

# VOLUNTEER FOCUS



ENGLISH  
HERITAGE

A magazine for our amazing volunteers

2016 ISSUE 11



BUILDING  
FOR THE  
FUTURE

# WELCOME



Having joined English Heritage earlier this year, it's a real pleasure to introduce myself to you all in this edition of Volunteer Focus. In my role as Development Director, I am responsible for the work we do with trusts, companies and individuals who support us through donations, grants, sponsorships and bequests. The volunteer team also report into me and as such I have oversight of the many volunteers who support English Heritage with their time and expertise.

Something I have learned in the short time that I have been with English Heritage is that we are unique: in the expertise of our staff; in our standards of excellence; in the scope of the places in our care; and in the intellectual and creative resources which help us to tell the story of England – not within the confines of a museum, but where it actually happened. The articles and stories featuring in this magazine are an excellent example of how volunteers support us to do just that.

As you will all be aware, we have seven years in which to undertake the biggest conservation and improvement programme in our history. This will ensure that our heritage survives to educate and inspire this and future generations. Over the next few pages our Chief Executive, Kate Mavor explains how our plans have come together; to be ambitious but grounded in reality, with a foundation of over a decade of successful fundraising and strong performance behind us.

You each have a vital role to play in communicating this message of support, so we have developed the enclosed Case for Support, which I hope will provide a useful summary of our goals. Keep this in your pocket or close at hand as a reminder of what we're all striving towards. Please use it to tell our visitors about our plans and encourage them to get involved by donating or volunteering - or both!

Thank you for all your hard work and please do tell all your friends and family about how great it is to volunteer for English Heritage.

Best wishes,

Luke Purser, Development Director

On the cover:  
Linda Steeples and  
Sally Blake, Audley  
garden volunteers

If you would like to contribute articles and images to the next edition of Volunteer Focus or if you have any feedback on this issue please contact the volunteer team on:

✉ volunteer.enquiries@  
english-heritage.org.uk  
☎ 01793 414752

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# BUILDING FOR THE FUTURE

KATE MAVOR, CHIEF EXECUTIVE

You may be thinking that it's been quite a while since you were asked to get involved in shaping the new Charity strategy but I can assure you that we have not been resting on our laurels. You will, I hope, have read with interest the new strategic plan, Building for the Future, which was circulated at the beginning of the summer. I wanted to take the opportunity to feedback just how important your contributions have been in getting us to this point.

To start with, it may surprise you to know that I genuinely read every single one of the 445 survey responses we received. When you spend as much time travelling around as I do it was fascinating reading material. The overwhelmingly positive comments always buoyed me up on a Monday morning as I was stepping off the train.

Likewise, the effort that many of you had gone to in providing thoughtful and insightful comments was really motivating, and we have been bowled over by the response. I can appreciate that for some of you, there was a mixture of bemusement and disconnection with being asked to comment on a top level strategic plan for the new organisation. I also recognise the number of calls for plain English from those of you frustrated by management speak. I hear you!

Whatever the feeling about being consulted, there was a lot of wisdom to be taken from the

responses given. Strategy can be so off the mark if you don't connect it with what is happening on the ground, and you, as volunteers, can often see that more clearly than staff members who are so immersed in things day in, day out. It is really vital that we all look at what we are setting out to do and why we are trying to achieve it.

A part of the culture change that is being reflected in the English Heritage Trust has been to engage people in the first place. By doing so we've folded lots of people's ideas into the strategy so it is not simply determined from the top down. In particular, I have shared comments from the survey results with the senior management team, in order that volunteer feedback is not just incorporated into the Charity strategy, but in individual department strategies too. It has never been more important that senior members of staff listen carefully to the voices of our volunteers.



The biggest areas of change for the Charity will be around how we involve others in our work through fundraising, education and engagement. The four pillars of the new strategy highlight the prominence of these areas on which we have not previously focused as much. We need to get across to all our supporters – whether Members, donors, volunteers or visitors – that they play an integral role in helping us care for our sites.

We know that we simply can't open the doors without funds in place to do so, and without being able to open those doors, we can't inspire people with the stories and objects we have to share. So financial underpinning is critical to the success of the Charity, but as we know fundraising is not achieved overnight; it is about building relationships over time. It's about generating a feeling of local ownership of those sites and stories; enthusing people about the difference they can make by making a donation, or naming English Heritage in their Will. To that end, we will be circulating useful materials, including our own Case for Support, which is enclosed with this magazine. Please help us spread the word!

We know that we are distinct and that we need to remain distinct. We are different from our friends at the National Trust in that we focus on bringing history to life. The history of England is in our care and the breadth of that history,



across six millennia, is our privilege to share with the public. We do so through an engaging events programme, first-rate educational offer and inspiring visits for all, which the new strategy will see us work towards.

We want each of our volunteers to feel that he or she is part of a happy team and working towards the goals of the organisation on a local front. Volunteers





and staff need to be supporting one another to be aware of what an individual site or team are trying to achieve, and getting involved locally to be part of making those things happen. With staff and volunteers becoming more responsible for making things work locally perhaps we can try out some new ideas, and whilst of course we all understand that we can't do everything, we can focus on those good ideas that will best support our strategic aims.

I know that for many of you, you are primarily interested and motivated by wanting to champion the site where you spend your time volunteering. In recognising that as your main motivation, I would ask for your help to do all you can to ensure that site is well-loved and supported! In that sense, it's very much about collaboration not competition – your success locally, is our success nationally, and if people visit one heritage site and have an inspiring experience, they're likely to visit another!

I continue to be inspired by those volunteers I have met on my journey around English Heritage – I have visited over 100 sites in the past 18 months – and look forward to meeting even more of you going forward.

**Kate Mavor, Chief Executive**

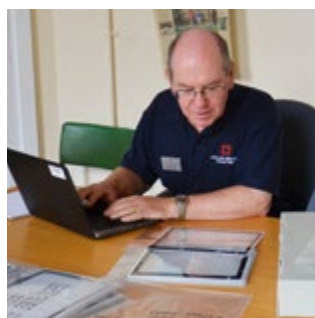
“Your success locally, is our success nationally, and if people visit one heritage site and have an inspiring experience, they're likely to visit another!”



# TILBURY PIRATE STORY

ADVENTURES, AND TRAVELS, OF SOLDIER  
JAMES BOWLEY AND COLLECTIONS FROM TILBURY FORT  
BY PAUL SHORTING, WREST PARK VOLUNTEER

An encounter with pirates, blistering heat and death from dysentery and scurvy. No, not an average day volunteering for English Heritage but just some of the hazards a Victorian soldier faced as I discovered recently when I took on a small project at Wrest Park in Bedfordshire.



