "Plans, Elevations, Sections..." 1763



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<b>Number</b>	2001
<b>Name</b>	Little Broadwalk
<b>Site Type</b>	Walk
<b>RBGK Plot No.</b>	117, 125
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

### **Designations**

### **Historic Information**

Laid out by Decimus Burton as part of his entrance design for the Gardens between 1845 and 1846. Nesfield designed a series of plantings along the length of the main Broad Walk [2002] and it is currently uncertain from plans and maps whether he created any designs for the Little Broad Walk, or whether there was any planting design for its length.

This path/promenade began at the Main Gates [2013] and continued in a straight line towards the Royal Palace (the Dutch House [1001]). It turned at an oblique angle at the stables [2010/1] and, as the main Broad Walk [2002], headed straight for the Palm House Pond. The junction between the Little Broad Walk and the main Broad Walk [2002] was marked by a circular bed [2002/1]. It is known that the circular bed at the end of the Broad Walk [2002/1] was originally a grass filled circle, though the design of the northern circle [2001/1] is not so certain. Paths led off from the Little Broad Walk at its Main Gate end, leading to the Temple of the Sun [2006] and the Botanic Gardens [2009] to the south, and to the Aroid House [2014] to the north.

The construction of both the Little Broad Walk and the main Broad Walk [2002] involved a re-organisation of the landscape of this area and the incorporation of previously royal ground, attached to the Dutch House [1001], into the Gardens. A plan by Burton, dated 16.4.1845, shows the extent of the changes near to the Stables [2010/1] where several buildings were removed to make way for the new entrance walk. An indication of the ways in which Burton and Hooker worked in bringing about their new landscape designs is indicated on this plan, which shows that the Little Broad Walk was already in construction before the royal ground necessary to complete the walk was handed over to the Gardens

The Little Broad Walk was originally terminated at the stables [2010/1], where it intersected with the Broad Walk [2002]. The stables are labelled as the 'Royal Mews' on the 1st and 2nd editions of the Ordnance Survey. They were removed after the 2nd edition map was surveyed in 1891-1896, and before the 3rd, revised edition was published in 1910. With their removal, the visual terminus they provided at the end of the Little Broad Walk was also removed, extending the visual line of the Little Broad Walk as far as the rear of the Kew Palace Flats [1004].

One of Burton's early designs (1844) for the Little Broad Walk does show an architectural alcove creating a visual end for the Walk, but this was never built. The later 1845 design, showing the royal land needed to finish the walk, indicates that Burton wished to plant evergreens against the stable wall to make a more attractive visual end for the Little Broad Walk. It is not known if any particular treatment was given to the rear of the Kew Palace Flats when they became the visual end to the walk.

The original surface treatment of the Little Broad Walk is not currently known but it is assumed to have been gravelled.

During recent (August 2002) pipe-laying recent works in the area of the Orangery, a black layer was noticed by the CBA project team in the stratigraphy of the Little Broadwalk. This would indicate that the potential for

in-situ archaeological deposits is high.

### **Description**

A broad length of path leading from the Main Gate [2013] to the head of the Broad Walk [2002] with a circular bed at the junction between the two paths.

### **Maps / Sources**

Driver 1840, map

Burton, 1844 "Design for New Approach"

Burton 1845 "Plan showing...the portion of the Palace Grounds the possession of which is required to complete the new entrance walk"

OS 1st edition, 1861-1871 map

OS 2nd edition, 1891-1896, map

OS 3rd edition, 1910, map

Desmond, 1995, "The History of RBG, Kew", p 230

**Survival** Extant

**Condition** Good

### **Significance**

Part of Decimus Burton's 1845 design for the entrance to the new Royal Botanic Gardens.

This entrance currently greets approximately 30% of visitors to the Site

A major axial route within the Gardens which also guides the gaze of the visitor along its length.

### **Issues**

The tarmac surface of the Little Broad Walk is not true to its historical design

The original design of any plantings along its length are not currently known

The original design of the circular bed [2001/1] is not currently known, though the original grass circle design of its partner bed [2002/1] at the Pond end of the Broad Walk is known.

The shrubbery at the end of the Little Broad Walk does not currently provide a suitable focal point for the visual end of this important entrance route.

Archaeological deposits have been noted beneath the Little Broadwalk during pipe laying works (2002).

Archaeological remains of previous path surfaces may also survive beneath the current tarmac.

### **Recommendations**

The current tarmac surface of the Little Broad Walk should be reconsidered and the original surface of the Little Broad Walk should be researched and a new surface introduced that reflects the original but respects current needs.

The original designs of any plantings along the length of the Little Broad Walk should be researched and consideration given to their reinstatement

The original designs for the circular bed should be researched and consideration should be given to its reinstatement, including the replacement of its original furniture if it had any. If this information is not forthcoming then consideration should be made of mirroring the original grass circle, or later 1862 design of the circular bed [2002/1] at the Pond end of the Broad Walk

Consideration needs to be given to the visual end of the Little Broad Walk and the current form of the shrubbery needs to be brought into question. The rear of Kew Palace Flats could be made into more of a feature at this visual end.

Before any re-surfacing works take place on the Little Broadwalk it is recommended that archaeological trenches be dug across the width of the walk to ascertain its construction history.

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**Number** 2002

**Name** Broad Walk

<b>Site Type</b>	Walk
<b>RBGK Plot No.</b>	123, 125, 127, 163, 164, 187
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone & Palm House Zone

## Designations

### Historic Information

Laid out by Decimus Burton in 1845-1846 as part of his entrance design for the new Royal Botanic Gardens. This grand promenade brought the visitor from the end of the Little Broad Walk [2001] in a straight line through the Site to the Palm House Pond [3004]. Nesfield designed an elaborate and symmetrical series of flower beds and plantings to line its length, including an avenue of *Cedrus deodara* and regular crescent shaped beds. According to Desmond (p 183) the original intention for the Broad Walk plantings were that they should have been taxonomic groupings of trees in parallel lines on either side. However, because Sir Benjamin Hall insisted on more floral displays, the Broad Walk received the Victorian promenade style of bedding with both the shape of the beds and the choice of flowers exactly the same on each side. These flower beds were used to grow cabbages, lettuces and root vegetables during the First World War (Desmond p310).

The original plantings were pragmatic in their relationship to their surroundings, and were reduced in complexity where the Broad Walk squeezed past the boundary to the Royal grounds [2022] and the Royal Mews [2010/1]. The plantings shown on the 1st edition Ordnance Survey (1861-71) appear to be as Nesfield designed them, with a repeated design of horseshoe shaped beds of varying sizes, straight beds and a line of trees. The 2nd edition (1891-96) shows this design reduced in complexity and the 3rd edition (1910) shows them as a series of single vistingial horseshoe shaped beds.

As has been discussed under the entry for the Little Broad Walk [2001], the construction of Burton's new entrance way involved a major reorganisation of the landscape in this area. Along with the diminishing of the Palace Stables [2010/1], the main Broad Walk also ran across the Great Lawn [2007], reducing the extent of this feature and shortened the sunken fence [2022] that separated the Palace Grounds from the Pleasure Grounds and Botanic Gardens. A linear scattering of mature trees, remnants of the original Great Lawn [2007] plantings from the mid 18th century were also removed to make way for the new walkway. The construction of the walk involved the levelling of the site along its entire length and the spoil created from this activity was used to create the Crab Mound [3027] near the Palm House [3012].

In the midst of all this change, it was decided that an old Turkey Oak, standing halfway along the east side of the Broad Walk, should be retained. To ensure that this happened, a horseshoe shaped path was placed around the tree with a correspondingly shaped path placed on the other side of the Walk to retain the symmetry. These horseshoe shaped paths in turn connected to other paths extending into the old Botanic Gardens to the east and to a gate to the Pleasure Ground to the west.

The original surface treatment of the Broad Walk is not currently known, though it would probably have been gravelled. No documentation has yet been found to show whether it was Burton's intent for the Campanile [3010] to be a particular visual terminus for the Broad Walk. A 1851 map does show a dotted line extending across the Palm House Pond [3004] to the Campanile [3010], indicating that the view was a recognised feature at this time.

After criticism by Donald Beaton in the 1850s/1860s, a regular contributor to the "Gardener's Chronicle", of the plain circle of grass contained within the circular bed at the Pond end of the Broad Walk, a raised bed planted in panels of geraniums and verbenas and prominently capped with a large flower vase was created in 1862 to replace the grass circle (Desmond p183). An 1870 illustration from the "Gardener's Chronicle" shows the circular bed to be kerbed and its centre several feet high, covered in carpet bedding and topped

by a bowl raised on dolphins. Whilst the current bowl at the centre of the bed is of a similar shape to that shown in the picture, it is not raised on dolphins. 2 vases currently in store at Kew, whilst being less of a bowl shape than that depicted in the "Gardeners' Chronicle" are raised on dolphins that match the picture, and it is probably one of these vases that sat in the centre of the circular bed in 1870. The current kerb around the bed matches 1870 the picture to some extent.

### **Description**

25 feet wide, the Broad Walk extends from the terminus of the Little Broad Walk [2001] to the north, to the Palm House Pond [3004] to the south. It was lined by a series of plantings and had circular beds at both ends. Halfway along its length paths connected with the Walk via horseshoe shaped paths.

### **Maps / Sources**

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew", p176  
Burton 1845, "Plan showing...the portion of the Palace Grounds the possession of which is required to complete the new entrance walk"  
Nesfield, 1845, Broad Walk plantings  
Nesfield, 1845, Sketch plan of the ground attached to the proposed Palm House  
Standidge 1851 map  
OS 1st edition 1861-1871 map  
"Gardeners' Chronicle" 8 October 1870, p 1344  
Key Plan 1885  
OS 2nd edition 1891-1896 map  
OS 3rd edition 1910 map

**Survival** Extant

**Condition** Moderate

### **Significance**

Part of Decimus Burton's 1845 design for the entrance to the new Royal Botanic Gardens and a fundamental component of the 19th century landscape design for the gardens.

A major axial route within the Gardens which also guides the gaze of the visitor along its length

### **Issues**

The tarmac surface of the Broad Walk is not true to its historical design.

Archaeological remains of previous path surfaces may survive beneath the current tarmac.

The current design of the beds and plantings along the length of the Broad Walk is not completely true to Nesfield's original designs.

The presence of the Campanile as the visual terminus of the Broad Walk is currently compromised by vegetation and Burton's intent for it to be an 'eyecatcher' is currently unknown.

The 1870-style planting of the grass circle at the end of the Broadwalk currently obscures the view of the Orangery and the Broadwalk from the south side of the Palm House Pond.

### **Recommendations**

The current tarmac surface of the Broad Walk should be reconsidered and the original surface of the Broad Walk should be researched and a new surface introduced that reflects the original but respects current needs. Before any re-surfacing works take place on the Broad Walk it is recommended that archaeological trenches be dug across the width of the walk to ascertain its construction history.

Nesfield's original plantings along the length of the Broad Walk should be reinstated.

The original design for the grass circle at the end of the Broadwalk needs to be reinstated, re-exposing the views across the Palm House Pond in both directions.

Consideration needs to be given to the visual end of the Broad Walk provided by the Campanile. Obscuring vegetation should be cleared.

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<b>Number</b>	2003
<b>Name</b>	Old Kew Green
<b>Site Type</b>	Green
<b>RBGK Plot No.</b>	117, 118, 114, 115
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

### **Designations**

### **Historic Information**

In 1748, Kew Green was a large expanse of commonland that extended into the modern Gardens as far as the Dutch House [1001]. Kew Green was in existence long before the 18th century, however, this project has not studied sources dating to before c.1730 for this area.

The first enclosure of the end of Kew Green closest to the Dutch House occurred in the first years of the 19th century, under the direction of George III, as part of the reorganisation of this area that took place at the time of the building of the Castellated Palace [1003]. During this process the road to Brentford Ferry (the site of which lies near to Brentford Gate [1030]) was diverted along the property boundary between the Dutch House and the King's Lodge (Hunter House) and continued around the back of the Dutch House to the ferry. This effectively cut off the eastern tip of Kew Green. This route along Old Kew Green and turning towards the Thames by the Orangery [2012] was reputedly lined with avenues of chestnuts and limes (Desmond, p130).

George IV formalised and extended the enclosure of Old Kew Green when he obtained an act of Parliament in 1823 to enclose both the Brentford Ferry path around the Dutch House [1001] and about 5 acres of Kew Green [2004 +2005]. A map was drawn up in 1824 to mark the new boundary. It is probable that Ferry Lane was created at this time, in order to allow the public access to the new road George undertook to create along the Thames to the Ferry itself. At this point in time Old Kew Green was landscaped into the Royal property at Kew and ceased to be a dominant landscape feature. It is notable however that the line of the path running from the Herbarium [1008], behind the Aroid House [2014] and towards the Dutch House [1001] does still mark out the northern extent of the Old Kew Green. This is more a matter of coincidence than design as this path does undergo a series of changes after the enclosure of the Green and does not assume its modern line until the 20th century.

Before George IV enclosed Old Kew Green, the entrance to both the Pleasure Grounds and the Botanic Gardens was along the southern side of the Old Green. In 1825 a new entrance to the Gardens was created east of Methold House [8007] with an impressive double entrance, one for the workers and one for the public.

### **Description**

Old Kew Green is a funnel-shaped strip of land that used to extend between the front gates of the Dutch House [1001] and the White House [2010] to the east, and Hunter House [1008] and Methold House [8007] to the west. To the east Old Kew Green connected with Love Lane [1035], and led to the Brentford Ferry. To the west it connected with the rest of Kew Green, now divided into Little Kew Green [2005] and the larger Kew Green [2004].

The whole of Kew Green, including Little Kew Green and Old Kew Green, was commonland.

### **Maps / Sources**

c.1730 Lands belonging to the St Andres  
 Burrell and Richardson 1771 map  
 Enclosure map of Kew Green 1824

Driver 1840 map  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Non-extant

**Condition** Removed

### **Significance**

Used to be part of Kew Green and as such was a public space extending between the frontages of the Royal landholdings at Kew.

Until the beginning of the 19th century it provided access from Kew to the Brentford Ferry.

Since 1771, and possibly earlier, and up until 1823, Old Kew Green contained the entrance to the Botanic Gardens in its southern boundary

### **Issues**

The historic development of this area is not recognised

### **Recommendations**

The historic development of this area should be more obviously recognised and could be better presented to the public

---

<b>Number</b>	2004
<b>Name</b>	Kew Green
<b>Site Type</b>	Green
<b>RBGK Plot No.</b>	118
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

### **Designations**

#### **Historic Information**

Kew Green has been a central focus for the village of Kew for many centuries. Until the 19th century there was a creek linking the Thames to the pond on Kew Green and, according to Blomfield (2000, p3), it is likely that this pond acted as a dock for the Royal barge in Tudor times. Certainly Henry VIII used to leave his barge somewhere at Kew and travel from there to Richmond by horse (Blomfield p2). Blomfield considers that Kew became a popular residence for courtiers due to its use as a royal stop-off point on the journey to the popular palace at Richmond.

Kew Green originally used to extend as far west as the Brentford Ferry, and by degrees since the start of the 19th century (see entries for Old Kew Green [2003] and Little Kew Green[2005]), it has become foreshortened to its current extent.

Permission to build the church on Kew Green was granted in 1712 by Queen Anne, after over a decade of campaigning by residents of Kew (Blomfield, 2000, p8). £100 towards the building costs of £500 were also donated by the Queen, and a further £100 was donated by Lady Capel of Kew Park (which later became the home of Frederick and Augusta).

The roads that bound the Green to the north and the south were installed by George IV after 1824 as compensation for his enclosure of the western end of the Green.

### **Description**



The Green is currently a large open space having a cricket pitch and other leisure facilities. It is bounded by mature trees.

### Maps / Sources

Blomfield 2000

**Survival** Extant

**Condition** Moderate

### Significance

An important setting for the entrance to the site.

An important local green space.

An historically significant feature related to the history of the Royal Botanical Gardens of Kew.

### Issues

The Green is divided by Kew Road.

Potential for in-situ archaeological deposits.

Its role as an important setting for the gardens needs increased recognition.

### Recommendations

Enhance the visual appearance of the green through enhancing landscape features.

Maintain as a formal and informal leisure space.

Improve recognition of area as a setting for the gardens.

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<b>Number</b>	2005
<b>Name</b>	Little Kew Green
<b>Site Type</b>	Green
<b>RBGK Plot No.</b>	118
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

### Designations

#### Historic Information

When George IV enclosed a section of Kew Green by an act of Parliament in 1823, the land he enclosed extended as far as the line of lime trees and decorative iron railing fence (possibly late 19th century) that now mark the eastern extent of Little Kew Green. According to a sketch of the Gardens drawn by John Smith in 1852, depicting his understanding of the development of the gardens between 1825 and 1846, these limes were planted in 1822 and would thus pre-date the enclosure of Kew Green. It has not been possible to verify this assertion.

In 1825 George IV built a pair of lodges [2005/1] flanking a metal gate along the eastern line of Little Kew Green and a new entrance to the Botanic Gardens was built east of Methold House [8007]. This had a double entrance, allowing separate access for the public and the workers. The long passageway that led from these public gates to the gardens were not popular and received much derision, particularly from John Claudius Loudon, the founder of the "Gardeners' Magazine".

In 1831 William IV revoked his brother's enclosure of Little Kew Green, though he did retain the enclosed area of Old Kew Green [2003] further to the west. He demolished the lodges, removed the gates, turfed the

carriageway that had run through the centre of Little Kew Green from the gates and diverted the access to the Dutch House [1001] along Ferry Lane and the side of the Thames. A small northern section of Little Kew Green was allocated to Hunter House [1008] for a porter's lodge and for a small garden to retain the privacy of the property from the Green. This caused a sharp bend in the road which can clearly be seen on maps dating from the 1830s through to 1881 when the property boundary was brought to its present line in front of the Herbarium.

Decimus Burton's Main Gates [2013], built in 1846, formalised the western extent of Little Kew Green. Little Kew Green now provides an important public open space and provides the setting for both the Main Gates and for the buildings that line its boundaries. The street furniture that lines the edges of Little Kew Green have been recognised as being important survivals from the 19th century and have been designated as Grade II listed buildings.

### **Description**

An area of open grassland with the Main Gates to the Gardens at its western end, and a line of lime trees and a park rail fence at its eastern end. The northerly and southerly extents of Little Kew Green are bounded by roads.

### **Maps / Sources**

Enclosure map of Kew Green 1824

Aiton "View of the Gardens" 1837

Driver 1840 map

Standidge 1851 map

Key Plan 1885

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

Sites and Monuments Record: 200935, 201510, 201511, 201509, 201139, 201507, 201508 (listed street furniture)

**Survival** Extant

**Condition** Moderate

### **Significance**

Still extant section of Kew Green that has been both enclosed and unenclosed by Royal request.

Marks the easterly extent of George IV's enclosure of Kew Green

Provides the setting for the Main Gates and for the buildings that face Little Kew Green

Provides an important public open space

### **Issues**

Recent tree plantings are haphazard and degrade the formal appearance of the area.

Current car parking arrangements degrade the setting of the Green.

The white external railings are an inappropriate colour.

The railings to the east side of the Green are in poor condition.

### **Recommendations**

Remove young trees from the centre of the Green and relocate to edges.

Consider changes to car parking arrangements.

Repaint external railings a more appropriate colour.

Conserve and restore iron railings along the eastern edge of the Green.

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**Number** 2006

**Name** Temple of the Sun

<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	125
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

### Designations

### Historic Information

Part of the design of Augusta's Kew Gardens. Designed by William Chambers and built in 1761. The Temple of the Sun was a corinthian temple modelled in part on a ruin at Baalbek and it stood in the centre of an open grove in Augusta's Arboretum [2008], near to the Orangery [2012]. It had 8 fluted columns with bas-reliefs of lyres and sprigs of laurel at their heads. Festoons of fruits and flowers were draped around the outside of the inner room. The room was decorated with gilt and the centre of its coved ceiling contained a depiction of the sun surrounded by a frieze of bas-reliefs of the signs of the zodiac. The depictions of festoons of laurel were continued in the interior, and were entwined around the images of the zodiac.

The Temple was the first stop on the designated route around Augusta's Garden and it survived until March 1916 when a cedar of lebanon fell in a storm and crushed it. After its destruction it was found to be constructed of lathes and plaster, not the stone it had been assumed to have been built of.

A Ginkgo Biloba was planted on the site of the Temple by Queen Mary in 1923.

### Description

Formerly a wooden framed garden folly in the form of a corinthian temple covered with elaborate plaster detailing.

### Maps / Sources

Plan of Princess Augusta's Gardens at Kew, 1763  
 Chambers' Plans and Elevations 1763  
 Papendiek c.1820 drawing  
 Driver 1840 map  
 Standidge 1851 map  
 OS 1st edition 1861-1871 map  
 OS 2nd edition 1891-1896 map  
 OS 3rd edition 1910 map  
 Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

<b>Survival</b>	Non-extant
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<b>Condition</b>	Unknown
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### Significance

One of the buildings in Augusta's 18th century Kew Gardens and one of the features of the Gardens until its destruction in 1916.

Designed by William Chambers

### Issues

Potential for surviving archaeological deposits.

### Recommendations

Any ground breaking works in the area should be accompanied by archaeological works

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<b>Number</b>	2007
<b>Name</b>	Great Lawn
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	122, 123, 124, 162, 163
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

## Designations

## Historic Information

In 1748, the northern part of the area which was soon to become the Great Lawn is shown on Rocque's map as being an area of formal gardens with statues [2010/3]. What little of the southern area that appears on Rocque's 1748 map is labelled as grass fields. Before 1753 an area of lawn was created, as part of Robert Greening's estimate of the work to be done in June 1753 includes "sinking two parts of the field which is to be added to the lawn, so as to give a view of the water from the house" (cf Desmond p 33). In 1758 Greening's contract included the provision of a "sufficient flock of sheep to feed the lawn" (cf Desmond p 33) which is specified in WT Aiton's contract of 1796 as totalling 41 acres (cf Desmond p 363).

A view of the Great Lawn from the White House [2010] by W Woollett (undated and reproduced in Desmond, p 72) shows the lawn to be lined by a row of mature trees to the west, and these are themselves lined by a continuous row of small trees in pots extending to the lake [3003]. The Pagoda [4014] and Temple of Victory [4005] can be clearly seen in the distance. The practice of lining the west side of the Great Lawn with pots of trees is confirmed by Joshua Kirby's undated painting of the White House.

The Great Lawn was a much acclaimed feature, appreciated even by those who did not like the rest of the gardens: "The only beauty of this garden is the first view of the lawn, with the Pagoda at the end" ("London Magazine" August 1774, p 360)

The Great Lawn is shown on Burrell and Richardson's map of 1771. Its extent and form has much altered during the process of demolishing the White House and building the Castellated Palace [1003] around the turn of the 19th century. George III's demolition of the White House moved the Great Lawn's northern boundary towards the Dutch House [1001], incorporating within its extent the space where the White House once stood. But by 1837 the lawn was divided by a sunken fence, and this remained in place until the early 1840s. By the time the Broad Walk [2002] is completed in 1846 the sunken fence [2022] has been filled in and the two halves of the Great Lawn reunited.

The northern section of the trees that curved across the Lawn's eastern half survived the Castellated Palace related changes, and both the 1837 and the 1840 maps show the trees running up to the sunken fence. At some point during the building of the Broad Walk these trees are removed and do not appear on the 1851 plan of the Site.

During the 20th century the Great Lawn becomes further encroached upon by developing collections and beds and, as a result, a much degraded remnant of this once great landscape feature now remains.

## Description

At its heyday the Great Lawn totalled 41 acres of open lawn and was lined with trees. A curved scattering of trees extended through its eastern half. Now it is a much smaller remnant of its former extent.

## Maps / Sources

Rocque 1748

W Woollett View of the Great Lawn. Date unknown, reproduced in Desmond, 1995, "The History of the

Royal Botanic Gardens, Kew" p 72  
Joshua Kirby painting of the White House. Date unknown, reproduced in Desmond, 1995, "The History of the Royal Botanic Gardens, Kew" p 22  
Burrell and Richardson 1771  
Aiton 1837 View  
Driver 1840 map  
Standidge 1851 map  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Poor

### Significance

An important remnant of the mid 18th century landscape design of the Gardens.  
One of the few landscape features that survive from HRH Frederick's involvement with the Gardens before his sudden death in 1751  
Provides the setting for the Dutch House [1001] and the Orangery [2012].

### Issues

Now much smaller than its original extent  
Now crowded and encroached on by plantings  
Its importance, its history and its survival are not recognised, nor are they represented to the public.

### Recommendations

Elements of the Great Lawn could be restored as a landscape feature in the context of the modern landscape. This includes the long term clearance of the vegetation crowding its edges and expanding its extent as far as possible.  
Its importance as an important surviving historical feature needs to be recognised and promoted

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<b>Number</b>	2008
<b>Name</b>	Wilderness / Arboretum (18th century)
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	127, 125
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

### Designations

### Historic Information

The arboretum is part of the mid 18th century core from which the modern Royal Botanic Gardens have grown. Tree plantings first appear in this area during the mid 18th century though there are currently no plans known that show their first origins. Though there are plans from 1763 and c.1785, none of these label the plantings in this area, and there are no documentary sources currently identified that discuss this feature in any way. The first plan to label this area as an arboretum is Aiton's 'View', on which he labels it as the 'Old Arboretum'. The 1849 map by Driver also labels it as an arboretum. Later 19th century maps do not ascribe a label to this area. It is currently impossible to state what the original design intention was for this. In particular it cannot be concluded whether the area was intended to be an arboretum, displaying diversity of tree species, or as a wilderness, a popular landscape form that took the visitor on an adventure through enclosed wooded plantings.

There are some indications, however, that this area may have been planted up as a wilderness, rather than an arboretum, and this as an idea possibly predates the development of the Physic or Exotic Garden [2009/1]. The c.1730 plan showing the holdings of the St Andres at Kew shows the area between the White House [2010] and the North Eastern Zone as being 3 fields, known as the 'Warren Fields'. These total an area of 12 acres. We know that before his death Prince Frederick was developing the area in front of the house, with the Lake [3003] and Great Lawn [2007], and it is possible that the three fields to the east of the house were not brought into the formal garden design until after his death in 1751. In 1757 Robert Greening submitted an estimate for the planting of a 10 acre wilderness in the 'nursery' (Desmond p34). Whilst the location of the nursery is not known for certain, it is possible that the area later occupied by the Arboretum and Physic Garden [2009/1], once known as the Warren Fields, was by this time in use as a nursery for the rest of the gardens. We do know that Frederick had been regularly ordering large quantities of trees from London and local nurseries and these valuable specimens would probably have been stored at Kew before being planted, most probably in a nursery. If the nursery was located in this area, it can be conjectured that the site for the Physic and Exotic Garden was decided on after Greening's estimate was submitted, and that the exclusion of the 4 acres of the Physic Garden meant that only 5 acres of wilderness was planted, half of the 10 acres originally intended. As a further detail, when Chambers describes the location of his Temple of the Sun [2006] in his "Plans, elevations, sections and perspective views.." of 1763 he mentions the Temple as being in an "open grove" on the way to the Physic Garden and pays no more attention to these plantings. If they were part of the broader design of the Physic Garden of which he was so proud he might have made more mention of the trees.

Several mounds are conserved within this area in the modern Gardens. It is highly likely that these were raised as part of the design of this area at some stage. Lord Bute was apparently fond of raising mounds to plant trees upon, though the origin of this reputation is not currently known.

The 1763 plan of Kew Gardens, though very stylised, does show the plantings to be in the familiar form of a wilderness, made up of shrubs in island beds or clumps, and standard trees set in grass between. The Temple of the Sun [2006] stands as a folly in the wilderness, as was the fashion. The tree and shrub plantings shown on the 1763 plan appear in a similar fashion, though slightly altered in appearance, on the plan of the Gardens of about 1785.

In 1773 Banks instigated a large tree and shrub planting programme of nearly 800 species, the majority of which were from the North Americas. It is likely that these plantings would have been made in the area under consideration. By 1837 this area is labelled as an arboretum, and is surrounded by a path that defines the plantings as a roughly circular feature. It stays in this form throughout the second half of the 19th century. From 1840 onwards plans of the Gardens show the plantings in this area as less ordered and more scattered and the shapes of the clumps, are lost. Any design that did exist within the plantings becomes progressively lost over time. The three earliest editions of the Ordnance Survey show the trees in this area to be a random scatter of plantings, with no formal design showing through.

### **Description**

This was a defined area of tree and shrub plantings in the north of the current Site. Now the site of the arboreal plantings is marked with a new arboretum that displays the diversity of tree species to the visitor. There are several small mounds within this area, which were probably part of the original design.

### **Maps / Sources**

"A plan or survey of the lands and premises .. St Andre .. Lying at and about Kew in the County of Surrey c. 1730

Plan of the Garden at Kew, 1763

1763 Chambers "Plans, elevations, sections and perspectives of the gardens and buildings at Kew in Surrey"

Plan of the Gardens at Kew and Richmond c.1785

Aiton's "View" 1837

Driver 1840, map

Standidge 1851, map



Day and son 1852, map  
OS 1st edition 1861-71  
Key Plan 1885  
OS 2nd edition 1891-1896  
OS 3rd edition 1910  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Partially Extant

**Condition** Removed

### Significance

Part of the mid 18th century landscape design of the Gardens  
The mounds survive as a physical reminder of the history of this area of the Site

### Issues

The development of this area is not understood  
The mounds need to be conserved

### Recommendations

The 18th century development of this area should be researched and promoted  
The mounds should be conserved and incorporated within any design for this area.  
The possibility of restoring the mid to late 18th century garden designs should be explored.

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<b>Number</b>	2009
<b>Name</b>	Botanic Garden
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	127, 143, 141
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone, North Eastern Zone

### Designations

### Historic Information

The Royal Botanic Gardens of today has its roots in a much smaller Physic or Exotic Garden, built around 1759-60 and totalling about 4 acres. This garden was part of a complex of elaborate gardens including the Flower Garden [3001], Aviary and Menagerie [3002]. Integral to the design of the early Physic Garden [2009/1] were several glasshouses designed by Chambers, of which the largest was the Great Stove [2009/2]. Built in 1761 the Great Stove was over 34m long, 6m high and heated by four furnaces. It had an 18m bark stove running down its middle with a 7.5m long dry stove at each end. This massive construction was, at the time, one of the largest hot houses in the country. The Stove was demolished in 1861 when Sir William Hooker transferred its contents to the partially finished Temperate House. The only visible reminder is a wisteria that formerly cloaked the east end of the Great Stove, which is now supported by an iron frame.

John Haverfield oversaw the planting of the Physic Garden from 1759 to 1763. This is also the time at which William Aiton first appears in the household accounts, receiving payment for "cultivating and keeping in order our Physick Garden" (cf Desmond p 34). The range of plants contained in the Physic or Exotic Garden grew steadily through the second half of the 18th century with donors such as John Ellis, an "amateur naturalist with an obsessive interest in the survival of plants on long sea voyages" (Desmond p 40), sending seeds and plants back to Kew. The collections were further boosted in 1762 by Bute's translocation of a number of

choice trees from his late uncle, the Duke of Argyll's estate and throughout the 1760s plants continued to arrive at Kew from nurseries, private collections and overseas travellers. Desmond states that Hill's 1768 edition of Hills' "Hortus Kewensis" (the complete listing of the plants grown at Kew) contains over 2,700 species of herbaceous plant (Desmond p 40).

After Augusta's death in 1772, George III inherited the gardens at Kew. This inheritance coincided with his befriending of Joseph Banks, newly returned from his three year voyage with Captain Cook. By 1773, Banks had established his presence at Kew and unofficially he promoted his 'superintendence over the Royal Botanic Gardens'. Over the coming years Banks instigated collecting campaigns in India, Abyssinia, China and Australia and plants and materials were shipped to Kew from the colonies. The random plant acquisitions of Augusta's time were replaced with targeted and purposeful collecting. By the early 1800s virtually no ship left India or any other colony without some living or preserved specimen for Kew. One of Bank's other achievements was the translocation of breadfruit to the West Indies in 1793, after an earlier attempt had been scuppered by the 'Mutiny on the Bounty'. Under his direction the Gardens established an international reputation for plant collection and competed vigorously to be the first European garden to display any new specimen. Bank's death coincided with that of George III and the Botanic Gardens went into a 20 year decline. By 1831 Kew no longer actively collected plants and all of its foreign collectors were withdrawn.

The Parliamentary Enquiry into the conduct of the Gardens eventually resolved the problems of underfunding and the lack of royal interest by bringing the Gardens under the control of the Office of Woods and Forests, and appointing Sir William Hooker as the first official director in 1841. The site of the original Botanic Gardens expanded and became more dominated by glasshouses. The largest of these was the T-Range [2009/3], so named because of its 'T'-shape. Sir Joseph Hooker, the son of Sir William Hooker, built it in 1869 to the designs of Henry Ormson. The central part of the structure was allocated to tender plants and it also held a tank for the giant water lilies that had previously been grown in the Water Lily House [3014]. The T-Range was subject to many phases of restoration and improvement until its final demolition in 1983.

The other main area of the 19th century glasshouse development [2009/4] was in the area now occupied by the Secluded Garden. No glasshouses are shown here on Burrell and Richardson's map (1771) though some are shown on Aiton's 1837 'View'. By the time of the 1st edition of the Ordnance Survey (1861-71), the glasshouses have expanded to form a distinctive block and these continued in existence through the 20th century.

Over the 20th century the focus of the Gardens shifted away from the original nucleus of botanic activity as the glasshouses became replaced with larger versions elsewhere on the Site and as the living collections became distributed across the Site. The T-Range was the last of the buildings to be removed from this area and though it was replaced by the Princess of Wales Conservatory [8015], this new glasshouse exists independently of the mass of greenhouses, small gardens and beds that preceded it.

Part of the site of the original Botanic Garden is now marked with a dispersed arboreal planting, illustrating the diversity of tree species in existence.

### **Description**

According to John Smith (cf Desmond p 40), the 18th century Physic Garden displayed herbaceous plants on a one-acre site in long rows, arranged in Linnean classified order, with a path between every 2 rows. Each genus was identified by a named label and every species by a numbered label which could be identified in a manuscript record of herbaceous plants. Desmond also notes that Smith mentions a collection of grasses in circular beds and British and alpine plants enclosed by low clipped hedges of lilac and hornbeam but qualifies this by stating that this was probably from a later period in the Garden's development. Such garden designs can be seen in Aiton's 1837 "View" and in Driver's 1840 map of the Gardens.

By 1837 the Botanic Gardens had expanded to occupy a much greater space. The gardens were dotted with small glasshouses and discrete garden areas. This same pattern of gardens and glasshouses was

maintained throughout the 19th century, whilst the Botanic Gardens developed out of this nucleus to fill the entirety of the Site. During the 20th century these gardens and glasshouses were gradually cleared until, with only the Princess of Wales Conservatory [8015] and the Secluded Garden occupying a small portion of the footprint of the old Botanic Garden, the site is now almost entirely cleared, with nothing to indicate its past to the visitor.

Part of the site of the original Botanic Gardens is covered with the mound created from the spoil from the construction of the Princess of Wales Conservatory; part of the site is covered with a random planting of trees intended to be an educational arboretum.

### **Maps / Sources**

Plan of the Garden at Kew, 1763  
1763 Chambers "Plans, elevations, sections and perspectives of the gardens and buildings at Kew in Surrey"  
Burrell and Richardson, 1771, map  
Plan of the Gardens at Kew and Richmond c.1785  
Aiton's "View" 1837  
Driver 1840, map  
Standidge 1851, map  
Day and son 1852, map  
OS 1st edition 1861-1871  
Key Plan 1885  
OS 2nd edition 1891-1896  
OS 3rd edition 1910  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Nomination Document

**Survival** Non-extant

**Condition** Unknown

### **Significance**

These are the original Botanic Gardens, in existence in this specific location for over 200 years, until the final removal of the T-Range, the last vestige of the Gardens, in 1983.

This is the core from which the modern Royal Botanic Gardens, Kew and all the living collections contained within the modern Gardens grew.

Nationally and historically significant for their roles in royal history; the economic development of the colonies and the British colonial economy and for their role in the history of science, botany and exploration.

The Great Stove was designed by Chambers

### **Issues**

Part of the site of the original Botanic Gardens is covered with a random planting of trees, this does not reflect the formal historic plantings.

Potential for surviving archaeological deposits.

The early history and development of the Physic or Exotic Garden is not understood.

The original Botanic Gardens and their history are not recognised in the management of the Site and are not promoted

### **Recommendations**

The continued presence of the arboreal plantings needs to be brought into question and the management of the site of the old Botanic Gardens needs to be reconsidered in order to respect the site, its history and its archaeological deposits.

The presentation and landscape design of the site also needs to be reconsidered.

Any ground breaking works in the area should be accompanied by archaeological works.

The early history and development of the Physic or Exotic Garden should be researched and promoted.

Consideration should be given to developing a 'new' landscape in the area that reflects the site's history and significance.

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<b>Number</b>	2010
<b>Name</b>	White House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	117, 122, 123, 124
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

### **Designations**

### **Historic Information**

The White House [2010/2] was the dwelling of HRH Frederick the Prince of Wales between 1731 and his death in 1751. His wife Augusta continued to use the residence though less frequently as she became older, until her death in 1772. The house was then used as a royal residence by George III and his family until it was demolished by the orders of George III in 1802. This demolition was part of the grand scheme of the Castellated Palace [1003] which was being built alongside the site of the White House at this time.

The White House, so named after William Kent clad it in white stucco, was built around the central core of an earlier dwelling. The earlier house, occupied by the Capels and the St Andres prior to HRH Frederick's rental and then purchase of the house and estate, was described in 1678 by John Evelyn as "an old timber house, but [the] garden certainly has the choicest fruit of any plantation in England, as [Sir Henry Capel] is the most industrious and understanding in it" (cf Blomfield, p21). Blomfield suggests that this timber house may even have been the same building that Dr Awberry had occupied a century before. That the White House was constructed around this core is confirmed not only by Fanny Burney's observations in 1786 that it had been repaired rather than rebuilt (Desmond p22), but also that "When the house was taken down in 1802, it was found to have been originally built of red brick, worked in ornamental grooves and patterns: over this, wooden planks had been fastened on which a smooth coating of stucco had been laid", (James Bradley 1832, cf Desmond p22). This information has been confirmed by the recent Time Team excavations (May 2002). Unfortunately these results were not available by the time this document was produced.

Kent did extend the house during his renovations, adding a single storey wing to each end, adding both space and presence to his Palladian construction. The interior decoration of the house during the early 1760s is described in detail in Chambers' "Plans, Elevations, Sections .." of 1763. These decorations included numerous paintings and tapestries and several painted and gilt ceilings designed, and Chambers thinks possibly painted, by Kent (Chambers p2). Kent's other interior additions included a staircase, furniture and chimney pieces. There are many contemporary illustrations of the White House that survive, and these include the view by Rocque included on his maps of 1734 and 1748.

Chambers, as Comptroller of the King's Works for George III, was commanded to plan alterations to the White House, now known as Kew House, in the 1770s. His proposed changes included turning one wing into a library, and the other into a music room. As no mention of these changes has yet been located in the archives, Desmond considers that it is unlikely that they were ever conducted (Desmond, p69). The only known alteration during this time was the addition of a clock tower; this is possibly part of Chambers' intended alterations. This clock tower was included in several drawings of the White House, such as John Fisher's and Mannkirsch's reproduced in Desmond (p70). According to Desmond this tower was removed to Osborne House, where it still remains.

The White House was the centre of a large number of associated buildings that made up its estate. All of the

buildings to the west bar the two buildings now known as Kew Palace Cottages [1005 +1006] were built after Rocque's map of 1748, in an area of land that had previously been formal gardens. Many of the stable buildings to the east were earlier buildings, already in place by the time of Rocque's map of 1734. Many of these associated buildings survived the destruction of the House itself in 1802. For example, the stables or 'Royal Mews' [2010/1] to the east of the House survived until after 1845, when they were partially demolished to make way for the Broad Walk [2002] and Little Broad Walk [2001]. The 1840 map by Driver shows that most of the White House complex survived George's alterations, with the Kitchen block [1004], including the Guard House, and the 'Housekeeper's House' [1005 + 1006] all remaining to the west of the House. Between 1840 and 1851 the Kitchen area was re-organised, with the majority of the buildings, including the Guard House, removed. The Housekeeper's House remained as did the largest kitchen building, with a small L-shaped building surviving further to the south. The L-shaped building was demolished after publication of the 2nd edition Ordnance Survey map between 1891 and 1896, and before the survey of the revised, 3rd edition in 1910. The Housekeeper's House (Kew Palace Cottages [1005 + 1006] and the Kitchen block (Kew Palace Flats [1004]) still remain. Another building that remains in the Gardens from the White House estate is the Orangery [2012], built by William Chambers.

The area to the south of the White House [2010/3] had been formal gardens when the St Andre's had held the property and are shown as such on the c. 1730 plan of the estate. This garden had a series of formal vistas with a centre of 'Pette d'Oie', just below the house. Rocque's 1734 and 1748 maps show the formal vistas removed, but the formal tree plantings and courtyard immediately south of the building still remaining. Rocque's maps of 1734 and 1748 also show 4 statues standing in the courtyard. Rocque's 1754 map does not show the White House gardens, though we do know from Greening's contract of 1753 that Prince Frederick was already creating the Great Lawn [2007] by this date (Desmond p 33).

### **Description**

Formerly a timber house, "old" by 1678 according to John Evelyn, clad in stucco by William Kent in 1731, who also added two extra single-storey extensions, one at each side. Lavishly decorated inside by Kent. The House was demolished in 1802 and the site was lawned over, ironically becoming an extension of the Great Lawn that had once rolled out from the doors of the White House. The area is now under lawn with some shrubbery at its edges.

### **Maps / Sources**

A Plan .. of the lands .. St Andre .. Lying at Kew, c.1730  
 Rocque 1734, 1748 and 1754  
 Burrell and Richardson 1771  
 Fisher, John, late 18th century, picture of White House  
 Mannkirsch, late 18th century, picture of White House  
 Papendiek, late 18th century, picture of clock tower  
 Driver 1840 map  
 Standidge 1851 map  
 Key Plan 1885  
 Blomfield 1994  
 Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Non-extant

**Condition** Unknown

### **Significance**

The White House is significant both for the role it played in royal history and for its role in the development of Kew Gardens. The 'White House' design was created by William Kent, who designed both the interior and the exterior of the property.

The central core of the house was already described as "old" by John Evelyn in 1678, 50 years before Kent altered and expanded it and the building may have 16th century origins.

## Issues

The findings of the Time Team excavations in summer 2002 are not yet published

In-situ archaeological deposits require conservation

The relationship between the site of the White House and Kew Palace Flats and Cottages is not currently clear on the ground

## Recommendations

The findings of the Time Team excavations should be incorporated into the SCP when they are published.

Any ground breaking works in this entire area, including the outlying areas of the complex such as the formal gardens [2010/3] and stables [2010/1], must be accompanied by archaeological works.

The relationship between the site of the White House and Kew Palace Flats and Cottages needs to be made clearer on the ground. This should include any redesign of the rear of Kew Palace Flats [1004] to make a more appropriate visual terminus for the Little Broad Walk [2001], and the restoration of the Great Lawn [2007].

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<b>Number</b>	2011
<b>Name</b>	Temple of Solitude
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	122
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

## Designations

### Historic Information

Completed by 1763, the Temple of Solitude was designed by Chambers. Little is currently known about this building, though we do know that repairs were made to the Temple's paving in 1799. It is currently uncertain when the Temple was removed.

Desmond marks the possible location of the Temple of Solitude as being in the Palm House Zone, just north of the Lake [6003]. However, in Chambers' discussion of the Kew Gardens dating from 1763 he states that the Temple of Solitude was "situated very near the south front of the palace" (Chambers 1763, 4). A building is shown beside the Kitchens of the White House [2010] on plans dating from the mid to late 18th century, and Driver's plan of 1840 clearly shows this garden building as surviving both the demolition of the White House and the reorganisation of this area following the closure of Love Lane [1035]. It is highly probable that this is the Temple of Solitude but further research needs to be conducted on this issue. A building does not appear in this location on the maps from 1851 and 1852.

### Description

The Temple of Solitude was a domed building predominantly in the Doric style. It had a pedimented door and windows and was externally decorated with festoons of plaster ribbons. It was similar in appearance to the original Temple of Aeolus [3015], though Aeolus had a more open frontage.

### Maps / Sources

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."

Plan of Augusta's Garden 1763

Burrell and Richardson 1771 map

Plan of the Gardens at Richmond and Kew c.1785

Aiton "View of the Royal Gardens" 1837



**Survival** Non-extant

**Condition** Unknown

### Significance

Part of the mid-18th century Royal Gardens at Kew  
Designed by Chambers

### Issues

The early development of the old Kew Gardens is not understood.  
Potential for surviving archaeological deposits.

### Recommendations

The early development, history and design of the old Kew Gardens should be researched  
Ground breaking works in this area should be accompanied by archaeological works

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<b>Number</b>	2012
<b>Name</b>	The Orangery
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	126
<b>RBGK Building No.</b>	0953
<b>Management Zone</b>	Entrance Zone
<b>Designations</b>	Grade I Listed

### Historic Information

18th century (1761) by Sir William Chambers. The largest classical building in the Gardens and at one time the largest glasshouse in England. Designed as a hot-house for orange trees but the light levels were too low for it to be successful. Large glazed doors were added to the end gable walls in 1842 and the building was thence used to house large plants, not citrus.

Princess Augusta's coat of arms placed over the central bay in the mid 1840s, and the Royal Arms. At the same time Nesfield levelled and landscaped the ground in front of the Orangery. Nesfield also created plans for parterres to be planted in front of the Orangery, but these do not seem to have been implemented.

In 1863 the plants from the Orangery were transferred to the new Temperate House [4017] and the building put into use as a museum of timber, in 1878 receiving more than 1000 specimens from India. In 1883 2 light cast iron galleries were added, accessed by spiral stairs.

It continued in this use until 1959 when the galleries and stairs were removed and the building restored to its original form. The external fabric was again restored and redecorated in about 1998/9.

It has until recently been used as a restaurant and, at the time of the survey, a substantial new extension is being added to the north face to enhance this use.

### Description

#### Building Fabric

Mass masonry structure of rendered brickwork with large glazed openings to the south. 7 bays with rusticated walls and arched openings. The end bays are pedimented. Rectangular on plan with the south facing wall pierced by large, double height round arched windows. The main south façade has a slightly projecting wing at either end surmounted by a triangular pedimented gable. The projecting cornice is decorated with a dentil detail.

## Roof

Low double pitched slate roof with lead lined gutters behind a raised parapet, sheathed in lead, above the cornice. The ridge and hip lines are lead covered. The gutters discharge through lined gutter boxes in the roof space to internal down pipes. The roof structure is of standard timber trusses of pitch pine.

## Walls

The walls are of rendered masonry, coursed to resemble a massive classical masonry structure. The render is still that applied by Chambers to his 'secret recipe'. The external decoration was renewed in 1998/9 and is presently painted brilliant white, and is in good condition.

There are 3 cartouches including Princess Augusta's coat of arms on the south façade and 2 terracotta Royal Arms on either gable end wall. These have all been overpainted.

## Windows

The south facing main façade is pierced by 5 wide, full height round arched windows. The pedimented gable end sections each 1 full height window and 4 additional smaller windows, 2 above and 2 below the string course. The windows are small paned, divided by timber glazing bars, and are presently painted white, in good decorative condition.

## Internal

The double height space is undivided and is presently in use by the contractors working on the extension. The floor is of large white limestone flagstones, with a pattern of small square black tiles. The floor is presently partly removed to allow the insertion of new services.

## Other

The surrounding planting scheme has been removed to permit building works.

## Maps / Sources

Papendiek c.1820 drawing

Chris Blandford Associates, 2002c "Outline History of the Orangery at RBGK"

**Survival** Extant

**Condition** Good

## Significance

Major architectural significance, designed by William Chambers and a major classical building, despite its shortcomings as an Orangery.

## Issues

No significant issues. The historic fabric has not been altered by the addition of the extension and the interior will be restored.

The use of the Orangery as a restaurant has well established precedents and causes no conflict, although a token planting of arrange trees in the building would create an appropriate link with its intended use.

## Recommendations

The present paint scheme of brilliant white should be reconsidered. The colour was not available when the Orangery was built and a more muted colour would be more appropriate, if the original cannot be identified and replicated.

The 3 cartouches and 2 terracotta crests on the upper walls have been overpainted and should be cleaned.

Once the paint layers have been removed the cartouches should be inspected for any necessary repairs. Consideration should be given to reinstating the building in its earlier setting, if that can be identified. When the Orangery is brought back into use as a restaurant the design purpose should be acknowledged by planting citrus trees in tubs.

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<b>Number</b>	2013
<b>Name</b>	The Main Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	118, 117, 132, 113
<b>RBGK Building No.</b>	0963
<b>Management Zone</b>	Entrance Zone
<b>Designations</b>	Grade II* Listed

### Historic Information

19th century (1846) Designed by Decimus Burton, instructed by Sir William Hooker, and opened in April 1846.

The central double gate, supported by 2 large ornate pillars of Portland stone, is for carriages. These are flanked by 2 smaller, less ornate stone pillars each supporting a single gate for pedestrians. The gates are flanked by cast iron railings that curve forward in a wide sweep enclosing a vehicle turning circle, and terminate in stone piers, one with a drinking fountain, no longer in use.

The main entrance to the Gardens has been relocated several times over the last 2 centuries. Until the turn of the 19th century Kew Green [2003-5] used to extend as far as the Dutch House [1001]. George III enclosed the far tip of Kew Green at that time, and prevented public access further than the area of the Orangery [2012]. In 1824 George IV extended the enclosure as far as the line of trees and the park railings [2005/1] that divide Kew Green opposite the Main Gates. Until this point the entrance to the Botanic Gardens [2009] used to be a wooden door in the Arboretum wall, close to where the present ticket office sits. In 1825 a new entrance to the Gardens was created east of Methold House [8007] with an impressive double entrance, one for the workers and one for the public. The line of the current gates was decided in 1831 when William IV revoked his brother's enclosure of Little Kew Green [2005].

### Description

#### Building Fabric

Portland stone gateway with cast and wrought iron gates.

#### Masonry

The pillars are of Portland stone, the square main gate pillars stand on a square plinth. The front and rear principal faces are decorated with a fruit and floral motif in a frame standing proud of the face. The dentilled entablature is supported on 4 corner rams' heads separated by a floral swag, by J. Heming Junior. The whole is surmounted by an ornate urn. The carving is by John Henning the Younger, an artist employed elsewhere by Burton.

The smaller gate pillars are more sedate in style with no floral motif on the main faces. The cap stone is supported by a simple entablature decorated with acanthus leaves, and there is no urn.

The outer stone pillars are formed by 2 piers set close together with a curtain wall between, similar in style to the intermediate piers but each with a pair of globular vases, said to have come to Kew during the time of William IV. The left hand pillar has a plain round headed niche set in the centre; the right hand pillar has had

a drinking fountain set into the niche, with a projecting clam shell basin on a bracket below. The basin is now covered in lead and the niche boarded up.

The surface of the Portland stone is eroded overall and the decorative detail is worn. One or 2 of the floral medallions on the entablature of the main pillars appear to have been renewed, and possibly other details. On the right hand main pillar there is a crack in one of the faces that has been repaired with cement mortar. On the left hand outer gate pillar there is a crack in the plinth, that has been repaired with mortar. There are several other mortar and piecing-in repairs on the pillars. The gate hinges have been re-set in the pillars and pointed with cement mortar, in some instances quite crudely.

The outer pillars are in similar condition to the gate pillars. The low masonry wall to the curving railing has several cracked and damaged coping stones.

#### Ironwork

The highly elaborate gates are by Walker of Rotherham, in the Jacobean style, and incorporate the Royal Arms with the letters 'VR' over the main gate. Pevsner describes the ironwork as 'scrolly'. The ironwork appears sound and the gates in working condition. The decorative embellishments all appear to be present, despite being very fine and possibly fragile. The black surface paint is rusting, particularly on the curved railings, where the rust has begun to damage the material in places.

#### Other

The path before and between the gates has been surfaced with tarmac, which is unfortunate. Inside the gates are modern tubular steel railings with utilitarian turnstiles, which could be more sympathetically designed in this important setting.

#### Maps / Sources

**Survival** Extant

**Condition** Good

#### Significance

A fine example of the work of Decimus Burton and of his craftsmen.

The gates are in good condition although the decorative detail to the masonry is being eroded.

The public's first view of the architecture of Kew; perhaps these gates deserve their own interpretation panel, as the more obvious buildings do.

#### Issues

The decorative detail to the stonework is being lost through surface erosion, and this will accelerate in the present polluted conditions.

The masonry has been repaired and mortared in the past with cement mortar, which will accelerate damage to the limestone in wet conditions.

The paint surface to the ironwork is deteriorating and rusting is severe in some instances.

The modern turnstiles and tubular steel railings are inappropriate to the history and significance of the Gates.

#### Recommendations

A proposal for the restoration of the stonework should be prepared, including the removal of all cement mortar repairs and replacement with lime mortar.

The masonry should be given a light clean to remove surface grime and sulphation, the cracks filled with a lime mortar, and the damaged mouldings and arises repaired with lime mortar where appropriate.

The delicate carved surfaces should be given a shelter coat to protect the remaining detail.

All future repairs should be in lime putty or lime mortar.

The paint surface to the ironwork should be renewed. The original paint colours should be investigated and used in the redecoration.

Consideration should be given to redesigning the turnstiles and railings inside the Gates, so that they are more sympathetic to the Gates' design, history and significance.

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<b>Number</b>	2014
<b>Name</b>	Aroid House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	117
<b>RBGK Building No.</b>	0965
<b>Management Zone</b>	Entrance Zone
<b>Designations</b>	Grade II* Listed

### Historic Information

Previously the Architectural Conservatory. Oldest of the 19th Century glasshouses at Kew. Originally one of 2 pavilions designed by John Nash for the gardens at Buckingham Palace, this one moved to Kew by William IV in 1836. The other is still in situ. Adapted by Sir Jeffrye Wyattville who also designed King Williams Temple [4021]. The 12 Ionic columns on the east and west façades reputedly come from Carlton House. Wyattville also wanted Portland stone columns on both north and south façades but costs obliged him to substitute Bath stone pilasters and omit decorative carving. Originally heated by a patent system (A M Perkins) of steam circulated through small bore coil pipes until replaced with a large bore hot water pipe system 30 years later. Currently being restored.

### Description

#### Building Fabric

Classical stone 'Greek temple' structure, the east, south and west walls glazed with Tuscan pilasters along the long faces and 6 Ionic columns in antis on the pedimented fronts. The pediments are glazed. The internal structure is of cast iron posts and trusses.

#### Roof

The structural external walls support a double pitched glazed roof, carried internally on delicate cast iron trusses, purlins and rafters.

#### Walls

Masonry pilasters of Bath stone to the north and south faces. The intermediate bays of the south face are fully glazed (timber glazing bars), those of the shaded north face are plain masonry of Bath stone. Six Ionic columns of Portland stone to the east and the west façades support a classical pediment, glazed. The intermediate bays are also fully glazed. The columns and pilasters sit on a plain plinth of Bath stone. No classical ornamentation apart from the column capitals.

The external Bath and Portland stone columns, pilasters and plinth elements are in poor condition, the stonework spalling and stained.

The timber glazing frames and glazing bars are in poor decorative condition, the paint surface has peeled revealing unpainted timber beneath. Some timbers need replacement.

#### Internal

The double height space is divided by 2 arcades of cast iron columns that carry the roof truss members. The

underfloor space, used for the heating plant, was not accessible.

The Aroid House was not open to survey but the cast iron structural elements appeared sound, on external inspection. The painted surface has peeled and the iron surface of the columns and trusses has rusted, but no significant cracks could be seen. This will of course have to be confirmed by closer inspection.

Other

Secret gutters along the north and south face roof pitches discharge into external cast iron rainwater pipes. The roof flashings (and gutters?) are lead. The cast iron rainwater pipes are rusted through.

### Maps / Sources

**Survival** Extant

**Condition** N/A

### Significance

Major architectural significance, designed by John Nash and alterations by Wyattville. A fine example of a classical conservatory and elegant use of cast iron structure.

The early use of steam heating coils and the underground plant room is also of interest, and the original system should be researched and presented for public interest.

Major historical significance, by association with Buckingham Palace and William IV. The changes in its use and function as the Botanical Garden developed: originally housing Araucaria and eucalyptus; in 1854 used for Australian flora; in 1861 it was renamed the Aroid House and was used for South East Asian Araceae; in 1980/3 it was used as accommodation for large palms when the Palm House was under repair.

### Issues

Currently being restored.

The new use to which the building is put once restored should be appropriate to its history and significance.

### Recommendations

Currently being restored.

The Aroid House should be brought back into use as originally designed, as a conservatory.

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<b>Number</b>	2015
<b>Name</b>	Drinking Fountain
<b>Site Type</b>	Drinking Fountain
<b>RBGK Plot No.</b>	125
<b>RBGK Building No.</b>	Statue number 12
<b>Management Zone</b>	Entrance Zone

### Designations

### Historic Information

One of several Victorian drinking fountains scattered across the site.

### Description

Portland stone with cast bronze basin  
1.66m high



## Maps / Sources

Taylor Pearce Artefact Information, 2000

**Survival** Extant

**Condition** Good

## Significance

Part of the Victorian development of the infrastructure of the Royal Botanic Gardens

## Issues

The constant presence of water causes erosion of the bronze basin

Use of modern fittings degrades the fountain

Materials used for repairs should be appropriate and matching the original

## Recommendations

Regularly wax the bronze basin about every 6 months

Replace broken fittings only when necessary, and use replacements that are appropriate to the design and history of the fountain

Use appropriate, lime-based mortars for any repairs to the base.

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<b>Number</b>	2016
<b>Name</b>	Boundary between Kew Gardens and the Northern Zone
<b>Site Type</b>	Boundary
<b>RBGK Plot No.</b>	157, 159, 148, 141, 132
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone, North Eastern Zone

## Designations

## Historic Information

This boundary is shown on the the c.1730 plan of the St Andre estate, and continues in existence through out the 18th century, appearing on Burrell and Richardson's 1771 map of the site and the c.1794 map of the site. By the time of Aiton's 1837 "View..." the Botanic Garden has been expanded into the area defined by this boundary, and parts of the boundary have been removed. This process gained momentum after the formation of the Royal Botanic Gardens and the boundary has been entirely removed by the time of the 1st edition 25" Ordnance Survey map of the site.

## Description

Boundary defining the Kew estate and gardens from the kitchen gardens and private residences in the Northern Zone. The constitution of this boundary is unknown, though it would probably have been a wall. Some archaeological remains of this wall may still survive.

## Maps / Sources

A Plan .. of the lands .. St Andre .. Lying at Kew, c.1730

Burrell and Richardson 1771

Aiton 1837 "View..." map

OS 1st edition 1861-1871

**Survival** Non-extant

**Condition** Unknown

**Significance**

Part of the historic landscape of the Site, dividing the Royal gardens from the private residences

**Issues**

Potential for archaeological deposits

**Recommendations**

None

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**Number** 2017

**Name** Unknown building

**Site Type** Building

**RBGK Plot No.** 127

**RBGK Building No.**

**Management Zone** Entrance Zone

**Designations**

**Historic Information**

Location shown on 1763 plan of Augusta's gardens at Kew.

**Description**

Unknown

**Maps / Sources**

Plan of Princess Augusta's Garden, 1763

**Survival** Non-extant

**Condition** Unknown

**Significance**

Part of the 18th century design of Augusta's garden

**Issues**

There is potential for archaeological deposits to survive.

**Recommendations**

Substantial groundwork in the area should be accompanied by archaeological works.

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**Number** 2018

**Name** Unknown building

**Site Type** Building

**RBGK Plot No.** 143

**RBGK Building No.**

**Management Zone** Entrance Zone

**Designations**

**Historic Information**

Location shown on 1763 plan of Augusta's gardens at Kew.

**Description**

Unknown

**Maps / Sources**

Plan of Princess Augusta's Garden, 1763

**Survival** Non-extant

**Condition** Unknown

**Significance**

Part of the 18th century design of Augusta's garden

**Issues**

There is potential for archaeological deposits to survive.

**Recommendations**

Groundworks in the area should be accompanied by archaeological works.

**Number** 2020

**Name** Mound

**Site Type** Mound

**RBGK Plot No.** 127

**RBGK Building No.**

**Management Zone** Entrance Zone

**Designations**

**Historic Information**

Probably created from spoil from the construction of the Princess of Wales Conservatory [8015]. Covers part of the site of the original Botanic Gardens [2009].

**Description**

A large mound, which the public are encouraged to use by the creation of mown grass paths through the tertiary sward that covers it. The mound is situated by the side of the Broad Walk and prevents the Princess of Wales Conservatory being seen from the Broad Walk.

**Maps / Sources**

**Survival** Extant

**Condition** Good

**Significance**

Creates height on an otherwise flat site.

Manages the views of the Princess of Wales Conservatory from the Broad Walk.

### Issues

None

### Recommendations

None

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<b>Number</b>	2021
<b>Name</b>	Botanic Alcove
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	127
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Entrance Zone

### Designations

### Historic Information

Shown on Driver's 1840 map of the area in the SE corner of the Palace Grounds beside the Botanic Garden [3009], and on the opposite side of the fence to the Great Stove [3009/2]. The Palace Grounds were shrunk in the late 1840s when the Broad Walk [2002] was built. The Alcove was presumably removed as part of this change as it does not appear on the 1st edition OS map of the Gardens.

There are 4 of these alcoves depicted on the 1840 map and it is possible that the 3 alcoves that still survive in the Gardens are survivals from this time. None of the locations shown on the 1840 map correspond with the current alcove locations, though it would have been possible to relocate these garden structures with relative ease.

### Description

Location shown on 1840 map. Physical description unknown, but possibly similar in appearance to the 3 alcoves that still survive within the Gardens.

### Maps / Sources

1840 Driver map  
OS 1st edition 1861-1871

**Survival** Non-extant

**Condition** Unknown

### Significance

A non-extant garden feature of limited significance.

### Issues

Archaeological remains may survive in this area.

### Recommendations

None

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<b>Number</b>	2022
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<b>Name</b>	Sunken Fence
<b>Site Type</b>	Sunken Fence
<b>RBGK Plot No.</b>	211, 212, 222, 223, 224, 123, 124, 127
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Western Zone, Entrance Zone

## Designations

## Historic Information

This feature appears on maps after the early nineteenth century reorganisation of the Site brought about by the construction of the Castellated Palace [1003]. It is clearly shown on the 1840 map (Driver) as being a sunken fence, and extends in two sections, linked by an above-ground fence, running from the Thames to the Botanic Gardens. By this means the Palace Grounds were distinguished from the broader Pleasure Grounds.

When the Broad Walk [2002] was constructed it in 1845-6, it truncated the sunken fence and the Palace Grounds boundary was extended to the north by a wire fence running parallel to the Broad Walk, linking the sunken fence with the stables [2010/1]. The boundary was completed on the Thames side of the Grounds by means of a further ha-ha, which was constructed between 1840 and 1851 (see entry for Queen Elizabeth's Lawn) [1029].

The feature is clearly shown as a sunken fence on the 1840 map. The 1837 map is unclear, however it does appear to indicate a sunken fence type feature, with a fence running along the bottom of a ditch. The 1851 map shows only a stylised line indicating the extent of the feature, whilst the 1852 map clearly labels the feature as a ha-ha and indicates a fence running along the top of a slope, not the ditch bottom. The true nature of this feature is hard to ascertain from these maps as features such as this are often represented in a stylised manner, however it is felt that Burton's description of the feature as a 'sunk fence' in his plan for its alteration is conclusive evidence for its nature and shows that the 1852 map is incorrect in its labelling of the feature as a ha-ha.

4.5 acres of ground in front of the Dutch House [1001] were joined with the Royal Botanic Gardens in 1895 (Desmond p374). The sunken fence and wire fence were removed as part of this process. They still appear on the Ordnance Survey 2nd edition of the Site, which was surveyed between 1891 and 1896, but have been completely removed by the time of the 3rd edition.

## Description

No remains survive on the surface to indicate the line of the feature. The site is now predominately under open parkland landscape.

## Maps / Sources

1837 Aiton "Royal Gardens View"

1840 Driver map

1847 Burton Plan "showing proposed alteration of Sunk Fence etc between Palace Grounds and Pleasure Ground"

1851 Standidge map

1852 Day and Sons map

OS 1st edition 1861-1871

1885 Key Plan

OS 2nd edition 1891-1896

OS 3rd edition 1910

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Non-extant

**Condition** Unknown

### Significance

Part of the mid-19th to early 20th century landscape of the Site  
Differentiated private royal grounds from public grounds  
Possibly associated with the Castellated Palace

### Issues

Potential for surviving archaeological deposits associated with this feature.

### Recommendations

None

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<b>Number</b>	2023
<b>Name</b>	The Ice House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	143
<b>RBGK Building No.</b>	0947
<b>Management Zone</b>	Entrance Zone

### Designations

#### Historic Information

Mid 18th century or earlier. Appears on a map of 1771 and is referred to in documentation of 1763. Originally buried under a grassed earth mound, the mound was planted with evergreens in 1845 and in the mid 19th century Sir Edward Salisbury laid out a chalk garden on the slopes.  
In the 1900s the soil was removed from the N side mound and a new boundary wall built to the Gardens.  
In 1977 the ice house was cleared, a path laid and the building was opened to the public temporarily.  
In 1982 the ice house was restored and it is now open permanently.

#### Description

Building Fabric

A beehive dome of hand made bricks laid in thick mortar beds of lime. The domed chamber is entered by an L shaped brick barrel vaulted tunnel that is closed by a solid timber door. The whole structure covered by a mound of earth for insulation.

The brick dome and barrel vault are generally in good condition. There is no sign of collapse or of tree root damage. The barrel vault brickwork has been repointed in cement based mortar in places, which should be removed. The entrance is flanked by brick walls following the curved path and curving up to meet the head of the door opening.

The wall to the N is partly the 1900 Garden boundary wall. Much of these walls is however of recent construction.

The door openings from the tunnel to the chamber are spanned by solid timber lintels, apparently sound. The floor to the access tunnel is of brick paviours, worn, with stone cills to the door openings. The path to the main entrance door is also of brick paviours.

The floor of the main chamber has been covered with pea gravel and the entrance barred by a modern iron



balustrade and rail, to prevent the public from entering.

The original solid timber doors to the entrance and chamber have been removed and the entrance is now fitted with a timber framed and braced door of modern construction.

### Maps / Sources

**Survival** Extant

**Condition** Good

### Significance

A pleasing and simple structure typical of the period.

Part of the 18th century domestic architecture surviving on the Site.

### Issues

No major issues.

The modern brick wall flanking the entrance path is a little too mechanical in appearance and might have been better built in re-used bricks.

The ice house is in good condition, but its recent restoration appears to have removed all traces of the internal fittings, leaving it a little 'sanitised'.

Appropriate lime mortars should be used for repairs to this structure.

### Recommendations

Routine maintenance required to the exterior paintwork and roof.

The cement mortar pointing should be removed and replaced with lime mortar.

Some of the removed fittings could be replaced to give a better idea of the use of an ice house.

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<b>Number</b>	2024
<b>Name</b>	Main Gate Kiosk
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	132
<b>RBGK Building No.</b>	0964
<b>Management Zone</b>	Entrance Zone

### Designations

### Historic Information

Timber framed and glazed ticket office adjacent to the Main Gates [2013]. Flat roof of felt.

### Description

Building Fabric

The building is a timber frame and plywood panel structure, painted bright green, with a glazed frontage that acts as the Main Gate ticket office.

The side panels are of painted timber boarding.

The flat roof is covered with roofing felt.

### Maps / Sources

**Survival** Extant

**Condition** Good

## Significance

None.

## Issues

No significant issues.

## Recommendations

Routine maintenance required to the exterior paintwork and roof.

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<b>Number</b>	2025
<b>Name</b>	Coade Stone Medici Vase
<b>Site Type</b>	Ornament
<b>RBGK Plot No.</b>	127
<b>RBGK Building No.</b>	Statue no 15
<b>Management Zone</b>	Entrance Zone
<b>Designations</b>	Grade II Listed

## Historic Information

Manufactured in 1817 by Coade. It was a stock piece originally ordered by John Nash for the Royal Lodge at Windsor. It was kept in storage at Hampton Court Palace for many years in the 20th century, and when Sir George Taylor saw it there in the 1960s he arranged for it to come to Kew.

## Description

A coade stone classical vase on a plinth with relief panels. The base of the vase is stamped "Coade Lambeth 1817".

1.3m high

## Maps / Sources

Taylor Pearce Artefact Information, 2000

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

<b>Survival</b>	Extant
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<b>Condition</b>	Good
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## Significance

An impressive example both of the Coade factory's work and of the lost Coade stone process  
Was part of John Nash's designs at the Royal Lodge at Windsor

## Issues

Rusting metalwork will cause damage to the Coade stone, though all current rusting metalwork has been repaired

In the past repairs have been carried out using inappropriate carved stone, though this has now been replaced with an appropriate cement/lime/sand mix

Heavy moss and lichen growth can cause frost fracturing whilst the removal of all the moss and lichen can damage the appearance of the vase.

## Recommendations

Regularly monitor metalwork to ensure it is not rusting  
Make necessary repairs with appropriate cement/lime/sand mix, that matches the Coade stone  
Regularly water wash with soft brushes, taking care not to remove all the lichen

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**Number** 2026  
**Name** Secluded Garden  
**Site Type** Garden  
**RBGK Plot No.** 141  
**RBGK Building No.**  
**Management Zone** Entrance Zone

### **Designations**

### **Historic Information**

Built in 1995, this is one of Kew's newest features. It occupies part of the site of the original 18th century Physic or Exotic Garden [1009/1], and is one of the areas that the 19th century Botanic Garden expanded into. Beneath the Secluded Garden are possibly the archaeological remains of numerous glasshouses and other features relating to the original Botanic Gardens.

### **Description**

The garden is a 'sensual' garden with areas dedicated to smell, sight, touch and taste. The centrepiece includes a small conservatory that acts as a shelter for visitors and holds small tender plants.

### **Maps / Sources**

Nomination Document  
Plan of Augusta's Kew Gardens, 1763  
Burrell and Richardson 1771 map  
Driver 1840 map  
Key Plan 1885

**Survival** Extant

**Condition** Good

### **Significance**

One of the newest features at Kew  
Occupies part of the site of Augusta's Physic or Exotic Garden and part of the site of the original Botanic Gardens.

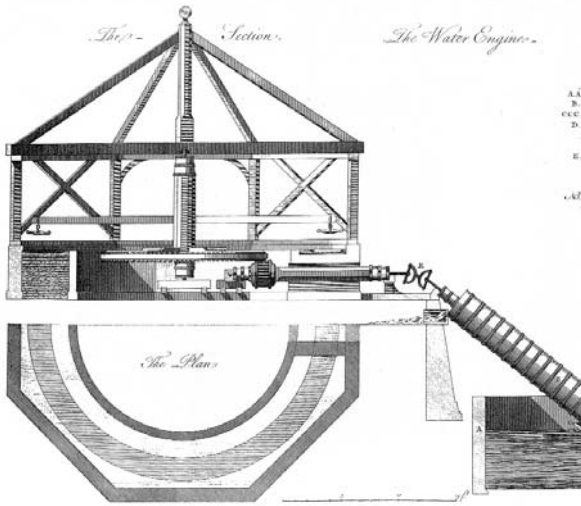
### **Issues**

Potential for archaeological deposits.  
The site and history of the Exotic Garden and the Botanic Gardens are not presented to the public.  
The early history and development of this area is not understood.

### **Recommendations**

Consider how to present the history of this area to the public.  
The early history and development of this area should be further researched.  
Consider replacing or incorporating the secluded gardens into a more historically informed design.

Source: Chambers in Chambers' "Plans, Elevations, Sections..." 1763



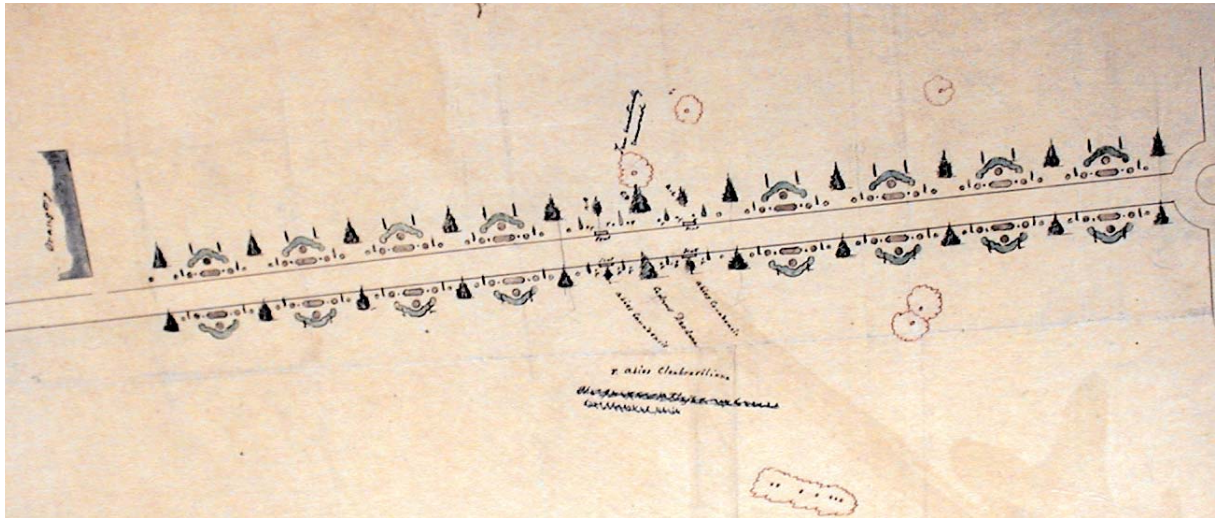
7.3.1 Smeaton's Water Engine [3032], 1763

Source: Charles E Papendiek c1820 from Desmond 1995, plate 3



7.3.2 The House of Confucius [3006], 1820

Source: Nesfield 1845d



7.3.3 Nesfield's Broad Walk [2002] Plantings, 1845

Source: Anonymous daguerreotype in RBGK Archive



7.3.4 Interior of the Palm House [3012] under construction, 1840s

Source: Engraving in RBGK Archive



7.3.5 Exterior of the Palm House [3012], 19th century

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<b>Number</b>	3001
<b>Name</b>	Flower Garden
<b>Site Type</b>	Garden      Pond      Building
<b>RBGK Plot No.</b>	164, 143
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone, North Eastern Zone, Entrance Zone

**Designations**

**Historic Information**

Part of the elaborate design for the north end of the 18th century Kew Gardens. The flower garden was part of a complex of gardens that included the Menagerie [3002] and the Physic or Exotic Garden [2009]. The Flower Garden was built by 1763 and appears on all plans until 1837 by which time the garden has been removed.

The early history of the development of this garden, and its relationship with the development of the other gardens in this area of the Gardens are not understood.

**Description**

Developed prior to 1763, the Flower Garden was an oval area divided into parterres of flower beds divided by walks. At the centre was a basin of water stocked with goldfish and at its far end was the entrance to a large aviary containing foreign and domestic birds. An elaborate gateway designed by Chambers marked the main entrance to the garden.

**Maps / Sources**

Chambers 1763, "Plans, elevations and perspective views.."  
 1763 Plan of the Garden at Kew  
 c.1785 Plan of the Gardens at Richmond and Kew  
 c. 1794 Plan of Richmond and Kew Gardens

**Survival**                      Non-extant

**Condition**                    Unknown

**Significance**

Part of Princess Augusta's mid 18th century garden

**Issues**

Potential for surviving archaeological deposits  
 The development of the area is not understood  
 The area is not interpreted to the visitor

**Recommendations**

Further research is required  
 Implement better interpretation for the area.  
 Groundworks should be accompanied by archaeological works.

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<b>Number</b>	3002
<b>Name</b>	Menagerie and Aviary

**Site Type**                      Garden              Pond              Building

**RBGK Plot No.**              164, 166

**RBGK Building No.**

**Management Zone**              Palm House Zone

### **Designations**

### **Historic Information**

A short winding walk led from the Flower Garden [3001] to the Menagerie [3002/1] and this was part of the larger complex of gardens in this area of Augusta's Gardens that included the Physic or Exotic Garden [2009/1], the Flower Garden and Aviary [3002/2]. Water fowl too tender to live on the Lake [3003] were kept in the pond in the Menagerie, which, like the Flower Garden pond, also had numerous goldfish. The Chinese pavilion in the centre of the pond was designed and built by Chambers in 1760. A replica of this Pavilion was placed in the lake in the grounds of Osterley House in 1987. By about 1785 the Menagerie and Aviary had been removed and laid to lawn.

### **Description**

The Menagerie [3001/1] was an oval enclosure lined by cages or pens for exotic pheasants and larger birds. The centre of the Menagerie was occupied by a large basin of water, surrounded by a walk that ran between the water and the bird cages. In the middle of the water stood a pavilion of irregular octagon plan, designed by Chambers in imitation of a Chinese open 'Ting'. The Menagerie was surrounded by a wooden lattice fence, over which it was possible to see the Temple of Bellona [3021 + 4022] and the tops of the surrounding trees.

The Aviary was a large, deep, irregularly shaped building, probably made of wood. A picture of the Aviary is included in Chambers' 1763 book of "Plans, Elevations....".

### **Maps / Sources**

Chambers 1763, "Plans, elevations, sections and perspectives of the gardens and buildings at Kew in Surrey"  
Plan of Kew Gardens, 1763  
Burrell and Richardson, 1771, map  
Plan of Richmond and Kew Gardens, c.1785  
Papendiek, c.1820, picture "Aviary, Kew Gardens"  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival**                      Non-extant

**Condition**                      Unknown

### **Significance**

Major element of Princess Augusta's mid 18th century garden  
The Chinese pavilion was designed by Chambers

### **Issues**

The site of the Menagerie and Aviary is not interpreted to the visitor.  
Potential for surviving archaeological deposits  
The development of the 18th century Kew Gardens is not understood

### **Recommendations**

The development of Augusta's Kew Gardens should be further researched  
The site should be recognised as being the location of an important component of the old Kew Gardens and interpreted to the visitor



Groundbreaking works should be accompanied by archaeological works.

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<b>Number</b>	3003
<b>Name</b>	The Lake
<b>Site Type</b>	Lake
<b>RBGK Plot No.</b>	166, 167, 170, 182, 162, 161, 163, 187
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone

### **Designations**

### **Historic Information**

The Lake was begun in about 1750 by Dillman, under the orders of HRH Frederick, the Prince of Wales. In 1753, after the death of Frederick in 1751, Greening replaced Dillman as the head gardener and Greening's new contract stated that he was to continue dredging the Lake. By 1763 the Lake occupied 9 acres, of which 6 acres were water and 3 acres were island. The Lake was created out of three fields, shown on the map of about 1730 that shows the holdings of the St Andres at Kew. It was part of the first phase of landscape design at Kew that ended at the limit of the St Andre's holdings. The extent of this holding is clearly shown in the line of trees that separated the 2 southerly lawns as shown on the 1763 and 1771 maps of Augusta's Gardens at Kew. Within this design the Great Lawn [2007] ran from the White House [2010] to the Lake, and to the south a further lawn extended from the Lake to the line of trees discussed above. Water for the Lake was raised by Smeaton's Water Engine [3032], an archimedes screw near to the eastern end of the Lake that was in operation by 1761 and continued in use until the 1850s.

The island in the Lake was separated from the land by a narrow channel of water, crossed by the Palladian Bridge [3003/1]. According to Chambers its design was largely taken from one of Palladio's wooden bridges and "There is nothing remarkable in the whole but that it was erected in one night" (Chambers 1763, 6). The Bridge appears to have been a relatively short lived structure which does not appear on maps after c.1785.

The Lake with its island was an important part of the design of the old Kew Gardens, featuring in many views of the Gardens, several of which are reproduced in Desmond. A remarkable Swan Boat was made for George III in 1755, when he was still the Prince of Wales, in celebration of his 17th birthday. The boat floated on the Lake and was designed by John Rich, the manager of Covent Garden: the swan's neck and head reached 18 feet and the boat could hold 10 people. According to Desmond (p 65) it was christened the "Augusta". A view of the Lake with the Swan Boat, with the White House [2010], the Temple of Arethusa [3011 + 3020] and the Orangery [2012] also visible in the painting was painted by W Wollett sometime after 1755. This view is reproduced in Desmond, p 65.

The larger part of the Lake was filled in during the 1790s by the orders of George III who wanted more arable land in his garden. By the time Aiton's "View of the Royal Gardens" was drawn in 1837 the Lake was a remnant of its former glory, occupying a small section of its former eastern extent. During the 1840s the lake was reshaped by Burton as part of the design for the new Palm House [3012] to form the Palm House Pond [3004]. The Palm House is built on part of the Lake filled in by George III and due to this the basement of the Palm House is still prone to flooding.

### **Description**

In its heyday the Lake was 9 acres in extent, of which 6 acres were water and 3 were island. The Lake was flanked by several follies, including the House of Confucius [3006] and the Temple of Arethusa [3020 +3011] and was situated in full view of the White House [2010] at the far end of the Great Lawn. It was largely filled in during the 1790s and by 1837 was a small pond. This was turned into the Palm House Pond [3004] by

Burton during the 1840s.

### Maps / Sources

"A Plan or survey of the lands and premises .. St Andre.. Lying at and about Kew in the County of Surrey" c. 1730

Plan of Augusta's Garden. 1763

Burrell and Richardson 1771, map

Plan of the Gardens at Richmond and Kew c. 1785

Plan of Richmond and Kew Gardens, c. 1794

Aiton "View of the Royal Gardens" 1837

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Non-extant

**Condition** Unknown

### Significance

Part of the earliest design of the mid 18th century Kew Gardens, and part of Frederick's plan for the landscape.

Part of its eastern end survives as the Palm House Pond

### Issues

The early development of the old Kew Gardens is not understood.

The Palm House Pond is not currently promoted as being the remains of this great 18th century landscape design

There is the potential for surviving archaeological deposits associated with this feature.

### Recommendations

The early development, history and design of the old Kew Gardens should be researched.

Any opportunities to archaeological investigate this feature should be taken.

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<b>Number</b>	3004
<b>Name</b>	Palm House Pond
<b>Site Type</b>	Pond                  Ornament
<b>RBGK Plot No.</b>	187
<b>RBGK Building No.</b>	statue numbers 25, 31, 32
<b>Management Zone</b>	Palm House Zone
<b>Designations</b>	Grade II Listed

### Historic Information

The Palm House Pond is a remnant of the much larger mid 18th century Lake [3003] created by HRH Frederick, Prince of Wales. The Lake was largely filled in by George III in the late 1790s, and maps of the period show the Pond shrinking in size from its large extent in 1771 and c. 1794 to a much smaller pond located at its eastern end in 1837. This Lake remnant was utilised by Burton to create an impressive setting for his new Palm House [3012] in 1845. The Pond was dredged and deepened in 1846-7 and was subsequently widened at its western end to form a sheet of water the length of the Palm House [3012] (Desmond p178). A retaining wall [3004/3] was built around this more regular shaped pond between 1847-8, utilising over 200,000 bricks from demolished glasshouses. Dressed stone has also been identified in the retaining wall, though the origin of this salvaged material is currently uncertain. This wall is now surmounted

by 9 urns with lids and 17 bowls, which are included in its Grade II listing. 4 of the urns are cast cement and 5 are originals, made of stoneware; 5 of the bowls are cast cement and 12 are original, also made of stoneware.

In 1853 a fountain was introduced to the Pond in the form of a single, crude pipe. The Grade II listed sculpture of Hercules and Achelous [3004/1] replaced this pipe in 1963. The sculpture had stood on the East Terrace at Windsor Castle before being moved to storage at Hampton Court, and from there to Kew. The original plaster cast by Francois Joseph Bosio had been exhibited in the Paris Salon in 1814; in 1815 a bronze group had been placed in the Jardin de Tuileries where it can still be seen. The copy now at Kew had been cast by C Crozatier for George IV in 1826.

The Pond is flanked by 2 white marble Chinese Guardian Lions [3004/2]. These are probably 18th century, but according to Desmond (p 402) they possibly date to the Ming Dynasty of 1368-1644 AD. They were presented to Kew by Sir John Ramsden in 1958. The two sitting lions are made of white marble and both face towards the Pond. Whilst this maximises the impact of the lions when looking at the Pond from either Museum No 1 or from the Palm House, it means that those walking down the Broad Walk towards the Pond are greeted by the rear of one of the lions.

### **Description**

The Pond encompasses the frontage of the Palm House and reflects the entire length of the building in its waters. The Pond is dominated by the bronze fountain group of Hercules and Achelous, set on a granite plinth. It forms an integral part of the 19th century design for the Gardens

### **Maps / Sources**

Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens c 1794  
Aiton "View of the Royal Gardens" 1837  
OS 1st edition 1861-1871 map  
OS 2nd edition 1891-1896 map  
OS 3rd edition 1910 map  
Taylor Pearce Artefact Information, 2000  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Moderate

### **Significance**

The Pond is a fundamental component of the 19th century design for the gardens.

The Pond is significant for the setting it provides for the Palm House [3012], Museum No 1 [3013] and for the Grade II listed elements it contains.

It is an historically significant remnant of Frederick's mid 18th century Lake.

The fountain group is historically significant in its own right for its association with George IV and Windsor Palace and for being a high quality copy of a famous sculptural group.

The statue of Hercules and Achelous is also significant for the setting it now provides for both the Palm House and the Palm House Pond.

The Chinese Guardian Lions are possibly historically significant as being of possible Ming dynasty origin.

### **Issues**

The retaining walls require conservation using appropriate historical techniques.

It is important that a high standard of water quality is maintained in this Pond, significant for its reflective quality.

The Statue of Hercules and Achelous is a popular resting place for birds. Also the constant presence of water can cause corrosion of the bronze elements of the design.

The date of the Chinese Lions is unknown and their orientation facing the Pond could be reconsidered.

### Recommendations

Conserve the retaining walls

Continue to maintain a high standard of water quality in the Pond.

Regularly clean bird excrement from Hercules and Achelous and regularly wax the bronze

The date of the Chinese Lions should be researched and clarified.

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<b>Number</b>	3005
<b>Name</b>	Temple of Pan
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	166
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone

### Designations

### Historic Information

The Temple of Pan was part of the early design of Augusta's mid 18th century gardens. It was designed by Chambers and built in 1758. It was located in a thicket at the end of a solitary walk leading off from the Menagerie [3002]. The Temple continued to appear on plans and maps of the Gardens long after the Flower Garden [3001], Menagerie and Aviary [3002] it accompanied had been removed.

Whilst the Temple begins life set in deep vegetation, maps show that between 1771 and 1837 the vegetation becomes markedly less dense. By 1840 the Temple is sitting at the edge of a lawned area. Papendiek's lithograph published in 1820 shows the Temple backed by a thick stand of trees and shrubs, it does not portray the view to the front of the Temple and thus does not illustrate whether the Temple is set beside the lawn by this date, or if it is still at the end of a woodland path.

The Temple was apparently removed in 1844, along with the House of Confucius [3006], with the sanction of the Office of Works. The materials of both buildings were bought from the Office by W Lang (Desmond p 47)

### Description

The Temple of Pan was of the doric order and its profile was copied from the Theatre of Marcellus at Rome. The metopes were decorated with ox-skulls and pateras. It had a closed rear that backed on to a thicket, whilst its front was open so it could act as a seat.

### Maps / Sources

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."

Burrell and Richardson 1771 map

Papendiek c.1820 drawing "Temple of Pan"

Aiton 1837, "View of the Royal Gardens"

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Non-extant

**Condition** Unknown

### Significance

One of the earlier follies in Augusta's mid-18th century garden  
Designed by Chambers

Survived as a feature in the Gardens for almost 100 years

### Issues

Potential for surviving archaeological deposits

The early development of the mid-18th century Gardens at Kew is not understood

### Recommendations

The early development, history and design of the old Kew Gardens should continue to be researched

Groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	3006
<b>Name</b>	House of Confucius
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	167
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone

### Designations

### Historic Information

The House of Confucius, built in 1749 was probably designed by Joseph Goupy who was an art advisor to HRH Frederick, Prince of Wales. Its original location [3019] was probably on the island in the Lake [3003] and it was moved by Chambers to its more familiar location at the eastern end of the Lake in 1757. The whole structure was very fragile and was repaired by Chambers when he moved it. The House remained at the eastern end of the Lake until 1844, when it was demolished by the sanction of the Office of Works (Desmond p 47). The Office accepted a tender from W Lang for the purchase of the materials of both the House of Confucius and the Temple of Pan [3005] and Desmond notes that the House may have been re-erected: Edwin Simpson's "History of Kew" (1849) states that the House of Confucius then stood "in a meadow near Richmond Bridge".

### Description

As described by Chambers (1763, 4), the House of Confucius was a Chinese octagonal building with two floors. The lower storey had one room and two closets and the upper storey was a single salon with a view over the Lake and Gardens. Its walls and ceilings were painted with "grotesque ornaments" and historical tableaux relating to Confucius and Christian missions in China. Chambers states that he believes the chairs and sofa to have been designed by William Kent and that their seats and backs were covered with tapestry designs of the "Gobelins".

When the House was moved in 1757 it was placed on a bridge at the end of the Lake, the keystone of which was decorated with a 'River God's Head' carved by James Wilton (Desmond p 47). Papendiek's painting of the House (date unknown), reproduced in Desmond pl 3, shows the folly to have been brightly coloured and highly decorative. The very top of the House appears to have been surmounted by a gold coloured dragon. A later lithograph of the House by Papendiek shows it in black and white from the south, set within mature and exotic trees.

### Maps / Sources

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."

Burrell and Richardson 1771 map

Papendiek undated colour painting

Papendiek c.1820 drawings (2): view from the east; view from the west, with the Temple of Aeolus

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
E Simpson 1849 "History of Kew"

**Survival** Non-extant

**Condition** Unknown

### Significance

Part of HRH Frederick's design for the gardens at Kew

One of the earliest garden follies at the Site

A feature in the Garden for 100 years

Possibly re-erected outside of the Site

### Issues

Limited potential for surviving archaeological deposits

The early development of the mid-18th century Gardens at Kew is not understood

### Recommendations

The early development, history and design of the old Kew Gardens should continue to be researched

Groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	3007
<b>Name</b>	Palm House Parterres and Terrace
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	170
<b>RBGK Building No.</b>	0932
<b>Management Zone</b>	Palm House Zone

### Designations

#### Historic Information

The Palm House Parterres were designed by William Andrews Nesfield as part of his landscape design for the setting of the Palm House [3012]. They appear on several of Nesfield's plans from the 1840s and in this way Nesfield's original intentions for these features are well documented. His two final plans in 1848 were the ones that were implemented.

Nesfield subsequently became famous for his parterres, of which the examples at Kew were some of his first, and he created many of these garden features throughout the length and breadth of the country. It is not believed that any such examples of his work still remain in a recognisable form. Whilst his work at sites such as Crewe Hall in Cheshire shows the extreme elaboration of this form, the examples at Kew were far more restrained, complementing rather than dominating the subtle forms of the Palm House [3012]. In this Nesfield was possibly restrained by Hooker (Desmond p178).

Nesfield's relatively minimalist approach to the parterres was altered in subsequent years. Donald Beaton, a regular contributor to the 'Cottage Gardener' was originally irritated by Nesfield's use of bare grass plots on the Palm House Terrace [3007/1], intended as the settings for monumental vases. Eventually, though the date of this action is currently unknown, these plots were replaced with flower-beds. The Terrace was re-levelled in 1870 and the 1870 Annual Report states that "its angles have been filled with large beds of laurels and rhododendrons and the whole terrace bordered with ivy" (cf Desmond p371). This Irish ivy hedge is now one of the oldest in the country (Desmond p228). Presumably at this time the Terrace was also replanted



with the flower beds that can be seen in the Edwardian picture of the Terrace reproduced in Desmond (p309). The Terrace was dug up again during the 1914-18 war when beds of onions were planted (Desmond p310). The flower beds that replaced the onions after the war were laid out in far less complicated patterns. The variety of plants these beds contained was expanded in 1927 (Desmond p377).

The western parterres [3007/2] survived to the 1880s as the 'American Ground' (1st and 2nd editions of the Ordnance Survey), when John Smith, then the Curator of the Gardens reconsidered Nesfield's designs. The 1880 annual report announced plans for the remodelling of the parterres, giving their waterlogging as a reason, and as a result the area was redesigned into six grass plots, four of which displayed flowers (Desmond p228). This act was applauded by the 'Gardeners' Chronicle' and this area is labelled as the 'Italian Garden' on the 3rd edition of the Ordnance Survey. The area was further altered in 1906/7 when the semi-circular hedge of yew encircling the western parterres was removed and replaced with holly. At the same time the two gravelled walks leading from the Palm House to the Pagoda and Syon Vistas were grassed over. On the 1885 Key Plan these paths can be clearly seen, ending at the fence that encircled the Palm House to the south and west. In 1907-8 two openings were made in the new holly hedge: one connecting with the path to King William's Temple [4021], and the other to the path leading to the Azalea Garden [7004].

In 1923 the western parterres were again redesigned with the 'American plants' being removed and the whole being transformed into a rose garden. There were some 6,000 plants laid out in 113 beds, each with a single variety (Desmond p377). The clipped golden yews were removed from the rose garden in 1932.

Apart from these documented instances of change, Desmond comments that most of the alterations to Nesfield's design were small and piecemeal, "a simplification of a flower-bed or the removal of a topiaried shrub or the turfing of a gravelled path" (Desmond p309). There are now only slight similarities between today's layout and that designed by Nesfield.

## **Description**

Due to the survival of Nesfield's 1848 plans of the Parterres, the design and planting scheme of the original Palm House Parterres can easily be recreated.

The western Parterres consisted of a symmetrical design of 4 segment shaped sections, the central two of which were larger than the two closer to the Palm House. The design incorporated and formalised the Patte d'Oie created by the three vistas [4001; 6004; 3008] extending from the Palm House's [3012] western door. The whole described a semi-circle to the west of the Palm House and was enclosed by a boundary hedge: "This Hedge (which must be formed of but one species of plant) may consist of green holly, box or yew, kept very low (ie never to exceed 4 feet) v. formally clipped" (Nesfield, 1848a). The original hedge was constructed out of yew and was replaced in 1907/8 with the current hedge of holly, which now exceeds the specified height of 4 feet. The original hedge was to have had three openings within it, one for each of the vistas; now the hedge has two extra, leading to the Azalea Garden [7004] and to King William's Temple [4021]. Standard variegated holly trees were to stand as sentinels at the openings of the hedge: "These should be kept cut round and have very straight stems" (Nesfield 1848a). Large non-variegated hollies remain in most of these locations, suggesting that either variegated hollies were not planted or they were replaced at some stage with a non-variegated variety. These hollies are still regularly clipped, though they are much larger than Nesfield's original design. Several hollies have not survived, leaving gaps in the display.

The segments consisted of a variety of materials of varying heights, largely consisting of combinations of gravel, pebbles, grass and plants. The compartments of the panels were sunk by 1 foot, and the compartments of the main segments were to have been planted with specimens of the order ericaceae (Nesfield 1848a). The segments were bounded by grass verges with avenues of standard hybrid rhododendrons set on pebble circles. Each of the circular centres of the 2 main panels had a single specimen of *Americania imbricata* raised on a mound of 1 foot 6 inches. Plants of varying heights were used at different locations within the parterres, with dwarf junipers used close to the Palm House [3012] and the

taller *Juniperus virginiana* used at a distance from the building. Two yuccas were set, one at the Palm House edge of each of the 2 main segments, flanked by the dwarf junipers.

The small flanking compartments, one to the north [3007/3] and one to the south [3007/3] of the Palm House were intended as "links between the two main parterres and should partake of the character of that on the east rather than on the west front of the Palm House consequently flower beds are introduced" (Nesfield 1848). Again grass panels were used, lined with standard roses on pebbled circles. The circular centres of the panels were raised by 1 foot with a single vase in the centre. The sub-rectangular beds that flanked the central circles were edged with box on gravel and were intended for tall flowers. Common juniper, Irish yew and standard Portugal laurel or *Phillyrea* provided further structural interest.

As with the West Parterre, the East Terrace was constructed of combinations of box, white gravel, grass and sculptural ornament, such as vases. The linear six bed design was symmetrical and centred on the main door to the Palm House. The two largest beds included low flowers of "one kind .. for the sake of colour" (Nesfield 1848b), whilst the two end beds contained "two simple beds edged with box upon white gravel for tall flowers" (Nesfield 1848b). "The manner of this design which is after that of the period of Chas:2nd is not only best fitted to harmonise with architecture but to afford a satisfactory effect in winter in the absence of flowers" (Nesfield 1848b). To aid this effect, evergreen shrubs were again used, both as rounded standards and as slim trees. In all the four sets of parterres that Nesfield designed to surround the Palm House he avoided the use of grass to create pattern, both to save labour, and because the grass pattern would distort through time (Nesfield 1848a & 1848b). Hard landscaping features such as stone kerbs and gravel were essential to his designs.

Nesfield (1848) comments on his plan for the ericaceous parterres [3007/2] that "Although certain plants have been specified as suitable for particular sites, yet the intention has been to show how formal variety may be obtained rather than to decide without conference with Sir William Hooker. He being the best person to make a proper selection". Thanks to the continuing commentary and criticism provided by Donald Beaton in the 'Cottage Gardener' we have a valuable source for studying the development of the parterre and terrace plantings during the 1850s and 1860s and we can identify the species of plants chosen to fill Nesfield's beds. It would appear that during this period the western parterres became used for flower bedding, with calceolarias, verbenas, petunias, dwarf dahlias and geraniums making an appearance within the design (Desmond p183).

As described in the historic information above, both the parterres and the terrace have been considerably changed in the 150 years since their design. The western parterre is now a rose garden, within which the earthworks of Nesfield's beds can still be identified. The concept of segments within the semi-circle still remains, as does the idea of a boundary hedge, but the planting forms contained within the segments are not Nesfield's design, nor is the hedge entirely as he designed it. The Terrace is used for flowers, but not within the design laid out by Nesfield.

The most significant remnants of Nesfield's design are the standard hollies that appear to have survived around the edge of the Rose Garden, now much older and bigger. Several of the pairs are missing, and many trees have lost their partner. These need replanting to complete the design.

### **Maps / Sources**

Laurie, 1987

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

Nesfield 1845, Tracing from the general plan of the proposed arboretum

Nesfield, 1848a, Detailed plan of the Shrub Parterre

Nesfield 1818b, Details for the Parterre of the Palm House

OS 1st edition 1861-1871 map

Key Plan 1885

OS 2nd edition 1891-1896

OS 3rd edition 1910

**Survival** Partially Extant

**Condition** Poor

### Significance

Believed to be one of the earliest sets of parterres designed by Nesfield in the country. Parterres were a design feature for which Nesfield subsequently became famous and many examples of his work were commissioned. It is not believed that any of these examples survive in their original form.

The parterres and terrace plantings were designed to provide the original setting for the Palm House and form a fundamental component of the 19th century design.

Only the broad outline of this setting now remains, but this surviving outline has been in place as the setting for the Palm House since the building was completed.

### Issues

Only the broadest outline of the parterre and terrace design now remains. The planting detail of Nesfield's design is no longer present but archaeological remains of the design are visible in the area.

As the Palm House, parterres and terrace were constructed within the filled-in 18th century Lake there has been some history of waterlogging in this area.

### Recommendations

The parterres and terrace should be restored to Nesfield's original design as preserved in his 1848 plans. More primary research should be conducted as part of this process. Opportunities to archaeologically investigate these gardens should be taken.

Consideration should be given to addressing the problem of waterlogging of the site during the restoration.

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<b>Number</b>	3008
<b>Name</b>	Minor Vista (Cedar Vista)
<b>Site Type</b>	Vista
<b>RBGK Plot No.</b>	161, 162
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone

### Designations

#### Historic Information

Laid out by Burton during the redesign of the Gardens during the mid-1840s, the Minor Vista was one of the 3 vistas designed to extend from the western door of the Palm House [3012], creating the popular 18th-19th century garden feature of a 'goose-foot' or 'Patte D'Oie'. The Minor Vista was designed to be a short vista terminating at a cedar of lebanon. Unlike the other two vistas emanating from the Palm House [3012], the Minor Vista did not extend beyond the line of the wire fence that separated the Botanic Garden from the Pleasure Grounds. It was originally known as the Cedar Vista and retained this name into the 20th century.

The 1st edition Ordnance Survey shows the Cedar Vista as being tree-lined, and having a path that extended as far as the path inside the wire fence that separated the Botanic Gardens from the Pleasure Grounds. This path is indicated as being surfaced. The 2nd edition does not show any lines of trees extending into the Botanic Garden area to mark the vistas, whilst the 3rd edition shows them only on the Syon Vista [6004] and the Pagoda Vista [4001], not on the Minor (Cedar) Vista. As discussed under the entry for the Syon Vista, the 1st edition of the Ordnance Survey may show the intended designs for the vistas, rather than actual layout on the ground when the survey was made. The question of how the Minor (Cedar) Vista was marked on the ground requires more research.

Prior to the removal of the wire fence [3023] that separated the Botanic Garden from the Pleasure Ground the formal path that marked the Minor (Cedar) Vista used to end at the path just inside the wire fence. With the removal of the wire fence this area was re-organised, in the period between the publication of the 2nd and 3rd editions of the OS maps. The 3rd edition of the OS shows the path extending to the path that ran outside the fence, and this line can still be seen as a linear earthwork running between the two parallel paths. The creation of this extension to the Minor (Cedar) Vista involved the levelling of an area of ground to make a path. A similar earthwork runs up to the Azalea Garden [7004], and this linear levelled area was created in the same period, appearing for the first time on the 3rd edition of the OS.

### Description

1 of 3 vistas leading from the western door of the Palm House [3012]. A short vista terminating at a cedar of lebanon. Neither the 1851 nor the 1852 maps show the vista to be marked on the ground within the Palm House Zone, whilst the 1885 Key Plan does suggest some form of ground marking. This issue of how the vista was distinguished on the ground requires more research.

### Maps / Sources

Standidge, 1851 map  
Day and Son, 1852 map  
OS 1st edition 1861-1871  
Key Plan 1885  
OS 2nd edition 1891-1896  
OS 3rd edition 1910

**Survival** Extant

**Condition** Poor

### Significance

An integral part of the mid 18th century design for the new Botanic Gardens  
Provides part of the setting for the Palm House

### Issues

The exact landscape development of this feature is not currently understood and requires further research  
The vista is not currently clearly defined on the ground, though it is currently unknown whether it ever was a highly defined feature

### Recommendations

This feature requires further research, and action needs to be taken to restore the vista based on the findings of this research

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<b>Number</b>	3009
<b>Name</b>	The Victoria Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	481
<b>RBGK Building No.</b>	0928
<b>Management Zone</b>	Palm House Zone
<b>Designations</b>	Grade II Listed

### Historic Information

19th century (1868). The gate was originally named the 'Queen's Gate' and constructed on Kew Road in a position west of the Marianne North Gallery [4020], opposite the Temperate House [4017], as an entrance to a new imposing carriage way, proposed at the time of the construction of the rail line to Kew. The gateway was built but never opened as the station was not built in the anticipated place. The gate was later moved and re-erected in its present position as the Victoria Gate in 1881. The broad gravel drive from the original gateway to the Temperate House was grassed over and planted with an avenue of trees and a hole, with railings, was left in the wall.

## **Description**

### **Building Fabric**

A pair of ornate cast and wrought iron gates between Portland stone piers with an ornamental cast iron spanning arched lintel. A single gate to either side on smaller Portland stone piers. The cast iron work is by the Coalbrookdale Ironworks. The main piers bear the Crown and 'VR' in roundels, and are each surmounted by a stone urn.

### **Masonry**

The pillars are of Portland stone, the masonry joints recessed to emphasise the coursing. The square main gate pillars stand on square plinths. The front and rear principal faces are decorated with a roundel with the Crown and 'VR' in a frame standing proud of the face.

The entablature is decorated with a floral swag and the cap stone supported on 4 scrolled brackets. The whole is surmounted by an ornate urn.

The smaller gate pillars are more sedate with no roundel or motif on the main faces. The cap stone is supported by a simple entablature, surmounted by a smaller urn.

The surface of the Portland stone is eroded overall with some surface spalling, and the decorative detail is worn. The plinths of both main pillars have been repaired by piecing in stone, and there are some minor cement mortar repairs.

The outer pillars are in similar condition to the gate pillars. One of these has been defaced by graffiti and has been cleaned.

### **Ironwork**

The elaborately decorated gates are by Coalbrookdale Ironworks, and incorporate the Royal Arms over the main gate. The ironwork appears sound and the gates in working condition. The decorative embellishments all appear to be present. The black surface paint is peeling and the metal surface is rusting.

### **Other**

The path between the gates and the ticket office has been surfaced with broad swathes of tarmac, which is unfortunate.

## **Maps / Sources**

**Survival** Extant

**Condition** Good

## **Significance**

The gates are in good condition although the decorative detail to the masonry is being eroded. The first view of the architecture of Kew for those arriving from the railway station.

## **Issues**

The stonework has been patched with cement mortar repairs.

The masonry has some surface grime and sulphation.  
Mouldings and arises have been damaged and not repaired.  
The remaining detail of the delicate carved stone surfaces is at risk from pollutants in the atmosphere. The paint surface to the ironwork is deteriorating.

### **Recommendations**

A proposal for the restoration of the stonework should be prepared, including the removal of all cement mortar repairs and replacement with lime mortar.  
All future repairs should be in lime putty or lime mortar.  
The masonry should be given a light clean to remove surface grime and sulphation, the cracks filled with a lime mortar, and the damaged mouldings and arises repaired with lime mortar where appropriate.  
The delicate carved surfaces should be given a shelter coat to protect the remaining detail.  
The paint surface to the ironwork should be renewed. The original paint colours should be investigated and used in the redecoration.  
Prepare to replace lost decorative detail in the future, on a systematic programme of repair.  
Make further effort to remove the graffiti on the road side of the Gate.

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<b>Number</b>	3010
<b>Name</b>	The Campanile
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	186
<b>RBGK Building No.</b>	0930
<b>Management Zone</b>	Palm House Zone
<b>Designations</b>	Grade II Listed

### **Historic Information**

19th century (1847). By Decimus Burton. Italianate campanile 35 metres in height housing the chimney for the boiler house of the contemporary Palm House, also by Burton. The campanile is 180 metres east of the Palm House [3012] in the Shaft Yard and draws the eye along the Broad Walk [2002].  
Decimus Burton recommended that a well was dug beneath the Campanile to provide water to the Palm House and the rest of the Gardens. This advice was not followed. Instead a steam engine and pump was installed at the base under the advice of the engineers Messrs. Easton & Easton. This pump drew water through a suction pipe from the Thames and pumped it up to a high level water tank. This system deposited alluvia on the Palms when they were sprayed, and a new water arrangement was sought.  
The chimney in the campanile was also unsatisfactory in operation as the smoke would not disperse so 2 discrete stacks were added to the Palm House. A new boiler was installed in the 20th Century and the Campanile is once more in use as intended.

### **Description**

#### **Building Fabric**

A tall square tower, constructed of yellow London clay brick with decorative details of red brick and red sandstone.

#### **Roofs**

The tower is surmounted by an octagonal belfry, capped with a flat roof apparently covered with copper sheet.



## Walls

The tower structure is of stock brick, rising from a plinth of brick and stone. Each brick face of the main tower is blind apart from small central window at the base and at mid height. The wall face is relieved by 3 flat recessed niches, rising from the plinth to almost the full height of the tower, each with a semicircular arch in red brick.

The face brickwork of the main tower is very fine, generally in good condition but with some open mortar joints. On the south face there is a historic fracture in the brickwork that extends through the plinth and tower face. This should be monitored for movement in the future. Two of the plinth stones are also heavily weathered and could be repaired or replaced. Metal fixings to support climbing plants have been fixed to the lower tower and some of these, now unused, are rusting and should be removed.

The top of the main tower is finished with an Italianate cornice of red corbelled brickwork arches rising from red sandstone brackets, with decorative dentil brick courses and finally a sandstone cornice above.

Inspection with binoculars suggests that the sandstone is weathering badly and the surface has spalled in places.

The octagonal belfry is also of yellow brick. The corbelled brick cornice mimics the more ornate cornice of the main tower but is of yellow brick and sandstone [or terracotta?], not red and with 5 arches not 7. Each face of the belfry has a large semi circular arched opening with the arch of red brick.

## Windows & Doors

On each elevation of the main tower is a small rectangular, metal framed window set into the central recess, at the base of the tower and at mid-height. These all appear to be in poor condition, rusting, and need attention.

At the base of the east face is a larger metal framed window with a round headed arch of rubbed brick voussoirs. This window is also in poor decorative condition and a number of the panes are broken.

## Maps / Sources

**Survival** Extant

**Condition** Good

## Significance

The tower was constructed by Burton to act as the flue to the boilers of the Palm House, and as its water tower. The engineering concept, if not the architectural approach, was adventurous, and the tower's purpose and function should be better presented to the public.

The Italianate style is unusual for Burton.

The tower's setting at the end of the Broadwalk, albeit across the lake, makes it one of the more obvious visual landmarks of the gardens. This is particularly relevant now that the tower has been incorporated into the Victoria Gate visitor centre, a major destination for visitors within the park. The spatial relationship, however, between the tower as a visual indicator to the visitor centre, the Broadwalk and the lake that sits across the route and prevents direct access, is a little awkward.

## Issues

The tower is in use as a flue as was intended and that should be maintained. There are no major issues concerning its preservation apart from improved maintenance. The sandstone decorative detailing to the tower top does need to be repaired, as do the metal framed windows, to prevent the appearance of the tower deteriorating further.

Rusting metalwork will cause damage to the brickwork.

The building is tall, preventing a close examination and so a more detailed survey will need to be carried out.

## Recommendations

General maintenance required to the exterior, particularly the windows and decorative stonework.

The original window paint scheme should be investigated and reinstated.  
Future repointing to be carried out in an appropriate lime mortar, not cement.  
Rusting metal fittings should be drilled out.  
The historic vertical fracture requires monitoring.  
Within the next 10-15 years carry out a detailed inspection by hydraulic lift and undertake an upper level conservation plan.

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<b>Number</b>	3011
<b>Name</b>	Temple of Arethusa
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	186
<b>RBGK Building No.</b>	0931
<b>Management Zone</b>	Palm House Zone
<b>Designations</b>	Grade II Listed

### Historic Information

18th century (1758). By Sir William Chambers. Built for Princess Augusta, the Temple is named after a nymph, attendant to Diana, Roman goddess of the hunt. A small Italianate temple using the Ionic order. Originally sited [3020] facing the White House [2010] across the lawn and Lake [3003], the temple was reconstructed in 1803 when moved to its present position [3011], facing the Palm House [3012] alongside the Pond [3004].

The 'War Memorial', a bronze tablet by Sir Robert Lorimer, was installed and unveiled on May 25 1921. It was added to after the 1939-1945 war.

### Description

#### Building Fabric

The temple was constructed originally of timber and finished with plaster and (oil) paint, with a pitched roof, imitating a small Roman temple. In its present position it sits cut into an earth bank, sloping up to the rear. At the time it was moved the rear and side walls were reconstructed in brick and render, the base a thickened brick plinth.

#### Roof

The roof is double pitched, of slate with a lead ridge and is deteriorating. There is no gutter or rainwater pipe arrangement. The roof eaves drip onto the earth bank.

The triangular pediment to the front is undecorated but its moulded timber eaves is decorated with a dentil detail. The entablature is decorated with a key pattern. The moulded timber cornice and dentil detail continue around both side elevations, but the rear elevation is completely plain brick.

#### Walls

The front face is open to the west and is formed of 2 Ionic columns between a pair of square corner pillars, each with a simple base of painted stone and Ionic capital. The columns support an entablature and pediment. All 4 columns are of painted timber. There is some loss of detail to the capitals and the detail is further obscured by many coats of paint. The present paint finish is plasticized brilliant white.

The side and rear walls are of brickwork, on a thickened brick plinth. The exterior surface has been painted with a black plasticized paint. There are several layers of underlying paint, mostly of a white granular nature. The paint surface is deteriorating and the paint peeling. The waterproof nature of the top coat of plasticized

paint will damage the masonry structure by retaining water in the fabric. The south elevation is showing signs of some deterioration with horizontal movement in the brickwork. This is probably indicative of a deeper problem.

#### Internal

The paint surface of the walls is similarly deteriorating, partly due to the unsuitability of the plasticized paint used most recently.

The floor of the Temple is of red quarry tiles laid on a concrete base.

Internally the Temple is plain, but furnished with a pair of freestanding timber benches to the side walls.

The War Memorial is fixed to the rear wall. It is polished and in good condition, there is a loss of detail due to a build up of dirt in the engraved letters, and some loss of surface patination.

There is an oak rail on 2 posts in front of the plaque.

#### Maps / Sources

**Survival** Extant

**Condition** Moderate

#### Significance

One of Kew's collection of temples built at different dates to commemorate events or individuals. Its architect, Chambers, was a significant contributor to the architecture of Kew. The Mosque [1007/1], Alhambra [1006/1], Palladian Bridge [3003/1] and others have disappeared.

The Temple is a good example of the type, although it is not in its intended position, and some of the original fabric was lost by reconstruction.

The building is also associated with Princess Augusta and the original Royal garden.

It houses the War Memorial to the staff of the Gardens of both World Wars.

#### Issues

The building has been rebuilt once and repainted many times but the original appearance, as seen from the front, is much as intended.

However the appearance has changed due to the surface gloss of the plasticized paint used at the most recent decoration.

In addition, the brilliant white of the present paint finish is harsh and inappropriate.

The use of plasticized paint on the masonry walls is causing damage to the underlying fabric.

The garden benches in the Temple are inappropriate.

There is evidence of some movement in the structure

The roof is deteriorating.

The setting of the temple is crowded by encroaching vegetation which prevents ventilation to the side walls.

The Temple feels isolated and remote from the rest of the Zone and from its landscape.

#### Recommendations

The present paint finish of the interior and exterior walls, portal and pediment should be removed and an appropriate traditional paint type and colour scheme reinstated.

The garden benches should be removed and, if required, a fixed bench seat of carefully sourced, sustainably produced hardwood installed.

The sloping earth bank should be cut back from the base of the brick walls to prevent rising damp.

Investigate the movement in the south elevation.

Strip and reslate the roof within the next 5 years.

The setting should be reconsidered as part of a similar landscaping scheme in the vicinity of the Palm House.

<b>Name</b>	Palm House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	2
<b>RBGK Building No.</b>	0932
<b>Management Zone</b>	Palm House Zone
<b>Designations</b>	Grade I Listed

### Historic Information

19th century (1848). By Richard Turner (engineer), who initiated the glasshouse design, and Decimus Burton who was appointed as consulting architect, and both of whom competed somewhat for authority over for the design project. The building was a response to Kew's increasing accumulation palms and the congestion of the growing collection in unsuitable glasshouses such as the Orangery [2012].

Commissioned in 1844 and completed in 4 years, the building was masterly and innovative, both in size and in the use of materials to create a clear span for the palms.

The use of wrought iron rather than cast iron for the trusses allowed a much finer and more elegant structure. The swivelling sash windows at the gallery and clerestory levels and sliding sashes in the curved roof structure allow control of the internal temperature.

12 heating boilers were situated in the underground chambers, connected by a tunnel for transporting fuel, and for smoke ducts to the Italianate Campanile [3010], also by Burton, which housed the chimney. The Campanile is 180 metres east of the Palm House in the Shaft Yard, and did not operate satisfactorily at first, so 2 discrete stacks were added to the Palm House. A new boiler was installed in the 20th Century and the Campanile is once more in use as intended.

Nesfield designed and planted the parterres [3007] around the Palm House. These have been gradually removed over the last 150 years, with none of the original design now remaining.

The building was restored in 1929 and, in 1955/7, the glazing bars were cleaned and realigned and the glazing replaced. In 1984/8 a more extensive restoration was undertaken, when the glazing bars were replaced with stainless steel, to the same section, and the glass replaced with toughened safety glass. The layout of planting beds was revised and extended and the basement accommodation enlarged to provide better staff facilities.

### Description

#### Building Fabric

A glazed structure of curvilinear iron trusses with a central double height hall and lower wings to the north and south. The building is a 50' span structure of wrought iron semi-circular trusses with fine glazing bars, now of stainless steel. A ridge line clerestory runs the full length of the north and south wings to the central area. There is a general pronounced problem with vegetation both growing on the structure and forcing its way through the building from inside, and this is particularly serious in the clerestory area. The double height hall has additional support from two rows of columns, and also contains the 2 full height cast iron spiral staircases leading to the upper walkway. The exterior ironwork was originally painted a deep blue-green. The glazing was a pea green glass tinted with copper oxide, which then became a pattern for later glasshouses such as the Temperate House [4017]. The ironwork is now painted with an brilliant white epoxy resin based paint. There is much surface rust indicating that the paint system is breaking down under the stress of the environmental conditions, and there are instances of deeper rusting at some junctions and in corners. Silicon seals are breaking down in a number of places in the glazing. The 4 external doors are of cast iron and show signs of rusting, particularly those at the ends of the north and south pavilions.

The iron structure springs from a low plinth of brick and Portland stone which also contains a lined perimeter gutter to take the rain water run off from the glazing. There is evidence that the gutter is leaking into the masonry below in many places. The plinth wall has projecting stone and rendered 'buttresses' corresponding with the building's main iron trusses. In 2 instances the stone caps to these plinth projections have fractured.

In the face of each section of the plinth are three cast iron panels that were originally part of the ventilation system, no longer used.

The glasshouse floor was originally of perforated cast iron plates allowing heat from the boilers to circulate, and all the palms were planted in tubs. In 1854 this was partly removed and large beds constructed.

The basement below the central area has been converted to house a marine display, with aquaria, offices and a small learning resource centre. The staircase to and from this area is receiving heavy wear. An additional structure of concrete columns was inserted and the floor paved in stone. The internal wall finish is fair-faced concrete and hard gypsum plaster. Leading from the marine area is a brick lined corridor with a brick vaulted roof, generally in sound condition, but there is evidence of damp penetration through the brick work. Stairs lead from this area directly to the outside.

#### Other

The internal raised planting beds are formed of masonry with a cill of black slate.

The four principal doors are accessed by flights of five stone steps flanked by low, wide stone 'balustrades', with decorative urns at the top newel stone. The main entrance steps on the east and west are more imposing. Those on the east are flanked by carved armorial animals, replicas of the 'Queen's Beasts' from the 1952 Coronation.

The perimeter path, originally of York stone flags, has been replaced with a resin bonded gravel surface. The stone flags are retained in front of the 4 principal entrances. The area between the path and the masonry plinth has been planted.

#### Maps / Sources

**Survival** Extant

**Condition** Good

#### Significance

Historically significant because its contribution to the development of Kew as a leading botanical garden, and for its innovative large span wrought iron glazed structure. Still the largest curvilinear metal framed glass house in Europe.

The Palm House is the single most iconic building in the Botanical Garden, not only for its visual impact and architectural form but also for the tropical zone planting that it contains. A major factor in its impact is that the building is so well designed and suited to its intended purpose, and is still used for that purpose.

Burton and Turner's is a significant contribution to the architecture of Kew. Burton is known to the 'lay' public because of this building as well for Crystal Palace, now vanished. Pevsner (1983) describes the Palm House as "One of the boldest pieces of C19th functionalism ... aesthetically much more satisfying than the Crystal Palace ever was."

#### Issues

The very high temperature and level of humidity in this building results in severe stress on the paintwork of the iron structure. The present paint system is breaking down and rusting is beginning to attack the metal structure, not just the surface material. Silicon seals are also failing in the glazing system.

The present colour used for painting the metalwork is a brilliant white, rather than the original blue green, although this has been in use for so long that white is now regarded as the 'proper' colour and there would be objections raised to returning to the original. However consideration could be given to altering the colour to a softer and warmer white rather than the harsh white now in use, which would not have been available when the building was constructed.

The environment also leads mould growth on the insides of the glazing panels and on the iron members, particularly at lower levels, which has a deleterious effect on the appearance of the building.

The external perimeter gutter is leaking into the masonry below and causing damage.

2 of the projecting 'buttresses' to the plinth wall have fractured stone copings.

The brick vaulted corridor from the basement area shows signs of damp penetration through the brick work.

The perimeter path of York stone flags has been replaced with a resin bonded gravel surface, altering the appearance of the building's setting in the landscape.

The broader setting of the building needs reconsideration.

### Recommendations

General maintenance required to the external gutter and masonry.

The paint system should be renewed. Any significantly deteriorated metalwork should be repaired. If it is assumed that the environment inside the building cannot be altered while the Palm House remains in its present use then the new paint system should be selected accordingly to withstand the harsh conditions. Consideration could be given to changing the colour of the ironwork, if not to the original colour then to a different white than the brilliant white now in use.

The mould growth on glazing and on the iron members should be removed on a regular basis.

The external perimeter gutter should be repaired to prevent leaks into the masonry below.

The fractured stone copings on 2 of the projecting 'buttresses' to the plinth wall should be repaired.

The vegetation growing on the building should be removed and plants inside the building restrained from forcing their way outside.

Staircases leading to the aquaria need attention.

The water penetration through the brick vault to the basement corridor should be investigated and the roof waterproofed if necessary

The perimeter path of York stone flags should where possible be reinstated.

The setting of the building within the landscape should also be researched and considered when future landscaping changes are made.

Consideration should be given to restoring Nesfield' parterres.

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<b>Number</b>	3013
<b>Name</b>	Museum No. 1
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	167
<b>RBGK Building No.</b>	0934
<b>Management Zone</b>	Palm House Zone
<b>Designations</b>	Grade II Listed

### Historic Information

19th century (1857). By Decimus Burton. Commissioned in 1855 to house a growing collection and to replace the earlier museum in the (now) Horticultural School [8012], which was a converted fruit store. Designed in a modest classical style, perhaps to contrast with the industrial style of the Palm House [3012] across the Pond [3004]. The building was much derided when opened, e.g. by Pevsner, as 'utilitarian minimum-classical'.

The central range of the museum was a large open exhibition space, the exhibits shown in mahogany cases. The end ranges contained offices and service spaces.

Following the donation of a large collection of flower paintings by Indian artists, on permanent loan, the India Office funded an additional wing in 1881 at the rear of the building, including an elegant staircase.

The building fell out of use in the 1980s and was empty for 13 years, until thoroughly refurbished and refitted in 1996/7, with the assistance of the HLF.

### Description

Building Fabric

Symmetrical façade arrangement, 11 bays to the front with a central portico; the last 2 bays at either end



project slightly and are pedimented by a hipped roof. Of rendered and painted brickwork with a pitched slate roof. 3 storey, T-shaped on plan, the 'upright' of the T, to the rear, was extended in 1881 by a 2 storey addition that houses a fine double flight stair.

The restoration on 1996/7 involved the complete renovation of the interior including the replacement of most intermediate floor structures. The building was fitted with new floors and partitions and completely replastered internally. New stairs and a lift were installed. The only remaining evident historic fabric is the stair in the 1881 extension, the mahogany exhibition cases in the museum and the plaster roll detail to the window architraves.

Externally the bricks walls were cleaned and repointed, the rendered lower storey repaired and painted.

There is a general problem of staining of the brickwork caused by blocked rainwater pipes.

There is cracking and disfiguration to the cornice above the rainwater pipe at the south end of the main elevation

The decoration for the rendered area above the cornice and outside the parapet gutters are currently failing and covered in green mould.

### Roofs

Double pitched hipped slate with lead ridges and hips, with a hipped gable roof over each projecting wing.

The gutter is concealed behind a projecting painted (metal?) cornice detail, and discharges into hopper heads below the cornice. The paint to the cornice is peeling in places.

Parts of the roof were renewed in 1996/7, but not the slated roofslopes nor the parapet gutters. These are all now in poor condition.

The lightning conductor needs some fixings repairing.

### Walls

Structural brick walls of yellow London stock bricks, repointed in 1996/7, not in the original flush pointing style. Some areas of tuck pointing.

The ground floor frontage rendered to imitate coursed masonry in the classical style, now painted with an external quality masonry paint, pinky cream in colour.

There is some damage to the brickwork as a result of leaking rainwater pipes.

The rear walls flanking the courtyard are in need of preparation and redecoration, particularly at their tops and bases. At the base of the walls, render is coming loose and needs repair.

### Windows & Doors

Modern double hung timber sash windows with large panes, minimal glazing bars, the timberwork painted white, set in a rendered masonry frame painted as the lower storey render. The paintwork to the masonry frames and the timberwork is spalling.

The door is set under a projecting flat roofed portico with a pair of Tuscan Doric columns and plain entablature. The whole painted to match the other rendered masonry.

### Internal

All recreated in 1996/7, modern in style, with hard plastered wall and ceiling surfaces, floors of light oak or similar hardwood and steel and hardwood staircases.

The 1881 cast iron balustraded stair in the rear extension is the only remaining historic building fabric of any historic interest.

The services in the lobby area have been altered since refurbishment and have not been made good.

### Other

The building sits facing the lake, the original hard landscape setting having been replaced by grey tarmac,

which seriously detracts from the appearance of the building.

To the rear the external areas have been created as sitting areas for school groups, and surfaced with wood chippings and concrete slab paths.

There is an open courtyard at the rear, beside the path leading to the Herbaceous Ground. This contains the decorative majolica fountain [3016] and a semi-circle of seating. The area is not currently inviting and more could be made of it. It could be renovated in conjunction with the proposed works for the Temple of Aeolus [3015/1] and its mound [3015/2], which lie alongside the courtyard.

### Maps / Sources

**Survival** Extant

**Condition** Good

### Significance

Historically important as the first museum in the Park to be built for the purpose, rather than the collection being housed in a converted building.

Architecturally the building is prominent but not particularly a particularly fine example of its type, nor innovative for its time.

### Issues

The renovation in 1996/7 has removed most of the historic fabric apart from the 1881 stair, which should be preserved as such.

The cleaning and redecoration of the exterior of the building has sterilised its appearance to some degree. The pink/cream colour of the painted masonry is unfortunate and unpleasant, and a very modern hue. The paintwork is deteriorating and the decoration is failing on the cornice and upper rendered area.

The slated roofs and parapet gutters were not renewed during refurbishment and are now failing.

Leaking gutters will cause damage to the external brickwork and other fabric if not repaired.

The altered services in the lobby have not been made good.

The present setting of the building's main façade in a tarmac road detracts from the building's appearance.

### Recommendations

General maintenance required to the roof and exterior, particularly the painted cornice, brickwork and painted timberwork to the windows.

The slated roofslopes will need stripping and reslating within 15 years and the parapet gutters re-laid. More urgent repairs to both are needed now.

Future repointing to be carried out in an appropriate lime mortar, not cement.

The original paint colours of the 1881 stair could be researched and reinstated as should those for the external rendered area above the cornice.

The masonry should be repainted with a colour more appropriate to the building's date of construction.

The present setting should be improved by re-planning the hard landscaping to front and rear.

The services need to be made good in the lobby.

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<b>Number</b>	3014
<b>Name</b>	The Water Lily House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	163
<b>RBGK Building No.</b>	0935
<b>Management Zone</b>	Palm House Zone
<b>Designations</b>	Grade II Listed

## Historic Information

19th century (1852). Commissioned by the Commissioner of Works to house the giant water lily, *Victoria amazonica*. Richard Turner supplied the ironwork but is uncertain whether he was otherwise responsible for the design. The glasshouse was designed around a single large concrete lily pond, of concrete, 11M in diameter.

Square on plan with a projecting rectangular porch, all of glazed cast and wrought iron. The cast iron columns of the frame sit on a low masonry plinth, similar in concept to the Palm House [3012] which Turner did design, but much simplified in detail.

In 1855 the glasshouse was converted into the 'Economic Plant House' for displaying medical and culinary plants.

The building was repaired in 1965 following extensive wartime damage, when the intermediate glazing bars were replaced with aluminium alloy, and in 1992 when they were replaced again with stainless steel. At this date the glasshouse was restored to its present use for displaying aquatic plants.

## Description

### Building Fabric

Square in plan, cast iron columns form 7 bays on each side and support a simple double pitched glazed roof. A smaller double pitched glazed porch projects to the south facing the north door of the Palm House [3012].

### Roof

The east and west facing double pitched glazed roof structure is supported by triangular trusses of wrought iron. Glazed triangular gables on the north and south end walls with a delicate finial detail at the ridge. The truss frames are braced by circles of wrought iron within the upper and lower members. The trusses support purlins of cast iron. There is some slight settlement in the roof but this is probably of no great consequence. There is vegetation extending from the interior at ridge level against the north elevation on the west side. The manual winding mechanisms that opened the sash frames below the roof ridge are still in place, but not now used.

A continuous cast iron gutter drains both roof slopes and discharges to secret down pipes, apparently concealed in the (corner?) columns of the frame. The gutters and external metalwork are all painted brilliant white and the paintwork is deteriorating. There is rust staining at 2 of the corner (downpipe?) columns and to the underside of the gutter on most faces of the building, but particularly on the south façade.

### Walls

The low plinth is of Portland stone. The plinth coping acts as a cill to the glazing above with the glazing set directly on the stone cill with only a very fine metal frame member. The projecting coping is supported on inverted curvilinear brackets that correspond to the frame columns. The surface of the Portland stone is worn and has been patch repaired in places. The planting beds and possibly the RW drainage system are leaking into the masonry plinth, which is stained and damaged by the water penetration.

The glazing between the main frame columns is divided into 3 vertical panes by fine glazing bars, now of stainless steel, painted.

The small glazed porch projecting to the south is of 2 bays of the same dimensions as the main hall, and has the same plinth structure.

### Internal

The central feature is the large circular tank of concrete with a low stone lip, protected by a simple iron tubular railing, now glazed with Perspex sheet to reduce risk. The railing is painted dark green.

Around the pond is a circular path surfaced with a dark grey Victorian cobbled brick tile. A small triangular pond is placed in each of the outer corners of the floor area and there are raised planting beds constructed of slate slabs around the perimeter of the building.

Other

The internal raised planting beds are formed of masonry with a cill of black slate.

The external flower beds are edged with a Victorian terracotta garden tile with a rope coil detail.

The perimeter path, originally of York stone flags, has been replaced with tarmac. The stone flags are retained in front of the principal entrance. There are concrete flag stones to the rear, north face of the building.

The building is set on a raised grassed mound with a double flight of stone steps to the entrance porch. The steps are decorated with carved stone urns.

### **Maps / Sources**

**Survival** Extant

**Condition** Good

### **Significance**

By Turner, the designer, with Burton, as at the Palm House. The building is well designed and suited to its intended purpose, to house the giant water lily and is used for that purpose although for part of its life it was used mostly for growing smaller lilies. The building is economically designed for a singular purpose rather than innovative, although its use of materials and the detailing of the glazing is elegantly simple. Turner's is a significant contribution to the architecture of Kew.

### **Issues**

The high temperature and humidity in the water lily house result in severe stress on the paintwork of the iron structure. The painted surface is breaking down and rusting is beginning to attack the metal structure. The present colour used for painting the metalwork is a brilliant white and consideration could be given to altering the colour to a softer and warmer white rather than the harsh white now in use, which would not have been available when the building was constructed.

The environment leads algae growth on the inside of the glazing, particularly at lower levels, which has a deleterious effect on the appearance of the building.

The water inside the glasshouse is leaking into the masonry below and causing damage.

The perimeter path of York stone flags has been replaced with tarmac, altering the appearance of the building's setting in the landscape.

Vegetation forcing its way through the structure from the inside will cause damage to the building if not restrained.

The section to the rear of the building is particularly poor.

### **Recommendations**

General maintenance required to the external gutter and masonry.

The paint system should be renewed. Any significantly deteriorated metalwork should be repaired. The new paint system should be selected to withstand the hot and humid conditions.

Consideration could be given to changing the colour of the ironwork, if not to the original colour then to a different white than the brilliant white now in use.

The mould growth on glazing and on the iron members should be removed on a regular basis.

Vegetation should be restrained from damaging the building.

The manual winding mechanisms that are no longer used should be maintained and retained.

The perimeter path of York stone flags should be reinstated.

The setting of the building within the landscape should be considered and enhanced when future landscaping changes are made.

<b>Name</b>	Temple of Aeolus, Mound and Woodland Garden		
<b>Site Type</b>	Building	Mound	Garden
<b>RBGK Plot No.</b>	166		
<b>RBGK Building No.</b>	0944		
<b>Management Zone</b>	Palm House Zone		
<b>Designations</b>	Grade II Listed		

### Historic Information

18th century (1760-3). By Sir William Chambers. Temple named after Aeolus (Eolus), a mythical king and ruler of storms and winds. Originally of timber construction, the temple was set on a mound and had a semi-circular revolving seat that gave panoramic views of the gardens. The seat was repaired in 1770 (Desmond p362) and the whole structure was rebuilt in Portland stone by Decimus Burton in 1845, but without the seat.

Chambers' 1763 book of plans and elevations shows the Temple [3015/1] both in plan and in view. The view of the Temple shows it to have a closed back with four columns to the front, and does not show the seat. The plan shows the Temple to be open in all directions, with 8 columns, and with the pivoting seat set so that its circumference is almost flush with the columns, occupying most of the space within the Temple. Burton's rebuilt Temple is truer to Chambers' plan than the view, though without the seat.

The Mound [3015/2] on which the Temple stands predates the Temple by over a decade. The Mound was constructed out of earth thrown up during the excavation of the Lake [3003]. The creation of the latter was in progress by 1750 (Desmond p 27). It was apparently Frederick's wish to "make an aqueduct thro his Gardens at Kew and the earth thrown up was to make a mount which he intended to adorn with the statues or busts of these philosophers and to represent the Mount Parnassus" (Vertue's papers, cf Desmond p27). Vertue was commissioned to collect or make drawings of ancient and modern philisophers and in 1751, Goupy, who was responsible for both the House of Confucius and the Chinese Arch, submitted to HRH Frederick a plan for a "Grecian Pavilion or Building to be upon the Mount" (cf Desmond p 27). This was to be filled with these statues set in pairs: the ancient counterparted with the modern.

Frederick died in 1751, before his Mount Parnassus was completed, and before Goupy's building was begun. Greening's contract in 1753 stipulated that the mount should be planted (Desmond p27), apparently with laurels (Desmond p228). Between 1760 and 1763, Chambers' Temple of Aeolus was set on the mound.

When Burton renovated the Temple in 1845, the Mound was stripped of its enclosing laurel and laid to grass. When this sloping surface became popular for children to play on, and the "scars of countless sliding feet made it an eyesore" (Desmond p228), the mound was transformed again in 1882, this time into a wild garden with spring bulbs. The mound was closed to the public and it gradually evolved into the Woodland Garden of today.

Desmond also notes (1995, 407) that an underground reservoir was constructed at the top of the Mound as part of an aborted 1855 water system for the Gardens. The chamber was 25 feet square and 9 feet deep.

### Description

#### Building Fabric

A classical domed rotunda, 8 Tuscan Doric columns with square cap stones on a circular stepped plinth support a circular stone entablature and dome, with a blind ocular.

The surface of the Portland stone columns and upper structure is eroded by weather. One or 2 damaged areas have been filled with a plug of yellow brick or mortar. All the columns have at some point been defaced by graffiti; an attempt has been made to remove it but not completely successfully.

There is similarly some chipping and erosion to the circular entablature, with some black sulphation to the undersides of the capital details, in particular.

There are 2 fractures to the stonework of the entablature and one fracture to a column capital.

The dome is more grey than white in appearance and has lichen growth. There are open bed joints in the dome masonry through which daylight is visible. The paving to the temple follows the circular pattern.

Other

The temple is set on a grassed mound; the un-mown grass somewhat overgrows the base of the building. The Woodland Garden that surrounds the Temple is a semi-natural area managed to re-create the feel of deciduous woodland. It occupies the area between the Princess of Wales Conservatory and Museum No 1 and clothes HRH Frederick's 18th century mound. The trees obscure most of the views to and from the top of the mound, which is an important vantage point from which to view the Gardens. The best view of the Temple is currently obtainable from the Herbaceous Ground [8021]/Order Beds. There are no views to and from the Palm House [3012] area. There is no path to the top of the mound and the public is discouraged from accessing the top.

### **Maps / Sources**

Chambers' 1763 "Plans and Elevations.."

Papendiek c.1802 drawing - House of Confucius and the Temple of Aeolus

**Survival** Extant

**Condition** Moderate

### **Significance**

One of about 20 temples and smaller structures by Chambers for Princess Augusta, of which only 3 remain. Chambers' contribution to Kew was significant; the Mosque, Alhambra, Palladian Bridge and other temples have now disappeared. The temple is a fine example of the classical style although it is altered from the designer's intention having been rebuilt in stone and the revolving seat removed.

The mound on which the Temple sits predates the Temple by over a decade and was one of the earliest features of Kew Gardens.

The mound is a surviving remnant of the plans of HRH Frederick, Prince of Wales, for the Gardens, executed before his sudden death in 1751.

### **Issues**

It is not known whether the underground water chamber constructed at the top of the mound is still in existence, nor what state it is in. Such a chamber may jeopardise the structural integrity of both the mound and the Temple.

The condition of the Portland stone is poor, through erosion, damage and inappropriate repair.

The mortar beds of the masonry are eroded.

The erosion of the stonework and grey appearance of the dome detract from its appearance.

Its presentation is affected by the tree growth and undergrowth that surrounds it.

The Temple was meant to be used as a viewing point (hence the seat) but at present the mound is planted as the Woodland Garden and visitors are deterred by notices from approaching it.

The Temple continues to suffer from graffiti, probably due to being hidden from the public view from most directions.

The conflict between the needs of the Temple of Aeolus to have a more open setting, and the needs of the Woodland Garden as a deciduous woodland needs to be considered; if necessary, the needs of the Temple and the Mound should be prioritised.

### **Recommendations**

As a matter of urgency the status of the underground chamber needs to be structurally checked and archaeologically recorded. If necessary, careful and sensitive action should be taken to stabilise the



chamber after it has been adequately recorded.

General maintenance required to the masonry, including repair of the cracks in the upper structure, including repairs to the columns and repointing of the dome.

The stonework should be carefully cleaned to remove sulphation.

Future repointing to be carried out in an appropriate lime mortar, not cement.

Consideration should be given to the restoration of missing seat, and to using the temple for viewing as was intended. Consideration should be given to opening the Woodland Garden so that the Temple is both more visible in the landscape, and enjoys broader views. The young holly obscuring the view to the Palm House could be removed. A formal path would need to be built to the top of the mound, to prevent erosion, and the best route for this would be along the gradually rising arm to the west of the mound. Any redevelopment of this area should also include the enhancement of the courtyard at the back of Museum No 1 [3013], which creates part of the setting from the mound and the Temple.

Grass to be cleared away from the base of the Temple and from the joints of the steps. The top of the mound could be brought into more intensive cultivation to aid the conservation of the building and its setting. A concerted effort should be made to remove all the graffiti and consideration should be made of how to include the Temple in the public sphere of the Gardens in order to discourage such activity.

Both the Temple of Aeolus and the Mound could be better interpreted and presented to visitors.

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<b>Number</b>	3016
<b>Name</b>	Majolica Drinking Fountain
<b>Site Type</b>	Drinking Fountain
<b>RBGK Plot No.</b>	167
<b>RBGK Building No.</b>	Statue number 24
<b>Management Zone</b>	Palm House Zone

### **Designations**

### **Historic Information**

Victorian drinking fountain manufactured by Minton. Installed in 1859.

### **Description**

Portland stone construction with a marble basin, colored glaze ceramic frieze and a sandstone bowl on the very top.

### **Maps / Sources**

Taylor Pearce Artefact Information, 2000

<b>Survival</b>	Extant
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<b>Condition</b>	Good
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### **Significance**

One of a number of victorian drinking fountains scattered across the site

Part of the 1850s design for the then new Botanic Gardens

An colourful and distinctive feature, located on a popular thoroughfare and part of the courtyard seating area at the rear of Museum No 1 [3013], beside the Temple of Aeolus mound [3015/2].

### **Issues**

The use of modern fittings on a Victorian piece degrades the artefact.

The area at the rear of Museum No 1 is generally degraded and under-used and would benefit from re-

design.

### Recommendations

Fittings should only be replaced when necessary and the replacement fitting should be an appropriate matches

Regular water wash with soft bristle brushes

This fountain should be used as a focal point in any re-design of this area.

The courtyard setting of the fountain should be re-designed as a whole, in harmony with any re-development of any Temple of Aeolus and the mound.

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<b>Number</b>	3017
<b>Name</b>	Sunken Fence, north
<b>Site Type</b>	Sunken fence
<b>RBGK Plot No.</b>	187, 186 185, 461, 462, 451, 415, 416, 414, 412, 182, 181
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone and Pagoda Vista Zone

### Designations

### Historic Information

The earliest record of this feature is found on a 1763 plan of the gardens at Kew. The same feature can be seen on the 1771 plan of the Gardens, but it is removed by the time of the plan dating to about 1785. There is a second sunken fence to the south that delineates an ovalfield [4023] and this was removed at the same time.

### Description

The sunken fence surrounds the lawn below the Lake to the east, south and west. The northern boundary of the lawn is provided by the Lake itself.

### Maps / Sources

Plan of the Gardens at Kew, 1763

Burrell and Richardson, 1771, map

Plan of the Richmond and Kew Gardens c.1785

**Survival** Non-extant

**Condition** Unknown

### Significance

An integral part of the mid 18th century design of Kew Gardens

### Issues

Potential for surviving archaeological remains.

### Recommendations

Opportunities to archaeologically investigate this feature should be taken.

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<b>Number</b>	3018
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**Name** Rose Garden  
**Site Type** Garden  
**RBGK Plot No.** 182, 183, 170  
**RBGK Building No.**  
**Management Zone** Palm House Zone

### Designations

### Historic Information

Created in 1923 when the last vestiges of Nesfield's western parterres [3007/2] were removed. Elements of Nesfield's original design can still be seen in the form of low earthworks.

### Description

Laid out in a formal and ornamental style.

### Maps / Sources

Nomination Document

**Survival** Extant

**Condition** Moderate

### Significance

Of minimal significance as a 20th century garden on the site of Nesfield's mid-19th century parterres

### Issues

Currently occupying the area where Nesfield's famous Palm House parterres once stood.

Site not particularly suitable for the cultivation of roses.

Archaeological remains of Nesfield's parterres survive beneath the Rose Garden.

### Recommendations

Reconsider the continued existence of this garden in the light of the potential for restoring Nesfield's parterres.

Archaeological remains of Nesfield's parterres should be conserved.

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**Number** 3019  
**Name** Original location of the House of Confucius  
**Site Type** Site  
**RBGK Plot No.** 162?, 163?, 182?  
**RBGK Building No.**  
**Management Zone** Palm House Zone

### Designations

### Historic Information

The House of Confucius, built in 1749 was probably designed by Joseph Goupy who was an art advisor to HRH Frederick, Prince of Wales. Its original location was probably on the island in the Lake [3003] and it was moved by Chambers to its more familiar location at the eastern end of the Lake in 1757. Its location is

not marked on the accompanying map as it is not known accurately enough.

### **Description**

Site of 18th century garden folly in Chinese style and under parkland.

### **Maps / Sources**

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Part of the design of HRH Frederick's mid 18th century garden at Kew

### **Issues**

Archaeological deposits may survive in this area.

### **Recommendations**

Groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	3020
<b>Name</b>	Original location of the Temple of Arethusa
<b>Site Type</b>	Site
<b>RBGK Plot No.</b>	182?, 162?, 181?, 161?
<b>RBGK Building No.</b>	0931
<b>Management Zone</b>	Palm House Zone

### **Designations**

### **Historic Information**

The Temple of Arethusa was built by Chambers in 1758. It used to face the island in the Lake [3003] and could be seen from the upper floor of the House of Confucius [3006], after its move in 1757. W Woollett's undated view of the Lake reproduced in Desmond (p 65) shows the Temple in its original location beside the Lake.

The Temple was moved in 1803 by the command of George III, who also relocated the Temple of Bellona [4022] in the same year.

### **Description**

18th century folly in classical style

### **Maps / Sources**

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

Plan of Augusta's garden at Kew, 1763

Plan of the Gardens at Richmond and Kew, c.1785

Burrell and Richardson, 1771 map

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Part of the design of Princess Augusta's mid 18th century garden at Kew

### **Issues**

Potential for surviving archaeological deposits.

### **Recommendations**

Groundbreaking works in this area should be accompanied by archaeological work.

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<b>Number</b>	3021
<b>Name</b>	Original location of the Temple of Bellona
<b>Site Type</b>	Site
<b>RBGK Plot No.</b>	164
<b>RBGK Building No.</b>	0926
<b>Management Zone</b>	Palm House Zone

### **Designations**

### **Historic Information**

Built by Chambers in 1760, near to the Menagerie [3002]. The temple could be seen from inside the Menagerie over the top of the fence. It was moved to its original location in 1803 by the order of George III.

### **Description**

Garden folly in the classical style of a doric temple

### **Maps / Sources**

Plan of Augusta's Garden, 1763

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Part of the mid 18th century landscape design of Kew Gardens

### **Issues**

Potential for surviving archaeological deposits.

### **Recommendations**

Groundbreaking works in this area should be accompanied by archaeological work.

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<b>Number</b>	3022
<b>Name</b>	William Kent's Garden Seat
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	186
<b>RBGK Building No.</b>	

**Management Zone** Palm House Zone

### Designations

### Historic Information

William Kent's garden seat was one of the features of Augusta's mid 18th century garden at Kew. A walk enclosed by vegetation led from the House of Confucius [3006] to the seat, which was contained within a grove in the woodland. Its location can be clearly seen on both the 1763 and c.1785 plans of Augusta's garden, though by the c.1785 plan the vegetation to the west of the seat had been opened and the seat was depicted as being at the edge of the broad lawn below the Lake [3003]. Though the setting of the seat appears to have altered, the seat itself had not moved. A seat is labelled as existing in the same location on both the 1837 and the 1840 depictions of the Site, though by 1851 and 1852 the seat appears to have been removed as part of the redevelopment of the Palm House Zone.

### Description

A semi-octagonal seat designed by William Kent. It had an open front with a latticework arch, and a seat lined the 5 interior walls

### Maps / Sources

Plan of Augusta's Garden, 1763

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."

Plan of Richmond and Kew Gardens c.1785

**Survival** Non-extant

**Condition** Unknown

### Significance

Designed by William Kent

Part of the early design for the old Kew Gardens.

### Issues

Potential for surviving archaeological deposits.

### Recommendations

Groundbreaking works in this area should be accompanied by archaeological work.

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**Number** 3023

**Name** Wire fence

**Site Type** Boundary

**RBGK Plot No.** 247, 245, 242, 256, 263, 266, 181, 161

**RBGK Building No.**

**Management Zone** Palm House Zone, Syon Vista Zone, Western Zone

### Designations

### Historic Information

Constructed in 1843 to separate the Pleasure Gardens from the newly expanded Royal Botanic Gardens. By 1885 (Key Plan) there were 4 gates along its length. One of these was along the line of the Syon Vista (Gate C) [6004] and another along the line of the Pagoda Vista (Gate B) [4001]. Gate A was located leeseide the Temple of Minden (Bellona), [4022] and Gate D was to the north west, leeseide the sunken fence [2022].



Though the Pleasure Gardens and the Botanic Gardens were united under the single directorship of William Hooker in 1845, when William Townsend Aiton retired, the fence remained in place separating the two areas until April 1895.

A reminder of the fence is preserved in the modern landscape in the surviving double line of paths that pass the Palm House to the west: one path ran along the Palm House side of the fence and one along the Pleasure Garden side.

### **Description**

Wire fence with 4 gateways separating the Pleasure Grounds (Pagoda Vista Zone; South Western Zone; Syon Vista Zone; Western Zone) from the Botanic Gardens (Palm House Zone and Entrance Zone) between 1843 and 1895.

### **Maps / Sources**

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"  
Standidge, 1851 map  
Day and Son 1852 map  
Key Plan 1885

**Survival** Non-extant

**Condition** Removed

### **Significance**

Although a temporary feature, the fence had a significant influence on the management and design of the 19th Century botanic gardens.

### **Issues**

Fence-line may survive as an archaeological feature.

### **Recommendations**

None

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<b>Number</b>	3024
<b>Name</b>	Unknown building
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	181
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone

### **Designations**

### **Historic Information**

This garden building is shown on the 1763 plan of Augusta's garden. It is depicted as being at the end of a walk through vegetation, located to the southwest of the Lake [3002]. This location and setting is confirmed by the 1771 map of the Gardens by Burrell and Richardson. Though the c. 1785 plan does show this feature, it also shows the vegetation in this area to be much diminished. By the time of the 1837 'View' by Aiton this area has been completely altered. The unknown building has been removed and a tree-lined ride runs down the top half of the now-removed Love Lane [1035].

There are a number of seats that Chambers designed for Kew Gardens, the location of which is currently unknown, it is possible that this unknown building is one of those seats.

### **Description**

Unknown garden building marked on maps. Possibly a Chambers garden seat.

### **Maps / Sources**

Plan of Augusta's Garden, 1763  
Burrell and Richardson, 1771 map  
Plan of Richmond and Kew Gardens c.1785  
Aiton, 1837 "View of the Royal Gardens"

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Part of the mid 18th century landscape design of Kew Gardens

### **Issues**

Potential for surviving archaeological deposits.

### **Recommendations**

Groundbreaking works in this area should be accompanied by archaeological work.

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<b>Number</b>	3025
<b>Name</b>	Unknown building
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	161
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone

### **Designations**

### **Historic Information**

Desmond (1995) marks this garden building as the possible location of the Temple of Solitude. Current research indicates that the Temple of Solitude was in fact situated beside the kitchen complex of the White House [2010]. This building is therefore an unknown element. William Chambers designed a number of garden seats for the gardens and the exact locations of many of these are also unknown. It is therefore possible that this unknown garden building is one of Chamber's garden seats.

The 1763 stylised plan of Augusta's garden shows this building to be blocked from the Great Lawn [2009] by vegetation; the plan of c.1785 shows this building to be set against vegetation to the rear, but with an open view of the Great Lawn at the front. The building has disappeared by 1837 when this area has been reorganised as a result of George III's closure of Love Lane [1035].

### **Description**

Unknown building marked on the mid to late 18th century maps of Kew Gardens.

### **Maps / Sources**

Plan of Augusta's Garden, 1763

Burrell and Richardson, 1771 map  
Plan of Richmond and Kew Gardens c.1785  
Aiton, 1837 "View of the Royal Gardens"

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Part of the mid-18th century design for Kew Gardens  
Possibly a garden seat designed by Chambers

### **Issues**

Potential for surviving archaeological deposits.

### **Recommendations**

Groundbreaking works in this area should be accompanied by archaeological work.

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**Number** 3026

**Name** Earthworks

**Site Type** Earthworks

**RBGK Plot No.** 181, 161

**RBGK Building No.**

**Management Zone** Palm House Zone

### **Designations**

### **Historic Information**

The origin of these earthworks is currently unknown and this issue requires more research

### **Description**

Located between the two parallel paths that mark the line of the wire fence [3023] that used to divide the Pleasure Grounds (Pagoda Vista Zone; South Western Zone; Syon Vista Zone; Western Zone) from the Botanic Gardens (Palm House Zone; Entrance Zone). These are a series of linear earthworks, one of which is on an alignment with the Minor Vista [3008].

### **Maps / Sources**

Site visit

**Survival** Extant

**Condition** Unknown

### **Significance**

unknown

### **Issues**

The history, development and nature of these earthworks is not known

### **Recommendations**

These earthworks require further research.