I have been a volunteer for three years and have undertaken a number of roles during that time. Today my main role is a guide in the Archaeology Collections Store at Wrest Park. With

over 153,000 artefacts it is home to items from a number of sites across the West and East Midlands, East Anglia and London. Each season, together with fellow volunteers, a site is selected to be the focus of that year's tours. This all takes place under the guidance and direction of the Collection's Curator, Dr Charlotte Newman. Developing the tours requires research to be carried out to provide a context for the artefacts on display and bring them to life for the visitors.

One of the sites that falls under our Curator's jurisdiction is Tilbury Fort on the Thames Estuary. This has provided volunteers with an opportunity to take on a number of interesting projects outside of the normal work within the Collections Store and led to me making the acquaintance of James Bowley, a soldier based at Tilbury in the 1830s.

The task was to transcribe James's hand-written journal. The document opens in October 1836 with James walking to London to look for work arriving "with the small sum of 7d (seven old pence) in my pocket, sore feet, and a hungry belly". Following

a time working in a baker's shop he found himself enlisting in the army after a heavy drinking session and three days later on a ship bound for Canada to join his regiment. However, en route the ship put into Portsmouth and James, together with a few others, were disembarked to join an alternative Corps and receive basic training. It was while he was there that he applied to transfer to his brother's regiment then based at Chatham. This was approved and James walked the 133 miles to join the 57th Regiment of Foot. Twenty-five years earlier, during the Peninsular War, the 57th had gained the nickname the "Diehards" when, at the Battle of Albuera, two thirds of the regiment had been killed or wounded and during the battle their Colonel (himself severely injured) was heard to cry "die hard, the 57th, die hard!"

"I managed to seize a rope that saved me from a watery grave"

After four months training James, his brother and 32 others were sent to Tilbury Fort. The first fortification at Tilbury had been established during the reign of Henry VIII but by the time James arrived it would have looked very similar to today, with its star-shaped defences, angular bastions and water-filled moats. James described Tilbury as "a very pleasant and picturesque place, commanding a splendid view of the River, and also of Greenwich". He does not mention the living conditions at Tilbury

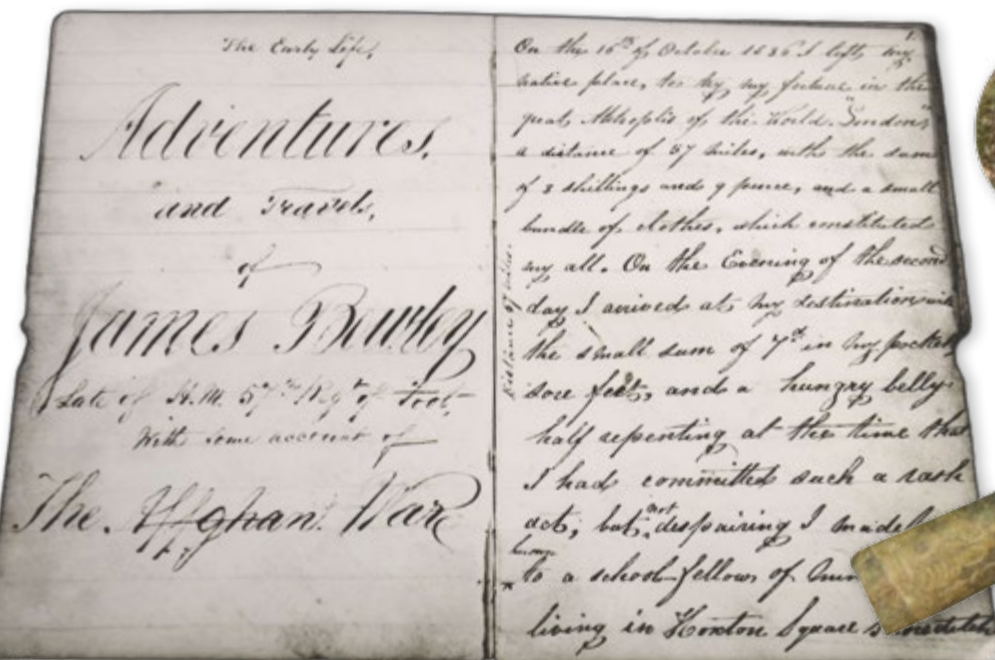


but contemporary records indicate that at that time the Fort could accommodate 15 officers and 150 men. The latter were billeted four to each of the two-bedded rooms in the barracks. There was also no running water on the site. Clearly, these conditions were not unusual to him at the time.

One episode James describes in his journal is the destruction of a brig that had been damaged during a collision with a steamer and was partially blocking the Thames opposite the fort. The solution was to send in a party of sappers who, with the aid of a diving bell placed "a chest with a considerable quantity of powder in it" under the wreck to blow it up. The resulting explosion left debris "floating in all directions". Unfortunately one sapper had been caught in the brig's rigging and was unable to get clear in time. He died of his wounds.

In August 1839, James's detachment embarked on a ship bound for India. On board were five officers, nine seamen and three boys together with 107 soldiers, nine women and four children. During a storm in the Bay of Biscay James was nearly lost overboard before "I managed to seize a rope that saved me from a watery grave". Close to the Cape of Good Hope another storm raged for four days, "leaving the vessel to all appearance a total wreck". A number of other ships were encountered during the voyage. These included a British convict ship bound for Australia, a Spanish ship in desperate need of provisions and a whaling ship from Greenland in the process of boiling blubber on deck, which made it look as if it was on fire. ►





James Bowley's diary and a coin and buckle found during the archaeological excavations at Tilbury Fort.

A few days after this they encountered a pirate ship. She was Spanish rigged and failed to respond to signals. There also appeared to be no-one on deck which was suspicious enough for the Captain to summon all hands on deck to prepare the guns and break out the cutlasses and boarding spikes. He also ordered the soldiers to put on their red uniform jackets and lay over the hammock nettings. Seeing a well-armed ship with over 100 British soldiers on board must have made the pirates think again because "she hoisted her black flag and scudded off never troubling us after".

Four months after leaving Tilbury, the ship arrived in Cannanore (now called Kannur) in south-west India. James remained in India for eight years and was stationed at a number of sites during that period. Movement between sites was by route march, as it would be another 15 years before expansion of the railway system would have much impact. One march from

Cannanore to Trichinopoly took 32 days to cover the 307 miles with the loss of three men, one woman and a child. The column that extended over three miles included elephants, camels and bullock carts together with the coolies and servants. On arrival James described Trichinopoly (now Tiruchirappalli) as "a very hot and unhealthy spot" and his Corps lost 40 men in seven months from "fever and

Seeing a well-armed ship with over 100 British soldiers on board must have made the pirates think again because "she hoisted her black flag and scudded off never troubling us after".

plague, and other diseases very prevalent here".