The earthworks should be retained.  
Groundbreaking works in this area should be accompanied by archaeological work.

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<b>Number</b>	3027
<b>Name</b>	Crab Mound
<b>Site Type</b>	Mound
<b>RBGK Plot No.</b>	163
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone

### **Designations**

### **Historic Information**

The Crab Mound was formed by the soil thrown up from the levelling of the ground for the construction of the Broad Walk [2002] in the 1840s. According to Desmond (p 177), Nesfield planted conifers on the Crab Mound so that the Palm House [3012] remained obscured from view until visitors reached the circular bed at the end of the Broad Walk. Desmond also asserts that Nesfield left an opening in these trees so that the Temple of Bellona [4022] was visible from the Dutch House [1001].

### **Description**

A large earthen mound located between the southern end of the Broad Walk [2002] and the Water Lily House [3014].

### **Maps / Sources**

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"  
Nesfield, May 1845, Tracing from the general plan of the proposed arboretum

<b>Survival</b>	Extant
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<b>Condition</b>	Good
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### **Significance**

Manages the views from the Broad Walk  
Created as part of the 1840s redesign of the Gardens by Burton, Nesfield and Hooker

### **Issues**

Lack of coherent design and unsuitable landscape treatment.

### **Recommendations**

Continue to maintain.  
Enhance plantings.

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<b>Number</b>	3028
<b>Name</b>	Cumberland Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	167, 158
<b>RBGK Building No.</b>	0941

**Management Zone** Palm House Zone, North East Zone

**Designations** Grade II Listed

### Historic Information

Mid 19th century (1868). Named for the Duke of Cumberland, later King of Hanover. Erected at the expense of George Engleheart, who created the housing development on Kew Gardens Road, opposite the Gardens, and wanted to enhance its value. Until the Queens Gate was moved to its new position and renamed Victoria Gate [3009] it was the principal entrance on Kew Road from the railway station. Now closed.

The yard that housed Smeaton's Water Engine [3032] and its associated stables stood in the area directly behind the Cumberland Gate, and to the south. The yard had an opening onto Kew Road, and it is this gateway that was made into the Cumberland Gate, after Smeaton's Water Engine was abandoned.

### Description

Building Fabric

A pair of square brick piers of yellow and red brick containing a pair of cast iron gates.

Masonry

The pillars are of yellow London stock bricks with a thickened plinth, decorative string courses and a projecting cornice of soft red brick. The top string course is a narrow band of rubber brick with a diamond pattern detail. The underside of the projecting cornice is decorated with an egg and dart detail. The upper courses of brickwork are of yellow stock brick and there is no capstone or protective lead cap. The bricks are generally chipped and worn, particularly the red brick coursing, and the decorative detail is badly worn in some instances. The brickwork to the S pier is damaged where fittings have been removed [a boot scraper?] and there are some instances of repair with cement mortar. The bases of both piers are deteriorating. The mortar beds and perpendiculars have not been repointed recently and the mortar is eroded. There is evidence of earlier tuck pointing that has fallen off.

Ironwork

The design of the gates is ornate and curvilinear and the decorative ironwork of the spanning lintel contains the Royal Coat of Arms. The ironwork appears sound and the gates in working condition. The black surface paint is peeling and the metal surface is rusting.

Other

The path surface inside the gateway has been resurfaced with tarmac.

The gates are no longer in normal use but the modern, very plain, painted metal barriers have been left in place inside the gate and in front of the ticket office.

### Maps / Sources

**Survival** Extant

**Condition** Moderate

### Significance

The gates are elegant and significant as one of the early gated entrances to the Gardens, particularly in relation to the contemporary housing development across the Kew Road.

The decorative brickwork is unusual in the Kew setting. The gates are in good condition although the decorative detail to the masonry is damaged.

## Issues

The decorative detail to the masonry is being lost through erosion and casual damage.

The masonry has been repaired in the past with cement mortar.

The paint surface to the ironwork is deteriorating and rusting in some instances.

The gates are in a position where they are exposed to heavy pollution from traffic.

The gates are no longer in use.

Archaeological remains of Smeaton's Water Engine and the Yard [3032] may still survive in the area of the Gate.

## Recommendations

The brickwork should be cleaned to remove surface grime and sulphation.

The brickwork should be thoroughly restored and repointed to preserve the remaining decorative detail, including the removal all cement mortar repairs and replacement with lime mortar.

The piers should be fitted with a protective lead cap or other weather proof capping. Research might reveal the original capstone, if any.

The bases of the piers also require attention with bricks being carefully indented and the careful removal and replacement of hard repointing.

All future repairs should be in lime putty or lime mortar.

The paint surface to the ironwork should be renewed. The original paint colours should be investigated and used in the redecoration.

The modern metal barriers should be removed and could be replaced with temporary barriers when the gate is in use.

The Gates need regular maintenance, including oiling the hinges and maintaining the centre locks. And opening them on a regular basis.

Deep groundbreaking works in the vicinity of the gate should be accompanied by archaeological works.

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<b>Number</b>	3029
<b>Name</b>	Cumberland Gate Kiosk
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	167, 158
<b>RBGK Building No.</b>	0942
<b>Management Zone</b>	Palm House Zone, North Eastern Zone

## Designations

### Historic Information

Timber framed and glazed ticket office adjacent to the Cumberland Gates [3028]. Flat roof of felt. Not used at present.

### Description

Building Fabric

The building is a timber frame and plywood panel structure, painted, with a glazed frontage that acts as the ticket office.

The side panels are of painted timber boarding. At the rear, part of the structure is of concrete panel. The flat roof is covered with roofing felt.

Other



Close behind the ticket office is a separate gardeners' store, of brick.

### Maps / Sources

**Survival** Extant

**Condition** Good

### Significance

None.

### Issues

No significant issues, however, as the Cumberland Gate is no longer in use, the continued existence of this building is brought in to question.

### Recommendations

Routine maintenance required to the exterior paintwork and roof.  
Consider whether to retain or remove building.

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<b>Number</b>	3030
<b>Name</b>	Medici Vase
<b>Site Type</b>	Ornament
<b>RBGK Plot No.</b>	187
<b>RBGK Building No.</b>	Statue number 26
<b>Management Zone</b>	Palm House Zone
<b>Designations</b>	Grade II Listed

### Historic Information

Manufactured by Croggon in 1826. The vase was originally in Whitehall Gardens and was removed from there about the time the buildings were demolished before the war. It was then moved to Lancaster House, then to Kensington Palace Orangery. Since 1957 it has been on permanent loan to the Gardens by the London Museum.

### Description

Coade stone vase of classical style set on a stone pedestal. The base of the urn bears the stamp "Croggon. Lambeth, 1826".

The vase is 1.35m high and is located in the circular bed at the Palm House end of the Broad Walk.

### Maps / Sources

Taylor Pearce Artefact Information, 2000.

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

### Significance

A well-travelled vase, significant for its historical associations.  
A fine example of its type

### Issues

It is questionable whether this is the appropriate piece for this location (see gazetteer entry for Little Broad Walk)

Rusting metalwork will cause damage to the Coade stone, though all current rusting metalwork has been repaired

Heavy moss and lichen growth can cause frost fracturing whilst the removal of all the moss and lichen can damage the appearance of the vase.

### **Recommendations**

Research the original design of this bed and assess whether this vase should be moved to another location in the Gardens and a more appropriate piece put in its place.

Regularly monitor metalwork to ensure it is not rusting

Make necessary repairs with appropriate cement/lime/sand mix, that matches the Coade stone

Regularly water wash with soft brushes, taking care not to remove all the lichen

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<b>Number</b>	3031
<b>Name</b>	Queen's Beasts (x10)
<b>Site Type</b>	Ornament
<b>RBGK Plot No.</b>	187
<b>RBGK Building No.</b>	Statue number 28
<b>Management Zone</b>	Palm House Zone

### **Designations**

### **Historic Information**

These are 10 heraldic figures displaying the armorial bearings of HRH Elizabeth II's forebears. The statues are portland stone replicas by James Woodford of plaster models he had made to stand outside the western annexe to Westminster Abbey on the occasion of the Queen's coronation. The statues were positioned along the eastern front of the Palm House [3012] in 1956.

### **Description**

10 different sitting beasts of Portland stone, each holding a coat of arms/crest.

Each stand 2.7m high

### **Maps / Sources**

Taylor Pearce Artefact Information, 2000

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

### **Significance**

Now a significant and worthy part of the setting of the Palm House.

Historically significant for their association with the coronation

### **Issues**

Heavy moss and lichen growth can cause frost fracturing whilst the removal of all the moss and lichen can damage the appearance of the vase.

### **Recommendations**

Regularly water wash with soft brushes, taking care not to remove all the lichen

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<b>Number</b>	3032
<b>Name</b>	Smeaton's Water Engine
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	167
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Palm House Zone

### Designations

### Historic Information

This engine [3032/1] was designed by John Smeaton, a civil engineer better known for designing the first Eddystone lighthouse, and it was built under his direction in 1761. The engine consisted of an archimedes screw that raised water from a 12-foot deep well to be used in the Lake [3003], ponds and flower-beds. The screw was turned by two horses and, according to Chambers (1763 p 4), it was capable of delivering "upwards of 3600 hogsheads of water in twelve hours". It was located in a thicket near the House of Confucius' s [3004] post 1757 location. It was used until the 1850s when it was abandoned after the new water system was installed, though the 1st edition of the Ordnance Survey still shows the building in place. It, and the stables [3032/2] that grew up to accompany it, were removed by the time of the 2nd edition Ordnance Survey.

The stable and water engine yard had a gate leading into it from Kew Road. When the area is re-developed in the late 19th century, the Cumberland Gate [3028] appears in this area. It is not currently certain whether the Cumberland Gate is a remodelling of the yard entrance, and this matter requires further research.

### Description

The water engine was housed in an octagonal building 30 feet in diameter. It had a canopy to shade the two horses that turned the gin that turned the screw to raise the water from the 12 foot deep well. Both Chambers' (1763) illustration and Papendiek's lithograph (1820) show the building to be constructed out of wood. Papendiek's lithograph shows the building to be surrounded by a number of other wooden buildings, set in a glade in woodland. This is a romanticised view but the details included within it may be correct.

The 19th century maps of the area show the water engine to be accompanied by a series of stable buildings, and the whole incorporated within an enclosed yard area with an entrance to Kew Road.

### Maps / Sources

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."  
Burrell and Richardson 1771 map  
Papendiek c.1820 drawing  
Driver 1840 map  
OS 1st edition 1861-1871 map  
OS 2nd edition 1891-1896 map  
Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Non-extant

**Condition** Unknown

### Significance

Provided water to Kew Gardens for over 100 years until it was replaced as part of the reorganisation of the

water supply in the 1850s

A unique example of its type, designed by a distinguished civil engineer.

The gateway leading from the yard that later enclosed the engine was possibly re-modelled into the Cumberland Gate.

### Issues

Potential for surviving archaeological deposits, although the shrubbery and trees occupying this site have probably adversely affected the archaeology

The significance of this feature is not currently interpreted for the public.

### Recommendations

Interpret this feature for the public.

Any groundworks in the area should be accompanied by archaeological works.

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<b>Number</b>	3033
<b>Name</b>	The Victoria Gate Reception
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	481
<b>RBGK Building No.</b>	0929
<b>Management Zone</b>	Palm House Zone

### Designations

### Historic Information

20th century [Opened 19th March 1992]. An unreservedly modern building, its external pool and paved areas inside the Victoria Gate [3009] guide visitors under an open canopy and into the shop, restaurant and information desk, and through to the Campanile [3010] yard, where visitor WCs are situated.

### Description

Building Fabric

An open double height arcaded concrete post and beam structure with an over flying concrete slab roof set at an angle to the main axis, the arcade

closed at either end by full height glazed doors.

The roofs and upper structural elements are weathered in lead.

The column and roof structure projects beyond the doors to form a portico in front of the Victoria Gate. The space between the top beam of the arcade and the roof is glazed with a strip of clerestory lighting. The concrete members are faced with polished stone inside the building, and left shutter board finished externally.

Single storey restaurant and shop areas under projecting shallow pitched roofs to the E and W. The wings are constructed of steel frame with structural brickwork panels and full height powder coated metal framed glazing panels forming the walls.

The ceiling soffit of the restaurant is of timber boards set between the exposed steel beams of the roof structure. The sloping ceiling of the shop is of exposed steel joists supporting louvred panels running parallel to the arcade and containing the lighting fittings for the shop.

The floor of the arcade is of diagonally laid polished stone flag stones. The restaurant floor is of red brown quarry tile and the shop floor of hardwood parquet.

The quarry-tiled windowsills have suffered some damage.

## Other

The area between the Victoria Gate and the entrance to the Reception Centre is paved with concrete flag stones. A long shallow pool projects on the axis line of the arcade to the S.

The area to the N, between the Reception Centre and the Campanile is a narrow courtyard paved with red brick pavements.

There are M and F public toilets in the Boiler House Yard to the N of the Reception Centre. These are built of load bearing brickwork with metal framed casement windows and a central pair of timber half glazed doors.

At the junction between the Men's and Women's lavatories the rainwater downpipe obviously blocks regularly causing discoloration of the brickwork with heavy moss growth. There is a similar problem with the rainwater pipe adjacent to the NE corner of the building.

## Maps / Sources

**Survival**                      Extant

**Condition**                    Good

## Significance

The Reception Centre is the principal visitor centre and as such makes a significant impression on visitors. It is a bold building, architecturally impressive, and creates a pleasant environment.

## Issues

The building is carefully detailed and there is little indication of wear or deterioration.

There is some surface staining to the external concrete frame structure.

Leaking gutters are causing damage to the building

Regular internal and external maintenance is required.

The design of the exterior area in front of the gate is considered inappropriate to the setting of the gardens.

The centre does not direct people into the historic core of the gardens.

## Recommendations

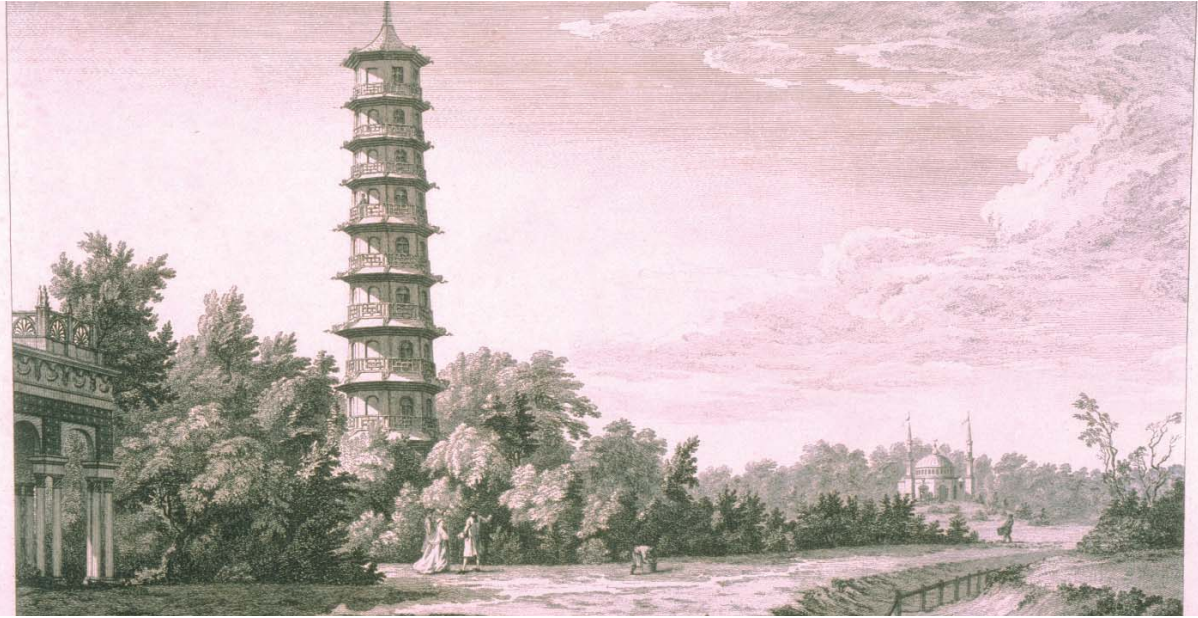
The exposed concrete frame elements should be monitored on a regular basis for signs of rusting reinforcing bars.

The leaking gutters need fixing and monitoring bi-annually.

The windowsills require fixing.

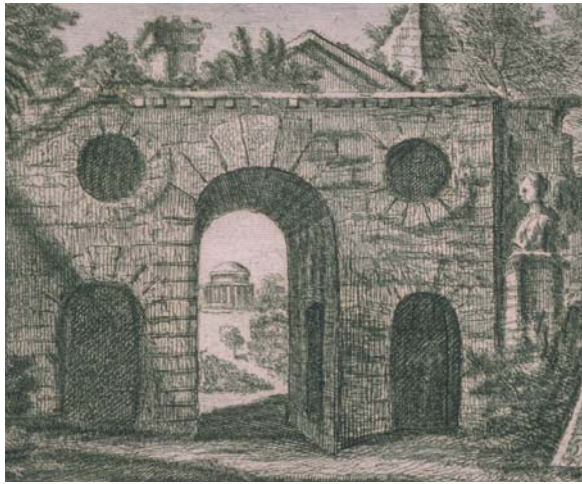
Re-design the centre to improve visitor circulation into the heart of the gardens and enhance the setting of the gardens.

Source: William Marlow in: Chambers' "Plans, Elevations, Sections..." 1763



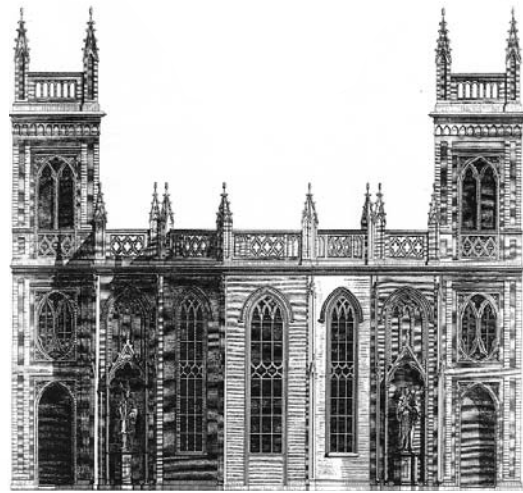
7.4.1 A View of the Pagoda Wilderness [4002] with the Alhambra [4006/1], the Pagoda [4014], the Mosque [4007] and part of the Sunken Fence [4023], 1763

Source: William Woollett in: Chambers' "Plans, Elevations, Sections..." 1763



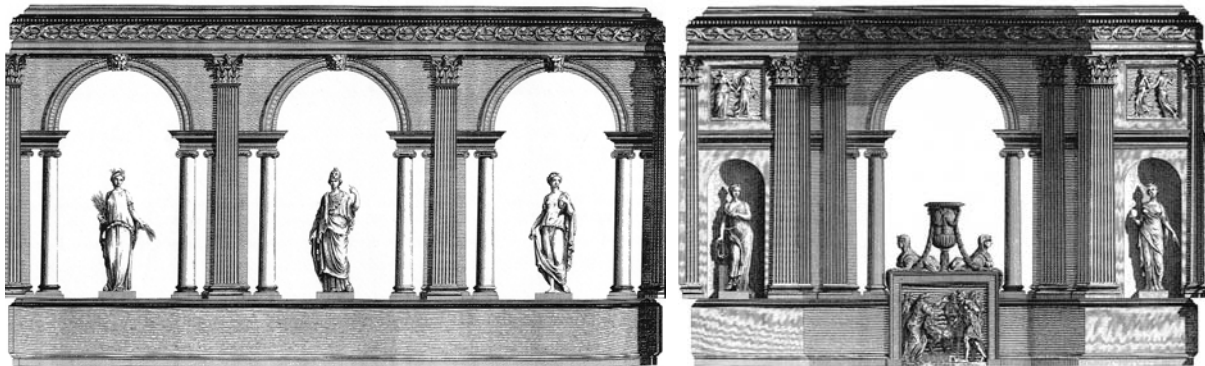
7.4.2 The Ruined Arch [4019] and the Temple of Victory [4005], 1763

Chambers in: Chambers' "Plans, Elevations, Sections..." 1763



7.4.3 The Gothic Cathedral [4008], 1763

Source: Chambers in: Chambers' "Plans, Elevations, Sections..." 1763



7.4.4 Sections of the Gallery of Antiques [4009], 1763



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<b>Number</b>	4001
<b>Name</b>	Pagoda Vista
<b>Site Type</b>	Vista
<b>RBGK Plot No.</b>	184, 451, 452
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone, Palm House Zone

### Designations

### Historic Information

The current Pagoda Vista was designed by Nesfield to formalise the view from the Palm House [3013] to the Pagoda [4014]. The Pagoda had been built as an eyecatcher in the middle of the 18th century and the final location decided upon for the construction of the Palm House a century later took advantage of this pre-existing building. In the 18th century the Pagoda was designed to be viewed over the tops of trees, with different aspects of the building and its surroundings opening up as you moved around Kew Gardens. The Pagoda stood at the far end of the Gardens, separated from the Lake [3003] by four stretches of sunken fences [3017, 4023] and a shaw of trees: it would have been physically impossible to walk in a direct line from the Lake to the Pagoda. Through the late 18th century the obstacles to sight and movement in front of the Pagoda were systematically removed. Between 1771 and c.1794 the bushes and trees in front of the Pagoda were removed, the shaw of trees that separated the two lawns was felled and the sunken fences were filled in. However, this process of opening up was reversed between c.1794 and 1837 when the view of the Pagoda from the north of the Gardens was again restricted as more trees were planted to the north of the original shaw, along the line of the Stafford Walk [7009], and the lower 2/3rds of the Pagoda Lawn were put to arable use. Nesfield's idea of being able to both see and walk to the Pagoda along the centre line of Kew Gardens was therefore a return to the turn of the century landscape shown in the c.1794 plan, before the changes shown in the 1837 plan were put in place.

The mid 19th century Palm House is so positioned that a vista to the Pagoda opens up from the western door of the building. This vista was lined out within the form of the Palm House western Parterre [3007/2], with a gravel walk extending from inside the Parterre, through an opening in the hedge and as far as the wire fence [3023] at the edge of the Botanic Gardens (grassed over in 1907). Once through the gate in the fence, the vista pathway was no longer gravelled but was part of a larger expanse of grass extending through the Pagoda Vista Zone. The area of the vista was delineated from the rest of the Zone by the trees that defined its edges. In this way Nesfield's Vista of the Pagoda was entirely innovative within the Gardens as previous sightlines of the Pagoda had not been so prescriptive. Due to wear and tear to the grass the graveling of the Vista was considered in 1864, but this option does not appear to have been followed (Desmond p370).

The Vista took many decades to construct as Nesfield's design demanded strict pairings of trees down its length. The Vista was intended to be a double avenue, with broadleaf trees, each set in opposing pairs, flanked on the outside by evergreen trees similarly paired. According to the historian, Desmond, the external lines of deodars were planted during the 1840s, with the inside line for the broadleaves marked with smaller evergreens such as thuja. 16 large trees were transplanted from other areas of the Gardens in 1908, to complete the line, replacing the temporary smaller evergreen plantings. The temporary set of evergreen plantings did not extend along the entire length of the Vista, with the western line of trees not shown on the 1885 Key Plan south of the cotoneaster collection, which is about the line of the current road to the Pavilion Restaurant [4031], south of the Temperate House [4017]. Though the post 1907/8 photograph reproduced in Desmond (p307) does not show the entire length of the Vista, it does show that at least some of this gap has been filled by the time the photograph was taken.

The Ordnance Survey maps of the Gardens tell a slightly different story to that re-constructed by Desmond

from a variety of sources. The 1st edition shows the Vista completed, running through a formal sub-circular Victorian garden [4001/1] at its southern end. This garden eventually metamorphosed into the Canal Beds [4024] and the various stages that this process took are described under that entry. Whilst the sub-circular garden is believable, one of a collection of short-lived gardens that appeared in the gardens in the mid 19th century, the complete nature of the Pagoda Vista is not. As discussed under the entry for the Syon Vista it is likely that the first edition, constructed at a time of great change in the Gardens, does not show the reality on the ground, but shows instead the intention of the designers. The second edition map shows an almost complete inner line of deciduous trees, and an external line of mixed evergreen/deciduous trees. The third edition of 1910 shows very few evergreens, and depicts almost all the trees in the vista to be broadleaved. We know the Ordnance Survey plan of 1910 to be incorrect in its depiction of the trees because of the photograph taken from the top of the pagoda and reproduced in Desmond (p307). It is this photograph that must be taken as the most accurate source on the development of the Vista, even though Desmond does not state its date.

This photograph taken from the top of the Pagoda is an important document in the reconstruction of the Vista during this period. The photograph clearly shows the Vista running through an open area of grass, though it is crowded by developments such as the Temperate House [4017] and the early Pavilion Restaurant [4031]. The photograph shows that the area between the two diagonal roads that meet at the Temperate House was not planted with Vista trees at this time, though trees were shown in this area on the 1885 Key Plan. Indeed, several gaps are shown in the exterior lines of evergreens on this photograph and it may be that not all the original plantings took. Some holes appear to have been filled with younger trees whilst some do not. The western line of evergreen trees north of the Temperate House, clearly shown on the 1885 Key Plan are not there in the post 1907/8 photograph. The newly planted broadleaves are, however, complete, bar the section in front of the Temperate House.

Since the final planting of the Vista, the collections planted within the Pagoda Vista Zone have filled all the available space, and vegetation comes up to the external line of the Vista evergreens. The Vista is now no longer a formalised sight line and pathway through the centre of an open space, but appears to be more like the more recent Cedar Vista [5002], which holds back the vegetation that surrounds it and thus creates the otherwise obscured view along its length.

### **Description**

In its original construction, the 2,800 feet of the Pagoda Vista were demarcated by scarlet thorns, mixed with cypresses, juniper and thuja and backed with deodars, the latter of which were intended to form the permanent avenue (Desmond p176). The scarlet thorns and smaller evergreens along this inside line of the avenue were replaced by paired broadleaved trees by 1907/8. The plantings of broadleaves created a continuous line of trees, with a gap directly in front of the Temperate House [4017], between the two pathways. The outer line of evergreen plantings was less consistent by the time the post 1907/8 photograph (Desmond p307) was taken and remains inconsistent to this day.

Today the Vista is an open space passing through areas of dense vegetation growth. Its relationship with the Temperate House [4017], the Pavilion Restaurant [4031] and the collections that sit alongside it is still unresolved. The Vista is patchy and requires restoration.

### **Maps / Sources**

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens c.1794  
Aiton, "View of the Royal Gardens" 1837  
Driver 1840 map  
OS 1st edition 1861-1871  
Key Plan 1885  
OS 2nd edition 1891-1896  
OS 3rd edition 1910

**Survival** Extant  
**Condition** Moderate

### Significance

The Pagoda Vista is a fundamental component of the 19th century design of the Gardens. The Pagoda was designed to be an eyecatcher at the end of the Gardens, and the Pagoda Vista is the most recent of a tradition of landscape designs that interrelate with this building. Of these designs, the Pagoda Vista is the most formal and, apart from a brief period at the end of the 18th century, is the only design that incorporates physical access with the view.

The Pagoda Vista is an important axis within the site and links three of the iconic architectural pieces contained within the Gardens. It provides a setting for the Pagoda, the Palm House and the Temperate House. In its own right it is a widely recognised component of the landscape of the Gardens.

### Issues

The character and form of the Pagoda Vista is degraded

The relationship between the Vista, the Temperate House and the Pavilion Restaurant is not resolved. Modern management needs are causing conflict with the integrity of the landscape, with vans crossing the Pagoda Vista, and the Pavilion Restaurant projecting its unattractive rear entrance into the Vista area. The exact history and development of the Pagoda Vista is not currently understood

### Recommendations

Devise a landscape restoration plan for the Pagoda Vista that is constructed within the context of the entire Pagoda Vista Zone. This plan should take Nesfield's original designs as its baseline. It should include the following actions:

- a) Ensure that new trees are regularly planted and that pairings are continued
- b) Move back the vegetation butting against the back of the Vista to restore its open setting
- c) Move the beds south of the Temperate House a distance to the west to restore the open setting of Vista
- d) Renegotiate the relationship between the front of the Temperate House and the Pagoda Vista so they complement each other
- e) Renegotiate the relationship between the back of the Pavilion Restaurant and the Vista to restore the gaps in the Vista and remove the dominance of the Restaurant back gate
- f) Replant the gaps in the vista
- g) Crown reduction work to broaden the vista
- h) The history and development of the Vista should be researched using as many different sources as possible

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<b>Number</b>	4002
<b>Name</b>	Pagoda Wilderness
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	478, 479, 446, 443, 447, 442, 445, 435, 437, 452, 475, 477, 485
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

### Designations

### Historic Information

The Pagoda Wilderness is part of the original setting of the Pagoda [4014]. It is currently uncertain whether Chambers himself designed the Wilderness, though it is likely that this was the case. In his essay "Of the art of laying out gardens" which he added to his book, "Designs of Chinese Buildings", Chambers describes

such a lay-out, with "winding passages cut in the groves, to the different points of view, each of which is marked by a seat, a building or some other object" (cf Desmond p46). Certainly the wilderness shown on the 1763 map of the Gardens is of the more recent winding style, rather than the more formal paths that can be seen in the earlier Richmond Gardens. The changeover between these two styles can be seen in Bridgemans' work at Richmond in the 1730s and the triumph of the winding over the formal can be seen in the Pagoda Wilderness of the 1760s.

Some of the trees around which the Wilderness was constructed may have pre-dated the development of the Gardens. Whilst the early development of the Gardens is not currently understood, it would appear that the Wilderness area was the last to be brought into the Gardens and may have been first rented by Augusta after 1757, based on the description of the Garden boundary given in Greening's contract of 1757. The Wilderness area certainly stood separately from the rest of the Gardens in a legal sense, and it was only finally bought by the Royal family in 1822; its lease had run out in 1819 and the owner, William Selwyn agreed to surrender it to the Crown in exchange for land on the other side of Kew Road (Desmond p131). It is possible that the area of land rented by Augusta for the Pagoda may already have had trees on it, based on the admittedly thin evidence that the other field boundary that had been the 1730 extent of the Gardens was also marked by trees when it was brought into the Gardens. This line can clearly be seen on the 1763 plan of the Gardens as the strip of trees running between the two southerly lawns. An engraving of the Wilderness included in Chambers' 1763 book of Kew Gardens does show some mature trees in the area of the Pagoda [4014], Mosque [4007] and Alhambra [4006], interspersed with many younger trees and shrubs, though this engraving may include much artistic licence. The 1763 plan is entirely symbolic and does not depict individual trees, but both the 1771 and the c.1785 plan do show the area to be quite densely planted with a mixture of evergreen and deciduous trees. Again, the age of these trees is not shown. The question of the original tree species and how much of the Wilderness was new planting and how much was carved through pre-existing woodland requires further research.

The 18th century plans show the Pagoda to be flanked by both the Alhambra [4006] and the Mosque [4007], both of which stood at the edge of the Wilderness. The Pagoda stood within a circle of lawn that extended into the centre of the Wilderness area and this was planted with a scattering of trees (1763, 1771, c.1785 plans). By c.1794 these scatterings of trees appear to have been removed and they do not appear on 19th century plans of this area except, confusingly, for the 1839 Chawner plan of the Gardens on which they are clearly marked.

The Pagoda Wilderness with its winding paths remained in place until the late 1860s or early 1870s when Joseph Hooker installed his series of 7 vistas radiating out from the Pagoda. During this process the winding walks were obliterated and the Victorian formal style superimposed. To create these vistas he used Irish yews, Japanese cypresses and junipers flanked by belts of laurel, which he also used to encircle the Pagoda (Desmond p226). These radiating vistas can be seen on the 1885 Key Plan.

It is now these Hooker vistas that dominate the Pagoda landscape, though even these are now incoherent and degraded. The wilderness no longer exists, in the strictest sense of the word, though some of the original trees may still remain. The area surrounding the Pagoda no longer provides an appropriate setting for this important building and needs to be restored to its original 18th century splendour.

### **Description**

The Pagoda Wilderness occupied the southern end of Kew Gardens, surrounding the Pagoda. The Alhambra and Mosque marked its northern edge. It was an area of trees and shrubs cut into winding walks and existed in this form until the 1860s/1870s when Joseph Hooker cut it into 7 radiating vistas. The Wilderness now no longer really exists.

### **Maps / Sources**

Plan of Augusta's Garden 1763  
Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens c.1785

Chawner 1839 map  
Driver 1840 map  
Standidge 1851 map  
Key Plan 1885  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Chambers 1763 "Plans and Elevations .."

**Survival** Non-extant

**Condition** Poor

### **Significance**

The original setting for the Pagoda as well as the Mosque and the Alhambra. The Wilderness may have been designed by Chambers.

It was part of the design of Kew Gardens until Joseph Hooker redesigned the area in the 1860s/1870s.

### **Issues**

The Wilderness no longer exists and the setting of the Pagoda is degraded.

The setting of the Pagoda is not appropriate to its significance and history.

The history and origin of the Wilderness and the planting schemes are not understood

### **Recommendations**

The origin and history of the Pagoda Wilderness should be further researched

Consideration should be given to restoring the Wilderness to its original design as shown on late 18th century plans.

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<b>Number</b>	4003
<b>Name</b>	Chinese Arch
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	478?, 485?, 477? Other?
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

### **Designations**

### **Historic Information**

The Chinese Arch was designed by Joseph Goupy, the art advisor to HRH Frederick who also designed the House of Confucius [3006]. These two buildings were the earliest garden follies on the Site and set the exotic theme later continued by Chambers' Pagoda [4014]. A bill for the design of the Chinese Arch was submitted by Goupy in March 1750 or 1751 though the date of building is currently unknown.

The Arch is mentioned again in Augusta's accounts in 1754 when a "circumducting walk from the pond to ye Chinese Arch" was laid out and surfaced with gravel. In 1757 a further mention of the Arch has been found by Desmond in the renewal of Greening's contract which states the extent of the Gardens as that "contain'd between the house and the hedge which goes from the little mount in Love Lane to the Chinese Arch by the road on the other or opposite side of the gardens". Desmond suggests that the "little mount" is the one on which the mosque was to stand and this thesis is supported by preliminary analyses of the initial purchase and rent of land by Frederick. The Chinese Arch does not appear on the 1763 plan of Kew Gardens nor does it appear in Chambers' 1763 description of the Site. No further accounts of the Arch have as yet been located in primary sources.

## Description

No illustrations of this folly have yet been located, nor are there any known accounts that describe its appearance. Its exact location is not known, though it is highly likely that it was located in the Pagoda Vista Zone, somewhere near to the Kew Road wall on a line extending from the current Japanese Gateway [4015]. It is not marked on the accompanying gazetteer map.

## Maps / Sources

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Chambers 1763, "Plans, Elevations, Sections and Perspective Views."  
Plan of Augusta's Garden 1763

**Survival** Non-extant

**Condition** Unknown

## Significance

One of the earliest follies built in Kew Gardens  
Part of the early development of the Gardens by HRH Frederick, Prince of Wales

## Issues

The history, development and location of the Chinese Arch is not known  
The early history and development of Kew Gardens is poorly understood and further research is needed to address this shortfall.

## Recommendations

Further research to identify the location, design and history of this feature is required  
The early history and development of Kew Gardens should be further researched and promoted

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<b>Number</b>	4004
<b>Name</b>	Theatre of Augusta and mound
<b>Site Type</b>	Building      Mound
<b>RBGK Plot No.</b>	461
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

## Designations

### Historic Information

Constructed by Chambers in 1760, the Theatre of Augusta [4004/1] was a semi-circular corinthian colonnade, which, according to Desmond, was sometimes used as an open-air theatre (p 50). According to Chambers (1763, 4) it was located on rising ground along a winding walk that led from the House of Confucius [3006]; it was by the side of an open plain and backed with thickets. It can be clearly be seen on the 1763 and c.1785 plans of Kew Gardens as facing northwest towards the Lake [3003].

The c.1785 plan shows that there was a sight-line running from a point just in front of the Theatre over to the Temple of Arethusa [3020+3011] (in its original location by the Lake). A 1765 sketch of the view from the westerly perimeter walk, made by William Gilpin, shows that the Theatre formed a distinct visual grouping with the Temple of Victory [4005] and the Palladian Bridge [3003/1]. This sketch was made from a point just below the Lake where the vegetation blocking the path from the wider gardens opened out into an expansive view and these three buildings were the first to be seen from this opening.



The Temple of Bellona [4022] now stands on the site of the Theatre of Augusta. The Temple was moved to its current location under the orders of George III in 1803. This action either involved the clearing away of the Theatre, or the Theatre had already been removed by this date. Desmond also includes in his book a drawing of the Theatre held by the Sir John Soane's Museum, that he dates to c.1820 (p 50). However, this drawing is an exact copy of the plan included in Chambers' 1763 "Plans.." and, as it is known that the Temple of Bellona was moved to the site of the Theatre in 1803, it can safely be asserted that whilst the drawing may have been copied from Chambers in c.1820, it does not portray the condition of the Theatre itself in c.1820.

The history of the mound [4004/2] on which the Theatre stood, and on which the Temple of Bellona now stands, is not known; it is not known whether the mound was created in order to stand the theatre on it, or if the mound predated the Theatre. Indeed, the current knowledge of the development and history of the early Kew Gardens is very limited. The mound extends to the south as a long, low earthwork between the current path and Berberis Dell [4010]. This earthwork can also be identified on the c.1785 plan of the Gardens

### **Description**

A semi-circular corinthian colonnade set on a mound to the east side of Augusta's Kew Gardens

### **Maps / Sources**

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Chambers 1763, "Plans, Elevations, Sections and Perspective Views."  
Plan of Augusta's Garden 1763  
William Gilpin, 1765 sketch "First opening from ye Serpentine walk"  
Plan of Richmond and Kew Gardens c.1785  
Theatre of Augusta, drawing dated c.1820, held by Sir John Soame's Museum

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Part of the early design of Kew Gardens  
Designed by Chambers  
Stood on the mound now occupied by the relocated Temple of Bellona

### **Issues**

The history and use of the Theatre of Augustus is not currently understood.  
There may be archaeological deposits remaining in the area.

### **Recommendations**

The uses and history of the Theatre of Augusta should be further researched  
The mound should be retained.  
Groundbreaking works should be accompanied by archaeological works.

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<b>Number</b>	4005
<b>Name</b>	Temple of Victory
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	463
<b>RBGK Building No.</b>	

**Management Zone**      Pagoda Vista Zone

## **Designations**

## **Historic Information**

The Temple of Victory was designed and built by Chambers in 1759. It was built soon after the Battle of Minden, Germany, which took place on the 1st August 1759 near Minden, and was fought between the (victorious) Allied Army led by Prince Ferdinand of Brunswick and the French Army led by the Marshal de Contades. The temple stood clear of the trees on a mound [4005/2] that offered a view north across the Lake to the White House, or south towards Richmond Hill. It was also known as the 'Mushroom Temple' due to its shape. According to Desmond, the Temple was reputedly built in a single night (p 56).

Two smaller mounds [included as 4005/2] extended from the Temple of Victory towards the west, marking the line between the two enclosed areas of lawn. These can clearly be seen on plans of the period, including those dating from 1763, 1771 and c.1785. It is uncertain whether both these mounds, and the mound in which the Temple stood, predated the building of the Temple, or whether they were part of the design of the folly. This question requires further research. The two smaller mounds did inspire contemporary comment, with William Gilpin apparently disliking them, and Sir John Parnell approving of them (Desmond p 61). These mounds still remain in the Gardens and provide a useful feature for incorporation into future designs for this area. The line of the mounds easily show the modern visitor the division between the two lawns in Augusta's garden.

The Temple of Victory was a popular subject for sketching and painting and several pictures of this folly survive, illustrating both the view of the White House from the Temple (eg Hendrick de Court, 1742-1810) and also the view of the Temple through the Ruined Arch (eg Chambers 1763 "Plans..", and FM Piper's view). All of these show the Temple on the top of the mound, surrounded by a loose, open scattering of trees and shrubs. The view of the Temple from the White House, along the Great Lawn, is provided by W Woollett's undated view, where the Temple can clearly be seen in a distant opening of the trees, along with the Pagoda [4014] set in a second opening to the right.

The Temple of Victory was restored by William IV (Desmond p 139), though apparently it was in a ruinous state when Sir William Hooker accepted the Directorship of the Gardens a few years later in 1841 (Desmond p 73). The temple was replaced with the flagstaff [4033] in 1861. The history of the repair, demise and removal of this folly requires further research.

## **Description**

The Temple of Victory was a circular folly of the classical ionic style. It had an enclosed room at its core, surrounded by a circular terrace with columns, and the whole was raised on a platform of 3 steps. It had 10 columns, 4 glazed windows and a door, the latter facing to the north. The exterior of the coved ceiling was decorated with festoons of plaster ribbons. The interior of the building was decorated with stucco ornaments representing standards and other French trophies and these details are also included in the illustrations in Chambers' 1763 book of "Plans..". Desmond (p 361) asserts that medallions of naval heroes were later added to the Temple, and that these included Duncan, Howe, Nelson and Vincent.

## **Maps / Sources**

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Chambers 1763, "Plans, Elevations, Sections and Perspective Views."  
Plan of Augusta's Garden 1763  
Burrell and Richardson 1771, map  
Plan of Richmond and Kew Gardens c.1785  
FM Piper (date unknown) "A View" of the Ruined Arch and Temple of Victory  
W Woollett (date unknown) view of the Great Lawn  
Hendrik de Court (date unknown) view of Temple of Victory and White House  
William Gilpin, 1765 sketch "First opening from ye Serpentine walk"

Papendiek c.1820 drawing, "Temple of Victory, Kew Gardens"

**Survival** Non-extant

**Condition** Unknown

### Significance

An important part of the design of Augusta's Gardens, and a popular feature for nearly 100 years. Designed by Chambers.

### Issues

The history of the Temple is not currently understood nor is the history of the mounds associated with the Temple.

Potential for in-situ archaeological deposits.

The erection of the flagpole will have impacted the archaeological remains of the temple.

### Recommendations

The history of the Temple and the mounds should be further researched.

Groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	4006
<b>Name</b>	Alhambra & Gravel Pit
<b>Site Type</b>	Building Pit
<b>RBGK Plot No.</b>	478
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

### Designations

#### Historic Information

Designed by Chambers and built in 1758, the Alhambra [4006/1] eventually flanked the Pagoda [4014] (built in 1761-2) along with the Mosque [4007] (built in 1761). All of these follies were set within the Pagoda Wilderness at the southern end of Kew Gardens. The intended effect of this grouping is shown in a view contained in Chambers' 1763 "Plans..". Unlike many of the follies in the old Kew Gardens, the Alhambra was not set on a mound.

According to Desmond (p 52), Prince Frederick had intended to erect a Moorish building at Kew before he unexpectedly died in 1751. A picture of such a building had been painted for him, and though the picture was unsigned, John Harris has identified the painter as Johann Henrich Muntz, and this identification has been confirmed by a handwritten note in Walpole's hand contained in Walpole's copy of "A Topographic Survey of the Great Road from London to Bath and Bristol". In this note Walpole stated that: "The Turkish building [at Kew] was borrowed by HI Muntz from a drawing by Richard Bentley Esq. in the collection at Strawberry Hill". The drawing of the Moorish building also has a handwritten annotation stating: "this I drew for the Prince, a model was made of it & it was built in 1758". Desmond suggests that this picture influenced Chambers design, and at the very least, the similarities between the Moorish drawing and the Alhambra are easily apparent.

The Alhambra is marked on maps of the Gardens throughout the second half of the 18th century but it does not appear on maps from the 1830s and 1840s. Desmond asserts that the Alhambra had been demolished by the 1820s, (p 52) though the history of this is uncertain. As an addition to the history of the Alhambra;

during 1895-6 a gravel pit [4006/2] near the Pagoda was converted into a sunken garden for rambler and bush roses (Desmond p 274). During this process fragments of painted plaster were found and Desmond believes that this confirms the location of the Alhambra. Earthworks that could be a converted gravel pit do exist to the east of the Pagoda, and the location of the Alhambra given by the mid 18th century maps also point to this area. This does not automatically mean that the gravel pit occupies the site of the Alhambra, as, if the pit came after the Alhambra, the building may have been on the edge of the pit, and the recovered plaster could have been from a spread of demolition rubble. Also, we do not currently have any views of the rear of the building, and so the pit may have predated the Alhambra, which may have been built in front of it.

Before being converted into a garden, the gravel pit was used for storing and burning rubbish from the Tea Pavilion. This gravel pit garden still provides an interesting topographical diversion in the flat landscape of the modern Gardens and was replanted as a heath garden in 1958.

### Description

The Alhambra was a T-shaped building consisting of a single room. It had a covered porch to the front, supported by coupled columns. It was a brightly painted building and a coloured painting of the exterior is preserved in the Sir John Soane's Museum. The interior was also painted and Chambers' 1763 set of "Plans.." contains an illustration of part of this design. The Alhambra had a flat roof surmounted by a lantern and it is currently uncertain whether the balcony roof was accessible as a viewing platform from which to observe the Gardens.

### Maps / Sources

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."  
Plan of Augusta's Garden 1763  
Burrell and Richardson 1771, map  
Plan of Richmond and Kew Gardens c.1785  
Anon, 1785, "Les Delices des Chateaux royaux"  
JH Muntz, 1750, Drawing of a Moorish building  
Alhambra, coloured picture

**Survival** Non-extant

**Condition** Unknown

### Significance

Part of the mid 18th century design of Kew Gardens  
Designed by Chambers, and possibly inspired by an earlier picture by Muntz produced for Prince Frederick  
Originally part of the setting for the Pagoda

### Issues

The history of this building and the associated gravel pit is not clear  
Potential for surviving archaeological deposits

### Recommendations

The history of the Alhambra and the gravel pit should be researched.  
Groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	4007
<b>Name</b>	Mosque and 'Mossy Hill'
<b>Site Type</b>	Building      Mound

**RBGK Plot No.** 442  
**RBGK Building No.**  
**Management Zone** Pagoda Vista Zone

### **Designations**

### **Historic Information**

The Mosque was designed by Chambers in 1761. According to Desmond (p 54) Chambers drew his design from the works of Fischer von Erlach. The Mosque [4007/1] stood on a small mound at the far end of the Gardens that stood on the edge of the Wilderness [4002], grouped with the Alhambra [4006] and the Pagoda [4014]. The intended effect of this grouping can be seen in the plate included in Chambers' 1763 "Plans..". The interior of the Mosque was painted by Richard Wilson.

According to "Les Delices des Chateaux royaux", published in c.1785, the Mosque had been pulled down a few years before the guide was published: "the whole was found to be so generally out of repair that it was thought proper to take it entirely down" (cf Desmond p52). The Mosque does appear on the plans of the Garden from 1763 and 1771, but does not appear on the plan of c.1785.

According to Desmond (p 54) the mound, later known as 'Mossy Hill' [4007/2] after the Mosque that once stood on it, may have been the mount mentioned in Greening's contract of 1757, which stated the boundaries of Queen Augusta's garden as that "contain'd between the house and the hedge which goes from the little mount in Love Lane to the Chinese Arch [4003] by the road on the other or opposite side of the gardens". If this was the case then the mound predated the Mosque. The question of the date of the date of the mound and the relationship of the Mosque with it needs to be resolved by further research. It would appear that the hill remained clear of buildings until the Japanese Gateway [4015] was constructed in 1911.

### **Description**

According to Chamber (1763), the Mosque consisted of an octagonal salon, flanked by two smaller rooms, each of which was roofed with a dome. The large dome over the main room was topped with a crescent and, lower down, had 28 arches set into the base of the dome which gave light to the room. Three doors led into the main room from the front of the building and each of these had an inscription in arabic, in gold, over their arches. The building was flanked by two minaret towers, one at either end.

The interior of the Mosque did not follow the Islamic theme. The smaller rooms were painted in a rich rose colour, and the main room was painted in a straw shade. In the 8 corners of the room were stucco palm trees, varnished in green with the leaves made out of plaited straw bound with ribbons of silk. Richard Wilson was supposed to have painted the roof as a bright sky.

### **Maps / Sources**

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Chambers 1763, "Plans, Elevations, Sections and Perspective Views."  
Plan of Augusta's Garden 1763  
Burrell and Richardson 1771, map  
Plan of Richmond and Kew Gardens c.1785

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Designed by Chambers, and possibly inspired by the work of Fischer von Erlach  
Part of the mid 18th century design of Kew Gardens  
Originally part of the setting for the Pagoda

## Issues

Archaeological remains possibly survive in this area , though the Japanese Gateway and Japanese landscape may have impacted on any such remains.

## Recommendations

Groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	4008
<b>Name</b>	Gothic Cathedral
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	432
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

## Designations

### Historic Information

Designed by Johann Heinrich Muntz and built in 1759. Like many of the buildings in the old Kew Gardens, the Gothic Cathedral was built of wood and painted plaster and was inherently fragile. It was repaired in 1764 and probably required constant attention. It was finally demolished in 1807.

According to Chambers (1763) the Gothic Cathedral was set against thickets. It can be seen from both the 1763 and the c.1785 plans that it was set on the edge of one of the most southerly lawn, looking over toward the westerly mound of the Ruined Arch [4019]. The 1763 plan shows the building as being set on an angle, facing away from the Temple of Victory [4007], and this is confirmed by the 1771 map, though this same angle is not depicted on the c.1785 plan. Unlike many of the follies in the old Kew Gardens, the Gothic Cathedral does not appear to have been built on a mound or rise.

### Description

A wooden building in the form of a gothic cathedral. It had one large room flanked by two towers. The towers could only be entered from the exterior of the building. The two alcoves on the front of the building, set on either side of the transept window, each contained a statue of a bishop. Strangely, Chambers' illustration of this building (1763) shows the front door in the ground plan, set between the transept windows, but depicts it as being a third, central window in the view.

### Maps / Sources

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."  
Plan of Augusta's Garden 1763  
Burrell and Richardson 1771, map  
Plan of Richmond and Kew Gardens c.1785

**Survival** Non-extant

**Condition** Unknown

### Significance

An intricate and vulnerable folly in Augusta's Kew Gardens  
Designed by Johann Heinrich Muntz



## Issues

The exact location of the Gothic Cathedral is unknown.

Archaeological remains of the Gothic Cathedral possibly survive.

The archaeology was probably impacted by the development of the Temperate House, though the remains of the folly could be located slightly to the side of this disturbance.

## Recommendations

The history and location of the Gothic Cathedral should be further researched.

Any opportunities to archaeologically assess its location should be taken.

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<b>Number</b>	4009
<b>Name</b>	Gallery of Antiques and Oak Mount Alcove
<b>Site Type</b>	Building          Mound
<b>RBGK Plot No.</b>	414
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

## Designations

### Historic Information

The Gallery was designed and constructed by Chambers in 1757. The Gallery of Antiques was one of the earlier follies built in the old Kew Gardens, and was one of the first executed by Chambers. According to Desmond (p 61), the Gallery was almost hidden in a thicket, set beside a small path that led off from the main walk. It was located on the west side of the Gardens directly opposite, though hidden from, the Temple of Victory [4005]. The Gallery was oriented to the north, though all the mid to late 18th century plans confirm that it was hidden in vegetation with no clear views from or to it. Desmond considers that many people walking the path would have missed the Gallery altogether (p 61).

Little is known of the Gallery of Antiques. It appears on all the mid to late 18th century plans of the Gardens, but had disappeared by the time of Aiton's "View of the Royal Gardens" dated 1837. The Gallery does not appear to have been set on a mount, but its demolition may have created a mount, as the 'Oak Mount Alcove' is marked as occupying this site on both Aiton's 1837 and Driver's 1840 plans of the Gardens. It is also possible that a mount was built up over the site of the Gallery after its removal. Neither the Oak Mount nor the Alcove appear on the 1851, or any subsequent maps of the Site.

It is possible that the Alcove was one of the alcoves designed by Chambers for the Gardens. It may have been removed from its original location and placed here sometime after the removal of the Gallery. It is also possible that the Alcove still remains, in yet another location, as one of the 3 Alcoves [4016, 6001, 7002] that still survive on the Site. Further research may answer this question.

By the time of the 1st edition of the Ordnance Survey in 1861-1871, this site is part of the new Temperate House development. It is probable that the remains of the Gallery of Antiques were impacted by this development, however it is also possible that the Gallery location was slightly to the side of the Temperate House [4017] and may have survived. It is also possible that the Gallery site was missed by any foundation works for the Temperate House and is preserved beneath the glasshouse's platform.

## Description

Built in the corinthian style, the gallery was a long structure with many alcoves and arches containing statues and was decorated with bas-reliefs of scenes of classical mythology. The sections of the Gallery included in Chambers' "Plans.." all contain classical goddesses of various descriptions within their arches, including 2

sphinx and Diana.

### Maps / Sources

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."  
Plan of Augusta's Garden 1763  
Burrell and Richardson 1771, map  
Plan of Richmond and Kew Gardens c.1785  
Aiton 1837 "View of the Royal Gardens"  
Driver 1840 map  
Standidge 1851 map  
OS 1st edition 1861-1871 map

**Survival** Non-extant

**Condition** Unknown

### Significance

One of the earliest buildings in the southern half of the Augusta's Kew Gardens  
One of Chambers' earliest designs in the Gardens  
The Alcove that later occupied the site was possibly also designed by Chambers and may still survive in the Gardens in another location

### Issues

Archaeological deposits possibly survive in this area, although the archaeology was probably impacted by the later development of the Temperate House. It is also possible that the remains are sealed intact beneath the Temperate House platform..

### Recommendations

Groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	4010
<b>Name</b>	Berberis Dell
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	451, 461, 462
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

### Designations

### Historic Information

The original design of Berberis Dell, as shown for the first time on the 1st edition of the Ordnance Survey, was far smaller than its current extent. Named on the map as 'The Dell', it was kidney shaped and comprised a number of concentric formal beds. It was one of a number of formal Victorian garden designs that appeared in the Garden around this time, though most were later removed. Of these formal designs, the garden that remains most intact is the Azalea Garden [7004].

The 2nd edition of the Ordnance Survey shows 'The Dell' to be more than doubled in size and completely redesigned, resembling its modern form. This is probably as a result of the works that Joseph Hooker undertook in 1869-1875 (Desmond p228). The Dell appears to have been excavated further to create a

series of undulating informal paths set between beds of shrubs. The earthworks incorporated a mound, which cannot currently be identified on earlier maps and may have been created during the further excavation of the Dell. On the 2nd edition Ordnance Survey map the planting scheme is depicted as deciduous. The same features are shown on the 3rd edition of the Ordnance Survey, with the addition of a currently unknown feature called 'Hyde Park Corner' on the path beside the Dell. The planting scheme is also shown on this map as being a mixture of deciduous and evergreen.

### Description

A large, topographically interesting garden located on the east side of the otherwise flat site. Predominantly planted with the berberis that give the garden its name.

### Maps / Sources

OS 1st edition 1861-1871 map  
OS 2nd edition 1891-1896 map  
OS 3rd edition 1910 map  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

### Significance

Now one of the larger earthwork features on the Site  
Berberis Dell is one of the discrete Victorian gardens planted within the post 1840 Royal Botanic Gardens. The Berberis Dell and the Azalea Garden are the sole survivors of this phase of landscape design, though the Dell has been significantly re-designed.  
Berberis Dell has been a feature of the Gardens for over 100 years, and for most of that time it has been in its expanded, current form.  
It provides welcome topographic interest within the otherwise flat site.

### Issues

None

### Recommendations

Continue to maintain

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<b>Number</b>	4011
<b>Name</b>	191 Kew Road, Lion Gate Lodge
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	485
<b>RBGK Building No.</b>	0191
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

### Historic Information

Late 19th century. An ornate mid Victorian brick cottage, a grand lodge house used as staff accommodation. Probably the lodge for which approval was granted in 1863.

The house combines a number of Elizabethan and Tudoresque features in the Victorian style including high pointed gables and Dutch gables, stone framed small paned windows, prominent stone string courses and

copings and high chimney stacks.

Not presently occupied.

Not similar in architectural style to any other Kew property.

The house sits on a small plot of land with a now overgrown domestic garden.

## **Description**

### **Building Fabric**

2 storeys, of solid brick construction with decorative pointed gables and pitched slate covered roofs behind a low parapet. Some polychromatic brickwork. Large projecting stone bay windows to east and west elevations. The principal entrance is under a decorative timber gabled porch opening into the Botanical Gardens. Some 20th century utility extensions to the rear.

### **Roof**

Pitched slate roofs behind low parapets with lead ridges and valley gutters. The parapet gutters are assumed to be of lead. There are decorative 'Dutch' gables to the east and west facades, onto the front and rear gardens. The high brick chimney stacks rise in groups from the centre of the roof and have moulded stone caps, and no pots. The brickwork and masonry to the stacks and generally to the parapets and copings, is of soft red brick and Bath stone and is deteriorating.

The parapets are capped with decorative stone copings and the Dutch gables are each capped with a carved stone finial post.

The roof structure appears sound but the covering is in need of overhaul. The brickwork to the parapets is badly stained suggesting that the parapet gutters are defective. There are also open joints between the coping stones.

The gutters drain through openings in the parapet to cast iron down pipes.

### **Walls**

Solid brick construction, of soft red brick with copings, string courses and decorative features in Bath stone. The string course is continuous and rises to form drip mouldings over the smaller windows, with a lower roll moulding matching the coping stone profile. There is also a stone plinth at the base of the walls. The stone is spalling due to water penetration and frost action.

The brickwork has been repointed and in poor condition with many spalled and damaged bricks, principally as a result of damp to the front façade. Some areas are badly stained and have mould growth and salting, indicating major water penetration problems from the roof or gutter. There is also staining by the rain water downpipes, indicating that they are blocked.

There is ivy growth to some walls, particularly to the north face, and there are generally many metal fixings in the walls to support plants, that should be removed.

### **Windows & Doors**

The principal windows are large 2 storey stone framed bays to the east and west faces, each with a projecting canopied roof with a projecting cornice of stonework, with a dentil detail. The transomed and mullioned windows have small panes in metal glazing bars. There is a double French door in each bay.

The smaller windows are metal frames set in substantial stone frames, with deep angled cills.

The door in the principal elevation face is a timber framed and boarded door under a decorative timber porch with a double pitched slate roof. The gable entrance to the porch is a decorative 3 pointed arch in timber with a substantial finial post on the ridge.

The external timberwork is all painted in white vinyl paint.

### **Internal**

The house has recently been renovated and redecorated to a modest domestic standard following repair of

leaking roof gutters.

Other

The lodge has a small garden to the east and west frontages, now overgrown. The garden area is fenced off from the public by a modern timber panelled fence.

### Maps / Sources

**Survival** Extant

**Condition** Moderate

### Significance

Architecturally a very decorative mid to high Victorian style, with specific features such as the polychromatic brickwork and stone framed windows that make it a good example of the period.

The building is in a prominent position in the Gardens, by the Lion Gate [4036], and is the first building seen by many visitors.

### Issues

The building fabric is decaying due to water penetration from the roof and generally through lack of adequate maintenance.

The appearance has substantially deteriorated due to the staining and surface spalling of the brickwork and masonry.

This deterioration is not helped by the use of cement pointing, and of modern vinyl paint for the external decoration.

The building fabric is at risk principally from inappropriate maintenance and improvement works.

The remaining historic building fabric could be at risk if a future change of use were to require alteration to the building fabric or layout.

### Recommendations

A major restoration is required to the external fabric, in particular to the roof covering and lead gutters and this should take place within the next 5 years.

The brickwork should be cleaned of stains and plant growth and any damaged bricks replaced or repaired. General maintenance is required to the remaining exterior stonework and timberwork.

The house should be renovated internally and made fit for use. If it is not used as a residence then it should be maintained in a dry and aired condition. Decide on an appropriate colour palette for future internal redecoration.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future external decoration should use a more appropriate, traditional paint colours.

Any future proposed change of use should be considered in the context of the building's importance, and history.

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<b>Number</b>	4012
<b>Name</b>	193 Kew Road, Curator's House, Temperate House Lodge
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	483
<b>RBGK Building No.</b>	0193
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II* Listed

## Historic Information

19th century (1866) by Wm. Eden Nesfield, son of the landscape gardener responsible for the Royal Botanic Gardens, Kew and a colleague of Norman Shaw. Built as lodge house adjacent to an imposing new carriage entrance gate proposed at the time of the construction of the rail line to Kew. The gateway was built but never opened as the station was not built in the anticipated place, and it was later moved and re-erected as the Victoria Gate.

Used as a residence by the Foreman of the Arboretum after completion.

The Lodge is an early example of the so called 'Queen Anne' style that Norman Shaw is known for (and supposedly created) in later houses. The style has resonances of the period of English architecture from the 1630s to 1700, for example Rampyndene at Burwash, in the simple massing, steeply pitched geometric roofs and oversized chimney stack. The masonry is of a soft red brick, and Nesfield employed the sculptural quality of the brick to effect in the rubbed brick bases and capitals of the pilasters. He also decorated the lead sheathing of the dormer windows with rose bosses, and added a deep curved coving at the eaves embellished with decorative plasterwork. The building has a Royal Coat of Arms on the east and west faces of the high brick chimney stack.

## Description

### Building Fabric

Single storey with an additional attic floor. Solid brick construction of soft red bricks with fine mortar joints. Square on plan, the elevations are divided by shallow brick pilasters with rubbed brick capitals and bases. The panels between the pilasters each contains a single window or door, some left blank. At eaves level is a deep curved plaster coving supporting a moulded plaster cornice. The perimeter cast iron eaves gutter is incorporated into the cornice. The roof is a simple pyramidal form with a single central chimney stack, very tall, panelled on all 4 faces and with an ornate brick capital. A single large barrel vaulted dormer window, sheathed in lead, sits on the centre of the east roof slope, and a pair of similar dormers on the west slope.

### Roof

Pyramidal steep pitched roofs of red clay tile with lead hips and ridge. The short top ridge is decorated with an ornate upstanding lead detail with a finial post at either end. The barrel vault roof of the dormer windows is sheathed in lead with roll joints. There are a number of slipped and cracked tiles.

The high brick chimney stack rises centrally from the top ridge. The ornate brickwork to the stack is of the same soft red brick as the wall masonry.

The roof structure and covering appears sound. The brickwork to the stack is in need of repointing. The gutters drain to external cast iron down pipes.

### Walls

Solid brick construction, of soft red brick embellished with pilasters, a projecting brick string course at cill level and a plinth course. The brickwork has very fine mortar joints. The bricks are soft and some are chipped. The building has had an injection damp proof course inserted at some time and the drill holes have not been filled, as they should have been.

### Windows & Doors

The casement windows are painted timber with a single transom, the larger windows divided by a central mullion, and the lower lights divided into small panes.

The door case is also of decorative rubbed brickwork with a contemporary painted timber frame and panelled door.

### Internal



Not surveyed. Refurbished as staff accommodation.

Other

The lodge has a small private garden to the south but is otherwise unfenced. It sits on a grass mound above the path between the Marianne North Gallery [4020] and the Ruined Arch [4019].

### Maps / Sources

**Survival** Extant

**Condition** Good

### Significance

Architecturally a very fine period piece, predating Norman Shaw's better known work. The rubbed brick pilasters, the decorative plasterwork to the eaves and brickwork of the chimney are particularly fine.

The building is in a prominent position in the Gardens, by the Marianne North Gallery [4020].

The origins of the building as a lodge house for the Queen's Gate could be better interpreted.

### Issues

The building fabric is in good condition but the bricks are soft and vulnerable to rain and frost damage, if not properly maintained, particularly the exposed brickwork of the chimney.

The slipped and cracked roof tiles will lead to deterioration of the interior unless replaced.

The appearance is substantially as designed but the fine nature of the brickwork and other detailing is at risk from careless or inappropriate repair, such as repointing, and improvement works.

The historic building fabric and coherence of the design could be at risk if a future change of use were to require alteration to the building fabric or layout.

### Recommendations

Appropriate maintenance is required on a planned basis to maintain the external masonry, plasterwork and roof covering.

The slipped and cracked roof tiles are to be replaced.

Any chipped bricks should be repaired with a coloured mortar repair to prevent further deterioration.

The open drill holes to the injection damp proof should be filled with mortar coloured to match the brickwork.

The original colours of the internal and external paintwork should be investigated and employed in future decoration.

Any future proposed change of use should be considered in the context of the building's importance, and history.

The building's origins and the history of the Queen's Gate could be interpreted for visitors.

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<b>Number</b>	4013
<b>Name</b>	Marianne North Gallery Flat
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	483
<b>RBGK Building No.</b>	0195
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

### Historic Information

19th century (1883) 2 storey house (or 'flat'), addition to the Marianne North gallery [4020], intended by

Marianne North as accommodation for a resident gardener. Designed by James Fergusson, a friend of the artist. The flat has its own kitchen garden. The building is rectangular on plan and abuts the north east corner of the gallery. The flat is now disused.

## **Description**

### **Building Fabric**

The building is of the same materials as the gallery, apart from the roof of slate tile, but the styling is domestic Victorian, not the 'Greek temple of the gallery', and the stone details and ornamentation are absent.

### **Roof**

Hipped pitched roof of slate with lead hips and ridge. Cast iron gutters sit on corbelled brickwork. The slates are in poor condition. The leads have been patch repaired in the past.

### **Walls**

The external walls are soft red brick originally in a white lime mortar, now patchily repointed with cement. The building has window and door lintels of yellow Bath stone. On the rear elevations the window lintels are of yellow brick voussoirs.

The brickwork is generally in poor condition, particularly the rear elevations and the chimney stacks, which are in need of repair and repointing.

Leaking rain water downpipes have stained the surface of the brickwork. The repointing is generally unsatisfactory and detracts significantly from the appearance of the building.

### **Windows & Doors**

Double hung sash windows, large panes with no glazing bars, possibly reglazed. Timber painted white with a plasticized paint.

Original front door of panelled timber faces the kitchen garden.

### **Internal**

In poor decorative condition throughout. The ceiling in the area of the hot water cylinder in the hallway has collapsed. Light can be seen through the roof, showing that it is not watertight. The roof void is full of rubbish that needs removing.

### **Other**

Cast iron rain water pipes and gutters. Painted.

The kitchen garden is neglected and overgrown. Marianne North's suggestion that the resident gardener's wife might serve tea and biscuits to visitors perhaps could be linked to a restoration of the Victorian kitchen garden.

## **Maps / Sources**

**Survival** Extant

**Condition** Poor

## **Significance**

No significant in itself, except by association with the gallery.

## **Issues**

The building was designed as a residence and it is preferable that it is used as such, or as an office for the gallery, rather than be left unused.

The building and garden are unused and are neglected.

The appearance of the building has been damaged by inappropriate repointing of the brickwork, and by incompetent treatment of the leaking rainwater pipes.

The junction between the flat and the gallery to the east side has been altered by the insertion of a very poor quality glazed brick and timber porch extension. This is in poor condition and visually very unpleasant.

The original side path to the entrance of the flat has been partly blocked by the new wheelchair access ramp. The present pale green colour of the external metalwork matched the gallery. We suggest that the original colour of the paintwork should be researched and future decorations carried out in those colours.

### **Recommendations**

The flat should be refurbished and put into use to prevent further deterioration.

The timber porch should be removed and the original configuration reinstated.

We suggest that the kitchen garden could be restored and presented to visitors as part of historic Kew.

General maintenance required to the roof, gutters and exterior paintwork with particular attention to the north west corner where the slates need stripping and relaying within 5 years. The chimneys may be repointed at the same time, and it may be necessary to reconstruct the chimney tops.

The damaged brickwork should be repaired and repointed in an appropriate colour mortar and flush pointing style. Each face of the building should be treated as a whole to unify and restore the appearance. Future repointing should be carried out in an appropriate lime mortar, not cement.

Future decoration should use a more appropriate, traditional paint. Consider using the original colour for the metalwork.

The building should be constructed as an integral element of my future refurbishment of the Marianne North Gallery.

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<b>Number</b>	4014
<b>Name</b>	The Pagoda
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	446, 445, 452, 478, 479
<b>RBGK Building No.</b>	0907
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

### **Historic Information**

18th century (1761-2) 10 storey octagonal Chinese pagoda, designed by Sir William Chambers and standing 50 metres in height. An outstanding example of the fashion for Chinoiserie in English garden design of the period (but traditional pagodas have an odd number of storeys). Not universally liked when first built.

The roofs were originally covered with 'varnished iron' tiles according to Chambers' drawing, more probably enamelled (or glazed clay?) tiles. Each of the 80 roof apexes was decorated with a carved dragon, enamelled. The dragons were apparently made of wood and were removed before 1813, possibly when the roof was retiled in 1784 (Desmond p51). Both Hooker and Burton wanted to re-instate these dragons as part of a proposed restoration of the Pagoda in the mid-19th century, but the funding was never approved and the restoration did not take place. "The Pagoda still awaits the restoration its deserves" (Desmond p52). Burton's plans for the restoration of the Pagoda roofs still exist in the RBGK Archive (Burton 1844b)

The Pagoda originally sat in clearing in the wilderness [4002] at the end of the southern lawn, as part of the design of Princess Augusta's Kew Gardens. It was flanked by 2 other buildings designed by Chambers: The

Alhambra [4006] (built 1758, removed by 1820) and the Mosque [4007] (built 1761 and removed c.1780). After 1771 and by the turn of the 19th century, the trees in front of the Pagoda had been removed. Now it terminates one of the long tree-lined vistas [4001] introduced by Nesfield.

The Pagoda itself is now closed to the public.

## **Description**

### Building Fabric

The main octagonal structure is of dark yellow stock brick, tapering slightly, around a central circular stair. Each of the roofed and arcaded projecting upper storeys has a red painted timber balcony rail in the Chinese 'Chippendale' style. The red ochre paint surface to the railings is failing and should be repainted. The north, south, east and west wall faces at each storey have a round headed full height window, in a red painted timber frame. The alternate faces have a blind brick recess of the same shape. A ring of red painted timber posts supports the roof to the ground floor arcade.

### Roof

Projecting roofs over each arcaded floor. The roof surface now slate (first slated in 1784), originally coloured glazed tile. The slates are in fair condition but in need of general overhaul, some slipped and spalled. The ridges have a copper flashing. The soffit of each roof is red painted timber slats. The top roof is covered with copper sheet. The flashings and rolled hips at all levels are painted and the paint thickness is now substantial. Some of the hip flashings appear to have lifted and require re-dressing. The lowest level above ground floor is particularly serious with broken tiles and loose hip flashings allowing water to enter the structure. This roof requires urgent attention. The gutter attached to the lowest board of the projecting eaves is not large enough for the quantity of water it needs to carry. The metal finial post, originally gilt covered, is now painted yellow.

### Walls

Dark yellow stock brick in lime mortar, the lower floor repointed with a hard dark grey cement mortar. There is some historic movement that should be monitored. To the main entrance door one brick in the voussoir has dropped and should be refixed.

### Windows & Doors

Round headed timber casement windows, large panes in timber glazing bars. There are isolated broken panes. The deep stone cills at the upper floors are all painted dark blue, and the paint is peeling. The 2 timber panelled doors are also in round headed timber frames, as the windows. All doors require some level of repair to their panels.

### Internal

The internal stair is constructed of softwood, the stairs originally stained dark around a central pillar. The intermediate floors are of softwood joists and boards. The building is infested with small flies and there are indications where the boarding has been attacked by worm. The floorboards are of random sizes and care must be taken when repairing the floors that any replacement floorboards are of an appropriate width to match the removed originals.

The interior has been redecorated recently and is in good order. The paint used for the timberwork is a modern plasticized 'brilliant white' which is not the original nor an appropriate colour.

### Other

The lowest roof has painted cast iron rain water gutters and downpipes.

The bases of the timber posts supporting the first roof are cracked and damaged and require careful conservation.

The ground floor arcade is finished with York stone paving slabs. There are a number of cracked and broken slabs.

The lightning conductor fixing should be checked for security.

### Maps / Sources

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."

Papendiek, c.1820 drawing

Burton 1844b

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Moderate

### Significance

Chambers was a significant contributor to the architecture of Kew, best known for his more restrained Palladian buildings such as Somerset House, but Kew allowed him to indulge in more fantastical architecture. The Mosque, Alhambra, Palladian Bridge and others have disappeared, and the Pagoda is the only remaining building from his 'Chinese period'. In itself the building is a fine example of the type, not common, although it is much altered from the designer's intention due to replacement of the more colourful and extravagant roofing and decorative elements. The building is also known for having had holes drilled in each of the floors so that war time bomb designers could test the flight of models of their designs.

The building is also the principal and most visible building seen from outside the walls. If Kew has an architectural icon, apart from the Palm House, this is it.

The building is an important component of Wesfield's 19th Century designs.

### Issues

The building has been repaired many times but the original appearance has never been restored. The building seen today is a pale reflection of the Chinoiserie monument envisaged by the Architect, delicately gilded and coloured despite its bulk, and a more complete and accurate restoration should be considered.

The building has also been damaged like many in the Park by the use of cement pointing.

The timberwork is in need of repair, particularly the posts to the ground floor arcade.

The present paintwork is in poor condition and its shabby appearance detracts from the elegance of the building.

The current setting of the Pagoda is degraded and is not appropriate to its history and significance

### Recommendations

General maintenance required to the roof and exterior, particularly the painted timberwork, the roof surfaces and flashing.

The original paint scheme should be reinstated.

The metal finial post should be re-gilded, or painted an appropriate colour rather than buttercup yellow.

Future repointing to be carried out in an appropriate lime mortar, not cement.

Consideration should be given to full restoration of missing elements of the design, the coloured glazed roof tiles and the dragons in particular.

The setting of the Pagoda should be restored.

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<b>Number</b>	4015
<b>Name</b>	Chokushi Mon, Japanese Gateway
<b>Site Type</b>	Building

<b>RBGK Plot No.</b>	442
<b>RBGK Building No.</b>	0908
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

### Historic Information

20th Century (1910) replica of the Karaman of Nishi Hongan-ji in Kyotot, 4/5ths size, set in a Japanese garden. Created for the Japanese-British exhibition in London, dismantled and re-erected at Kew in 1911. The mound on which it stands was once the site of Sir William Chambers' Mosque [4007] which gives it its name of 'Mossy Hill' [4007/1].

The gateway was restored in 1995 by Kumajiro Torii, a wood carver. The original lead covered cedar-bark shingles were replaced with more traditional copper tile.

The garden is in the Momoyama style, a rococo style of the 16th Century.

### Description

#### Building Fabric

The main structure is an open framework housing the large double door gate, all of intricately carved dark red Japanese Cyprus, and with a roof of copper tile. The gateway stands on a raised plinth with Portland stone kerbs.

The structural framework consists of 4 square corner posts supporting the roof trusses. Centrally on plan there are 2 massive cylindrical posts supporting the cross beam that acts as a lintel to the gates.

Ornately carved panels of red Cyprus are set between the inner posts and outer corner posts.

The gates are framed and boarded Japanese Cyprus with copper plates at the joints. The four principal panels to the north face of the gates are carved with mythical beasts. The panels to the south face are carved with a leaf emblem.

#### Roof

The curvilinear roof is of copper tile on a massive framework of Japanese Cyprus. The ridges are ornately decorative. The rafter ends and junctions are decorated with ornate copper covers. The roof soffit is boarded. There is some discolouration to some of the boarding close to the ridge level on the south side, and this requires inspection.

#### Other

The gateway is surrounded by a simple but elegant rail and post fence of timber, painted red.

There is some movement below the west side on the north side of the gate.

The joints in the paving surrounding the gate are becoming filled with moss and need raking out and repointing.

### Maps / Sources

**Survival** Extant

**Condition** Good

### Significance

The Japanese garden is an important element of Kew Gardens and is popular with the public and with Japanese visitors. The siting is a sensitive combination of enclosure by planting, but with visual links to the Chinese Pagoda and with long views to other parts of the park.