James's return journey to England proved even more hazardous than the outward voyage. It lasted six months and after failing, due to weather conditions, to make shore near the Cape of Good Hope to replenish water and fresh supplies, all on board were put on short rations until they

reached St. Helena. Scurvy broke out and they had "nothing as a preventative as the lime juice and potatoes are all out, leaving us nothing but salt rations to subsist on." Several men died as a result.

This has been only a very brief overview of what is a fascinating insight into the life of a soldier of the British Empire at its height. It has provided a number of surprises

and I hope it will lead to further research opportunities. Currently, the Collections Team at Wrest are working on the archaeological collections from Tilbury. They have discovered fascinating objects including a clay pipe from the Americas, Charles II coins, belt buckles and maybe unsurprisingly, many wine bottles. ■



# BEAUTIFUL WALLPAPER: HOW WE ARE HELPING OTHERS

BY WREST PARK HISTORIC WALLPAPER PROJECT TEAM

There are only three rooms at Wrest Park which still have the wallpaper selected by Thomas, Earl de Grey, for the current mansion completed in 1839. Two rooms have 18th-century Chinese wallpaper retrieved from the demolished house and the other room has French wallpaper manufactured by Zuber et Cie. Both wallpapers are panoramic and lavish in their own individual ways; at the time they were very exclusive and very expensive. They were a statement of wealth and high fashion.

The hand painted Chinese wallpaper was manufactured for export in Canton (Guangzhou); then, as now, it is a major trading centre.

Recently we learned there is a similar design in Marlene Dietrich's former home in Beverley Hills. The French wallpaper is 'El Dorado' and it is the only complete set in the country. This design is block printed using more than 1,500 printing blocks. Interestingly, Zuber still offer 'El Dorado' in their current catalogue. The cost is only available on application but thousands of pounds is to be expected.

Wrest Park volunteers have been leading special tours of the wallpaper rooms since 2012 and they continue to be popular. To enhance the experience for the tour guides and visitors, a project was set up by the History Team to identify the features illustrated, such as the birds, plants, the scenes and characters.



For the volunteers involved, the research has been intense, computers have overheated and great joy expressed when a problematic feature is identified. Many false leads were

all too common. We had to separate artistic interpretation from that based on reality. At times we did not know when to stop researching; it was addictive.

The project is moving to a successful completion later in the year. We could not have achieved what we have without the valuable support of others. We have benefitted from the expert knowledge of Mia Jackson, Curator of Collections, who has given us great support and assistance. We also owe particular thanks to Andrew, Amy, Franziska and other members of the wonderful Wrest Park Garden Team, for sharing so much of their botanical knowledge at a busy time of the year for them.

**We could not have achieved what we have without the valuable support of others.**

Interpreting and identifying features on the historic wallpapers has been far more challenging and rewarding than we anticipated at the start. The quantity of information gathered from a few strips of wallpaper is enormous and quite unexpected.

Visitors can see the wallpaper on guided tours on the first Sunday of every month.

Phone 01525 860000 for more information. ■



# VOLUNTEERING AT KENWOOD

FOUR VOLUNTEERS GIVE A PERSONAL PERSPECTIVE ON  
THE CHALLENGES OF OPENING THE HOUSE 360 DAYS A YEAR.

BY VOLUNTEER  
BARBARA SOLOMONS

Kenwood, surrounded by acres of land, hidden from the busy road, only a few miles from central London, full of history, a house filled with art, spectacular views from every angle, a place to run, walk, rest, eat and generally unwind.

Yes, it's all true and what's more it's all free! Thanks to our benefactor, Edward Cecil Guinness, who bequeathed the property, the collection of paintings and the surrounding land to us all to enjoy.

Being a volunteer at Kenwood is an activity that appeals to over 400 of us apparently! Of course this is something to do with the location with reasonable access to public transport (and many volunteers travel long distances to do their stint). However, for me personally, the atmosphere and conviviality of the "job" is the attraction. And then there are the paintings! How many get the chance to share a room with Rembrandt, Vermeer and Franz Hals on a regular basis? Of course all the other works are worth a look and each one seems to have its own story – you only have to lend an ear when we have tours going round to find out all sorts of surprising snippets of information. As I am a French teacher, I get lots of opportunities to air my français with our visitors (which I have to say is always appreciated). We have lots of volunteers with plenty of special skills and knowledge!

Our visitor pattern is extremely varied. There are those who live round the corner who pop in every week. Some live round the corner and have never been in the house. Since the house was brought back to its former 18th century glory three years ago, there has been a great surge in interest. The whole place has livened up.

The décor is fabulous, the Great Room (the Library) is quite mind-blowing and there is

now quite an accent on the younger generation. School parties are always here: there are activities each week for little ones and plenty of crafty stuff for them on the first Sunday of the month. There is also the dairy to visit although we have dispensed with the longhorn cattle.

Speaking for myself, I particularly like being in the Entrance Hall as I like to keep really busy and there's plenty to do there. In winter it can be parky but we have this welcoming fire which looks as though it might throw out some heat! Temperatures in the house are key because of all the artworks so we wear our fleece jackets and keep on the move! However, there's plenty that is interesting in every part of the house, even in the Upper Hall, which I consider a sort of add-on to the main collection, has some splendid portraits from the William Larkin Suffolk bequest. Hopefully, Daisy Leiter will soon be on show again and we can admire a John Singer Sargent. Her room has been undergoing some work so has been out of bounds for some time.

I regard Kenwood as one of my favourite local haunts and often spend time there as a "normal" visitor. People always ask about the concerts they used to have in the summer when everyone brought their hampers and champers and watched the ducks fly over during the Pastoral. Sadly that doesn't happen any more but there are other outdoor events and concerts in the House occasionally.

We are very lucky to have this unique place so near town but bordering Hampstead Heath. Perfect for a day out!

Hopefully this has sold it to anyone with the slightest inkling to join the volunteer team or just fancies checking us out!





## BY VOLUNTEER CHRIS FAGG

In 1928, Rupert Guinness, the second Earl of Iveagh, handed over a magnificent bequest to the nation, the gift of his late father, Edward Cecil Guinness, the first Earl and one of the world's richest men. The Iveagh Bequest, as it is known, comprises Robert Adam's neoclassical masterpiece, Kenwood, Highgate, its landscaped estate, and 63 world-class paintings, the cream of the art collection assembled by Iveagh over three decades.