The gateway is an integral component of the Japanese garden, and is the finest example not only of the



building type and style, but of traditional Japanese architecture in Europe. Historically it commemorates the exhibition of 1910.

### Issues

The building has been restored and is apparently in sound condition.

The gates are not normally opened although designed to do so, and should be maintained regularly in order that the hinges continue to function. Opening the doors occasionally will also draw attention to any movement in the frame or structure of the door.

Archaeological remains of the Mosque [4007] possibly survive in the vicinity of the Japanese Gateway.

### Recommendations

Routine maintenance required to the roof and doors.

Ground breaking works in the vicinity of the Japanese Gateway should be accompanied by archaeological works.

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<b>Number</b>	4016
<b>Name</b>	Alcove 1 (near Lion Gate)
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	485
<b>RBGK Building No.</b>	0909
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

### Historic Information

Probably mid 18th century. A simple timber framed and panelled garden shelter in the 'Roman' style, with an open portico to the W face. The rear, east face is also decorated in exactly the same way as the entrance, though it is not currently accessible. This may indicate that the seat was originally intended to be in a location where both the front and the rear were on show.

Chambers had a number of Alcoves built in 1758, based on two of his designs and these have been moved around the gardens several times over the ensuing 250 years and most, if not all of them, have now been removed. One design in his 1763 book was of a rounded doorway flanked with female heads; the other had a squared-off door with a male head over the doorway. According to Chambers' drawings both these types of alcoves would have been raised off the ground, with the specific examples included in his book showing the front of the square door alcove raised up 3 steps and the front of the round door alcove raised on one step.

It is not certain whether Alcove 1 is one of Chambers' originals, or a later copy. Of the 3 alcoves [4016, 6001, 7002] that can now be found on the Site, this is the only one that was possibly designed by Chambers. The front of Alcove 1 has obviously been heavily repaired, and details such as the swastika frieze have been replaced. Indeed, the new frieze appears to have been put on back-to-front, if Chamber's design was the model. The square-fronted alcove is the right size, by the dimensions given in Chamber's book, but instead of the male head in the centre of the doorway, this alcove has a female head. The same female head is reproduced on the rear of the alcove. It is possible that these two heads were salvaged from another alcove illustrated in Chambers' book, and used to replace the male head though the female head designs do not exactly match the design contained in Chambers' book. It is also possible that Chambers' designs were not followed to the letter, but that several variations on a theme were constructed. A further possibility is that this Alcove is an early 19th century version, loosely based on Chambers' designs.

The Alcove is set among the trees to the north of the Lion Gate [4036]. The Alcove does not appear in this precise location until after Aiton's 1837 'View'. Driver's 1840 map and Standidge's 1851 map both show the Alcove in position. The Alcove may have been in another location before 1840, and moved here, as several alcoves are shown in many different positions over the course of the late 18th century. It is also possible that the Alcove was constructed between 1837 and 1840 specifically for this position.

## **Description**

### **Building Fabric**

The shelter is of timber frame and panels, painted, with a pitched roof, imitating a small Roman temple.

The roof pitches are covered with roofing felt. There is no gutter or rainwater pipe arrangement. The roof eaves drip onto a narrow 'french drain' filled with gravel, at the base of the walls.

The triangular pediments to the front and rear are undecorated; the entablature is decorated with a swastika frieze. The entablature to the front and rear gables is also decorated with a low relief timber carved face.

There are two roundholes above the head on the front face of the alcove. These may be airholes to ventilate a suspended ceiling, or may indicate a removed fixture.

The front face is open to the W and is framed by a pair of corner posts with a simple base and capital, resembling a square column.

The panelled side and rear panels are of painted timber.

The structure has recently been painted and is in good condition. The front face and interior are painted in a bright white vinyl paint, the other external faces are painted in a thick black vinyl paint.

The floor of the Alcove and the short path leading to it from the main footpath are of stone flags.

Internally the Alcove is plain, but fitted with a low timber bench along the rear wall, possibly a replacement of an earlier bench seat. On the rear wall are 2 hooks indicating the there was once a plaque or decorative fixture that has been removed.

## **Maps / Sources**

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."

**Survival**                      Extant

**Condition**                    Good

## **Significance**

Possibly the last remaining garden seat built by Chambers, though it may be an early 19th century copy of his design.

A pleasing and simple structure typical of English garden ornamentation of the period.

## **Issues**

The ground slope to the rear of the shelter has covered the french drain and the timber base members are at risk of wet rot.

The alcove has been repainted recently with a plasticized paint which gives an inappropriate sheen to the paint finish.

The exact history of this building is not currently understood

## **Recommendations**

Routine maintenance required to the exterior paintwork and roof.

Consideration should be made of raising the Alcove on a stepped plinth. This will both restore the original design and slow down the rot of the base timbers by raising them from the ground.

At the next redecoration consideration should be given to using a paint with a finish more appropriate to the building's date, rather than a plasticized paint.

The history of the Alcove should be researched and consideration should be made of dating the Alcove to see if it is one of Chambers' original garden seats

This feature, its history and significance could be better interpreted for the visitors.

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<b>Number</b>	4017
<b>Name</b>	Temperate House (Winter Garden)
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	1
<b>RBGK Building No.</b>	0920
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade I Listed

### Historic Information

19th century (1860-98) glass house; a glazed iron framed conservatory designed by Decimus Burton in 1859 to house temperate climate plants previously housed in the Aroid House [2014] and Orangery [2012]. The central glasshouse and north and south octagons were constructed (by Wm Cubitt & Co.) in 1860/2. The additional north and south wings were added in 1897/8. The delay was due to the cost of the first phase rising to £29k from the original, entire, budget of £10k. After completion it was the largest glasshouse in the world, higher than the Palm House [3012] and twice the floor area.

The building is raised on an artificial plinth of gravel and sand where extraction created part of the Lake [6003].

Pevsner describes the building as 'After the Palm House it is an almost incredible anticlimax ... The naked beauty of the Palm House could no longer be tolerated and fussy stone piers and roofs had to be introduced to make the building look like architecture'.

In 1977 a full restoration was carried out replacing the original sash glazing with an aluminium and neoprene system, faithful to the appearance of the original. Further repair works were carried out in the early 1990s. The building contains a number of statues, 3 of which are on loan from the Victoria and Albert Museum. These are: David, a late 19th century marble copy of the Donatello sculpture and the Shepherd and Shepherdess. The 2 latter statues date to about 1760-1770 and are lead figures by John Cheere (1709-1787).

### Description

#### Building Fabric

The building is fully glazed, the flat pitched roofs carried on elliptical arch ribs supported by cast iron columns springing from cast iron pillars. Burton's design of semicircular arched ribs springing from the floor was altered by Cubitt for reasons of economy.

The glazing was originally of a pea green glass tinted with copper oxide, as was accepted practice at Kew following the example of the Palm House. The glazed roof included hand operated timber sash frames that permitted the internal temperature to be controlled. The now unused hand winding mechanisms need to be retained and maintained. The external glazed wall to the outer aisles is divided into panels by pillars of brick, and brickwork to cill level, all rendered and painted white. Each pillar is capped with a finial urn of Portland stone, also painted white. The main east and west entrance porticos are of white painted masonry surmounted by sculptured figures. The external ironwork is also painted white.

There are some signs of movement in the masonry piers to the central conservatory and elsewhere in the building but these appear to be historic, not active. There are some vertical and horizontal movement cracks that do need more urgent investigation and these include: the corner of the east elevation of the north wing; the detached render below the south window of the east elevation of the main house; the crack above the east window of the east octagon, which also needs a fern removing from it; the arch leading to the south wing from the south octagon.

The exterior paintwork of the building is in reasonable condition but requires regular maintenance. It is doubtful that the Portland stone finial urns were originally painted white, although they may have been limewashed, and these should, if possible, be cleaned of modern paintwork which will prevent the stone from

'breathing' excess moisture. The present colour of 'brilliant white' is also not an appropriate colour, the original would have been less harsh in appearance.

The lead flashing to the masonry wall and roof junctions appears to be recently renewed.

A number of timber window frames are in poor condition and should be repaired; most timber windows need some attention before redecoration and particular attention needs to be paid to the clerestory timber structure. The cast iron cornice detail, gutter and downpipes require routine repainting and, again, attention needs to be paid to the clerestory structure in particular. Some surface rust.

There is a design problem with the guttering above the central building which appears to be too narrow to carry away all the rainwater effectively. Rainwater is causing damage to the iron structure and to the renderwork and this issue needs attention urgently.

#### Internal

The floor is generally paved with stone flags. The ironwork is now painted white although flaking surfaces indicate that it has previously been light and dark green at different times.

The painted surface of the rendered brickwork walls is peeling and there are some surface cracks in the render. Salts are leaching through the render paintwork in places and this indicates that rendered areas require more careful preparation before redecoration and poulticing techniques may need to be used in severely affected areas. Several areas where the render has cracked require cutting out and making good before redecoration, and the exposed surfaces need to be carefully checked and repaired if necessary. Generally, the entire building requires redecoration within 10 years, and in some areas within 3-5 years. Generally the south wing and Octagon require more urgent attention than the north wing and Octagon. As seen on the exterior, the timber windows are in poor condition and attention also needs to be paid to the timber and ironwork of the upper levels of the building, within the next 5 years. Similarly the painted surface of the ironwork is deteriorating and there is some surface rust.

There is a leaking gutter detail above the east and west entrances to the main glasshouse which has caused some staining and is causing the timber framed clerestory glazing, the ironwork and the renderwork to deteriorate.

In several places plants from inside the building are working their way outside through holes in the building structure, and in others ferns and grasses are becoming established in cracks and on ledges. All these vegetation problems require urgent and ongoing attention.

#### Other

Externally the perimeter path of York stone flags has been partially replaced with concrete flagstones. Some of these stones have lifted and the path is uneven in places. The concrete flagstones are inappropriate in a Grade I listed building. The lower stone plinths on the outside of the building are becoming discoloured through rainwater splashing up from the paving slabs. In the main external staircase to the east there are signs that a metal railing or newel post has been removed.

The west side of the building has a 'back of house' feel with skips and other functional furniture.

#### Maps / Sources

Taylor Pearce Artefact Information, 2000

**Survival** Extant

**Condition** Moderate

#### Significance

The largest surviving Victorian glasshouse in the world. One of the most important buildings in the park not only because of its innovative design and size but also by association with its designer (Decimus Burton) and with Cubitt and Co.

The structure remains unchanged from its original form despite later restoration, with the exception of the present colour of the paintwork.

The building continues in the use for which it was designed.

### Issues

The deteriorating timberwork of the windows requires urgent attention as does the rusting metalwork and cracked renderwork. Urgent attention needs to be paid to the upper levels of the building.

The structure and materials of which the building is constructed require regular maintenance. General preparation and redecoration is needed within 10 years with isolated areas requiring more urgent attention.

The vertical and horizontal movement cracks to the masonry of the corner of the east elevation of the north wing should be investigated, as should the cracks in the main building and the south octagon.

Leaking gutters are causing damage to the structure and appearance of the building.

Vegetation growing on the building, and interior plants frocking their way out are causing damage to the structure.

The setting of the building requires attention, particularly on the west side, and also with regard to the concrete slabs. The relationship between the Pagoda Vista [4001] and the Temperate House is poor.

Archaeological remains of several 18th century garden follies (the Gothic Cathedral [4008] and the Gallery of Antiques [4009]) possibly survive beneath the Temperate House platform, or in the vicinity of the building.

### Recommendations

General maintenance required to the exterior paintwork of all elements. Deteriorating timberwork, rusting metalwork and cracked renderwork in all areas of the building require investigation and repair soon.

Plants require regular pruning to stop them forcing their way out through the building.

The leaking gutters require investigation and remedy.

Movement cracks require investigation, monitoring and repair.

The original colour of the stone finial urns, the external masonry surface and ironwork, the internal ironwork and masonry should all be determined by taking scrapes, and future paint schemes should be carried out in these colours. The stone urns should be cleaned of paint.

The concrete flag stones to the perimeter path should be replaced with York stone and consideration should be given to reducing rainwater splashback onto the building, for example by installing a small band of gravel adjacent to the building.

The missing decorative ironwork to the main stair should be researched and reinstated.

The 2 lead statues of the Shepherd and the Shepherdess require a regular water wash with soft brushes.

The setting and the environs of the glass house require redesign and enhancement.

Ground breaking works in the vicinity of the Temperate House should be accompanied by archaeological works.

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<b>Number</b>	4018
<b>Name</b>	Evolution House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	418, 417
<b>RBGK Building No.</b>	0921
<b>Management Zone</b>	Pagoda Vista Zone

### Designations

### Historic Information

20th century (1949) glass house; a glazed aluminium and steel framed barrel vault structure on a brick plinth. Rectangular on plan. The largest glass house erected after the Temperate House [4017].

Previously the Australian House, a gift of the Australian Government to house antipodean flora. Converted in 1994. Now houses an exhibition of the evolution of plants.

The exhibit includes interactive screens and audio tape machines. The environment is hot and humid with

several items including pumped running water.

### **Description**

#### **Building Fabric**

The building is a pre-formed galvanised aluminium frame, single glazed. The ridge level glazing can be opened to control the internal temperature and humidity.

The steel frame sits on a low plinth of re-used London stock bricks in cement mortar, capped with a cill course of grey slate. There are occasional cracks in the brickwork , probably as a result of settlement. The damp proof course has been pointed over.

Some of the slate cill stones are loose, and the joints between them are open, causing damp in the brickwork below.

There are occasion leaks where the steel frame sits on the cill. The galvanised finish to the frame elements is slightly tarnished and grubby.

#### **Internal**

The floor is screeded concrete with different surface finishes on the walkway.

#### **Other**

None.

### **Maps / Sources**

**Survival** Extant

**Condition** Good

### **Significance**

An early example of post war glass house design. Interesting use of galvanised aluminium frame structure. No historical significance; but a gift of the Government of Australia.

### **Issues**

The internal environment is hot and humid and the building fabric, design for a hot dry display, might not adequately take this into account.

The Evolution House sits on the short east-west axis of the Temperate House, facing the entrance, and so alters the original relationship between the Temperate House and the wider landscape.

The west side of the Temperate House, which the Evolution House faces, currently has a 'back of house' feel, with skips and other functional furniture.

### **Recommendations**

General maintenance required to the exterior brickwork and slate cills.

Consideration should be given to relocating the Evolution House to both improve the setting of the Temperate House [4017] and provide a more focused setting for the Evolution House.

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<b>Number</b>	4019
<b>Name</b>	Ruined Arch
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	483
<b>RBGK Building No.</b>	0922



**Management Zone** Pagoda Vista Zone

**Designations** Grade II\* Listed

### **Historic Information**

18th century (1760). A mock Roman ruin designed by Sir Williams Chambers and built between 1759-1760. In addition to its contribution to the Garden as a 'folly', it also served to carry a carriageway across what is now Kew Road, used by cattle and sheep. The arch is described as in 'a more ruinous condition than was originally intended'.

According to contemporary sketches by Joshua Kirby and Richard Wilson, (the former was included in Chambers' book of elevations and plans) the Ruined Arch [4019/1] originally had a triangular pediment and coping to each main wall, and the whole was surmounted by a pillar carrying an urn. The pillar and urn are no longer in existence, though most of the triangular pediment still remains. The side arches were originally closed, creating an enclosed room on either side of the main arch. On the north and south elevations of the Arch the side arches were originally niches, some of which contained statuary. These niches were opened in 1864 to create the side arches and the surrounds were planted with ivies and ferns at the same time.

There were apparently several statues located in the area surrounding the Arch: Kirby's painting depicts the statue of a muse by the south face of the Arch. Woollett's picture in Chambers' 1763 book of plans shows a classical bust set on a pillar, against the eastern brick wall leading to the south side of the Arch. There was also a tern in one of the niches on the north façade, as shown on Kirby's drawing, and the broken remnant of this can be found at the base of the Arch. Broken pieces of worked stone were originally placed at the bottom of the Arch, adding to the impression of the ruin. Some of these match the coping at the top of the Arch, and these are still to be found at the base. It is not currently certain if the contemporary pile includes pieces that have actually fallen from the Arch and which need to be replaced.

Both Kirby and Woollett show the roof of the Arch as being covered in decorative plasterwork. The roof of the Arch no longer contains such detailing but both the main arch and the side arches are pecked, indicating that they may originally have had stucco work attached to them. Some plaster cornice detail does still remain in the roof of the eastern side arch. As the side arches are closed in the Woollett and Kirby paintings the original treatment of the side arches cannot currently be assessed.

Both the Woollett engraving in Chambers' 1763 book, and the picture by Piper show that the Temple of Victory [4005] was visible through the central arch, from the south of the Ruined Arch. Any changes to the flagstaff, such as its replacement with a new folly, must bear this relationship with the Arch in mind.

The Ruined Arch received partial restoration in 1932. This is probably when the iron wall tie was added above the main arch. As this tie was covered with ivy when both the Quinquennial and the Conservation Plan architectural inspections were carried out, the architects did not assess this feature. The wall tie is very rusty and its condition should be checked by a Conservation Architect. Until recently the Arch and its side walls had been heavily overgrown with ivy. 6 skips of vegetation were removed from the structure during the summer of 2002, exposing the full but degraded glory of the building.

### **Description**

#### **Building Fabric**

The construction is of a soft red brick with some Bath stone elements including a string course. There are remains of a cornice and entablature above the main arch on the north and the south faces and other decorative stone elements. The exposed brick faces within the side pedestrian passages and the main carriageway have been hacked, apparently to take render. Desmond describes the structure as 'constructed of bricks and stone faced'.

The present surface, now largely missing, is an applied coarse render, possibly imitative of pozzolano, containing pebbles and stones that were intended to imitate rusticated quoins. The joints in the 'stonework'

were constructed with substantial bright red clay tiles similar to Roman bricks. This has been patch repaired in places with cement render.

The central arch has a coffered vaulted ceiling which was apparently rendered. The square coffers were infilled with decorated plaster panels, one surviving reasonably intact and others partially.

The east side pedestrian passage ceiling has most of its original cornice, poorly repaired in places. The north side of this cornice has gone and the ceiling appears to be of a sand/cement render.

The brick abutments on the south face have two blind arched openings. The recessed chamber at the south end originally had a brick vaulted ceiling. The brick vaults have collapsed and some have been sealed with a metal grid.

The upper masonry arch has in the past become heavily overgrown with ivy and shrubbery. Ivy was planted as part of the Arch's original design however, in addition to disguising the form and design of the arch, the excessive growth has caused decay to the masonry structure. The recent removal of this vegetation must now be accompanied by urgent, reversible remedial work to stabilise the structure in advance of a complete programme of appropriate and sensitive conservation.

Any remains of the carriageway surface on top of the Arch have been buried in soil and undergrowth.

#### Other

There are several stone sculptural 'remnants', one of carved figures in low relief that formed part of a decorative panel. Some of these elements may have been fixed to the gateway but most were placed there in the 18th century to add to the ruinous appearance.

The carriageway under the main arch has now been tarmac surfaced, the joint between the tarmac and the historic arch fabric is very clumsy. Cars occasionally use this route through the Arch, which is entirely inappropriate and potentially threatening to the historic fabric.

The Arch is set between two large mounds [4019/2], which carried the carriageway away from the Arch's top road. These mounds create the sense of enclosure around the Arch and are an integral part of the garden's design.

#### Maps / Sources

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."

Wilson, Richard (date unknown), painting of The Ruined Arch

Piper, F M, Painting of Ruined Arch and Temple of Victory

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Poor

#### Significance

Chambers was a major contributor to the architecture of Kew. The Ruined Arch is a good example of the type and not particularly common, although it has substantially deteriorated from the designer's intention.

The history of the garden folly could be more fully presented and the original practical purpose of the arch as a carriage bridge over Kew Road needs to be more properly acknowledged.

The large mound that separates the Ruined Arch from the rest of the Gardens is an important piece of topography on this otherwise flat site, and more could be made of it. The sense of enclosure created by the mound when approaching the Ruined Arch was an important experience in the 18th century design of the Gardens and attention needs to be paid to the restoration of this experience with plantings and attention to detailing, such as the path surface.

#### Issues

The building has been allowed to deteriorate to an unacceptable degree, this possibly encouraged by the perception of it as an intended ruin. What repairs have been carried out are poor and detract from the experience of the arch, even in its present condition.

The fragility of the remaining fabric and the degree to which it has become overgrown in the past will lead to

continuing and accelerating deterioration.

The use of the Ruined Arch by motor vehicles is inappropriate to the Arch's history and, with its current fragile state, is unsafe.

The road surface is inappropriate and encourages the use of the Arch by vehicles.

The condition and integrity of the metal wall tie is not currently known.

The Temple of Victory used to be visible through the Arch as a framed view.

Archaeological remains of previous path surfaces and other unknown features associated with the Ruined Arch and its construction may still survive in the general area.

## Recommendations

The Ruined Arch requires an urgent programme of remedial and reversible stabilisation in advance of a thorough and sensitive programme of conservation.

The condition and integrity of the wall tie needs to be checked.

There should be a thorough desktop study to determine as far as possible Chambers' original design intention and the appearance of the arch when completed. Any remaining ivy growth and other vegetation together with the accumulated soil on the arch on top of the Arch should be carefully removed to prevent further damage. This will enable the condition and original appearance of the arch to be determined.

Following the desktop study there should be a programme of conservation and reinstatement that will halt the process of decay and present its original form for public appreciation. This should include archaeological investigation of previous path surfaces.

The areas of brickwork that have decayed should be repaired by inserting new bricks or brick slips. The remaining decorative elements of the coffered central arch including the original render and original lathes and of the pedestrian passageway on the north side should be conserved. The other remaining elements of original render on the north face should be conserved. Consideration should be given to an appropriate restoration of significant decorative elements.

Consideration should be given to replacing the statues that originally stood near the Arch.

The tarmac road surface is not appropriate and should be replaced. This should be undertaken as a single event, encompassing the entirety of the path from beside the Marianne North Gallery to the Lion Gate.

Consideration should be given to narrowing the path. These works should be undertaken as part of the proposed plans to redesign the Garden Edge.

Any changes to the flagstaff and the flagstaff mound must bear in mind the designed relationship between the Temple of Victory and the Arch.

Motor vehicles should be barred from driving through the Arch.

Any groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	4020
<b>Name</b>	Marianne North Gallery
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	483
<b>RBGK Building No.</b>	0924
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

## Historic Information

19th century (1882) gallery built to house the flower paintings of Marianne North, who donated the paintings to Kew and the funds for the Gallery. Designed by James Fergusson, a friend of the artist.

The building is T-shaped on plan with pedimented gables on the north, south and east facades, reminiscent of a classical Greek temple, a device used deliberately by the designer to permit high level natural lighting of the gallery spaces. The main building also has a lead roofed verandah on the main west façade and around

either end wall, reminiscent of colonial houses in India.

On the south east corner is a single storey addition, a studio, which Marianne North stipulated for her own use. On the north east corner is a 2 storey house [or 'flat' 4013], added slightly later, now disused, intended by Marianne North as accommodation for a resident gardener. The flat has its own kitchen garden. Internally the main building has 2 double height gallery spaces lit by clerestory lighting. The wall surface is covered, literally, by the close grouped framed paintings. The doorcases and the deep coving under the narrow upper gallery walkway are also painted with a decorative floral motif on gilt.

## **Description**

### **Building Fabric**

Solid brick walled construction and metal sheet pitched roof. A projecting single storey verandah on 3 sides.

### **Roof**

Low double pitched roof apparently of copper sheet with cast iron gutters sitting on corbelled brickwork. Early descriptions of the roof describe the covering as zinc.

The verandah roof is lead sheet on timber boarded rafters supported on slender cast iron posts with decorative bracket supports.

The hipped roof of the single storey studio is of slate with lead hips and ridge. The slates are in poor condition particularly on the south face. The leads have been patch repaired in the past. There is a difficult junction between the east face of the north wing of the Gallery and the Flat. The space at ground floor level has been felted over and extended to the east with a mineral felted roof that is in a very poor state of repair.

### **Walls**

The external walls are soft red brick originally in a white lime mortar, now repointed with cement, some elevations in dark grey tuck pointing. The building has an upper string course of yellow Bath stone and the pedimented gables have copings, cornice with a dentil detail in Bath stone. The main elevations are divided by brick pilasters, each with a base and capital of Bath stone and sitting on a stone string course above the plinth courses. The main west façade has a central pedimented porch extending over the steps up to the verandah level and entrance doors.

Leaking rainwater downpipes have stained and damaged the surface of the brickwork in 3 locations. The single storey building on the south east corner of the Gallery has an overflowing gutter that requires urgent attention. Some downpipes have been moved or refixed leaving unplugged holes in the brickwork. One downpipe has been replaced with an inappropriate plastic version. The repointing is generally unsatisfactory and detracts significantly from the appearance of the building.

### **Windows & Doors**

Double hung sash windows, large panes with no glazing bars, possibly reglazed. Timber painted white with a plasticized paint.

Original double entrance doors under a triangular pediment and in a lugged Bath stone doorcase. A double flight of 10 steps up to the verandah level. The front door does not open properly and requires maintenance.

### **Internal**

The main entrance door opens onto a simple lobby space the full width of the frontage. Repairs are needed to the architraves on each side of the front door.

The main gallery wall surface is hidden by the closely set paintings and by the dado made of boards of wood samples.

The white painted ceiling is flaking and has been netted. In the roofspace it can be seen that a number of the plaster stops through the lathes are broken and work is needed to consolidate the ceiling before the underside is made good and redecorated. It is difficult to gain access to the roofspace for maintenance and

inspection.

The gallery floor was originally of square red, black and buff clay tiles (as the verandah?) but this was replaced in 1938 by a brown 'Ruboleum' covering. The present floor appears to be terrazzo. All is generally in good condition, except for damage to the painted plaster ceiling in the north east corner due to a water leak from the roof.

The current system of fluorescent lighting is not appropriate to the building, its history and its continued use as a gallery.

The walls of the building are solid and there is a history of damp penetrating through to the interior. Though it is difficult to move the paintings, the damp needs to be carefully monitored.

The paintings need to have a rolling programme of conservation over the next 10 years.

#### Other

Cast iron rainwater pipes. Painted. One replaced in plastic.

The floor of the verandah is surfaced with Victorian 'Minton' clay tiles.

In 1933 a 'protective rail which projected into the gallery was reduced in size' [Desmond].

A curving wheelchair ramp has been added to the north of the entrance with a door in the north end elevation.

The steps leading to the door in the east elevation are in bad condition.

The boiler house roof is dilapidated.

The Kew Road boundary wall is in poor condition near to the Gallery. It needs repointing and the vegetation removing. A dilapidated shed next to the wall needs removing or rebuilding.

#### Maps / Sources

**Survival** Extant

**Condition** Moderate

#### Significance

Architecturally interesting due to the clerestory lighting of the internal gallery space, and its expression externally as a 'Greek temple'.

It is important that the association between RBGK and Marianne North and her botanical paintings is continued.

The building is designed for a specific purpose for which it is still used, in the manner intended by both the benefactor and the designer.

The internal painted door frames and curved copings to the upper galleries are an integral element of the gallery design, and are executed by Marianne North.

#### Issues

The roof and exterior require maintenance and the interior walls require regular monitoring for damp.

The appearance of the building has been altered by inappropriate repointing of the brickwork, and by incompetent treatment of the leaking rainwater pipes. Leaking gutters will cause further damage to the brickwork and other fabric if not repaired.

The present pale green colour of the external metalwork is unusual. We suggest that the original colour of the paintwork should be checked and future decorations carried out in those colours.

The deteriorating plasterwork of the ceiling should be remedied, conserved and redecorated. Access to the roofspace is difficult and needs further consideration.

The flooring is not appropriate to the design of the building.

The paintings require a rolling programme of conservation over 10 years.

Services have been provided in a manner insensitive to the building and its history.

The building is not adequately advertised on location. Many visitors look at the house and assume it to be of no importance, and walk past.

Consideration needs to be given to the setting of the building and the condition of the various functional buildings in its vicinity.

## Recommendations

General maintenance required to the roof gutters and exterior paintwork.

The damaged brickwork should be repaired and the mortar joints should be raked out and repointed in an appropriate colour mortar and flush pointing style. Each face of the building should be treated as a whole to unify and restore the appearance.

The provision of services needs to be reconsidered and the damage caused by moved services and drainpipes made good. The plastic drainpipe should be replaced with a more appropriate metal design.

The brickwork to the plinth should be repointed.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future decoration should use a more appropriate, traditional paint. Consider using the original colour for the metalwork.

Decide on an appropriate colour palette for future internal redecoration, particularly the hall and ceiling. The ceiling plasterwork requires attention soon.

The original floor design to the gallery should be researched and, if appropriate, the tiles reinstated.

Reconsider the lighting system inside the gallery.

Early photographs show a hedge of privet or box to the 3 main elevations, which could be replanted to restore the original setting.

Repair the boiler room roof and repair or remove the shed next to the boundary wall. Repair the single storey building linking the Gallery and the flat.

Consider how to provide access to the roofspace in a safe manner appropriate to the building.

Prepare an external display board advertising the exhibit inside the gallery.

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<b>Number</b>	4021
<b>Name</b>	King William Temple and Mound
<b>Site Type</b>	Building      Mound
<b>RBGK Plot No.</b>	412
<b>RBGK Building No.</b>	0925
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

## Historic Information

19th century (1873). Originally known as the 'Temple of Military Fame' or 'The Pantheon'. The King William Temple [4021/2] was built to a design by Jeffrye Wyattville to complement Chambers' 'Temple of Victory' [4005, no longer standing].

Houses 18 cast iron (or bronze) plaques and 2 stone tablets that commemorate British victories 1760-1815. Formerly housed busts of George III, William IV, Frederick Prince of Wales, Duke of York and Duke of Wellington, by Chantry, all removed to Buckingham Palace in 1888. Two life sized Francaville sculptures, Apollo and Zephyr, stood in the portico, both now removed to the Victoria and Albert Museum. A brick walled terrace and steps were added to the south side in 1923.

The Temple is built on an earlier, 18th century mound [4021/2]. This mound is shown on the 1771 map of the Gardens by Burrell and Richardson as a mound with a smaller, flanking mound. The mounds can also be recognised on the 1763 plan and the c.1794 plan. On the 18th century plans both mounds are planted with a small number of trees and they may have been created by Bute, who is widely recognised as having raised several of the 18th century mounds in Kew Gardens. There are possibly many more of these 18th century mounds surviving unrecognised in the Gardens.

When King William's Temple was first built it would appear that the mound was significantly enlarged, and



the smaller mound may have been incorporated within this larger feature. This enlarged mound is clearly shown on maps of the period such as Driver's 1840 map and the 1st edition of the Ordnance Survey (1861-1871). By the time of the 2nd edition of the Ordnance Survey the mound has been slightly remoulded, and by the time of the 3rd edition it has been remoulded again into its current, irregular form.

## **Description**

### **Building Fabric**

Classic garden temple of the 19th Century romantic tradition. Made of Bath stone or similar oolitic limestone. Rectangular in plan with a portico with four Tuscan columns and a metope frieze, pedimented gables at either end. To the side walls the metope frieze is replaced by windows.

### **Roof**

Double pitched roof of stone slabs with cast iron gutters. No evidence of leaks from the roof. The gutters and downpipes have surface rusting and should be repainted.

### **Walls**

Constructed of Bath stone on a plinth of Portland stone. Generally in good condition but the stone surface has eroded, particularly the dentil detail to the pediment and entablature. Evidence of past movement in one side wall. Some pointing missing to the masonry joints. An injection damp proof course has been inserted and the drill holes filled. Pigeon droppings to the cills and column capitals.

### **Windows & Doors**

Oak door and frame and timber windows, with fine glazing bars. Painted white. The oak door has a split in the style. There are some missing panes to the clerestory lights on the side walls.

### **Internal**

The walls have a low dado and are painted. The dado is interrupted on the wall facing the door and which indicates that an original feature has been removed. The paintwork is flaking, particularly the ceiling, and there is much graffiti and deliberate scratch damage.

The floor is of limestone flag stones, some replaced and repaired. Some are cracked.

The commemorative plaques have been splashed with paint by decorators.

### **Other**

An iron rail or gate has been removed from the plinth in front of the entrance portico.

## **Maps / Sources**

Plan of Augusta's Garden 1763

Burrell and Richardson 1771 map

Plan of Richmond and Kew Gardens c.1785

Driver 1840

**Survival** Extant

**Condition** Good

## **Significance**

Kew has a collection of temples built at different dates to commemorate events or individuals, of which this and the Aeolus temple [3015/1] are the most classical. Its position on the landscape is carefully selected

Connection with Wyatville is of significance.

### Issues

Externally the building is generally in good condition and requires only routine maintenance.

The internal paintwork is in poor condition and its shabby appearance detracts from the elegance of the building.

The missing iron rail or gate detracts from the original design intention.

The origin of the mound and its location in the 18th century garden needs to be recognised and promoted.

### Recommendations

General maintenance required to the roof and exterior.

Action should be taken to prevent pigeons fouling the building.

Some repointing should be carried out using an appropriate lime mortar, not cement.

The limestone floor should be repaired in a more sympathetic manner than at present.

The original internal paint scheme should be investigated and reinstated.

Consideration should be given to the restoration of missing elements of the design, the iron rail or gate in particular, and possibly the missing Francaville sculptures.

Promote and interpret the history of both the Temple and the mound.

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<b>Number</b>	4022
<b>Name</b>	Temple of Bellona
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	461
<b>RBGK Building No.</b>	0926
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

### Historic Information

18th century (1760). By Sir William Chambers. Doric temple named after the Roman goddess of war. Built to house plaques that commemorate British and Hanoverian regiments that distinguished themselves in the 7 years' War (1756-63). In 1836 a bust of Ferdinand of Saxe-Gotha and the Arms of Earl Waldegrave added following the battle of Minden, the temple was subsequently renamed the Temple of Minden (19th Century).

Originally placed near the Menagerie [3002; original location of Temple 3021] it was repaired and moved to its present position in 1803/4, and set on a mound. During its repair the Temple appears to have maintained much of Chambers' original exterior design. It now stands on the site that used to be occupied by the Theatre of Augusta [4004]. The 1763 plan of Augusta's Garden does not depict the mounds beneath the buildings. However, the c.1785 plan does, and this appears to indicate that the curved theatre was in some way set into, or on top of a mound with a long low earthwork extending to the south, from the rear of the building. Such an earthwork is visible on the ground in the modern gardens, with the Temple of Bellona sitting on the mound at its northern extent. The long, low bank is most visible from the path, and is not easily identifiable from the Berberis Dell [4010].

The Temple of Bellona is not presently open to the public.

### Description

Building Fabric

Classic garden temple in the 18th century tradition, principally of Portland stone. A single rectangular

chamber on plan with a projecting portico to the north face end, 2 pairs of Tuscan columns, pedimented gable with the entablature decorated with metope frieze showing helmets, swords and vases. Rectangular pilasters on the front wall, in line with the portico columns.

#### Roof

The main chamber is roofed with a shallow elliptical domed drum, the dome sheathed in copper with a blind central ocular. Over the portico is a double pitched roof also covered with copper sheet.

#### Walls

The portico and columns are constructed of Portland stone. The entablature and upper structure is apparently constructed of painted timber, on the rear elevation as well as the main façade. Generally in good condition but the stone surface has a lot of algae growth possibly due to its position amongst the close-set trees and shrubbery. There is a broken stone to the verandah wall.

The main chamber has been rendered, apparently with a hard cement render, and painted with an external quality vinyl paint. This has a rather unnatural sheen and should be repainted with a matt paint, preferable a lime wash or other traditional paint.

Rectangular ventilation grilles have been set low down in the side wall plinth. The cast iron covers have been broken and they appear to be blocked.

#### Windows & Doors

Panelled oak door in a stone framed opening, with projecting cornice above. No windows.

#### Internal

Simple interior with off-white painted walls, now flaking. Plaster decoration commemorating the regiments is in good condition.

#### Other

There is a drainage chamber at the rear of the building and its stone cover needs resetting.

#### **Maps / Sources**

Plan of Augusta's Garden, 1763

Plan of Richmond and Kew Gardens c.1785

**Survival** Extant

**Condition** Good

#### **Significance**

One of Kew's classical of temples together with the Arethusa [3011], Aeolus [3015/1] and King William temples [4021].

This and the Arethusa temples are the only temples remaining by Chambers at Kew. Chambers was a significant contributor to the architecture of Kew. The Mosque [4007/1], Alhambra [4006/1], Palladian Bridge [3003/1] and others have disappeared. The temple is a fine example of the type and remains basically as the designer intended, apart from the immediate landscape.

#### **Issues**

Externally the building is generally in good condition and requires only routine maintenance. The external paintwork is in fair condition but the shabby appearance of the stonework, due to algae growth, detracts from the elegance of the building.

The setting of the temple is not necessarily appropriate, as the close planting obscures all views except from the front. The planting is also causing the algae growth on the stonework. There is a conflict between the current location, with the close setting it provided for the Theatre of Augusta [4004/2], and the original setting of the Temple of Bellona near the Menagerie, which was more open, as shown in Chambers' book of plans. The interior is not currently open to the public.

The Temple sits on the site previously occupied by the Theatre of Augusta. Archaeological remains of this previous building probably survive in the vicinity of the Temple.

### Recommendations

The earlier setting of the temple within the landscape should be researched, and consideration should be made of how the existing close-set planting may be cut back to provide a setting for the Temple that is more in keeping with the original. The setting to the front requires thought.

General maintenance required to the roof and exterior.

Action should be taken to prevent pigeons fouling the building.

The portico should be cleaned of algae and the frieze and entablature repainted.

The main chamber should be repainted with a lime wash or other traditional paint.

The ventilation grilles should be cleared and have new cast iron covers fitted.

The drainage chamber cover stone needs resetting.

Consideration should be given to opening the interior to the public.

Any groundbreaking works in the vicinity of the Temple and the mound should be accompanied by archaeological works.

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<b>Number</b>	4023
<b>Name</b>	Sunken fence, south
<b>Site Type</b>	Sunken fence
<b>RBGK Plot No.</b>	415, 416, 434, 435, 437, 452, 475, 477, 476, 471, 465, 462, 451
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

### Designations

### Historic Information

The earliest record of this feature is found on a 1763 plan of the gardens at Kew. The same feature can be seen on the 1771 plan of the Gardens, but it is removed by the time of the plan dating to about 1785. There was also a sunken fence to the north [3017] and this was removed at the same time.

### Description

A sunken fence surrounding the most southerly lawn. The view of the Wilderness [4002], Pagoda [4014], Alhambra [4006] and Mosque [4007] included in Chamber's "Plans.." shows this feature to consist of a ditch with a wooden post and rail fence running along its bottom.

### Maps / Sources

Plan of the Gardens at Kew, 1763

Chambers 1763, "Plans, Elevations, Sections and Perspective Views.."

Burrell and Richardson, 1771, map

Plan of the Richmond and Kew Gardens c.1785

**Survival** Non-extant

**Condition** Unknown

## Significance

An integral part of the mid 18th century design of Kew Gardens

## Issues

Potential for surviving archaeological deposits.

## Recommendations

Opportunities to investigate the archaeological remains of this feature should be taken.

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<b>Number</b>	4024
<b>Name</b>	Canal Beds
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	414, 416, 435, 437
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

## Designations

## Historic Information

Less than 100 years old. The first beds in this area are a series of circular beds [4001/13] centering on the Pagoda Vista [4001]. Shown on the 1st edition of the Ordnance Survey, these beds were short lived and were replaced by the time of the 2nd edition OS with a series of rectangular beds in the location of the current Canal Beds. The design of the current Canal Beds was in place by the time of the 1910 revised edition of the Ordnance Survey.

## Description

Two sets of plantings in parallel beds. The northern section of canal beds, located between the Temperate House [4017] and King William's Temple [4021] are filled with collections that will not fit elsewhere. These beds are in turn flanked by ornamental cherries. The southern area of canal beds are filled with part of the rosaceae collection.

## Maps / Sources

OS 1st edition 1861-1871 Map  
OS 2nd edition 1891-1896 Map  
OS 3rd edition 1910 Map

<b>Survival</b>	Extant
<b>Condition</b>	Moderate

## Significance

Not an overly significant collection nor landscape feature.

## Issues

Landscape not a quality setting for the Temperate House.

## Recommendations

Improve landscape design of the area.

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**Number** 4025  
**Name** Boundary Wall  
**Site Type** Boundary Wall  
**RBGK Plot No.** 481, 482, 483, 484, 485  
**RBGK Building No.**  
**Management Zone** Pagoda Vista Zone

### Designations

### Historic Information

At the Victoria Gate [3009] end this is a largely newish wall, bonded onto earlier wall. The earlier wall runs in sections, broken by gateways, to the Lion Gate [4036]. Most of these gateways have been cut through the wall after its construction.

A wall, broken by a number of gateways, is clearly marked along Kew Road on the c.1785 plan of Richmond and Kew Gardens. Such a wall is possibly shown on the 1763 plan of Kew Gardens, however, it is difficult to identify whether the line marked is a wall or is simply a schematic device to denote the edge of the Gardens. It is currently unknown whether any of the 18th century material remains in the current wall.

### Description

The section of newish wall is London stock brick with Flemish bond. This is bonded onto a much longer section of older wall that runs the rest of the length of Kew Gardens. There are several openings set into the wall along its length including the Unicorn Gate [4036], the gateway to the Temperate House Lodge [4012], the Marianne North Gallery [4020] gateway and the Pavilion Gate [4029].

### Maps / Sources

Report on the condition of the boundary wall, KR 1.5  
Plan of Augusta's Garden 1763  
Plan of Richmond and Kew Gardens c.1785

**Survival** Extant  
**Condition** Moderate

### Significance

This wall marks the boundary of the Gardens. This boundary has been in place since the mid to late 18th century. Some material from this earlier wall may survive in the current wall. The wall is the public, exterior face of the Gardens presented to Kew Road

### Issues

The exterior wall does not currently reflect the status of the Gardens. It is not currently known whether the wall contains sections from the mid to late 18th century wall that ran along this line.

### Recommendations

The wall should be tidied and improved.  
The possibility that the wall contains original 18th century material should be researched; earlier sections should be identified and conserved.  
The recommendations of the Boundary Wall Condition Survey ( ) should be implemented.

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<b>Number</b>	4026
<b>Name</b>	Southern boundary
<b>Site Type</b>	Boundary
<b>RBGK Plot No.</b>	447
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone and South Western Zone

### **Designations**

### **Historic Information**

The current boundary fence is mostly modern with some earlier elements. The boundary of Kew Gardens has run along this line since the early 1760s, though the area of land on which the Pagoda [4014] and Pagoda Wilderness [4002] stood was originally leased by the Royal family and did not come into their direct ownership until 1822.

A wall, possibly broken by a number of gateways, is clearly marked in this location on the c.1785 plan of Richmond and Kew Gardens. Such a wall is possibly shown on the 1763 plan of Kew Gardens, however, it is difficult to identify whether the line marked is a wall or is simply a schematic device to denote the edge of the Gardens.

The eastern avenue to Richmond Lodge formally ran just south of this boundary, from its creation in the late 17th century until 'Capability' Brown's removal of the avenue on the Richmond side in the late 18th century. The c.1785 plan shows the avenue still existing, though slightly dilapidated, just below the boundary line of Kew Gardens, and it continues, unbroken, across Kew Road to the east.

### **Description**

The first section of the fence is metal railing with a plastic covered wire mesh and barbed wire above. The inside face is shielded by a leylandi hedge. The Fence continues west within the boundary ditch. At the top of the bank within the Gardens a second fence is formed with concrete posts and plastic netting with wire strainers.

### **Maps / Sources**

Report of the condition of the boundary wall, SB 2.1  
 Plan of Augusta's Garden 1763  
 Plan of Richmond and Kew Gardens c.1785

<b>Survival</b>	Extant
<b>Condition</b>	Moderate

### **Significance**

There has been a wall in this location since c.1785, if not earlier, though none of this original wall appears to be upstanding.

This line has marked the southern boundary of Kew Gardens since c.1760

### **Issues**

The current treatment of this boundary is not consistent with its history and origin

The current treatment of this boundary does not provide a suitable setting for the Pagoda [4014] and the Lion Gate [4036] and for the southern end of the Gardens.

### **Recommendations**

The current makeup of this boundary needs to be reconsidered as part of the redevelopment of this area of the Gardens, consistent with the proposed restoration of the Pagoda Wilderness [4002].

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<b>Number</b>	4027
<b>Name</b>	Beeshive Alcove
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	412
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

### Designations

### Historic Information

Marked and labelled on the 1840s map of the Site created by Driver. It appears on the 1851 and 1852 maps but has been removed by the time of the 1885 Key Plan. A 'seat' is marked in this location on the Ordnance Survey 1st edition map of the Site, however there is a "Beeseat Alcove" marked on this map east of Rhododendron Dell [7001]. 'Seats' are marked as being regularly spaced around the Site on the 1st edition, though this is the only Alcove formally marked on the 1st edition. It is likely that the "Beeseat Alcove" is in fact the "Beeshive Alcove" moved further to the west. These are the only 2 alcove locations to be formally given names on any of the maps, and the names are so similar as to indicate that they are the same seat. Neither the "Beeseat Alcove" nor the "Beeshive Alcove" appear on subsequent Ordnance Survey maps, nor on the 1885 Key Plan. The Lion's Gate Alcove [4016] is consistently marked on all the maps; the alcove [6001] by the Isleworth Ferry Gate [6002] does not appear on any of the maps; the Brentford Gate alcove [7002] does not appear on the 1st edition, but it does appear on the 2nd and 3rd editions, when the "Beeseat Alcove" has been removed from its position by Rhododendron Dell. It is possible that the Alcove by the Brentford Ferry is in fact the same alcove as that called the "Beeshive Alcove" and the "Beeseat Alcove".

The area in which the "Beeshive Alcove" is first marked in 1840, where the Stafford Walk [7009] joined the Queen's Ride and the Stonehouse Walk, was a central location in the landscape once the two gardens of Richmond and Kew were finally physically joined by George III. Though the Gardens were subsequently divided by a wire fence [3023], this location retained its significance and is still a central location in the modern landscape. Consideration should be made of using the 19th century example of marking this space with a seat as inspiration for a new design that honours the fact that this junction has been a hub for nearly 200 years, and continues to be a central location within the Gardens.

### Description

Unknown, possibly one of Chamber's seats moved to this location.

### Maps / Sources

Aiton 1837, 'View of the Royal Gardens'  
Driver 1840 map  
Standidge 1851 map  
Day and son 1852 map  
OS 1st edition 1861-1871  
Key Plan 1885  
OS 2nd edition 1891-96  
OS 3rd edition 1910

**Survival** Non-extant

**Condition** Unknown

## Significance

One of a number of alcoves located around the site in the 19th century.  
Possibly was one of the Chamber's alcoves.  
Possibly still survives as one of the 3 alcoves still remaining on the Site but in a different location.

## Issues

Lack of a focus at this important landscape place.  
Archaeological remains of the Beeshive Alcove possibly survive.

## Recommendations

The history of the Alcoves on the Site should be researched  
Consideration should be made of returning some form of seat, or other suitable structure, to this area, that honours the place's historical nature and central location.

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<b>Number</b>	4028
<b>Name</b>	The Oxhouse Shed and Yard
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	447
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

## Designations

## Historic Information

A gateway is shown in this location on the 1763 map, tucked into the most southwesterly corner of the old Kew Gardens. On the junction of Love Lane [1035] and the eastern avenue of Richmond Lodge. The gateway is also shown on the 1771 Burrell and Richardson map, the c.1785 and the c.1794 maps. Between c.1794 and 1837, the Oxhouse yard [4028/2] is built, though Aiton's "View" does not show the contents of the yard. The presence of a number of buildings [4028/1] in this area is confirmed by Driver's 1840 map. It is important to note that the Oxhouse yard and buildings are not in the same location as the Oxhouse Gate [5015], which is further to the west.

The Yard is removed by 1851 (Standidge) and doesn't appear on any subsequent maps.

## Description

A small 19th century yard and buildings, in the location of a 1760s gateway.

## Maps / Sources

Plan of Augusta's Garden 1763  
Burrell and Richardson 1771  
Plan of Richmond and Kew Gardens c.1785  
Plan of Richmond and Kew Gardens c.1794  
Aiton 1837, 'View of the Royal Gardens'  
Driver 1840 map  
Standidge 1851 map

<b>Survival</b>	Non-extant
<b>Condition</b>	Unknown

## Significance

A small early 19th century yard with buildings that would have been used as part of the maintenance infrastructure of the mid 19th century gardens  
A gateway had stood in this location since 1763, if not earlier

## Issues

Archaeological deposits probably survive in this area.

## Recommendations

Groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	4029
<b>Name</b>	The Pavilion Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	485, 484
<b>RBGK Building No.</b>	0915
<b>Management Zone</b>	Pagoda Vista Zone

## Designations

### Historic Information

Utilitarian gated opening in the Kew Road boundary wall. The wall was constructed to enclose the Royal Estate and parts are as early as 1755 in date.  
The present gate piers are of more recent brickwork and have been repaired in the 20th Century. The timber gates are similarly from the 20th Century.  
Not a public access gate.

### Description

Building Fabric

A pair of square brick piers capped with a flat coping stone of concrete, and containing a pair of timber gates.

#### Masonry

The pillars are of yellow London stock bricks with a chamfer on the reveal and a projecting coping capstone of concrete. The brickwork is undecorated.  
The bricks are generally chipped and worn and there are some instances of repair with cement mortar.  
The mortar beds and perpendiculars have not been repointed recently and the mortar is eroded.

#### Timber Gates

The gates are modern timber frame and board with metal strap hinges. The S gate has an inset pedestrian door.  
The timber and ironwork appear sound and the gates in working condition. The surface paint is of a dark brown protective timber treatment.

#### Other

Both gates and piers are fitted with a number of mechanical and electrical security devices and conduit.

Adjacent to the gates are a kiosk and store building, of brick and timber construction with corrugated asbestos sheet roofs.

### Maps / Sources

**Survival** Extant

**Condition** Moderate

### Significance

The position of the gate is possibly of historic interest.

### Issues

The brickwork piers are in poor condition and being further damaged through erosion and casual damage.

### Recommendations

The brickwork should be given a light clean to remove surface grime.

The brickwork should be restored and repointed to preserve the remaining historic fabric, including the removal all cement mortar repairs and replacement with lime mortar.

The piers should be fitted with an appropriate stone cap or other weather proof capping. Research might reveal the original capstone, if any.

All future repairs should be in lime putty or lime mortar.

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<b>Number</b>	4030
<b>Name</b>	The Pavilion Gate Toilets
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	484
<b>RBGK Building No.</b>	0918
<b>Management Zone</b>	Pagoda Vista Zone

### Designations

#### Historic Information

Modern toilet block, male, female and disabled access WCs, north of the Pavilion Gate in the Kew Road boundary wall.

The block is mostly a 20th century brick shed, rendered on the main W façade and end walls, with metal framed windows, but has been constructed around an earlier brick cottage, probably late Victorian, which is still evident at roof level.

This building is first depicted in the Gardens on the 2nd edition Ordnance Survey map. This map shows both the Pavilion Restaurant and the Pavilion Gate in place, and it can be suggested that the toilet block building is constructed as part of this general development of the area. The building is not labelled on the 2nd edition map, and is depicted as being a small thin building. The original use of this building is currently uncertain. The 3rd edition shows that the building was expanded during the late 19th/early 20th century and it is now labelled as a 'cloakroom'.

#### Description

Building Fabric

Brick walls, rendered, and flat asphalt roof, with an earlier tiled pitched roof over part of the building.

## Masonry

Brick masonry walls of Victorian, Edwardian and 20th century construction, rendered on the main W face and on the end walls. The render has been painted.

At the rear E elevation the brickwork is unrendered and can be seen to be in poor condition. The window openings are all small, to the W elevation they are flat arched, probably a modern concrete lintel; those at the rear have segmental arched openings with brick voussoirs.

Above the centre section is a timber framed and boarded plant room, of varnished timber, masking the earlier pitched roof from view.

## Roof

The roof to the modern building is flat, asphalt covered, on a timber joist structure behind a slight parapet, also capped with asphalt. The plant room has a flat asphalt roof. The flat roofs drain through openings in the parapet to externally mounted cast iron rainwater pipes, painted.

Over the centre section is a double pitched hipped tile roof with a short ridge decorated with ornate terracotta ridge tiles, and a ball finial at either end of the ridge. Adjacent to the tiled roof is a brick chimney stack from the same period, part of the original cottage, with a heavy projecting brick cap and lower string course, and a square Victorian pale yellow terracotta pot. The brickwork to the stack is in poor condition.

## Windows and Doors

The windows are small, metal framed windows, divided into small panes, with some top hung opening lights. The windows appear to date from the 1940 period, or are of the style common at that time. The doors are modern timber security doors.

## Internal

The building has been completely refitted for use as a WC and shows no evidence of the earlier building.

## Other

The rainwater gulleys at the rear of the building are blocked, and the brickwork is being damaged by damp and lack of maintenance.

The path to the WC doors is surfaced with tarmac and runs between beds heavily planted with shrubbery.

## Maps / Sources

**Survival** Extant

**Condition** Moderate

## Significance

The remaining fabric of the original cottage building now concealed within the later structure is of interest. This building has been used for the same function, as a cloakroom, for nearly a century.

## Issues

The modern building conceals a Victorian cottage.

The terracotta finials to the roof ridge and the chimney stack identify the original structure.

The brickwork chimney stack is poor condition and being further damaged through erosion.

## Recommendations

Research should be carried out to identify the purpose and history of the original building.

Routine maintenance is required to the RW system and gulleys at the rear elevation.

The brickwork to the stack and the rear elevation should be restored and repointed to preserve the remaining historic fabric

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<b>Number</b>	4031
<b>Name</b>	Refreshment Pavilion
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	474
<b>RBGK Building No.</b>	0919
<b>Management Zone</b>	Pagoda Vista Zone

### **Designations**

### **Historic Information**

20th century [1920], by R D Allison of the Ministry of Works; a purpose built tea room, restaurant and WC. Described by Pevsner as "a nice straightforward piece of building, light, generously glazed and with a raised centre".

The building replaces an earlier refreshment pavilion, built in 1888 and burnt down in 1913 by Suffragettes. This was reportedly very crudely built, "a tiled roof framed in the cheapest possible manner supported on rough wooden posts with wooden divisions forming the three rooms inside". A temporary tea pavilion was erected while the new building was being designed.

### **Description**

#### **Building Fabric**

Timber post and frame structure, on a concrete slab base, and with a flat roof. External wall of brick panel and continuous glazing above. Single storey but with a raised central section housing staff facilities.

#### **Roof**

The flat roof is a timber joist and board construction surfaced with asphalt. The roof falls drain to gullies and downpipes in the centre section of the building; the edge of the roof is a slightly raised lip. The roof surface is patched and ageing but shows no sign of leaking.

#### **Walls**

The main structure is of white painted timber posts and frame. The posts are embellished with moulded section 'bases' and capitals' to resemble classical pilasters. The eaves is similarly formed as a projecting 'classical' cornice with a dentil detail, all in painted timber.

The external wall is formed in 3 bays between each structural post, infilled with brick panel to cill level and with continuous glazing above.

Under the raised centre of the building is a core structure of brick walls, plastered, that divide the kitchen area from the public areas and support the upper structure.

The raised central section is of timber framed construction, flat roofed and faced externally with deep ship-lapped timber boarding, stained dark brown.

#### **Windows and Doors**

The glazing is formed of timber sashes, mostly fixed and with small panes. Some have top hung opening casements and there are occasional side hung casements.



Doors are fitted into the bay pattern and half glazed, matching the glazing, double doors for public access and single doors for utility, WC and other purposes.

#### Internal

The floor area is mostly taken up with the public restaurant, open plan, and the kitchen and public WC. The floor finish is of ceramic tile.

#### Other

The building is set in a square yard, fenced by a simple iron railing and surfaced with tarmac. The greater part of the yard is taken up with tables and chairs and is partly shaded by pergolas covered with vines. This vine pergola was created and planted in 1913.

#### Maps / Sources

**Survival** Extant

**Condition** Moderate

#### Significance

A simple and functional tea room; its use as a public refreshment rooms probably excuses the slightly pretentious imitation of classical detailing.

The most recent in a tradition of refreshment rooms on the same site.

Designed by the Architects' department of the Ministry of Works.

#### Issues

No significant issues.

The use of tarmac for the external sitting area is not the most sympathetic material. Concrete or stone flagstones would be better.

The location of the Pavilion restaurant intrudes into the historic landscape.

The building's central tower is slightly too high and intrudes in the visual sections of the area.

#### Recommendations

The timber structure and external glazed areas should be repaired where damaged and redecorated.

Replace the tarmac surface with flagstones.

When the opportunity arises the pavilion should be relocated to a more sympathetic location.

The Pavilion should be overhauled to reduce its impact on the historic landscape.

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<b>Number</b>	4032
<b>Name</b>	Unicorn Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	481, 482
<b>RBGK Building No.</b>	0969
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

#### Historic Information

The Lion and the Unicorn, Royal symbols, were originally commissioned in 1821 by George IV and designed by Thomas Hardwicke, a pupil of Chambers, to grace a pair of lodges [2005/1] at the Kew Green entrance to

the Gardens.

The present gate on Kew Road was built in the middle of the 19th century (after 1840 and by 1851) and the Unicorn moved.

The east end of the Stafford Walk [7009] used to end at the Unicorn Gate.

### **Description**

#### **Building Fabric**

Square masonry [brick?] piers faced with Portland stone and spanned by a flat segmental arched opening. The arch face has stone voussoirs with a central key stone.

The gate is capped by an entablature of Portland stone surmounted by the Unicorn. The Unicorn is of Coade stone, the artificial stoneware marketed for architectural ornamentation between 1769 and 1840.

The opening is fitted with a timber framed door, painted.

#### **Other**

The path through the arch is of tarmac.

### **Maps / Sources**

Driver 1840 map

Standidge 1851 map

**Survival** Extant

**Condition** Poor

### **Significance**

The Unicorn sculpture is a link with the Prince Regent's (George IV) period of influence over the Royal gardens.

The Unicorn gate is not now a public entrance.

### **Issues**

The gate structure is leaning slightly to the S, outwards.

The masonry face stones to the inner SW pier are under stress and the top stone to the pier is detached from the core masonry. This is a result of settlement.

The detached stone presents an open top joint which will permit rain water to enter and damage the inner masonry.

There are open joints to the masonry on all elevations and these are in need of repointing.

The surface of the stone entablature and capital is eroded. There are some cracks in the fabric.

Similarly the surface of the Unicorn sculpture is worn.

The timber door and frame are in need of repair and redecoration.

### **Recommendations**

The masonry structure should be monitored to determine whether movement is continuing, and underpinned if necessary.

The detached stones should be refixed in the correct position.

General maintenance is required to the masonry pointing and the stonework. The repointing to be carried out in an appropriate lime mortar, not cement. A carefully specified programme of general conservation work is required over the next 5 years. This should include cleaning the dental course, cornice and plinth, plus possibly the unicorn itself.

The entablature and sculpture should be treated against further erosion by a stonework specialist.

The original paint scheme of the timber door and frame should be investigated and the door repaired and

redecorated accordingly.

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<b>Number</b>	4033
<b>Name</b>	Flagpole
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	463
<b>RBGK Building No.</b>	0971
<b>Management Zone</b>	Pagoda Vista Zone

### **Designations**

### **Historic Information**

The present flagstaff is the latest in a series, the original one erected in 1861, patched and repaired and finally replaced in 1919 with a taller one, a gift of the Provincial Government of British Columbia.

The third flagstaff was erected to celebrate the centenary of the Province of British Columbia and the bicentenary of the Botanical Gardens in 1959, on November 5th 1958, too late for the Royal visit by the Queen and Duke of Edinburgh.

The mound the flagpole stands on was originally occupied by the Temple of Victory [4005], which was removed by Hooker between 1841 and 1861.

### **Description**

Building Fabric

68.5 metre [225 ft.] trunk of Douglas Fir from Vancouver Island, British Columbia, the largest flagpole in existence. Before shaping the trunk was 82.8 metres {272 ft.] and weighed about 37 tons. It now weighs 15 tons.

Presently being investigated to discover the condition of its timber.

The flagstaff is braced by twisted stranded steel hawser set in concrete ground anchors

### **Maps / Sources**

**Survival** Extant

**Condition** Poor

### **Significance**

A flagstaff has stood on Flagstaff Mound since 1861.

A gift from the Government of British Columbia.

### **Issues**

The condition of the timber is being determined and a proposal for repair or replacement will be considered. It is likely that the Flagstaff will shortly reach the end of its operational life.

Archaeological deposits associated with the Temple of Victory [4005] may survive in the area surrounding the Flagpole.

### **Recommendations**

The steel hawsers need to be inspected and painted regularly to maintain their condition.

If the cedar flagstaff is found to be in need of structural repair a resin repair should be considered, rather than replacement of the present timber pole.

If the cedar flagstaff is found to be irreparable another building should be found for this site, either a

reconstruction of the Temple of Victory or a new design that draws on the historic use and the mound. Groundbreaking works in the vicinity of the Flagpole should be accompanied by archaeological works.

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<b>Number</b>	4034
<b>Name</b>	Japanese Landscape
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	442
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone

#### **Designations**

#### **Historic Information**

Established in 1996 to complement the Japanese Gateway

#### **Description**

Set on the 'Mossy Hill' [4007/2], the Japanese Landscape surrounds the Japanese Gateway [4015]. It is composed of three interrelated Japanese gardens in the form of a dry stone kaiyu shiki garden in the Momoyama style, which mirrors the architectural tradition of the Gateway.

#### **Maps / Sources**

Nomination Document Section 3

<b>Survival</b>	Extant
<b>Condition</b>	Good

#### **Significance**

Provides an appropriate setting for the Japanese Gateway

#### **Issues**

The Japanese Landscape is located on the Mossy Hill, and the 18th century Mosque [4007] that gave this mound its name stood within the area now occupied by the garden. Archaeological remains of the Mosque possibly still survive beneath areas of the Japanese Landscape.

#### **Recommendations**

Continue to maintain  
Deep groundbreaking works in the area of the garden once occupied by the Mosque should be accompanied by archaeological works.

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<b>Number</b>	4035
<b>Name</b>	Holly Walk
<b>Site Type</b>	Garden      Walk
<b>RBGK Plot No.</b>	433, 432, 418, 417, 414, 412, 355, 354, 344, 345, 346
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Pagoda Vista Zone, South Western Zone

## Designations

### Historic Information

Holly Walk was laid out by Joseph Hooker in 1874 as part of his development of the Arboretum. It was one of a number of single genus or single family walks he created during this period, and these included Thorn Avenue (1868), Acacia Avenue (1872) and Sweet Chestnut Avenue (1880), (Desmond p 226).

Recent tradition holds that Holly Walk marks the line of Love Lane [1035], however this is not the case. The line of Love Lane was a gentle curve further to the east, and a portion of it now lies under the Evolution House. The straight line now marked by the Holly Walk was only introduced to the site after the development of the Evolution House [4018].

### Description

A walk planted with holly trees.

### Maps / Sources

Burrell and Richardson 1771 map

Driver 1840 map

1885 Key Plan

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Moderate

### Significance

One of the most important collections of hollies in Europe

Illustrates how collections can be used to create landscape design

Part of the late 19th century design of the Gardens, created by Joseph Hooker

### Issues

Now poorly defined and lacking presence.

Unsuitable surfacing.

### Recommendations

Resurface path.

Enhance landscape design.

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<b>Number</b>	4036
<b>Name</b>	Lion Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	485, 479
<b>RBGK Building No.</b>	0905
<b>Management Zone</b>	Pagoda Vista Zone
<b>Designations</b>	Grade II Listed

### Historic Information

The Lion and the Unicorn, Royal symbols, were originally commissioned in 1821 by George IV and designed by Thomas Hardwicke, a pupil of Chambers, to grace a pair of lodges (2005/1) at the Kew Green entrance to

the Gardens.

The present gate on Kew Road was built in the middle of the 19th Century and the Lion moved. When Hooker took over as Director in 1841 he kept the Gardens closed to the public before 1:00pm as he feared that the Kew would become a 'public park' and that this would interfere with its scientific purpose. In 1869 when the local railway station opened Hooker wanted the Lion Gate closed.

## **Description**

### **Building Fabric**

Square piers of yellow London stock brick, spanned by a flat arched opening of brick voussoirs on a timber lintel and capped by an entablature of Portland stone surmounted by the Lion. The Lion is formed of Coade stone, the artificial stoneware marketed for architectural ornamentation between 1769 and 1840. The base to the gate pillars is of Portland stone. The opening is fitted with a single wrought iron gate.

### **Other**

The path under the arch is of tarmac and a modern turnstile has been installed inside the gate.

## **Maps / Sources**

**Survival** Extant

**Condition** Poor

## **Significance**

The Lion Gate is the principal public entrance for the south end of the gardens, and is also known as 'the Pagoda gate'.

The Lion sculpture is linked with the Prince Regent's (George IV) period of influence over the Royal gardens. The wrought iron gate and lintel are original and in good repair.

## **Issues**

The gate structure is leaning significantly to the south, outwards, possibly undermined by works to the public footpath. There is a settlement crack to the west pier.

The brickwork has been repaired in the past, some bricks replaced.

The elevations are in need of repointing.

The surface of the stone entablature and capital is eroded. There are some cracks in the fabric. In particular there is a crack running from the top of the Portland stone capping structure through the entablature. The Coade stone of the Lion sculpture is also cracked in places and is at risk of damage from water penetration.

## **Recommendations**

The gate structure should be underpinned to prevent further settlement.

The entablature and sculpture should be treated against further erosion by a stonework specialist.

The original paint scheme of the iron gate should be investigated and reinstated.

General maintenance is required to the brickwork pointing and the stonework.

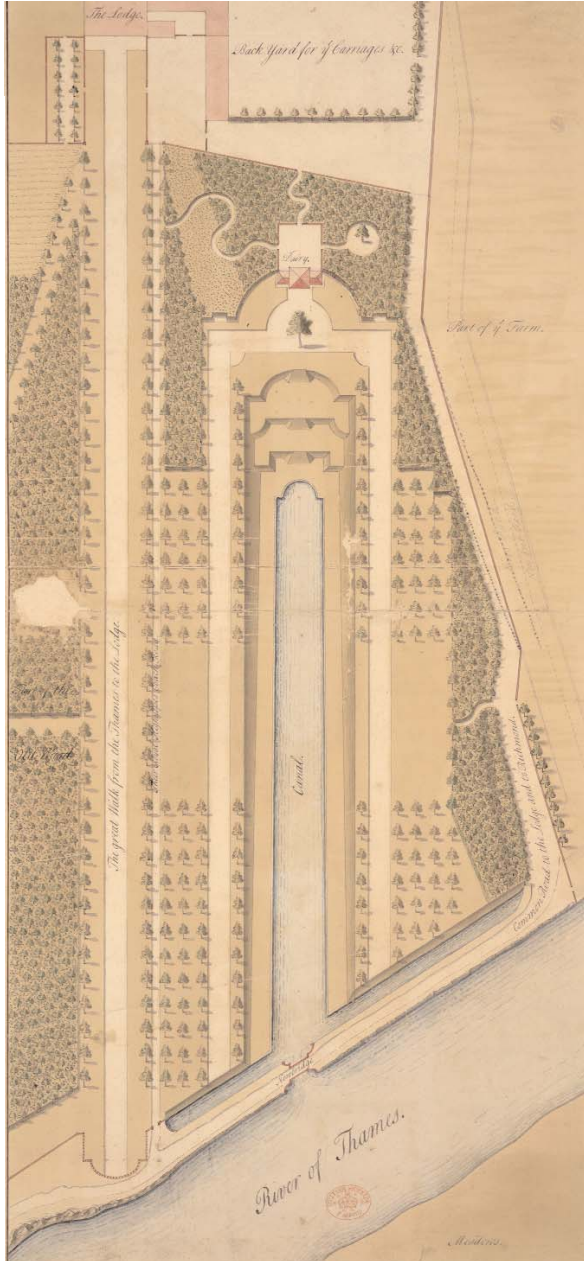
There are a number of metal fixings, including an old bell pull, that will rust and damage the brickwork unless removed.

The repointing to be carried out in an appropriate lime mortar, not cement.

The original exit turnstile should be retained and maintained.

A programme of careful restoration of this gate should be instigated during the next 5 years.

Source: Attrib. Bridgeman, British Museum (reference not known). Image supplied by Time Team.



7.5.1 Proposed Plan of the Canal Garden [5007], 18th century



Source: "Merlin: or, The British Inchanter and King Arthur, the British Worthy" 1736

7.5.2 Merlin's Cave [5008/1] and the Duck Pond [5008/2], 1736



Source: Rocque "A New Plan of Richmond Garden" 1748

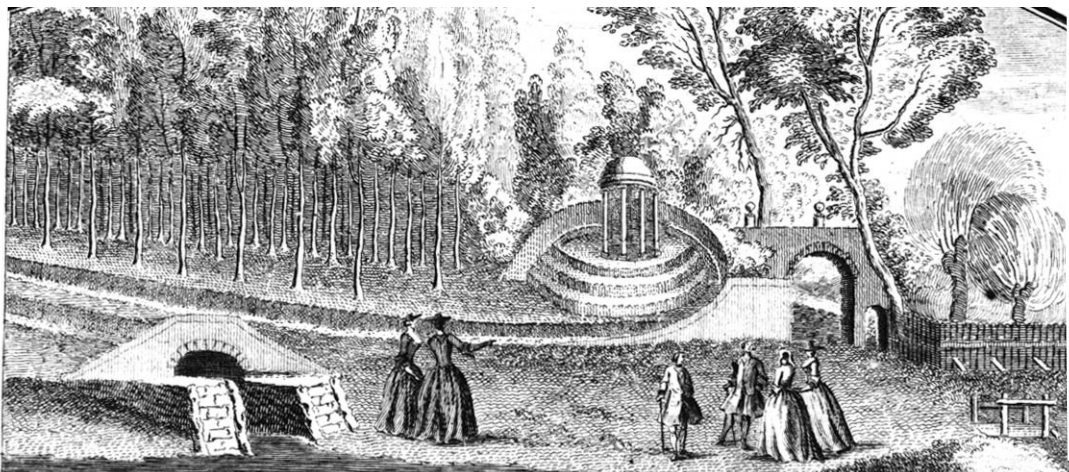
7.5.3 Princess Mary's Summer House [5005/6], 1748



Source: Rocque "A New Plan of Richmond Garden" 1748

7.5.4 The Summer House to the Terrace [5019/2], 1748

Source: Rocque "A New Plan of Richmond Garden" 1748



7.5.5 The Bridge [5007/2], the Mount [5007/3] and Richmond Gate (the Bridge to the Mount) [5007/3], 1748



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<b>Number</b>	5001
<b>Name</b>	Water Lily Pond
<b>Site Type</b>	Garden      Pond      Pit
<b>RBGK Plot No.</b>	333
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone

### Designations

### Historic Information

A gravel pit is shown in this location on the 1840 map produced by Driver, and no maps show this feature before this date. The gravel pit was first used as a 'Dell', as shown on the 1st edition Ordnance Survey map of the Gardens. 'The Dell' appears to have consisted of formal Victorian plantings around a small pond. This is one of a series of short-lived formal Victorian gardens that were made in the Gardens during this time and of which the Azalea Garden [7004] is the most complete survivor.

The 2nd edition of the Ordnance Survey marks the location of 'The Dell' but does not indicate any particular plantings in this area.

The Water Lily Pond was created out of the 'Dell' in 1897 and this feature is marked on the 3rd edition Ordnance Survey of the Site. The pond water was warmed by waste warm water from the nearby Engine House in the Stable Yard [5010] and so the Pond was originally used to grow tender aquatics (Desmond p 273).

### Description

A discrete open area within the wooded landscape of the South Western Zone. It is popular with visitors as a seating area and is urban park in character.

### Maps / Sources

Driver 1840 map  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival**                      Extant

**Condition**                    Good

### Significance

Popular area for visitors

As a pond it was a feature of the late 19th century landscape of RBGK; as 'The Dell' it was one of a number of short-lived formal Victorian gardens.

The Water Lily Pond is a feature that has been re-invented many times.

### Issues

The back of the Stable Yard buildings are providing a poor backdrop for the Pond and its associated garden

### Recommendations

Re-consider the relationship between the Water Lily Pond and the Stable Yard.

Tidy the rear elevation of the Stable Yard.

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<b>Number</b>	5002
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**Name** Cedar Vista  
**Site Type** Vista  
**RBGK Plot No.** 445, 442, 339, 338, 336, 335, 334, 332, 261, 253, 264, 265, 341, 342, 343, 347, 346, 433, 435, 437  
**RBGK Building No.**  
**Management Zone** South Western Zone

### Designations

### Historic Information

The Cedar Vista was laid out by Joseph Hooker in 1871. It was the longest of 7 avenues laid out to radiate from the Pagoda [4014], and these can clearly be seen on the 1885 Key Plan of the Gardens. This vista opened up the National Arboretum to visitors and linked the Thames with the Pagoda.

Sir Arthur William Hill, Director of Kew from 1922-1941 oversaw the replanting of the vista in 1923-4. According to Desmond (p 318) this replanting was necessary because "constant clipping had severely mutilated" the trees, and, as part of the replanting, Hill sanctioned the widening of the vista by 40 feet.

### Description

The trees planted by Joseph Hooker to line the Vista were Atlantic cedars. These extended in double pairs from the western side of the southern canal beds to the walk that circumnavigated the Lake. Though the vista continued across the end of the Lake it was not planted with cedars. A single row of trees connected the Pagoda with the rest of the vista plantings, which, as stated above, began beside the far end of the canal beds.

### Maps / Sources

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Key Plan 1885

**Survival** Extant

**Condition** Good

### Significance

Part of Joseph Hooker's development of the National Arboretum in the late 19th century  
A popular walk in the modern Gardens  
Part of the setting of the Pagoda

### Issues

Requires regular maintenance

### Recommendations

Continue to maintain

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**Number** 5004  
**Name** Diagonal Wilderness  
**Site Type** Woodland Garden  
**RBGK Plot No.** 352, 351, 353, 354, 414, 417

**RBGK Building No.****Management Zone** South Western Zone & Pagoda Vista Zone**Designations****Historic Information**

The Diagonal Wilderness (so named on Rocque's 1748 map) existed as a part of Richmond Gardens by 1727 and is either one of the earliest Bridgeman designs on the Site, or was put in place by Ormonde prior to his exile in 1715.

The southern edge of the Wilderness was marked by a path that ran the width of the Richmond Gardens from Love Lane [1035] to the Thames. Plans for the period 1707-34 (attrib. Bridgeman and Rocque 1734) show that the end of this path was terminated by an iron gate and it ended directly opposite a Thames-side building [7003]. By 1754 the gate and the building had been removed and the path connected directly with Bridgeman's new Riverside Terrace [5017]. The path was accompanied by a strip of woodland [5004/1].

The western half of the Diagonal Wilderness appears to have been incorporated into the 'Capability' Brown landscape and stands out on the 1771 Burrell and Richardson map as an area of thick woodland. This area of woodland still survives in the modern Gardens as an area of dense broadleaved woodland.

In c.1794 the northern edge of this woodland, redefined by Brown into a sinuous curve, is shown to have been edged with a "quick hedge" (hawthorn). Though the width of this hedge is not specified, all other hedges on the map are described as being 8 feet wide. The same feature possibly appears on the 1771 map of the Gardens, though this is uncertain. It is possible that continued through the first half of the 19th century; as a line or dotted line is shown at the edges of the woodland on maps up to 1851. It certainly does not appear on the 1885 Key Plan.

**Description**

The Diagonal Wilderness was a sub-square area of trees, cut by 4 diagonal paths that met in the centre. The paths were not retained in the 'Capability' Brown landscape, though it appears that the trees were retained. This area is now broadleaved woodland.

**Maps / Sources**

Attrib. Bridgeman, 1707-1734 plan of Riverside  
Attrib. Bridgeman, 1718-1727 plan of Richmond Gardens  
Rocque, 1734, 1748 and 1754 maps  
Burrell and Richardson 1771 map

**Survival** Partially Extant**Condition** Moderate**Significance**

This area appears to have been continuously wooded since 1727, and probably earlier. The first trees in this area were either planted by Bridgeman or they predated his designs and were retained by him  
This woodland was utilised by Brown in his design for Richmond Gardens

**Issues**

The current trees in this area are seemingly younger than 300 years, and a cursory inspection has not located any older specimens. These trees maintain the woodland structure of the area, though they are too thinly planted.

The broadleaved woodland needs to be recognised as having been continually wooded for nearly 300 years  
The history and significance of this area needs to be actively recognised and promoted

The early development of this area needs to be further researched and understood  
The late 18th century hedging around the woods requires further research

## Recommendations

Retain the woodland and manage as broadleaved woodland. Strengthen the existing plantings to make the woodland dense. Ensure that a mixed-age range of trees is maintained.

This area needs recognition as a remnant of Bridgeman and Brown's landscapes, and possibly as a remnant from the time of Ormonde.

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<b>Number</b>	5005
<b>Name</b>	The Wood & Keeper's Close
<b>Site Type</b>	Woodland      Garden      Building
<b>RBGK Plot No.</b>	310
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone

## Designations

### Historic Information

The Wood (so named on Rocque's 1748 map) wilderness [5005/1] was part of Richmond Gardens by 1727. The Wood is marked on a map by John Cloake in his second volume of the history of Richmond and Kew, as being in existence by c.1700, and this same wood is mentioned in the petition raised by John Latten in 1694, asking the king for the lease of the property (Cloake Vol 2, 28). No mention of a wilderness within this Wood is made in these sources.

A contemporary account in 1714 by John Macky, describes Richmond Lodge in as being "A perfect Trianon .. But above all the woods cut into walks with plenty of birds singing in it make it a perfect habitation" (cf Desmond p2). The fact that the Diagonal Wilderness [5004] and the Wood are the only woods with walks shown on the map dating from 1718-1727 makes it likely that the Wood, being near to the Lodge and the Diagonal Wilderness, are the woodlands cut by walks described in 1714 by Macky. The walks shown on Rocque's 1748 map show the same routes taken by the pathways as those shown on the 1718-1727 map.

If the Wood was not transformed into a wilderness by Bridgeman but had been already created as such by Ormonde, it was certainly retained by Bridgeman in his design for Richmond Gardens. After the 1718-1727 map, and before Rocque's first map was published in 1734, Bridgeman had extended the Wood with a further wilderness, marked on Rocque's map as being the "Wilderness call'd Keeper's Close" [5005/2]. On Rocque's maps of 1734 and 1748 it is easy to differentiate the two woods as the Keeper's Close appears to have low bushes or hedges defining the edges of the paths and the maps suggest that the paths may have had a different surface treatment than those within the Wood. The semi-circular paths within the Keeper's Close are also a new innovation, different to the shapes of the paths in the Wood.

The 1727-1718 map shows the Dry Pond [5005/5] to be already in existence by this date, as were some of the buildings set within the Wood. By the time of Rocque's map of 1734 several buildings had been built in the Wood. These are labelled on Rocque's 1748 map as being: "The Summer house in ye Wood" [5005/7]; the Ice House and "Princess Mary's Summer house" [5005/6]. The Keeper's Close contained the "Keeper's House" [5005/3] and had the "Pheasant's House" [5005/4] and "Merlin's Cave" [5008] at its edges. The sites of all of these buildings are contained within the modern Gardens, with the exception of the Ice House.

Both the Summer House in the Woods and Princess Mary's Summer House are illustrated on Rocque's 1748 plan of Richmond Gardens. The Summer house in the woods was also known as the Queen's Pavilion, and,

according to Desmond (p11) it was designed by William Kent and built c.1730. It supposedly had a 'beautiful chimney piece' and housed a model of a proposed new palace for Richmond designed by Kent. Desmond (p 67) states that this model was displayed in the Queen's Pavilion, or Summer House until 1761, however, Rocque's map of 1758 does not show the building.

When 'Capability' Brown redesigned the site in the late 1760s he retained the southerly half of the Wood and almost the entirety of the Keeper's Close. He re-shaped the edges of these woodlands to make them more sinuous and entirely redesigned the walks within them. During the period 1754 (Rocque) -1771 (Burrell and Richardson) all of the buildings contained within the Wood and the Keeper's Close were removed, except for the Keeper's House. This is shown with an associated building on Burrell and Richardson's 1771 map. Neither of these buildings appear on Aiton's 1837 "View", or on Driver's 1840 map.

By c.1794 the boundaries of The Wood and Keeper's Close, had merged into one and their edges were more sinuous. Their edges were defined alongside the Richmond Great Lawn by a "Quick hedge". This is the only hedge whose width is not described by the c.1794 map, but as other hedges are described as being 8 feet wide, it is likely that this one was also. It is possible that similar hedging is shown on the 1771 map, but this cannot currently be stated for certain. This hedge does not appear on Brown's map showing his intentions for Richmond Gardens, though it is a common feature of 18th century landscape design. It is possible that this hedge continued to exist through the first half of the 19th century, as a feature is marked with a line or dotted line is shown along the edges of the woodland on maps up to 1851. It certainly does not appear on the 1885 Key Plan.

In the 19th century the block of woodland that used to be the Wood and the Keeper's Close was retained and expanded, becoming known as the Cottage Wood in 1840. This woodland was retained by Hooker and Nesfield when they created their National Arboretum during the mid 19th century. A sketch plan by Nesfield from 1845 shows how the Ulmaceae, Oleaceae, Tiliaceae and Juglandaceae could be placed around the edges of this mass, accommodating new collections whilst at the same time avoiding "materially altering the general features" (comment by Nesfield at the side of the map). The Cedar Vista ran through the middle of this woodland in the late nineteenth century and many of the mature trees were removed by Thistleton-Dyer (Director of RBGK 1885-1905) during his reorganisation of the Arboretum.

Despite the nineteenth century changes, the integrity of the woodland remains. This is an important area of mature woodland that is at least 300 years old, and possibly older. It has been modelled and remodelled by two of the most famous landscape architects of the 18th century and it contains part of the National Arboretum planted by Hooker and Nesfield in the mid 19th century.

### **Description**

The Wood was a wilderness dating to the early 18th century, constructed out of an earlier woodland of unknown date. The Keeper's Close wilderness attached to it was planted after 1718 and before 1734. Both wildernesses contained winding walks punctuated by garden buildings and a dry pond. Both were incorporated by Bridgeman in his early 18th century design for Richmond Garden. 'Capability' Brown remodelled the woodland walks and made the edges more sinuous. Hooker and Nesfield interspersed arboreal collections between the woodland blocks.

This area is now dense broadleaf woodland with thick undergrowth, managed as part of the Nature Conservation Area. It appears to contain several mature trees, though it is not currently known whether there are any of the 17th or 18th century trees surviving within it.

### **Maps / Sources**

Attrib. Bridgeman, 1718-1727 plan of Richmond Gardens  
Rocque, 1734, 1748 and 1754 maps  
Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens, c.1794  
Aiton 1837, 'View'

Driver 1840 map  
Nesfield, 1845 Sketch plan of the arboretum  
Key Plan 1885  
Cloake Vol 2

**Survival** Extant  
**Condition** Good

### Significance

The area once known as the Wood has been wooded since prior to 1694; the area known as the Keeper's Close has been wooded since prior to 1734.

The Wood is the oldest area of continuous woodland contained within the Site.

Keeper's Close was planted by Bridgeman.

Both areas of woodland were used in Bridgeman's landscape designs and in 'Capability' Brown's designs. A significant portion of the woodland was retained during the 19th century alterations in this area; this is an important remnant of the famous 18th century landscape designs of Richmond Gardens.

### Issues

It is likely that numerous mature specimens survive in the area.

This area needs to be managed as broadleaved woodland and its longevity needs to be recognised.

The history and significance of this area needs to be actively recognised and promoted.

The early development of this area needs to be further researched and understood.

Archaeological remains of the buildings probably still survive in this area.

### Recommendations

Retain the woodland and manage as broadleaved woodland. Ensure that a sustainable mixed-age range of trees is maintained.

Identify, map and conserve mature specimens.

Recognise and promote the longevity of the Wood and research its origins.

Groundbreaking works in the vicinities of the buildings that stood within this area should be accompanied by archaeological work.

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<b>Number</b>	5006
<b>Name</b>	Queen Charlotte's Cottage, New Menagerie and Grounds
<b>Site Type</b>	Building      Garden
<b>RBGK Plot No.</b>	310, 325
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone
<b>Designations</b>	Grade II* Listed

### Historic Information

The first building [5006/3] in the location of Queen Charlotte's Cottage was built in a corn field between 1754 and 1771, as part of the development of the New Menagerie [5006/1]. There was also a small un-named building [5006/2] in this field shown on the 1734-1754 maps, to the northeast of the current building. This was removed during the development of the New Menagerie and does not appear on the 1771 map. The corn field, marked on Rocque's maps of 1734-1754, was bounded to the east by the 'Little Wilderness' [5009/1] and to the west by The Wood [5005/1]. The clever placement of the New Menagerie between these two woods, and the planting of a strip of trees to the north and the south of the enclosure makes it seem, on the

1771 map of the area, that the New Menagerie was entirely enclosed in woodland.

The development of the New Menagerie and the use of its associated building [5006/3] is currently unknown and requires further research. The role that 'Capability' Brown played in the development of this complex is also unknown. Brown was working in the gardens during the time the New Menagerie was developed. He had collaborated with William Chambers in the model village at Milton Abbas in Dorset, which apparently displayed a similar vernacular style to the original building at Richmond (Desmond p75).

It is known that the New Menagerie housed a collection of kangaroos, with a population of nearly 20 by the time it was dispersed at the beginning of the 19th century (Desmond p75). Apparently the menagerie also housed cattle from Algeria and India.

It is currently uncertain when the upper storey was added to the New Menagerie building [5006/3] and it became Queen Charlotte's cottage. The map dated to c.1794 shows the Cottage with an H-shaped plan, and it had certainly been altered to its current shape by the late 1830s. The "St James' Chronicle" announced in 1805 that "Kew Cottage in Kew Gardens has undergone considerable alteration and improvement under the direction of the Princess Elizabeth .. The Cottage likewise has been furnished. The outside of the building stands in great need of being made to correspond with the inside. It was completed during the late stay of the Royal Family there" (cf Desmond p78). It is likely therefore that the major period of works occurred between c. 1790 - 1805.

The grounds of the Cottage underwent several phases of change during the 19th century. This began in December 1806 when William Townsend Aiton was instructed to convert the kangaroo paddock into a flower garden (Desmond p78). Further changes also took place during this period, and Aiton's 1837 'View' shows the complex to have an enlarged enclosure with cottage gardens to the east. The tall wooden fence that surrounded the Cottage gardens was removed in 1845 and replaced with an "open rustic trellis to reveal it to the public" (Desmond p367). It is presumed that this reference is to the fence that closed off the entirety of the area from the public after the formation of the Gardens in the 1840s and the donation of the land to the Gardens by the Queen in 1898.

The area of the Old Deer Park that extended into the modern Gardens along the Thames was added to the grounds of the Cottage [5006/3] in 1851. This used to contain a section of the earlier Canal Garden [5007] designed by Bridgeman. The area is shown on early to mid-19th century maps as being an open area with a small group of trees around the remains of the mound [5007/3]. There is reference to an area of the grounds being redesigned for Queen Victoria in 1852 (Desmond p369) and it is likely that this is the newly acquired area. Where both Driver's 1840 map and Standidge's 1851 maps show the preceding open, deer park-style design in this area, the 1st edition of the Ordnance Survey shows as being completely redesigned with a Victorian park style of planting. This new landscape consisted of sinuous blocks of trees, framing broad rides and apparently containing a mixture of evergreen and deciduous trees. Interspersed between them were isolated specimens. The remains of this Victorian garden are obvious in the modern landscape, and the surviving exotics in this area point to a varied planting.

The rhododendrons that sit to the east of the Cottage were also planted in 1852, having been sent back from Sikkim, India by Joseph Hooker (Desmond p208). It was the same batch of rhododendrons that were planted in Rhododendron Dell [7001], that gave the feature previously known as Hollow Walk its new name. Both Hollow Walk and the Queen's Cottage were chosen for these tender plants because of the shelter these locations provided. As the land attached to Queen Charlotte's Cottage was fenced off, used as private grounds by Queen Victoria, it is presumed that these rhododendrons were not accessible to the public. This use of the grounds by the Botanic Gardens indicates an interesting and ongoing relationship between the Crown and the Gardens.

The area of woodland to the south of the New Menagerie was edged with a "quick hedge, 8 feet wide" by the time of the c.1794 map and, by 1837, this boundary became marked with a ha-ha or sunken fence, which still



marks the edge of the Gardens today. The area of the Cottage and its enclosure was retained by the Crown when the new Botanic Gardens and Pleasure Gardens were formalised in the 1840s and the area was finally ceded by Queen Victoria to RBGK in 1898. The 37 acres surrounding the Queen's Cottage had been left largely unmanaged for many years and it was a condition of the gift that the area should be maintained as a natural area. Queen Caroline's Cottage remains Crown property and is now managed by Historic Royal Palaces.

After the donation of the grounds to the Gardens in 1898, the area continued to undergo change, despite Queen Victoria's stipulation. Before the 3rd edition of the Ordnance Survey was produced in 1910, several broad, straight rides were driven through the area surrounding the building, east of the path leading to the King's Steps Gate [5021]. Following this, in 1914, 150 trees, largely oak, poplar, birch and douglas fir, were planted in the grounds of the Cottage. Between 1922 and 1941, Hill, then the director of Kew, apparently organised the creation of many new paths in the 37 acres of grounds attached to the Cottage, opening up new views of the building (Desmond p316), though most of Hill's paths are no longer in evidence on the ground. The grounds were then planted with lilies, snowdrops, primroses and narcissi in 1958, and in 1984, 35 English oaks were planted on the site of the animal pens of the New Menagerie complex. In 1978 the Cottage was renovated. Hogarth's prints which had once lined the ground floor were returned to the Cottage from Windsor where they had been found stored in the Round Tower (Desmond p381). The wooden ticket office beside the Cottage was also built at this time.

### **Description**

Queen Charlotte's Cottage is now a two storey building. Most of the lower storey is the original probably 18th century building, part of the New Menagerie, which is constructed out of brick. The 19th century upper storey and ground floor extension are both half timbered, leading to the Cottage's other name of 'Swiss Cottage'. The upstairs of the Cottage is decorated with hand painted climbing plants, possibly executed by Princess Elizabeth, the third daughter of Queen Charlotte (Desmond p78), who had also decorated panels at Frogmore House.

When it was built, the New Menagerie consisted of a building contained within several enclosures. The entrance to the building was to the rear of the current building and was accessed through the oval of animal pens. The function of the building at that time is unknown. A large rectangular enclosure extended from the rear of the building, to the east, with a further, less regular enclosure attached to the north. The building was enlarged to its current size during the period c.1794-1837, probably in 1805-6 and was surrounded with cottage gardens. Now the Cottage stands at the edge of an area of lawn to the east of the building, the whole set in woodland, with the area of pens to the west planted with young oak trees. The immediate enclosure enjoyed by the Cottage is now much smaller than its 18th-19th century extent though the 37 acres attached to the Cottage remain true to their 1851 extent.

### **Maps / Sources**

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Rocque, 1734, 1748 and 1754 maps  
Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens, c.1794  
Aiton 1837, 'View'  
Driver 1840 map  
Nesfield, 1845 Sketch plan of the arboretum  
Standidge 1851 map  
OS 1st edition 1861-1871  
Key Plan 1885  
OS 2nd edition 1891-1896  
OS 3rd edition 1910

**Survival**                      Partially Extant

**Condition** Good

### Significance

Queen Charlotte's Cottage has developed since before 1771 and the original building dates to between 1754 and 1771.

It shows the economy of 18th century landscape design, being carefully sited to give the maximum impression of being in woodland, with a minimal number of trees needing to be planted to create the effect. There is probably some relationship between the New Menagerie and 'Capability' Brown's work at Richmond. The complex is significant for its association with the history of the Royal Family and for the architectural style of the building.

The grounds of the cottage contain some of the specimens sent back to Kew by Joseph Hooker in the 1850s. The grounds of the cottage contain archaeological remains of Bridgeman's 18th century Canal Garden, William III's 17th century avenue to the Thames and the pens associated with the New Menagerie. The grounds of the cottage contain the oldest piece of continuous woodland on the Site (the over 300 year old Wood [5005/1]), and areas of woodland planted by both Brown and Bridgeman. The grounds contain an intact, though overgrown, Victorian landscape.

### Issues

The setting of the Cottage requires attention.

There are many areas of archaeological remains both in the immediate area of the Cottage and in the grounds. Most of these are being impacted by tree root action.

There are many areas of important landscape remains, such as the Victorian park and the woodland areas, contained within the grounds.

### Recommendations

No recommendations are made for the QCC building itself, which is in the management of HRP.

The setting of the Cottage needs to be researched and understood before being reconsidered.

Consideration should be given to moving the young oak trees planted in the area of the New Menagerie animal pens.

Any opportunities to investigate the archaeological remains in the area should be taken. Groundbreaking work should be accompanied by archaeological works.

The layout, specimens and planting schemes of the Victorian park need to be maintained and the area needs to be managed as a relict landscape as well as a Nature Conservation Area.

The recommendations contained in the gazetteer entries for the Wood [5005/1] and the Keeper's Close [5005/2], the Canal Garden [5007] and the Little Wilderness [5009/1] need to be implemented.

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<b>Number</b>	5007
<b>Name</b>	Canal Garden
<b>Site Type</b>	Garden      Building
<b>RBGK Plot No.</b>	310
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone

### Designations

### Historic Information

Bridgeman's canal garden in the Richmond Gardens was built sometime after 1718 and was completed prior to 1728: Batty Langley commented unfavourably on it in his "New Principles of Gardening" published in that year (Cloake Vol 2, 36). The earth raised during the excavations was used to create a small mound, but this was apparently not large enough for the King, who ordered a larger one to be constructed, presumably in the

same place, in 1733 (Cloake Vol 2 p36). The bridge [5007/5] to the mount [5007/3] and the Temple [5007/4] would have been constructed after this time.

The Garden occupied a piece of land between Richmond Lodge and the River Thames. The Garden's northern boundary was created by the tree-lined gravelled avenue [5007/6] made by George London for William III in the 1690s, and it used as its southern boundary the line of a pre-existing field boundary. In this way the trapezoid form of the canal garden was created. This area does not appear to have contained any formal designs prior to Bridgeman's garden. The Canal Garden appears to have been a collaboration between William Kent and Charles Bridgeman, with Kent providing various architectural pieces and Bridgeman designing the landscape. It combined formal design with a winding wilderness and drew heavily on classical architectural forms. It would have provided a dramatic setting for Richmond Lodge, when the buildings were viewed from the Thames.

The main component of the canal garden was the water-filled canal [5007/1] that occupied the centre of the space. It is difficult to discern from Rocque's map but it appears that there were a variety of level changes within the Garden, with some sections being sunken and others being raised. The canal was joined to the Thames by a leat, which was itself crossed by a hump backed bridge [5007/2], which appears in several of the Thames-side paintings of the era (such as those by Bernard Lens the Younger and P Brookes, both reproduced in Desmond p10 & 11) as well as Rocque's plan of 1748. The canal and the canal-side area appear to have been sunken below the level of the Thames, and the bridge, the western section of William III's avenue and half of the canal lie inside the current area of Richmond Gardens.

The canal was immediately surrounded by rows of formal tree plantings, supplemented to the east and south with a small area of wilderness. At the head of the southern wilderness was the Dairy, a building designed by William Kent, and which lies outside the current boundary of Richmond Gardens. At the southwest corner of the garden, at the head of a winding walk through the wilderness leading from the Dairy, was a mound [5007/3], with the Tuscan Temple [5007/4] on its top and a bridge [5007/5] leading from its rear over the terminal of the ditch [5007/5] between the Deer Park and the Thames. The Mount was of a stepped construction with a ramp curving across its middle from east to west. The Temple was of a domed construction with a circular altar at its centre and was designed by William Kent. The bridge to the mount, over the boundary ditch of the Deer Park, was flat-topped with an arch beneath and had sculptural detailing along its balustrade. The entirety of the garden appears to have been open to the river, with no high walls or fences.

The continuing history of this area is difficult to ascertain from maps of the period. It is shown unchanged on Rocque's 1754 plan of Richmond Gardens, but the area is left blank and unsurveyed on Burrell and Richardson's 1771 map, and Brown's riverside ha-ha stops at its edge. These factors may indicate that there was some change occurring in this area at this time. By c.1794 the area is labelled as "part of the lawn in front of .. the intended house", the intended house being George III's abandoned new palace near Richmond Lodge that preceded the Castellated Palace. By this process the area of the canal garden was levelled and became part of the Deer Park land. By 1837 (Aiton) and 1840 (Driver) the area of the Canal Garden is excluded from the rest of the Richmond Gardens by the Deer Park Ha-ha. In 1851 half of the Canal Garden was incorporated into the land attached to Queen Charlotte's Cottage and the north-south run of the ha-ha was removed. This area was planted as a Victorian park in 1852, uniting it stylistically with the rest of the grounds of Queen Charlotte's Cottage (see entry for Queen Charlotte's Cottage). When the grounds of the Cottage were given to the Botanic Garden in 1898, this northern half of the canal garden was rejoined with the rest of the Richmond Gardens of which it had originally been a part.

The Mount still remains in the most south-westerly corner of the Gardens, in the Nature Conservation Area, and is accompanied by the archaeological remains of the canal garden. The nature of the brick structure identified in the Report on the Condition of the Boundary Wall (section SB/2.303) and its relationship with the canal garden requires further investigation. This brick structure is located at the westward extremity of the southern boundary fence of Richmond Gardens. The area also contains the relict features of the Victorian

park design.

### **Description**

The Canal Garden was a formal landscape created beside the Thames by Bridgeman in the early 18th century. It was re-landscaped in 1852 as a Victorian park for Queen Victoria as part of the grounds of Queen Charlotte's Cottage. This Victorian design still defines this area in the modern gardens, though it is heavily overgrown. The area is now part of the Nature Conservation Area, sealed off from the public.

After 1771 and before 1794 the garden was levelled, retaining the mount, and the whole was laid to lawn.

### **Maps / Sources**

Attrib. Bridgeman, 1718-1727 plan of Richmond Gardens

Rocque, 1734, 1748 and 1754 maps

Burrell and Richardson 1771 map

Plan of Richmond and Kew Gardens, c1794

Aiton, 1837, View of the Royal Gardens

Driver, 1840 map

Standidge 1851 map

OS 1st edition 1816-1871 map

Cloake Vol 2

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

Marco Ricci, engraving of the walk from Richmond Lodge to the ferry, in Badeslade and Rocque 1739, "Vitruvius Britannicus, volume the fourth"

Bernard Lens the Younger, Temple on the Mount in Richmond Gardens

P Brookes, engraving of Richmond Gardens, in Boydell, 1770, "Collection of One Hundred Views in England and Wales"

**Survival** Partially Extant

**Condition** Poor

### **Significance**

The Canal Garden was a fine example of the early 18th century collaboration between William Kent and Charles Bridgeman and it was an important and renowned part of the early design of the Royal Richmond Gardens.

There is a high chance of survival of archaeological remains as the garden was simply levelled and grassed over, though tree growth will impact on this survival. These remains are nationally significant for their role in the development of garden design and royal history and need to be conserved as far as possible.

The area contains the relict landscape of a Victorian park, designed for Queen Victoria.

### **Issues**

There is a high chance of survival of archaeological deposits, though these will have been impacted by 150 years of tree root activity.

The history and development of this garden is not understood, and its condition requires attention

The nature of the brick structure identified in the Report on the Condition of the Boundary Wall is not currently understood, nor is its potential relationship with the canal garden.

### **Recommendations**

The now divided halves of the Canal Garden could be archaeologically surveyed to ascertain the survival and condition of upstanding earthworks, as part of a joint endeavour between RBGK and Crown Estates. Any opportunities to archaeologically investigate these remains and to assess their condition should be taken. Groundbreaking works in the area of the Canal Garden should be accompanied by archaeological

works.

The history and development of this garden should be further researched as part of a broader project to understand the history and development of Richmond Gardens.

The brick structure identified in the Report on the Condition of the Boundary Wall should be investigated and if necessary, appropriately conserved.

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<b>Number</b>	5008
<b>Name</b>	Merlin's Cave, the Duck Pond and New Mount
<b>Site Type</b>	Building          Mound
<b>RBGK Plot No.</b>	264, 265, 267, 341, 350
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone

### Designations

### Historic Information

Merlin's Cave [5008/1] was designed by William Kent and was built in 1735 at the east end of the Duck Pond [5008/2]. The date of the construction of the Duck Pond is uncertain, and it is shown along with the canal [5020/3] by Ormonde's Terrace [5020/1] on the plan attributed to Bridgeman (1718-1734). On this plan there was a tree-lined avenue connecting the two canals to the south, via The Wood [5005/1], and a second to the north that passed the Duck Pond on its way to Love Lane [1035]. The Duck Pond may have been one of the earliest elements of Bridgeman's design, or may predate Bridgeman's involvement in the Gardens.

The New Mount [5008/3] was raised by Bridgeman after 1734 (Rocque) and before 1748 (Rocque) and he clothed the small hill with more than 130 English Elms (Desmond p16). There is no building on the New Mount on Rocque's maps of 1748 and 1754, however, by 1771 (Burrell and Richardson) the Mount has a small square structure [5008/4] on its top. Neither the Mount nor the structure appear on any subsequent maps, and the area is shown as being under arable cultivation on Aiton's 'View' of 1837.

Merlin's Cave was a famous folly in its day, attracting much discussion, admiration and derision. The poet Stephen Duck was employed to be the custodian of the Cave, along with his wife. Duck continued in this post until 1737 when the Queen died. Merlin's Cave comprised a central pavilion flanked by octagonal wings, all of which were surmounted with thatched conical roofs. The central room had an attached thatched porch with an ogee-shaped entrance flanked with buttresses. The central circular room was supported by 4 pillars and had fanlights set into the roof. The side chambers had rustic bookshelves filled with white vellum-bound books. An apse that led off the main chamber had 3 gothic arches and these contained six life-sized waxwork figures (Desmond p16). Circular openings in the roof of the central chamber and several small windows in the walls supplied light to the structure. The Duck Pond was a large water-filled rectangular feature located directly in front of the Cave, providing part of its setting.

Merlin's Cave stood at the edge of the wilderness called Keeper's Close [5005/2], planted by Bridgeman after the map dated 1718 - 1727 was drawn, and before Rocque's 1734 plan. This wilderness was retained by Brown during his redesign of the Gardens. The wilderness used the Duck Pond as its northern boundary, and the Duck Pond stood outside of the trees.

Merlin's Cave spawned a rash of imitations and several inns in London featured a "Merlin's Cave" (Desmond p 18). Both the building and the Duck Pond were finally removed in 1766 by Brown. The location of Merlin's Cave was wrongly labelled on the 1st edition of the Ordnance Survey, mistaking the ruins of the Stone House [5018] for the remains of the Cave. The 2nd edition corrects this error by roughly positioning the Cave in the Hookers' Lake [6003]. The actual location is not known, due to the difficulty of accurately scaling

old maps, however the Cave would appear to have been located further to the south than the 2nd edition of the Ordnance Survey allowed.

### Description

Merlin's Cave was a famous folly designed by William Kent and contained within Charles Bridgeman's early 18th century designs for Richmond Gardens. It was located at the edge of a wilderness and was accompanied by a large water feature, the Duck Pond.

The southern section of the site of the Duck Pond has been built on by the Temperate [5010/4] Nursery, and the northern third of the Pond has been removed by the excavation of the Hookers' Lake [6003]. One portion of the site of the Pond remains in the area between the Nursery and the Lake and it is possible that archaeological remains of this feature survive in this area.

The site of Merlin's Cave [5008/1] is located to the south-west corner of the Temperate Nursery development, and it is not known to what extent this later development has damaged any archaeological remains of the folly.

The New Mount [5008/3] and its associated building lie beneath the Stable Yard complex [5010] and there are unlikely to be any archaeological remains surviving.

### Maps / Sources

Rocque, 1734, 1748 and 1754 maps  
Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens, c1794  
Aiton, 1837, View of the Royal Gardens  
Driver, 1840 map  
OS 1st edition 1861-1871 map  
OS 2nd edition 1891-1896 map  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Non-extant

**Condition** Unknown

### Significance

Merlin's Cave was designed by William Kent, it was infamous in its day and spawned many imitations. The Mount was constructed by Bridgeman, and the Duck Pond was either constructed by Bridgeman or predated his involvement in the Gardens. All these structures form an integral part of the early to mid 18th century design of Richmond Gardens.

### Issues

Potential archaeological deposits may survive.

### Recommendations

Any opportunities to archaeologically examine the areas where deposits may remain should be taken. Groundbreaking works in areas where archaeological deposits may survive should be accompanied by archaeological works.

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<b>Number</b>	5009
<b>Name</b>	Little Wilderness and the 'Wild ground with furze'
<b>Site Type</b>	Woodland      Garden      Building

**RBGK Plot No.** 327, 325  
**RBGK Building No.**  
**Management Zone** South Western Zone

## **Designations**

### **Historic Information**

Created by Bridgeman between 1734 and 1748. This area of wilderness is not allocated a name by Rocque and is named the 'Little Wilderness' [5009/1] for the purposes of the SCP. The 'Little Wilderness' is the smallest of all the wildernesses on the site and was created out of two irregular small fields. Both of these fields are marked on Rocque's 1734 map as being 'Wild ground with furze'. Close examination of the two fields shows that the larger of the two, the one to the north, is marked as containing larger trees within it. Bridgeman planted further trees in this area to create the wilderness, taking advantage of the fact that some trees were already standing. He laid out a serpentine path and a grass plot in the centre of the wilderness, and an unidentified building [5009/2] was constructed (this was removed by 1771).

When the New Menagerie [5006] and its enclosure were built in the corn field that separated the 'Little Wilderness' from The Wood, the 'Little Wilderness' was retained. Brown incorporated half of this area of woodland into his designs, and the boundaries of the New Menagerie enclosure were carefully laid out so that it appeared, at least on the 1771 and c.1794 maps if not on the ground, to be standing in the middle of an unbroken stretch of woodland. Brown removed the paths and planted over the grass plot in the middle of the 'Little Wilderness', but retained all the trees. This area is still wooded in the modern landscape and has been continually wooded since 1734-1748. From a cursory examination the trees in this area in the modern landscape do not appear to be survivors from Bridgeman's design.

Two more fields of 'wild ground with furze' [5009/3 and 5009/4] are shown on Rocque's 1734-1754 maps, lying to the east of the 'Little Wilderness'. The same style of trees shown in the northern field incorporated into the 'Little Wilderness' described above are also shown in the strip that separates the two larger fields of 'Wild ground with furze' lying to the east of the 'Little Wilderness'. This strip incorporates a double set of linear earthworks [5009/5] that is possibly a remnant headland. A further circular clump of trees [5009/6] is shown in the northern one of these fields. Rocque continues to mark these two groups of trees on both his 1748 and 1754 maps. These two large fields of 'wild ground with furze' were incorporated by Brown into his design for Richmond Gardens, and both the strip of trees and the clump of trees marked by Rocque can be clearly identified in the 1771 map of the area. Cursory examination of the modern landscape has revealed a number of very mature oaks still existing along the line of the strip that ran between the two fields. In character these trees can be described as 'old field boundary'-type trees. The accession numbers of these trees are 1973-11286; 1973-19018; 1973-19016. This inspection has also identified an old oak (1973-18921) in the area occupied by the sub-circular clump, accompanied by a large hornbeam (1969-11801) that may be of a similar age. Batey et al (2000, 102) consider that Bridgeman planted the wildgrounds to facilitate George II's hunting. This question requires further research.

The c.1794 map of the Gardens suggests that the most northern of the two large 'wild ground with furze' fields [5009/3] has been planted with trees by this time, presumably after 1771 as the Burrell and Richardson map gives no indication of this planting. The c.1794 map shows that these new plantings had a grass path running through them, delineated by a "verge of shrubs 8 feet wide on each side". This planting of shrubs to mark the line of the path was a common practice in young woodland and the same practice is not shown on this map in any of the other areas of woodland in this area, all of which are known to be older.

The southern of the large fields of 'Wild ground with furze' [5009/4] shown on Rocque's map is depicted on the c.1794 map as being the "Lawn with the single thorns", indicating that its nature has not changed since Rocque's first map of 1734. The southern half of this southern field is planted with a scattering of trees between c.1794 and 1837, and the northern part is planted as denser woodland between 1837 and 1840. By



1851 the maps show no differences between any of the woodland in this area, although there must have been some obvious age difference between the trees in 1851.

The 'Little Wilderness' and the half of the 'Wild ground with furze' that had been planted by this date are the only areas of woodland not to be hedged on the c.1794 map of the Gardens. This may indicate the intention to expand the planting in this area, though there are many other reasons for the area to remain unhedged.

### **Description**

The 'Little Wilderness' is an area of woodland planted by Bridgeman in Richmond Gardens between 1734 and 1748, and which has been continually wooded since that time. It preserves in its shape the boundaries of two fields that existed before Bridgeman's redesign of the landscape. 'Capability' Brown incorporated this area of woodland into his designs and, in the modern landscape this area is still wooded, though its boundaries are now harder to identify on the ground. The woodland in the modern landscape largely consists of younger trees. A cursory examination has not revealed any 300 year old trees in this locality, though this issue requires further research.

The 'Wild ground with furze' are two large fields that were incorporated within both Bridgeman and 'Capability' Brown's designs for Richmond Gardens and which were gradually planted with trees during the first half of the 18th century. This area has also been continually wooded since it was first planted and some of the trees probably still remain in the modern landscape. A linear strip and a clump of trees existed in this area before 1734. The linear strip of trees, located within a double-banked earthwork feature, are probably remnant land divisions of the earlier agricultural landscape. The clump of trees probably also predates Bridgeman's work in Richmond Gardens. These trees were incorporated within Brown's designs and several old oaks and a hornbeam have been identified in their locations in the modern gardens (accession numbers 1973-11286; 1973-19018; 1973-19016; 1969-11801). The ages of these trees have not been verified but they are possibly components of these historic features. The woodland in this area probably includes some of the 150-200 year old trees remaining from the 19th century planting of the 'wild ground with furze' as woodland.

### **Maps / Sources**

Attrib. Bridgeman, 1718-1727 plan of Richmond Gardens  
Rocque, 1734, 1748 and 1754 maps  
Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens, c.1794  
Aiton 1837, 'View'  
Chawner 1839 map  
Driver 1840 map  
Standidge 1851 map  
OS 1st edition 1861-1871  
Key Plan 1885  
Batey et al 2000

**Survival** Partially Extant

**Condition** Moderate

### **Significance**

The 'Little Wilderness' was planted by Bridgeman between 1734 and 1748 as part of his designs for Richmond Garden and it was used by 'Capability' Brown in his designs. It has been continually wooded since, and some of the original plantings possibly survive.

The 'Wild ground with furze' was used by both Bridgeman and Brown in their landscapes, and was planted with trees in two stages during the first half of the 19th century. It has been continually wooded since. Some trees that may pre-date the Bridgeman landscape still survive in this area.

### **Issues**

The historic significance of this woodland structure is currently unrecognised in the management regime. The old oaks are not currently managed nor promoted as being ancient landscape features, pre-dating Bridgeman's work in Richmond Gardens.

Archaeological remains of the unknown building possibly survive in this area, though tree-root action may have impacted on these remains.

### Recommendations

Map the woodland on the ground and identify remnant trees and assess their age.

Explore further the area of the double earthwork and assess its survival on the ground.

Manage remnant historic landscape trees in a manner appropriate to their age and history.

Ensure that within the boundaries of both the 'Little Wilderness' and the 'Wild ground with furze' that the woodlands are managed as single entities and that they are retained and maintained with a sustainable mixed-age range of trees. Strengthen the woodland structure and density.

Both areas should be recognised as being of historic importance, as being remnants of two phases of 18th century landscape design.

Groundbreaking works in the vicinity of the unknown building should be accompanied by archaeological works.

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<b>Number</b>	5010
<b>Name</b>	The Stable Yard complex
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	350
<b>RBGK Building No.</b>	0301- 0349, 0910, 0911
<b>Management Zone</b>	South Western Zone

### Designations

#### Historic Information

An enclosed area south of the Lake [6003] and west of the Temperate House [4017], closed to the public. The area comprises:-

- the Stable Yard, with buildings used as staff mess accommodation, offices, stores, workshops, garages and vehicle sheds. The area also contains the bird rearing pens.
- the Rick Yard, buildings used similarly, and
- the Temperate Nursery [5010/4], with glasshouses, poly tunnels and associated store, water and oil tanks.

The enclosure now known as the Stable Yard, Temperate Nursery and Rick Yard initially developed as separate entities during the second half of the 19th century. The southern complex of buildings comprised the Engine House [5010/1] (also known as the Pump House) with its associated covered reservoir of filtered water, filter beds [5010/2] and the Stables [5010/3]. The Engine House was built in 1864 to pump water from the Lake. The Stables also appeared during this time. The first filter bed was constructed in 1868 and a second one was added after 1868 and before 1891-1896 (OS 2nd edition). The covered reservoir held 250,000 gallons of water, its precise location and date of construction is currently unknown. This complex initially existed as a separate entity, and is shown as a discrete cluster on the 1st edition of the Ordnance Survey. Condensed water from the engine of the pumping station was used to warm the water in the Water Lily Pond [5001] to grow tender aquatics in the late 19th century.

The Engine House survives as RBGK building numbers 309 and 310. It is not currently certain whether building numbers 312 and 313 were part of the Engine House building, or if they were stables. The Engine House building was converted into accommodation for carts and motor vehicles after 1931, when mains

water was brought to the site from Richmond. It is now used for offices and workshops. The reservoir continued in use until 1973 and is possibly still in place beneath the Rick Yard with the filter beds. The Stables occupied the sites of RBGK building numbers 302-306 and it is not currently certain whether any of this original fabric remains in the current buildings.

The Temperate Nursery [5010/4] also developed from the mid 19th century onwards, occupying the site of the Furze Preserve. None of the earlier, smaller buildings of the Nursery appear to have been retained in the fabric of the later structures. As with the Engine House and Stables, the Nursery was first developed as a discrete area, separate from the buildings to the south east. The 2nd edition of the Ordnance Survey shows the Stables, Engine House and the Nursery contained within a single boundary for the first time. This boundary defines the current extent of the Stable Yard, Nursery and Rick Yard and it is possible that some of the fabric of this late 19th century boundary is preserved in the current boundary wall.

## **Description**

### **Building Fabric**

Approximately 30 buildings, mostly of recent construction, of various materials and forms. Some brick stores/sheds dating from the 1930s.

The buildings of principal interest are RBGK building Nos:-

0309, a substantial double gable fronted brick workshop (stable?), late Georgian or early Victorian, converted for use as a workshop. The original frontage onto the yard has had a pair of large door openings inserted spanned by modern reinforced concrete lintels.

The roof is twin double pitches, the original covering (slate?) replaced with corrugated fibre cement sheet. The timber barge boards and gutter boards appear sound. The cast iron rainwater gutters and downpipes appear original and in fair condition but show some evidence of leaks or blockage, particularly at the hopper head to the central valley gutter. The walls are of solid brickwork, yellow London stock bricks and are in fair condition, but stained by leaking rainwater goods and in need of repointing.

0312, a single storey link block between buildings 0309 and 0313; again late Georgian or early Victorian, with 3 large segmental brick arch openings in the yard frontage, containing timber arch headed casement windows. One opening now bricked up with a smaller modern window inserted, and the centre window modified by insertion of a door. The roof is flat pitched behind a frontal parapet. The walls are of solid brickwork, yellow London stock bricks and are in fair condition, but stained by leaking rainwater goods and in need of repointing, particularly to the parapet which is has been affected by a leaking parapet gutter. This building and 0309 have been disfigured by large black (oil?) pipes fixed to the front face of both.

0313, a substantial 2 storey Georgian or early Victorian stable building, converted for use as a workshop, and offices on the upper floor. The north frontage onto the yard and the W end face have been altered by bricking in a number of the large openings and the insertion of smaller modern windows, although the pattern of original openings is still evident, and the small ventilation lights over some of the door openings remain. The roof is a hipped double pitched of dark clay tiles (replacing original slates?) with clay ridge and hip tiles. The timber gutter boards appear sound. The cast iron rainwater gutters and downpipes appear original and in fair condition but show some evidence of leaks or blockage. The walls are of solid brickwork, yellow London stock bricks and are in fair condition, but stained by leaking rainwater goods and in need of repointing. The later brickwork to the openings is a poor match. The main north face has had several external waste water and soil pipes fixed to the front as a consequence of the conversion. The upper floor windows are original, small paned double hung sash timber windows with fine glazing bars.

### **Other**

The original extent and configuration of the Engine House, yard and associated buildings is no longer clear. The surface treatment, probably cobbles or granite setts, has been replaced with a tarmac finish.

In one corner of the yard are some architectural remains; cast iron floor panels, possibly from the Palm House, and some terracotta kerb pieces, similar to those now used around the circular flower bed in front of the Orangery.

### Maps / Sources

**Survival** Extant

**Condition** Moderate

### Significance

The Engine House and reservoir were crucial for securing water supplies within the Gardens between 1868 and 1931.

Much of the original external appearance and presentation of the remaining buildings is still evident and should be maintained and improved.

Both the upstanding and the archaeological remains of this water system are important survivals of the 19th century industrial heritage of the Gardens' infrastructure.

### Issues

The remaining stable yard buildings require routine maintenance to the external brickwork, timberwork, rainwater goods and roof surfaces.

The stable buildings remaining are in good condition although the sense of their design and intended use is being lost through conversion and adaptation for menial use.

Further inappropriate adaptation will significantly damage the architectural merit of these buildings.

The status of the reservoir requires clarification

The external treatment of the Stable Yard enclosure is inconsistent around its length and the relationship between the Yard and the broader landscape is confused.

### Recommendations

The original configuration of the Engine House, its yard and associated buildings should be researched and recorded, as should the entirety of the Stable Yard, Rick Yard and Temperate Nursery.

Recent modifications to the Georgian buildings, such as the replacement of the slate roofing with modern materials, the bricking up of door and window openings, and the proliferation of external waste pipes, should be undone to restore the original appearance of the buildings.

The brickwork should be given a light clean to remove surface grime.

The brickwork should be thoroughly restored and repointed to preserve the remaining decorative detail, including the removal all cement mortar repairs and replacement with lime mortar.

All future repairs should be in lime putty or lime mortar.

The paint surface to the cast iron work should be renewed. The original paint colours should be investigated and used in the redecoration.

This area and its significance should be better interpreted for visitors.

The bushes and plantings around the outside of the exterior wall of the Yard need reconsideration as they are currently scrappy and inconsistent

The network of paths leading up to and around the yard needs reconsideration, bearing in mind the often conflicting needs of the various users of these paths.

The relationship between the Yard and the broader landscape needs to be reconsidered, for example, improving the setting that the Yard provides for the Water Lily Pond.

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<b>Number</b>	5011
<b>Name</b>	King's Steps Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	310

**RBGK Building No.****Management Zone** South Western Zone**Designations****Historic Information**

The King's Steps Gate is first named as a feature on the 2nd edition of the Ordnance Survey; it is also named on the 3rd edition. Perusal of the 1st edition shows the gate to be in place by this time, and there is a possible indication of some form of gate in this area on the 1840 map of the Site by Driver, though this is not clear. Maps prior to 1840 do not appear to show this gate. The 1851 map by Standidge does not depict the detail of the southern boundary, so no conclusions about the gate can be drawn from this map.

It is currently unclear for what purpose the gate was constructed and for how long it was in active use. These questions require further research.

**Description**

Stone built shallow steps with brick edging running through the ha-ha [5014]. The iron fence in the ha-ha contains a gate at this point.

**Maps / Sources**

Driver 1840 map  
1st edition 1861-71 map  
Standidge 1851 map  
2nd edition 1891-1896 map  
3rd edition 1910 map

**Survival** Extant**Condition** Poor**Significance**

Currently a lesser known gate on the Site, whose significance may increase as more is discovered about its history.

Part of the mid-19th century development of the grounds of Queen Charlotte's Cottage [5006] as a private royal garden

**Issues**

Poor condition and overgrown state.

**Recommendations**

Clear back vegetation and monitor and maintain feature.

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<b>Number</b>	5012
<b>Name</b>	Riverside Ha-ha
<b>Site Type</b>	Ha-ha
<b>RBGK Plot No.</b>	310, 321, 215, 213, 211
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone, Syon Vista Zone, Western Zone
<b>Designations</b>	

## Historic Information

The Riverside Ha-ha was created by 'Capability' Brown as part of his relandscaping of Richmond Gardens between 1764, when he submitted his designs for the Gardens and the drawing of Burrell and Richardson's map which was published in 1771. According to Janet Dunbar ("Prospect of Richmond", 1966, p98, cf Desmond p361), the ha-ha was constructed in 1767, though it is uncertain how this date was arrived at. There is further mention of the ha-ha being repaired in both 1792 and 1810 (Desmond p361). The ha-ha entered history again in 1920, when Edith Holden, the author of the "Country Diary of an Edwardian Lady" drowned in the water contained within it. (Blomfield, p118).

The ha-ha was an integral part of Brown's design for the Gardens as it enabled him to unite the gardens at both Richmond and Syon House, both of which he designed, into a visual whole, incorporating the river Thames into his grand, pan-garden design. At some point the barrier provided by the ha-ha was supplemented by a metal fence, and this is now causing damage to the brickwork of the ha-ha.

The Isleworth Ferry Gate [6002] was an unusual drawbridge construction and this was built to provide an entrance to the Gardens from the Tow Path, crossing the ha-ha. The ferry gate was opened in 1872 to serve a river ferry from Isleworth and Hounslow, on the north bank of the Thames. At the time there was a toll to use the main Kew Bridge and when this abolished, the number of people using the Isleworth and Brentford ferries dropped. The Gate fell out of use in about 1980.

## Description

The ha-ha extends most of the length of the Richmond side of the Gardens, separating the Thames and the tow path from the Gardens, from the north end of the Nature Conservation Area to the Brentford Gate [1030]. The ha-ha beside the Brentford Ferry Car Park [1027] is of later construction, dating from the second half of the 19th century (see entry for the Queen Elizabeth Lawn Ha-ha [1027]).

The ha-ha is deep and flat bottomed and its two vertical sides are bricklined. The Garden-side of the ha-ha is some 26 brick courses high and has a brick-on-edge-coping. There is a metal fence set in to the coping, created out of panels and standing some 75cm high. (Report on the Condition of the Boundary Wall, TP/3.00). This metal fence is causing the brickwork of the ha-ha wall to distort. The ha-ha occasionally holds water, and usually contains rubbish.

## Maps / Sources

Mercer, Report on the condition of the Boundary Wall, section TP/3.00  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"  
Dunbar 1966  
Blomfield 1994

**Survival** Non-extant

**Condition** Moderate

## Significance

An integral part of 'Capability' Brown's design for Richmond Gardens, and for his innovative plan to unite the Gardens at both Richmond and Syon House into a single visual designed landscape.  
Has provided a boundary feature for the Gardens since its inception between 1764 and 1792.

## Issues

The railings are causing damage to the brickwork of the ha-ha  
The ha-ha often fills with rubbish  
The Isleworth Ferry Gate requires attention.  
The ha-ha and its history are not promoted.

## Recommendations

Reconsider the continued existence of the iron railings; at the very least repair the damage caused by them to the ha-ha wall and minimise future damage.

Regularly clear the rubbish from the ha-ha

Implement the policies outlined in the entry for the Isleworth Ferry Gate

Interpret and promote the ha-ha and its history for visitors.

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<b>Number</b>	5013
<b>Name</b>	Iron age coin
<b>Site Type</b>	Site
<b>RBGK Plot No.</b>	310
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone

#### **Designations**

#### **Historic Information**

Iron age coin recovered in 1977. It is unknown how this coin was recovered - whether it was dug up or if it was a stray surface find

#### **Description**

Coin of Epaticus ar Mack, dated to 263 BC

#### **Maps / Sources**

Sites and Monuments Record number 53026

**Survival** Extant

**Condition** Unknown

#### **Significance**

Isolated find of Iron Age coin

#### **Issues**

None

#### **Recommendations**

None

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<b>Number</b>	5014
<b>Name</b>	Deer Park Ha-ha; Richmond Gardens boundary
<b>Site Type</b>	Ha-ha
<b>RBGK Plot No.</b>	310
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone

#### **Designations**

#### **Historic Information**



The ha-ha separating Richmond Gardens from Richmond Park was constructed between c.1794 and 1837. Before c.1794 the boundary between the two halves of the Richmond estate was a stylistic one, between the formal avenues and field boundaries near Richmond Lodge and the 'Capability' Brown redesign of the northern Gardens. After c.1794 the boundary between the two became formalised with a ha-ha. At the same time the Richmond Park was relandscaped with the removal of Richmond Lodge, the formal gardens, the wilderness, avenues and field boundaries.

The western section of the ha-ha or sunken fence [5014/1], enclosing the removed Bridgeman Canal Garden [5007], remained in place until 1851 when the area of land was reunited with Queen Charlotte's Cottage [5006]. It would be assumed that this section of the ha-ha or sunken fence was filled in at this point, however, it is impossible to confirm this assumption from the maps currently available. It does remain as an upstanding feature in the modern gardens. The current southern boundary of the Gardens, enclosing this new section, came into place at this point. Its nature is not currently certain, but it would probably have been a fence of some form.

The rest of the length of the ha-ha or sunken fence still remains in place dividing the Royal Botanic Gardens from the Old Deer Park. In the Nature Conservation area it is backed on the RBGK side with a low brick wall.

### **Description**

Marked as a ha-ha on Aiton's 1837 "View", this feature is clearly shown on Driver's 1840 map as being a sunken fence. The 1851 map simply marks the line of the feature and gives no indication of its nature. The boundary now takes the form of a ha-ha. In the Nature Conservation area this is backed by a raised low brick wall on the RBGK side. The removed section [5014/1] has been effectively filled in, in the past, though some low undulations do mark some of its extent.

### **Maps / Sources**

Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens c.1794  
Aiton's 1837 "Royal Gardens, View"  
Driver 1840  
Standidge 1851

**Survival** Partially Extant

**Condition** Moderate

### **Significance**

The extant section of ha-ha has been part of the boundary between the Old Deer Park and Richmond Gardens for 80-100 years.

The non-extant section illustrates how the boundaries in this area have been negotiated and recreated over the last 100 years.

The southern boundary of the Nature Conservation Area has been in place since 1851.

### **Issues**

Management responsibility is currently unclear.

The ha-ha has become overgrown in places.

The condition could be improved.

### **Recommendations**

Clarify who manages the extant section.

Remove excess vegetation.

Implement a long term stabilisation and conservation programme.

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**Number** 5015  
**Name** Oxenhouse Gate  
**Site Type** Building  
**RBGK Plot No.** 447, 327  
**RBGK Building No.** 0901  
**Management Zone** South Western Zone

### Designations

### Historic Information

On the S boundary of the Park, leading to the Old Deer Park. A gate first appears in this location between c.1794 and 1837.

Described in the RBGK's schedule of buildings as being of brick and timber, however this gate has obviously been replaced very recently by a new steel security gate.

### Description

A security gate of galvanised steel railings remotely controlled and monitored by a security camera.

The gate has a wide double gated opening for vehicles and a separate pedestrian gate.

The 19th Century ha-ha runs along the boundary at this point, and has been bridged in front of the gate by filling in the ditch and covering with a concrete and tarmac vehicle drive.

Other

The connections to the older fence along the boundary are protected with barbed wire.

The path inside the gate is of tarmac.

### Maps / Sources

**Survival** Extant

**Condition** Good

### Significance

The function of a gate access at this point has historic relevance, but the present gate is of no historic or architectural significance.

### Issues

The present gate does not suggest or inform the interested visitor that there was a historic gate at this point on the boundary.

Archaeological remains of the previous gate may survive in this location.

### Recommendations

If possible, the gate structure should be replaced with one of more appropriate traditional construction.

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**Number** 5016  
**Name** Oxenhouse Gate Kiosk  
**Site Type** Building  
**RBGK Plot No.** 0902

**RBGK Building No.** 0902  
**Management Zone** South Western Zone

**Designations**

**Historic Information**

Timber frame and board ticket office adjacent to the Oxenhouse Gates. Double pitched roof of felt.

**Description**

Building Fabric

The building is a prefabricated timber frame and horizontal T&G board panel structure, painted bright green, with a central door on the gable front, and with small bottom hinged casement windows to either side of the door.

The side panels are of painted timber T&G boarding.  
The pitched roof is covered with roofing felt.

Other

Adjacent to the ticket office is a bicycle shed constructed of a metal angle frame and corrugated roofing sheet.

**Maps / Sources**

**Survival** Extant

**Condition** Good

**Significance**

None.

**Issues**

No significant issues.

**Recommendations**

Routine maintenance required to the exterior paintwork and roof.

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**Number** 5017  
**Name** Bridgeman's Riverside Terrace  
**Site Type** Garden Walk  
**RBGK Plot No.** 261, 215, 253, 216, 213, 211, 212  
**RBGK Building No.**  
**Management Zone** South Western Zone, Syon Vista Zone, Western Zone

**Designations**

**Historic Information**

Bridgeman's Terrace extended from the Summer House [5019/2] that marked the end of Ormonde's Terrace [5019/1], and ended just south of the Royal House occupied by Lady Clinton [1029/1], next to the Queen's House [1002]. It incorporated and removed an earlier canal [5019/3] to the north of Ormonde's Summer

House and then progressed to the north across the western edges of 3 fields. According to Desmond (p7) it was built between 1729 and 1734, though it is not shown on Rocque's map published in 1734. It appears to have consisted of a large expanse of grass, with a path lined with trees to its eastern edge. To the north of the Terrace the eastern edge of the path was delineated from the fields by a sunken feature [7008]. This sunken feature extended along about half of the length of the Riverside Terrace.

The western edge of the Terrace, dividing the Gardens from the Thames, is hard to define. On his maps of 1748 and 1754 Rocque depicts the western edge of the Terrace as being delineated by a single shaded line. Where sunken features occur on the site, he illustrates them with a double shaded line, suggesting that this may not be a sunken feature. Other pictorial evidence currently identified does not show much of the Terrace north of the Summer House, but the small section north of the Summer House that is shown on these pictures show a wall and possibly a fence running around the Summer House. It is known that the Duke of Ormonde's Terrace was delineated by a wall, and it may be this that the pictures are showing. Desmond (p7) states that the Terrace had a retaining wall, and it may be this that Rocque's plans are showing. An inset in Rocque's plan of 1748 shows a low fence/wall beside the Summer House, however, a further engraving published in the 1740s ("A Description of the Royal Gardens at Richmond) shows the Summer House surrounded by open space, though this does not show its relationship with the Thames. It is therefore not currently possible to state what the Terrace consisted of at its Thames side. When this question is resolved, the relationship between the edge feature of Bridgeman's Riverside Terrace and Brown's ha-ha may be understood.

The construction of the Terrace straightened the edge of the Gardens where they met the Thames, and was constructed out of the western edges of three fields and across the line of a filled-in canal. It is not currently known what works were needed to create the Terrace, for example whether it involved much levelling and earth moving apart from filling in the Canal, and such questions would benefit from future research.

When Brown removed the River Terrace this act was admired by some, such as Uvedale Price and Arthur Young, and was loudly decried by others, such as the London Magazine (Desmond p66). It is not currently known whether any aspects of the Terrace were retained by Brown, and this may be better understood when both the relationship between the edge of Bridgeman's Terrace and Brown's Ha-ha is studied and when the construction process of the Terrace is understood.

### **Description**

An apparently level area of grass with a tree lined pathway extending along the west side of Richmond Gardens between the Gardens and the Thames.

### **Maps / Sources**

Rocque 1734, 1748 and 1754 plans

Burrell and Richardson 1771 map

Brookes, engraving of Syon House and the edge of Richmond Gardens in John Boydell 1770, "Collection of One Hundred Views in England and Wales"

Marco Richi, engraving of the walk from Richmond Lodge to the ferry, in J Badeslade and J Rocque, 1739 "Vitruvius Britannicus, volume the fourth"

Anon, 1740s, "A Description of the Royal Gardens in Richmond.."

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Part of Bridgeman's mid 18th century design for Richmond Gardens

Removed by Brown during his landscaping of Richmond Gardens

### **Issues**

The structure, history and development of this feature is not currently understood. Archaeological remains of Bridgeman's terrace may still survive in some areas.

### Recommendations

The structure, history and development of this feature is not currently understood and should be researched as part of a broader programme to understand the history and development of Richmond Gardens. The possibility of using intrusive garden archaeology techniques to explore this feature should be explored. Groundbreaking works in the vicinity of the Riverside Terrace should be accompanied by archaeological work.

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<b>Number</b>	5018
<b>Name</b>	Stone House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone

### Designations

### Historic Information

The Stone House was reputedly built by the sons of George III in the SE of Richmond Gardens. Though the Stone House may not have been a garden folly in its original design, by the mid 19th century it had become viewed as one. It was mistaken for the remains of Merlin's Cave [5008/1] by the Ordnance Survey in 1865, and was so labelled on their map until they corrected their mistake in 1894/96 by imprecisely placing Merlin's Cave in Hooker's Lake (Desmond p18). The Stone House was then wrongly labelled as the Hermitage [6005/1] in a 19th century guidebook (Partington, 1834, "National History and Views of London and its Environs"). The structure was finally removed by Thistleton-Dyer who utilised its remains to build the Rock Garden [8023].

The Stone House is first labelled on Driver's 1840 map of the Gardens, and a building is marked in its location on the c.1785 plan. The building on the c.1785 plan appears to be larger than it appears to be in later maps. Both the 1840 and the 1851 maps show the Stone House Ruins to have a secondary, sub-rectangular feature running out to the east. The building does not appear on the 1885 Key Plan.

The origin and history of this building is not understood and requires further research.

### Description

Appears on the c.1785 plan as a long thin building with 3 wings. By the mid 19th century maps it is much smaller. It currently lies in a wooded area. Tree root action will have disturbed the archaeology but there is a good chance of some archaeology surviving.

### Maps / Sources

Plan of Kew and Richmond Gardens, c.1785  
Papendiek c.1820 drawing  
Driver 1840  
Standidge 1851  
Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

<b>Survival</b>	Non-extant
<b>Condition</b>	Unknown

## Significance

Reputedly constructed by the sons of George III  
Part of the late 18th century Richmond Gardens

## Issues

The history, origin and development of this feature is not understood.  
Potential for surviving archaeological deposits, although the archaeology may have been disturbed by tree roots

## Recommendations

The history, origin and development of this building should be researched as part of a broader programme to understand the history of Richmond Gardens.  
Any ground breaking works should be accompanied by archaeological work.

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<b>Number</b>	5019
<b>Name</b>	Duke of Ormonde's Terrace, Summer House and Canal
<b>Site Type</b>	Garden          Walk          Building
<b>RBGK Plot No.</b>	310, 321, 261, 253, 215, 216
<b>RBGK Building No.</b>	
<b>Management Zone</b>	South Western Zone

## Designations

### Historic Information

James Butler, the Duke of Ormonde, resided at Richmond Lodge between 1707 and his exile in 1715. He partially rebuilt the house and extended the grounds by renting additional land to the north, towards Kew (Desmond p2). It is likely, though not currently certain, that the Summer House [5020/2] and the Terrace [5020/1] beside the Thames were constructed by Ormonde. The Terrace ran from the Thames end of the Avenue that led from Richmond Lodge and which had been created by George London for William III in the 1690s, along the side of the Thames to the tree-lined avenue that crossed the Gardens east-west to Love Lane [1035]. The Terrace was not straight, but was in 2 straight halves that met at an oblique angle at the Summer House that in turn marked the mid point of the Terrace. The Terrace was protected from the Thames by a brick wall, above which the Summer House extended (see engravings by Ricci and Brookes). Neither the method by which the Terrace was constructed, nor the date of construction are currently known.

The canal [5020/3] may have been part of the original design of the Terrace area. It is certainly shown on the 2 early 18th century plans of Richmond Gardens attributed to Bridgeman and appears on Rocque's 1734 plan of the Gardens. It is filled in as part of the redevelopment of the riverside area by Bridgeman and Bridgeman's Riverside Terrace [5017] is built over the top of it. Bridgeman retained the Summer House in the Terrace as part of his design, and it appears from Rocque's plans that Bridgeman retained the southern end of the Terrace as part of his design, though this is not currently certain.

This pre-Bridgeman design of the riverside area of Richmond Gardens would benefit from more research as would the question of how much of this design Bridgeman retained in his landscape.

## Description

Non-extant

## Maps / Sources

Attrib. Bridgeman 1707-1734 plan of Richmond Gardens and the Thames

Attrib. Bridgeman, 1718-1727 plan of Richmond Gardens

Rocque 1734, 1748, 1754 maps.

Brookes, engraving of Syon House and the edge of Richmond Gardens in John Boydell 1770, "Collection of One Hundred Views in England and Wales"

Marco Richi, engraving of the walk from Richmond Lodge to the ferry, in J Badeslade and J Rocque, 1739 "Vitruvius Britannicus, volume the fourth"

**Survival** Non-extant

**Condition** Unknown

### **Significance**

Part of the earliest garden design in Richmond Gardens, dating to the early 18th century and possibly earlier. Partially retained by Bridgeman in his designs for Richmond Gardens

### **Issues**

The history and development of this area is not understood.

Potential for archaeological deposits surviving in the area.

### **Recommendations**

Groundbreaking works in this area should be accompanied by archaeological works.

The possibility of using intrusive garden archaeology techniques to explore this feature could be considered.





Source: Gravelot "View of the Hermitage in the Royal Garden at Richmond" date unknown



7.6.1 The Hermitage [6005], 18th century

Source: Anonymous "Plan of Site of Proposed Lake" 1855



7.6.2 Site of the Proposed Lake [6003] with the Syon Vista [6004], 1855

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<b>Number</b>	6001
<b>Name</b>	Alcove 2 (near Isleworth Ferry Gate)
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	261
<b>RBGK Building No.</b>	0937
<b>Management Zone</b>	Syon Vista Zone

### **Designations**

### **Historic Information**

Mid 19th century. A simple timber framed and panelled garden shelter, an open portico to the south face.

Alcoves were a common feature of the 18th and 19th century Kew Gardens, the originals being designed by William Chambers in 1758. No mention has yet been found of alcoves in the 18th century Richmond Gardens, though this lack does not mean that they were not present. Once the two gardens were physically united in 1802, the alcoves were moved around the Site through a variety of locations, throughout the 19th century. The alcove beside the Isleworth Ferry Gate was moved to that location during the 20th century, after the publication of the 3rd edition of the OS in 1910. Whilst it is possible that the alcove may have been built specifically for that location in the 20th century, it is also possible that the alcove is older than this date, and was moved here from another location or from storage.

It is unlikely that this alcove is one of the Chambers originals, though this question should receive further research.

The Alcove is set on a lawn among trees to the east of the Isleworth Ferry Gate [6002]. It has recently received heavy repairs, which have degraded its historic character. These have involved the removal of the seat original to the structure and the insertion of modern detailing and a new plywood base.

### **Description**

#### **Building Fabric**

The shelter is of timber frame and panels, painted, with a pitched roof, imitating a small temple.

The roof pitches are covered with roofing felt. There is no gutter or rainwater pipe arrangement. The roof eaves drip onto the narrow stone base that the structure stands on.

The triangular pediments to the front and rear are undecorated; the entablature is plain.

The front face is open to the south and is framed by a pair of corner posts with a simple base and capital, resembling a square column.

The panelled side and rear panels are of painted timber.

The structure has been recently heavily repaired with modern detailing and a new plywood base. Lead flashing has been placed between the flagstones and the new plywood to prevent the re-occurrence of the wet rot the structure had been suffering from prior to its rebuild.

The front and side faces and interior are painted in a white vinyl paint, the rear face is painted in a thick black vinyl paint.

The floor of the Alcove is of stone flags.

Internally the Alcove is plain. The original bench fitted along the three walls has been removed as part of the rebuild and a garden bench has been placed in the alcove as a replacement. This bench is not appropriate to the design and possible age of the alcove and a more suitable replacement should be found, perhaps a rebuild of the original design. The legs of the original bench had been repeatedly chewed by animals, probably a badger, and were in poor condition. Any replacement should be constructed in a manner that would resist such damage, perhaps by using cast iron leg posts.

## Maps / Sources

OS 3rd edition 1910 map

**Survival** Extant

**Condition** Moderate

## Significance

Probably the most recent alcove on the Site, however it may be a copy of the 1758 series of garden seats built by Chambers

A pleasing and simple structure typical of English garden ornamentation of the period.

## Issues

The timber frame and panels have been heavily repaired using modern materials and paints. This has involved the replacement of original detailing, such as at the base of the columns, with modern, machine-made pieces. The original seat has been removed and has been replaced with an inappropriate garden bench. These actions have reduced the historic character of the alcove.

The original timber turned legs of the seat were being destroyed by some animal and any replacement put in the alcove should be designed to withstand such attention.

The rot in evidence in the structure before its repair was caused by the lack of a rainwater run-off system.

This problem has not been addressed in the recent repairs, though lead flashing has been inserted between the base timbers of the alcove and the stone base.

## Recommendations

The lack of a rain water run off system should be remedied by the insertion of an appropriate system, such as a french drain. Consideration should be made of raising the Alcove on a stepped plinth, as shown on Chambers' plans for the original alcoves. This will both improve the design and slow down the rot of the base timbers by raising them from the ground.

The garden bench should be removed and a replacement found that is appropriate to the alcove's design and age. This replacement should be built to withstand the chewing of its legs by animals.

When the alcove is again redecorated consideration should be given to using a paint with a finish more appropriate to the building's date, rather than a plasticized paint.

Future replacements of worn out and rotten parts should use replacements that match the original and should be sensitive to the design and age of the alcove.

The history of the Alcove should be researched and consideration should be made of dating the Alcove.

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<b>Number</b>	6002
<b>Name</b>	Isleworth Ferry Gate
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	321, 215
<b>RBGK Building No.</b>	0913
<b>Management Zone</b>	Syon Vista Zone

## Designations

### Historic Information

19th century Victorian cast iron gate; a timber drawbridge and cast iron framed pulley structure spans the Haha [5012], at the south west end of the Syon Vista [6004] to the Palm House [3012]. The ferry gate was opened in 1872 to serve a river ferry from Isleworth and Hounslow, on the north bank of the Thames. At the time there was a toll to use the main Kew Bridge and when this abolished, the number of people using the

Isleworth and Brentford ferries dropped. The Gate fell out of use in about 1980.

## Description

### Building Fabric

A substantial drawbridge of timber planks operated by a pulley system, supported on a pair of cast iron fluted columns, with small decorative capitals, that support a pair of pulley wheels on an axle.

The gate is operated by pulling a steel chain over the south end pulley, the chain dropping into a lined tubular hole in the ground at the base of the pier. The gate is counter-weighted by a pair of spherical weights on a chain on the north end pulley. Inside the gate is a pair of turnstile entrances, entry and exit, the entry turnstile operated by a foot pedal release mechanism.

The mechanism is all of cast iron, manufactured by Le Grand Sutcliffe and Gell, of Southall, London.

The ironwork was originally painted, probably in an emerald green colour, but the most recent paint finish is black gloss. The cast iron structure is poorly maintained, the paint surface is peeling and there is surface rust showing on most parts. The drawbridge and its operating system are substantially intact and should be preserved as a matter of urgency.

The turnstile structure are similarly deteriorating. Some parts of the mechanism are missing and where the unpainted surface is exposed, the iron work is rusting. Some parts of the mechanism have become detached and are lying on the floor by the gates. There is obviously a risk of loss of the mechanism.

### Other

The path before the gate is of poured concrete.

The gatehouse has been demolished and only the concrete base slab remains.

## Maps / Sources

**Survival** Extant

**Condition** Moderate

## Significance

The gate structure is very unusual, possibly unique and certainly of great interest as a product of Victorian industrial manufacture.

The wrought iron gate and pulley structures are in good repair, apart from the paintwork, and the decorative elements are intact.

The ferry gate is an important and curious element of the history of the Garden's development, and should be restored.

## Issues

The structure is at risk of loss through casual damage and lack of care.

If not restored the structure will rust and deteriorate.

Some elements are loose and will be lost if not rescued and stored.

## Recommendations

The gate structure, drawbridge and turnstiles should be fully restored and maintained in working condition.

The original paint scheme of the iron gate should be investigated and reinstated.

Attention should be paid to the setting of the Gate. Perhaps this could be made into a quiet seating area without damaging the fabric of the Gate by utilising the space once occupied by the gatehouse.

This feature, its history and significance could be better interpreted for visitors

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**Number** 6003

**Name** The Lake

**Site Type** Lake  
**RBGK Plot No.** 267  
**RBGK Building No.**  
**Management Zone** Syon Vista Zone

### Designations

### Historic Information

The Lake was created by William Hooker from the pits left from the excavation of gravel for the foundations of the Temperate House [4017]. In 1848 Hooker told the Board of Woods and Forests that he wanted an "open flow of water through a portion of the pleasure grounds" (Desmond p182). According to Desmond (p182), gravel was still being excavated from the pits as the Lake was created. An anonymous plan for the Lake from 1855 shows how the shape of the southern shore was arrived at by retaining existing clusters of trees. Some of these trees may still exist at the Site. Underground culverts were created to connect the Lake with the Thames, and it was filled for the first time in 1861. The 4 1/2 acres of Lake created by Sir William were extended by a further 1/2 acre by his son Joseph who stated he was "Trying to make our very ugly lake an ornamental piece of water with a gang of 50-60 navvies" (cf Desmond p225). Joseph Hooker also extended his father's plantings around the edges of the Lake. Thistleton-Dyer later postulated that the islands "should be heavily wooded with well disposed clumps of trees. These give effects of light and shadow on the water which are often in striking contrast" (cf Desmond p272). Thistleton-Dyer further landscaped the Lake to this effect (Desmond p273) at the end of the 19th century.

The Lake is located in the clearing created by 'Capability' Brown' during his landscaping of Richmond Gardens. In this way the Lake continues the tradition of an open space being located in this area of the Gardens.

A lesser known, but crucially important function of the Lake is as a reservoir. In 1864 the Engine House [5010/1] was constructed to pump water from the Lake for use around the Gardens. Gradually over the course of the 19th and 20th Centuries, mains water supplies superseded the Lake, and river water from the Lake ceased being used in the Gardens in 1973.

### Description

The Lake is now 5 acres of water, studded with 4 islands. The islands are important nature conservation areas, undisturbed by regular human activity. The islands are thickly wooded and the boundaries of the Lake are surrounded by vegetation, with some openings through which the Lake can be viewed.

### Maps / Sources

Burrell and Richardson 1771 map  
Anon 1855 plan  
Key Plan 1885  
Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Moderate

### Significance

A popular destination within the modern Gardens  
Part of Hooker's mid-19th century design for Richmond Gardens and an important part of the Gardens' infrastructure.

### Issues

The water quality of the Lake could be improved  
The lake suffers from substantial erosion along its banks

### Recommendations

Remove the majority of the pond weed from the water surface and take other, appropriate steps to improve water quality.

Continue to maintain the lake and manage the erosion

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<b>Number</b>	6004
<b>Name</b>	Syon Vista and Mount Pleasant
<b>Site Type</b>	Vista                      Mound
<b>RBGK Plot No.</b>	263, 262, 261, 253, 255, 256
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Syon Vista Zone

### Designations

### Historic Information

The Syon Vista was proposed by Nesfield as part of the plan to incorporate Richmond Gardens into the grand design already begun in the Botanic Gardens. Richmond Gardens had remained under separate management to the Royal Botanic Gardens until the retirement of Aiton in July 1845 (Desmond p175). Nesfield's unifying plan also included the Pagoda Vista [4001]. Both the Minor, or Cedar Vista [3008], leading to the northwest of the Palm House and Joseph Hooker's larger Cedar Vista [5002] were added later. The plan for the Pagoda and Syon vistas was presented by Nesfield in the autumn of 1845, and the staking of the vistas began in February 1846. Nesfield's original plans of this scheme included an obelisk to mark the end of the Syon Vista, but this was never installed.

Plans from 1837 and 1840 show that the Syon Vista was constructed through an opening in the tree cover in Richmond Gardens, and would therefore have been created without the wholesale removal of trees. This gap in the tree cover was created by 'Capability' Brown during his 18th century landscaping of Richmond Gardens. Brown had created this opening by extending, moulding and manipulating the groves and wildernesses of trees his predecessor, Bridgeman, had already created in Richmond Gardens. Indeed, when Nesfield's "Sketch plan of the ground attached to the Palm House.." is examined, it can be seen that Nesfield's plans followed this conservative tradition of design in Richmond Gardens, deliberately maintaining the previous landscape structure, and showing "the manner in which a National Arboretum may be formed without materially altering the general features".

The construction of the Syon Vista began in 1851 and was completed in 1852; the trees were planted in 1854. The vista was a broad gravelled walk made to a depth of 18 inches. Its construction supposedly involved the removal of so much earth that it resulted in the construction of Mount Pleasant [6004/1] at the end of the Syon Vista. (Desmond p176). In 1871 the vista was planted with more douglas firs and evergreen oaks.

The gravelling of the Syon Vista appears to have been a broadly unpopular detail (Desmond p226) and the path was grassed over in 1882. The gravel retained beneath this surface caused the grass to turn brown in hot summers and the whole was dug up and re-grassed between 1905 and 1913 (Desmond p309, p376). Apparently this work was not completed and the last remnant of gravel was dug up and re-grassed in 1924 (desmond p377).

The Vista is now a tree-lined grass path, running past the Lake, taking the visitor from the Palm House to the



Thames with its view of Syon House. Generally the trees in the vista define its edges well, though there are some areas that need attention. Mount Pleasant, to the side of the end of the vista is currently planted with long grass and has a couple of mature trees on its top, with park benches for seating. The whole area at the end of the vista, where both the Syon and Cedar Vista meet with the river, requires more thought and more coherent design. It is an important area in the landscape and is currently underutilised.

There is a small twist to this accepted tale of the development of the Syon Vista, and this requires further research. In the Archive at RBGK, a plan exists of the 'proposed Lake'. This shows the Vista to be a double-line of trees, like the Pagoda Vista. The same design is shown on the 1st edition of the Ordnance Survey map of the Site. It is not currently certain whether this double-line was ever planted out, or if these maps in fact show an intended design that was never completed. If the double line was planted it was a short-lived avenue, with the outer line being removed before the second edition of the Ordnance Survey was surveyed in 1891-1896.

### **Description**

The Syon Vista extends nearly 3/4 of a mile and in its original design was a broad gravelled walk, bordered by deodars alternating with limes.

### **Maps / Sources**

Aiton 1837, View of the Royal Gardens

Driver 1840 map

Nesfield, 1845 Sketch Plan of the ground attached to the proposed Palm House..

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

### **Significance**

An integral part of the mid-19th century design for Richmond Gardens, for the first time deliberately uniting Kew and Richmond Gardens within a single, coherent design.

Nesfield used the existing 18th century structure of Richmond Gardens created by both Bridgeman and 'Capability' Brown as his inspiration to create a new 19th century landscape design.

The Syon Vista is an important part of the setting of the Palm House and is an important axis in the modern day Gardens.

The Syon Vista is a popular walk with visitors.

At the Thames end of the Vista, both Mount Pleasant and the space beside the Thames are popular places to rest and to view Syon House.

### **Issues**

The Vista requires rejuvenation in some locations, particularly at the Palm House end of the vista

The area at the end of the Vista, including Mount Pleasant, requires re-designing as a coherent space

### **Recommendations**

Some crown reduction and tree planting work required to rejuvenate the Vista

The area at the end of the Vista, where the Syon Vista and the Cedar Vista meet, requires a coherent landscape strategy that is appropriate to its setting, function and history.