But in leaving such a gift, the first Earl also left a major challenge: his Will stipulated that Kenwood should be opened every day except Christmas and New Year, and that it should be free to enter in perpetuity. Nearly 90 years on, now under the direction of English Heritage, some 440 volunteers at Kenwood, fully supported by management, are available to meet that challenge, and without them it would be virtually impossible to conform to the terms of the Bequest.

And this challenge is further sharpened by the costs of maintaining the house and its estate, currently running at around a million pounds a year. While the senior management team at Kenwood grapples with the key areas of fundraising, ranging from the two gift shops to weddings, photo shoots and movie location work, the volunteers nevertheless have a vital role to play. Guidebook sales, for example, can net over £40,000 annually towards the budget, and this won't happen unless volunteers take care to welcome and engage with visitors, piquing their curiosity to know more about the house, its fascinating history, the brilliance of its collections and the myriad human stories associated with the paintings – but also to make sure that visitors leave with a memorable experience (and, hopefully, a guidebook) to

tell others about. Footfall is a major factor in applying for grants from appropriate institutions, and word of mouth is a powerful driver, the more so these days via online sites such as TripAdvisor. When we see comments on TripAdvisor such as 'a hidden gem', 'friendly, knowledgeable volunteers', 'amazing art collection', and see Kenwood listed in the top 100 of 1500 Things To Do in London, we volunteers can be confident that we are helping to do something right.

I have been volunteering at Kenwood for just over a year, and the enthusiasm and knowledge of colleagues, a group of all ages and from every walk of life, never fails to amaze me. I freely admit that I caught the bug off them almost instantly: one colleague told me early on that she learned something new every time she worked a shift. She was right. Meeting many hundreds of visitors a day, from all over the world, is a humbling experience, and so often (at least once a shift) a visitor will offer a fascinating morsel of information to fit into one's ever-growing jigsaw of knowledge about Kenwood, or ask a question requiring a rapid reference to the catalogue by a volunteer caught on the hop, or at the very least a visit to the internet that evening!

But, of course, the most important aspect of volunteering at Kenwood is – it's fun. Where else in one's life is one able to offer something fantastic that's absolutely free? Moreover, on any sunny Sunday, you see dozens and dozens of families, dog walkers and their dogs, people of all ages, simply enjoying the place, the space and the views, exactly, I'm sure, as Lord Iveagh intended them to do! And, as a volunteer, all I can say is that it's highly rewarding to be a part, however minor, of that. ►





## BY VOLUNTEER BARBARA GOLDSTEIN

In 2013, I decided to increase my post-retirement volunteering to include helping at Kenwood, on the edge of Hampstead Heath, at that time undergoing a refurbishment funded by the Heritage Lottery Fund. Because, like most of the volunteers, who work either in the house, dairy, or as greatly-valued gardeners, I am in thrall to this place, so I shall begin with a brief history of Kenwood and a description of just a few of the more spectacular things to be found there.

Originally an unimposing Jacobean house, it was bought from the Earl of Bute by William Murray, a young Scottish lawyer who went on to become Lord Chief Justice and 1st Earl of Mansfield. With the ambition of seeing Kenwood House as the jewel we know today, he engaged the famous architect, Robert Adam, to remodel and extend the house into a neo-classical villa. As part of this project, Adam created the Great Room on the east side of the house as both a library and a reception room. He was particularly proud of the ceiling, an imitation of a flat arch and decorated with classical-themed paintings by Antonio Zucchi; the stucco of Roman-influenced motifs was the work of Joseph Rose. At each end, forming part of a circle, are coved-ceilinged apses, fronted by Corinthian columns, restored to their original white by the recent refurbishment, as were Adam's pastel colours for the rest of the room. It was the 2nd Earl, nephew to his predecessor, who commissioned the three buildings comprising the dairy, which can be seen across the West Meadow, employed Humphry Repton to design the very attractive gardens with the lake on the south side of the house and who built the two extensions on the north-facing front of the house, to provide a Dining Room and a Music Room, where now are hung some of the pictures in the remarkable collection which Kenwood is home to.

We now move to a new chapter in the history of Kenwood. In 1922, having rented out the house

to the Grand Duke Michael of Russia and other private tenants for many years, the Mansfields decided to return to the family home, Scone Palace in Perthshire, Scotland. The contents of Kenwood were auctioned off and the house and estate put up for sale. Fortunately, the buyer was Edward Cecil Guinness, 1st Earl of Iveagh, who had sold his shares in his family's brewing company and was now in search of a place to hang some of his collection of paintings. He died before he was able to live at Kenwood but he bequeathed the house, the estate and the paintings to the Nation, who are allowed to come and enjoy them, free of charge, on almost every day of the year. The Iveagh Bequest has been in the care of English Heritage since 1986.

The collection includes works by Turner, Gainsborough, Reynolds, Romney and several Dutch Old Masters, among them Vermeer and Rembrandt. In addition, the house has some fascinating artefacts: the first-ever invalid chair capable of being propelled by its occupant; clocks which charm with their chime or capture the attention of school parties; and pieces of the original furniture from the Mansfield house, spotted by collectors around the world recognising their provenance and brought back through the generosity of the Art Fund and other donors. Upstairs there is the Suffolk Collection, portraits left to the Nation by the last Duchess in 1974 when the line of the Earls of Suffolk and Berkshire ended.

A volunteer goes on duty full of anticipation about the room he or she will be covering for this shift. We are now more than 400 in number, most working a 3-4 hour half-day shift once a week. Many of us are retired from a variety of professional backgrounds; many of the younger volunteers are recent graduates or students, sometimes from overseas. Following our Induction course, we all have the possibility of using the house reference library, while the Iveagh Bequest Catalogue of pictures and the Kenwood Guide Book are available in every room; they can also be bought in the house shop. We are frequently offered lectures by the curator, other English Heritage employees at



“We love telling the visitors about this quite unique place, its history, its treasures.”

the house or, occasionally, visiting specialists. The numbers for these are limited by room size and it is always advisable to put one's name down quickly. They are always excellent and very popular. Over the past year there have been some very interesting trips to other English Heritage houses: Audley End where the Adam rooms had recently re-opened; Eltham Palace, after an exciting refurbishment; and, most recently, Rangers House, Blackheath, where Kenwood's painting 'Family in a Mediterranean Sea-port' by the Dutch Master, Jan Baptist Weenix, is currently being conserved. Not only did the Senior Conservator talk us through the work in hand, we were also given a tour of the house. And the latest training scheme being carried out is seeking to include short Spotlight Talks on pictures, artefacts, aspects, themes of the house among the duties of the room guides (officially named Explainers), a few at a time, starting this Autumn. And, moreover, as I write, I have just received an invitation to join a session, run by a section of the outdoor group, Heath Hands, this weekend to study the wildlife on the Kenwood Estate. I doubt that any of our volunteers would complain of a lack of opportunity to find out more on Kenwood.