Mount Pleasant requires redesigning as part of this strategy, with the park benches being replaced with more appropriate and inspirational seating furniture.

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**Number** 6005

**Name** Hermitage and Grass Plot

**Site Type** Building  
**RBGK Plot No.** 262, 255, 256, 263  
**RBGK Building No.**  
**Management Zone** Syon Vista Zone

### Designations

### Historic Information

Designed by Kent and set into one of Bridgeman's mounds as part of the early 18th century design of Richmond Gardens. This folly was completed in 1731 and was built out of rough-hewn stone. Its three rooms were filled with busts of English philisophers and scientists. To the front of the south facing Hermitage [6005/1] stood the oval Grass Plot [6005/2]. Both the Plot and the Hermitage were contained within the same block of woodland that also contained the Great Oval [6006/1] , the Diagonal Wilderness [5004] and the Amphitheatre [6006/2]. Rocque's plan of the Gardens in 1748 indicates that the Grass Plot appears to have been edged with a low wall, or rough blocks of stone laid end to end (see the engraving by Gravelot reproduced in Desmond, p14).

Both the Hermitage and its Grass Plot were retained by 'Capability' Brown during his landscaping of Richmond Gardens. The trees to the west, as far south as the edge of the Great Oval [6006/1], and the northwest of the Hermitage were also retained by Brown, in his creation of the block of woodland that contained the Hollow Walk [7001].

The Hermitage apparently remained within the Gardens, in an increasingly ruinous state, through the 1800s, when it became variously known as Merlin's Cave and the Grotto (Desmond p15). John Smith, gardener, foreman and then curator at Kew from 1822 to 1854 told Sir Joseph Hooker that "What is called Merlin's Cave is really the stone of the Hermitage and the underground cave was done by sons of George III assisted by a bricklayer whom I knew" (cf Desmond p15). The nature of the alterations supposedly made to the Hermitage by the sons of George III, who supposedly also built the Stone House [5018], is not currently known.

The Hermitage is not marked on the 1837-1851 plans of Richmond Gardens, and it can only be assumed that the Hermitage had been removed by this point. Further research about the history and development of the Hermitage and its associated landscape would be beneficial, as part of a broader project to understand the history and development of the Gardens.

### Description

Built out of rough-hewn stone, the Hermitage had a triple-arched façade with a central pedimented bay and was set into a mound. A path led to the top of the mound, which was 30 or 40 feet high. The building consisted of a central octagon, just over 12 feet in diameter, flanked either side by a small square room, or 'cell'. The central room was surmounted by a dome, which had a lantern at its apex. A third cell contained an altar with a bust of Robert Boyle, which in turn radiated the golden rays of the sun. Busts of other notables such as Sir Isaac Newton and William Wollaston filled niches within the octagon itself. A small square turret stood on the top of the building, off-centre, and contained a bell.

### Maps / Sources

Gravelot, undated, "View of the Hermitage in the Royal Garden of Richmond"  
Vardy 1744, drawing of interior in "Some designs of Mr Inigo Jones and Mr William Kent"  
Papendiek c.1820 drawing

**Survival** Non-extant  
**Condition** Unknown

## Significance

Designed by William Kent and placed in the Bridgeman designed landscape of the early 18th century  
Retained by 'Capability' Brown in his landscape design for the Gardens  
Part of the design of Richmond Gardens for over 100 years

## Issues

The history and development of this folly and its surrounding landscape is not understood  
Potential survival of archaeological deposits  
The area is not interpreted to the visitor

## Recommendations

Further research is required  
Implement better visitor interpretation  
Groundbreaking works in this area should be accompanied by archaeological work.  
The possibility of using intrusive garden archaeology techniques to explore this feature could be considered.

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<b>Number</b>	6006
<b>Name</b>	Great Oval and Amphitheatre
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	262, 263, 267, 266, 351, 256, 262, 355
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Syon Vista Zone

## Designations

### Historic Information

Both the Great Oval [6006/1] and the Amphitheatre [6006/2] were created by Bridgeman in the Richmond Gardens between the time the 1718-27 plan was completed and before Rocque's 1734 map was drawn. Both were standard Bridgeman landscape features and both were removed by Brown during his landscaping of the grounds, though Brown did retain the north-west corner of the square of trees that bounded both the Great Oval and the Grass Plot [6005/2] with the Hermitage [6005/1].

### Description

The Amphitheatre [6006/1] was a sub-diamond shaped feature bounded by staggered rows of elms and probably with grass in its centre. The Great Oval [6006/2] was 510 feet in diameter and had a random scattering of trees across its grassed centre.

### Maps / Sources

Attrib. Bridgeman, 1718-1727 plan of Richmond Gardens  
Rocque, 1734, 1748 and 1754 maps  
Burrell and Richardson 1771 map

**Survival** Non-extant

**Condition** Removed

### Significance

Part of Bridgeman's design for Richmond Gardens, and survived in place for over 30 years

### Issues

The history of the creation and use of these features is not known

### **Recommendations**

None

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<b>Number</b>	6007
<b>Name</b>	Neolithic flake and scraper
<b>Site Type</b>	Site
<b>RBGK Plot No.</b>	263
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Syon Vista Zone

### **Designations**

### **Historic Information**

Neolithic flint flake [found 1909] and Neolithic scraper [found 1905]. Formerly with Richmond Museum, now in the Museum of London. Accession number uncertain.

### **Description**

Unknown

### **Maps / Sources**

Sites and Monuments Record no. 20968

**Survival** N/A

**Condition** N/A

### **Significance**

These may be isolated finds, or more may be found in this area.

### **Issues**

More flints may be located in this locality.

### **Recommendations**

Be observant during ground breaking works and seek archaeological advice if necessary.

Anonymous photograph, late 19th/early 20th century



7.7.1 Rhododendron Dell [7001], late 19th / early 20th century

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<b>Number</b>	7001
<b>Name</b>	Rhododendron Dell (Hollow Walk; Laurel Walk)
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	227, 228
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Western Zone

### Designations

### Historic Information

Rhododendron Dell is otherwise known as the Hollow Walk, a feature surviving from 'Capability' Brown's landscaping of Richmond Gardens. According to Desmond (p67), the Hollow Walk was excavated by Brown in 1773 and planted with laurels, earning it its other name of Laurel Walk. The Walk was in the shape of a large oval horseshoe, set within an area of woodland. The southwest corner of this woodland was retained by Brown from Bridgeman's earlier planting [6006] and contained the Hermitage [6005/1] and Grass Plot [6005/2]. It appears that Brown planted the rest of this block between 1764 and 1771. Both the excavated Hollow Walk and the woodland are clearly shown on Burrell and Richardson's 1771 map of the Gardens.

It would appear that the Hollow Walk was not the entirely novel invention previously thought. Rocque's maps of 1734, 1748 and 1754 show that after 1734 Bridgeman had placed a sunken feature [7--9] of some form round the inner boundary of the northern part of the Gardens. The southern half of the western arm of this feature lies within the bounds of Hollow Walk, and it is probable that rather than fill in the whole of the feature, Brown retained the southern half of it and extended it to make his famous sunken walk. The earth thrown up from the construction of the Walk was presumably used to sculpt its sides.

The plan of the Gardens dating to c.1794 shows Hollow Walk following its original line. By the time of Aiton's "View" of 1837, the Hollow Walk had changed its shape, no longer following the original line through to Brown's curved terminals but instead connecting with the path that ran behind the Walk to the west. The Stafford Walk [7009] cut across the Hollow Walk, further foreshortening its northern end. This early 19th century re-organisation of Hollow Walk creates the line that Rhododendron Dell still follows. The original extent of the walk still exists as earthworks on the ground and it would be a relatively straightforward matter to restore it.

The Rhododendrons that now give the Walk its name were planted in the Hollow Walk in the early 1850s, collected and sent back from Sikkim by Joseph Hooker. These are part of the same batch of specimens that were also planted in the grounds of Queen Charlotte's Cottage [5006]. Due to this planting of Rhododendrons, Donald Beaton apparently called the Hollow Walk "the Sikkim of Kew" (cf Desmond p208) and rated the Garden's display of Rhododendrons the finest in the country. At the end of the 19th century Thistleton-Dyer oversaw the thinning and replanting of the Dell, and in 1911 these plantings were superseded with E.H. Wilson's Chinese specimens.

### Description

A pathway winding through a cutting with sculpted sides, largely planted with Rhododendrons. Only the central section of the path remains in use today, with Brown's curving terminals bypassed by 1837. These terminals still exist as earthworks. The plantings are now rather thin and the full drama of this feature is no longer evident.

### Maps / Sources

Rocque 1734, 1748 and 1754 maps  
Burrell and Richardson 1771 map

Plan of Richmond and Kew Gardens c.1794  
Aiton, 1837 "View of the Royal Gardens"  
Driver 1840 map  
Standidge 1851 map  
Key Plan 1885

**Survival** Partially Extant

**Condition** Moderate

### Significance

Part of 'Capability' Brown's 18th century design for Richmond Gardens, probably drawing on the theme provided by an earlier Bridgeman feature.

The Hollow Walk has been part of the design of the Gardens since its inception by Brown 230 years ago and still remains an important, popular feature today.

### Issues

The full extent of the Hollow Walk is no longer used

The full drama of this topographic feature is not evident

The path is too wide and too straight, and the tarmac surfacing is inappropriate

The plantings are becoming thin and they do not 'crowd' the path as they should

The age, history and origin of this feature is not broadly appreciated and is not made evident to visitors

The original specimens sent by Joseph Hooker have probably been removed, though this is currently uncertain

There are several mature, tall trees on the edges of the Dell which add character and depth to the feature.

There are no trees approaching maturity to replace them when they die.

### Recommendations

Consideration should be given to restoring the full extent of 'Capability' Brown's Hollow Walk.

The Hollow Walk plantings require attention. They need to be thickened and a broad age-range of trees should be maintained.

The path requires re-surfacing in a more appropriate material; it needs to be narrowed and made more sinuous.

Views down the Dell need to be obscured to enhance the drama of the feature.

A landscape restoration plan should be researched, devised and implemented for this feature.

The age, history and significance of this feature should be promoted.

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<b>Number</b>	7002
<b>Name</b>	Alcove 3 (near Brentford Gate)
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	211
<b>RBGK Building No.</b>	937
<b>Management Zone</b>	Western Zone
<b>Designations</b>	Grade II Listed

### Historic Information

Alcoves were a common feature of the 18th and 19th century Kew Gardens, the originals being designed by William Chambers in 1758. No mention has yet been found of alcoves in the 18th century Richmond Gardens, though this lack does not mean that they were not present. Once the two gardens were physically



united in 1802, the alcoves were moved around the Site through a variety of locations, throughout the 19th century. The alcove beside the Brentford Gate first appears in that location on the 3rd edition of the Ordnance Survey. Whilst it is possible that the alcove may have been built specifically for that location in the early part of the 20th century, it is also possible that the alcove is older than this date, and was moved here from another location or from storage.

It is unlikely that this alcove is one of the Chambers originals, though this question should receive further research. The alcove is however fairly original to itself, retaining many of its original features, such as the turned legs to the bench, and the bench itself. These features should be maintained and retained.

## **Description**

### **Building Fabric**

The shelter is made of timber frame and panels, painted , with a pitched roof, imitating a small temple. There is no gutter or rainwater pipe.

The triangular pediments to the front and rear are undecorated; the entablature is plain.

The front face is open to the east and is framed by a pair of corner posts with a simple base and capital, resembling a square column.

The structure is in moderate condition.

The front and side faces are painted in white vinyl paint, the rear face is painted in a thick black vinyl paint.

The base of the structure consists of a low brick wall.

The floor of the alcove is of stone flags with edging.

Internally the alcove is plain, fitted with a low timber bench along the 3 walls. The seat is supported on wooden turned legs, original to the structure. Several legs are missing from the central section of the bench.

The bench needs to be retained and maintained. It should be prepared and redecorated and the missing legs replaced with turned ones that match the remaining legs.

## **Maps / Sources**

OS 3rd edition 1910 map

**Survival** Extant

**Condition** Moderate

## **Significance**

Probably 19th century, possibly loosely based on Chambers' 18th century designs.

A pleasing and simple structure typical of the English garden ornamentation of the period.

## **Issues**

The alcove has been painted with inappropriate thick vinyl paint

The bench is missing several of its original turned legs

Vegetation is crowding the structure, preventing ventilation

There is no rainwater run-off system

## **Recommendations**

Future redecoration of the alcove should involve the stripping of the vinyl paint and the application of a non-vinyl paint more in keeping with the history of the alcove.

Replacements should be found for the missing bench legs, that match the originals. The bench should be prepared and redecorated, and should be retained as an integral part of the design.

Vegetation should be slightly cleared back from around the edges of the building to allow ventilation. This should not be an extensive clearance as this would degrade the setting of the alcove.

Rainwater run-off systems, such as a french drain, should be researched, and an appropriate solution implemented.

The history of the alcove should be further researched and, if possible, the alcove should be dated.

The alcove should be sensitively incorporated into any future developments in this area.

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<b>Number</b>	7003
<b>Name</b>	Unknown building
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	215, 216
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Western Zone

#### **Designations**

#### **Historic Information**

Shown on both of the early 18th century plans attributed to Bridgeman and on Rocque's 1734 map. It is removed by the time of Rocque's 1748 map, apparently as part of the creation of Bridgeman's Riverside Terrace [7002]. The building is outside the boundary of Richmond Gardens, directly beside the river, and sits directly opposite a set of iron gates that mark the end of an avenue that runs the width of the Gardens from Love Lane [1035] to the Thames. This avenue forms one side of the Diagonal Wilderness [5004] and remains in place until Brown's reworking of the site, when it is removed. The gates are removed once Bridgeman's Riverside Terrace is built, and the path then connects with this Terrace unhindered.

#### **Description**

Rectangular building beside the river.

#### **Maps / Sources**

Attrib. Bridgeman 1707-1734 plan of Richmond Gardens and the Thames  
Attrib. Bridgeman, 1718-1727 plan of Richmond Gardens  
Rocque 1734, 1748, 1754 maps.

<b>Survival</b>	Non-extant
<b>Condition</b>	Unknown

#### **Significance**

Part of the early 18th century riverside landscape.

#### **Issues**

Potential for surviving archaeological deposits.

#### **Recommendations**

Groundbreaking works in this area should be accompanied by archaeological works.

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<b>Number</b>	7004
<b>Name</b>	Azalea Garden
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	246
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Western Zone

## Designations

### Historic Information

The Azalea Garden has its origins in the American Garden planted in this location in 1852. The American Garden was extensively replanted in 1872 before being thinned out, enlarged and converted into the Azalea Garden in 1882.

Its distinctive shape first appears on the 1st edition of the Ordnance Survey, in 1861-1871, as one of a series of formal Victorian gardens that appear in the Gardens at this time (e.g. surrounding the Pagoda Vista [4001]). Most of these gardens are short-lived; some are indicated on the 2nd edition map, though the mapping style does not show the same detail as the 1st edition. All of these gardens appear to have been removed by the time of the 3rd edition OS map, with the exception of the Azalea Garden and the much expanded Berberis Dell [4010]. Though the Azalea Garden was extensively remodelled during its metamorphosis from the American Garden, in comparison with the other surviving formal Victorian garden, Berberis Dell, the Azalea Garden remains the most true to its original design.

### Description

Exclusively displays azalea hybrids and its 29 beds are laid out in a structured manner showing the development of their varieties from their introduction to the UK in 1820 to the present.

### Maps / Sources

OS 1st edition 1861-1871 map  
OS 2nd edition 1891-1896 map  
OS 3rd edition 1910 map  
Nomination Document  
Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

### Significance

The last complete example remaining of the small Victorian gardens that peppered the Site during the mid to late 19th century.  
Part of the mid-19th century design for Richmond Gardens

### Issues

This Garden should be retained  
The history and significance of this garden is not currently presented to the public.

### Recommendations

Continue to maintain.  
The history and development of this garden should be interpreted for the public.

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<b>Number</b>	7005
<b>Name</b>	Bamboo Garden
<b>Site Type</b>	Garden      Building
<b>RBGK Plot No.</b>	232, 233
<b>RBGK Building No.</b>	(Minka House?)
<b>Management Zone</b>	Western Zone

## Designations

### Historic Information

The Bamboo Garden was begun in a rubbish filled disused gravel pit in 1891 and was completed by 1892 (Desmond p373). It originally contained 40 species of bamboo but this has now increased to 135 species, making it one of the largest collections in the UK. The original 40 specimens had been surviving in poor soil near the Temperate House [4017], but Bean supervised their transfer to their new location in 1891-2 (Desmond p274). These plants were largely from India and Japan.

In 2001 a Japanese Minka House (a form of traditional building) was erected on the site. The Minka House had originally been brought from Japan and was re-erected at Kew under the auspices of the Japan Minka Re-use and Recycle Association. The building now operates as a space for workshops, displays and other events.

### Description

A round garden contained within a disused gravel pit. 135 species of bamboo are displayed in the garden, with a traditional Japanese Minka House as the centrepiece.

### Maps / Sources

Nomination Document

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

### Significance

One of the largest collections of bamboo in the UK

An important example of the re-use of topographical features within the Gardens

A popular, intimate garden space within the broader Gardens.

### Issues

None

### Recommendations

Continue to maintain

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<b>Number</b>	7006
<b>Name</b>	Earthwork
<b>Site Type</b>	Earthworks Walk
<b>RBGK Plot No.</b>	245, 242
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Western Zone

### Designations

### Historic Information

The area of the earthwork is not shown on the Rocque maps of Richmond Gardens, though it is clearly shown on Burrell and Richardson's 1771 map, with a path running through it. The pit still exists on the Site, though it is not currently utilised for a particular purpose.

**Description**

Linear, irregular pit running NW to SE. It has gently sloping sides to the north and the south, and steeper sides to the east and west.

**Maps / Sources**

Rocque 1734, 1748 and 1754 maps.  
Burrell and Richardon 1771 map

**Survival** Extant

**Condition** Good

**Significance**

Used by Brown in his design of Richmond Gardens.

**Issues**

The origin of this feature is not known.

**Recommendations**

The origin of this feature should be researched.  
It could be incorporated as an interesting feature in any future developments in this area. This re-use should be sensitive to the history of the earthwork.

**Number** 7007

**Name** Tranchet Axes x3

**Site Type** Site

**RBGK Plot No.** 211, 212

**RBGK Building No.**

**Management Zone** Western Zone

**Designations****Historic Information**

According to the Surrey Sites and Monuments Record, the grid reference for these axes, supplied by Wymer in his work on these type of Mesolithic finds is TQ175 764. However, the Sites and Monuments GIS system itself marks the find as being in RBG, Kew plot numbers 211/212.

These axes are now in the Crooke Collection, the location of which is unknown and requires research.

Mesolithic finds are relatively frequent on the Thames gravels, and more prehistoric material may yet be contained within the extent of the Gardens.

**Description**

Mesolithic tranchet axes.

**Maps / Sources**

Surrey Sites and Monuments Record no. 106009

**Survival** N/A

**Condition** N/A

## Significance

Mesolithic finds are relatively frequent on the Thames gravels, and more prehistoric material may yet be contained within the extent of the Gardens.

## Issues

Any archaeological deposits would benefit from conservation

## Recommendations

Maintain vigilance for prehistoric material when pursuing ground breaking works.

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<b>Number</b>	7008
<b>Name</b>	Bridgeman's ditch
<b>Site Type</b>	Ha-ha or sunken fence
<b>RBGK Plot No.</b>	228, 227, 226, 222, 242
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Western Zone

## Designations

## Historic Information

A flat-bottomed sunken feature, probably a ditch is first shown on Rocque's map of 1748. As can be seen on Rocque's map of 1734, the area at the north of Richmond Gardens was a series of fields with an irregular boundary between them and the Thames. When Bridgeman extended the Terrace [5017] he made the western boundary of the Gardens north of Ormonde's Terrace [5020], more regular, with a straight path running up its length.

He bounded the four fields to the north with a sunken feature to both their north and west. This sunken feature served to divide the fields both from the Terrace and from the formal gardens belonging to the Royal houses [1029; 1002] situated between Richmond Gardens and the Dutch House [1001]. Together with the Terrace this feature served to make the western boundary of the Gardens straighter than before.

Most of this feature is removed during Brown's relandscaping of the Gardens, however, there is an important correlation between the southern half of Bridgeman's sunken feature and Brown's Hollow Walk [7001]. It is not impossible that Brown incorporated part of Bridgeman's sunken feature into his Hollow Walk, and may in fact have used Bridgeman's ditch or ha-ha as inspiration for the excavation of this Walk. This question would benefit from further research.

## Description

A sunken feature with a flat bottom, probably a ditch. It existed in 2 lengths, one running roughly north-south and the other roughly east-west, meeting at an oblique angle at the northwest corner of the Gardens, near to the Thames. It lined Bridgeman's extended Riverside Terrace along half of its length and divided the fields at the north of Richmond Gardens from the private Royal houses further to the north. Part of the feature was possibly incorporated into Brown's Hollow Walk.

## Maps / Sources

Rocque 1734, 1748, 1754 maps  
Burrell and Richardson 1771 map

**Survival** Non-extant

**Condition** Unknown

### Significance

Part of Bridgeman's mid 18th century design of Richmond Gardens  
The sunken feature possibly inspired Brown to create the Hollow Walk, and the line of part of the feature possibly survives in the Hollow Walk

### Issues

The history and development of this feature is not understood.  
Some of the feature may survive archaeologically.

### Recommendations

Groundbreaking work in the vicinity of this feature should be accompanied by archaeological work.  
The possibility of using intrusive garden archaeology techniques to explore this feature could be considered.

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**Number** 7009

**Name** Stafford Walk

**Site Type** Walk

**RBGK Plot No.** 213, 214, 227, 231, 234, 256, 263, 355, 412, 451, 462, 461, 247, 246, 243, 241, 226, 212, 212

**RBGK Building No.**

**Management Zone** Western Zone, Syon Vista Zone, Pagoda Vista Zone

### Designations

### Historic Information

The Stafford Walk was created in the early to mid 1800s. It does not appear on any of the late 18th century maps, including the c.1794 map, though it does appear on both the 1837 "View.." by Aiton, and Driver's 1840 map, as well as subsequent maps. The Stafford Walk is the first path to cross the two gardens from east to west and is part of the integration of the two gardens that occurs at the beginning of the 19th century after the closure of Love Lane [1035]. It is also part of the redesign of Hollow Walk [7001] that occurs during the same period. Stafford Walk cuts across the northern entrance to Hollow Walk, truncating its northern extent. Stafford Walk passes through 'fiveways' (the central point where all the paths meet and which is also marked by the Beeshive Alcove [4027]). It is at this point in the Gardens' history that this location receives its significance.

In Kew Gardens, Stafford Walk was marked by a new planting of trees that lined its length. This formed the new boundary to an expanded Pagoda Lawn. The eastern end of Stafford Walk ran south of the Temple of Bellona [4022], terminating at a point just north of the Unicorn Gate [4032], which was built after the Stafford Walk. This line transcribed by the Stafford Walk through Kew Gardens was later used as part of the line for the wire fence [3023] that separated the Botanic Garden (Palm House Zone and Entrance Zone) from the Pleasure Grounds (Pagoda Vista Zone; South Western Zone; Syon Vista Zone; Western Zone). This easterly extent of the Walk survived through until the late 19th/early 20th centuries when the paths in this area were rationalised. The path that used to run inside the Botanic Gardens before the wire fence was removed, and this length of Stafford Walk were combined to make one path, with the result that the path in this area now runs north of the Temple of Bellona.

Stafford Walk is relatively shortlived as a complete walk. It is still shown complete on the 1851 map, but



during the building and landscaping of the Hookers' Lake [6003] in this decade the central section of Stafford Walk that ran through the area now known as the Syon Vista Zone was removed. The section to the west of the Syon Vista Zone remains largely unaltered from its original form.

### Description

An early 19th century pathway that ran east-west across the Site from the northern end of the Hollow Walk [7001] to the south of the Temple of Bellona [4022].

### Maps / Sources

Burrell and Richardson 1771 map  
Plan of Richmond and Kew Gardens c.1794  
Aiton 1837, "View"  
Driver 1840 map  
Standidge 1851 map  
Key Plan 1885

**Survival** Partially Extant

**Condition** Moderate

### Significance

The first path to cross the two gardens from east-west; part of the early 19th century attempts to unite the two gardens within a single design.

Mostly removed, though the section through the Western Zone still exists and part of its line still exists dividing the Pagoda Vista Zone from the Palm House Zone.

### Issues

The Stafford Walk truncates the more significant Hollow Walk.

The section of the path that still runs through the Western Zone truncates Rhododendron Dell.

The current path surface is unsuitable. Previous path surfaces may remain beneath the current tarmac, and where the path has been removed.

### Recommendations

Surviving elements of the walk should be retained, except where they truncate Rhododendron Dell.

The path surfacing of the walk should be reconsidered and a more suitable material sought. Archaeological investigation may reveal previous path surfaces.

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<b>Number</b>	7010
<b>Name</b>	Unknown Building
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	212
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Western Zone

### Designations

### Historic Information

Appears on the 3 mid-18th century maps by Rocque (1734, 1748 and 1754), though, unlike all the other buildings in this area, Rocque does not name it. It sat between the Royal House occupied by Lady Clinton and the end of Bridgeman's Riverside Terrace, and appears to have had a garden attached to it, made out of a single plot. By Burrell and Richardsons' map (1771) of the area, the holding has been split into several

smaller plots and the building has been either divided and extended, or entirely removed and rebuilt. The complex appears on the c.1794 map of the site, but is removed as part of the early 19th century redevelopment of the area, when the Castellated Palace was built.

As the complex sits beside the Brentford Ferry, and is not named as part of the Royal landholdings by Rocque, it is likely that this complex of buildings is related to the Brentford Ferry. This matter requires further research.

### **Description**

An early 18th century, or earlier, complex of buildings that developed and grew during the course of the 18th century and was removed at the start of the 19th century. The site is now occupied by a scatter of trees set in open grassland. As the Castellated Palace foundations did not extend this far south there is a high chance that archaeological deposits survive intact in this area.

### **Maps / Sources**

Attrib. Bridgeman 1707-1734 Plan of the Thames Riverside  
Rocque, 1734, 1748, 1754 maps  
Burrell and Richardson 1771 map  
c.1794 Plan of Richmond Gardens

**Survival** Non-extant

**Condition** Unknown

### **Significance**

An 18th century, and possibly earlier, complex of buildings, probably associated with the Brentford Ferry. There is a high probability that the archaeological remains of this building complex will have survived intact.

### **Issues**

Tree-root action will impact upon the archaeological deposits.  
The history of this complex of buildings is not currently known.  
Archaeological remains may survive in this area.

### **Recommendations**

Any opportunities to archaeologically investigate the remains of the buildings must be taken.  
Any ground breaking works in this area must be accompanied by archaeological work.  
The possibility of using intrusive archaeology techniques to explore this feature could be considered.

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<b>Number</b>	7011
<b>Name</b>	'Capability' Brown's Woodland
<b>Site Type</b>	Woodland
<b>RBGK Plot No.</b>	228, 227, 252, 233, 234, 255, 256, 243, 245, 242, 226, 241, 231, 325, 324, 323, 334, 335, 342, 350
<b>RBGK Building No.</b>	
<b>Management Zone</b>	Western Zone, South Western Zone

### **Designations**

### **Historic Information**

When 'Capability' Brown created his designs for Richmond Gardens in the 1760s (Brown attrib.), he was not working from a blank canvas. The agricultural and deer-park landscape of the 17th century had already

been moulded into a formal designed landscape by Charles Bridgeman during the earlier part of the 18th century. Bridgeman had expanded the boundaries of the formal landscape from the area immediately surrounding Richmond Lodge, to the north, towards Kew. In doing this he created the extent of the modern Richmond Gardens. Bridgeman covered this landscape with formal gardens (eg. the Canal Garden, 5007) and areas of wilderness. The latter incorporated previously wooded areas (eg. The Wood, 5005/1), supplemented with new woodland blocks (eg. The Little Wilderness 5009/1). He also incorporated grass fields into his design, which was a novel idea in contemporary landscape design.

'Capability' Brown used this landscape of old woodland, newly planted blocks of trees and grassland as the backbone of his design. He incorporated old areas of woodland, such as The Wood [5005/1], and areas planted by Bridgeman, such as the Keeper's Close [5005/2], curving the edges of the woodland to create the sinuous shapes that were Brown's trademark. The Diagonal Wilderness [5004] was also retained by Brown, though it is not currently known whether this block of woodland was created by Bridgeman, or if it was an older, pre-existing block.

Brown also took out blocks of trees to enhance the open space in the centre of his design. In order to create this effect he removed most of the Great Oval [6006/1] and the Amphitheatre [6006/2]. He retained a section of the woodland surrounding the Grass Plot and Hermitage [6005] as part of his new woodland block [7011/1] that surrounded the Hollow Walk [7001]. As the trees around the Great Oval and the Amphitheatre were planted by Bridgeman before 1734 (Rocque) and after 1718-1727 (Bridgeman attrib.) they would have been established as woodland for just over 30 years before Brown removed them. It is highly likely that the trees would simply have been transplanted to the nearby new woodland area, creating the woodland around the Hollow Walk [7001]. By recreating the woodland in this manner Brown invented the enduring grammar of Richmond Gardens, that is the open area between woodland into which the Lake [6003] and the Syon Vista [6004] were inserted a century later.

There was a second area in which Brown planted woodland in order to create his grand scheme. This is marked on the accompanying map as area 7011/2. This area is not so easily identifiable as the Hollow Walk woodland [7011/1]. Instead, area 7011/2 is more of a 'fill-in', uniting The Wood and the Keeper's Close to the west with the Diagonal Wilderness to the east. Again, trees from within the Site may have been used to create this new woodland. There would probably not have been enough trees on the Site that Brown wished to move, to fill both the new areas of woodland [7011/1 & 7011/2], and both blocks would probably have had new, imported trees planted within them.

Both areas have existed as woodland continuously since Brown planted the blocks of trees over 200 years ago.

### **Description**

Two blocks of woodland planted by 'Capability' Brown in the mid to late 18th century. Both may have used trees planted by Bridgeman and relocated from other areas of the Site. The central cores of these areas both retain their woodland character within the Site, though this needs strengthening. The edges of the woodland blocks have been eroded, particularly the Hollow Walk Woodland [7011/1], which is now much smaller than its original extent.

Both areas are characterised by the presence of older sweet chestnut trees, and it is possible that these may have been the species of tree planted by Brown. Whilst these may not be the original trees he planted, they may be self-seeded from the originals. This is not to discount the fact that some specimens original to Brown's plantings may survive and this question requires further research.

### **Maps / Sources**

Bridgeman (attrib), 1718-1727, Map of Richmond Gardens  
Rocque, 1734, 1748, 1754, maps  
Brown (attrib), 1764, Intended design for Richmond Gardens, plan  
Burrell and Richardson 1771, map

**Survival**                      Extant  
**Condition**                    Moderate

**Significance**

These are the blocks of woodland planted in Richmond Gardens by 'Capability' Brown, to unite and transform Bridgeman's woodland design into Brown's new scheme.  
Brown's relocation of a portion of Bridgeman's woodland from the centre of the Site to the Hollow Walk area created the now familiar structure of Richmond Gardens by separating the two blocks of woodland with an open space. This structure was later utilised by Hooker and Nesfield when they created the Lake and the Syon Vista within this open space.

**Issues**

The woodland areas are sparse with few areas of closed tree canopies.  
The Hollow Walk Woodland [7011/1] no longer occupies its original extent.  
The development and history of these areas is neither recognised nor promoted  
The areas are not managed as historic woodland, which have been continuously wooded for over 200 years.  
It is not currently known if any of the original trees planted by Brown survive in this area.

**Recommendations**

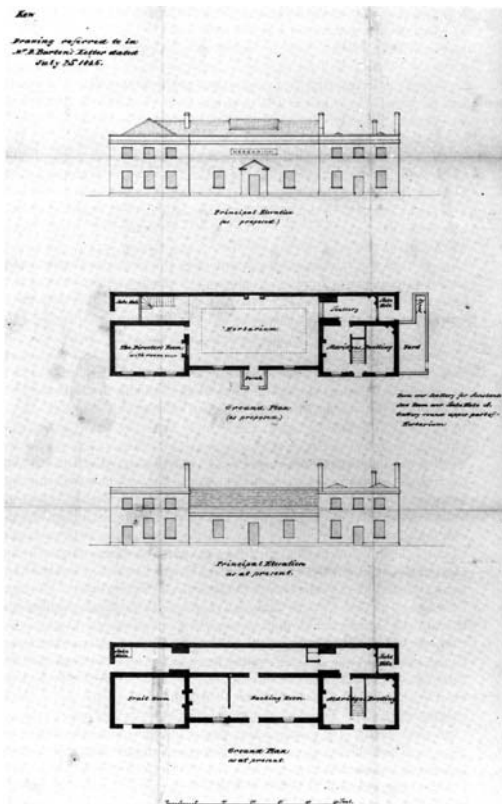
The woodland areas require work both to thicken the tree canopy and to ensure that a mixed age-range of trees is maintained  
The two areas should be managed as historic woodland that has been continuously wooded for over 200 years.  
Consideration should be given to restoring the original extent of the Hollow Walk Woodland  
The history and development of these areas should be researched and promoted  
The age and species distribution of the trees in these areas should be analysed

Source: Burton 1847a



7.8.1 Burton's Proposed Parterres for the Herbaceous Ground [8021], 1847

Source: Burton "Drawing referred to in Mr D Burton's letter..." 1846b



7.8.2 Burton's Herbaceous Ground Museum [8012], 1846

Source: Anonymous photograph, late 19th/early 20th century



7.8.3 Rock Garden [8023], late 19th / early 20th century

Source: RBGK photograph, late 20th century



7.8.4 T-Range [2009/3], late 20th century

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<b>Number</b>	8001
<b>Name</b>	17-19 Kew Green, Gumley Cottage and Chestnut Cottage
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	153
<b>RBGK Building No.</b>	0017
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### Historic Information

Two early 18th century brick cottages, originally residential, purchased and knocked into one in 1913 by the Ministry of Agriculture. Converted to function as a plant pathology laboratory and subsequently taken over by the Imperial Bureau of Mycology. Transferred to the ownership of the Botanical Society in 1930 and converted for use as staff accommodation. Damaged by fire in 1951. Repaired and converted to student accommodation in 1975. Very similar in architectural style and building fabric to No. 55 Kew Green [8009]. The present arrangement of the front elevation dates from the time of the conversion of the 2 cottages to 1 dwelling.

### Description

#### Building Fabric

3 storeys plus basement, of standard Georgian brick construction of solid brick walls and double pitched clay tile roof. Large well proportioned double hung sash windows to the principal elevation.

#### Roof

Double pitched red clay tiled roof formed between party wall parapets that also contain the chimney stacks. The abutment of the roof to the party walls is dressed with a lead flashing. The roof structure and covering appears sound though there are a number of broken and slipped tiles on the rear roof slope that need urgent attention. There is a painted projecting plaster cornice with an eaves gutter that drains to cast iron down pipes. There is staining to the brickwork on the eastern end of the front, indicating a blocked pipe. This needs to be checked to see if it is historical or if it is still blocked. Three dormer windows have been inserted in the roof slope to the principal façade.

#### Walls

Solid brick construction, of dark red brick with bright red brick quoins to the window and door openings. The brickwork to the front façade has been repointed with a cement based mortar but carefully done. The upper windows are contained within a recessed panel in the brickwork. The ground floor wall has been rendered with a 200mm sand/cement course against damp penetration. Some of the bricks above this course have eroded badly, due the action of damp.

#### Windows & Doors

Large timber double hung sash windows, painted, with flat arched lintels, brick voussoirs. The windows have small panes and the sash boxes are exposed, not recessed, indicating that they are originally early 18th century. The windows were originally set in the brick recessed panel without cills and have had concrete cills added later.

The 3 dormer windows are leaded, side hung casements in a timber frame, the roof protected by a flat lead sheet covering.

The door in the principal elevation face is a timber framed and boarded door in a contemporary timber door case with a fixed, rectangular glazed light over and a projecting classical drip moulding, lead covered. There is separation at the head of the doorcase, particularly adjacent to the fanlight and the wall, indicating that fixings have failed or are failing.

The external timberwork is all painted in white vinyl paint.

The boundary wall extending from the face of the front wall is decaying at the point of junction and needs attention.

Internal

Not surveyed

Other

The cottages have a narrow front yard with cast iron railings to the boundary with the public road. The railings are set in a low stone plinth and are in good condition.

### **Maps / Sources**

**Survival** Extant

**Condition** Good

### **Significance**

The original Mycology building.

Architecturally a prominent component of the Kew Green frontage, including the railings. The decorative brickwork and classical styling are well proportioned and a classical Georgian frontage, essentially unaltered.

### **Issues**

The building appearance has altered slightly due to the use of cement pointing, and of modern vinyl paint for the external decoration.

The sand cement damp proofing course at the base of the front wall is an inadequate solution to the problems of splashback and rising damp and should be removed. The damaged bricks to the lower sections of the wall should be replaced.

The leaking gutters will cause damage to the external brickwork and other fabric if not repaired.

The building fabric is at risk principally from inappropriate maintenance and improvement works.

The remaining historic building fabric could be at risk if a future change of use were to require alteration to the building fabric or layout.

### **Recommendations**

General maintenance required to the roof and exterior.

All gutters need to be checked and cleared regularly with particular attention to areas where staining has occurred.

The junction of the boundary wall and the front elevation of the house requires conservation

The rear roofslope requires urgent attention

The front door requires investigation and conservation.

Remove sand cement render course and repair brickwork.

Replace damaged bricks to front elevation.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future decoration should use a more appropriate, traditional paint. Consider using black or other dark colour for the timber glazing bars.

Any future proposed change of use should be considered in the context of the building's importance, and history.

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<b>Number</b>	8002
<b>Name</b>	35 Kew Green
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	134
<b>RBGK Building No.</b>	0035
<b>Management Zone</b>	North Eastern Zone

### **Designations**

### **Historic Information**

19th century detached brick cottage or lodge, perhaps a gardener's or ostler's residence attached to Cambridge Cottage.

Not visible from Kew Green [2004] and only glimpsed from the Gardens, the cottage is now used as a staff residence and is accessed by a narrow path along the side wall of 33 Kew Green, or by a back gate from the Gardens.

The house is contained within a wall that also encloses the garden of Cambridge Cottage.

### **Description**

#### Building Fabric

Brick and slate. A plain single storey lodge, T shaped on plan. The cottage abuts the brick wall of the Cambridge Cottage garden.

#### Roofs

An arrangement of hipped pitched roofs of slate with lead ridges and valleys, and a modern lean-to glazed conservatory roof. Some slates have been fixed with tingles. The brick chimney stacks have a brick capping detail and Victorian clay pots. The roof slopes drain to a cast iron eaves gutter discharging into cast iron downpipes. The gutters are leaking in places at joints.

#### Walls

Plain solid brick construction. The brickwork is in good condition but is stained in places. It has been repointed in cement mortar. There are occasional cement mortar repairs to damaged bricks.

#### Windows & Doors

The windows are timber double hung sash windows with large panes, either 2 or 3 to a sash. The openings are unadorned brick with simple segmental brick voussoir arches. The windows are generally in fair condition but the paintwork is peeling. The timber cills and bottom rails to some of the windows are rotting. The cill stones are substantial and indicate that the building is Victorian in origin. Some early glass remains. There is a recent timber porch structure to the main entrance door, with a sheet copper roof.

#### Internal

Not surveyed.

#### Other

The brick wall enclosing the garden area is intact and the brickwork in fair condition, but heavily repointed with cement mortar in places, and with ivy growth. A wide span opening from the passage into the property is closed with a timber framed and diagonal braced door, of recent construction. Any original entrance gate has been removed.

### **Maps / Sources**

**Survival** Extant

**Condition** Moderate

### Significance

Apparently originally a cottage attached to the stables of Cambridge Cottage.

The exterior is simple, the appearance affected by additions and alterations, e.g. a modern timber porch structure and a small glazed conservatory.

The house has been modernised inside and the layout changed, but retains evidence of its original use.

### Issues

The timber window cills are in poor condition and if not repaired the damage to the fabric will accelerate.

The leaking gutters will cause damage to the external brickwork and other fabric if not repaired.

As the building is not on show to the public it is at risk of being disregarded. The building's appearance is at under threat from gradual adaptation and 'modernisation' for domestic use, for example the insertion of new windows and doors, external boiler vents, security lighting and etc.

Similarly the appearance will be degraded by inappropriate maintenance and repair of the external fabric; unsuitable paint colours, insensitive repointing etc.

The garden wall is at risk of being disregarded because of its present position, adjoining the nursery area, and should be maintained. The ivy growth will damage the wall unless it is removed.

### Recommendations

General maintenance is required to the roof and exterior, in particular to the leaking gutters.

The timber windows should be repaired and redecorated.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future maintenance works and improvements to the building fabric should be considered in the context of the building's original appearance and history.

The original paint scheme, internal and external, should be investigated and reinstated where practical.

The ivy growth should be removed from the garden wall and the wall brickwork conserved.

The setting of the house in its kitchen garden should be investigated further and recorded.

The original gateway to the enclosure should be investigated and reinstated if practical.

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<b>Number</b>	8003
<b>Name</b>	39 Kew Green, The Gables
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	134
<b>RBGK Building No.</b>	0039
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### Historic Information

20th century (1908) One of 4 Edwardian cottages built for garden staff. The site was previously the stable accommodation for Cambridge Cottage.

Nos. 39 (detached), 41, 43 (semi-detached) and 45 (detached) are arranged symmetrically around a paved open courtyard, to the W of Cambridge Cottage. No. 39 is to the east of the group.

The courtyard is enclosed by a brick wall with a central pair of contemporary wrought iron gates and single timber gates to either side.

### Description

## Building Fabric

2 storey detached cottage. Solid brick construction with a red clay tile roof and classic 17th century Dutch gable to the north end wall.

## Roof

Steep double pitched roof of plain clay machine made tiles. The ridge tiles are of 1/3 round matching red clay. The flashing to the gable wall is of lead. The chimney stacks rising through the roof surface are substantial, of brick, and fitted with clay pots.

The roofs drain to cast iron eaves gutters and discharge into cast iron downpipes.

The eaves detail consists of an undersized timber fascia on projecting rafters with a sloping soffit board, creating a dentilled effect. The timber appears sound.

## Walls

2 storey, solid brick construction, of dark red brick. The north end wall rises above the roof line to a simple Dutch gable, with a brick coping. The mortar joints to the coping bricks appear to be open and bricks might be loose. There are also open joints on the brickwork to the upper gable wall. The east face also appears to have open joints in the brickwork.

## Windows & Doors

Timber side hung casement windows with small panes, painted, with flat brick lintels to the upper floor and segmental arched brick lintels to the ground floor. The arch above the window frame infilled with a painted timber panel. The north elevation gable wall ground floor and first floor windows are double hung sash windows, with small panes, all painted, in poor decorative order.

The central, main front door is timber framed and panelled, apparently contemporary with the building and with a small central glazed panel. The door opening is protected by a flat projecting timber canopy on simple cantilever brackets, painted, and covered with lead sheet. The latter is coming loose and should be resecured. The porch structure is strengthened by a later iron strap above.

The timberwork generally is in need of redecoration.

## Internal

The cottages have been modernised as domestic accommodation.

## Other

The central paved area is of concrete flag stones, with a perimeter vehicle path covered with tarmac. The brick wall to the boundary with Kew Green is rendered on the inner face with a sand/cement render, which has numerous hairline and minor cracks. The wall is topped with coping stones of Bath stone, which have a number of open joints that has resulted into rain penetration into the wall. The external face of the wall has been badly repointed with a cement render.

The timber gates on either side of the central opening are in need of redecoration. There is some evidence in both gates of wet rot on the lower frame member below the cross braces.

The wrought iron gates are sound with little surface rust but are in need of redecoration. The decorative wrought iron arch that spans the gateway has a central mounting for a lantern, which is missing.

## Maps / Sources

**Survival** Extant

**Condition** Moderate

## Significance

Architecturally the cottages form a coherent group with a central focus that is a significant element of the original design.

The group, together with the boundary wall and gates make a major contribution to the Kew Green frontage. The Cottages are still used as domestic accommodation, as designed, although much improved internally.

## Issues

The cottages' external appearance is at risk from gradual adaptation and 'modernisation' for domestic use, for example the insertion of new windows and doors, external boiler vents, security lighting and etc. Similarly the appearance will be degraded by inappropriate maintenance and repair of the external fabric; unsuitable paint colours, insensitive repointing etc.

The setting of the cottage around the central courtyard is at risk by erosion of remaining features, alteration of the surface materials and by continuing adaptation for vehicle use.

The render finish to the boundary wall will damage the brickwork unless it is watertight, or removed altogether. The coping stone joints should be repointed.

## Recommendations

General maintenance is required to the paintwork of exterior, particularly the timber to the eaves, windows and door. Glazing putties on several windows require scraping out and replacing.

The original external paint scheme should be investigated and reinstated where practical.

Refix the lead weathering to the canopy above the front door.

The open joints to the gable walls and brick coping should be repaired.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future maintenance works and improvements to the building fabric should be considered in the context of the building's original appearance.

The setting of the house in the group and around the central courtyard should be investigated further and recorded.

The tarmac surface to the path and the concrete flag stones to the courtyard should be replaced with appropriate surfaces contemporary with the Edwardian period.

The rendered brickwork to the front boundary wall should be sensitively repaired and the original appearance reinstated. The open joints of the coping stones need to be sensitively repointed

Consideration should be given to re-instating the lantern missing from the wrought iron arch spanning the gateway.

The iron gates in the centre require preparation and redecoration to deal with isolated latches of rust.

The timber gates require preparation and redecoration within the next 2 years.

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<b>Number</b>	8004
<b>Name</b>	41 & 43 Kew Green, The Gables
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	134
<b>RBGK Building No.</b>	0041, 0042, 0043
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

## Historic Information

20th century (1908) A pair of semi detached cottages, 2 of 4 Edwardian cottages built for garden staff. The site was previously the stable accommodation for Cambridge Cottage.

Nos. 39 (detached), 41, 43 (semi-detached) and 45 (detached) are arranged symmetrically around a paved open courtyard, to the west of Cambridge Cottage. Nos. 41 and 43 are to the south of the group.

The courtyard is enclosed by a brick wall with a central pair of contemporary wrought iron gates and single timber gates to either side.

## **Description**

### Building Fabric

2 storey semi-detached cottages. Solid brick construction with red clay tile roofs separated by a central valley gutter.

### Roofs

Double pitched roof of plain clay machine made tiles with a central valley gutter of lead. The valley gutter and inner roof slopes were not inspected closely. The ridge tiles are of round matching red clay.

The chimney stack rising from the party wall is tall, substantial, of brick, and fitted with clay pots.

The roofs drain to cast iron eaves gutters and discharge into cast iron downpipes. The valley gutter discharges to a decorative lead hopper head and cast iron down pipe at the centre front elevation

### Walls

2 storey, solid brick construction, of dark red brick. The principal elevation is a double Dutch gable with a red brick diamond pattern in the centre of each upper gable wall. The parapet wall has a brick on edge coping detail.

To each outer wall is a 2 storey extension, set back from the main front, with a single pitched roof, covered as before. The entrance door is set back under a porch with a semi circular opening with an arch of red tile.

### Windows & Doors

Timber side hung casement windows with small panes, painted, with segmental arched brick lintels. The arch above the window frame infilled with a painted timber panel.

The main front doors are timber framed and panelled, apparently contemporary with the building and with a small central leaded light.

The timberwork generally is in need of redecoration.

### Internal

The cottages have been modernised as domestic accommodation.

### Other

As No. 39 Kew Green [8003].

## **Maps / Sources**

**Survival** Extant

**Condition** Moderate

## **Significance**

Architecturally the cottages form a coherent group with a central focus that is a significant element of the original design.

The group, together with the boundary wall and gates make a major contribution to the Kew Green frontage.

The Cottages are still used as domestic accommodation, as designed, although much improved internally.

## Issues

The cottages' external appearance is at risk from gradual adaptation and 'modernisation' for domestic use, for example the insertion of new windows and doors, external boiler vents, security lighting and etc. Similarly the appearance will be degraded by inappropriate maintenance and repair of the external fabric; unsuitable paint colours, insensitive repointing etc.

The setting of the cottage around the central courtyard is at risk by erosion of remaining features, alteration of the surface materials and by continuing adaptation for vehicle use.

The render finish to the boundary wall will damage the brickwork unless it is watertight, or removed altogether. The coping stone joints should be repointed.

## Recommendations

General maintenance is required to the paintwork of exterior, particularly the timber to the eaves, windows and door. Glazing putties on several windows require scraping out and replacing.

The original external paint scheme should be investigated and reinstated where practical.

Refix the lead weathering to the canopy above the front door.

The open joints to the gable walls and brick coping should be repaired.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future maintenance works and improvements to the building fabric should be considered in the context of the building's original appearance.

The setting of the house in the group and around the central courtyard should be investigated further and recorded.

The tarmac surface to the path and the concrete flag stones to the courtyard should be replaced with appropriate surfaces contemporary with the Edwardian period.

The rendered brickwork to the front boundary wall should be sensitively repaired and the original appearance reinstated. The open joints of the coping stones need to be sensitively repointed

Consideration should be given to re-instating the lantern missing from the wrought iron arch spanning the gateway.

The iron gates in the centre require preparation and redecoration to deal with isolated latches of rust.

The timber gates require preparation and redecoration within the next 2 years.

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<b>Number</b>	8005
<b>Name</b>	45 Kew Green, The Gables
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	134
<b>RBGK Building No.</b>	0045
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

## Historic Information

20th century (1908) A pair of semi detached cottages, 2 of 4 Edwardian cottages built for garden staff. The site was previously the stable accommodation for Cambridge Cottage.

Nos. 39 (detached), 41, 43 (semi-detached) and 45 (detached) are arranged symmetrically around a paved open courtyard, to the west of Cambridge Cottage. No. 45 is to the west of the group.

The courtyard is enclosed by a brick wall with a central pair of contemporary wrought iron gates and single timber gates to either side.

## Description

## Building Fabric

2 storey detached cottage. Solid brick construction with a red clay tile roof and classic 17th century Dutch gable to the north end wall.

## Roofs

Double pitched roof of plain clay machine made tiles. The ridge tiles are of 1/3 round matching red clay. The chimney stacks rising through the roof surface are substantial, of brick, and fitted with clay pots. The roofs drain to cast iron eaves gutters and discharge into cast iron downpipes. The eaves detail consists of an undersized timber fascia on projecting rafters with no soffit board, creating a dentilled effect. The timber appears sound. A climbing plant has disturbed the verge on the west roof slope.

## Walls

2 storey, solid brick construction, of dark red brick. The north end wall rises above the roof line to a simple curvilinear Dutch gable style parapet, with a brick coping. The south gable wall has numerous iron nail fixings for supporting climbing plants, now removed. The nails are rusting and will damage the masonry unless removed. There is also evidence of some movement in the south end gable wall.

## Windows & Doors

Timber side hung casement windows with small panes, painted, with flat brick lintels to the upper windows and segmental arched brick lintels to the ground floor. The arch above the window frame infilled with a painted timber panel. The north elevation gable wall ground floor and first floor windows are double hung sash windows, with small panes, all painted.

The central, main front door is timber framed and panelled, apparently contemporary with the building and with a small central glazed panel. The door opening is protected by a flat projecting timber canopy on simple cantilever brackets, painted, and covered with lead sheet. The porch structure is strengthened by a later iron strap above. The timberwork generally is in need of redecoration.

## Internal

The cottages have been modernised as domestic accommodation.

## Other

As No. 39 Kew Green.

## Maps / Sources

**Survival** Extant

**Condition** Moderate

## Significance

Architecturally the cottages form a coherent group with a central focus that is a significant element of the original design.

The group, together with the boundary wall and gates make a major contribution to the Kew Green frontage. The Cottages are still used as domestic accommodation, as designed, although much improved internally.

## Issues

The cottages' external appearance is at risk from gradual adaptation and 'modernisation' for domestic use,



for example the insertion of new windows and doors, external boiler vents, security lighting and etc. Similarly the appearance will be degraded by inappropriate maintenance and repair of the external fabric; unsuitable paint colours, insensitive repointing etc.

The setting of the cottage around the central courtyard is at risk by erosion of remaining features, alteration of the surface materials and by continuing adaptation for vehicle use.

The render finish to the boundary wall will damage the brickwork unless it is watertight, or removed altogether. The coping stone joints should be repointed.

### Recommendations

General maintenance is required to the paintwork of exterior, particularly the timber to the eaves, windows and door. Glazing putties on several windows require scraping out and replacing.

The original external paint scheme should be investigated and reinstated where practical.

Refix the lead weathering to the canopy above the front door.

The open joints to the gable walls and brick coping should be repaired.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future maintenance works and improvements to the building fabric should be considered in the context of the building's original appearance.

The setting of the house in the group and around the central courtyard should be investigated further and recorded.

The tarmac surface to the path and the concrete flag stones to the courtyard should be replaced with appropriate surfaces contemporary with the Edwardian period.

The rendered brickwork to the front boundary wall should be sensitively repaired and the original appearance reinstated. The open joints of the coping stones need to be sensitively repointed

Consideration should be given to re-instating the lantern missing from the wrought iron arch spanning the gateway.

The iron gates in the centre require preparation and redecoration to deal with isolated latches of rust.

The timber gates require preparation and redecoration within the next 2 years.

The movement to the south gable wall should be monitored and repaired as necessary. The nails should be removed and the mortar joints repointed.

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<b>Number</b>	8006
<b>Name</b>	47 Kew Green, Administration Offices
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	131
<b>RBGK Building No.</b>	0047
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### Historic Information

Originally the workshops of the Clerk of Works to the Estate. The public entrance to the Botanic Garden ran from Kew Green [1004] to the west side of the property.

In 1848 a cottage in the Gardens belonging to John Smith was converted by Decimus Burton into a Director's office and Gardeners' reading room.

The present building group is composed of :-

- 1) a small detached brick building by the entrance from Kew Green [Ted Pooley's cottage], that was rebuilt in the 1980s during modernisation at that time
- 2) a substantial Georgian detached house [the Director's office] to the south of the site, both linked by
- 3) a 1931/2 Director's office building all incorporated into

4) a modern office suite constructed in 1981.

## Description

### Building Fabric

Tom Pooley's cottage [8006/1] is 2 storeys, originally detached, of solid brick construction and pyramidal pitched roof. The building has now been incorporated into the 1981 Administration building and was virtually rebuilt at the same time.

The Director's office [8006/2] is a 2 storey early Georgian brick building with slate roof behind parapets. The building is now attached to the 1981 building [8006/4].

The 1981 Administration building [8006/4] is part single, part 2 storey of concrete frame construction, the exterior skin of brick panels alternating with large glazed panels below a deep timber fascia. It has a pitched roof over the 2 storey elements, and a flat roof in other places. It links the 2 earlier buildings

### Roofs

Tom Pooley's cottage [8066/1] has a pyramidal pitched red clay tiled roof. The ridges are of half round red clay tile. The roof drains to cast iron gutters and down pipe, the gutter supported on a projecting brick eaves with a dentil detail. The chimney stack rises through the roof surface and has clay pots.

The Georgian Director's office [8006/2] is roofed by hipped pitched roofs of slate with lead ridges, behind raised brick parapet walls. The chimney stacks on the gable end wall have clay pots.

The modern building has a flat roof finished with a roofing membrane material and drains to internal downpipes. Over the 2 storey sections to the south west of the site the building is roofed with a pitched slate roof with lead ridges. The end walls have brick parapets that are capped with brick on edge coping.

### Walls

The earlier buildings are solid brick construction, of yellow London clay brick with flat arched window and door openings, formed of soldier coursed brick voussoirs. The upper windows of Tom Pooley's cottage have segmental arch window heads.

Tom Pooley's cottage has been pointed with a white sand/cement mortar and the lower storey painted with a cream masonry paint.

The brickwork of the Director's office has been repointed with a cement based mortar and a cement plinth render course added to prevent damp penetration. The parapets and gables to the end walls are capped with Portland stone coping stones. The west face of the Director's office has been rendered with a soft sand/cement render that is now cracked and spalling. It appears to have been painted at one time in a lime wash or similar coloured paint.

The brick panels of the 1981 structure are of cavity brickwork, rising to form a parapet to the flat roof and pitched roofs. The parapet has a brick on edge coping that is stained by mould growth. The brickwork is pointed with a pink coloured mortar in some places. Several sections of wall have open bed and perpendicular joints that need careful raking out and deeply repointing within the next 3 years.

### Windows & Doors

The earlier buildings have large timber double hung sash windows, painted, with small panes. The sash boxes are recessed. The Director's office windows have painted stone cills. The upper window cills to Tom Pooley's cottage appear to be in concrete.

The main entrance door, now unused, to the Director's office is on the principal south face of the building. It is a timber framed and panel door contemporary with the building, and sheltered by a projecting flat timber canopy with a lead covering, on decorated timber brackets.

The external timberwork is all painted, generally in poor decorative condition.

### Internal

The internal wall and ceiling finishes are generally painted plaster. The accommodation has been refitted to suit modern office requirements. The Director's office retains some original elements such as doors and frames.

#### Other

The yard to the Administration building, off Kew Green, is paved with granite setts and stone slabs. The 18th century entrance to the Gardens, unused after 1851, ran through this yard and the path is marked out by the stone setts.

The gates in the boundary fence are set in line with this path. The fence is of modern decorative wrought iron railings.

#### Maps / Sources

**Survival** Extant

**Condition** Moderate

#### Significance

The 18th century building is substantially intact.

The Kew Green frontage includes the 18th century entrance to the Botanic Gardens.

The house has been the office of the Director and remains so in its present use.

The buildings are associated with Decimus Burton.

Tom Pooley's cottage, although rebuilt, maintains the association with the site's earlier uses.

#### Issues

The building is a composite of 18th century buildings, possibly with some earlier fabric, the Decimus Burton building, the 1930s additions and the 1980s extensions. The remaining fabric of the earlier buildings is incorporated into the later redevelopments and the provenance of parts of the buildings is confused.

The building should be intensively analysed to determine the provenance of all parts of the building fabric.

The appearance of the older parts of the building, and the redeveloped Tom Pooley's cottage, is compromised by the use of cement pointing and of modern vinyl paint for the external decoration.

The external fabric of the 18th century Director's Office is in poor condition, particularly the render face, and should be thoroughly restored.

The building fabric is at risk principally from inappropriate maintenance and improvement works.

The remaining historic building fabric could be at risk if a future change of use were to require alteration to the building fabric or layout.

#### Recommendations

For 8006/1/2/3 :-

Analyse the buildings' make up to determine the extent of historic fabric.

General maintenance required to the roof and exterior including the careful repointing of several sections of wall.

Repair the cracks in the rendered brickwork and paint with a limewash or shelter coat in an appropriate colour.

Future repointing of the brickwork should be carried out in an appropriate lime mortar, not cement.

Future decoration should use a more appropriate, traditional paint. Consider using black or other dark colour for the timber glazing bars.

Decide on an appropriate colour palette for future internal redecoration.

Any future proposed change of use should be considered in the context of the building's importance, and history.

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<b>Number</b>	8007
<b>Name</b>	49 Kew Green, Director's House [Methold House]
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	148, 142, 131, 133, 3
<b>RBGK Building No.</b>	0049
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### Historic Information

Originally the house and garden of Revd. Methold, purchased by George III in 1794 and the garden added to the Royal estate. It was converted for the use of Sir William Hooker, Director, in 1851 and has been the residence of the Director since. The residence is formed from a group of brick 18th century and 19th century buildings, constructed on the site of and incorporating earlier 18th century cottages.

When the house was converted the stables were demolished and the entrance to the Gardens to the east of the house was closed.

Now, the Director's accommodation is on the upper floor and the ground floor contains the Boardroom and reception rooms. The former servants' quarters are now used as offices.

The rear elevation west end of the range is similar in architectural style and building fabric to Nos. 17/19 [8001] and No. 55 Kew Green [8009].

The garden extended from the rear of the house to the boundary with Kew Gardens; its southern end is now occupied by part of the Princess of Wales Conservatory [8015]. In 1840 the garden was still marked as being separate from the rest of the Gardens; by 1851 it is shown with its boundary walls removed and as being landscaped within the rest of the Gardens.

### Description

#### Building Fabric

3 storeys plus basement, of standard Georgian brick construction of solid brick walls and double pitched clay tile roof. Large well proportioned double hung sash windows to the principal elevations.

An irregular terrace of brick buildings, generally 18th century, unified by the use of London stock brick for the principal elevations, with a variety of Georgian and similar timber windows, and with frontal parapets partly concealing the tiled pitched roofs behind. The quoins and window frames to the rear elevations are formed in a softer red brick.

The building has been altered and extended many times. Generally the east portion of the group appears to be early Georgian, the west portion, later.

To the east range of buildings a rainwater downpipe has been removed leaving damage to the brick string courses.

The rear, south, elevation is more regular, a series of stepped back faces, with a single storey flat roofed Victorian extension to the west end.

#### Roofs

Double pitched hipped red clay tiled roofs formed between raised parapets walls with copings. The ridges and hip ridges are flashed with lead or with red clay ridge tiles. The chimney stacks are of brick and are on the party walls between the originally separate dwellings. At the rear of the building a number of lead flats are visible.

The smaller block east of the main entrance is partly roofed in slate, again behind brick parapets, and with a centrally placed glazed rooflight. The slate roofs are generally in poor condition. The roof structure and covering appears sound. The parapet gutters drains to externally mounted cast iron down pipes. These were not inspected closely, though there is considerable staining near the drainpipes and hopperhead that drain the flat roof at the western side of the rear elevation.

## Walls

Solid brick construction, of dark red brick with flat arched window and door openings, formed of soldier coursed brick voussoirs. The principal central window in the apsed bay to the front elevation has a round arched window.

The brickwork is generally in good condition, areas of the corner quoins, parapets and some window arches have been rebuilt in the past. There are instances of open bed and perpendicular joints throughout the main façades. The upper parapet wall is weak in places with many open joints, particularly to the area above and east of the main entrance.

To the east of the main entrance there is an old movement crack in the brickwork below the cill of the first floor window.

The east end wall has a tie beam boss showing on the outside face, painted black.

## Windows & Doors

Large timber double hung sash windows, painted, with flat arched lintels. The windows to the buildings to the west end of the group have large panes and recessed sash boxes, those to the east end of the group have small paned windows and exposed, not recessed, sash boxes.

On the west end wall is a late Victorian extension to the drawing room. There are french windows to the west elevation that are reached by a short flight of stone steps from the paved terrace.

The external timberwork is all painted, generally in good decorative condition.

## Internal

The internal wall and ceiling finishes are generally painted plaster with some decorative elements remaining.

## Other

The main entrance is approached under a lead roofed, 4 bay extended canopy with a glazed rooflight before the entrance door. The path is York stone paving slabs.

The boundary wall to Kew Green is a low brick wall with cast iron railings set in a stone coping. The gate piers are of decorative stonework and support the timber posts of the porch canopy.

## Maps / Sources

**Survival**                      Extant

**Condition**                    Good

## Significance

Much early fabric from several 18th century properties.

Associated with the early Royal Estate, and residence of Royalty.

Architecturally a major component of the Kew Green frontage, including the railings.

The house has been the residence of the Director since the first director, William Hooker.

## Issues

The appearance of the main Kew Green facade has deteriorated due staining and decay to the brickwork, to reconstruction of elements of the brickwork, to the use of cement pointing and of modern vinyl paint for the

external decoration.

The structural movement cracks should be investigated.

The building fabric is at risk principally from inappropriate maintenance and improvement works.

The remaining historic building fabric could be at risk if a future change of use were to require alteration to the building fabric or layout.

Consideration needs to be given to the siting and maintenance of services cables.

Leaking gutters will cause damage to the external brickwork and other fabric if not maintained.

### **Recommendations**

General maintenance required to the roof and exterior, with particular attention paid to the parapet at the northern end of the roof.

Repoint and monitor cracks in the brickwork and repair the damage caused by the removal of the drainpipe.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future decoration should use a more appropriate, traditional paint. Consider using black or other dark colour for the timber glazing bars.

Decide on an appropriate colour palette for future internal redecoration.

Any future proposed change of use should be considered in the context of the building's importance, and history.

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<b>Number</b>	8008
<b>Name</b>	53 Kew Green
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	131
<b>RBGK Building No.</b>	0053
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### **Historic Information**

18th century Georgian house, narrow frontage and very long on plan. The main façade on Kew Green has been altered by the addition of a bay window.

Once the residence of George Robinson who proposed a design for the Palm House, and later the official residence of John Smith and other Curators.

The house is now divided horizontally into 2 flats.

### **Description**

#### **Building Fabric**

2 storeys, standard Georgian brick construction of solid brick walls and slate roof. The narrow frontage on Kew Green has a large modern bay with the original entrance door to one side, giving access to the upper floor accommodation.

The long south east facing flank wall has a later door inserted giving access to the ground floor accommodation.

This elevation shows much evidence of conversion and alteration, with window openings bricked up and a wide arched opening also bricked up and a window inserted. The building has been extended to the south west in at least 2 stages.

#### **Roof**

Double pitched hipped slate roofs with lead ridges and hips. The roof structure and covering appear sound

overall but poorly maintained. The south hipped roof is in poor condition with slates displaced. The roof slopes to a cast iron gutter on a slight projecting brick dentilled eaves detail. The gutter drains to cast iron down pipes. The gutter is in poor condition and at the very least requires repainting.

## Walls

Solid brick construction, of dark red and yellow stock brick. The brickwork has been repointed with a cement based mortar throughout. The brickwork to the flank wall has a patched appearance and is weather stained. Several alterations have been made including bricking up openings and insertion of later windows and door. The ground floor wall has been rendered with a 200mm sand/cement course to guard against damp penetration. The head of the wall is formed out of reconstituted stone with a rendered parapet and there are open joints in the coping stones that should be carefully repointed.

The junction of the 2 storey SW extension with the original wall is a straight joint, not bonded. The upper floor of this extension has also been rebuilt, or possibly built up from a single storey at a later date. There is a movement crack in the upper portion of the extension.

A wide single storey bay window of brick construction has been added to the main front of the cottage. This was also built without bonding to the earlier structure and the vertical joint is opening up.

## Windows & Doors

Large timber double hung sash windows, painted, with shallow arches brick voussoirs, to the ground floor. The upper floor windows are smaller double hung sashes. The windows generally have small panes and stone cills, painted.

The central window in the front bay is a wide double hung sash with a fixed light at either side. The opening is spanned by a wide arch of brick voussoirs.

The door in the Kew Green elevation is a timber framed and panelled Georgian door, half glazed, under a lead covered canopy on carved timber brackets. There is a fixed glazed panel over the door.

The door in the flank wall is a timber framed and panelled Georgian door. There is a fixed glazed panel over the door. The door and frame are contained in a wide, plain stone frame set into the brick wall.

The external timberwork is all painted in white vinyl paint, the doors painted blue.

## Internal

Not surveyed

## Other

The cottage has a narrow front yard with timber 'railings' to the boundary with the public road. The railings are painted and are in good condition.

## Maps / Sources

**Survival** Extant

**Condition** Moderate

## Significance

The house is of interest because of its history as a Curators' residence, in particular John Smith. Architecturally the long flank wall is of interest as its scars indicate much of the original nature of the cottage.

## Issues

The original frontage onto Kew Green has been lost by the addition of the bay, and the façade is also obscured by tree planting. Ideally one would like to see the (failing) bay removed and the original Georgian configuration restored.



The building appearance has altered due to the use of cement pointing, and of modern vinyl paint for the external decoration.

The sand cement damp proofing course at the base of the front wall is an inadequate solution to the problems of splashback and rising damp and should be removed.

The stained and damaged brickwork should be restored.

The building fabric is at risk principally from inappropriate maintenance and improvement works.

The remaining historic building fabric could be at risk if a future change of use were to require alteration to the building fabric or layout.

### **Recommendations**

In the future the bay should be removed and the original Georgian configuration restored.

General maintenance required to the roof and exterior, including repointing the coping stones and stripping and replacing the slated on the south hipped roof within the next five years.

Remove sand cement render course and repair brickwork.

Restore damaged brickwork to the flank wall, but without masking the scars of former openings.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Future decoration should use a more appropriate, traditional paint. Consider using black or other dark colour for the timber glazing bars.

Any future proposed change of use should be considered in the context of the building's importance, and history.

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<b>Number</b>	8009
<b>Name</b>	55 Kew Green
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	131
<b>RBGK Building No.</b>	0055
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### **Historic Information**

Late 17th century or early 18th century brick cottage, identified in 1734 as the property of Frederick Prince of Wales.

In 1767 occupied by Lord Boston, Chamberlain to Princess Augusta, and later by several officers of the Botanical Society including Joseph Hooker as Assistant Director in 1855. Hooker enlarged 3 rooms on the west side. After he became Director and moved out in 1865 the house became the residence of the Keepers of the Herbarium.

2 small rooms were added to the rear in 1922.

Very similar in architectural style and building fabric to No. 17/19 Kew Green [8001], and to elements of 49 Kew Green [8007].

### **Description**

Building Fabric

3 storeys plus basement, of standard Georgian brick construction of solid brick walls and double pitched clay tile roof. Large well proportioned double hung sash windows to the principal elevation.

Roof

Double pitched red clay tiled roof. The ridge is partly lead and partly round clay tile. The roof structure and

covering appear sound. There is a painted projecting plaster cornice with an eaves gutter that drains to cast iron down pipes. Three dormer windows have been inserted in the roof slope to the principal façade.

The roof has been extended to the west to cover a later extension.

At the rear there are extensions covered by hipped pitched roofs, also in red tile and with lead or clay tile ridges.

The chimney stacks are situated on the west end gable wall or rise through the roof covering, and are of red brick with clay pots.

## Walls

Solid brick construction, of dark red brick with bright red brick quoins to the window and door openings. The brickwork to the front façade has been repointed with a cement based mortar but carefully done. The upper windows are contained within a recessed panel in the brickwork.

The house has been extended at the west gable wall in plain dark red brick, no windows, decorative quoins or panels.

There is a later extension at the rear of the property in a bright orange brick with red quoins imitating the original styling. The north west corner of this building has badly stained walls with deteriorating brickwork where the gutter or drainpipe are not working adequately. The same problem is occurring on the west elevation.

## Windows & Doors

Large timber double hung sash windows, painted, with flat arched lintels, brick voussoirs. The windows have small panes and the sash boxes are exposed, not recessed, indicating that they are originally early 18th century. The windows are set in the brick recessed panel without cills.

The 3 dormer windows are leaded, side hung casements in a timber frame, the roof protected by a flat lead sheet covering.

The door in the principal elevation face is a timber framed and panel door in a Georgian door case with flat Corinthian pilasters to either side and a plain entablature over, with a classical lead covered drip moulding. The external timberwork is all painted in white vinyl paint.

## Internal

Not surveyed

## Other

The cottage has a narrow front yard with cast iron railings to the boundary with the public road. The railings are set in a low stone plinth and are in good condition.

## Maps / Sources

**Survival** Extant

**Condition** Good

## Significance

Historically significant through its Royal connections with Frederick Prince of Wales and Lord Boston, Chamberlain to Princess Augusta. Also the residence of officers of the Botanical Society including Joseph Hooker as Assistant Director in 1855.

From 1865 the house was the residence of the Keepers of the Herbarium and became known as Herbarium House.

Architecturally a prominent component of the Kew Green frontage, including the railings. The decorative brickwork and classical styling are well proportioned and a classical Georgian frontage, essentially unaltered,

apart from the west extension, which is unobtrusive.

### Issues

Leaking gutters will cause damage to the external brickwork and other fabric if not repaired.

The building appearance has altered slightly due to the use of cement pointing, and of modern vinyl paint for the external decoration.

The sand cement damp proofing course at the base of the front wall is an inadequate solution to the problems of splashback and rising damp and should be removed. The damaged bricks to the lower sections of the wall should be replaced.

The building fabric is at risk principally from inappropriate maintenance and improvement works.

The remaining historic building fabric could be at risk if a future change of use were to require alteration to the building fabric or layout.

### Recommendations

General maintenance required to the roof and exterior, including the preparation and redecoration of the entire front of the house within the next two years. Future decoration should use a more appropriate, traditional paint. Consider using black or other dark colour for the timber glazing bars.

Remove sand cement render course and repair brickwork. The slates at ground level need to be re-bedded.

Replace damaged bricks to front elevation.

Future repointing should be carried out in an appropriate lime mortar, not cement.

Investigate, repair and cyclically maintain gutters and drainpipes.

Decide on an appropriate colour palette for future internal redecoration, particularly the hall and stairwell.

Any future proposed change of use should be considered in the context of the building's importance, and history.

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<b>Number</b>	8010
<b>Name</b>	199 Kew Road, Descanso House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	155
<b>RBGK Building No.</b>	0199
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### Historic Information

18th century (1760/1) detached Georgian house, the residence of Wm. Aiton for 89 years until 1849.

Decimus Burton subsequently proposed that the house should be converted to offices and Wm Hooker proposed that he should take it as his residence, with a repository for his herbarium.

However the house remained tenanted until 1898 when it was converted as for use as an institute for gardeners, offices for the Curator and as a residence for the Assistant Curator.

Between 1888 and 1892 it was occupied by George Willison, a former merchant with Brazilian trading connections, who named it. Descanso means a 'resting place' in Spanish.

In 1935 the front garden was taken for the widening of Kew Road. The upper floor is now the offices of 'Botanic Gardens Conservation International'.

### Description

Building Fabric

Substantial detached Georgian house, 2 storeys with additional mansard accommodation. The house plan appears as 'L-shaped', with the void filled in by a single storey range. The room in this range has a fine

plaster ceiling and might be a conversion of original accommodation rather than a later addition, or perhaps incorporation of an earlier building element.

The east and north façades are symmetrically arranged in 4 bays with 4 windows to both the ground and first floors. The main east façade has a central door; the north façade has a door in place of the lower right hand window. 2 windows on the north face are blind.

The south façade is short with one double hung sash window to the upper floor and, to the ground floor, a 2 light 'gothic' window salvaged by Aiton from the demolished 'Castellated Palace' [1003].

At the north and west of the main block is a later 2 storey range, of the same materials but of smaller proportions.

## Roof

Mansard roof over the main block with red clay tiles with lead hips and ridge. The roof is behind a brick parapet; the parapet gutters drain to external cast iron down pipes at the rear accommodation, but there is no external downpipe on the main façades. The north and east faces of the mansard each have 2 lead weathered dormer windows inserted. The south face has one dormer window.

The north west range has hipped pitched roofs of red clay tile with clay ridge tiles.

The extended south face is utilitarian in nature, of rendered brickwork with a pitched roof of modern interlocking clay tiles. This roof drains to a cast iron eaves gutter and downpipes.

The high brick chimney stack rises centrally from the top ridge. It is topped with clay pots.

The roof structure and covering appears sound, though the cast iron gutter of the west facing hipped roof is in poor condition, as are the timber blocks and the timber fascia. The mortar infilling at the base of the pantiled roof has fallen out and needs some work.

## Walls

Solid brick construction, of dark red brick rising to the roof parapet capped with Bath stone copings. The brickwork has 'penny struck' mortar joints. The rubbed brick voussoirs to the windows are of a yellow London stock brick. The brickwork generally is dirty and stained, due to its proximity with the Kew Road traffic, but is otherwise sound, apart from some open bed joints to the upper sections.

There is a rusting Soil and Vent pipe on the north face that need to be repaired and decorated to prevent leak damage to the masonry.

The parapet has been rebuilt in new brick and the copings re-bedded, though there are some areas of open bed and perpendicular joints three courses below the renewed area.

There is some cracking to the brickwork on the east and north faces, perhaps as a result of traffic vibration. This damage includes a vertical fracture on the east elevation with a corresponding fracture at the head of the window below. These cracks should be monitored. There is also a bulge in the 2 storey section at the northern end of the building that needs investigating and monitoring.