So, in our English Heritage uniform of beige shirt and black jacket, we love telling the visitors about this quite unique place, its history, its treasures. Most go away saying how lucky we are. And if you happen to be in north London with a couple of hours to spare, do come and see us, please.



## BY VOLUNTEER FLO KAUFMANN

Long before I became an volunteer at Kenwood I used to visit regularly with my, then, young sons. One place we particularly liked was known to us as “Dr. Johnson's Summer House”. It was a small summer house, open on one side, to the lawn in the midst of the rhododendron grove, opposite the handkerchief tree. We used to sit there imagining the conversations Dr. Johnson would have had with his friends, Mrs. Thrale and Lord Mansfield. One day we arrived to be disappointed as the summerhouse was no more, having been destroyed by fire overnight said to have been caused by vandals having a rendezvous of their own. Today there is no trace of the little summerhouse, nor it seems does anyone else have a recollection of the connection to Dr. Johnson, except a little while ago I mentioned it to a visitor of similar vintage to myself, and he remembered it perfectly.

“I specially came to see the prancing horse in the entrance hall” said one irate visitor to me recently. “It's by George Stubbs and I remember it well, when I used to come here a few years ago.” I couldn't remember our ever having a Stubbs in the entrance hall, but I looked him up and found that between 1970 and 1980 the famous Stubbs picture of the Marquess of Rockingham's racehorse, Whistlejacket, painted in 1762, was indeed on loan to Kenwood, and hung in the entrance hall for 10 years. It was purchased by the National Gallery in 1997 and you can now see it in the National Gallery where it is displayed in some splendour. Just shows what loyalty we have from our visitors over the long term who come back again and again. ■

Update from Dr Jerzy Kierkuc-Bielinski, Curator of Fine Art  
The Summer House was originally situated at Dr Johnson's house in Streatham and, was moved to Kenwood in 1968. It had no historic connection to Kenwood and indeed, though he knew of Lord Mansfield, Johnson is reported to have stated that they never in fact met.



# FOLLOWING IN THE FOOTSTEPS

BY MARTIN DENNEY,  
DOVER GUN DRILL VOLUNTEER



Pictured on the right, Martin's Grandad Alfred Charles Pearce who was a Lance Corporal at the time the photograph was taken. Pictured on the left is his brother, Jack Pearce who also survived the war.

 |   
LOTTERY FUNDED





Martin pictured third from right with some of his fellow volunteers at Dover.

My story starts when my sister suggested to me that I may like to find a new interest to take up some of my spare time and energy, and that didn't involve me thrashing a motorbike around the Kent countryside. She was working for English Heritage at Dover Castle and when she heard they were recruiting volunteers for the Fortress Dover project, which focuses on the role played by Dover and the Castle during the First World War, she straight away thought I would be interested in putting my name forward which I duly did.

**M**y sister knew I had a particular interest in this period of British History, having visited many Battlefields, following in the footsteps of the BEF (British Expeditionary Force).

My Grandad on my mother's side was in the Royal Horse Artillery and then the Royal Field Artillery. He was one of four brothers, who fought for King and country; unfortunately one didn't come back as he was killed at the Battle of Arras in 1917.

My Grandad was cpl Alfred Charles Pearce, his Army Number: 49306. He joined the army in 1914 and was at the Battle of Mons, he came back to train Kitcheners Young Lions and after that he was posted to Macedonia for the remainder of the war. He was discharged in 1920 when he was 34 years old and married my Nan.

I was only two when he died in 1967, however, his name was mentioned often by family members and his loss was felt deeply. When I showed my mum (who is 83) the photos of all the lads of the Dover Castle volunteer Royal Garrison Artillery (RGA), she went a bit quiet and after a little while she went to get some old photos she had in the sideboard. Mum explained about the photos of him and his regiment, the largest photo was in fact blown in half by a Second World War bomb that landed nearby and blew the front of the house off during the blitz in London. The photo was later found in the garden.

I was amazed to see my Grandad in the same uniform as myself, a hundred years apart. I didn't realise this when I started my journey as a volunteer at Dover Castle, but it's a very pleasant and quite a strange coincidence. My mum has given me his WWI medals and I was asked by the management of Dover Castle if I would like to wear his medals on Remembrance Sunday. I was very proud to do so and will wear them again this year.

I have been part of the gun crew at Dover Castle for a year. We fire the gun at the WWI Fire Command Post at 1pm every weekend from July to the end of October. It has been a great experience and I would recommend it to anyone thinking about getting involved in volunteering. The camaraderie I feel with the other volunteers must come close to the friendships my Grandad encountered during his time in the army. I can honestly say it has been a rewarding and worthwhile experience, having met some great people, and feel that it has really added an extra dimension to my life now that the kids are all grown up and have flown the nest. As a team we have a lot of fun, including social evenings and local community events and have even supported the real Royal Artillery in remembrance services.

I can thoroughly recommend volunteering for English Heritage, why not give it a try and see what you can discover. ■

# CONSERVATION AND DISPLAY OF MEDIEVAL TILES FROM RIEVAULX ABBEY

BY SUSAN HARRISON, CURATOR COLLECTIONS

In 2015 English Heritage recruited volunteers to undertake the Rievaulx tiles project, to prepare over 300 medieval floor tiles; for display in the newly opened Rievaulx Abbey Visitor Centre and safely store the remaining several thousand examples.

The extensive collection of medieval floor tiles from Rievaulx Abbey date from the turn of the 13th-century to the 16th-century and includes thousands of mosaic floor tiles and decorated floor tiles, many of which are unique examples. All were excavated from the site in the 1920s.

The volunteers worked alongside conservators and the Curator which involved removing tiles from the historic mounts, cleaning and stabilising them, then marking and packing.

Many tiles had previously been mounted in the 1970s in heavy wooden framed panels using a polyurethane foam and polyfilla grout. The proposed new display required each tile to be separately mounted, without a bonding media to modern conservation and display standards. Hand tools were used to cut through the top layer of brittle foam and surrounding plaster grouting chiselled away to separate the tiles.