Rusting disused plant fixings are attached to this wall and need removing. There are also loose and disconnected pieces of services and metal pipes that need to be removed and made good.

The lower section of the south wall has been rebuilt or thickened by the addition of an extra skin of brickwork, apparently at the time the newer extension was added. This is set forward from the upper brick wall and is protected by a drip coping of Bath stone.

The extended south face of the building is protected by render, marked in ashlar, which is in reasonable condition but which should be protected from water penetration through hairline cracks by painting with a masonry paint. There are various service pipes and metal fixings that should be removed from the wall face. One area of render at the west end is in need of repair.

The far west end of this range under the hipped roof is plain brickwork.

## Windows & Doors

The principal windows are standard Georgian timber double hung sliding sash windows with 6 panes to each sash. The sash boxes are recessed into the brick reveals. The window arches are of brick voussoirs. Two

window arches on the main façade have been reconstructed. The ground floor windows have been reglazed with 'Georgian' wired glass, which has an unfortunate utilitarian appearance. The stone cills to the windows have been painted, and the decorative condition is generally poor. Some of the glazing bars are damaged and the windows require general repair and maintenance and possibly some more extensive timber repairs. The central door to the east face is a pair of framed and panelled doors within a substantial moulded stone lintel and with rendered reveals.

The secondary door to the north face is less imposing but has been embellished by a glazed porch constructed of decorative cast iron elements.

The windows to the north west range are timber casement windows, again with stone cills that have been painted.

The extended south face of the building is arranged in 4 bays with the two outer bays blind and the inner bays with large timber double hung sash windows, with exposed sash boxes. There is also a central timber half glazed door with a fanlight above. These need decorative maintenance, as before.

At the far west end of this range there is a paired double hung sash window with a central mullion, with a small window above. These need decorative maintenance and possibly some timber repairs, as before.

Some windows may need their putty replacing and others may require repairs to their cills.

### Internal

The ground floor accommodation is reportedly little used, except for occasional meetings and teaching purposes. The rooms have been redecorated to a low standard, painted off-white and carpeted, secondary glazing to the windows etc., but the windows, doors and frames, ceiling cornices, chair rails and skirtings are mostly original, although battered. There is one fine plaster ceiling in the ground floor room to the south west, heavily painted over.

The first floor and mansard floor of the house are used as offices by the organisation 'Conservation International'. The accommodation has been refitted to an appropriate standard, plaster walls painted cream with carpeted floors, fireplaces blocked etc.

There is a simple but reasonably elegant dog leg timber staircase from the main door on the north face to the upper floor, that was probably originally the secondary stair.

### Other

The house has lost its front garden to the widening of Kew Road and sits in a mean paved yard behind a boundary wall. There are nominal flower beds planted at the base of the east elevation but these have been built up to too high a level and will cause damp penetration problems for the structure.

To the south and west of the house is the works yard for the Gardens and its environment is tarmac paths and greenhouses.

The house has lost a great deal of its grandeur as a result of loss of its setting.

### Maps / Sources

**Survival** Extant

**Condition** Moderate

### Significance

Architecturally a fine Georgian house, now much degraded by loss of setting, modern accretions and 'improvements'. It still retains some of its original features.

The form of the original building has been altered by the later mansard roof and the windows installed to light the accommodation on that floor.

The window rescued from the Castellated Palace is of particular interest.

The building is in a prominent position on the Kew Road and deserves better treatment.

The origin of the building as a residence for William Aiton's family for 89 years is significant, and goes unrecognised by visitors.

## Issues

The building fabric is in good condition but the bricks are stained and there are open mortar beds and perpendicular joints that are vulnerable to rain and frost damage, if not properly maintained, particularly the exposed brickwork of the chimney.

The original appearance is substantially as designed on the main east and north façades, but the quality of the brickwork and detailing is at risk from careless or inappropriate repair, such as repointing, and improvement works.

As the building is not on show to the public it is at risk of being disregarded, as less important than the public buildings. The building's appearance is at under threat from gradual adaptation and 'modernisation' such as the insertion of secondary glazing, new windows and doors, external vents, security lighting and etc. The way in which services have been provided to the building is insensitive to its design and historic importance. Sections of the gutters are in poor condition and in danger of leaking. Leaking gutters will cause damage to the brickwork and other fabric if not repaired.

Similarly the appearance will be degraded by inappropriate maintenance and repair of the external fabric; unsuitable paint colours, insensitive repointing etc.

The historic building fabric and coherence of the design could be at risk if a future change of use were to require alteration to the building fabric or layout.

## Recommendations

A fine Georgian building in a prominent and accessible position, that could be of much higher profile use. The exterior fabric should be cleaned and restored, including the repair of brickwork, windows and gutters and the preparation and redecoration of all brickwork. Disused services and plant fittings should be carefully removed and made good.

The setting of the building should be improved by improved use of landscaping materials and planting. Consideration could be give to restoring the fine ground floor rooms for, and presenting the building as the Aiton family residence.

The original colours of the internal and external paintwork should be investigated and employed in future decoration.

Any future proposed change of use should be considered in the context of the building's importance, and history.

The building's origin as the residence of the Aiton family could be interpreted for visitors.

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<b>Number</b>	8011
<b>Name</b>	Melon Yard
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	153
<b>RBGK Building No.</b>	0501- 0540, 0558 – 0560, 0985, 0988
<b>Management Zone</b>	North Eastern Zone

## Designations

### Historic Information

An enclosed area in the east corner of the Garden, west of 199 Kew Road [8010] and to the north and west of the Alpine House [8017].

The area contains glass houses, potting sheds and associated plant rooms, offices and stores.

### Description

Building Fabric

Approximately 32 buildings, mostly of brick and timber or glasshouse construction, of various heights and forms.

There are a number of older sunken planting beds and some brick stores/sheds dating from the 19th century.

The building of principal interest is RBGK building No 0523/0537, the Jodrell Laboratory extension [8011/4]. This is a 2 storey also known as the 'old seed store'. Probably Victorian, the building has a partial frame of cast iron columns and beams, enclosed on the ground floor by more recent brickwork external walls. The main west front wall is set back at ground floor level leaving the columns exposed, forming an arcade in front of the offices and supporting the jettied upper storey. 'L-shaped' on plan; the east, south and north end walls are gabled. The external wall of the upper floor is finished in horizontal timber boarding.

The roof is double pitched surfaced with modern 'Kent peg' red clay tiles, with red clay round ridge tiles and with painted timber bargeboards and eaves boards. The timber gutter boards appear sound. The cast iron rainwater gutters and downpipes appear original and in fair condition but show some evidence of leaks or blockage.

The lower storey windows to the west frontage are of timber and with later inserted doors are set in a continuous run under a spanning lintel. The south façade has been altered by repair or reconstruction in later brickwork and the insertion of modern windows. The upper storey timber casement windows on both main faces are original, set in a continuous run possibly relating to the building's original use.

Other

The original extent and configuration of the yard is no longer clear.

The surface treatment, probably cobbles or granite setts, has been replaced with a tarmac finish.

### Maps / Sources

**Survival** Extant

**Condition** Mixed

### Significance

The yard and buildings served a function as part of the daily life of the Royal estate which needs to be researched and clarified.

### Issues

The remaining yard buildings require routine maintenance to the external brickwork, timberwork, rainwater goods and roof surfaces.

The buildings remaining are in fair condition although their appearance and intended use has been lost to some extent through conversion and adaptation for their current use.

Further inappropriate adaptation will significantly damage the architectural merit of these buildings.

### Recommendations

The original configuration and use of the yard and buildings should be researched and recorded.

Care should be taken to avoid further loss of historic fabric through alteration and 'improvement'.

The paint surface to the timber boarding and cast iron guttering should be renewed. The original paint colours should be investigated and used in the redecoration.

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<b>Number</b>	8012
<b>Name</b>	School of Horticulture
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	157



<b>RBGK Building No.</b>	0951
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### Historic Information

18th century Georgian garden building in the middle of the former Royal Kitchen Garden, built prior to 1771. The area of the Royal Kitchen Gardens was not depicted on the 1763 Plan of Augusta's Garden, nor were any buildings shown in this area on the c.1730 plan of the land owned by the Capels. The absence of information from both of these sources does not mean that there were not buildings in this location by that time. Buildings may simply have been omitted from the c.1730 plan whose intention was to show the extent of land holdings. By Burrell and Richardson's 1771 plan, the building exists in its current location, with its distinctive floor plan of a central block with two wings. The front elevation of the building suggests that the central block may be earlier than the two wings, but this question requires further research.

By 1846 the building was used principally as a fruit store, also housing a gardeners' mess room and a foreman gardener's residence. In 1846 it was converted into 'The Herbarium' by Decimus Burton, instructed by Sir William Hooker. The plans for this conversion are conserved in the Kew archive and are an important source of information about the layout of the Fruit Store and the intended changes to the building. This change in use was part of the redevelopment of this area following its incorporation into the Botanic Gardens in 1846, which also included the planting of the Herbaceous Ground [8021] parterres later to become the Order Beds. The central range of the building was doubled in height to form an open exhibition space, lit by a central rooflight, and a cantilevered balcony installed at first floor level with an iron handrail. The upper and lower walls were lined with glass fronted mahogany cases and filled with freestanding table cases. The smaller rooms in the end ranges also contained exhibition cases, and service spaces. The east end range of the building, the fruit room, was raised in height, divided into 2 floors and a stair inserted. The north façade of this end was altered, the front door being replaced by a window.

On Burton's plans of 1846 the west end range, 'Aldridge's dwelling', was not changed but at some later date (or possibly in execution) was altered internally and externally to the same plan as the east end range. These plans do not show the pierced parapet, which must have been added later.

The building was extended to the west in 1881 and a single storey 'lean-to' extension added at the rear in the 20th Century.

The museum ceased to act as a museum in the 1960s and was converted for use as a School in 1990.

The boundaries of the former Royal Kitchen Garden were created prior to 1730, and this land was part of the estate rented from the St Andres by Prince Frederick in 1730. The Kitchen Garden created in this area during the second half of the 18th century. At the time of the St Andres the northern part of the Kitchen Garden was an orchard and the southern part was divided into 4 thin strips running north-south. The land is not shown on the plan of Augusta's Kew Gardens of 1763, presumably because these gardens were functional, rather than being part of the formal gardens. They are depicted on the c.1785 plan however, when they can be seen to have coalesced into a series of rectangular plots, within which the School of Horticulture can be clearly identified. These same rectangular plots continue through the 19th century, until the post 1846 incorporation of the Kitchen Gardens into the Botanic Gardens. At that time the rectangular plots were disbanded, though the theme of rectangular plots was later echoed in the Order Beds that replaced the initial parterres of the Herbaceous Ground in 1869.

### Description

#### Building Fabric

2 storey brick domestic scale brick building, with a basement boiler room. Slate double pitched roof behind a high brick parapet. Internal floor structures of timber joist and board.

A long rectangle on plan facing north/south, the main north façade is a symmetrical arrangement, a 2 storey centre range with a central portico and with a 2 storey range at either end projecting slightly forward. The end ranges were symmetrically planned, each housing a staircase to the upper floor. There is a later extension to the west range of about 9m, of similar style and construction.

The rear extension is of modern brickwork with metal framed windows apparently dating from the 1940s. The 1960s restoration involved the renovation of the interior including replastering all wall surfaces, fitting new services and floor finishes. The main exhibition hall and all glass fronted mahogany display cabinets were retained.

The east and west end walls are blind except for a central door in each.

The rear of the building was not accessible to survey.

## Roof

Double pitched slate with lead ridges and hips behind a high brick parapet. There are rooflights inserted into the roofslopes and both these and their flashings require attention. The slated roofslopes are generally sound however the south slope above the Lecture Room has 1 or 2 broken slates and the north slope has tiles that have broken loose. The latter may need stripping and retiling within 10 years.

The lead flat roof of the lean-to range needs replacing within the next 2 years, the area of plain tiles will need stripping and retiling within 10 years and the rooflights require attention sooner. The front and rear parapet gutters discharge to external hopper heads and downpipes. The roof to the rear extension is a single pitched roof on structural timber trusses. The gutters and downpipes are generally not in good condition and the parapet gutter and the north elevation rainwater downpipe require immediate attention.

## Walls

Load bearing brick walls of dark London stock bricks, repointed with cement on some faces, not always in the original flush pointing style.

The high brick parapet extends the full perimeter of the building and is decoratively pierced over the end ranges, solid over the centre range and west extension. The parapet is of red brick and has evidently been rebuilt. Some areas still require further repointing. Generally the building is covered in areas of inappropriate cement repointing. There is some historic movement evident in the building and this needs to be monitored.

At first floor level of the centre range is a long horizontal recessed panel, originally with the word 'Herbarium' in the panel, now rendered over. The decorative projecting brick string course to the centre range has not been broken by later window insertions.

The west extension brickwork was not bonded into the earlier building and there is a full height vertical mortared joint at the junction. Cracking to the plaster surfaces internally suggests that the two structures move differentially. The extension has no decorative brick string course and the parapet is capped with Bath stone or concrete coping slabs. There is a power cable draped over the west extension and the lagging of the cable is completely decayed.

There are 2 substantial ivy plants growing on the main façade which should be removed to protect the brickwork from damage. Vegetation is also becoming established in the stone string courses and this should be removed. There are also many iron nails and fixings in the brickwork for supporting climbing plants.

These are rusting and will damage the brickwork if not removed.

The rear extension is of modern stock bricks in cement mortar and it has several areas of damp that need attention.

## Windows & Doors

There are two double hung sash windows in the lower floor of the central range main façade, each with a projecting flat stone drip moulding on brackets. The upper floor has 2 round windows inserted to both elevations. The end ranges each have 3 double hung sash windows to both floors, the upper windows apparently cutting through an earlier projecting brick string course. Early glass panes in some windows. The

windows all have stone cills.

The central door is set under an enclosed portico of rendered masonry construction with a double pitched slate roof. The front has a broken pediment of timber architrave planted on.

#### Internal

All refurbished in the 1960s, with hard plastered wall and ceiling surfaces, floors carpeted or covered with a vinyl flooring.

The central museum hall has been retained at double height with the projecting balcony and the display cases. Display cases have also been retained where they exist in the smaller rooms. Most have been protected by covering the glass fronted doors. Many of them no longer have their shelves.

The 1846 stairs in either end range have oak handrails and square section timber balusters, painted. These seem to be a replacement of original, more decorative balusters.

The fireplaces that existed in some rooms have been boarded over.

#### Other

At the rear of the building is an enclosed yard containing greenhouses for the school. The high wall of the yard is of brickwork contemporary with the building and has a decorative detail matching the parapet. The timber framed opening leading to the courtyard at the rear of the building has been slightly damaged by vehicles.

The wall extends beyond the yard around the entire perimeter of the kitchen garden, but has been substantially rebuilt. The decorative details have been reproduced.

The building faces the Aquatic Garden [8024], a large sunken pond that sits on its main north/south axis, and which was being restored at the time of the survey.

The original hard landscape setting has been replaced by grey tarmac, which detracts from the appearance of the building.

#### Maps / Sources

Desmond, 1995, "The History of the Royal Botanic Gardens, Kew"

Plan or survey of the lands and premises ..St Andre.. C.1730

Plan of Augusta's Kew Gardens 1763

Burrell and Richardson 1771

Plan of Richmond and Kew Gardens c.1785

Driver 1840

Burton, 1846, plans for the Fruit Store

Standidge 1851

**Survival** Extant

**Condition** Good

#### Significance

Historically important as the first museum of the Botanical Gardens.

Architecturally the building is not prominent and its original setting, on the long axis of the kitchen garden and the Aquatic Garden, has been subsumed somewhat by the later Jodrell laboratory and by changes to the hard landscaping and circulation routes. Nevertheless an interesting example of its type, although much altered, which would benefit by being explained to interested visitors.

#### Issues

The 1960 renovation has removed whatever historic fabric was left, apart from the exhibition cabinets, the interior of the main room and the 1846 stairs, which should be restored.

The paintwork is deteriorating.

Vegetation growing on the building will damage the brickwork if not removed.

Disused rusting metal fittings will cause damage to the building's fabric if not removed.  
 The roof requires attention in areas.  
 Leaking gutters and downpipes will cause damage to the external brickwork and other fabric if not repaired.  
 Structural movement should be investigated and monitored.  
 Services have been provided in a way that is insensitive to the building and its history, and are poorly maintained.  
 The appearance of the building has been degraded by inappropriate repair of the external fabric.  
 Future maintenance works and improvements to the building should be considered in the light of the building's original appearance and history.  
 The remaining historic fabric could be at risk if a future change of use were to require alteration to the building's fabric or layout.  
 The present setting of the building's main façade in a tarmac road detracts from the building's appearance.

### Recommendations

General maintenance required to the roof and exterior, particularly the brickwork and painted timberwork to the windows, the rooflights, gutters and some roofslopes.  
 Future repointing to be carried out in an appropriate lime mortar, not cement.  
 The balusters and original paint colours of the 1846 stairs could be researched and reinstated.  
 Vegetation should be removed from the building.  
 Rusting metal fixings should be drilled out and made good.  
 Monitor and investigate structural movement.  
 Remove and replace inappropriate cement repointing as it weathers and degrades.  
 Maintain and re-route services. Remove and make good when they are no longer required.  
 The present setting should be improved by re-planning the hard landscaping.

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<b>Number</b>	8013
<b>Name</b>	37 Kew Green, Kew Gardens Gallery
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	134
<b>RBGK Building No.</b>	0959
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### Historic Information

18th century. Built by Adolphus Frederick, Duke of Cambridge as an east wing extension to Cambridge Cottage, to provide a drawing room and bedrooms. The Duchess of Cambridge continued to live in the house after his death until 1889. It was then the residence of George, 2nd Duke of Cambridge, until 1904 when the Royal Estate agreed that the cottage could be used by Kew as a Museum of Forestry. They were converted for that purpose by the Director, Thiselton-Dyer, in 1910.

### Description

Building Fabric

Brick and slate. The main gallery accommodation is in a central range, a plain fronted 2 storey Georgian building with little decoration.

At the east end a transverse wing projects slightly forward of the central range and at the rear to form a full height bow fronted bay.

The north elevation is partially hidden behind a high boundary wall of brick. The ground floor front face is obscured by a single storey extension that forms the corridor running along the full length of the front of the

gallery.

## Roof

The roof is a low hipped pitched slate covered roof, with ridges and hips of lead. The roof is partially concealed behind brick parapet walls, the parapet gutters drain through the parapet wall to hopper heads on cast iron external down pipes. The gutters are showing evidence of blocking and need regular checking. The original brick chimney stacks appear to have been removed, or reduced in height below the parapet. The roof of the single storey corridor is of lead sheet, properly formed with roll joints, behind a low parapet, with a Portland stone coping.

## Walls

The gallery building is of solid brick construction, of yellow London clay brick with flat arched window openings, formed of rubbed brick voussoirs. The parapets are capped with a thin course of Portland stone coping.

The north elevation has a central section of 4 bays and a transverse wing at the east end. The lower storey of the north face is obscured by the corridor connecting to Cambridge Cottage entrance hall and the portecochère. The parapet of the central section has been rebuilt recently. The east end wall has a high parapet with a raised central section and with an upward curving coping line. The brickwork to the south face is in similar condition to the Cambridge Cottage section, generally in fair condition for its age but with some open bed and perpendicular joints, particularly at higher level, and with some staining from leaking downpipes. Many of the window arches, particularly on the south face, have been rebuilt. The brickwork is in need of general maintenance. There are several areas of movement on the south elevation that are probably historic but which need monitoring.

There are several areas around the building that have been repointed inappropriately with cement mortar. There are 2 large trees by the south elevation that are not currently causing a problem but which need monitoring.

At the base of the east elevation of the east range there is a detached stone plinth that has been replaced with render in areas and which has vegetation becoming established behind it.

## Windows & Doors

The north face windows are timber double hung sash windows, with a half sized upper sash and small panes. All are painted cream. The rear windows are similar, though wider and taller, and the ground floor windows to the west end bay and west end wall are full height 'French doors'. On the upper section of the west end wall the outer pair of the 4 windows have been bricked in and rendered.

The projecting range to the east of the main block has a window on its south face that needs new stone indenting into its cill, and new bricks may need indenting in the upper levels of the building.

## Internal

The internal wall and ceiling finishes are generally painted plaster. The accommodation has been refitted to meet the gallery requirements, but some original cornices, doors and door-cases remain. There is some water damage to the ceiling of the east range.

## Other

The building is set in the garden landscape but the surrounding paths have been resurfaced with tarmac. In the small yard on the west side of the new lavatories the brickwork is failing through rising damp and there is some vegetation that needs removing.

To the main Kew Green façade, the boundary wall that hides the frontage from Kew Green has had a modern brick shed built along its full length, detracting from the setting of the Gallery building. The boundary

wall copings stones require repointing.

### Maps / Sources

**Survival** Extant

**Condition** Good

### Significance

Of considerable historic significance by association with the 1st and 2nd Dukes of Cambridge, until 1904. Also by long association with the Botanical Gardens, originally as a Museum of Wood. The 18th Century building is substantially intact and many original features remain.

### Issues

The removal of the chimney stacks detracts from the building's intended appearance. The appearance of the older parts of the building is compromised by the use of cement pointing and of modern vinyl paint for the external decoration. The brickwork is in need of maintenance. The building fabric is at risk principally from inappropriate maintenance and improvement works. The remaining historic building fabric could be at risk if a future change of use were to require alteration to the building fabric or layout. There are several areas of structural movement. Leaking gutters will cause damage to the external brickwork and other fabric if not repaired.

### Recommendations

General maintenance required to the roof and exterior, including checking the guttering regularly and carrying out the selective repointing. If possible the missing chimney stacks should be replaced and the broken window cill restored. Future repointing of the brickwork should be carried out in an appropriate lime mortar, not cement. Cement mortars previously used for repointing should be replaced with a lime mortar when they become loose. Structural movement requires investigation and monitoring. The stone plinth at the base of the east range needs to be carefully taken apart, the earth and vegetation cleared away and then re-set properly with new stone replacing the render repairs. Future decoration should use a more appropriate, traditional paint. Consider using black or other dark colour for the timber glazing bars. Decide on an appropriate colour palette for future internal redecoration. Any future proposed change of use should be considered in the context of the building's importance, and history. In the area of rising damp near the lavatories, consider removing the decorative finishes and carefully restoring brickwork and pointing. Clear the vegetation from this area. Repoint the stone coping of the boundary wall.

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<b>Number</b>	8014
<b>Name</b>	37 Kew Green, Cambridge Cottage
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	134
<b>RBGK Building No.</b>	0960
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

## Historic Information

18th century. Built by Christopher Appleby, Barrister, in about 1740. In 1758 his widow, Ann, leased the house to Lord Bute, adviser to Princess Augusta on the Kew Royal estate. It was bought by George III in 1772 as a residence for the Princes William and Edward while their parents lived in the White House [2010] which was too small to house the family.

In 1806 George settled the cottage on Adolphus Frederick, Duke of Cambridge, who used it as a residence briefly, and then permanently in 1838 on his return from Hanover.

In 1839 Adolphus added an east wing extension to the Cottage, to provide a drawing room and bedrooms. This later became the Kew Gardens Gallery [3013].

In 1840 he built on the grand Portland stone Doric porte-cochère, and in 1843 a verandah on the south garden front. The Duchess of Cambridge continued to live in the house after his death, until 1889.

It was then the residence of George, 2nd Duke of Cambridge, until 1904 when the Royal Estate agreed that the cottage should be given to Kew to be used as a Museum of Forestry, a long standing wish of the Director, Thiselton-Dyer. It was converted for that purpose in 1910.

## Description

### Building Fabric

Brick and slate. The original cottage comprises a 2 storey Georgian house and a lower 2 storey extension to the east. The north face onto Kew Green is obscured by a high brick wall on the property boundary and by the freestanding porte-cochère, which projects in front of the boundary wall and is connected to the Cottage by a link corridor.

The north elevation is also partially obscured by a single storey extension that connects to the corridor running along the front of the east wing gallery.

### Roof

The roof to the main Cottage is 2 hipped double pitched roofs, slate covered with ridges and hips of lead and with a central valley gutter. The roof is partially concealed behind brick parapet walls, the valley gutter and parapet gutters drain through the parapet wall to hopper heads on cast iron external down pipes. The roof of the east extension is obscured by the parapet but appears to be of similar construction. There are 2 high brick chimney stacks on the west end wall, in line with the roof ridges, a stack on the party wall to the east wing, and a further brick chimney stack in the centre of the roof. All the stacks have pale coloured Victorian terracotta pots, and some modern flue caps. Generally the roofs and associated leadwork will all need attention within the next 5 to 10 years, though some of the lead parapet gutters require more urgent attention. The roof of the single storey corridor is of lead sheet, properly formed with roll joints, behind a low parapet, with a Portland stone coping. At the east end of the roof, the parapet wall leans in at a considerable angle.

### Walls

The cottage and extension are of solid brick construction, of yellow London clay brick with flat segmental arched window openings, formed of rubbed brick voussoirs. The parapets are capped with a thin course of Portland stone coping.

The north elevation of the cottage is in 3 panelled bays with the additional east extension bay slightly recessed behind the main front. The lower storey of the north face is partly obscured by the link corridor connecting Cambridge Cottage entrance hall to the porte-cochère, and the later structure to the west of the link corridor. The south face is in 4 bays, with a central door. On this face the east extension is recessed slightly, as on the opposing face, but a single storey porch entrance has been added at a later date to create an entrance to the Gallery and offices. The brickwork is generally in fair condition for its age but with some open bed and perpendicular joints, particularly at higher level, and with some staining from leaking downpipes. Some window arches have slipped bricks, and one or two on the south face have been rebuilt. The parapet of the east extension has been rebuilt recently. The west end wall has been rendered with a sand/cement render, up to the parapet gutter line. The brickwork is in need of general maintenance.



## Windows & Doors

The north face windows are wide timber double hung sash windows, no glazing bars, and divided into 3 by 2 substantial mullions. The upper window to the east extension is similar but taller and with a wider central section. All are painted cream. The rear windows are in various forms, double hung sash windows, some with glazing bars and some a single pane. All have recessed sash boxes. The upper 2 windows to the west end of the south face are full height 'French doors' opening onto close decorative ironwork balconies. The central door on the south face is a relatively modern half glazed timber door.

## Internal

The internal wall and ceiling finishes are generally painted plaster. The accommodation has been refitted to suit the office use requirements, but many original cornices, doors and door-cases and the service stairs remain.

The main entrance hall has been conserved, decorated with a pair of columns flanking the entrance to the link corridor, and with a fine period fireplace and mantel. This and the columns are finished with an oil paint marbling.

## Other

The grand Doric porte-cochère projects forward from the front boundary wall into Kew Green, forming a carriage entrance to the Cottage. The classical structure is of Portland stone, a pedimented front over a plain entablature, supported by a pair of fluted Doric columns, flanked by an outer pair of square classical columns, on a stone plinth. The roof is double pitched and covered with lead sheet, properly formed with roll joints. Where the porte-cochère meets the boundary wall it covers a central door and classical door case, flanked by a pair of Tuscan Doric pilasters.

The porte-cochère is connected to the Cottage by a link corridor of brick, plastered internally with no window openings. This has a shallow arched barrel vault roof also covered in lead sheet. To the west of this structure a later 'lean-to' brick structure has been added that now houses WCs.

## Maps / Sources

**Survival** Extant

**Condition** Good

## Significance

Of considerable historic significance by association with the Lord Bute, adviser to Princess Augusta, George III, the 1st and 2nd Dukes of Cambridge and other members of the Royal Household.

Also by long association with the Botanical Gardens, originally as a Museum of Forestry.

The 18th Century building is substantially intact and many original features remain.

The classical porte-cochère and link corridor are of particular historic interest.

## Issues

The masonry is in need of general maintenance. The roof requires a complete overhaul. The appearance of the older parts of the building is compromised by the use of cement pointing and of modern vinyl paint for the external decoration.

The render to the west end wall will cause problems of damp retention, as hairline cracks develop and permit water to enter.

The building fabric is at risk principally from inappropriate maintenance and improvement works.

The remaining historic building fabric could be at risk if a future change of use were to require alteration to the building fabric or layout.

Leaking gutters will cause damage to the external brickwork and other fabric if not repaired.

## Recommendations

General maintenance required to the exterior.

The whole of the roofs should be stripped and reslated with related leadwork being restructured as part of a programme extending over a 5-10 year period.

The parapet wall at the east end requires urgent attention, and the related slated roof and leadwork should be dealt with at the same time.

Rainwater gutters and downpipes all need attention as part of this programme.

Future repointing of the brickwork should be carried out in an appropriate lime mortar, not cement.

At a minimum, the render to the west end wall should be treated with a surface coat of limewash. Ideally the render should be removed and the brickwork restored to its original appearance. If there is a problem with water penetration, a tile hung barrier would be preferable to render.

Future decoration should use a more appropriate, traditional paint. Consider using black or other dark colour for the timber glazing bars.

Decide on an appropriate colour palette for future internal redecoration.

Any future proposed change of use should be considered in the context of the building's importance, and history.

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<b>Number</b>	8015
<b>Name</b>	Princess of Wales Conservatory
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	148
<b>RBGK Building No.</b>	0966
<b>Management Zone</b>	North Eastern Zone

## Designations

### Historic Information

20th century [1984/6]. By Gordon Wilson. Built to replace a collection of 26 older glasshouses. Named for Augusta, Princess of Wales who founded the Gardens. The conservatory won several design awards including Europa Nostra and Civic Trust awards, but is not listed.

The building is constructed partly below the external ground level with a prominent A frame glazed superstructure. Internally it is divided into 10 climate zones providing habitats ranging from desert to rain forest, and several 'micro-areas', the environmental conditions being controlled by computer. The concrete core structure also houses a small marine display.

Sir David Attenborough buried a 'time capsule' in the foundations that contains the seeds of plants that are under threat of extinction.

### Description

#### Building Fabric

A mass concrete structure, below ground level, provides a base for the upper glazed structure of rolled steel section A frame roofs, fully glazed interlocking roof pitches of different spans and rising to different heights. All the roof pitches are the same pitch. The core concrete structure contains offices and service engineering plant.

The core and foundation structures are finished in fair faced concrete, unadorned in any way. From the outside this structure is mostly unseen, being underground. Internally the core structure is largely obscured by planting and the networks of pools and planting beds.

The steel A frame roofs are finished with an aluminium surface treatment and painted a blue tinged white with rubberised paint, to protect against corrosion. The A frames are braced externally by hollow round section tubes, to avoid internal division of the spaces. The valley gutters formed by the junction of the roof

itches drain into internal steel downpipes. The condition of the gutters and downpipes could not be assessed. The external facing roof slopes drain to a perimeter french drain filled with beach pebbles. The water collected is recirculated for watering the plants.

The base plates of the main A frame members sits on mass concrete foundation pads, at ground level. The A frame base and the foundation pad are separated by a thick pad of mastic, to permit thermal movement of the frame. The steel members generally show little sign of rusting or deterioration of the painted surface, except at these pads where several of the A frames show slight corrosion at the edge of the steel base plate. The glazing to the roof pitches is single glazed, with a roughcast inner face to the glass. The A frames support purlins that in turn support polyester coated aluminium glazing bars, of fine section. Some pitches have an external mechanism of aluminium sun louvre blinds and some have an external skin of shade netting. In one instance, the blades of the louvre have been removed. The sash panes at ridge level in some of the zones can be opened to permit control of the internal environment.

The glazing to the vertical walls is of single sheet clear glass, supported in vertical glazing bars of stiff neoprene with a zip fixing. 2 instances were noted where the zip has partly fallen out, putting the security of the glazing at risk. In some instances glass panes are butt jointed with a mastic sealant.

At the base of each roof pitch is a narrow strip of 'clerestory' lighting, with 3 top hung opening casements per bay. Scattered throughout the conservatory are isolated panes of broken glass.

### Internal

Entry to the conservatory is by double doors set under open covered porch areas at the north and south ends. The dividing walls between the climatic zones are of clear single pane glass set in black coated metal frames. In the more humid it was noted that the colour coating is breaking down and surface rusting is present.

Internally the building is a interweaving network of footpaths, pools and water features and planting beds, varying in design from zone to zone. The footpaths are generally of concrete paving slabs with a central strip of steel grid to allow hot air circulation. All in good condition.

There is algae growth on the glass in the humid zones.

The kicking plates of the internal doors are generally becoming loose, and the non-slip nosings on the steps are starting to fail. There are isolated broken paving slabs.

### Other

The external perimeter path, outside the french drain, is of concrete paving slabs, separated from public spaces by chain barriers.

The landscaping around the conservatory is integral with the design of the building, of rectilinear planting beds, lawns and concrete pools. These all appear to be well maintained.

### Maps / Sources

**Survival** Extant

**Condition** Good

### Significance

Architecturally a modern parallel to the earlier Palm House and Temperate House albeit a contrast to the curvilinear lines of the former and the classical planning of both. The conservatory is a significant piece of award winning architectural design, well suited to its purposes. Particularly impressive is the way that such a dramatic structure 'disappears' when the visitor is inside, and the manner in which it relates to the surrounding landscapes, particularly the rock garden.

Inventive use of water features to control the building environment.

### Issues

The condition and colour of the external steelwork is a prominent and should be maintained in good a good decorative state.

The planting beds and water features surrounding the building are an integral part of the design and should be maintained as such.

The internal doors require overhaul and there are a few matters of maintenance outstanding.

### **Recommendations**

The rusting the base pads of the A frames should be repaired.

A regular inspection of the glazing is required to identify broken panes and 'unzipped' neoprene glazing bars. The surface colour coating of the steel and aluminium members in the more humid zones should be treated on a regular basis.

The doors need to be overhauled

Broken paving slabs need to be replaced

The non-slip nosings on the stairs require attention.

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<b>Number</b>	8016
<b>Name</b>	Jodrell Laboratory
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	153
<b>RBGK Building No.</b>	0948, 0952
<b>Management Zone</b>	North Eastern Zone

### **Designations**

#### **Historic Information**

20th century [1965, extended in 1993]. Thomas Jodrell Phillips-Jodrell, a benefactor in the field of biological research, funded the construction of the original laboratory, a small brick building, on the site in the Melon Yard in 1877. The building was far too small and was demolished in 1963.

In 1965 it was replaced with a much more substantial facility on 2 floors, and with a lecture theatre, designed by C.G. Pinfold of the Ministry of Public Building and Works. The extension was built in 1993, trebling the amount of laboratory and research accommodation and bringing all the various biochemistry units under one roof.

#### **Description**

##### **Building Fabric**

The building comprises 3 elements:

The 1965 Jodrell Laboratory building, of concrete frame construction faced with panels of fair faced brickwork, continuous horizontal glazing of softwood pivot hung windows, and painted timber shiplap board to the upper fascia. The roof is flat and covered with bituminised felt.

The 1965 Lecture Theatre, similarly constructed of concrete frame faced with panels of brickwork, continuous horizontal glazing of softwood pivot hung windows, and painted timber shiplap board to the upper fascia. The roof is raked and covered with bituminised felt. It drains to a concealed gutter at the bottom of the rake. The upper glazed section increases in height with the rake of the roof. The theatre is accessed from the glazed lobby at the junction of the older and newer buildings, or by an external spiral steel stair at the NW corner.

The 1993 extension, constructed of concrete frame clad in brick with brickwork panels to the upper storey and glazed panels in coated steel frames to the lower storey. The upper windows are similarly coated steel frames. The roof is flat and of bituminised felt, and is finished with concrete flag stones with a perimeter

'french drain' of pebbles that drains to internal and external downpipes. The roof edge coping is flashed in lead. The roof is concealed behind a brick parapet and a decorative feature has been made of the roof level steel safety rail. An open arcade runs along the length of the W face of the building, facing the Aquatic Garden. The brick faced concrete columns support the upper floor structure. The ceiling soffit is of composite fibre panels.

The main entrance to the building is now in a double height glazed hall at the junction of the 1965 and 1993 buildings.

#### Internal

The laboratory floor area is mostly open plan. Internal partition walls are of fair faced blockwork, painted. The suspended ceiling is faced with acoustic tile and the floor is of a laboratory standard rubberised vinyl. Other areas are to a modern office standard.

The basement area is utilitarian, concrete faced, and contains machinery, plant and storage.

#### Other

To the W the building is set in a fine landscaped area facing the Aquatic Garden, with the Alpine House to the N and the Horticulture School to the S. The pedestrian routes through the landscape are surfaced with tarmac.

To the E the building faces a tarmac yard situated between the Melon Yard and the Jodrell Gate onto Kew Road. The utilitarian nature of this area rather detracts from the imposing glazed lobby entrance.

#### Maps / Sources

**Survival** Extant

**Condition** Good

#### Significance

A fine modern building in the MoPBW tradition, continuing the use of the site for the Jodrell Laboratory.

#### Issues

No significant issues.

The building is expected to continue to be used for its designed purpose and therefore is not under any significant threat.

#### Recommendations

The building requires routine maintenance, particularly to the external timberwork and the roof of the earlier Jodrell Laboratory building.

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<b>Number</b>	8017
<b>Name</b>	Alpine House
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	153
<b>RBGK Building No.</b>	0967
<b>Management Zone</b>	North Eastern Zone

#### Designations

## Historic Information

20th century [1981] glass house; by Simon Woolf of RH Partnership, and the Property Services Agency. A glazed pyramidal roofed structure on low glazed wall standing on a concrete plinth. Built on the site of the former Quarantine House it was begun in 1976, completed in 1978 and opened in 1981. It is fitted with electronic environmental control mechanisms and 'photoperiod' lighting.

The present building replaces earlier Alpine Houses, the first of which was a conventional timber greenhouse structure with a double pitched roof and a simple central aisle between raised beds, with top and side ventilation and small paned glazing. This was built in 1887 at the N end of the Herbaceous Ground [8021], enlarged in 1891 and again in 1938. The building was demolished and rebuilt to a longer and wider plan in 1939.

## Description

### Building Fabric

A pyramidal glasshouse structure, square on plan, the main frame of galvanised steel with aluminium glazing bars, sitting on a concrete plinth. The roof cantilevers out over the side walls and over a perimeter moat that is created by the double walled concrete plinth. The moat serves both as a gutter and reservoir for rainwater. The concrete plinth is hidden externally by a rock garden that serves as an extension exhibit to the Alpine plants in the glasshouse.

The steel frame sits on the cill of the plinth, the pyramidal roof supported on a low vertical glazed side walls. The panes of glass in the side walls are textured and some have been screen printed with Alpine scenes to form a backdrop to the exhibit.

The 4 roof pitches each have 3 tiers of large opening louvre frames, controlled electronically.

### Internal

The floor area is mostly taken up with raised rockery beds, with walkways of York stone paving slabs between. The face of the concrete plinth is again hidden, by raised perimeter planting beds. There is no internal supporting structure.

### Other

The building is set in a square yard, fenced from other buildings and paved with re-used York stone paving slabs, of some age, interspersed with insert planting areas. Some of the paving slabs have cracked due to inadequate support. The sand screed has possibly washed away.

## Maps / Sources

**Survival** Extant

**Condition** Good

## Significance

A fine and innovative glass house design.

The most recent in a long tradition of Alpine houses in the Gardens.

## Issues

The building is sited in an out of the way spot.

Archaeological remains of earlier glasshouses may survive in this area.

## Recommendations

The cracked York stone paving slabs should be lifted and re-set.

Consider relocating the building to a more central location.

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<b>Number</b>	8018
<b>Name</b>	The Sower
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	135
<b>RBGK Building No.</b>	Statue no. 20
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	Grade II Listed

### Historic Information

Constructed 1886. The figure is by Thornycroft, the base is by Lutyens and A Drury. The statue was gifted to Kew by the Royal Academy in 1929.

### Description

Bronze figure on a portland stone plinth. Located within the Grass Garden [8022] where both the Garden design and the statue complement each other.

### Maps / Sources

Taylor Pearce Artefact Information, 2000  
Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

### Significance

Gift from the Royal Academy  
Continues the tradition of statues being displayed in the Gardens  
A fine example of the work of Thornycroft, Lutyens and Drury.

### Issues

None

### Recommendations

Regular water wash and wax of bronze

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<b>Number</b>	8019
<b>Name</b>	Duke's Garden
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	135
<b>RBGK Building No.</b>	
<b>Management Zone</b>	North Eastern Zone
<b>Designations</b>	

### Historic Information



Occupies the original site of the 18th century Cambridge Cottage [8014] gardens.

**Description**

Designed to create an intimate space rather than serving botanical needs. Does contain some semi-hardy species that would not survive without protecting walls.

**Maps / Sources**

Nomination Document

**Survival** Extant

**Condition** Good

**Significance**

A peaceful garden space within the larger Gardens

**Issues**

None

**Recommendations**

Continue to maintain.

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<b>Number</b>	8020
<b>Name</b>	Out in the Fields
<b>Site Type</b>	Ornament
<b>RBGK Plot No.</b>	159
<b>RBGK Building No.</b>	Statue no. 22
<b>Management Zone</b>	North Eastern Zone

**Designations**

**Historic Information**

Constructed in the late 19th century by Arthur G Atkinson. Added to the Gardens in 1929. The plastercast for the bronze was exhibited at the Royal Academy in 1890.

**Description**

Bronze figure on a portland stone pedestal.  
1.7m high.  
Located at the end of the Order Beds [8021].

**Maps / Sources**

Taylor Pearce Artefact Information, 2000  
Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

**Significance**

A fine example of the work of Atkinson  
Continues the tradition of statues being displayed in the Gardens

## Issues

None

## Recommendations

Regular water wash and wax of bronze

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<b>Number</b>	8021
<b>Name</b>	Herbaceous Ground and Order Beds
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	156, 157
<b>RBGK Building No.</b>	
<b>Management Zone</b>	North Eastern Zone

## Designations

### Historic Information

Constructed in their present form between 1867 and 1870, the Order Beds contain over 3000 species from 52 families of herbaceous plants. These beds were previously known as the Herbaceous Ground and were constructed out of the 14 acre site of the Royal Kitchen Garden.

The Kitchen Ground had been attached to Kew Gardens since the time of the St Andres, who had held the estate prior to 1730 when Frederick and Augusta leased it from them. At the time of the St Andres the northern part of the Kitchen Garden was an orchard and the southern part was divided into 4 thin strips running north-south. The land is not shown on the plan of Augusta's Kew Gardens of 1763, presumably because these gardens were functional, rather than being part of the formal gardens. They are depicted on the c.1785 plan however, when they can be seen to have coalesced into a series of rectangular plots, within which the building now known as the School of Horticulture [8012] can be clearly identified. These same rectangular plots continue through the 19th century, until the post 1846 creation of the Herbaceous Ground. This theme of rectangular plots is echoed in the later Order Beds that replace the initial parterres of the Herbaceous Ground.

The Archives at RBG, Kew contain two plans of the Herbaceous Ground. One submitted by Burton in 1847, and one drawn by Smith in 1852. Both plans are broadly the same and there is a comment on Smith's version that though he devised the beds, Burton was paid for them. Both plans depict a parterre of rounded, interlocking beds, forming a number of discrete areas within the Herbaceous Ground. These are divided by the path that follows the current line. The 1851 map by Standidge shows there to be rounded beds in this area, but this appears to be a symbolic indication rather than an accurate plot of their shape. The later, more detailed mapping by the Ordnance Survey can be taken to be the more accurate depiction of this area.

In the late 1860s it was decided to replace these beds with the more regular lines of order beds, and this process is shown on the 1st edition Ordnance Survey map of the Gardens. Surveyed between 1861 and 1871, the map shows the beds beside Kew Road as the regular order beds, and the beds in front of the School of Horticulture still as the Burton/Smith design. It is presumed that the process of change was completed soon after the surveying of the 1st edition, but neither of the subsequent Ordnance Survey editions, nor the 1885 Key Plan depict the shape of the Herbaceous Ground beds.

The Order Beds, the School of Horticulture [8012], the Aquatic Garden [8024] and the Jodrell Laboratory [8016] together occupy the plot previously occupied by the Royal Kitchen Garden. The boundaries of this pre-1730 plot are still maintained in the paths that bound this rectangular area.

## Description

Laid in strict order according to the Bentham and Hooker classification. A series of long thin beds containing over 3000 species from 52 families of herbaceous plants.

The brick built Rose Pergola established in 1959 lines the central pathway.

## Maps / Sources

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

Plan or survey of the lands and premises ..St Andre.. C.1730

Plan of Augusta's Kew Gardens 1763

Burrell and Richardson 1771

Plan of Richmond and Kew Gardens c.1785

Driver 1840

Burton 1847, Herbaceous Ground parterres

Standidge 1851

Smith, 1852, Herbaceous Ground parterres

Ordnance Survey 1st edition 1861-1871

**Survival** Extant

**Condition** Good

## Significance

Part of the late 19th century scientific structure of the site

The Order Beds are an important scientific resource and educational tool.

Together with the School of Horticulture, the Aquatic Garden and the Jodrell Laboratory, the Order Beds maintain the pre-1730 plot boundary of the Royal Kitchen Garden.

This area has been a part of the estate out of which Kew Gardens were created since prior to 1730.

## Issues

The history and significance of this area should be better presented to the public

Archaeological remains of the earlier design of the Herbaceous Ground may survive in this area.

## Recommendations

Continue to maintain

Research the history and development of this area, and promote this to the public.

The possibility of using garden archaeology techniques to explore the previous garden design could be considered.

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<b>Number</b>	8022
<b>Name</b>	Grass Garden
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	151
<b>RBGK Building No.</b>	
<b>Management Zone</b>	North Eastern Zone

## Designations

## Historic Information

Kew has had a grass garden since the 1820s. The current garden was established in 1963 and was redesigned and replanted in 1982.

It now contains the Grade II listed statue, The Sower [8018], and both the garden and the statue complement each other effectively.

### **Description**

A formal arrangement of grasses, in a modern style.

### **Maps / Sources**

Nomination Document

**Survival** Extant

**Condition** Good

### **Significance**

Part of a tradition of grass gardens at RBGK

### **Issues**

None

### **Recommendations**

Continue to maintain

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<b>Number</b>	8023
<b>Name</b>	Rock Garden
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	154
<b>RBGK Building No.</b>	
<b>Management Zone</b>	North Eastern Zone

### **Designations**

### **Historic Information**

The Rock Garden was established in 1882 and was one of Thistleton-Dyer's first major landscape projects, whilst he was Assistant Director. There had been an early rock garden, displaying moss, at Kew in the 18th century (Desmond p268) and this may have survived until 1841. Several other rock gardens followed, culminating in Thistleton-Dyer's example, designed to accommodate the bequest of nearly 3,000 alpine plants to Kew. These had belonged to George Curling Joad and was one of the largest collections of alpines in the country. The bequest was conditional on the immediate transfer of the plants so the Rock Garden was hurriedly built (Desmond p270). "Insufficient funds for its construction were supplemented by gifts of Cheddar limestone and well-weathered Bath oolite, and by a thorough excavation of the old Stone House [5018], built by the young sons of George III" (Desmond p270). These were supplemented by large tree roots that buttressed curving paths. A waterfall fed the bog garden and the whole was screened with Rhododendron and box. The whole garden was completed in 3 months. The northern end of the Rock Garden was extended in 1930. The original limestone was replaced by sandstone in 1929 to enhance the garden's water retention properties.

### **Description**

The Garden contains thousands of alpines, mediterranean species and some woodland plants. It has a winding path through its centre and sits between the Order Beds of the Herbaceous Ground [8021] and the Princes of Wales Conservatory [8015].

## Maps / Sources

Nomination Document

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

**Survival** Extant

**Condition** Good

## Significance

Over 100 years old and part of the long tradition of rock gardens at Kew.  
Provides part of the setting for the Princess of Wales Conservatory.

## Issues

The garden is not very 'atmospheric' and is historically sterile

## Recommendations

Continue to maintain the tradition of having a rock garden on the Site.  
Explore ways of increasing the 'drama' of the feature.

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<b>Number</b>	8024
<b>Name</b>	Aquatic Garden
<b>Site Type</b>	Garden
<b>RBGK Plot No.</b>	152
<b>RBGK Building No.</b>	
<b>Management Zone</b>	North Eastern Zone

## Designations

## Historic Information

The current Aquatic Garden is sited next to the Jodrell Laboratory [8016] and was built in 1909. It is constructed of 7 tanks or pools, the central one was designed exclusively for water lilies. There had been several aquatic gardens at Kew previous to this, all of which were of much simpler designs. The Garden was repaired in 1935 and the central tank was raised to give greater depth for the water lilies.

The Garden is sited in the area that used to be the Royal Kitchen Garden. This area of land has been attached to the estate out of which Kew Gardens were formed since prior to 1730. The area was made into the Royal Kitchen Garden by Princess Augusta and possibly by Prince Frederick, before he died in 1751. It was incorporated into the area of the Botanic Gardens in 1846. Along with the School of Horticulture [8012], the Order Beds [8021], and the Jodrell Laboratory [8016], the Aquatic Garden continues to maintain the pre-1730 plot boundary of the Royal Kitchen Gardens, preserved in the line of the paths that surround this area.

## Description

The early 20th century Garden displays hardy plants accustomed to growing in aquatic conditions and the water margins of marsh bound conditions.

## Maps / Sources

Desmond 1995, "The History of the Royal Botanic Gardens, Kew"

Plan or survey of the lands and premises ..St Andre.. C.1730

Plan of Augusta's Kew Gardens 1763

Burrell and Richardson 1771

Plan of Richmond and Kew Gardens c.1785  
Driver 1840  
Standidge 1851

**Survival** Extant

**Condition** Moderate

### **Significance**

The most recent of a tradition of Aquatic Gardens at Kew.

An interesting piece of early 20th century design.

Located in the old Royal Kitchen Gardens attached to the White House, and part of the land owned by the St Andres prior to 1730, rented by Prince Frederick in that year.

### **Issues**

The Aquatic Garden is not in optimum condition and requires overhaul.

The history of this area is not presented to the public.

### **Recommendations**

Maintain and overhaul the hard landscape features.

During overhaul retain original features such as the York stone flags, and ensure that appropriate materials are used for repair, such as using the correct mortars for repointing.

Research the original design of the garden and restore to this design if appropriate.

The history and significance of this area should be better presented to the public.

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<b>Number</b>	8025
<b>Name</b>	Boundary Wall
<b>Site Type</b>	Boundary Wall
<b>RBGK Plot No.</b>	186, 167, 158, 153, 158
<b>RBGK Building No.</b>	
<b>Management Zone</b>	North Eastern Zone

### **Designations**

### **Historic Information**

The length of wall from Victoria Gate [3009] to the corner of Kew Green [2004] is an early length, with some rebuilding and later insertions. There has been a wall along this road since at least 1763, and probably earlier. It is not currently known whether the current wall includes any surviving fabric from this date.

### **Description**

2 sections of wall extending along Kew Road from Victoria Gate to the corner of Kew Green.

The wall from Victoria Gate to the Jodrell Gate is made of brick with Flemish bond. It is approximately 33 courses high to below the brick on brick coping and has lead capping. The walls are corbelled inwards for the upper 6 courses below the brick on brick coping and in bays between the piers, where the face is flush with the outer face of the lower wall. The piers have been built to provide additional support for the wall. The section from the Jodrell Gate to the corner with Kew Green is also of older construction and includes the Kew Gardens Constable's Office. The wall is approximately 33 courses high from the pavement to the underside of the brick on brick coping. The top 6 courses are reduced in width from the wall below by the width of 1 brick and are contained within piers at approximately 3m intervals. This section of wall contains a

red brick construction with recessed arches and a central semi-circular window. The construction contains turned brick arches over the recesses and windows and a projecting cornice with a brick parapet and ston ogee moulded coping above.

### Maps / Sources

Report on the condition of the Boundary Wall, 1998, section KR1.1.

**Survival** Extant

**Condition** Moderate

### Significance

There has been a wall in this location since 1763, and probably earlier.

### Issues

It is not currently known whether this wall contains any 18th century fabric within it. The early history of this section of wall is not understood.

### Recommendations

The wall should be inspected further to see if it contains any early material. The recommendations of the Boundary Report should be implemented.

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<b>Number</b>	8026
<b>Name</b>	Glasshouses to rear of School of Horticulture
<b>Site Type</b>	Building
<b>RBGK Plot No.</b>	156
<b>RBGK Building No.</b>	
<b>Management Zone</b>	North Eastern Zone

### Designations

### Historic Information

First appear on maps after the re-development of the Herbaceous Ground [8021] into regular Order Beds. The 1st edition Ordnance Survey map shows the area directly behind the School of Horticulture [8012] as being occupied by the more elaborate, rounded mid-19th century beds. By the time of the 2nd edition, these beds have been transformed into the Order Beds, and the glasshouses are clearly shown in the newly created space behind the School of Horticulture. They are not shown on 2nd or 3rd edition maps as being contained within a wall.

### Description

A number of small glasshouses located to the rear of the School of Horticulture. All but one are now contained behind a garden wall. The one that stands outside the wall, beside the Order Beds, still retains its original window opening mechanisms and other details. In the accessible example these were constructed by Tucker Ltd, Tottenham.

The accessible example has both woodwork and ironwork that require attention.

### Maps / Sources

OS 1st edition 1861-1871  
OS 2nd edition 1891-1896  
OS 3rd edition 1910



**Survival** Extant

**Condition** Moderate

### **Significance**

Glasshouses have stood on these exact locations since 1891-1896, if not earlier. It is probable that the surviving buildings are the glasshouses shown on the OS maps.

The glasshouses provide an interesting group and are part of the history of both the School of Horticulture and the Herbaceous Ground.

They provide an important example of the range of glasshouses used in the Gardens over the past 100 years, and are perhaps the oldest examples of their type on the Site.

### **Issues**

The glasshouses require restoration

The glasshouses need to be recognised as being historic features in their own right and require further research.

The sole example in the public realm space could be used in a more public role

(NOTE: The glasshouses in the compound behind the School of Horticulture were not assessed)

### **Recommendations**

Conserve the glasshouses.

Maintain winding mechanisms and other details that may not now be in active use.

Promote the history of this area to the public, perhaps using it as an opportunity to explain the 'backroom' history of the gardeners on the Site, and also the changing role of the School of Horticulture.

Find a display use for the greenhouse in the public arena.

# ***APPENDIX A BIBLIOGRAPHY***

## **CONTENTS**

- A.1** Publications
- A.2** Maps and Surveys
- A.3** Plans & Proposals
- A.4** Drawings, Paintings and Engravings





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- Anon (1740s): **A Description of the Royal Gardens at Richmond in Surry, the Village and Places Adjacent**
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# ***APPENDIX B PHASE 1 HABITAT SURVEY***

## **CONTENTS**

- B.1** Brief Description of the Site
- B.2** Amenity Grassland
- B.3** Semi-improved Neutral Grassland
- B.4** Unimproved Acid Grassland
- B.5** Oak Plantation Woodland
- B.6** Open Water
- B.7** Scattered Trees
- B.8** Cultivated Beds and Borders
- B.9** References







**B PHASE 1 HABITAT SURVEY****B.1 Brief Description of the Site.**

B.1.2 This large site lying alongside the River Thames contains a number of features of value for nature conservation. The majority of the site consists of mown improved amenity grassland into which trees and shrubs of ornamental and botanical interest have been planted. A large number of ornamental beds are also present in the east of the site. Many areas underneath the more mature tree plantations have been left unmown and are managed for nature conservation interest, the lack of a thatch indicating that mowing is restricted to a hay cut later in the season. These areas are mostly analogous to semi-improved grassland, with a flora typical of a woodland edge. The most valuable area for nature conservation lies in the south west of the site, where a large area of oak plantation woodland is present, with a range of other native trees and shrubs. Interspersed within this woodland are areas of unimproved grassland.

B.1.3 Several water bodies of value for nature conservation are present within the site. The largest of these are the lake in front of the Palm House and the large lake alongside Syon Vista. These are ornamental features with large numbers of ornamental waterfowl, although a fringe of marginal vegetation is present alongside the latter lake. Several other ornamental ponds are present, however, those of most value for nature conservation lie in the south west corner of the site, amongst the oak woodland. Two ponds are present here, one very small and filled with aquatic vegetation, the second larger and surrounded by scrub and trees.

**B.2 Amenity Grassland.**

B.2.1 This is defined as grassland which has been managed in a manner to maximise its value for amenity use. At Kew, amenity grassland occupies the majority of the site, in open areas and beneath tree planting. All of these improved areas are closely mown. They are dominated by perennial rye grass *Lolium perenne*, with other common lawn grasses such as red fescue *Festuca rubra*. Such areas would correspond to NVC type MG7 *Lolium perenne* leys and related grasslands. Typical common and widespread species such as dandelion *Taraxicum officinale* agg. and daisy *Bellis perennis* occurring infrequently within the sward. In general, this habitat is of low nature conservation value, with a low diversity of plant species and little variation in sward composition and height. However, colonies of the Nationally Scarce chamomile *Chamaemelum nobile* were identified in this grassland on the northern side of the Palm House lake (See Figure \*\*\*) and may occur elsewhere. Other uncommon species have been recorded in the mown grassland in the past (London Ecology Unit

1993). These include burrowing clover *Trifolium subterraneum*, knotted clover *Trifolium striatum* and fiddle dock *Rumex pulcher*.

### **B.3 Semi-Improved Neutral Grassland.**

B.3.1 Two main types of semi-improved grassland are present within the site.

B.3.2 The first type is present underneath large areas of the ornamental tree planting, throughout the site. Here, improved grassland has been treated as a hay crop, and managed less intensively. This has enabled the area to colonise naturally with a mixture of grassland and woodland species, giving a flora typical of woodland edge habitats. Grasses are dominated by meadow foxtail *Alopecurus pratensis*, Yorkshire fog *Holcus lanatus* and rough meadow grass *Poa trivialis*. Swathes of cow parsley *Anthriscus sylvestris* and common grassland species such as creeping buttercup *Ranunculus repens* have spread through these areas. Bluebell *Hyacinthoides non-scripta* is frequent to abundant in the southern and western areas of this habitat type, indicating that these areas have either been artificially planted or managed less intensively for a considerable period of time. The introduced perfoliate alexanders *Smyrniium perfoliata* is also abundant in these southern areas.

B.3.3 Generally the range of species present within this habitat type is small. Species which are rapid colonisers of such habitats, including wood dock *Rumex sanguineus* and red campion *Silene dioica* are also present throughout, especially in the areas to the east of the lake.. Although species poor, in comparison to the improved grassland, these habitats are likely to be of value for invertebrates, small mammals and birds, providing cover and foraging habitat.

B.3.4 The second type of semi-improved neutral grassland is present as a small restricted area, which appears to be mown with greater regularity. This area is in the south west of the site, close to the oak woodland (see Figure \*\*\*). This contains a range of grasses such as red fescue *Festuca rubra* and Yorkshire fog, along with typical hay meadow species, including ladies bedstraw *Galium verum*, ribwort plantain *Plantago lanceolata* and bulbous buttercup *Ranunculus bulbosus*. As such, it is similar in structure to a degraded NVC type MG5 *Centaurea nigra* - *Cynosaurus critatus* grassland. This area may be natural or could have been sown or planted with wildflowers. As the surrounding grassland is similar in structure, but far more species poor (so classified as amenity grassland), it is likely that this is a natural area. Although species poor and covering a small area, this habitats is of value considering the limited amount of natural and semi-natural grassland within the site.

B.3.5 An open glade within the woodland to the north of Queen Charlotte's cottage contains a number of species typical of neutral grassland scattered amongst woodland and ruderal species. These include

imperforate St. John's wort *Hypericum maculatum*, perforate St. John's wort *Hypericum perforatum*, cowslip *Primula veris* and false oat grass *Arrhenatherum elatius*. Associated woodland and ruderal species include wild garlic *Allium ursinum*, cuckoo pint *Arum maculatum*, winter heliotrope *Petasites fragrans* and creeping thistle *Cirsium arvense*.

#### **B.4 Unimproved Acid Grassland.**

- B.4.1 Unimproved acid grassland is present in the open rides which run through the oak woodland in the south west of the site. The nature of this grassland is dry and slightly acidic, reflected by a range of small herbs including sheep's sorrel *Rumex acetosella*, bird's-foot-trefoil *Lotus corniculatus* and mouse-ear hawkweed *Pilosella officinarum*. Grasses are dominated by sweet vernal grass *Anthoxanthum odoratum* and sheep's fescue *Festuca ovina*. Birdsfoot *Ornithopus perpusillus* has been recorded within this habitat type at Kew in the past (London Ecology Unit 1993). Bluebells are present in abundance throughout this grassland. No likely NVC grassland type has an abundance of bluebells such as this within its sward. However, this apart, in structure, the community shows close affinities with NVC type U1d *Festuca ovina* - *Agrostis capillaris* - *Rumex acetosella* grassland. The *Anthoxanthum odoratum* - *Lotus corniculatus* sub-community of this type of acidic grassland can have the appearance of a neutral sward, with species such as ribwort plantain *Plantago lanceolata* and bird's-foot trefoil which are more typical of neutral conditions. At Kew, the area covered by this type of grassland is small, but it represents one of the few natural plant communities present on the site. Currently the turf is short and open, a characteristic of this community type, but also indicating that the height of the sward is controlled by rabbit grazing or more likely by mowing at certain times of the year.
- B.4.2 This area may be of value for invertebrates characteristic of unimproved acid grassland, particularly considering its location on a woodland fringe.

#### **B.5 Oak Plantation Woodland.**

- B.5.1 An area of oak plantation woodland occupies the south west of the site. The majority of trees here are likely to have been planted, although willows along the Thames could have colonised naturally. Although dominated by pedunculate oak *Quercus robur* other species are present in the canopy including ash *Fraxinus excelsior*, crack willow *Salix cracca* and white willow *Salix alba*. Small areas of English elm *Ulmus procera* and wych elm *U. glabra* scrub are present.
- B.5.2 Much of the woodland has a dense scrub layer. This is dominated by a thick growth of bramble *Rubus fruticosus* agg., with elder *Sambucus nigra* and hawthorn *Crataegus monogyna*. There is little in the way of a ground flora in these areas.

- B.5.3 In many areas where bramble cover is thinner, nettle *Urtica dioica* dominates. This is especially true south and west of the main pond within the plantation. The more open areas, such as along the main access route which passes through the plantation have a thick carpet of bluebell, with occasional introduced species such as martagon lily *Lilium martagon* and small balsam *Impatiens parviflora*. Areas of hazel *Corylus avellana* coppice are also present in the north west and south of the plantation and these appear to be managed on a regular basis.
- B.5.4 Further east, the woodland becomes more park like and managed, although bluebells are still abundant under the canopy. They are joined by the introduced perfoliate alexanders *Smyrniium perfoliatum* which is abundant to the east of Queen Charlotte's Cottage. There is no native scrub in this area.
- B.5.6 The plantation woodland is of significant nature conservation value within the context of the site and a local context. The dominance of mature oaks and mature riverside willows are likely to be of value for invertebrates and the dense undergrowth supports several badger setts, particularly in the extreme south west of the site.
- B.6 Open Water.**
- B.6.1 The most valuable areas of open water are present within the oak woodland. Here two small ponds are present. The first of these is located in the north west of the plantation. It is very shallow and overgrown with a growth of bittersweet *Solanum dulcamara*, greater reedmace *Typha latifolia* and reed sweet grass *Glyceria maxima*. The overgrown nature of the pond and lack of open water limits its current value for nature conservation. A number of narrow-leaved bittercress *Cardamine impatiens* plants were seen adjacent to this pond. This species is Nationally Scarce as a native, but is likely to have been introduced here as the habitat is atypical for this species.
- B.6.2 The second pond is well within the woodland, circular and semi-shaded by surrounding trees. It is covered by a dense carpet of the introduced least duckweed *Lemna minuta*. This has reduced its aquatic interest as submerged species have been shaded out. Some marginal species such as water dock *Rumex hydrolapathum* and greater reedmace are present on the fringes. This pond is known to support a colony of great crested newt *Triturus cristatus*, a species protected under Schedule 5 of the Wildlife and Countryside Act 1981.
- B.6.3 A concrete ha-ha which runs between the gardens and the River Thames contains a little water in its base which supports some aquatic species such as common duckweed *Lemna minor*, common water-starwort *Callitriche stagnalis* and hemlock water-dropwort *Oenanthe crocata*. This is of limited nature

conservation value due to its lack of water depth and suitable rooting medium. There is likely to be a saline influence within this ditch from connections with the nearby River Thames, although no species indicating saline conditions were noted.

- B.6.4 Other water bodies on the site are of limited value for nature conservation due to their ornamental function, which can involve intensive management and the elimination of plants, amphibians and invertebrates by ornamental waterfowl. The main lake within the grounds is said to be linked with the nearby River Thames, so a saline influence on the vegetation would be expected. Despite this, no species indicating saline or brackish conditions were recorded. A fringe of swamp surrounding parts of the lake is dominated by sweet flag *Acorus calamus* and yellow flag *Iris pseudoacorus*. This may be of value to wetland invertebrates as it provides the only cover in the lake.

## **B.7 Scattered Trees**

- B.7.1 A vast variety of native and introduced trees and shrubs have been planted throughout the gardens. These vary in their value for nature conservation. Mature native species, such as pedunculate and sessile oak *Quercus petraea* and the introduced sweet chestnut *Castanea sativa* are likely to be of greatest value, as they support a wide range of invertebrates feeding on the leaves and live/dead wood. The location of significant concentrations of mature oak and sweet chestnut is shown on Figure B.1.

## **B.8 CULTIVATED BEDS AND BORDERS**

- B.8.1 The cultivated beds within Kew Gardens tend to be highly maintained, sometimes isolated within mown grass and planted with a range of mainly non native species and varieties. These are likely to be of low nature conservation value. However, a more neglected bed is present in the north west of the site, not far from the main entrance gate. This has been colonised by small-flowered crane's-bill *Geranium pusillum* and round-leaved crane's-bill *G. rotundifolium*. The latter plant is localised and has been recorded from the Gardens before (Burton, 1983).

## **B.9 REFERENCES**

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# ***APPENDIX C DESIGNATED HERITAGE ASSETS WITHIN THE SITE***

## **CONTENTS**

- C.1** Introduction
- C.2** Summary of Heritage Designations
- C.3** Gazetteer of Scheduled Monuments and Listed Structures





**C DESIGNATED HERITAGE ASSETS WITHIN THE SITE****C.1 INTRODUCTION**

C.1.1 This appendix lists the designated heritage assets in the Royal Botanic Garden, Kew. The designations for the whole site are summarised below and then detailed in the Gazetteer (Section C.3).

**C.2 SUMMARY OF HERITAGE DESIGNATIONS*****Scheduled Monuments***

C.2.2 The Dutch House (Kew Palace), in the Riverside Zone, is designated as a Scheduled Monument.

***Conservation Areas***

C.2.3 The entirety of the Site is included within a conservation area designated by the London Borough of Richmond upon Thames.

***Register of Parks and Gardens***

C.2.4 The Site is designated as a Grade I Registered Park and Garden of Special Historic Interest.

***Listed Buildings and Structures***

C.2.5 Forty-six buildings and structures within the Site have been Listed as Buildings of Special Architectural or Historic Interest and have been graded according to their significance. Five are Grade I listed, five Grade II\* and thirty-six Grade II.

**C.3 GAZETTEER OF SCHEDULED MONUMENTS AND LISTED STRUCTURES**

<b>ASSET NAME</b>	<b>DATE(S) OF MAIN BUILDING PHASES</b>	<b>STATUTORY DESIGNATION</b>
<b><i>Entrance Zone</i></b>		
Aroid House	Built 1825, moved to Kew 1836	Grade II* Listed Building
Orangery	Built 1761	Grade I Listed Building
Main Gates	Built 1846	Grade II* Listed Building
Sundial	Early 18th Century	Grade II Listed Building
Urn at end of path	Early 19th Century	Grade II Listed Building
<b><i>North Eastern Zone</i></b>		
Cambridge Cottage	18th Century with 19th Century additions	Grade II Listed Building
17-19 Kew Green	Early 18th Century	Grade II Listed Building
47 Kew Green	18th Century	Grade II Listed Building
49 Kew Green and covered passageway and railings	18th Century with later alterations	Grade II Listed Building
53 Kew Green	Mid 19th Century	Grade II Listed Building
55 Kew Green	Early 18th Century	Grade II Listed Building
Descanso House	18th Century	Grade II Listed Building
Cast-iron gates to No.s 39 to 45 Kew Green		Grade II Listed Building
Museum No. 2	18th Century with early 19th Century additions	Grade II Listed Building
The Sower	Built 1886	Grade II Listed Building
Cumberland Gate	Built 1868	Grade II Listed Building
<b><i>Palm House Zone</i></b>		
The Temple of Aeolus	Built 1845, replacing 18th Century version	Grade II Listed Building
Sculpture of Hercules and Achelous	Built 1826, moved to Kew in 1963	Grade II Listed Building
Retaining wall of Pond	Completed 1848	Grade II Listed Building
The Palm House	Completed 1848	Grade I Listed Building
The Water Lily House	Built 1852	Grade II Listed Building

<b>ASSET NAME</b>	<b>DATE(S) OF MAIN BUILDING PHASES</b>	<b>STATUTORY DESIGNATION</b>
Museum No. 1	Built 1857	Grade II Listed Building
The Campanile	Built 1850	Grade II Listed Building
The Temple of Arethusa	Built 1758, moved 1803	Grade II Listed Building
Victoria Gate	Built 1868, moved 1889	Grade II Listed Building
<b><i>Pagoda Vista Zone</i></b>		
King William's Temple	Built 1837	Grade II Listed Building
The Temple of Bellona	Built 1760, moved 1803	Grade II Listed Building
Unicorn Gate	Unicorn sculpture built 1825, Gate constructed mid 19th Century	Grade II Listed Building
Marianne North Gallery	Built 1882	Grade II Listed Building
Temperate House	Central section completed 1862, wings completed 1899	Grade I Listed Building
Temperate House Lodge	Built 1866	Grade II* Listed Building
Ruined Arch	Built 1759; arches opened 1864	Grade II* Listed Building
Pagoda	Built 1761	Grade I Listed Building
Japanese Gateway	Built 1910, moved to Kew 1911	Grade II Listed Building
Lion Gate	Lion statue built 1825, Gate constructed late 18th/early 19th Centuries	Grade II Listed Building
Lion Gate Lodge	Built 1863	Grade II Listed Building
Alcove north of Lion Gate	Probably early to mid 19th Century	Grade II Listed Building
Boundary Stone	Engraved with date 1728	Grade II Listed Building
<b><i>South Western Zone</i></b>		
Queen Charlotte's Cottage	Built pre-1771	Grade II* Listed Building
<b><i>Syon Vista Zone</i></b>		
Isleworth Ferry Gate with drawbridge	Built 1872	Grade II Listed Building

<b>ASSET NAME</b>	<b>DATE(S) OF MAIN BUILDING PHASES</b>	<b>STATUTORY DESIGNATION</b>
<b><i>Western Zone</i></b>		
Alcove by Brentford Ferry Gate	Probably early to mid 19th Century	Grade II Listed Building
<b><i>Riverside Zone</i></b>		
Kew Palace	Built 1631	Grade I Listed Building and Scheduled Monument
Kew Palace Flats	18th Century	Grade II Listed Building
Kew Cottages	One 18th Century other probably early 19th Century	Grade II Listed Buildings
Herbarium with railings and gate	Early 18th Century	Grade II Listed Building
Hanover House	18th Century	Grade II Listed Building

# *APPENDIX D*

## *TRANSCRIPTIONS FROM NESFIELD'S*

### *19TH CENTURY PLANS FOR THE ROYAL*

#### *BOTANIC GARDENS*

#### CONTENTS

- D.1 Introduction
- D.2 "Plotted Plan of the Pleasure Ground at Kew"
- D.3 "Tracing from the General Plan of the Proposed Arboretum"
- D.4 "Sketch Plan of the Ground Attached to the Proposed Palm House at Kew and also of the Pleasure Ground"
- D.5 "No 4: Detailed Plan of Shrub Parterre, Chiefly of the Order Ericaceae, West of The Palm House and of North and South Wings"
- D.6 "Details for the Parterre of the Palm House No 2 (East Terrace)"







**D TRANSCRIPTIONS FROM NESFIELD'S 19TH CENTURY PLANS FOR THE ROYAL BOTANIC GARDENS**

**D.1 INTRODUCTION**

D.1.1 The following transcriptions and reproductions of a number of plans by William Andrews Nesfield have been included as an appendix to the SCP to illustrate some of the 19th century developments at the Site discussed in Section 3, and to inform the suggested restoration of the Palm House parterres [3007] see Section 5.3.2).

D.1.2 The transcriptions have been made through analysis of the plans, which have been stored in a variety of media. Though Nesfield's hand is very legible in comparison with other examples of handwriting of the period, the nature of some of the media used by this project to make the transcriptions (e.g. unenlarged transparencies) means that mistakes will inevitably have been made. Some words were deemed illegible when examined through this media, and further research from more appropriate copies of the plans will need to be made in order to resolve these absences. Words deemed illegible are marked with \_\_\_\_\_. Please refer to the original plans before taking any actions based on the information included in this appendix.

D.1.3 Nesfield included blocks of text in various locations of his plans, and each block has been individually transcribed. Each block is denoted by quotation marks. Nesfield also used both upper and lower case letters in his text to denote specific areas on his plans. These letters are included in the transcription as provided by Nesfield. Additional text in italics and in square brackets, has been added to the transcription in order to help the reader identify the locations of these letters on the plans.

**D.2 PLOTTED PLAN OF THE PLEASURE GROUND AT KEW – NESFIELD 1845C (RBGK ARCHIVE)**

“Shows the existing masses and stands of plants with a view to establish a National Pinetum with the least possible sacrifice of trees.

Existing grasses and detached trees are coloured brown. Those not coloured but having a red cross are intended for removed to accomplish vistas

Green indicate exotics to be placed to enhance the geometric character (where necessary) or combine with the present features in a picturesque manner and ... respective families shall be kept sufficiently”

*[The Orangery is shown with a parterre on its Palm House side and this is noted as being:]*

“grass plots \_\_\_ cut for the sake of effect in winter and a symmetrical disposition of the exotics in their tubs in summer”

**D.3 TRACING FROM THE GENERAL PLAN OF THE PROPOSED ARBORETUM – NESFIELD 1845B (RBGK ARCHIVE)**

NB: Letters included in this text refer to letters inscribed on the Plan.

“The main walk A [*Broad Walk*] will have its geometric margins treated symmetrically from a group of horse chestnuts b consisting of flower beds and shrubs of an avenue of *Cedrus Deodara* d

The uneven ground at present in front of the Orangery so distorts the perspective as to render every attempt at harmony with the adopted character abortive unless it is entirely removed and a flat compartment B substituted whose subdivision by alleys of plots are intended for a formal arrangement of the exotic tubs and in summer according to size. It is proposed to place the large *Auracaria* inf\_\_\_\_\_ on a mound about 16 inches high as a permanent centre.

The mound D (formed from spare soil) upon which a mass will be planted is to mask the Palm House, which should not be distinctly visible until arriving at the circle E. A transverse opening through the trees will be left to preserve the view from the Palace of the Temple I.

The accompaniments to the Palm House will consist of an architectural terrace f of an embroidered parterre g of 3 vistas E, G, K radiating from the centre door m. The green circles indicate the sites of exotic trees as arranged to aid in the completion of the vistas etc.

The pond which cannot be rendered altogether geometric without considerably lessening it must nevertheless agree in character with the Terrace where it is to be enlarged X. Y.

As the Pinetum is to be shut off from the remainder of the arboretum by the present wire fence n it will be desirable to alter its direction (as indicated by r) the necessity for this is more evident on the General Plan.”

**D.4 SKETCH PLAN OF THE GROUND ATTACHED TO THE PROPOSED PALM HOUSE AT KEW AND ALSO OF THE PLEASURE GROUND – NESFIELD 1845a (RBGK Archive)**

Sketch Plan of the ground attached to the proposed Palm House at Kew and also of the Pleasure Ground – showing the manner in which a National Arboretum may be formed without materially altering the general features –

The grey shading indicates the present masses and groups of Trees –

The green shows the indentations of the masses and additions to the Palm House ground, ie. the spaces which the various genera will be supposed to occupy when at maturity.