There remained a substantial residue of attached foam. Within the frame the foam had deteriorated over time and left a sticky residue adhering to the tiles. Removal was a slow mechanical process as

there was a danger of removing surface detail with it. A steam cleaner was used to soften the foam and a spatula to prise the material away from the fabric of the tile. The grout was carefully removed from the sides of the tile using a chisel. Further cleaning to pick away ingrained plaster and traces of plasticine was carried out with a scalpel under magnification. Finally, a discoloured surface wax and dirt deeply set in the surfaces were removed by steam cleaning, and excess moisture removed with paper towelling. Volunteers were trained to safely remove the bulk of the foam and grout with a professional conservator both overseeing that work, and undertaking detailed cleaning with magnification.

Each tile was given a unique museum accession number, marked on the fabric, to ensure on-going documentation standards to enable display and record keeping. As with the conservation work, a number of methodologies were tried resulting in a new technique specific to the project needs. The number was applied to a strip of Tyvek™ (inert polyethylene fabric) using a drawing pen and ink. A small patch of the edge of each tile was brush cleaned then primed with an application of clear resin (15% Paraloid B72 in acetone). This enabled the Tyvek™ to be adhered to the body of the ceramic. When dried, a sealing coat of clear resin was applied on top of the number.

This work followed on from that conducted by one long standing English Heritage volunteer who had worked on repacking, documenting and photographing examples of each tile design and type from all Northern sites over the last few years, correlating each to the published volume on Northern floor tiles and enabling access to the collections.

Finally all tiles not subsequently selected for display were carefully packed for long term storage. The project successfully achieved all the aims and objectives, resulting in a stunning new display which all visitors to Rievaulx can now enjoy. ■

With thanks to John Greenwood  
(English Heritage Conservator 2014-2015)





# BRINGING 1066 TO LIFE

BY ALLISON TANNER, BATTLE ABBEY EDUCATION VOLUNTEER

When I moved down to Hastings from Essex with my family six years ago, I was out of work and bored. I've always loved history and had dreams in my younger years of being a teacher. Once we had settled into our new home, I made visits to Battle Abbey a regular activity, as I have been a member of English Heritage for as long as I can remember. When I found out that volunteers were needed to deliver education sessions, known as Discovery Visits, at Battle Abbey, I was very quick to respond as it sounded like the perfect opportunity for me!

Not knowing exactly what I was letting myself in for, I tentatively went along for a meeting with the current staff and volunteers and that was it, I was hooked! The role involves dressing up, telling stories, handling weapons, working with children and meeting new people – what's not to like?

Bringing 1066 to life for the children is a wonderful

experience, especially with this year being the 950th anniversary of the Battle. The Discovery Visits are an ideal way for children to reinforce their learning whilst having fun. They become completely immersed in the experience and their imaginations really come to life. Just by putting a wig and a crown on them they instantly become king, with one student once proclaiming that "from hence forth England shall now be known as 'Alf Land'!"

I get a real buzz from volunteering at Battle Abbey; each new Discovery Visit for a school group is in fact a new discovery for me. I am always learning something new and seeing the students' enthusiasm during the sessions is so rewarding. The Discovery Visit gives them a taste which encourages them to want to learn more and ask questions – they always seem to be most interested in the toilets and gore though...

The teachers also always say that they've learned something new, which shows how visiting the site and doing a Discovery Visit enriches the students' learning – they get to stand in the place where history happened! We always end our Discovery Visits by asking two questions: "have you learned anything new?" and "have you enjoyed yourselves?" If we are deafened by the response, then we've fulfilled our role well and can hand dozens of very excited children, bursting with new knowledge back to their teachers, to continue their adventure into their heritage. ■





# AUDLEY END MORE THAN A HOUSE

Audley End House and Gardens has had volunteers on site, mostly in the garden, for approximately 20 years. Since 2014, the team has expanded and diversified to include other areas of site. More volunteers and a wider variety of roles have allowed us to extend the scope of our volunteer offer; four volunteers share their experiences below.







## VOLUNTEERING IN THE ROBERT ADAM ROOMS BY MAGGIE ECCLESTON

After spending autumn 2015 researching all we could find out about Robert Adam and the suite of rooms he designed for Sir John Griffin-Griffin in the late 18th century, their furniture, materials and artefacts, the volunteer team were ready to open for the new season.

The rooms have been well received by visitors who feel privileged to see them once again and enjoy the contrast with the Victorian / Jacobean rooms in the rest of the house. Opening them this year has been particularly appropriate in the tercentenary year of Adam's contemporary 'Capability' Brown, enabling the rooms and surrounding landscape, including Adam's works in the grounds, to be viewed as a whole.

And what do the visitor's ask about most? Well, after remarking on the seeming lack of furniture, which we are careful to explain was the customary way of the 18th century and accords with Robert Adam's plans for each room, it's those jib doors. They really delight the children. Where do they go? Then when you show them that Adam's false doors hide brick walls they feel that some of the secrets of the house have been revealed. ►





Denise Stevenson enjoying riding Harvey, side saddle.

## VOLUNTEERING IN THE STABLES BY DENISE STEVENSON

From a young age I have always had a keen interest in horses. I remember being chastised at 12 years old for finding a horse, which I rode to meet my Mum at Rathfarnham shopping precinct, Dublin - to my disgust I wasn't allowed to keep it!

A busy working life, two young children and being a partner in a business with my husband, I had little time available to indulge this interest. This was however, all to change on a visit to Audley End. Not only did volunteering to help at the stables appeal to me, but the friendly openness of the staff, and the history of the house and grounds, all made for a perfect combination to rekindle my passion, but as a volunteer it gives me the flexibility needed in my home and work life.

**“Even riding Dexter round the grounds, one thinks she is the lady of the house!”**

On a daily basis we ensure the horses' environment is maintained to the highest standards, care for the horses ensuring they are fed, groomed, exercised and stimulated. I also get to assist in shows, work with them with the public throughout the summer, and take on them ride-outs. I have learned how to drive a cart with Robbie and Milo, but my favourite thing to date was riding side-saddle on Harvey.

It is a fantastic place to work, with a great feeling of comradery, and I feel I am helping to add something to the house's history.

## GET INVOLVED

For more information about volunteering at Audley End visit the website at [www.english-heritage.org.uk/volunteering](http://www.english-heritage.org.uk/volunteering)

## VOLUNTEERING IN THE GARDEN BY SUZANNE YIANNAKOU

I joined the gardening team at Audley End House four years ago as a volunteer gardener. As a family we were members of English Heritage and had spent many happy hours visiting the garden.

With some extra time on my hands when my son went to school, I decided this would be the perfect solution without becoming 'employed' again together with the added bonus that I may learn some new skills! After a year of weekly gardening sessions with a great team of people (and yes learning many new skills and hugely increasing my gardening knowledge) the volunteers were asked if they would be interested in becoming a volunteer garden tour guide which had started very successfully the previous year. Without hesitating I put my hand up, I love walking in the grounds and really enjoy talking to and meeting new people so this sounded perfect.