**D.5 NO 4: DETAILED PLAN OF SHRUB PARTERRE, CHIEFLY OF THE ORDER ERICACEAE, WEST OF THE PALM HOUSE AND OF NORTH AND SOUTH WINGS – NESFIELD 1848 (PRO WORK 32/115)**

A *[the two central segments:]*

Main segment compartments, having panels sunk 1 foot. The object of the panels is for use as well as ornament, inasmuch as plants of the order ericaceae requiring moisture will receive it more readily by means of a perfect level below the general surface, whether water pipes are introduced or not.

B *[the edges of the segment]*

Grass verges for avenues of standard hybrid Rhododendrons, on pebble circles

b *[by M and T of 'basement walk' label]*

Yucca gloriosa

C *[edge just inside grass verge B]*

Grass slope of the panel

d

Flat verge at the foot of the slope

E *[E is inside C and D; F are the irregular large blocks inside A]*

Circumscribing gravel alley of the lower grass plot which later contained beds for dwarf American plants F

G

mound raised 1 foot 6 inches for *Americania Imbricata*

g

small *spiral*[?] plants in niches, such as varieties of juniper

H *[ 2 segment beds directly beside basement walk]*

Sub compartment of grass / without a panel/ having beds for heaths etc

K

*Juniperus virginiana* on the \_\_\_\_\_[?]

L *[in row along front of Basement Walk]*

positions for dwarf juniper

M

Boundary Hedge. As the treatment of this ground cannot be deemed consistent (in an artistical sense) without a decided line of demarcation between the geometric and the neutral characters, a circumscribing dwarf evergreen Hedge is proposed as a fitting substitute for that which ought to be architectural. This Hedge (which must be formed of but one species of plant) may consist of green holly, box or yew, kept very low (i.e. never to exceed 4 feet) v. formally clipped. Thus the effect of the whole will not only be considerably enhanced, but neat keeping in a great measure will be facilitated by means of the impediment of persons who might otherwise heedlessly ramble over the verges etc

N *[standard trees with circular topiary tops]*

Standard variegated holly as sentinels, at the openings of the Hedge. These should be kept cut round and have very straight stems

*Fig d.1*

***North and South Wings***

These two small flanking compartments are intended as links between the two main parterres and should partake of the character of that on the east rather than on the west front of the Palm House consequently flower beds are introduced.

P        *[encasing structure]*

Grass verge

R        *[square in circle in centre]*

Large vase on mound raised 1 foot

r

standard roses on pebbled circles

S        *[central section – 'S' smudged on plan]*

Beds edged with box upon gravel for tall flowers

t        *[one on each side of entrance to this area and more to edge of east parterre]*

Common juniper

T        *[all the other tall trees]*

Irish yew

U

Standard Portugal laurel or Phillyrea

Although certain plants have been specified as suitable for particular sites, yet the intention has been to show how formal variety may be obtained rather than to decide without conference with Sir William Hooker. He being the fittest person to make a proper selection.

The most permanent mode of perceiving the various geometric forms is to edge the external verges with stone of composition kerbs as proposed for the east parterres. This method is not only effective but the great labour of the edging \_\_\_\_\_ will be avoided."



**Fig d.2**

**D.6 DETAILS FOR THE PARTERRE OF THE PALM HOUSE NO 2 (EAST TERRACE) – NESFIELD 1848 (PRO WORK 32/114)**

As a parterre (which is strictly artificial) cannot be consistent or effective without the aid of sculpture, ... is made in this design for the sites of vases or other important features in character and quality, as may hereafter be determined.

The Palm House being symmetrical it is a just reason for the Parterre being so likewise. It is therefore formed ..... the main centre and subdivided into various compartments influenced in size as nearly as possible by the proportion of the building.

The indications on the plan tend to show that the most ..... sculptured objects (whatever they may be) should be placed opposite the centre body of the Building so as to mark and enhance the importance of its main Entrance. And in order that these points may have their due effect by comparison subordinated vases should be combined with them – altho' the principal points of light are intended to be on the terrace ..... the main walk parallel with and along the water, will command nearly the same ... general view only more .....

The manner of this design which is after that of the period of Chas:2nd is not only best fitted to harmonise with architecture but to afford a satisfactory effect in winter in the absence of flowers which the illegitimate modern manner totally forbids in as much as the one by means of rich ..... devices etc (which may be varied ad libitum) outlined by box edgings or stone kerbs and thus remains permanent and true as to geometric construction, (and once properly accomplished require little further attention). Whereas, the other having patterns formed on turf not only causes endless labour in cutting edges but it is utterly impossible to obviate distortion – indeed the possibility of carrying out an artificial design is altogether precluded – thus the effect in winter is so unsatisfactory as to be worse than complete baldness.

**REFERENCES**

- A Grass compartment having in its centre a circular mound b raised one foot and surmounted by a vase &/or statue with a pedestal etc about eight or nine feet high altogether.-
- B Circumscribing alley filled with white gravel.-
- d Grass verge
- E Subordinate vase on grass beads.-
- F Middle compartments, having in its centre plot G a principle vase and pedestal but secondary to that on A in height and size.-
- K Beds edged with box (4 inches wide) upon white gravel, for low flowers, each bed to contain one kind of plant for the sake of colour.-

L        End compartment having a vase and pedestal similar in size and character to that on F combined with two simple beds edged with box upon white gravel for tall flowers.-

Trial on the spot must determine the proper height of vases on their pedestals. Evergreen shrubs are to be placed on the grass verges (as indicated on the plan) and strictly formal in shape and size. Their species will be determined by Sir William Hooker and Mr Nesfield when they meet.-

The external edges of the six principal compartments should be edged with stone, or artificial stone, kerbs about four inches thick.



## Kew (United Kingdom)

No 1084

### 1. BASIC DATA

*State party:* United Kingdom  
*Name of property:* Royal Botanic Gardens, Kew  
*Location:* London Borough of Richmond upon Thames, southwest Greater London  
*Date received:* 16 January 2002

*Category of property:*

In terms of cultural property categories, as defined in Article 1 of the World Heritage Convention of 1972, this is a *site*. The property is also a *cultural landscape*, under the terms of paragraph 39 of the *Guidelines for the implementation of the World Heritage Convention*.

*Brief description:*

The Royal Botanic Gardens of Kew form a historic landscape garden whose elements illustrate significant periods of the art of gardens from the 18<sup>th</sup> to the 20<sup>th</sup> centuries. They house botanic collections (conserved plants, living plants and documents) which have been considerably enriched through the centuries. Since their creation in 1759, the gardens have made a significant and uninterrupted contribution to the study of plant diversity and botanic economics.

### 2. THE PROPERTY

*Description*

The Royal Botanic Gardens of Kew are situated on the south bank of the Thames River in the southwest of London and extend over 132 ha.

They include landscape features, edifices and collections which bear witness to a continuous development from the creation of the pleasure gardens in the 16<sup>th</sup> century to the current site, including the creation of the botanic gardens in 1759.

The landscape consists of gardens (Azalea Garden, Bamboo Garden, Japanese Garden, Aquatic Garden, etc.), wooded glades, ornamental ponds (Lake, Waterlily Pond, etc.) and vistas. The edifices are mostly situated on the edge of the gardens, some sectors of which are not open to the public.

Dutch House, also known as Kew Palace, is the oldest building on the site (1631). Classical in inspiration, this house (in red brick laid in Flemish bond style) was built on the banks of the Thames for Samuel Fortrey, a merchant of Dutch origin. In 1718, it became associated with the royal family and underwent three successive renovations. To the rear the house opens out on to the Queen's Garden, a parterre garden in the 18<sup>th</sup> century style, designed in 1959,

which contains exclusively plants known in England in and before the 17<sup>th</sup> century.

The Orangery, the largest Georgian edifice on the site, was built by William Chambers in 1761 and was originally associated with the White House, a residence which was demolished in 1802-1803. Despite the alterations carried out in the mid 19<sup>th</sup> century to give the lemon trees more light, the Orangery stopped being used for its original purpose and housed a museum until 1959.

Built near a wooded park, Queen Charlotte's Cottage was probably originally the residence of the head of the menagerie, and was given to Queen Charlotte in 1761. This traditional house with a thatched roof formed the centrepiece of a set of buildings known as the New Menagerie, which housed 'exotic' animals including kangaroos.

Many of the follies used to ornament the gardens in the 18<sup>th</sup> and 19<sup>th</sup> centuries still remain, such as the Ruined Arch (1759), the Temple of Bellona (1760), both by William Chambers, the Temple of Aeolus (1845) and King William's Temple (1837).

The Rhododendron Dell is one of the largest earthworks at Kew. This valley, created by Lancelot 'Capability' Brown at the end of the 18<sup>th</sup> century was planted with rhododendrons in the late 1850s. The ha-ha designed by the same architect still marks the boundary of the gardens on the banks of the Thames.

The essential elements of the landscape garden designed by William Nesfield are one of the outstanding features of Kew. This garden is centred on an iron and glass structure, the Palm House (1844-1848), designed by the architects Richard Turner and Decimus Burton, one of the finest 19<sup>th</sup> century glasshouses still in existence, and at the time of its construction the largest (108 m long, up to 30 m wide and 20 m high). Richard Turner also designed the heating system, installed under the wrought iron grille floor, from which the smoke was expelled through a 165-metre tunnel to the Campanile, a brick chimney resembling an Italian bell tower.

The glasshouse contains one of the world's largest collections of palmtrees from tropical rain forests, and also tropical plants known for their economic importance. The glasshouse is surrounded by a terrace and flowerbeds. On one side the glasshouse is reflected in a pond, and on the other it opens out towards the Rose Garden (1845) which is at a slightly lower level.

The landscape design of Nesfield is superimposed on the 18<sup>th</sup> century layout to form a great variety of small landscaped sectors with flowerbeds, terraces with seats, an ornamental lake and vistas.

From the Palm House there are three vistas, taking the form of avenues, which complete the project of William Nesfield: the Pagoda vista, the Sion vista towards the Thames, and a minor vista.

The Pagoda, employed by William Nesfield to form the limit of the vista of the same name, was designed by William Chambers in 1761-1762. This 50 metre-high, ten-storey structure, made of brick, has lost part of its ornamentation.

Decimus Burton also designed the Temperate House (1859), the largest of the glasshouses open to the public, where plants and trees from temperate regions all over the world are cultivated. The edifice (188 m long, 18 m high, 4880 m<sup>2</sup>) consists of three parts: a rectangular central part and two lateral octagons extended by two short wings, made of wood, iron, stone and stucco.

The Princess of Wales Conservatory, officially opened in 1987, is Kew's most complex glasshouse. Its technology enables the recreation of ten different environments, covering all the climatic conditions found in the tropics, from arid desert to the most humid rainforest.

The Herbarium, originally an 18<sup>th</sup> century hunting lodge, houses collections of plants and a library. It was founded as a result of donations by eminent botanists in 1852. The building was extended progressively as the collections were expanded.

Marianne North was a painter of botanic subjects, and in 1879 she offered the director of the botanic gardens not only her collection of some 832 pictures of plants observed all over the world but also a gallery in which to exhibit them. The Marianne North Gallery by James Fergusson reflects this historian's interpretation of the architecture of lighting in Greek temples.

A number of buildings are used for teaching and research, which constitute the major activities of Kew Gardens. The former museum of botanic economics (1847) has been converted into a school of horticulture (1990) and a new Jodrell Laboratory (1965) caters for the needs of researchers in plant anatomy, physiology, cytogenetics and biochemistry. On the edge of the gardens, several large glasshouses are used for the preparation and cultivation of numerous species.

Kew Gardens are also notable for the exceptional richness of their collections. The 19 collections are divided into three main categories: the collections of conserved plants (the herbarium alone contains over eight million specimens), the collections of living plants (70,000) and genetic resources, and the documentary and visual reference collections (including 750,000 published works, 200,000 photographs and over 175,000 illustrations, etc.). These collections, highly exhaustive, diversified and of very high quality, are used in various ways for teaching, research, medicine and conservation.

### **History**

The history of Kew Gardens is very complex. In 1772 two contiguous royal estates were combined: Richmond (the western half of today's gardens) and Kew (the eastern half). Three other estates (private residences and gardens) were also included. The palace built by Henry VII at Richmond in the 16<sup>th</sup> century, which could be reached by boat from the capital, proved an attractive venue for the court during the summer months. The Kew estate became the property of the Capel family, who made its gardens into a much admired attraction by the mid 16<sup>th</sup> century. The Capels sold the lease to Frederick, Prince of Wales, in 1731.

The gardens of Richmond and Kew were substantially remodelled at the end of the 18<sup>th</sup> century. Queen Caroline entrusted the alterations at Richmond to the king's

gardener, Charles Bridgeman (who died in 1738), and the architect and landscape gardener William Kent (1685-1748) – two well-known figures in the early years of landscape gardening, which at the time was a novel approach to the art of gardens. Following the death of the Prince of Wales (1751), Princess Augusta was assisted by Lord Bute and William Chambers (1723-1796), who gave botanical, architectural and gardening advice, and set in motion a highly active period for the estate. William Chambers revived the fashion for 'Chinoiserie' which gained popularity throughout England and then spread to the continent in the form of Anglo-Chinese gardens.

It is generally accepted that Princess Augusta and Lord Bute established the first botanic garden at Kew in 1759. This modest 4-hectare garden, originally for medicinal plants, was developed thanks to the efforts of the gardener William Aiton.

It was not until the arrival of Sir Joseph Banks as head of the botanic garden of Kew in 1773 that the institution won an international reputation. Banks shared with George III a determination to use exotic and native plants for economic purposes, thereby determining the future line of development of the gardens. In the following decades, plant researchers travelled all over the world to bring back new species (from India, Abyssinia, China and Australia) and Kew became the centre of botanic economics for Great Britain and its colonies.

In 1764, Lancelot 'Capability' Brown began to leave his imprint on the Richmond gardens, opening up large vistas and carrying out informal plantations. William Chambers was working in the neighbouring gardens of Kew. The botanic gardens were developed, an arboretum was founded and the small glasshouses increased in number. In 1802, the wall separating the two estates of Richmond and Kew was demolished.

The deaths of Sir Joseph Banks and of George III in 1820 plunged the gardens into a period of decline that was destined to last for around twenty years. Following a parliamentary enquiry and a strong campaign of support, the gardens were saved from irremediable closure. The appointment of Sir William Hooker as the first official director ushered in a period of revitalisation (1841-1885).

William Nesfield, assisted by Decimus Burton, remodelled the gardens at Richmond and Kew, which now formed a single landscaped ensemble. From this period date the construction of the two remarkable glasshouses (Palm House and Temperate House), the foundation of the herbarium and the creation of the national arboretum. Kew helped provide a new impetus for scientific research in the interest of the British Empire, which sent seeds, plants and horticultural advice to its colonies (such as Malaysia, India and Sri Lanka).

With the change of fashions and the development of the gardens, certain elements of the complex landscape devised by William Nesfield were gradually adjusted to facilitate upkeep, and new projects were undertaken, such as the restructuring of the arboretum, the creation of the Alpine garden, and the Japanese gateway.

As the number of visitors increased, the scientific collections were enriched (the herbarium was extended in 1903 and then again in 1932) and glasshouses and spaces were altered to house living plant collections (such as the

first Alpine House in 1887 and the Rhododendron House in 1925).

While the Second World War inflicted some material damage on Kew Gardens, the slowdown in its activities, already in evidence with the decline of the British Empire, was confirmed. The bicentenary of the creation of the gardens gave a new impetus which resulted in the restoration and reopening of the Palm House, and the improvement of the Rock Garden, the Azalea Garden and the Order Beds. As these interventions were not sufficient to accommodate the growing collections, some specimens were moved to a 200-hectare garden at Wakehurst (1965). New glasshouses with more advanced technology were built such as the Alpine House (1981), and in particular the Princess of Wales Conservatory (1986). In 1963, the Jodrell Laboratory was rebuilt to a larger design to accommodate the constantly growing number of researchers. The main activities of Kew Gardens today are the conservation of the heritage of the site itself, and the conservation of ecosystems worldwide.

### ***Management regime***

#### *Legal provision:*

The property proposed for inscription on the World Heritage List, which includes the Royal Botanic Gardens of Kew, Kew Palace and Queen Charlotte's Cottage, are the hereditary property of Her Majesty the Queen Elizabeth II.

The extent of the property follows the current administrative delimitation of the Royal Botanic Gardens of Kew (except for Little Kew Green) and also includes Kew Palace and Queen Charlotte's Cottage, which are placed under the protection of Historic Royal Palaces.

The whole of the property proposed for inscription is included in a conservation zone designated by the London Borough of Richmond upon Thames. Another part of the buffer zone territory is protected by the conservation zone of the London Borough of Hounslow. The permits needed to carry out works or change functions are subject to the approval of these local authorities, which in the case of historic buildings and zones, consult English Heritage.

44 buildings and structures situated on the site have been listed as buildings of special architectural and historical interest by the Secretary of State for Culture, Media and Sport. All listed buildings are protected by the 1990 Listed Buildings and Conservation Zones Act. This law provides statutory protection to the building, its characteristics and its environment.

The whole of the property proposed for inscription is Level 1 listed on the English Heritage register of parks and gardens, because of its exceptional historic interest. English Heritage and the Garden History Society must be consulted when a permit application is made concerning an intervention on the listed gardens and their environment. Kew Gardens are also protected by Richmond upon Thames from the viewpoint of nature conservation.

Protection of the buffer zone (Old Deer Park, a royal estate south of Kew Gardens, Sion Park on the opposite bank of the Thames, the river from Isleworth Ferry Gate to Kew Bridge, the historic centre of Kew Green with the adjacent

buildings and the church, and then to the east, the built-up sectors of 19<sup>th</sup> and 20<sup>th</sup> century houses) is granted at various levels by the individual development plans of the two boroughs mentioned above.

The ICOMOS mission took the view that the overall aspect of six 22-storey tower blocks (Haverfield estate) at Brentford on the opposite bank of the Thames, opposite the gardens and outside the buffer zone, seriously diminished the visual experience at Kew at several points in the gardens.

ICOMOS was informed in December 2002 that a building permit had been granted by the London Borough of Hounslow for a 16-storey block at Brentford near the Haverfield estate.

#### *Management structure:*

The property has two separate management units which work together for the conservation and management of the site. The Royal Botanic Gardens of Kew (board of directors and director) manage the whole site except for Kew Palace and Queen Charlotte's Cottage, which are managed by Historic Royal Palaces (board of directors and chief executive). Kew Gardens are placed under the responsibility of the Secretary of State for the Environment, Food and Rural Affairs, and Historic Royal Palaces is appointed by the Secretary of State for Culture, Media and Sport on behalf of Her Majesty the Queen.

The property management plan was adopted by the Secretariat of State for Culture, Media and Sport in November 2002. The Royal Botanic Gardens of Kew is in charge of its implementation. At the same time, the authorities have drawn up a Property Conservation Plan (November 2002), which is a flexible management tool. It thus reinforces the management plan to ensure that the values of the site are conserved. These two documents are in line with the *Guidelines for the implementation of the World Heritage Convention* as regards management issues.

#### *Resources:*

The Department of the Environment, Food and Rural Affairs provides most of the funds necessary for the functioning of Kew Gardens, whose annual budget is around 27 million pounds sterling. The other sources of financing are the sale of products and services, donations and fund-raising. The financing sources of Historic Royal Palaces are visitors' entrance fees, sales of products, etc.

### ***Justification by the State Party (summary)***

***Criterion ii:*** From the early 18<sup>th</sup> century through to the present day, Kew has been situated at the heart of architectural, technological, scientific and landscape design developments due to its association with the British Royal Family, the British Empire and its role as the world's premier botanic gardens and research centre.

***Criterion iii:*** Kew's exceptional and diverse living collections, supported by the comprehensive preserved collections, exemplify the active European cultural tradition of collecting and cultivating exotic plants for aesthetic, scientific and economic purposes. This tradition has also led to recording and monitoring of the very rich local biodiversity for over 120 years. The biodiversity



includes an exceptional range of birds, insects, lichens and fungi; some of the latter have proved to be new to science.

**Criterion iv:** The architectural ensemble at Kew includes a number of unrivalled buildings, including the 17th century Kew Palace, the 18th century Pagoda, the 19th century Palm House, ... The historic landscape within which these buildings are situated is a remarkable palimpsest of features from the 18th, 19<sup>th</sup> and 20<sup>th</sup> centuries.

**Criterion vi:** The Gardens' diverse plant collections and Kew's second Director, Sir Joseph Hooker (1817-1911), were closely associated with Charles Darwin and his theory of evolution, embodied in *The Origin of Species*.

### 3. ICOMOS EVALUATION

#### *Actions by ICOMOS*

An ICOMOS mission visited Kew in July 2002. A IUCN expert accompanied the mission. ICOMOS also consulted its International Scientific Committee on Historic Gardens and Cultural Landscapes.

#### *Conservation*

##### *Conservation history:*

Over the past 25 years, very substantial conservation work has been carried out on many of the structures.

In 1988, the Japanese Gateway was restored by Japanese craftsmen using traditional techniques. The Palm House, a fragile structure, is constantly undergoing a repair and maintenance programme so that it can continue to be used for its appointed purpose. But more substantial conservation works have become necessary. During the 1980s, the glasswork was completely dismantled to reveal its basic structure, and wrought iron elements corroded by humidity were repaired while this was still possible.

Similarly, after a hundred years of activity, the Temperate House benefitted from a substantial conservation programme (1978-1982).

##### *State of conservation:*

Most of the buildings and structures are in a good state of conservation. The persons in charge of the property conduct a continuous repair and conservation programme, and call on excellent specialists to carry out the restoration work. The restoration project for the Aroid House, made of stone and glass and designed by John Nash in 1825, is currently being drawn up. A team of competent horticulturists ensure the constant upkeep and management of the landscape and its various components. The Broad Walk has recently been replanted as part of an upkeep programme.

##### *Management:*

The Kew Gardens management plan and conservation plan should help those in charge of the site to manage the conservation of the landscaped gardens and the conservation of the collections (which could become a source of conflict over future decades). The plans should also enable the development of a general approach to the conservation of the various historic gardens. It is intended to incorporate gardens of modern design into the whole so

as to stress the uninterrupted vitality of Kew. It is important to ensure that these projects do not hinder a clear interpretation of the historic developments in landscaped/architectural spaces which are sometimes planted in profusion.

##### *Risk analysis:*

The rules that apply to the conservation zones that cover the buffer zone should protect the immediate environs of the property proposed for inscription from any undesirable developments.

Kew Gardens is continuing its traditional activities in the field of research and in providing access for visitors. Studies by the site managers indicate that the capacity of Kew Gardens is around 1 million visitors a year, a figure that could potentially be raised to 1.4 million visitors a year from 2009 onwards without adverse effects on the cultural and ecological values of the site.

An emergency procedure and crisis management plan has been drawn up to deal with any incidents involving aircraft travelling to and from Heathrow Airport. All buildings which could be affected by fires are fitted with alarm systems connected to fire brigade intervention teams.

#### *Authenticity and integrity*

The authenticity of Kew Gardens is indisputable. Since their creation in the 18<sup>th</sup> century they have remained faithful to their initial purpose.

The 44 listed buildings are monuments of the past, and reflect the stylistic expressions of various periods. They retain their authenticity in terms of design, materials and functions. Only a few buildings have been used for a purpose different from that originally intended (the Orangery now houses a restaurant).

Unlike the works of architecture, in each of the landscaped garden areas, the past, present and future are so closely interwoven (except in the case of vestigial gardens created by significant artists, such as the vistas), that it is sometimes difficult to separate the artistic achievements of the past in terms of the landscape design of the different periods. A complementary preservation effort is necessary for the landscape design, and this could be carried out within the framework of the provisions of the property's management plan and conservation plan.

The physical integrity of the site and its buffer zone has been preserved up to the present day. Kew includes elements that bear witness to the history of the development of landscape gardens, and to its uninterrupted role as a botanic garden and as a centre of interest for the public.

#### *Comparative evaluation*

The botanic garden (Orto botanico) of Padua (Italy), inscribed on the World Heritage List in 1997 (on the basis of criteria ii and iii), is the oldest representative of this type of cultural property in the world. It conserves particularly rare plants from the 16<sup>th</sup> and 17<sup>th</sup> centuries and contains over 6,000 species. But its collections do not equal the number, diversity and complexity of those of the Royal Botanic Gardens of Kew. The botanic garden (Orto

botanico) of Padua also bears witness to artistic and cultural traditions from the second half of the 16<sup>th</sup> century.

Looking beyond the World Heritage List, Kew Gardens could be compared to roughly ten other botanic gardens in the rest of the world in view of its historical importance and its value at the present time.

Kew has one of the largest collections of living and conserved plants. The herbarium of the botanic garden of New York (USA) has 6.5 m specimens, and the royal botanic gardens of Sydney (Australia) 1 million. The Jardin des Plantes – Muséum d'histoire naturelle in Paris (France) may have collections that are comparable in terms of number of species (the exact data are not known). The Botanischer Garten and Botanisches Museum at Berlin-Dahlem (Germany) has 22,000 living species and the botanic garden of New York 19,000.

Although other countries transferred plant species from their botanic gardens to their colonies, Kew Gardens played a fundamental role in the dissemination and implantation of exotic species throughout the British Empire. The volume and the impact of this movement are incomparable in scale. Several of these species still play a major economic role today in certain countries. This is the case for example of rubber in Malaysia, India and Sri Lanka.

### **Outstanding universal value**

#### *General statement:*

Kew Gardens are situated along the cultural landscape of the Thames, consisting of a picturesque series of parks, estates and significant towns. Since the 17<sup>th</sup> century, the site proposed for inscription has been a place of retreat for the royal family. In the 18<sup>th</sup> century, internationally renowned architects such as William Chambers and Lancelot 'Capability' Brown not only created many edifices, but also remodelled the earlier baroque gardens to make a pastoral landscape in the English style, establishing a fashion that then spread throughout the continent. The first botanic garden at Kew was founded in 1759.

In the mid 19<sup>th</sup> century, the Victorian architect and landscape gardener William Nesfield supervised the merging of several royal gardens which then became the focus of a growing level of botanic activity. The period 1840-1870 saw the construction of two internationally renowned glasshouses, Palm House and Temperate House, which are emblematic of Kew Gardens, as manifestations of the splendour of British horticultural arts, expertise and technology. The role played in the past and today by Kew gardens in research and teaching is also linked to the richness of the collections and the alterations made in the 20<sup>th</sup> century.

#### *Evaluation of criteria:*

The State Party proposes that the property should be inscribed on the basis of *criteria ii, iii, iv and vi*.

**Criterion ii:** Several major edifices of the royal botanic gardens of Kew have been inspired by existing forms, and have in turn influenced architecture in Europe. The architects and gardeners who worked at Kew in the 18<sup>th</sup> century – Charles Bridgeman, William Kent, Lancelot

'Capability' Brown and William Chambers – were the advocates of a new conception of garden art, the landscaped garden, whose forms then spread to Europe. William Chambers was invited to decorate the gardens with exotic follies. The pagoda he built reflects the contemporary taste for 'Chinoiserie' to which he gave a new impetus. The two 19<sup>th</sup> century glasshouses (Palm House and Temperate House), considered highly audacious when they were built, have become models for other constructions all over the world.

The exchanges also relate to horticultural activities and botany. The plant species were collected in British colonies, but in some cases they were redistributed to other countries where they today still provide a basis for economic activity.

**Criterion iii:** Joseph Banks and William Hooker, gardeners of great renown whose revolutionary methodology modernised botany in Europe in the 18<sup>th</sup> and 19<sup>th</sup> centuries, were both directors of Kew Gardens. The gardens have significantly contributed since their foundation to plant research and conservation around the world. More recently, Kew Gardens' conservation work has continued at international level, notably for the implementation of the Convention on International Trade in Endangered Species (CITES, 1975) and the Convention on Biological Diversity (CBD, 1992). The herbarium contains not only the most extensive collection of plant species in the world but also documentation of exceptional importance.

**Criterion iv:** The property proposed for inscription on the World Heritage List is notable for remarkable historic and contemporary edifices and landscape features. These include Kew Palace (17<sup>th</sup> century), the Pagoda (18<sup>th</sup> century), the two 19<sup>th</sup> century glasshouses and the 20<sup>th</sup> century glasshouse.

**Criterion vi:** It is interesting to note that the intervention of Sir Joseph Hooker, director of Kew Gardens, and of C. Lyell enabled Alfred Russell Wallace (*On the tendency of varieties to depart infinitely from the original type*) and Charles Darwin (*The Origin of Species*) to jointly present their works to the Linnean Society in 1858. But while recognising the role played by Sir Joseph Hooker as advisor and supporter, and the contribution of Kew Gardens to the botanic research of Charles Darwin, ICOMOS considers that this relationship is not sufficient to justify the inscription of the property on the basis of criterion vi.

The report drawn up by the IUCN following the visit to Kew Gardens stresses the importance of the botanic collections, and the remarkable contribution made by the institution in science, species conservation and teaching.

## **4. ICOMOS RECOMMENDATIONS**

### **Recommendation for the future**

The right balance needs to be struck between the use of the site for botanical purposes and the preservation of the existing historic gardens. It is important that the specialist personnel at Kew should be able to count on the presence of landscape architects qualified in the history of art and history in general, so that the architectural conservation activities can be coordinated on-site.

The heritage of William Chambers, Lancelot "Capability" Brown and William Nesfield should be shown off to better effect, both as regards the reconstruction of individual ornamental elements and their integration in the cultural landscape of the Thames.

***Recommendation with respect to inscription***

That this property should be inscribed on the World Heritage List on the basis of cultural *criteria ii, iii* and *iv*:

***Criterion ii:*** Since the 18<sup>th</sup> century, the Botanic Gardens of Kew have been closely associated with scientific and economic exchanges established throughout the world in the field of botany, and this is reflected in the richness of its collections. The landscape features and architectural features of the gardens reflect considerable artistic influences both with regard to the European continent and to more distant regions.

***Criterion iii:*** Kew Gardens have largely contributed to advances in many scientific disciplines, particularly botany and ecology.

***Criterion iv:*** The landscape gardens and the edifices created by celebrated artists such as Charles Bridgeman, William Kent, Lancelot 'Capability' Brown and William Chambers reflect the beginning of movements which were to have international influence.

ICOMOS, March 2003

## Kew (Royaume-Uni)

No 1084

### 1. IDENTIFICATION

<i>État partie :</i>	Royaume-Uni
<i>Bien proposé :</i>	Royal Botanic Gardens, Kew
<i>Lieu :</i>	London Borough (district) of Richmond upon Thames, southwest Greater London
<i>Date de réception :</i>	16 janvier 2002
<i>Catégorie de bien :</i>	

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du patrimoine mondial de 1972, il s'agit d'un *site*. Le bien est également un *paysage culturel*, aux termes du paragraphe 39 des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*.

#### *Brève description :*

Les jardins botaniques royaux de Kew composent un jardin paysager historique dont les éléments illustrent des périodes significatives de l'art des jardins du XVIII<sup>ème</sup> au XX<sup>ème</sup> siècles. Ils abritent des collections botaniques (plantes conservées, vivantes et documents) qui ont été enrichies de manière considérable au cours des siècles. Depuis leur création, en 1759, ces jardins contribuent de manière significative et ininterrompue à l'étude de la diversité des plantes et à l'économie botanique.

### 2. LE BIEN

#### *Description*

Les Jardins botaniques royaux de Kew sont situés sur la rive sud de la Tamise au sud-ouest de Londres et ils s'étendent sur 132 hectares.

Ils proposent des éléments paysagers, des édifices et des collections qui attestent d'un développement continu depuis l'aménagement de jardins d'agrément au XVI<sup>ème</sup> siècle au site actuel en passant par la création des jardins botaniques en 1759.

Le paysage se compose de jardins (Jardin d'azalées, Jardin de bambous, Jardin japonais, Jardin d'eau, etc.), d'espaces boisés, de pièces d'eau (lac, étang aux nénuphars, etc.) et de perspectives. Les édifices sont pour la plupart situés en lisière des jardins dont certains secteurs ne sont pas ouverts au public.

Dutch House, encore appelée Kew Palace, est la bâtisse la plus ancienne du site (1631). Cette villa en briques ouvragées d'inspiration classique fut construite sur les bords de la Tamise pour Samuel Fortrey, un marchand d'origine flamande. En 1718, elle fut associée à la famille royale et connut trois campagnes de modernisation. A l'arrière s'ouvre le Jardin de la Reine, un jardin de parterres dans le style du XVII<sup>ème</sup> siècle conçu en 1659 et planté exclusivement d'essences connues en Angleterre au XVII<sup>ème</sup> siècle et avant.

L'Orangerie, le plus grand édifice de style classique du site, a été bâtie par William Chambers en 1761 et était associée à l'origine à la White House, une résidence qui fut démolie en 1802-1803. En dépit des aménagements dont elle fut l'objet au milieu du XIX<sup>ème</sup> siècle pour donner plus de lumière aux citronniers, l'Orangerie perdit sa destination d'origine et accueillit un musée jusqu'en 1959.

Bâtie à proximité d'un parc boisé, le Queen Charlotte's Cottage, était probablement à l'origine la demeure du responsable de la ménagerie et il fut donné à la reine Charlotte en 1761. Cette maison traditionnelle au toit de chaume formait la pièce centrale d'un ensemble connu sous le nom de Nouvelle ménagerie qui accueillait des animaux « exotiques » dont des kangourous.

Il subsiste de nombreuses fabriques ou « folies » qui ornaient les jardins au XVIII<sup>ème</sup> et au XIX<sup>ème</sup> siècles, tels l'arc romain construit « en ruines » (1759) ou le temple de Bellone (1760), œuvres de William Chambers et, le temple d'Éole (1845) ou bien le Temple du Roi William (1837).

Le Rhododendron Dell constitue un des ouvrages de terrassement les plus importants de Kew. Ce vallon créé par Lancelot « Capability » Brown à la fin du XVIII<sup>ème</sup> siècle fut planté de rhododendrons dès la fin des années 1850. Le saut-de-loup (*ha-ha*) tracé par le même architecte marque toujours une partie de la limite des jardins au bord de la Tamise.

Les éléments essentiels du jardin paysager élaboré par William Nesfield constituent un des points forts de l'ensemble. Il est centré sur un édifice construit de fer et de verre, la Palm House (1844-1848), dessinée par les architectes Richard Turner et Decimus Burton, une des plus belles serres du XIX<sup>ème</sup> siècle qui soit conservée et, à l'époque de sa construction, la plus grande (108m de long, jusqu'à 30m de large et 20m de haut). Richard Turner est également responsable du système de chauffage, installé sous le plancher fait de grilles de fer forgé, d'où la fumée était évacuée par un tunnel de 165m de long jusqu'au Campanile, une cheminée de briques dont la forme s'apparente à celle d'une tour-clocher italienne.

La serre abrite une des plus importantes collections au monde de palmiers provenant de forêts humides tropicales et également des plantes tropicales connues pour leur importance économique. La serre est entourée d'une terrasse et de parterres de fleurs. D'un côté les verrières se reflètent dans un étang et de l'autre, elles s'ouvrent sur le Jardin des Roses (1845), en léger contre-bas.

Le paysage dessiné par Nesfield se superpose à celui du XVIII<sup>ème</sup> siècle pour composer une grande variété de

petits secteurs paysagers avec des parterres de fleurs, des terrasses avec sièges, un lac ornemental et des perspectives.

De la Palm House partent trois larges perspectives (« vista »), matérialisées par des allées, qui complètent le projet de William Nesfield : la perspective de la Pagode, de Sion, en direction de la Tamise et, une perspective mineure.

La Pagode, que W. Nesfield utilisa pour arrêter la perspective du même nom, fut dessinée par William Chambers en 1761-1762. Cet édifice de dix étages (50m), bâti en briques, a perdu une partie de son ornementation. Decimus Burton dessina également la Temperate House (1859), la plus grande serre de Kew qui soit ouverte au public et où on cultive des plantes et arbres des régions tempérées originaires du monde entier. L'édifice (188m long, 18m haut, 4880m<sup>2</sup>) se compose de trois éléments, un corps central rectangulaire et deux octogones latéraux que prolongent deux courtes ailes, construits en bois, fer, pierre et stuc.

La structure connue sous le nom de Princess of Wales Conservatory, inaugurée en 1987, est la serre la plus complexe de Kew où la technologie permet de recréer dix environnements différents qui couvrent toutes les conditions climatiques des tropiques, du désert aride à la forêt la plus humide.

L'Herbier, à l'origine une maison de chasse du XVIII<sup>ème</sup> siècle, abrite des collections de plantes et une bibliothèque. Il a été fondé grâce aux donations de botanistes éminents en 1852. Le bâtiment devenu trop exigü a été agrandi à mesure que les collections s'enrichissaient.

Marianne North mit son talent de peintre au service de la botanique et, en 1879, elle offrit au directeur des jardins botaniques non seulement sa collection de quelques 832 tableaux représentant des plantes vues à travers le monde mais également un lieu pour les exposer, la Marianne North Gallery. Cet édifice bâti par James Fergusson illustre dans son parti l'interprétation qu'avait cet historien de l'architecture de l'éclairage des temples grecs.

L'enseignement et la recherche qui constituent des activités majeures des Jardins de Kew sont dispensés en plusieurs endroits. Ainsi, l'ancien musée d'économie botanique (1847) a été reconverti en école d'horticulture (1990) et un nouveau laboratoire Jodrell (1965) reçoit des chercheurs en anatomie des plantes, physiologie, cytogénétique et biochimie. En lisière des jardins, plusieurs grandes serres sont utilisées pour la préparation et la culture de nombreuses espèces.

La particularité des Jardins de Kew réside également dans l'exceptionnelle richesse de ses collections. Elles sont au nombre de dix-neuf et sont réparties en trois grandes catégories : les collections de plantes conservées (l'herbier compte à lui seul plus de huit millions de spécimens), les collections de plantes vivantes (70.000) et ressources génétiques et les collections de références documentaires et visuelles (dont 750.000 ouvrages publiés, 200.000 photographies, plus de 175.000 illustrations, etc.). Ces collections très exhaustives, diversifiées et de grande qualité sont utilisées à différents niveaux pour

l'enseignement, la recherche, la médecine et la conservation.

### *Histoire*

Les Jardins de Kew sont le fruit d'une histoire très complexe qui vit la réunion, en 1772, de deux domaines royaux contigus, celui de Richmond (moitié ouest des jardins actuels) et celui de Kew (moitié est). Trois territoires historiques, essentiellement des résidences privées et des jardins, complétèrent cet ensemble. Le palais construit par le roi Henry VII à Richmond au XVI<sup>ème</sup> siècle dans ce lieu accessible par bateau depuis la capitale devait attirer la cour dans les mois d'été. Le domaine de Kew entra dans la famille Capel qui fit de ses jardins un endroit fort prisé dès le milieu du XVI<sup>ème</sup> siècle. Les Capel cédèrent le bail du domaine de Kew à Frédéric, Prince de Galles, en 1731.

Les jardins de Richmond et de Kew furent remodelés de manière significative au début et à la fin du XVIII<sup>ème</sup> siècle. La reine Caroline confia les aménagements de Richmond au jardinier du roi, Charles Bridgeman (mort en 1738), et à l'architecte et paysagiste William Kent (1685-1748), deux figures de renom des premières années du jardin paysager, alors conception nouvelle de l'art des jardins. A la mort du Prince de Galles (1751), la princesse Augusta s'entoura de Lord Bute et de William Chambers (1723-1796), conseillers en matière de botanique, d'architecture et de jardins qui inaugurèrent une ère de grande activité dans le domaine. William Chambers relança la mode des « Chinoiseries » qui gagna toute l'Angleterre puis le continent sous le nom de jardin anglo-chinois.

Il est communément accepté que la princesse Augusta et Lord Bute établirent le premier jardin botanique de Kew en 1759. Ce modeste jardin de quatre hectares, consacré à l'origine aux plantes médicinales, se développa grâce aux bons soins du jardinier William Aiton.

Il faudra attendre l'arrivée de Sir Joseph Banks à la direction du jardin botanique de Kew, en 1773, pour que cette institution acquière une réputation internationale. Il partagea avec le roi Georges III le dessein d'utiliser les plantes exotiques et autochtones à des fins économiques, souhait qui fixa la ligne de développement futur des jardins. Dans les décennies qui suivirent, des chercheurs de plantes parcoururent le monde pour rapporter des espèces nouvelles (Inde, Abyssinie, Chine et Australie) et Kew devint le centre de botanique économique pour la Grande-Bretagne et ses colonies.

En 1764, Lancelot « Capability » Brown commença à laisser son empreinte aux jardins de Richmond, ouvrit de larges perspectives et procéda à des plantations informelles. William Chambers travaillait aux jardins voisins de Kew. Les jardins botaniques se développèrent, un arboretum fut fondé et les petites serres essayèrent. En 1802, le mur qui séparait les deux domaines de Richmond et de Kew fut démoli.

La disparition de Sir Joseph Banks et de Georges III, en 1820, plongea les jardins dans une période de déclin qui devait durer une vingtaine d'années. A la suite d'une enquête parlementaire et d'une forte campagne de soutien,

les jardins furent sauvés d'une fermeture irrémédiable. La nomination de Sir William Hooker, premier directeur officiel, amorça une période de revitalisation (1841-1885).

William Nesfield, assisté de Decimus Burton, restructura les jardins de Richmond et de Kew, qui ne firent plus qu'un seul et unique ensemble paysager. De cette période datent la construction, entre autres, des deux remarquables serres (Palm House et Temperate House), la fondation de l'herbier et la création de l'arboretum national. L'impulsion donnée à la recherche scientifique qui se développa dans ces lieux fut mise au service de l'Empire britannique qui envoya graines, plantes et conseils en horticulture dans ses colonies (en Malaisie, Inde et au Sri Lanka, entre autres).

Avec le changement des modes et le développement des jardins, certains éléments du paysage complexe conçu par William Nesfield furent ajustés progressivement pour faciliter leur entretien et de nouveaux projets virent le jour comme la restructuration de l'arboretum, la création du jardin alpin ou de la porte japonaise.

A l'augmentation du nombre de visiteurs fit écho l'enrichissement des collections scientifiques (l'herbier fut agrandi en 1903 puis de nouveau en 1932) et l'aménagement de serres et d'espaces pour recevoir les collections vivantes (comme la première Alpine House en 1887 ou la Rhododendron House de 1925).

Si la deuxième guerre mondiale infligea quelques dommages matériels aux Jardins de Kew, le ralentissement des activités, déjà senti avec le déclin de l'Empire britannique, se confirma. Le bicentenaire de la création des jardins redonna un nouvel élan qui vit la restauration et la réouverture de la Palm House, l'amélioration du Rock Garden, Azalea garden et Order Beds. Ces interventions ne suffisant pas à accueillir les collections grandissantes, certains spécimens furent déplacés dans un jardin de 200ha à Wakehurst (1965). De nouvelles serres bénéficiant d'une technologie plus avancée furent bâties telle, l'Alpine House (1981), et plus particulièrement le Princess of Wales Conservatory (1986). En 1963, le Laboratoire Jodrell fut reconstruit, plus grand, pour accueillir des chercheurs toujours plus nombreux. La conservation du patrimoine du site lui-même et la conservation des écosystèmes à travers le monde sont, de nos jours, des domaines d'activités privilégiés des Jardins de Kew.

### *Politique de gestion*

#### *Dispositions légales :*

Le bien proposé pour inscription sur la Liste du patrimoine mondial qui comprend les jardins botaniques royaux de Kew, Kew Palace et Queen Charlotte's Cottage sont la propriété héréditaire de Sa Majesté la Reine Elizabeth II.

Son tracé suit la délimitation administrative actuelle des Jardins botaniques royaux de Kew (exception faite de Little Kew Green) et intègre également Kew Palace et Queen Charlotte's Cottage, deux ensembles placés sous la protection des Historic Royal Palaces.

L'ensemble du bien proposé pour inscription est inclus dans une zone de conservation désignée par le London Borough (district) de Richmond upon Thames. Une autre partie du territoire formant la zone tampon est protégée par la zone de conservation du London Borough (district) de Hounslow. Les permis pour réaliser des travaux ou changer de fonction sont soumis à ces autorités locales qui, dans le cas de bâtiments et zones historiques, consultent English Heritage.

Quarante quatre édifices et structures situés dans le site ont été classés comme bâtiments ayant un intérêt spécial du point de vue de l'architecture et de l'histoire par le secrétaire d'État à la Culture, aux Médias et aux Sports. Tout édifice classé est protégé aux termes de la loi de 1990 sur les bâtiments classés et zones de conservation. Cette loi accorde une protection statutaire au bâtiment, à ses caractéristiques et son environnement.

L'ensemble du bien proposé pour inscription est classé au niveau 1 sur le registre des Parcs et Jardins établi par English Heritage en raison de son intérêt historique exceptionnel. English Heritage et la Garden History Society doivent être consultés pour tout permis d'intervention sur les jardins classés et leur environnement. Les Jardins de Kew sont également protégés par Richmond upon Thames au titre de leur intérêt pour la conservation de la nature.

La zone tampon (Old Deer Park, un domaine royal au sud des jardins de Kew, Syon Park sur la rive opposée de la Tamise, la rivière du Isleworth Ferry Gate au pont de Kew, le centre historique de Kew Green avec les bâtiments adjacents et l'église puis, à l'est, les secteurs bâtis de maisons des XIX<sup>ème</sup> et XX<sup>ème</sup> siècles) dispose de divers niveaux de protection accordés par les plans de développement unitaires des deux districts cités plus haut.

La mission de l'ICOMOS a estimé que la vue de l'ensemble de six tours de vingt-deux étages (Cité de Haverfield) à Brentford, sur la rive opposée de la Tamise, face aux jardins et en dehors de la zone tampon diminuait sérieusement l'expérience visuelle de Kew en plusieurs endroits des jardins.

L'ICOMOS a été informé au mois de décembre 2002 qu'un permis de construire a été accordé par la London Borough of Hounslow pour un immeuble de seize étages à Brentford à proximité de la Cité de Haverfield.

#### *Structure de la gestion :*

Le bien présente deux unités de gestion distinctes qui travaillent ensemble à la conservation et la gestion du site. Les jardins botaniques royaux de Kew (Conseil d'administration et directeur), gèrent l'ensemble du site excepté Kew Palace et Queen Charlotte's Cottage dont la gestion revient à Historic Royal Palaces (Conseil d'administration et directeur exécutif). Les Jardins de Kew sont placés sous la responsabilité du secrétariat d'État à l'Environnement, à l'Alimentation et aux Affaires rurales (*Environment, Food and Rural Affairs*) et Historic Royal Palaces est nommé par le secrétariat d'État à la Culture, aux Médias et aux Sports au nom de Sa Majesté la Reine.

Le plan de gestion du bien a été adopté par le secrétariat d'État à la Culture, aux Médias et aux Sports en novembre 2002. La direction de sa mise en œuvre revient aux Jardins botaniques royaux de Kew. Parallèlement, les autorités ont élaboré un Plan de conservation du bien (novembre 2002), un outil de gestion flexible. Il vient épauler le plan de gestion pour conserver les valeurs du site. Ces deux documents répondent aux attentes des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial* en matière de gestion.

#### *Ressources :*

Le département de l'Environnement, Alimentation et Affaires rurales apporte la plupart des fonds nécessaires au fonctionnement des Jardins de Kew dont le budget annuel se monte à quelques 27 millions de livres sterling. Les autres sources de financement proviennent de la vente de produits, des services, de dons et de levées de fonds. Les sources de financement de Historic Royal Palaces proviennent des droits d'accès des visiteurs, des ventes de produits, etc.

#### *Justification émanant de l'État partie (résumé)*

Critère ii : Depuis le début du XVIII<sup>e</sup> siècle jusqu'à nos jours, Kew est au cœur de l'évolution de la conception paysagère, scientifique, technologique et architecturale en raison de son association avec la famille royale britannique et l'Empire britannique et en raison de son rôle en tant que premier jardin botanique et centre de recherche au monde.

Critère iii : Les diverses collections vivantes exceptionnelles de Kew, doublées de collections complètes préservées, illustrent une tradition culturelle dynamique en Europe qui consiste à collectionner et à cultiver des plantes exotiques dans des buts esthétiques, scientifiques et économiques. Cette tradition a aussi conduit à inventorier et observer la très riche biodiversité locale depuis plus de 120 ans. La biodiversité est représentée par une collection exceptionnelle d'oiseaux, d'insectes, de lichens et de champignons et, parmi ces derniers, certains spécimens nouveaux pour la science.

Critère iv : L'ensemble architectural de Kew comprend plusieurs bâtiments exceptionnels, notamment Kew Palace du XVII<sup>e</sup> siècle, la pagode du XVIII<sup>e</sup> siècle et Palm House du XIX<sup>e</sup> siècle. Le paysage historique dans lequel s'insèrent ces bâtiments est un remarquable panorama de détails architectoniques des XVIII<sup>e</sup>, XIX<sup>e</sup> et XX<sup>e</sup> siècles.

Critère vi : Les diverses collections de plantes de Kew et le deuxième directeur de Kew, Sir Joseph Hooker (1817-1911), sont étroitement associés à Charles Darwin et sa théorie de l'évolution, décrite dans *The Origin of Species*.

### **3. ÉVALUATION DE L'ICOMOS**

#### *Actions de l'ICOMOS*

Une mission de l'ICOMOS s'est rendue à Kew en juillet 2002. Un expert de l'UICN s'est également joint à la mission. Par ailleurs, l'ICOMOS a consulté son Comité

scientifique international des Jardins historiques et paysages culturels.

#### *Conservation*

##### *Historique de la conservation :*

Depuis vingt-cinq ans, des travaux de conservation très importants ont été réalisés sur de nombreux édifices.

En 1988, la Porte japonaise est restaurée par des artisans japonais avec des techniques traditionnelles. La Palm House, édifice fragile, fait l'objet d'un programme de réparation et d'entretien constant pour qu'il puisse conserver sa fonction. Mais des travaux de conservation plus lourds ont toutefois été rendus nécessaires. Dans les années 1980, la verrière a été complètement démontée jusqu'à sa structure de base et des éléments de fer forgé corrodés par l'humidité ont été réparés lorsque cela était encore possible.

De même, après une centaine d'années d'activité, la Temperate House bénéficia d'un important programme de conservation (1978-1982).

##### *État de conservation :*

La plupart des édifices sont dans un bon état de conservation. Les responsables du bien mènent un programme de réparations et de conservation continu et ils font appel à d'excellents spécialistes pour réaliser les travaux de restauration. Le projet de restauration de la maison Aroid, édifice de pierre et de verre, dessinée par John Nash en 1825, est en cours de préparation. Le paysage avec ses diverses composantes sont l'objet d'un entretien et d'une gestion continue réalisés par une équipe d'horticulteurs compétents. La Grande Promenade (Broad Walk) a récemment été replantée dans le cadre d'un programme d'entretien.

##### *Gestion :*

Le Plan de gestion et le Plan de conservation des Jardins de Kew devraient aider les responsables du site à gérer ce qui dans les décennies à venir pourrait être une source de conflit, à savoir, la conservation des jardins paysagers et celle des collections. Ils devraient également permettre de développer une approche globale de la conservation des divers jardins historiques. Il est prévu d'incorporer des jardins de conception moderne à l'ensemble afin de souligner la vitalité ininterrompue de Kew. Il faudrait alors s'assurer que ces projets ne viennent pas voiler une interprétation claire des développements historiques dans des espaces paysagers-architecturaux qui sont parfois plantés à foison.

##### *Analyse des risques :*

Les règlements qui s'appliquent aux zones de conservation qui couvrent la zone tampon devraient protéger les environs immédiats du bien proposé pour inscription de tout développement indésirable.

Les jardins de Kew poursuivent leurs activités traditionnelles dans le domaine de la recherche et de



l'accueil des visiteurs. Les études menées par les gestionnaires du site indiquent que les Jardins de Kew ont une capacité d'accueil d'environ 1 million de visiteurs par an, un nombre qui pourrait être porté potentiellement à 1,4 million de visiteurs annuels à partir de 2009, sans que cela porte atteinte aux valeurs culturelles et écologiques du site.

Un Plan de procédures d'urgence et de gestion des crises est établi pour faire face à toute sorte d'incident impliquant des avions de l'aéroport d'Heathrow. Tous les bâtiments qui pourraient être affectés par des incendies disposent de systèmes d'alarme reliés aux brigades d'intervention.

### *Authenticité et intégrité*

L'authenticité des Jardins de Kew est incontestable. Depuis leur création, au XVIII<sup>ème</sup> siècle, ils sont restés fidèles à leur raison d'être initiale.

Les quarante-quatre édifices classés sont des monuments du passé et ils sont le reflet des expressions stylistiques de différentes époques. Ils conservent leur authenticité pour ce qui est de la conception, des matériaux et des fonctions. Seuls quelques bâtiments ont été affectés à d'autres usages que ceux d'origine telle l'Orangerie qui accueille un restaurant.

A la différence des ouvrages d'architecture, dans chacun des espaces paysagers des jardins, le passé, le présent et le futur sont souvent si imbriqués (exception faite de quelques vestiges de jardins créés par des artistes significatifs, comme les perspectives), qu'il est parfois difficile de séparer les réalisations artistiques du passé en termes de dessin paysager des différentes époques. Un travail de préservation complémentaire du dessin paysager s'impose et pourra être réalisé dans le cadre des dispositions du Plan de gestion et Plan de conservation du bien.

L'intégrité physique du site et de sa zone tampon a été préservée jusqu'à ce jour. Kew possède les éléments qui témoignent de l'histoire du développement des jardins paysagers, de son rôle ininterrompu de jardin botanique et de centre d'intérêt du public.

### *Évaluation comparative*

Le jardin botanique (Orto botanico) de Padoue (Italie), inscrit sur la Liste du patrimoine mondial en 1997 (sur la base des critères ii et iii), est le plus ancien représentant de ce type de bien culturel dans le monde. Il conserve des plantes particulièrement rares des XVI<sup>ème</sup> et XVII<sup>ème</sup> siècles et regroupe plus de six mille espèces. Mais, ses collections n'atteignent pas le nombre, la diversité et complexité de celles des jardins botaniques royaux de Kew. Par ailleurs, le jardin botanique (Orto botanico) de Padoue témoigne de traditions artistiques et culturelles de la deuxième moitié du XVI<sup>ème</sup> siècle.

En dehors de la Liste du patrimoine mondial, les Jardins de Kew pourraient être comparés à une dizaine de jardins botaniques à travers le monde en raison de son importance historique et de sa valeur actuelle.

Kew possède les plus grandes collections de plantes vivantes et conservées. L'herbier du jardin botanique de New York (Etats-Unis d'Amérique) conserve 6,5 millions de spécimens et les jardins botaniques royaux de Sydney (Australie), 1 million. Le Jardin des Plantes – Muséum d'histoire naturelle à Paris (France) pourrait disposer de collections comparables en terme de nombre d'espèces (les données exactes ne sont pas connues). Le Botanischer Garten et le Botanisches Museum de Berlin-Dahlem (Allemagne) comptent 22.000 espèces vivantes et le jardin botanique de New York 19.000.

Bien que d'autres pays aient pratiqué le transfert d'espèces végétales de leurs jardins botaniques vers les colonies, les Jardins de Kew ont joué un rôle fondamental dans la dissémination et l'implantation des espèces exotiques à travers l'Empire britannique. Le volume et l'impact de ce mouvement sont incomparables. Plusieurs de ces espèces jouent, de nos jours encore, un rôle économique majeur dans certains pays. C'est le cas, par exemple, du caoutchouc, en Malaisie, en Inde et au Sri Lanka.

### *Valeur universelle exceptionnelle*

#### *Déclaration générale :*

Les Jardins de Kew sont situés le long du paysage culturel que forme la Tamise, composé d'une série pittoresque de parcs, de domaines et de villes significatives. Depuis le XVII<sup>ème</sup> siècle, le site proposé pour inscription était un lieu de villégiature pour la famille royale. Au XVIII<sup>ème</sup> siècle, des architectes de renommée internationale comme William Chambers et Lancelot « Capability » Brown ont créé non seulement de nombreux édifices mais, ils ont remodelé les jardins baroques antérieurs pour en faire un paysage pastoral dans le style « anglais », fixant une mode qui gagnera tout le continent. Le premier jardin botanique de Kew est fondé en 1759.

Au milieu du XIX<sup>ème</sup> siècle, l'architecte paysagiste victorien William Nesfield supervise la fusion de plusieurs jardins royaux qui doivent accueillir une activité croissante en matière de botanique. La période qui se situe entre 1840 et 1870 voit la construction de deux serres de renommée internationale, Palm House et Temperate House, qui seront les emblèmes des jardins de Kew, des manifestations de la splendeur des arts horticoles britanniques, de la connaissance et de la technologie. Le rôle que les jardins de Kew ont joué et continuent de jouer dans la recherche et l'enseignement est également associé à la richesse des collections et aux aménagements du XX<sup>ème</sup> siècle.

#### *Évaluation des critères :*

L'État partie propose que le bien soit inscrit sur la base des critères ii, iii, iv et vi.

Critère ii : Plusieurs édifices majeurs des jardins botaniques royaux de Kew ont été inspirés par des formes existantes et ont, à leur tour, influencé l'architecture en Europe. Les architectes et jardiniers qui sont intervenus au XVIII<sup>ème</sup> siècle, Charles Bridgeman, William Kent, Lancelot « Capability » Brown et William Chambers, ont été les promoteurs d'une nouvelle conception de l'art des jardins, le jardin paysager, dont les formes ont gagné

l'Europe. William Chambers fut invité à décorer les jardins de fabriques exotiques. La pagode qu'il a construit illustre le goût pour les « Chinoiseries » auquel il donnera une nouvelle impulsion. Les deux serres du XIX<sup>ème</sup> siècle (Palm House et Temperate House), édifices très progressistes à l'époque de leur construction ont servi de modèles à travers le monde.

Les échanges concernent également les activités horticoles et la botanique. Les espèces végétales ont été collectées dans les colonies britanniques mais également, pour certaines d'entre elles, redistribuées dans plusieurs pays où elles constituent, encore de nos jours, une base économique.

Critère iii : Les Jardins de Kew ont accueilli des jardiniers très réputés, Joseph Banks et William Hooker, dont la méthodologie révolutionnaire a modernisé la botanique en Europe aux XVIII<sup>ème</sup> et XIX<sup>ème</sup> siècles. Ils contribuent depuis leur fondation et de manière significative à la recherche de plantes et à la conservation des plantes à travers le monde. Plus récemment, leurs travaux en conservation se poursuivent au niveau international notamment pour la mise en œuvre de la Convention sur le commerce international des espèces de faune et de flore sauvages menacées d'extinction (CITES, 1975) et la Convention sur la diversité biologique (CBD, 1992). L'herbier renferme la collection d'espèces de plantes la plus vaste au monde mais également une documentation exceptionnelle.

Critère iv : Le bien proposé pour inscription sur la Liste du patrimoine mondial se distingue par des édifices et des éléments paysagers historiques et contemporains remarquables. Parmi ceux-ci, on peut citer le palais de Kew (XVII<sup>ème</sup> siècle), la pagode (XVIII<sup>ème</sup> siècle), les deux serres du XIX<sup>ème</sup> siècle et celle bâtie au XX<sup>ème</sup> siècle.

Critère vi : Il est intéressant de noter que l'intervention de Sir Joseph Hooker, directeur de jardins de Kew, et celle de C. Lyell avaient permis à Russel Wallace (*Sur la tendance des variétés à s'écarter indéfiniment du type originel*) et à Charles Darwin (*L'Origine des espèces*) de présenter conjointement leurs ouvrages à la Linnean Society en 1858. Toutefois, tout en reconnaissant le rôle joué par Sir Joseph Hooker, comme conseiller et soutien, et l'apport des jardins de Kew dans les recherches de Charles Darwin en botanique, l'ICOMOS estime que cette relation ne justifie pas l'inscription du bien sur la base du critère vi.

Le rapport établi par l'UICN, à l'issue de la visite des Jardins de Kew, souligne l'importance des collections botaniques, l'apport remarquable de l'institution dans le domaine des sciences, la conservation des espèces et l'enseignement.

#### 4. RECOMMANDATIONS DE L'ICOMOS

##### *Recommandations pour le futur*

Il serait souhaitable qu'un bon équilibre soit atteint entre l'utilisation du site pour la botanique et la préservation des jardins historiques existants. Il est important que le personnel spécialisé de Kew puisse compter sur la présence

d'architectes paysagistes, formés à l'histoire de l'art et à l'histoire, de manière à ce que les activités de conservation de l'architecture soient coordonnées sur place.

Le patrimoine hérité de William Chambers, Lancelot « Capability » Brown et William Nesfield devrait être mieux mis en valeur tant pour la reconstruction des éléments décoratifs individuels que pour leur intégration au paysage culturel de la Tamise.

##### **Recommandation concernant l'inscription**

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des **critères culturels ii, iii et iv** :

**Critère ii** : Depuis le XVIII<sup>ème</sup> siècle, les jardins botaniques royaux de Kew sont étroitement associés aux échanges scientifiques et économiques qui ont été établis à travers le monde en matière de botanique comme en témoignent les riches collections. Les éléments paysagers et d'architecture des jardins témoignent d'influences artistiques considérables avec le continent et au-delà.

**Critère iii** : Les jardins de Kew ont largement contribué à l'essor de nombreuses disciplines scientifiques, notamment la botanique et l'écologie.

**Critère iv** : Les jardins paysagers et les édifices créés par des artistes de grand renom tels Charles Bridgeman, William Kent, Lancelot « Capability » Brown ou William Chambers témoignent du début de mouvements qui ont eu une portée internationale.

ICOMOS, mars 2003

ROYAL BOTANIC GARDENS, KEW  
UNITED KINGDOM





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## WORLD HERITAGE NOMINATION - IUCN TECHNICAL EVALUATION

### ROYAL BOTANIC GARDENS, KEW (UK) ID N° 1084

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The Royal Botanic Gardens, Kew, are nominated as a “Cultural Landscape” under the category of “designed landscape”. (check with ICOMOS)

1. **FIELD VISIT:** Dr Géza Hajós (ICOMOS) and Hugh Synge (IUCN), July 2002
2. **CONSULTATIONS:** In addition to the field mission during which national and local authorities were consulted, IUCN also consulted with 4 external reviewers.
3. **IUCN ASSESSMENT**

The value of the Royal Botanic Gardens of Kew to the heritage of the world goes far beyond an appreciation of its 18<sup>th</sup> and 19<sup>th</sup> Century garden landscapes and its historic buildings. Indeed, the 19<sup>th</sup> Century avenues at Kew that are at the heart of the present application have not been seen until now as one of Kew's most notable features. The renewed focus on the 19<sup>th</sup> Century landscape is valuable, but should not detract from Kew's fundamental mission of plant research and its historic and ongoing contribution to the conservation of the plant kingdom worldwide.

Contribution to *science* is not a criterion for a cultural landscape, but it is undeniable that Kew's scientific work has had a great *cultural* effect on the world, as knowledge and expertise on plants acquired at Kew has been dispersed around the globe. During the time of the British Empire, Kew took economic plants from one region to another, such as rubber from Brazil to SE Asia. Many botanic gardens around the world were constructed on the Kew model, such as at Calcutta and Peradeniya.

In recent years, Kew's work on conservation has continued to be internationally focused, notably in relation to the implementation of the Convention on the International Trade of Endangered Species (CITES) and the Convention on Biological Diversity (CBD). This involvement brings with it new opportunities but also responsibilities, especially with regard to genetic resource issues and obligations under the CBD. This has at times brought them controversy in terms of trade in genetic resources.

Then and now, students trained at Kew work in and manage botanic gardens around the world, creating a sort of Kew “botanical diaspora”. On any day, some 100 or so botanists from a great many countries may be found working in Kew, in the herbarium, library, laboratories and gardens. No other botanical institute has had such a marked role outside its own country - and Kew has never been focused on the flora of the United Kingdom - nor commands such respect and affection as a sort of “mother institute” for its subject.

It is worth noting that Kew has played a great role in the development of the conservation of wild plants around the world, a goal reflected in the inscription of many plant-rich natural sites on the World Heritage list. It was a retired botanist working at Kew who prepared the first plant Red Data Book of threatened species. His work led to a close partnership between Kew and IUCN from 1973 to the late 1980s, under which IUCN staff based at Kew created the database on the world's threatened plants, and developed the first global programme for plant conservation, funded by IUCN and WWF. Moreover in 1975, Kew called the first ever conference of botanic gardens to discuss how they could contribute to conservation and it is fitting that Botanic Gardens Conservation International, the global body that promotes the

conservation role of botanic gardens, is based at Kew. This is no ordinary botanic garden but one that has genuinely led the way in creating a global movement for conservation of the world's flora.

#### **4. COMPARISON WITH OTHER AREAS**

The nomination document makes a strong case for Kew being considered as the world's premier botanical garden. It is incontrovertible that Kew:

- has the largest and richest set of plant collections living and dead of any botanic garden or museum;
- has had a greater historical impact on the world than any other botanic garden; and
- has more resources for its staff and visitors than any other botanical establishment in the world at present.

Kew is not of course the oldest botanic garden in the world - that status goes to Padua in Italy, already a World Heritage Site - and other gardens may be larger or have larger areas of natural vegetation. But in terms of its contribution to botany and the comprehensiveness of its collections, it is hard to consider any other botanical institute matching Kew.

#### **5. MANAGEMENT ISSUES**

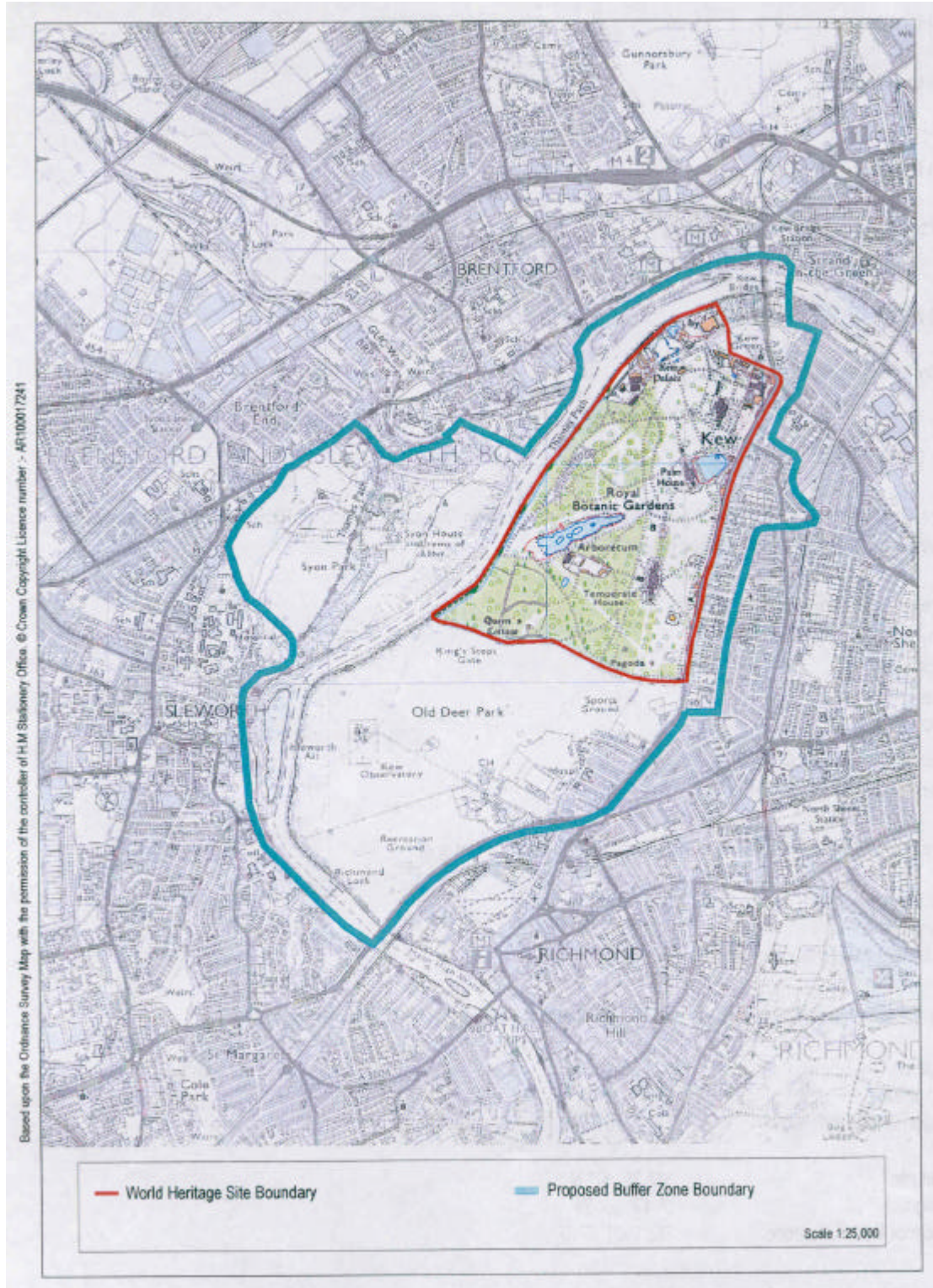
During the evaluation mission, the ICOMOS expert rightly drew attention to the need to balance conservation of the historic landscapes at Kew with the need to continue and develop further its scientific role and its contribution to plant conservation worldwide. Thus any changes to the garden landscape, and restoration of earlier garden features, need to be weighed carefully with their impact on Kew's other roles, notably in science, education and, not least, providing a place of quiet enjoyment for the public. Balancing these needs is best left to the discretion of the Director and his senior staff.

#### **6. CONCLUSION**

IUCN has advised ICOMOS that it considers this site to have potential merit as a Cultural Landscape, particularly taking into account its natural values and associations.



### Map of Site





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## CANDIDATURE AU PATRIMOINE MONDIAL - ÉVALUATION TECHNIQUE DE L'UICN

### JARDINS BOTANIKES ROYAUX DE KEW (ROYAUME-UNI) ID N° 1084

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Les Jardins botaniques royaux de Kew sont proposés en tant que « paysage culturel ».

1. **VISITE DU SITE:** Géza Hajós (ICOMOS) et Hugh Synge (UICN). Juillet 2002
2. **CONSULTATIONS:** outre la mission sur place au cours de laquelle des autorités nationales et locales ont été consultées, l'UICN a aussi fait appel à 4 évaluateurs indépendants.
3. **ÉVALUATION DE L'UICN**

L'intérêt des Jardins botaniques de Kew pour le patrimoine mondial va bien au-delà de ses jardins paysagers datant des 18<sup>e</sup> et 19<sup>e</sup> siècles et de ses bâtiments historiques. En réalité, les allées 19<sup>e</sup> siècle, qui sont au cœur de la proposition présente, n'avaient jamais encore été considérées comme l'une des caractéristiques les plus remarquables de Kew. Cet intérêt renouvelé pour les paysages du 19<sup>e</sup> siècle est légitime mais ne devrait pas occulter la mission fondamentale de Kew dans le domaine de la recherche botanique et sa contribution historique et actuelle à la conservation du royaume des plantes, dans le monde entier.

La contribution à la *science* n'est pas un critère pour un paysage culturel mais il est indéniable que les travaux scientifiques de Kew ont eu un effet *culturel* formidable à l'échelon mondial, car les connaissances et les compétences botaniques acquises à Kew ont été diffusées dans le monde entier. Sous l'empire britannique, Kew a transposé des plantes à valeur économique d'une région à une autre - par exemple, le caoutchouc du Brésil vers l'Asie du Sud-Est. Partout, de nombreux jardins botaniques ont été construits sur le modèle de Kew, tels ceux de Calcutta et de Peradeniya.

À l'époque moderne, les travaux de Kew en matière de conservation ont conservé leur ouverture internationale, notamment dans le cadre de la mise en œuvre de la Convention sur le commerce international des espèces de faune et de flore sauvages menacées d'extinction (CITES) et de la Convention sur la diversité biologique (CDB). Cet engagement ouvre de nouvelles possibilités mais confère aussi de nouvelles responsabilités, notamment en ce qui concerne la question des ressources génétiques et les obligations au titre de la CDB avec les controverses que cela a pu susciter parfois.

Il arrive que des étudiants formés à Kew travaillent dans des jardins botaniques ailleurs dans le monde ou même les gèrent, créant une sorte de « diaspora botanique » de Kew. Chaque jour, une centaine de botanistes de divers pays travaillent à Kew, à l'herbier, à la bibliothèque, dans les laboratoires et dans les jardins. Aucun autre institut botanique ne peut se targuer d'avoir eu une telle influence à l'extérieur de son propre pays – et Kew ne s'est jamais uniquement intéressé à la flore du Royaume-Uni – ni ne s'est attiré autant de respect et d'affection pour son rôle d'« institution mère ».

Il convient de noter que Kew a joué un immense rôle dans l'évolution de la conservation des plantes sauvages dans le monde entier, rôle qui s'est traduit par l'inscription de sites botaniques naturels riches et nombreux sur la Liste du patrimoine mondial. C'est un botaniste à la retraite, qui travaillait à Kew, qui a préparé le premier Livre rouge des espèces de plantes menacées. Ses travaux sont à l'origine du partenariat étroit établi entre Kew et l'UICN, entre 1973 et la fin des années 1980, époque où le personnel de l'UICN basé à Kew a créé la base de données mondiale des plantes menacées et élaboré le premier programme mondial de conservation des plantes, financé par l'UICN et le WWF. En outre, en 1975, Kew a organisé la toute première conférence des jardins botaniques en vue de discuter des moyens de contribuer à la conservation et c'est à juste titre que Botanic Gardens

Conservation International, l'organe mondial qui encourage les jardins botaniques à tenir un rôle dans la conservation des plantes, est basé à Kew. Ce n'est pas un jardin botanique ordinaire mais un jardin qui a réellement montré la voie en créant un mouvement mondial en faveur de la conservation de la flore mondiale.

#### **4. COMPARAISON AVEC D'AUTRES SITES**

Le texte de la proposition insiste fortement sur le fait que Kew est considéré comme le premier jardin botanique du monde. Il est indéniable que Kew:

- possède le plus grand et le plus riche ensemble de collections de plantes vivantes et mortes de tous les jardins botaniques ou musées;
- a eu une plus grande influence historique sur le monde que n'importe quel autre jardin botanique; et
- a plus de ressources pour son personnel et pour ses visiteurs que tout autre établissement botanique du monde d'aujourd'hui.

Kew n'est naturellement pas le plus ancien jardin botanique du monde – ce statut est revendiqué par Padoue, en Italie, qui est déjà un Bien du patrimoine mondial. Et d'autres jardins sont sans doute plus grands ou possèdent de plus vastes zones de végétation naturelle. Mais du point de vue de sa contribution à la botanique et en raison de ses collections complètes, il est difficile de trouver un autre institut botanique qui soit l'égal de Kew.

#### **5. PROBLÈMES DE GESTION**

Durant la mission d'évaluation, l'expert de l'ICOMOS a attiré l'attention, à juste titre, sur la nécessité de mettre en équilibre la conservation des paysages historiques de Kew avec la poursuite et les progrès de son rôle scientifique et de sa contribution à la conservation des plantes, dans le monde entier. En conséquence, tout changement dans le paysage des jardins et la restauration d'anciennes caractéristiques doivent être considérés avec le plus grand soin au regard de leur impact sur les autres rôles de Kew, notamment dans les domaines de la science, de l'éducation et surtout en tant que lieux ouverts au public. L'équilibre entre ces activités doit être laissé à la discrétion du Directeur et du personnel d'encadrement.

#### **6. CONCLUSIONS**

L'UICN a informé l'ICOMOS qu'à son avis le site a un potentiel en tant que paysage culturel, notamment si l'on tient compte de ses valeurs et associations naturelles.

### Carte du Site