I went on a tour with Christine Wood who had developed the background tour information and was the first volunteer tour guide, and suddenly Audley End took on a whole new meaning. The history was fascinating, we were walking in the footsteps of Benedictine monks, kings, earls, countesses and Polish soldiers, together with hugely important designers – 'Capability' Brown and Robert Adam to name just a couple. This was a cast set to play their roles in a beautiful setting with a smattering of scandal, embezzlement, style and improvement thrown in for good measure, all of whom have left their own imprint on the house and gardens for us to enjoy today.

I am now in my third year of touring and this year we are celebrating 300 years since the birth of 'Capability' Brown which has added a further interesting dimension to the tour. Audley End gardens provide such diverse areas in style and looking forward there is scope for additional tours concentrating on specific areas of the gardens in more detail, for example the kitchen garden, the parterre, the trees of Audley End, the monuments and garden buildings, etc. Every tour is different; numbers vary between one to forty, some with dogs, a wide range of ages and nationalities combined with differing weather conditions.

It's very rewarding at the end of a tour to see the smiles and hear the thank you's, knowing that the visitors are leaving with newly learned facts about the gardens. I have gained so much from my time at Audley End, made many new friends and am so pleased that I raised my hand that day.





## THE CAPABILITIES OF THE GARDENS AND GROUNDS AT AUDLEY END

BY SUSAN JELLIS, GARDEN TOUR GUIDE VOLUNTEER

**D**riving into the car park at Audley End, you cross in front of the great Jacobean house, scarcely glancing to your left across the green lawns, the gently winding river and the smooth slope of the hill beyond, dotted with trees and crowned by its circular Temple of Victory. Temple apart, if you did look you'd probably take it for a typical English country landscape, naturally charming, a great postcard or calendar view. In fact, nothing you see is in its natural state and everything has been created by the will and wealth of an 18th-century owner and his appointed garden improver; the great 'Capability' Brown. Capability's style became so widespread that it has created the accepted English countryside look.

Having done a postgraduate Diploma in Garden History at Birkbeck University of London some years ago and being involved in garden history activities in various ways; I was looking for something close to home. Home has been just up the hill from Audley End for 40 years, so I have a personal take on at least some of its changes – my sons used to help with fruit picking when the walled kitchen garden was let as a market garden and the wonderful restored parterre was just a lawn when I first knew the site. I wrote to see if English Heritage would be interested in garden history tours, and to my delight found that they were just thinking of starting tours the following season.

As a garden history guide, I find it a great pleasure, especially in this Brown 300 anniversary year, to help visitors appreciate just how much even supposedly natural features of the site, such as the River Cam and Ring Hill, have been manipulated to meet the aesthetic demands of the 1760s and

how many layers of history are hidden under the ground. Gone is the formal straight drive over the river and up to the front door of the great house (still on the foundations of the former Benedictine abbey), with lime avenues on each side, replaced now by lawns. The Cam's earlier incarnation as a straight-sided Jacobean canal was reshaped into a serpentine river flowing under Robert Adam's three-arched bridge.

“Capability's style became so widespread that it has created the accepted English countryside look.”

The inconvenient public road crossing the site on the far bank (the former A11 from London to Norwich) was cleverly hidden by a bank and ha-ha, taking the eye smoothly from the lawns up the hill. The hill itself, the site of an Iron Age ditch and bank enclosure, was smoothed and contoured, with a carriage drive up to Robert Adam's temple and around the ancient ring. From here there is a superb bird's eye view of the house and gardens laid out below, sadly denied modern visitors because it does not belong to the English Heritage estate. All around an oval perimeter are planted trees to enclose the space and create the sense of a private paradise. Other groups of trees are placed artfully in view – some cedars remain from the original plantings. The whole took great vision and an amazing amount of digging, but now looks so perfectly natural to modern eyes that visitors can drive past the house without realising they are driving through a work of art, a style of landscape gardening that is one of Britain's greatest cultural gifts to the world. ►





## DEVELOPING GARDEN TOURS AT AUDLEY END

Audley End has been running volunteer led garden tours since 2013. The garden team were keen to improve interpretation of the gardens, to enable visitors to get more from their visit. This coincided with interest from members of our garden volunteer team in both helping to develop a tour and subsequently leading them. During the winter of 2012-2013 volunteer Christine Wood brought together the key aspects of the history of the gardens and grounds into a background document (a loose 'script') which formed the basis of the tour. The background document (plus subsequently developed information) forms the basis of training for our guides as they build their knowledge of the site. New guides are also supported by more experienced members of the team as they learn the role.

The team of tour guides now numbers eight. Tours lasting one hour are offered twice a day, Monday to Friday. To date the team have delivered tours to 6262 visitors and feedback has been consistently positive. The garden team are looking forward to continuing to build on the great success of these tours and the added element that they add to a visit to Audley End.

As a further development related to garden history, the team are currently investigating the possibility of introducing study days and short courses in garden history at Audley End, so keep a look out for further information on the website. ■

To support increasing volunteer numbers a stand in Saffron Walden market was used to raise awareness and encourage local people to volunteer. There was lots of interest and many people said they had previously thought about volunteering but speaking to existing volunteers had given them the impetus to actually do something about it. Following the two days, eight registration forms were received – an excellent result!



Denise Hall, Julie Oglesby (Volunteer Supervisor), Myrtle Blight, Yvonne Hannants, Ann Rossi and Fiona House (Stables Manager) in Saffron Walden Market



# NEVER A DULL MOMENT

BY NICK NEWMAN, VOLUNTEER AT STONEHENGE & OLD SARUM

Hi. My name is Nick Newman and I am a volunteer at Stonehenge. However as there have already been several other voluntary descriptions regarding that site, I thought that I would write about my experiences at Old Sarum where I also volunteer. If you are unfamiliar with Old Sarum, you should visit the site as it is fascinating. It is the only site where an Iron Age hill fort has been reused as a Norman Castle. In the Outer Bailey there is the outline of a cathedral, the original Salisbury Cathedral. The site also features in the Norman Conquest as where William the Conqueror stood down his army after the invasion and where he later sought fealty from the barons and their supporters to him. Finally Old Sarum was one of the original rotten boroughs and despite being an abandoned site, still elected two members of parliament.

Whereas my voluntary role at Stonehenge involves most Sundays I also work full-time Monday to Fridays. I am only required at Old Sarum when they have historic re-enactment events on. I also try and have a few days off work during the summer holidays to assist when they have more child orientated events.

What my role at Old Sarum consists of depends on what event they are holding. For the historic re-enactments I am usually involved in stewarding. This entails informing visitors what is happening where and when, drumming up audiences for re-enactors that require child participation to preventing visitors crossing safety barriers. For this latter activity if there are 'shooting' demonstrations, like the Roman ballista or Norman perrier, I become almost a living target to ensure visitors do not roam within the firing line. Other duties involve assisting the re-enactors in setting up and dismantling their period tents at the end of the event.

At the more child orientated events, I run an arts and crafts tent where I assist in their making items. Although there is usually a theme, the children are free to paint, draw or make whatever they wish and the number of Minecraft creatures that are produced is staggering. The children's activities range from making mosaics, leather stamping to

dressing up in First World War uniforms. These events are linked to re-enactors who take the children on various drills, dressing up and mock battles.

One of the main differences between Stonehenge and Old Sarum is the amount of time you can spend with the visitors. Stonehenge being a World Heritage Site brings in a completely different type of tourist. To most of the overseas visitors it is just an item on a tick-list, been there, taken a photo of the stones, bought the t-shirt etc. However there are some visitors who are genuinely more interested in what you have to say. The problem is that they are usually in coach parties that have schedules to maintain. At times, especially during the summer months, the visitors appear to be going through as if on a conveyor belt. Old Sarum has a much more relaxed atmosphere with visitors staying the whole day. Some of the visitors are regulars and therefore you get to know them. Likewise, Old Sarum does not appear to be that crowded even when they have substantial numbers of visitors due to its size.

I have been a member of English Heritage for over 30 years. Despite having my volunteer pass, I am still a member. I have academic qualifications in archaeological subjects including an honours degree in Classical Studies. I volunteer as I like to think that I am putting something back into an organisation that is so passionate with our past and heritage. Like everything in life, what you get out is proportional to what you put in, and if my enthusiasm towards something that I have been fascinated in for over 40 years rubs off onto just one person then I will be happy. Hopefully they will take an interest in the past, whether in England or their own country and pursue this interest accordingly.

If you volunteer at a specific location, check on the events diary and see whether any of the local sites need any assistance during events they are holding. You may be surprised at how they operate and what additional opportunities are available. You may even discover that you have hidden talents that you did not know you had. ■



# NOTICES

## News & events near you

### EXTENDED OPENING HOURS FOR SPRING 2017

From 11 February, the sites listed below will be open five days a week. Housesteads Roman Fort, Old Sarum and Stonehenge remain open throughout the year. To view full opening times, go to visit [www.english-heritage.org.uk](http://www.english-heritage.org.uk).

- Audley End House and Gardens
- Beeston Castle
- Carisbrooke Castle
- Dover Castle
- Eltham Palace
- Goodrich Castle
- The Home of Charles Darwin
- Kenilworth Castle
- Osborne
- Pendennis Castle
- Rievaulx Abbey
- Scarborough Castle
- St Mawes Castle
- Stokesay Castle
- Tintagel Castle
- Walmer Castle and Gardens
- Whitby Abbey
- Witley Court and Gardens
- Wrest Park



The Home of Charles Darwin

## CONISBROUGH CASTLE & STONEHENGE WIN SANDFORD AWARD FOR HERITAGE EDUCATION

The Sandford Award is a charity organisation that independently judges and quality assures education programmes through assessment within the heritage sector. Stonehenge and Conisbrough Castle received the 2016 Sandford Award for their excellent Discovery Visit programme – curriculum led sessions delivered by staff and volunteers to school groups.

We are looking for education volunteers to join the team at Conisbrough Castle and Stonehenge. Find out more at: [www.english-heritage.org.uk/volunteering](http://www.english-heritage.org.uk/volunteering)



Discovery Visit at Stonehenge

### VOLUNTEERS HEAD DOWN INTO THE BASEMENT AT CONISBROUGH CASTLE

Volunteers at Conisbrough Castle got the chance to take a behind the scenes look at a part of the castle not accessed since the 1990s.


There's only one way into the basement of Conisbrough Castle's keep and that's down through the floor above. Unusually for an English great tower, the entrance chamber of the first floor has no natural light. With the door closed, and without lamps or torches, the room is plunged into pitch darkness. Fortunately, specialists from MRS Training and Rescue were on hand to lower a ladder down through the centre of the vaulted ceiling to access the chamber below estimated to be 25-30 feet deep.




### DON'T FORGET

Use your volunteer pass to get **10% discount** at English Heritage shops and English Heritage run cafes. Quote code **EHVC16** to receive the discount in our online shop.

To find out about volunteering at any of the sites and properties on this page visit our website at:

 [www.english-heritage.org.uk/volunteering](http://www.english-heritage.org.uk/volunteering)

or follow us on Twitter at:

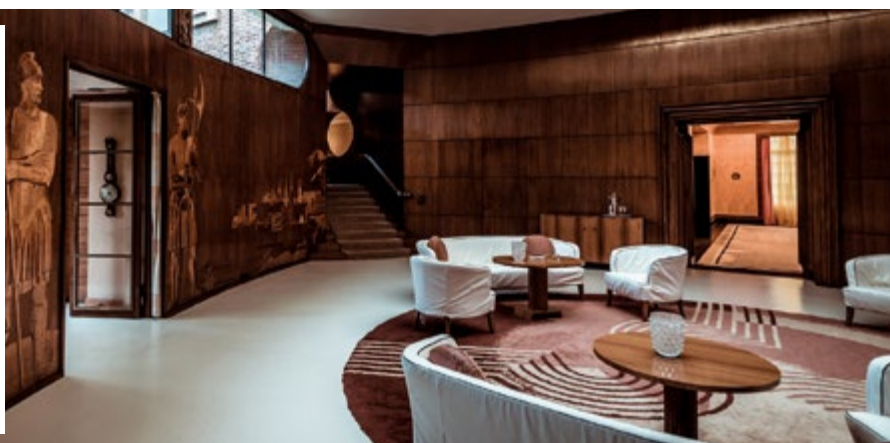
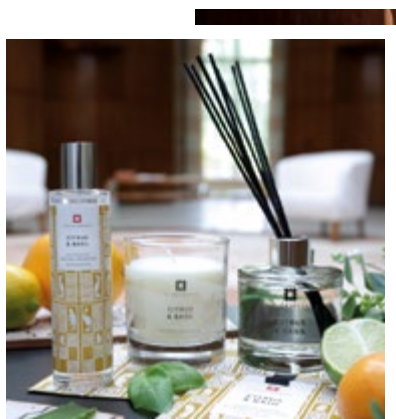
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